

RECORDS WORLD

6-7-77
DAVID PELOSO
2941 ST. ELMO NE
CANTON OH 44714
74

Who In The World: Cliff Richard

HITS OF THE WEEK

SINGLES

CAPTAIN & TENNILLE, "MUSKRAT LOVE" (prod. by The Captain & Toni Tennille) (writer: Willis Alan Ramsey) (Wishbone, ASCAP) (3:28). With the duo's TV show bringing them to even greater heights of popularity, there appears to be no end to their hit streak in sight. Another skillful interpretation, the ballad was penned by Willis Alan Ramsey. A&M 1870.

MAXINE NIGHTINGALE, "(I THINK I WANNA) POSSESS YOU" (prod. by Pierre Tubbs) (writer: T. Moore) (Arista/Ackee, ASCAP) (2:40). The songstress' debut smash served as a solid introduction to her talents. That is further underlined here with this Tim Moore composition. You'll want to possess this record: it's headed for the top. UA XW865.

THE CHI-LITES, "HAPPY BEING LONELY" (prod. by Marshall Thompson) (writers: Hirsch & Wakefield) (Stone Diamond, BMI) (3:41). The Chi-Lites are back with their first single for the label and it's one of their best. A super ballad featuring their smooth vocal sound and lucid instrumentation makes it the type of record you'll be happy to play. Mercury 73844.

LEON HAYWOOD, "THE STREETS WILL LOVE YOU TO DEATH" (prod. by Leon Haywood) (writers: Haywood-McQueen, Jr.-Williams, Jr.-Roberts) (Jim-Edd/Song Pen, BMI) (3:06). Leon has taken it to the street, so to speak, with the honking horns of cars and buses introducing the track. A classic story which makes for a strong label debut. Columbia 3 10413.

SLEEPERS

DWIGHT TWILLEY BAND, "COULD BE LOVE" (prod. by Oister) (writer: Dwight Twilley) (Tarka, ASCAP) (2:35). One of a handful of outfits capable of putting the snap and crackle back in pop, these Tulsans should follow the hit ways of "I'm On Fire" with a gem of a single. From their recent "Sincerely" album, it could be a monster hit! Shelter SR 62003 (ABC).

GENERAL JOHNSON, "DON'T WALK AWAY" (prod. by General Johnson & Rick Chertoff) (writer: Johnson) (Music In General, BMI) (3:33). After two near misses, Johnson shows remarkable resiliency with his strongest solo effort yet. With a song that should at once be appealing to pop and r&b stations, the General is in command. Arista AS 0203.

YVONNE ELLIMAN, "LOVE ME" (prod. by Freddie Perren) (writers: Barry Gibb & Robin Gibb) (Unichappell, BMI) (3:19). This is Elliman's best outing in some time due to the combination of strong material and an inspired vocal performance. The song is from the new Bee Gees album and is delivered straight from the heart. RSO RS 858 (Polydor).

THE KEANE BROTHERS, "SHERRY" (prod. by David Foster) (writer: Dwayne Ford) (Bunz Off/Cotaba, BMI) (3:18). Not the same girl that the Four Seasons sang about in 1962, but a song likewise punctuated by strong harmonies and a sizzling hook. This duo of 10 and 12 year old brothers could give the label another DeFranco Family-type hit act. 20th Century 2302.

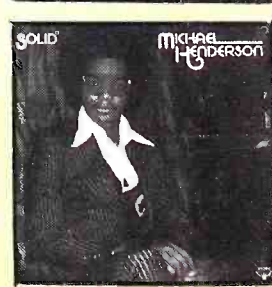
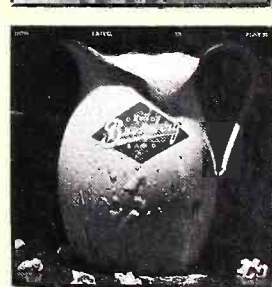
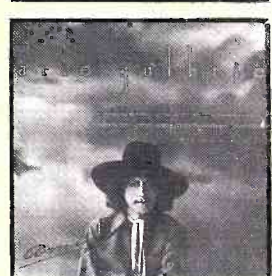
ALBUMS

BEE GEES, "CHILDREN OF THE WORLD." The brilliance of "Main Course" was producer Arif Mardin's revolutionizing of the Bee Gees sound without sacrificing its distinctiveness. The current effort is superb disco sans the Mardin touch but the title track, "You Should Be Dancing" and "Can't Keep A Good Man Down" will keep them on top. RSO RS-1-3003 (Polydor) (6.98).

ARLO GUTHRIE, "AMIGO." While this album has its serious moments ("Victor Jara," "Patriots' Dream"), it is most notably characterized by Arlo's light-hearted attitude as exemplified on front and back cover photos. "Grocery Song" and "Guabi Guabi" are latter-day folksy fun; the Arlo-Linda Ronstadt duet on "Connection" a diehard rocker. Reprise MS 2239 (WB) (6.98).

DAVID BROMBERG BAND, "HOW LATE'LL YA PLAY 'TIL?" With two studio and two live sides, Bromberg has the space to work out the blues/rock/jazz/bluegrass fusion he's been striving for since the late '60s. "How Late'll . . ." lacks the hectic pace of his earlier lps but makes the strongest possible case for a truly unique style. They can play all night. Fantasy F-79007 (7.98).

MICHAEL HENDERSON, "SOLID." Henderson's spent the last five years as bassman with Miles Davis, having lent his talents to Aretha Franklin, Stevie Wonder and the Jackson Five at various points. Here he is writer, producer, arranger, bassist and vocalist, with Caribbean, jazz, disco and soul touches blended on "Solid" and "Let Love Enter." Buddah 5662 (6.98).





Cher A Little

Her new single is
LONG DISTANCE LOVE AFFAIR
(b/w "BORROWED TIME") WBS 8263

Cher A Lot

Her new album is
I'D RATHER BELIEVE IN YOU BS 2898

Produced by Steve Barri and
Michael Omartian
for Warner Bros. Records.

RECORD WORLD

Delsener Ready To Bow 'The Palladium'; Refurbished Academy Features Innovations

By IRA MAYER

■ NEW YORK — Concert promoter Ron Delsener will re-open the former Academy of Music as the Palladium September 18 & 19 with a show starring The Band (Capitol) and Chris Hillman (Asylum). Delsener has a one year contract and an additional one year option with United Artists Eastern Theaters Corp., owner of the 14th Street venue, to present

contemporary music attractions there. UA has also agreed to change the movie policy to one complementary to music shows (Beatle films, "The Harder They Come," "King of Hearts"), to play trailers advertising up-coming Palladium shows in six or seven of its movie houses in the metropolitan area, and to place posters in window boxes at some of those theaters.

According to Delsener, he has invested \$50,000 in renovations in order to make the Palladium suitable for live attractions again. The theater had, as the Academy, gained a reputation as an unpleasant facility due to poor maintenance and sanitation. Delsener has had the orchestra seats reupholstered, most of the hall

(Continued on page 25)

Frampton Nears Record As All-Time Top LP

By LENNY BEER

■ Peter Frampton's "Frampton Comes Alive" beat out strong competition from John Denver (RCA), Fleetwood Mac (Reprise) and Linda Ronstadt (Asylum) to hold onto the top

Chart slot on The Album Analysis Chart for the thirteenth week. The A&M album is now one week away from the all-time Record World record of fourteen weeks at the top held by Carole King's A&M - distributed "Tapestry" album (Ode). The charging product by Denver and Ronstadt scored #1 reports in scattered

(Continued on page 6)

Top Level Corporate Enthusiasm Sparks ABC Meetings in L. A.

By SAM SUTHERLAND

■ LOS ANGELES—An aggressive fall sales and merchandising campaign, the consolidation of recently realigned company divisions, and assurances of top level corporate support were all key revelations during the first of three ABC Records regional meetings, held at the Marina City Club in Marina Del Rey last Wednesday (8). While the audio/visual product presentations as well as the team of top home office executives hosting the meeting were to be repeated during the following two days of sessions in Chicago and New York, the company's initial meetings here were sparked by the attendance of top corporate chiefs.

Early in the morning session, Jerry Rubinstein, ABC Records

chairman, paused during his address to introduce Leonard Goldenson, chairman, ABC; Elton Rule, ABC president; and Martin Pompadur, vice president and principal liaison between the corporation and its record division. All three were in town for

(Continued on page 48)

'Rock Concert' Revamps Format

By MARC KIRKEBY

■ NEW YORK — When "Don Kirshner's Rock Concert" begins its fourth season this Saturday night (18), it will be with a revamped format that will add new comedy talent and interviews with celebrities and music business executives to the syndicated series' blend of rock, pop and jazz performances. A station lineup that now approaches 100 outlets will carry the series, with many stations airing the programs directly after NBC-TV's highly successful "Saturday Night."

Broadening

"I'm broadening it," Kirshner (Continued on page 21)

Musexpo '76 Held in New Orleans

By PAT BAIRD

■ NEW ORLEANS — The second annual Musexpo meet was held last week at the Fairmont Hotel here. According to Roddy Shashoua, president of Musexpo, there were more than 120 exhibitors and over 1100 participants. A majority

of attendees represented international music publishers; relatively few major American record companies were in attendance. People from radio stations and studios, however, were in evidence along with a number of American and Canadian publications, record and tape distributors, production companies and importers. The three American performance societies, ASCAP, BMI and SESAC, were well represented.

The National Music Publishers Association (NMPA) held a meeting for all members and participants in Musexpo. Leonard Feist, president of NMPA, explained the new developments relating to the pending copyright legislation.

CMA Show

The Country Music Association (CMA) presented a show featuring Mickey Gilley, the Jordanaires, Tammy Wynette and Ronnie Mil-sap. Among the other activities during the week was a special luncheon held at the Sea Saint studios hosted by Marshall Sehorn and Allen Toussaint, owners of the studio and New Orleans legends. Also, a champagne reception was held at The Studio In The Country in Bogalooosa, Louisiana, hosted by Bill Evans. At presstime a presentation was

(Continued on page 56)

A&M Names Grieff VP

■ LOS ANGELES — Jerry Moss, president of A&M Records, has announced the appointment of Barry Grieff as vice president of advertising, merchandising and special projects for the label.

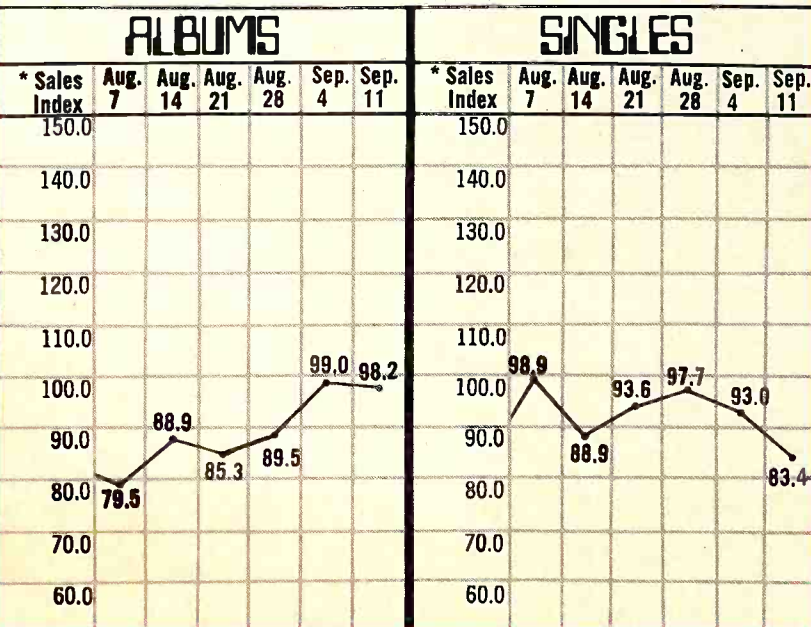


Barry Grieff

Grieff joined A&M in 1973 from The National Lampoon, where he was head of the magazine's west coast office. In his new position, Grieff will co-

(Continued on page 48)

THE RECORD WORLD SALES INDEX



* 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. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

KC Has Third No. 1 Single; Frampton Nears LP Milestone

Wild Cherry, Murphy Strong

By LENNY BEER

■ KC & the Sunshine Band (TK) have grabbed the #1 position on The Singles Chart for the third time in the past year with "Shake Your Booty" following the successes of "Get Down Tonight" and "That's The Way (I Like It)." This is the first time this feat has been accomplished by a new group since The Beatles scored with five chart-toppers in 1964. KC barely beat out last week's #1 Wild Cherry (Epic/Sweet City) although Wild Cherry held them off on the r&b side. Radio and dealers are now awaiting the new KC album and the possibility of yet another #1.

Walter Murphy

Also hot in the top ten are Walter Murphy (Private Stock), who will be challenging for the top next week, Boz Scaggs (Columbia), with strong sales both pop and r&b, Cliff Richard (Rocket), and Chicago (Columbia), a new entry at 10 with their strongest single ever and a potential future chart-topper entitled "If You Leave Me Now."

"Disco Duck" by WMPS' Rick Dees (RSO) is continuing its novelty path to instant sales while Heart (Mushroom) and Hall

Thea Zavín Named UJA Music Exec of the Year

■ NEW YORK—Theodora Zavín, senior vice president, performing arts administration of Broadcast Music Incorporated, has been named Music Executive of the Year by the Music Industry Division of the United Jewish Appeal, it was announced by Morris Levy, president of Roulette Records and general chairman of the UJA Music Industry Division Committee.



Thea Zavín

Mrs. Zavín joined Broadcast Music, Inc. (BMI), in 1952 as resident counsel and was later
(Continued on page 49)

& Oates (Atlantic) are filling in the holes and heading for the top ten. Close behind these three are another triumvirate of future hot singles headed by Steve Miller (Capitol), Linda Ronstadt (Asylum) and Bay City Rollers (Arista). All three should have little trouble reaching the top ten when the current leaders cool off.

The bottom half of this week's Singles Chart also features some sure shots. ABBA (Atlantic) with its worldwide smash, "Fernando," is having no trouble getting early sales and airplay. Kiss (Casablanca) is a shoo-in for their biggest ever with "Beth," Gordon Lightfoot (Reprise) is only having trouble getting on stations due to its length but is exploding in sales when the airplay comes, and the Ritchie Family (Marlin) which is currently the hottest record in New York is beginning to spread with breakout sales in the south and west.

John Valenti

Of special interest is this week's Chartmaker by unknown John Valenti (Ariola America). Valenti is a white artist whose record is traveling the established path for an r&b crossover hit. It is currently doing well on the R&B Singles Chart and is now crossing strongly in Cincinnati, San Francisco and Houston. It could be a major left field hit.

Scaggs, War LPs Hit Top Ten

(Continued from page 3)

areas, but Frampton's across the board sales reports were more than enough to hold off his stiffest competition to date. Chances for a new record are possible, especially since the much played "Do You Feel" cut from "Frampton Comes Alive" has not yet been released as a single and hence is only available through an album purchase.

There were two new entries in this week's top ten, "Silk Degrees" by Boz Scaggs (Columbia) and "War's Greatest Hits" (UA). The Scaggs album has been charted for 27 weeks and has reached its highest position ever this week at a bulleted #9. The album has been steadily climbing the chart since the release of his current top ten single, "Low-down," with strong retail and one-stop reports now being joined by increasing rack activity. War's "Hits," in only its third week of charting, grabbed the #10 position with enormous rack sales leading the way as they have on almost all of the big selling hits packages in the past year.

Also showing strong signs near the top part of the chart this week were Barry Manilow (Arista), Steve Miller (Capitol), whose album is resurging due to the sales pull created by his new hit single, Gino Vannelli (A&M)

with by far his biggest ever, and Hall & Oates (RCA), whose latest release has attained the highest position ever for one of their albums while the Atlantic re-release of "Abandoned Luncheonette" is also doing brisk business.

Middle Chart Activity

Making the most noise in the middle of the chart were Walter Murphy with his debut album (Private Stock) which is a breakout in the east, midwest, and west and is selling both pop & r&b, "Best of the Band" (Capitol), and Gordon Lightfoot (Reprise), whose album had been falling off until the release and subsequent success of his single.

New on the top 100 with strong sales reports this week were the Temptations (Gordy), Bay City Rollers (Arista), Herbie Hancock (Columbia) and American Flyer (UA) with their debut release which has been receiving enormous FM exposure and building sales.

RCA Names Gil Bogos To Custom Label Post

■ NEW YORK—In a broadening of its custom labels activity, RCA Records has named Gil Bogos to the newly created post of field marketing manager, custom labels. Bogos will be based in RCA's Los Angeles office. The announcement was made by Mort Weiner, director, custom labels, marketing, to whom Bogos will report.

(Continued on page 49)



Gil Bogos

IRS Ordered To Pay \$506,000 to Baylor

■ NEW YORK — A Federal Judge has ordered the Internal Revenue Service to pay record promoter Johnny Baylor \$506,000 of a \$1,800,000 income tax lien filed against Baylor in September, 1973. U.S. District Court Judge John F. Dooling said the IRS had
(Continued on page 25)

REGIONAL BREAKOUTS

Singles

East:

ABBA (Atlantic)
Ritchie Family (Marlin)

South:

Tyrone Davis (Columbia)
Ritchie Family (Marlin)
Bay City Rollers (Arista)

Midwest:

Bay City Rollers (Arista)
Gordon Lightfoot (Reprise)
ABBA (Atlantic)
Hall & Oates (Atlantic)
Tyrone Davis (Columbia)

West:

Brothers Johnson (A&M)
Ritchie Family (Marlin)

Albums

East:

Herbie Hancock (Columbia)
Walter Murphy (Private Stock)
Jimmy Castor (Atlantic)
Temptations (Motown)
Labelle (Epic)

South:

Tower of Power (Columbia)
Temptations (Motown)
Boston (Epic)

Midwest:

ABBA (Atlantic)
Temptations (Motown)
Judy Collins (Elektra)
Gordon Lightfoot (Reprise)
Walter Murphy (Private Stock)

West:

Walter Murphy (Private Stock)
John Klemmer (ABC/Impulse)
Boston (Epic)
Stanley Clark (Nemperor)
Tower of Power (Columbia)

BURTON CUMMINGS' "STAND TALL."

WE SAID FROM THE BEGINNING THAT PORTRAIT RECORDS WAS TO BE DEDICATED TO JUST A FEW GOOD ARTISTS. WE'RE PROUD TO ANNOUNCE THAT THE FORMER SONGWRITER AND SINGER BEHIND MOST OF THE GUESS WHO'S NUMEROUS HITS IS THE ARTIST WHOSE SINGLE WILL DEBUT OUR NEW LABEL. PRODUCED BY RICHARD PERRY.

*Portrait*TM

DEDICATED TO A FEW GOOD ARTISTS.

Portrait "Portrait" are trademarks of CBS Inc.

Arista Restructures Promo Department

NEW YORK — David Carrico and Michael Klenfer, vice presidents, promotion for Arista Records, have announced a series of promotions and re-structuring of the company's promotion department. The changes encompass both the home office and Arista's field promotion staff as an extension of the regional structure introduced by the company last year.

The promotions in the home office are as follows: Richard Palmese, named director, national promotion; Perry Cooper, named associate director, album promotion; Sam Karamanos, named associate director, singles promotion; and Marty Goldrod, named associate director, west coast promotion.

In the field staff, joining Bill Lemmons, who was previously named southeast regional promotion manager, are Bill Scull, named midwest regional promotion manager; Gary Diamond, named midwest regional promotion manager; and June Colbert, named southern regional promotion manager.

Richard Palmese, previously midwest regional promotion manager, has moved to New York and will be operating out of Arista's New York headquarters, coordinating promotion activities with each of the regional promotion managers and all field personnel. This will enable David Carrico greater mobility and direct contact with each of Arista's field promotion representatives. Perry Cooper, formerly national album promotion manager, and Sam Karamanos, formerly national singles promotion manager, have both been based in the New York office and will be spending more time on the road making

direct contact with the broad network of radio stations that they regularly contact. Marty Goldrod, formerly west coast regional promotion manager, will continue to operate from the company's Los Angeles office, and will strengthen communication and relationships with the many new Arista artists and producers now based on the west coast.

Bill Scull, formerly Arista local promotion representative, will expand his responsibilities and territory to include Detroit, Cleveland, Pittsburgh, Cincinnati, and Columbus. Gary Diamond, who comes to Arista from Heilicher Brothers where he was director of promotion, will be responsible for the territory encompassing St. Louis, Kansas City, Minneapolis, Chicago and Milwaukee.

June Colbert, formerly Arista's local promotion representative will now be expanding her territory to include Memphis, Nashville, Shreveport, and New Orleans. In addition, Julie Stritmatter has just joined Arista as Detroit promotion manager.

BMI Announces Student Award Winners

NEW YORK — Fifteen young composers from the United States are sharing in the 24th annual BMI Awards to Student Composers competition, which is sponsored annually by Broadcast Music, Inc. (BMI). The winners, ranging from 16 to 25 years of age, were presented their cash awards at a reception held in their honor at the St. Moritz in New York City on September 9. Three of them have been previous student

Big Mac Club



Fleetwood Mac chose the recent Warner Brothers national promotion meetings, which coincided with their SRO engagement at the Universal Amphitheatre in Los Angeles, to thank the Warners promotion and marketing men for their part in the success of the current "Fleetwood Mac" album. The Warners promotion staff was presented with framed enlargements of the "Fleetwood Mac" album cover personally signed by group members Christine McVie, Mick Fleetwood, John McVie, Stevie Nicks and Lindsey Buckingham. The presentation was made by Fleetwood Mac's artist relations liaison officer Gabriele Arras during the meetings. Pictured from left: (front row) Kent Crawford, Warner's west coast regional marketing manager; Danny Davenport, southeast region; John Montgomery, national FM promotion; Al Frontera, midwest region; (back row) David Urso, Warner's national promotion director; Russ Thyret, vice president, promotion; Cliff Siegel, midwestern regional marketing manager; Don McGregor, national promotion director; Gabriele Arras, artist relations liaison for Fleetwood Mac; Eddie Gilreath, east coast region; Ed Rosenblatt, vice president, marketing; and Murray Nagel, southwest region.

MCA Signs Micky Thomas



MCA Records has signed Mickey Thomas, the Elvin Bishop band's lead singer who was featured on the hit single, "Fooled Around And Fell In Love," with Thomas' first solo effort due in January. Shown at the signing are MCA Records president J. K. Maitland, Elvin Bishop, Thomas, Greg Mundy of Bishop's Crabshaw Productions, MCA VP of administration Lou Cook, Crabshaw attorney John Frankenheimer and Crabshaw co-owner David Forest.

award winners. This year's awards, BMI president Edward M. Cramer announced, bring to 214 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

Winners

1976 BMI Awards to Student Composers are being made to the following:

Todd Brief, age 23, of Boston, Mass. Brief's winning piece is "Fantasy" for violin and piano.

Alexander Cardona, age 16, of Austin, Tex. Cardona's winning piece is "Do Not Go Gentle Into That Good Night" for soprano, violin, clarinet and violoncello.

Stephen Chatman, age 25, of Ann Arbor, Mich., and a BMI Student Award winner for the third time. Chatman's winning piece is "3 A.M. On Capitol Square" for orchestra and slide projectors.

Theodore Dollarhide, age 25, of Ann Arbor, Mich. Dollarhide's winning piece is "Jungles" for winds, percussion and piano.

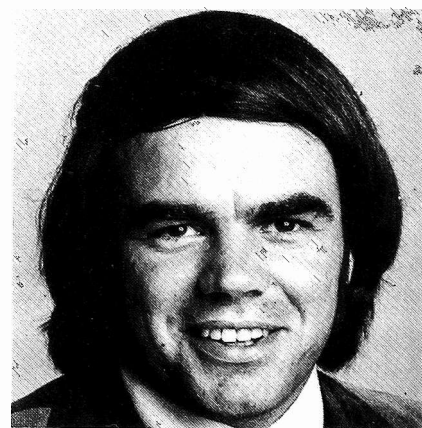
Jonathan Drexler, age 25, of Studio City, Calif. Drexler's winning piece is "Gossamer Dances" for piano solo.

Burton Goldstein, age 25, of Venice, Calif. Goldstein's winning piece is "Chamber Con-

(Continued on page 57)

Col Promotes Dilbeck

LOS ANGELES — Don Ellis, national a&r vice president, Columbia Records, has announced the appointment of Michael Dilbeck to the position of director of west coast a&r, Columbia Records.

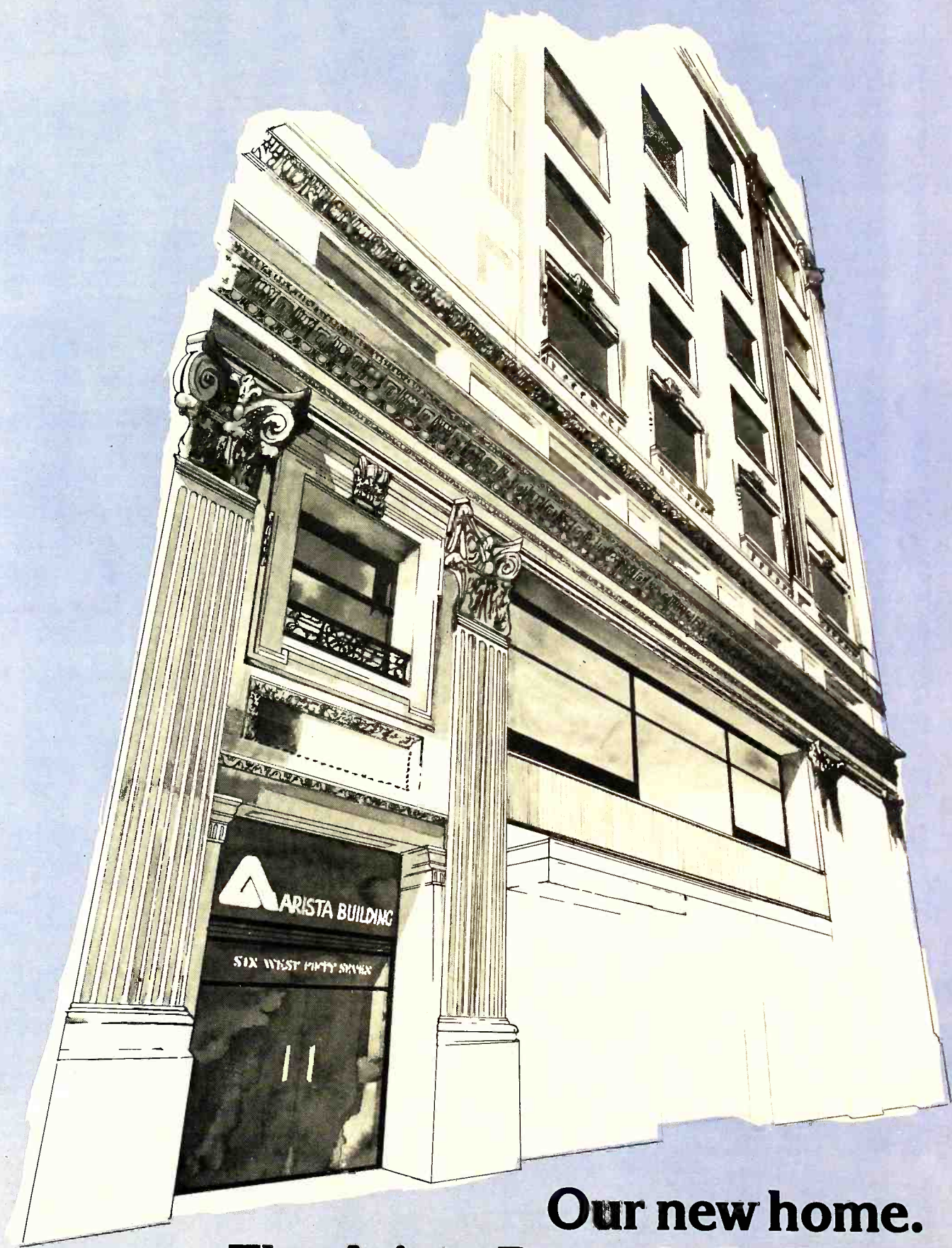


Michael Dilbeck

In his new position, Dilbeck will be responsible for signing and bringing new talent to the label. He will also direct all recording activities of Columbia west coast artists, as well as heading up the west coast a&r staff and the in-house production team. Dilbeck will be reporting directly to Don Ellis, national vice president, Columbia a&r.

Dilbeck joined the Columbia a&r staff four years ago, and most recently served as Ellis' assistant. Previous to that he had been Columbia's west coast a&r Coordinator. Prior to joining Columbia, Dilbeck was president of West Coast Promotions.

While You Were On Vacation— **WE MOVED!**



**Our new home.
The Arista Records Building
6 West 57th Street, New York, N.Y. 10019
(212) 489-7400**

And Kept Moving..

Last year these artists each album sales from 200,000

BARRY MANILOW

#1 in singles and #3 in albums among male vocalists. His last album went platinum. His current album "THIS ONE'S FOR YOU" shipped gold. A new super star is blazing!



MELISSA MANCHESTER

Voted "Best New Female Vocalist" in every Trade, her first two Arista albums have now sold over 800,000 copies. At 25, this striking talent is poised for an even bigger breakthrough to the top!



PATTI SMITH

The most talked and written about new artist in years. All over the world her legend is growing...as are her sales.



ERIC CARMEN

First "All By Myself," then "Never Gonna Fall In Love Again" and now "Sunrise"! The debut album that never stops until it's a Greatest Hits collection. 1976's biggest new artist!



BAY CITY ROLLERS

NOW WHO WAS IT WHO SAID IT WOULDN'T HAPPEN???



OUTLAWS

More than 800,000 copies sold of their two albums have quickly made them national headliners. Now being greeted by standing ovations, their brand of scorching rock is already famous.



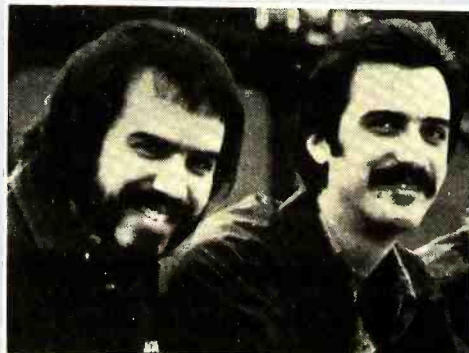
GIL SCOTT-HERON

An original who will pierce you whether you are black or white. Uncompromising, sharp, scathing, tender, his power is affecting more and more people everywhere.



THE BRECKER BROTHERS

Funky, progressive, dynamic virtuosos. Their first album sold over 100,000. Their second album sold over 200,000. Their next album will continue this doubling tradition.



And Moving!

achieved world-wide to more than 2,500,000!

ALAN PARSONS

A stunning and brilliant innovator. His debut masterpiece album is still high on the charts after 19 consecutive weeks. We welcome a true pioneer of music's future!



LOU REED

A legend who rests on no laurels. Forever prowling, provoking and charting new territory. Expect something special from the original of them all!



THE KINKS

Unquestionably one of the most creative groups in the world. Their first Arista album will be released later this year. Watch out!



MANDRILL

In 1972, Earth Wind & Fire's contract was bought. The rest is history. In 1976 Mandrill's contract was bought. The rest will be...



DON McLEAN

Pop poetry in action. This extraordinary singer-songwriter weaves creative magic. His legion of fans will continue to grow and grow.



RICK DANKO

Having been a star among a firmament of stars, he will emerge from The Band as a major new figure in contemporary music.



All Now On Arista Records

It's Not The Size Of The Button That Counts –
It's The Way You Use It!

THE COAST

By JAAN UHELZKI



■ I GOT MY TV-EYE ON YOU: Televisionland will play host to **Don Kirshner's Rock Awards** on September 18th and according to Kirshner the reason he created the event was that when he attended the Grammys with **Tony Orlando** a few years back, he was a little disgruntled by the absence of so many viable music categories. Hence, he created the Rock Awards to fill the void. "Rock has become a major art form that directly influences our daily lives. The purpose of the rock awards is to

pay tribute to this fact while honoring those who have made the greatest contributions to rock over the past year." In the audience will be **Mae West** and six of her musclemen, lovingly dubbed **The Sextets**. The reason Mae asked for the seats was that she wanted to "see **Alice Cooper** work." After all, she has the right, since she hired the guy for a cameo part in her new film, also titled, "The Sextets" (no relation to **Disco Tex** and his **Sex-O-Lettes**). Also on hand, and on camera will be **John Travolta** and **Henry Winkler**, who will both be presenters.

NO CLOUDS: Capitol Records threw a private party for **Starz** at Roy's, but don't be miffed because you weren't in attendance. Invitations were only issued to their publicity and a&r departments. Besides **Starz**, those in attendance were **Rupert Perry**, **Ben Edmonds**, **Ray** and **Candy Tusken**, **Mark Cooper**, **Alan Miller**, **Bill Aucoin**, **Sean Delaney**, and **Bruce E. Garfield**. Although he wasn't part of the party of the first part, **Neil Bogart** was there and bought everyone champagne, toasting the band, wishing that their success would be as big as **Kiss**'.

IS THEIR LIFE AFTER ANAHEIM? **Aerosmith** concludes its tour on Sunday when it plays the Big A. and heads back to Boston for a month off before starting their first European tour. What **Joe Perry** plans to do on his "summer vacation" is to go into the studio with **David Johansen** and help the "top doll" produce **The New and Improved New York Dolls**.

QUESTION: Who was that mysterious black gloved stranger who put **R. Falconer** stickers on the rear bumpers of **Kiki Dee's** and **Dee Murray's** cars?

HITHER & YON: **Mirabai** sang on the bill with the **Flying Burrito Brothers** at the Starwood this week, where she showcased the song "Sweet Georgia Pines," written by ex-GTO'er **Pamela Miller** in honor of Burrito founder **Gram Parsons**. . . Are **Bill Graham's** concerts on October 9 and 10th featuring **The Who** and the **Grateful Dead** in jeopardy due to the Oakland Athletics' chances of winning the western division title in the American Baseball League?

GET ON THE RIGHT FOOT: The featured foot on **Daryl Hall** and **John Oates'** album, "Bigger Than Both Of Us," is none other than **Ruth Copeland's**. Its no mild coincidence that she was selected to wriggle her lovely toes for the cameras, she and Daryl have been spending some time together . . . producing her new album on RCA which should be out in late September.

TEN YEARS AFTER: **The Nitty Gritty Dirt Band** celebrated its first decade together with a stint at the Roxy and release of a "commem-

(Continued on page 41)

Sizzlers Big Game Postponed

The undefeated **DAD'S CLUB SIZZLERS** (see issues Aug. 21, 28; Sept. 4, 11), coached by **Chip Taylor**, had to wait another week in their bid to clinch the league championship.

The "Sizz" game against the slugging **Tigers** was postponed when official umpire **Horace Johns** was delayed en route (four flat tires on his VW), and an impartial re-

placement could not be found.

This might be considered a break for the Sizzlers, as their leading slugger **Kristian Voight** was sidelined this week with an attack of hay-fever.

(Meanwhile, **Chip Taylor** is feeling the pressure on all sides as the release date for his debut album on **Columbia Records** fast approaches.)

(Advertisement)

Anka Fete



United Artists execs from across the U.S. converged on Las Vegas for meetings and to celebrate **Paul Anka's** opening at the **MGM Grand** and the imminent release of his new lp, "The Painter." Pictured, from left, are: **Phil Skaff**, VP, operations; **Pat Pipolo**, VP, promotion; **Joe Carbone**, national sales manager; **Arnie Mogull**, president, United Artists Records; **Anka** and **Mike Stewart**, chairman and president, United Artists Music Publishing Group, Inc. At a dinner party, **Anka** paid tribute to each individual exec to the tunes of "The Lady is a Tramp" and "My Way."

A&M Hosting Regional Distrib. Meetings

■ **LOS ANGELES**—A&M Records this week hosts its first regional distributor meetings, to foster dialogue between executives and distributors nationwide. The initial sessions were held in Chicago this weekend, with meetings this week in New Orleans (13-14), and New York (16-17) and concluding sessions in Los Angeles September 27-28.

"This mutual self-help approach, in which a manufacturer goes to the distributor to seek the best possible coordination of effort, is somewhat unique, and we hope it will ultimately enable us to achieve hand-in-hand success," **Bob Fead**, A&M VP of sales, said.

The meetings will be held in three parts, beginning with A&M field-staff meetings to coordinate structure for the region within the company, followed by individual and then collective distributor meetings with both the national and local A&M representatives. Product presentations will take place at a dinner with the fall promotion "A&M Will Show You The Way" as the theme for the playing and announcing of upcoming product. There will be no film or video presentations and feedback will be encouraged from the distributors regarding the planned merchandising programs.

In addition to the company's regional and local people, who will attend the meetings in their own areas, A&M will be represented at every meeting by **Fead**, national sales director **Arnie Orleans**, director of tape sales **Bob Elliott**, national key accounts manager **Marv Dorfman**, and na-

tional singles manager **Ernie Campagna**, all of the sales department; as well as **Gil Friesen**, senior vice president; **Harold Childs**, vice president of promotion; **Barry Grieff**, director of merchandising; **Marv Margolis** of the financial department; and **Al Moinet**, national promotion director.

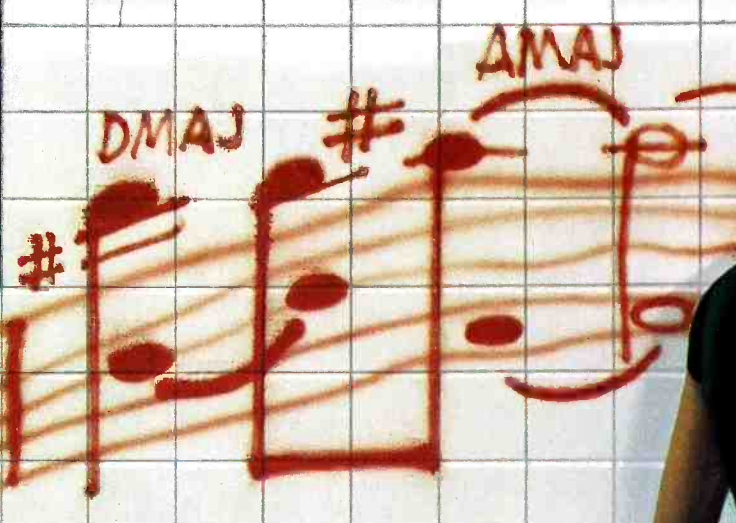
Greedy Signs Lynn

■ **LOS ANGELES**—**Henry Marx** of **Greedy Records** has announced the signing of country singer **Rebecca Lynn** and plans to rush out a new single, "Country Nights, Country Days." The tune is currently out on **Fern Creek records**. **Greedy** has remixed and re-mastered the record.

WEA Anniversary



More than 70 **WEA** home office staffers in **Burbank** surprised **WEA** president **Joel Friedman** with a fifth anniversary party where well-wishers helped him slice into a suspiciously disc-shaped cake. Seen here are, from left, **Vic Faraci**, vice president and director of sales; **Friedman**; and **Henry Droz**, executive vice president.



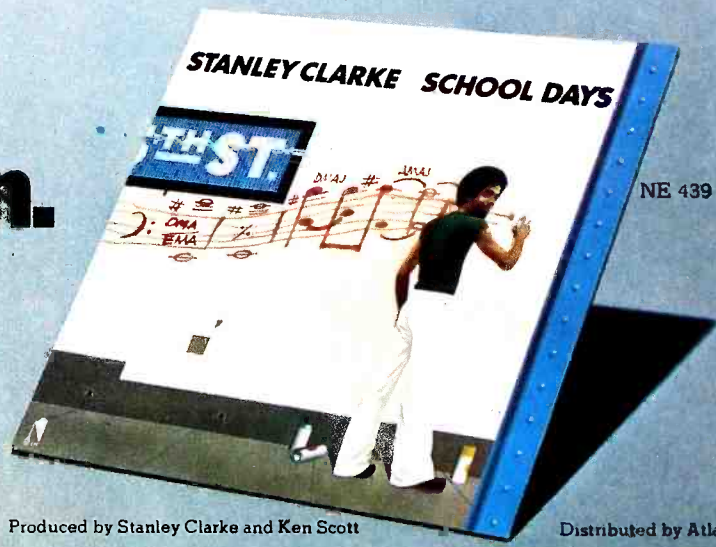
R. GIUSTI

Atlantic Recording Corp. A Warner Communications Co.

Stanley Clarke... In a class of his own.

"School Days" by Stanley Clarke. On this, his third release, Stanley Clarke steps into the musical fore as composer, arranger, conductor, producer, and singer.

**"School Days" by Stanley Clarke.
On Nemperor Records and Tapes.**



Produced by Stanley Clarke and Ken Scott

Distributed by Atlantic Records

Steve Binder: Pursuing New Goals, Talent

By IRA MAYER

■ NEW YORK — "Few people are willing to fall flat on their faces. I am."

Steve Binder is being neither smug nor boastful. He's earned the right to be self-confident by taking chances and, more often than not, succeeding. His credits include various production and directorial duties going back to the "Tami" and "Hullabaloo" television shows through to the recent internationally acclaimed Elvis special; and from record production of the Asociation and Fifth Dimension to his latest project, Roderick Falconer.

Straddling Worlds

Binder insists on "replacing old goals with new ones" and enjoys straddling the television and music worlds. He still feels as though he hasn't been totally accepted in either camp—rockers are skeptical of television and the television people aren't used to his kind of informality.

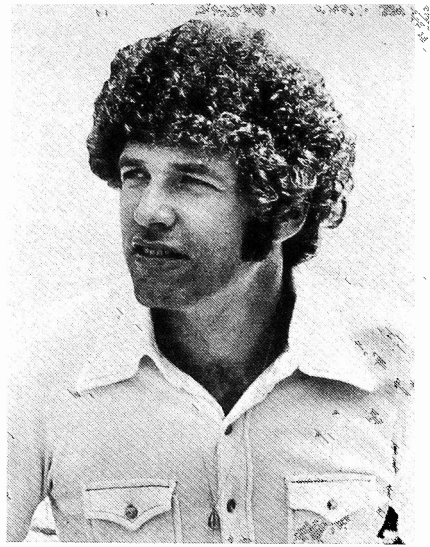
"Television is recognized for its power," he explained to **Record World** recently, "but to record people it's a sellout. The biggest prostitutes in rock on TV are the artists themselves," by which Binder means two things: Artists who put down the "commerciality" of television, he says, are deluding themselves into thinking that their's is not a commercial medium; and that most rock acts fail to accept the responsibility of learning how to deal with television on its own level.

A Doer

"I've never done anything I didn't want to re-do completely when it was done, but it was always the best I could have done at that moment. I'm most creative when 'doing' rather than waiting for the perfect thing to come along. You can't worry about what will be."

Looking Back

Thus it is that Binder can look back to his "short-lived but successful" record label, TA Records, for which Seals and Crofts recorded a song called "Summer Breeze." The company, in actuality, was formed when a tape Binder produced of the song was universally rejected by labels to which it was submitted. It was only when the duo re-recorded the song on its second Warner Brothers album, however (produced by John Simon), that the song scored big. There is no bitterness as Binder recalls the story, however. His pride is in discovering and developing talent, and it is evident that he believes he was responsible to some degree for Seals and Croft's eventual success.



Steve Binder

"Anybody can buy a superstar if they have enough money," he continued. "But discovering and going up against that brick wall of resistance to new artists . . ." Binder goes on to express amazement at the paradox of the existence of such resistance despite the constant cry for new stars. "Of course it's always a combination of talent, timing and luck. But getting involved at the ground level and trying to make it work . . . it's the satisfaction or the frustration that's important."

Latest Projects

Finally, Binder turns to his two latest projects — a Barry Manilow television special scheduled

for February 1977 ("the first month I spent following him around just to get to know each other . . . and we've gone into the streets in Chicago, Los Angeles and New York. But it's too early to start talking about that. The show is still a ways off.") and Roderick Falconer, whose debut album is due from United Artists shortly. Binder has produced the lp, and his company manages the artist.

Falconer's 'Got It'

"On an intellectual basis," says Binder, with no trace of hesitation, "it's there. Now begins the game of making him a success. I know he's got it, but I'm a realist. It's still a matter of getting the people in the machinery of the business exposed and getting them to believe. So far that's been happening. And forgetting the commercial aspects, he is a poet. I don't want to get caught up in semantics, but he's a genius."

Stumping For Falconer

And while Binder has spent more than an hour talking freely of himself, of his outlook, of his successes and of his failures, he is stumping on behalf of Falconer in the sense of putting himself behind an artist he believes in. He has the credentials to do that legitimately and all he's asking, really, is that we listen when the time comes. We will.

McGuinn Stops In



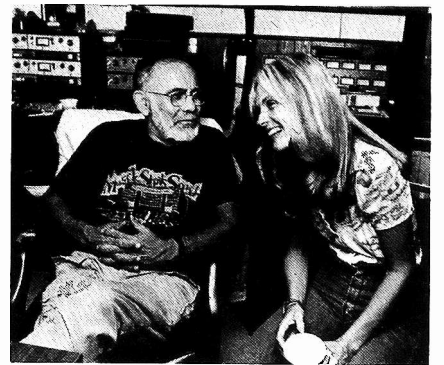
Columbia recording artist Roger McGuinn was recently in New York to play the Bottom Line as part of the debut tour with his new band, Thunderbyrd. McGuinn's current solo album is "Cardiff Rose." While in town McGuinn and the band were hosted to a luncheon by Columbia. Shown from left: (standing) Don Dempsey, vice president, marketing, Columbia Records; Al Hirsh, Thunderbyrd's road manager; Bernie Gelb, Thunderbyrd's manager; Thunderbyrd Bruce Barlow; Roger McGuinn; Thunderbyrd James Q. Smith; (front) Matty Matthews, Columbia Records promotion man; Thunderbyrd Lance Dickerson; Don DeVito, vice president, talent acquisition, east coast, Columbia Records.

Chappell Acquires Bema Print Rights

■ NEW YORK—Chappell Music has signed an exclusive print agreement with Bema Music, a division of Sweet City Records, it was announced by Charles Ryckman, director of publications for Chappell. The agreement, which covers the entire Bema catalogue, includes the music of the group Wild Cherry.

The agreement was made with the Cleveland-based Sweet City label which is co-owned by Mike Belkin and Carl Maduri who also manages Wild Cherry. The Chappell print program began with the rush-release of the group's #1 pop and r&b single "Play That Funky Music" and a soon-to-be released folio to match their album, Wild Cherry.

Production Power



During a break in the recording sessions for her second A&M album, "Sailin'," Kim Carnes (right) relaxes with her producer, Jerry Wexler. The album, recorded entirely at Muscle Shoals Sound and set for a late-September release, marks the initial collaboration between the young Californian writer/vocalist and the veteran producer.

Smith Joins RSO

■ LOS ANGELES—The appointment of Bob Smith as west coast promotion manager for RSO Records has been announced by Al Coury, RSO president. Smith will headquarter in RSO's Los Angeles office and report to Rich Fitzgerald, RSO national promotion director.

Prior to joining RSO, Smith was based in Seattle where he did promotion for Columbia Records and for Capitol Records. He also did promotion for Warner Brothers in Seattle and Los Angeles for five years.

Dudgeon To Produce Second Carmen Album

■ NEW YORK—Jimmy Jenner, co-principal of CAM-USA, and Stan Poses, Eric Carmen's manager have announced that the next Eric Carmen (Arista) album will be produced by Gus Dudgeon, at the Marquee Studio in London. Carmen leaves October 1 to begin recording with Dudgeon.

Y V O N N E E L L I M A N


“LOVE ME”

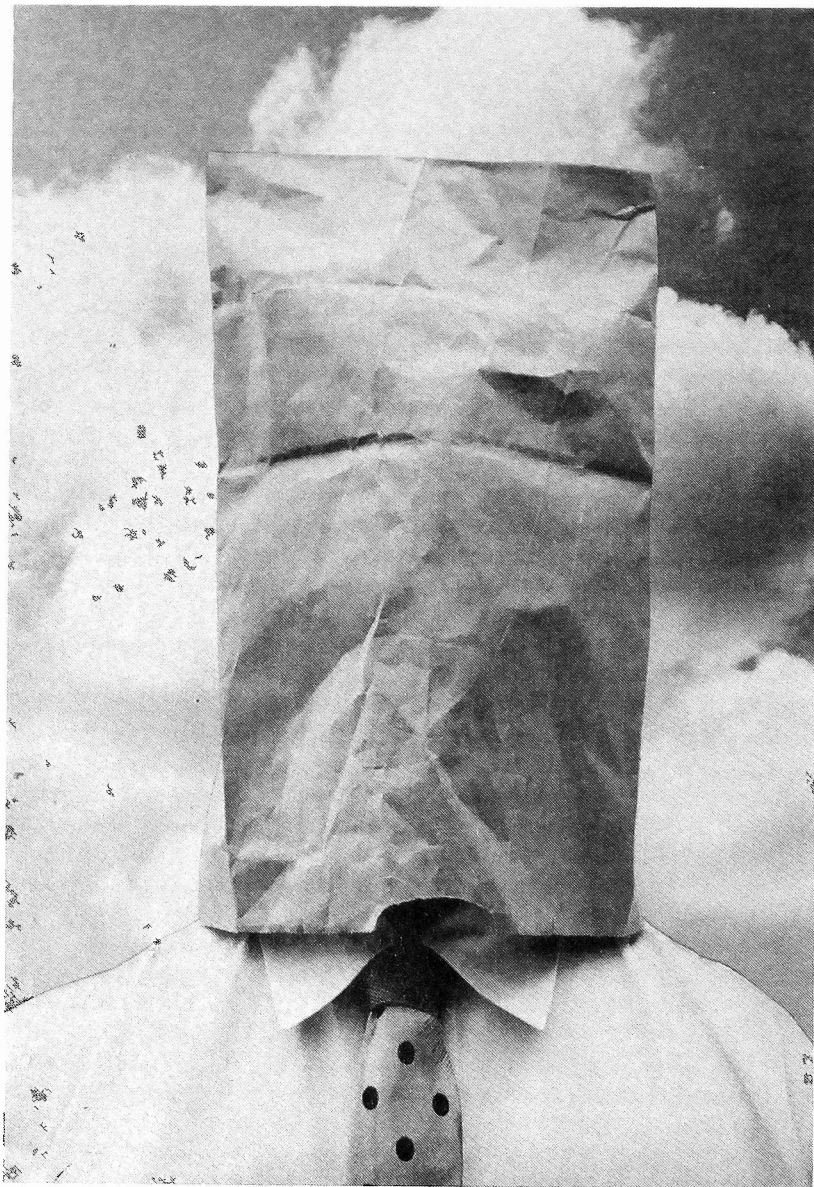


Acclaimed star in both movie and Broadway productions of Jesus Christ Superstar with a powerful new single written by the Bee Gees and produced by Freddie Perren!

A new superstar appears on the horizon

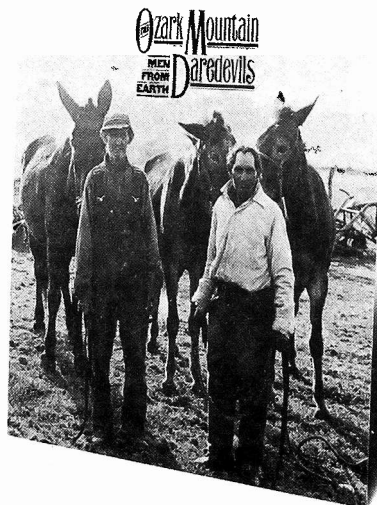


Manufactured & Marketed by 



This man used to think of The Ozark Mountain Daredevils by name.

When the first three Daredevil albums were released he didn't pay any attention. "Ozark Mountain Daredevils. Must be some bluegrass group." His more open-minded friends knew the Daredevils for "Jackie Blue" and "If You Wanna Get To Heaven." Two smash hits.



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AM ACTION

(Compiled by the Record World research department)

■ Hall & Oates (Atlantic). A landslide of heavy-duty call letters this week as KHJ, WRKO, WLS (23), WQXI and 99X join forces and go with the disc. Some superior numbers include 12-8 13Q, 21-18 Q102, 18-14 Z93, 3-2 KLIF, 12-9 KSTP, 14-9 WGCL, 18-11 WHBQ, 24-21 KILT, 16-13 WMPS, 20-19 WDHF, LP KJR and #4 WCOL. Lookin' good!

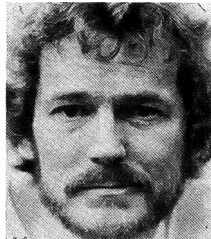
Steve Miller (Capitol). Adds WRKO to the list of reporting stations this week, but essential to note are the excellent chart moves backed by a solid early sell-through. 34-24 KTLK, 29-17 WMPS, 26-21 KFRC, HB-23 WHBQ, 27-19 WLAC, 23-18 KJR, 25-14 WCOL, 14-11 Q102, 23-17 Z93, 30-27 WPGC, 23-20 KSTP, HB-28 KILT and 29-22 WERC. (Note: This week's Powerhouse Pick.)



Hall & Oates

Kiss (Casablanca). Well on its way to becoming one of the biggest items on the street. Picked this week on 13Q (25), Q102, KJR, WLAC, KEEL, KJRB, B105, WABB, WAAY and moves 24-12 WRKO, 40-32 WCOL, HB-28 CKLW, extra-30 WPGC, 27-23 KSTP, 26-25 Z93, 25-15 WERC and LP WPIX. A Winner!

Heart (Mushroom). Gaining each week as several more heavies are convinced of the hit potential enough here to add the record. New believers are KFRC, KTLK, WHBQ and 13Q. Other facts include 23-14 KILT, 14-6 WCOL, 19-11 WPGC, 17-14 WLS, 28-21 WQAM, 16-11 WDHF, 29-27 Z93, 18-13 KSTP, 17-14 WLAC, 25-22 KJR, HB-29 WRKO, 25-23 WMPS and 25-22 WGCL. Don't miss this one.



Gordon Lightfoot

Gordon Lightfoot (Reprise). Midwest story of the week with big gains reported in both airplay and sales on the single and a noted significant resurgence in the LP (see Regional Breakouts). New adds on KILT, KDWB (19), WDHF, WOW, KSLY and already on CKLW (7-4!), WCOL, WOKY and KSTP.

Bay City Rollers (Arista). Filling in with a host of heavyweights again, this continues to be one of the most added and most requested records on the street. Garners CKLW, WQXI, KSTP, WMPS, WLAC, WDHF and 99X. The numbers are starting to fulfill everyone's expectations of what was to come: 27-18 WLS, 29-20 KDWB, 24-19 13Q, 40-20 KTLK, 27-19 WQAM, HB-29 Z93, HB-28 WRKO, 28-22 KHJ, 27-23 KFRC, 28-24 WHBQ and 28-24 WERC. Also on B100, KFYR, KJRB, WABB, KEZY, KENT and WAIR.

CROSSOVER

John Valenti (Ariola). This record, which has been gradually developing on an r&b plane, has exploded both r&b and pop this week (50-35 with a bullet on this week's r&b singles chart). Noteworthy pop adds on KFRC, KRBE, KEEL, KYNO and WFLB among others. (Note: This week's Chartmaker of the Week.)

NEW ACTION

Barry Manilow (Arista) "This One's For You." Meeting with extremely favorable initial response (20-11 WPIX) in New York, and starting to take hold in other areas as well. Currently on KLIF, KILT, WMPS, WPGC, WDRC, K101, WORC (LP) as well as KVOX and KCPX.

Bolin Signed to Columbia



Don Ellis, national vice president, Columbia Records a&r has announced that Tommy Bolin has been signed to Columbia Records. Columbia has just released Bolin's debut effort for the label, "Private Eyes." He will support his new album with a series of four dates to be announced shortly throughout the country. Tommy Bolin will be headlining the Los Angeles area on October 16 at the Santa Monica Civic. Pictured from left: Don Ellis, national vice president, Columbia a&r; Tommy Bolin and Mike Dilbeck, newly appointed director of Columbia a&r, west coast.

Sonrise, Norman Bow New Label

LOS ANGELES — An as yet unnamed label is being formed here, outlined in an agreement providing for four new album releases by January 1, 1976. Principals are Larry Norman, president of Street Level Productions of Hollywood, and Bob Cotterell, president of Sonrise Mercantile Co. of Sun Valley, Calif., with the first release, around November, 1976, to contain songs performed by Larry Norman. The other three albums will contain songs by artists under

contract to Street Level Productions. Norman will supervise graphics, recording and packaging.

The new label will be manufactured by Sonrise with initial distribution through Sonrise's network of about 20 independent distributors selling to over 2000 retail outlets who market contemporary Christian music. Presently, Sonrise is in negotiations regarding sales through secular channels of distribution.

Casablanca Expansion

(Continued from page 4)

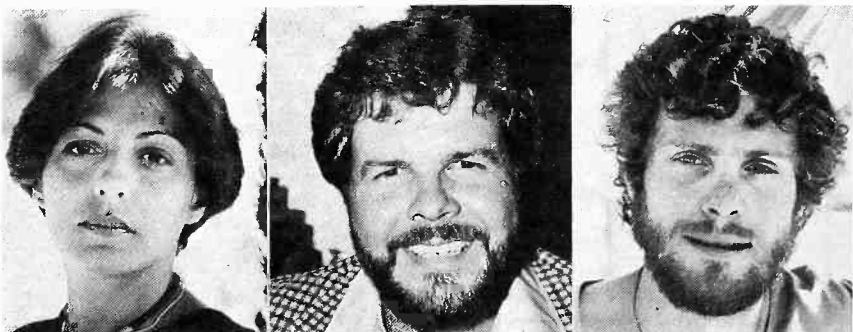
partment and will be announcing several key appointments within the coming weeks. Ms. Munao will report to Neil Bogart.

Di Noble

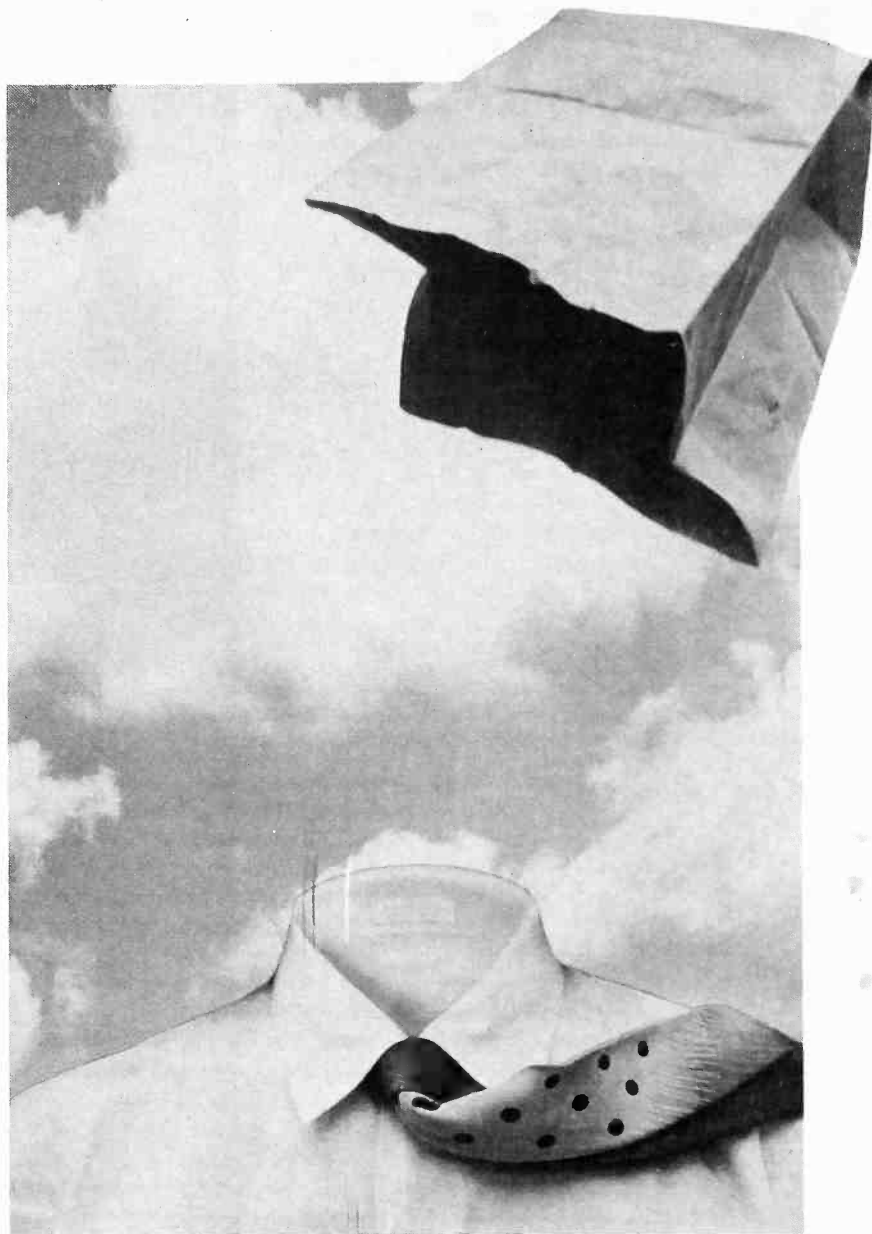
Formerly national promotion director for the company, Al Di Noble came to Casablanca from Motown Records where he served in a variety of key posts including executive assistant to the vice president of promotion. In his new capacity, Di Noble will report to Dick Sherman, vice president, sales.

Eliot Sekuler joins Casablanca from **Record World Magazine**

where he served as west coast editor for the past two years. His background includes posts as director of public relations for Blue Thumb Records and editorial staffer for Cash Box Magazine. As a free-lance writer, he has contributed to such publications as Circus and Rolling Stone. In his new position, he'll report to Susan Munao and will be responsible for devising publicity and advertising materials as well as for the coordination of merchandising campaigns on behalf of Casablanca, Oasis and Chocolate City artists.



Susan Munao, Al Di Noble, Eliot Sekuler



Then he heard "Men From Earth."

An incredible fusion of five part harmonies and pristine instrumental performances laced with the aroma of hickory smoke and tall pines. More "musical" music than you might expect.

"Men From Earth" is definitely music from earth.

Unpretentious and clean. Just listen. You'll agree.



"Men From Earth" SP 4601

**The Ozark Mountain Daredevils
On A&M Records and Tapes**

Produced by David Anderle
© 1976 A&M Records, Inc.



New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ NO APOLOGY NECESSARY: We've oft been chided for our cynicism, for our indiscretion and for our unwillingness to take anybody's word for anything. But then, when we're willing to take you all at face value, where are you? It's not our fault the only news this week is what follows.

NO SNICKERING, PLEASE: Love-Zager Productions, Inc., has taken **Marilyn Chambers** into the studio . . . they are independently recording three sides at Columbia's studios here, with **Michael Zager** producing. **Jerry Love** insists "she can sing. But not 'til after supper" . . . **Roy Cicala** producing the new **J. Geils** lp at the Record Plant . . . Will **Peter Allen's** next be live from the Bottom Line (sure makes sense now that **Dee Anthony's** managing)? . . . **Henny Youngman** and **Sam Levenson** visited the Line on successive evenings to see **Stephane Grappelli**. Neither did a guest set . . . **Graham Nash** dedicated a song to Grappelli during his Central Park concert . . . **Jae** and **Jill Mason** are the proud new parents of **Shane**.

PLAIN AND SIMPLE: **Kate and Anna McGarrigle**, who have yet to make a formal U.S. tour since release of their debut album on WB, made the front page of *Melody Maker* recently, garnering rave review and story. Wrote MM: "The interest shown in them was very similar to the first **Emmylou Harris** concert at the New Victoria last year; in some ways it's a lot stronger."

SUE ME BLUES PT. II: **George Harrison**, who recently suffered a setback in his attempt to block the release of "The **Beatles** Tapes" album by **David Wigg**, lost another legal battle last week when N. Y. District Court Judge **Owens** ruled that "My Sweet Lord" infringes on "He's So Fine." The amount of damage accrued has yet to be decided but remember George, all things must pass.

NOTED: **Elliot Randall** and **Jeffrey "Skunk" Baxter** are among those helping out **Pavlov's Dog** on its third album . . . WMOT Records has signed **Lola Falana** of the tiger commercial fame . . . **Dr. Feelgood's** next album will be a live set . . . **ELO's** drummer **Bev Bevan** has recorded a version of **Sandy Nelson's** "Let There Be Drums" as a solo single—his first . . . **Eddie & the Hot Rods'** EP, "Live at The Marquee" includes "96 Tears," "Gloria"/"Satisfaction" and **Bob Seger's** "Get Out Of Denver." . . . Toasting **Jimmy Cliff** at a studio party: **John Hall**, **David Sanborn**, **Fran McKendree** and **Martha Velez** . . . Two Ms. Bare America contestants stripped during a recent **Dictators** set at CBGB. How do you get that in the grooves?

CONFIDENTIAL TO S.S.: **Stanley!!!**

TO THE VICTORS DEPT: What was it that forced cancellation of this week's softball game between CashBox and the **Record World** Flashmakers? Could it have been the opposition's mortal fear of the Flashmakers' big bats and air-tight defense? Could it have been that? Outlined against a blue-gray September sky, coach **David McGee**

(Continued on page 57)

CLUB REVIEW

The Dirt Band: 10 Years On

■ LOS ANGELES — Their first decade together has cost the Nitty Gritty Dirt Band (UA) countless personnel changes, several shifts in their basic style, and even half their name. But the realigned and renamed Dirt Band — formed during the past year around the nucleus of veterans Jeff Hanna, Jimmie Fadden and John McEuen — earned the warm response of a packed Roxy crowd, there to celebrate the band's tenth anniversary, by retaining the easy stage presence and freewheeling eclecticism that have been concert signatures.

Sleek Reserve

During the opening numbers, the quintet's initial reserve and sleek wardrobe may have suggested otherwise: front-man Hanna, along with newcomers Jackie Clark and John Cable, all sported tailored rodeo drag, with only McEuen, the quintessential funky mountain man, as a clear visual link to the earliest NGDB line-ups. Clark and Cable, both crisp, economical players, punched up "Cosmic Cowboy," the set's first song, with kilowatt accents that wary fans might have misconstrued as concessions to pop fashion. But Clark, on bass, and Cable, on lead guitar, soon proved otherwise, revealing a common link with earlier Dirt Band line-ups in their versatility; with those two trading off duties and Clark adding keyboards as well, the group has continued its tradition of instrumental versatility. During the course of a characteristically lengthy set, each member of the band had his chance to shift instruments, led as usual by McEuen's fast changes from pedal steel to lap

steel, from lap to mandolin, and onward through banjo breakdowns and fiddle reels.

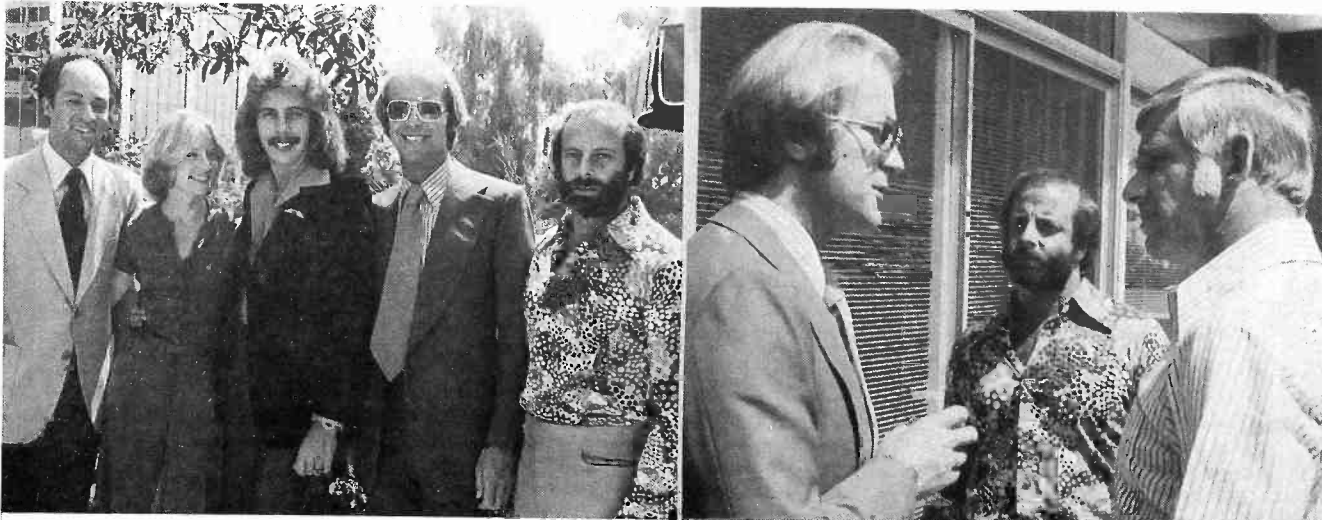
The set served as a prime sampler of the Dirt Band's collected works, moving easily from new songs, including originals by Clark and Cable, through familiar staples of past hours, yet the overall show was hardly an exercise in nostalgia. Although the repertoire encompassed L.A. reggae, rock 'n' roll, bluegrass and cajun music, those moves were seamlessly handled, the band making its transitions gradually. While their vocal harmonies seem a bit thinner by comparison with earlier line-ups, it is likely that most devotees will hardly notice: the overall mood and pacing remain, and the current line-up is instrumentally as strong as its predecessors. With Hanna and McEuen as droll as ever in their commentary, the Dirt Band seems healthy indeed.

Starwood

Opening the set was Starwood, a Colorado-based septet that is one of the mainstays of John Denver's Windsong label, distributed by RCA. Yes, their vocals are high, sweet and cured with a Rocky Mountain drawl, and references to the pleasures of high altitude living are in evidence. But a strong reed soloist, atmospheric keyboards and more muscular blues elements help save the band from anonymity, as do two rich vocal harmonies and a range of original material that, while still uneven, promises room for growth. While they may have let their set run a bit overly long, diminishing its impact, Starwood is already playing with easy confidence and bears watching.

Sam Sutherland

Chrysalis Indie Kick-Off



Chrysalis Records recently held its first national meetings since becoming an independent label in Los Angeles. Pictured at the confab in the picture at the left are: Billy Bass, national promotion director; Susan Harrington, national promotion coordinator, singles; Jack Ashton, national promotion coordinator, albums; Terry Ellis, president and Sal Licata, VP sales and promotion. Seen at the right is Ellis discussing the label's independent set-up with Licata and Marv Helfer, national sales manager.

Atlantic Ups Moran

■ NEW YORK—Sheldon Vogel, executive vice president of Atlantic Records, has announced the appointment of Linda Jasmin Moran to the post of executive assistant. In this capacity, Ms. Moran will assist Vogel in all general financial and administrative matters pertaining to Atlantic. She will also continue to assist Ted Jaffe, Atlantic Records and WCI consultant.

Background

Ms. Moran joined Atlantic in September, 1970, as executive secretary to Vogel, a post she has held until now. Prior to that, she worked in the a&r department of RCA Records for five years.

TOMMY BOLIN



Take a look into "Private Eyes!"

PC 34329

Tommy Bolin is in an enviable position indeed. His reputation among today's guitarists is hard to match. His dazzling guitar has embellished every band he has been a member of—from the James Gang to Deep Purple. His work with Billy Cobham emblazoned his name across the memory of an almost entirely new audience.

Tommy Bolin. His debut Columbia recording features Mark Stein (Vanilla Fudge) on keyboards, and Norma Jean Bell (Mothers of Invention) on saxophone. Together with Tommy, they make a synthesis of metal and jazz/soul that is both fascinating and addicting.

Tommy Bolin. His new album is "Private Eyes" and this one is no teaser. On Columbia Records and Tapes.

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WHY DOES THIS MAN READ RECORD WORLD?



Tom Savarese

Because he's a part of the music business. As a disco disc jockey, he has learned that Record World's discotheque coverage provides him with the most complete, accurate and objective reporting on what people are dancing to in leading clubs around the country, and on what new releases he should investigate. To keep his dancers dancing, he needs that information quickly and concisely, and he knows that Record World is the place to find it.

'Rock Concert' Revamps Format

(Continued from page 3)

told **Record World**. "It's more of a variety-entertainment show with rock credentials." Most of that broadening will come in the form of comedy, with an impressive stable of newcomers—Gary Muledeer, Foster Silvers, the New Untouchables and Natural Gas (no relation to the British pop-rockers)—forming a sort of comic "house band." Joining them will be a series of guest comics, including George Carlin, Jimmy Walker, Avery Schreiber, Franklin Ajaye and Richard Lewis. Comedy segments will be brief, interspersed among the musical segments, and in general filmed on location to add variety to the series' concert hall settings, with many shot at Los Angeles' The Improvisation.

"A lot of people who have shaped TV have come from comedy," Kirshner said. "The new comedy performers are part of the discovery that is rock music. We have the musical integrity, now we have these hot new performers, and they're getting an incredible shot."

With each passing year Kirshner comes closer to being the sole survivor of the ongoing battle to put rock on evening television, and in that time, stretching from his establishment of ABC-TV's "In Concert" in 1972 to the debut of his syndicated series the next year to the present, his shows' ability to survive has been predicated upon their ability to change to reflect changing musical tastes. This year should be no exception.

"You've got to change with the marketplace, and the marketplace is going to softer sounds," Kirshner said. "The future is limitless — if you go more away from hard rock and

add comedy, I still think we've got the taste and the music instincts to put it together so it works."

Debut

The season's debut will feature Rod Stewart and Elton John and Kiki Dee as its headliners, and future installments will offer talents ranging from George Benson to the Commodores to Frankie Valli.

Kirshner himself will take on a larger role on camera, interviewing stars and, in perhaps the most unusual of "Rock Concert's" changes, music industry executives. Special programs will be devoted to the artists of a specific label—Midland International and Private Stock are two already scheduled—with Kirshner speaking with such industry figures as Bob Reno and Larry Uttal.

"The guys that are shaping our business are the DeMilles, the Thalbergs of our day," Kirshner said. "They're shaping the artist, and I think the public out there wants to know about them. It opens up a whole area of human interest. There's a young kid out there who could be president of a record company some day. There are people out there who want to know what it's like to manage Peter Frampton."

A preliminary screening of several of the programs indicates that the series, to be syndicated once again by Syndicast, has improved in its camera work and in its pacing, the latter due largely to the presence of those young comics; and the closing off of several other outlets for rock on TV means Kirshner presumably has a better chance at better talent than ever before.

Capitol Signs Meighan Band



Rupert Perry, vice president, a&r, Capitol Records and Ron Kramer, vice president and general manager, Beechwood Music Corp., have announced the signing of The Bob Meighan Band to an exclusive recording contract and publishing agreement. The Bob Meighan Band has its first nationally-distributed album, "The Dancer," shipping Sept. 13. Pictured standing, from left, are Kramer; Bob Young, CRI vice president, business affairs; bandmembers Dick Furlow, Milt Miller, Rodney Bryce and David Dodt; manager Steve Zind; bandmember Richard Howard; attorney Michael Lippman; manager Mike Davenport; and John Palladino, CRI director, a&r vice president and chief operating officer; Bob Meighan; and Perry.

First LP Product Released by Farr

■ LOS ANGELES — Farr Records this week will release the debut album by Tom Bresh, "Homemade Love," according to Farr Music president Michael Ragor. The label's first album, the set

features Bresh's two chart singles, "Homemade Love" and "Sad Country Love Song."

Bresh is currently on national tour.

A Sticky Wicket?



RCA Records hosted a lunch and mini cricket match for singer Cleo Laine and husband-accompanist John Dankworth on the lawn at the Bel Air Hotel, Los Angeles just before her appearance with the Los Angeles Philharmonic at the Hollywood Bowl. Members of the Periwinkle Cricket Club, a top amateur team from England touring California, and the Southern California Cricket Association provided the afternoon's expertise in the sporting area. Ms. Laine has just completed a two album "Porgy and Bess" set with Ray Charles for RCA Records' September release. Pictured above are Ms. Laine with Periwinkle Club members and John Dankworth (second from left).

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Pitchford's Flexibility Yields Contemporary Song & Dance Man

■ NEW YORK—The first press release read, "Dean Pitchford Such A Success In One Stand Night At the Ballroom—Is Booked For Six Week Engagement Beginning Tuesday Eve August 3rd." The latest release read that the engagement had been extended—through October 2nd. Well, the Ballroom is noted for extended engagements, but word of Pitchford's show spread rapidly on the street. He was, reportedly, the first of the new generation of cabaret performers to understand what the medium was all about. And the first to have the kind of contemporary musical taste to appeal to young, "hip" audiences, as well as the older Broadway crowd.

That's quite a bit to have to live up to. And given a Labor Day week audience (one table of people walked out in the middle of a song, one table talked through the entire set, someone at the rear of the room kept flashing an instamatic) he did more than admirably. It was clear already from the stage entrance that Pitchford was capable of generating an incredible amount of electricity—and he did so even on that night. That

the audience was unprepared to relate to him was unfortunate.

No excuses are necessary, though. Pitchford's show (actually, he has two completely different sets which he performs alternatively and which are changed with great frequency was written and directed by Craig Zadan, who has built a flexible frame around which Pitchford works. The songs (arranged and directed by Robert Goldstone) are from the songbags of Peter Allen, Melissa Manchester, Rupert Holmes and such contemporary Broadway composers as Kander and Ebb and Stephen Schwartz. Both Kander and Ebb and Schwartz have given Pitchford new material to debut. That's a respect rarely accorded a "newcomer."

Pitchford has appeared on and off-Broadway in "Pippin" and "Godspell," and the Broadway musical sensibility is in evidence. But there's an energy and a sincerity in Pitchford's attempt at molding something different—yet in the mainstream—that is most refreshing. Perhaps it has to do with projecting a personality from the stage; perhaps he was simply born a song and dance man in an

age ready for new song and dance men.

Zadan explained to a reviewer that another show would be written for a west coast tour, so that Pitchford's talents might be adapted to yet another type of audience and that when a recording contract materializes, that would yield a different approach. That, too, bespeaks a broad outlook, and an understanding of the need for flexibility. There's plenty of time to hone and refine, though, and that will come as naturally as an extra few weeks.

Ira Mayer

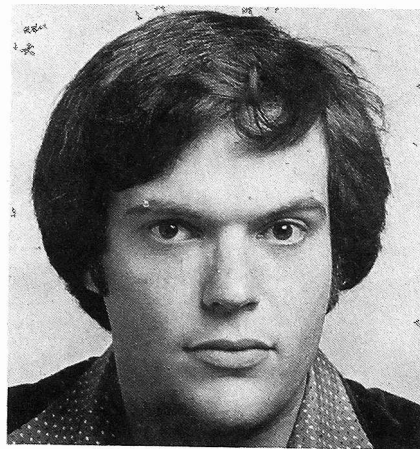
Nightshade Tour Begins

■ NEW YORK—Phantom recording artists the Deadly Nightshade have embarked on an east coast tour to coincide with the release of their new album, "F&W."

The Deadly Nightshade kicked-off their tour over Labor Day weekend with a concert at Atlanta's Electric Ballroom on Sept. 4 and a concert at Miami's South Beach Pier on Sept. 5.

Landis To Capitol A&R

■ LOS ANGELES—Rupert Perry, vice president, a&r, Capitol Records, Inc., has announced the appointment of Richard Landis as director, east coast talent acquisition.



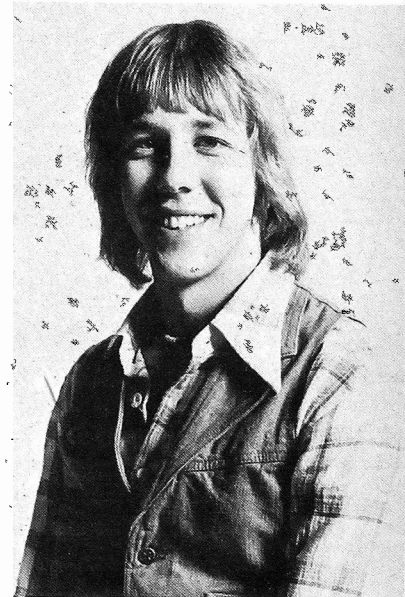
Richard Landis

Landis spent the last year as executive manager of the Beacon Theatre in New York and handled the booking of acts there. In 1972, his album, "Natural Causes," was released on ABC-Dunhill. He toured for a year as pianist with the Spencer Davis Group. Landis also has produced many artists.

The appointment marks the reopening of an east coast a&r department for Capitol after a period of years. Landis will work out of Capitol's New York offices.

Frymire Heads A&M College Department

■ LOS ANGELES — Bob Frymire has been named to the post of head of A&M Records college department. Frymire, a former A&M college rep for two years at the University of Colorado, comes to the job from his most recent assignment in promotion for the label in Arizona. In his new post, Frymire will supervise the expanded duties of A&M college reps around the country, and will add ten new representatives to his staff to bring the total number to twenty-five.



Bob Frymire

The reps will visit local stores and deliver merchandising material, help with store reports to stations and trade publications and focus the A&M presence on the campuses in their respective areas. They will continue to work with campus radio and media but they will also assume a major role in supplementing the work of regional sales and merchandising people to insure the maximum saturation of A&M's presence in their markets.

Frymire will headquarter at A&M's Los Angeles office and report directly to Barry Grieff.

Cuscuna Joins Douglas As In-House Producer

■ NEW YORK — Michael Cuscuna has joined Douglas Records as the label's first in-house producer. The association comes following Cuscuna's co-production, with label head Alan Douglas, of a five record jazz series, "Wildflowers," due for release this fall. The series comes from live recordings of 27 avant-garde groups made at Sam Rivers' Rivbea Loft.

Cuscuna will be working independently on several album projects; it is expected that a total of 15 Douglas lps will be available by the end of the year.

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Dracula meets the E-Man!

"Dracula" is the new, 2-part craziness that highlights the just-released Jimmy Castor Bunch album.

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SD 18186
Produced by Castor-Pruitt Productions

STEVE HARLEY—EMI P 4335
(Capitol)

HERE COMES THE SUN (prod. by Steve Harley)
(writer: Harrison) (Harrisons, BMI)
(2:40)

George Harrison's "Abbey Road" classic has been given a face lift and put into a new light with a synthesized undercurrent and a vocal that is pure Steve Harley. Already a top ten in the U.K.

BRENDA & THE TABULATIONS—
Chocolate City 004 (Casablanca)

HOME TO MYSELF (prod. by B. Eli & G. Woods)
(writers: Manchester & Sager) (Rumanian
Pickleworks/Little Max/N.Y. Times, BMI) (3:29)

The group shows itself to be more than just an act in the oldies revival circuit here. A charming ballad flourished with a sympathetic string arrangement.

RENAISSANCE—Sire SAA 728 (ABC)

CARPET OF THE SUN (prod. by Renaissance)
(writers: Dunford & Thacher) (Bleu Disque,
ASCAP) (3:29)

One of the foremost exponents of classical-rock fusions, the group led by the graceful vocals of Annie Haslam should secure pop and MOR play. An intelligent edit from the live lp backed with "Kiev."

ARETHA FRANKLIN—Atlantic 3358

JUMP (prod. by C. Mayfield) (writer:
C. Mayfield) (Warner-Tamerlane,
BMI) (2:18)

Another potential hit tune from the soundtrack album of the "Sparkle" movie, Lady Soul hits a hot gospel timbre with a churning, handclapping beat.

STANKY BROWN GROUP—Sire 730 (ABC)

DON'T YOU REFUSE (prod. by Steckler &
Frangiapane) (writer: Leynor) (Mench/
Bleu Disque, ASCAP) (2:44)

This New Jersey outfit has a pleasant pop sound which distinguishes its second single from their debut lp. Don't refuse to give it a close listen.

JOAN ARMATRADING—A&M 1865

LOVE AND AFFECTION (prod. by Glyn Johns)
(writer: Armatrading) (Almo, ASCAP)
(4:28)

It has taken the songstress three albums to get her bearings, but she is now ready to go all the way. Already an AOR hit, she should also touch the AMs.

ERSEL HICKEY—Rameses II 2003

WAITIN' FOR BABY (prod. by E. Hickey)
(writers: Hickey & Zorka) (King Gold,
BMI) (1:52)

Hickey, a versatile singer, displays the eclectic approach, hitting on a sound that manages to touch on pop, gospel, r&b and even country in under two minutes.

MOMENTS—Stang 5068 (All Platinum)

WITH YOU (prod. by Sylvia) (writers:
Ascher & Sager) (Unichappell Begonia/
Aschken, BMI) (3:47)

A beautiful ballad penned by Kenneth Ascher and Carole Sager and sung with a laid back elegance by the group. It should warrant prime r&b consideration.

SONG OF THE WEEK

JEANS ON

(writers: Dundas & Greenway)
(Moth/Dick James, BMI)

DAVID DUNDAS—Chrysalis 2094
(prod. by AIR Productions) (2:37)

CALIFORNIA—Laurie 3647
(prod. by L. Fradkin & D. Haig) (3:03)

Chrysalis' second cover battle in two weeks this time involves a song based on a blue jeans commercial which Dundas sent to the top ten in the U.K. Both versions of this catchy number are similar and either one could emerge victorious in this country.

CHER—Warner Bros. 8263

LONG DISTANCE LOVE AFFAIR (prod. by S. Barri &
M. Omartian) (writers: Price & Walsh)
(Meadow Ridge, ASCAP) (2:47)

Cher's first single in some time finds her teamed with this successful production duo that frames her vocal with a spright pop arrangement. From her forthcoming "I'd Rather Believe In You" set, it's a hit!

HERBIE HANCOCK—Columbia 3 10408

DOIN' IT (prod. by David Rubinson & Friends)
(writers: Ragin-Parker, Jr.-Hancock)
(Wah Watson/Hancock, BMI) (3:21)

It's no secret that Herbie's been doin' it for some time, but here it's done like never before with his keyboards and Wah Wah Watson's guitar at the funky fore.

FOOLS GOLD—Morning Sky 701 (Arista)

CHOICES (prod. by Glyn Johns) (writers:
Kelly-Henson-Fogelberg) (Frank Snare/
Big Shorty/Hickory Grove, ASCAP) (2:53)

Here is a choice that you can't go wrong with. The group has graduated from the role of Dan Fogelberg's back-up band to where they should score on their own.

BOB JAMES—CTI OJ 31

WESTCHESTER LADY (prod. by Creed Taylor)
(writer: Bob James) (Three Brothers/
Wayward, ASCAP) (3:20)

James' expertise as an arranger is vividly displayed here on this instrumental from his "Three" album. A good stirring effort geared to pick up easy listening play.

MARGIE JOSEPH—Cotillion 44207
(Atlantic)

DON'T TURN THE LIGHTS OFF (prod. by L. Dozier)
(writer: L. Dozier) (Dozier, BMI)
(3:27)

A distinct vocal stylist, Margie delivers a first-rate interpretation of the Lamont Dozier song. A ballad sure to turn you on more with each and every listen.

HARPERS BIZARRE—Forest Bay 75474

YOU GOTTA MAKE YOUR OWN SUNSHINE (prod. by
Tom Pascal) (writers: Sedaka & Greenfield)
(pub. not listed) (2:50)

The group that scored with "Feelin' Groovy" in the '60s returns to the '70s with a noteworthy cover of the current Neil Sedaka single. Give it a listen as well.

DISCO TEX & THE SEX-O-LETES—
Chelsea 3054

WE'RE HAVING A PARTY (prod. by K. Nolan)
(writer: K. Nolan) (Nolan/
Chelsea, BMI) (3:26)

A party record in the truest sense with a whooping vocal accompaniment to a handclapping beat. Sir Monte Rock III, as he calls himself now, preaches the good word which is spelled, P-A-R-T-Y.

THE CHARLIE DANIELS BAND—
Epic 8 50278

SWEET LOUISIANA (prod. by Paul Hornsby)
(writer: Daniels) (Hat Band/Radadara,
BMI) (3:28)

Daniels takes his listeners on a mini-tour of the south via some stunning guitar play that utilizes elements of both rock and country swing. It's a sweet trip.

JEFF BECK—Epic 8 50276

COME DANCING (prod. by George Martin)
(writer: M. Walden) (Gratitude Sky, BMI)
(3:28)

With Beck leading a group that includes the likes of Jan Hammer and Wilbur Bascomb, you know you better come dancing. Fancy guitar licks abound as only Beck knows how to play 'em.

VAN MCCOY—H&L 4670

PARTY (prod. by Van McCoy) (writer:
Van McCoy) (Van McCoy/Warner-
Tamerlane, BMI) (3:22)

"Get on down and party." So goes the introduction and Van picks up the beat with a hustle sound to set the mood. It's the real McCoy—no doubt about it.

DRAMATICS—ABC 12220

FINGER FEVER (prod. by Tony Hester)
(writer: Hester) (Groovesville, BMI)
(2:43)

This may be a rare ailment, but it should soon be a common cry over the airwaves. A dark, haunting track with a hook to take it to across-the-board success.

JON ANDERSON—Atlantic 3356

FLIGHT OF THE MOORGLADES (prod. not listed)
(writer: Anderson) (Topographic/
WB, ASCAP) (3:22)

Happily, not much of a surprise from the Yes vocalist. Anderson takes the one man band approach of playing all the instruments and succeeds admirably.

JACKIE MOORE—Kayvette 5127 (TK)

DISCO BODY (prod. by Clarence Reid &
Clay Cropper) (writer: Reid) (Sherlyn, BMI)
(2:45)

With a song for and about the discos, Jackie can hardly miss. A Clarence Reid tune and typical TK undercurrents should take her there with no problem at all.

ARIZONA—RCA JH 10771

SO HARD LIVIN' WITHOUT YOU (prod. by
Dave MacKay) (writers: Chater & Bettis)
(Irving, BMI) (2:44)

The group is fronted by a singer whose voice is reminiscent of Olivia Newton-John on this sweet and sentimental soft rock performance.

Delsener's Palladium

(Continued from page 3)

painted, the floors cleaned with an acetelene torch, has redone the dressing rooms, installed shower and kitchen facilities and replaced the stage deck with a good plywood and masonite floor, among other changes. "The area I can't change," said Delsener of the neighborhood, "but when you're in the theater, in that environment, you'll feel like you're on Park Avenue."

In addition to making the initial renovations, Delsener plans a full maintenance schedule of his own in an effort to overcome what he feels was the major cleaning problem in the past—the fact that no one took responsibility for such things as hot-mopping the floors. Security will be handled by the same crew Delsener uses during the summer for the Schaefer Music Festival in Central Park. And ushers, who will stay on duty until the conclusion of each performance, will be selected on the basis of knowing how to handle young audiences.

In addition, Delsener estimates that he's spent \$22,000 in advertising the first attraction, including full page ads in the New York Times and the Village Voice. The show will be broadcast live by WNEW-FM and The Band itself was reportedly interested in filming the event.

Delsener, who will continue to promote shows in other venues around the city, says it will take him the same year to year and a half to build the Palladium that it did in building the Beacon Theater as a solid rock house. The Palladium's previous reputation has put off some acts, he explained, but in the case of The Band, he took Robbie Robertson and Rick Danko to see the renovations in progress. According to Delsener it was then that they agreed to do the two opening nights. Other acts already scheduled include the Outlaws, the Ozark Mountain Daredevils, Billy Cobham/George Duke, Jackson Browne/Orleans and a return to the city by Stephen Stills.

IRS To Pay Baylor

(Continued from page 6)

not given Baylor proper notice in filing the lien.

The IRS said money against the \$1.8 million has been applied to Baylor's 1974-76 income taxes, with only \$506,000 remaining. The IRS alleges that Baylor still owes the government \$90,000, a charge Baylor denies. Judge Dooling said the \$506,000 must be repaid to Baylor with accrued interest despite the dispute.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The first major disco album of the fall season is producer Vince Montana's second **Salsoul Orchestra** collection, "Nice 'n' Naasty (Salsoul)", due out this week. Even more varied than the group's first release, this lp ranges from the previously released stunner, "Salsoul 3001"—shortened slightly from its disco disc version to eliminate the jet exhaust fade-out but still one of the year's most exciting production numbers—to an MOR medley of the pop standards "We've Only Just Begun" and "Feelings." In between, the early favorites seem to be "Don't Beat Around the Bush" (3:30) with its steamy, pounding jungle drums, sweet string accents and nasty girls chanting "Don't beat around my bush;" "It's Good for the Soul" (4:20), which is alternately lush and sparse, blending stinging guitar and drum work with swooning violins; and "Standing and Waiting on Love" (3:31), which is closest in spirit to the first album's material, including a quick flash from Montana himself on vibes. The remainder of the album's cuts are also recommended for changing moods: "It Don't Have to Be Funky (To Be a Groove)," whose contents are adequate proof of its title; a Latin-flavored "Ritzy Mambo" (5:29); a wonderful, evocative slow number called "Night Crawler" that sounds like one of the best mellow mood records of the year; and, of course, "Nice 'n' Naasty." Vince Montana wrote nearly all the songs and his production here confirms his position as one of the most versatile and inventive disco producers. The Salsoul Orchestra's debut lp was among the most important disco releases of 1975 and this follow-up has an even broader appeal, making it the essential new dance album with great pop potential.

Other recommended albums: "Night People," the latest from the **Fantastic Four** (on Westbound) with a knockout first side consisting

(Continued on page 35)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STARWOOD/LOS ANGELES

DJ: AJ Miller
BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)
CERCHEZ LA FEMME/SOUR AND SWEET—Savannah Band—RCA (lp cuts)
DOWN TO LOVE TOWN—Originals—Motown (disco disc)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
MIDNIGHT LOVE AFFAIR—Carol Douglas—Midnight Intl. (lp medley)
MUSIC, MUSIC, MUSIC—California—Warner Bros. (disco disc)
MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (disco disc)
NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (disco disc)
RUBBERBAND MAN—Spinners—Atlantic (lp cut)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)

SWING'S/NEW YORK

DJ: Desi DJ
CERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Savannah Band—RCA (lp cuts)
DON'T LET GO/THE THOUGHT OF LOVING YOU—Manhattan Transfer—Atlantic (lp cuts)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
KILL THAT ROACH—Miami—Drive
MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY—Carol Douglas—Midland Intl. (lp medley/lp cut)
MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (disco disc)
STREET DANCE—Mexicanos—Klik (import)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)
YOU NEED ME, I NEED YOU—Joe Simon—Spring (lp cut)
YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (lp cut)

SANDPIPER/FIRE ISLAND PINES, NEW YORK

DJ: Larry Sanders
BE MINE—Gloria Gaynor—Polydor (lp cut)
CALYPSO BREAKDOWN—Ralph MacDonald—Marlin (lp cut)
CERCHEZ LA FEMME/I'LL PLAY THE FOOL/SOUR AND SWEET—Savannah Band—RCA (lp cuts)
FULL TIME THING—Whirlwind—Roulette (disco disc)
IT'S GOOD FOR THE SOUL/DON'T BEAT AROUND THE BUSH/NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (lp cuts)
LET'S GET IT TOGETHER—El Coco—AVI (disco disc)
MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland Intl. (lp medley)
MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (disco disc)
YOU SHOULD BE DANCING—Bee Gees—RSO (disco disc)
YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (lp cut)
YESTERDAY'S/BOSTON
 DJ: Cosmo Wyatt
CAR WASH—Rose Royce—MCA
DOWN TO LOVE TOWN—Originals—Motown (disco disc)
HERE WE GO AGAIN—People's Choice—TSOP (lp cut)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
LOVE BUG—Bumblebee Unlimited—Red Greg (disco disc)
MAKES YOU BLIND—Glitter Band—Bell (import)
PICNIC IN THE PARK—MFSB—Phila. Intl. (lp cut)
SOUR AND SWEET/CERCHEZ LA FEMME—Savannah Band—RCA (lp cuts)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)

DISCO FILE TOP 20

SEPTEMBER 18, 1976

- SOUR AND SWEET/CERCHEZ LA FEMME**
SAVANNAH BAND—RCA (lp cuts)
- YOU + ME = LOVE**
UNDISPUTED TRUTH—Whitfield (disco disc)
- I DON'T WANNA LOSE YOUR LOVE**
EMOTIONS—Columbia (lp cut)
- NICE 'N' NAASTY**
SALSOU ORCHESTRA—Salsoul (disco disc)
- YOU SHOULD BE DANCING**
BEE GEES—RSO (disco disc)
- MY SWEET SUMMER SUITE**
LOVE UNLIMITED ORCHESTRA—20th Century (disco disc)
- I'LL PLAY THE FOOL**
SAVANNAH BAND—RCA (lp cut)
- BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
- FULL TIME THING**
WHIRLWIND—Roulette (disco disc)
- I'VE GOT YOU UNDER MY SKIN/BE MINE**
GLORIA GAYNOR—Polydor (lp cuts)
- CALYPSO BREAKDOWN**
RALPH MacDONALD—Marlin (lp cut)
- MIDNIGHT LOVE AFFAIR**
CAROL DOUGLAS—Midland Intl. (lp medley)
- LET'S GET IT TOGETHER**
EL COCO—AVI (disco disc)
- I WANNA FUNK WITH YOU TONITE**
GIORGIO—Oasis (lp cut)
- DISCO MAGIC**
T CONNECTION—Media (disco disc)
- YOU'RE MY PEACE OF MIND**
FAITH, HOPE & CHARITY—RCA (lp cut)
- SALSOU 3001**
SALSOU ORCHESTRA—Salsoul (disco disc)
- ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin (lp medley)
- MY LOVE IS FREE/TEN PERCENT DOUBLE EXPOSURE**—Salsoul (lp cut/disco disc)
- RUN TO ME**
CANDI STATON—Warner Bros. (lp cut)

Grammy Forms Out

■ LOS ANGELES — Recording companies throughout the country will be receiving this week their official entry forms for the 19th annual Grammy Awards on which they will be asked to list their most outstanding artistic product released during the second half of the awards eligibility period, April 16 through September 30. The new cut-off date, voted by the Academy's national trustees at their recent meeting, gives the 35 craft nominating committees additional time to judge submitted product and establishes future eligibility years on an October 1 through September 30 basis.

Next week, the Academy's entire membership will receive similar forms on which they will be invited to enter recordings they deem worthy of consideration for a Grammy. Company forms must be mailed by October 1; those of the members by October 8.

Following receipt of all entry forms and numerous screening sessions, the pre-nominations lists of entries on these forms and from those submitted earlier for product released during the first half of the eligibility period (October 16 through April 15) will be sent to voting members with their first round ballots.

I HEARD THAT!!

QUINCY JONES—A&M SP 3705 (7.98)

This specially priced two lp set is an impressive look back into Jones' last four years with A&M. As such there are two sides of new material and two sides of award-winning classics. The list of personnel reads like a who's who with names like Stevie Wonder, the Brothers Johnson, Hancock, Cobham and Clarke.



LOVE AND TOUCH

TYRONE DAVIS—Columbia PC 34268 (6.98)

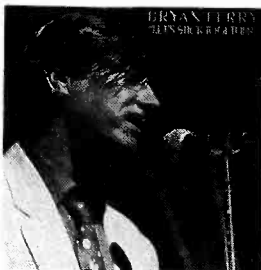
Davis' move to Columbia could expand his audience vastly. A Wilson Pickett-like vocalist (when Pickett was at his creative peak), Davis cooks with all the salt and spices to make for a hit. "You're Too Much," "Put Your Trust In Me" and "Close to You" have power and feeling. This is disco, r&b and pop.



LET'S STICK TOGETHER

BRYAN FERRY—Atlantic SD 18187 (6.98)

Ferry's third solo outing finds the chanteur in a familiar setting—interpreting some of his favorite songs and re-working five early Roxy Music album tracks. Chris Spedding (guitar) and John Wetton (bass) supply formidable accompaniment on "The Price Of Love" and a great treatment of The Beatles' "It's Only Love."



DEE DEE BRIDGEWATER

Atlantic SD 18188 (6.98)

From the stage of Broadway's "The Wiz," Ms. Bridgewater has established herself as a major artist with a voice that is strong in projection and emotion. She maintains a busy pace here, whether on Hall and Oates' "He's Gone" or Allen Toussaint's "It Ain't Easy," but she carries herself with grace and charm.



END OF A RAINBOW

PATTI AUSTIN—CTI 5001 (6.98)

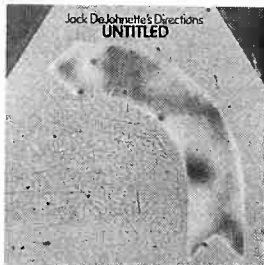
As a studio vocalist, Ms. Austin has graced the albums of dozens of other musicians. Here she is front and center for the first time, singing eight self-penned songs, all in a light pop-jazz frame. She's at no loss holding her own, with superb support from many of the musicians for whom she has sung.



UNTITLED

JACK DeJOHNETTE'S DIRECTIONS—ECM-1-1074 (Polydor) (6.98)

The ensemble consists of DeJohnette (drums, tenor sax), John Abercrombie (guitars), Alex Foster (saxes), Mike Richmond (bass) and Warren Bernhardt (keyboards). More avant-garde than DeJohnette's recent work, "Morning Star" and "The Vikings Are Coming" are accessible.



LET THE ROUGH SIDE DRAG

JESSE WINCHESTER—Bearsville BR 6994 (WB) (6.98)

Winchester's more outwardly country this time than in the past, his low key lyrics and unadorned singing voice duly laconic. "Let the Rough Side Drag" and "Everybody Knows But Me" are close as he comes to rocking and a reprise of "The Brand New Tennessee Waltz" keeps it fresh as ever.



FUNKY KINGS

Arista—AL 4078 (6.98)

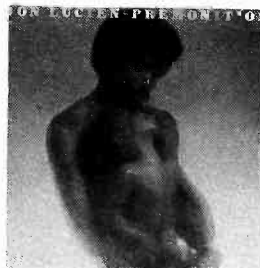
"Highway Song (Drive, Drive, Drive)" in many ways sums up the direction this band's headed in—a hybridization of Eagles-like melodicism and Springsteen-like vocals. "Slow Dancing" is Jack "Peaceful Easy Feeling" Tempchin's major writing and vocal contribution and the album's centerpiece.



MEN FROM EARTH

OZARK MOUNTAIN DAREDEVILS—A&M SP 4601 (6.98)

The Daredevils have grown into more of a rock and roll band than they might have suspected when they made their first album. The transition has been smooth, though, with little loss of authenticity. If anything, the vocals are surer ("Watermill," "You Know Like I Know") and the arrangements more generally broad based.



PREMONITION

JON LUCIEN—Columbia PC 34255 (6.98)

Lucien produces Lucien, and the effect is a unity of vision that is most expressive. The winning combination, however, is when Lucien works as interpreter—his version of the Mercer-Raskin "Laura," and of Bill Withers/John Collins' "Hello Like Before" are standouts in a set of mostly original material.



TALES OF KIDD FUNKADELIC

FUNKADELIC—Westbound W-277 (20th Century) (6.98)

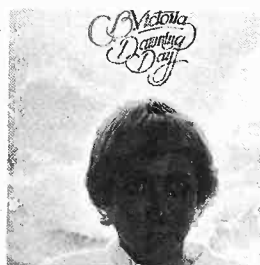
With songs like "Take Your Dead Ass Home (Say Som'n Nasty)" and "Butt-to-Buttresuscitation" Funkadelic is as off-handedly outrageous as always. The cover alone would make them different, but the music stands up to it. And more.



WAITING FOR A WIND

HENRY GAFFNEY—RCA APL1-1548 (6.98)

Gaffney has the rare gift of being able to express simple sentiments simply, and of not taking sentimentality too saccharinely. There's a touch of Nilsson in "Manhattan" and one senses great potential for Gaffney as a writer and as a performer. "Seems I'm Falling" and "Happy Birthday To Ya" are also of interest.



DAWNING DAY

C. B. VICTORIA—Janus JXS-7029 (6.98)

A Canadian singer/songwriter, Victoria has an Elton John-like voice which he applies to Russ Ballard's "I Don't Believe In Miracles" and Lennon/McCartney's "Anytime At All" in addition to half a dozen original compositions. The writing is simple and direct and the production suitably complementary.



MANHATTAN MILLIONAIRE

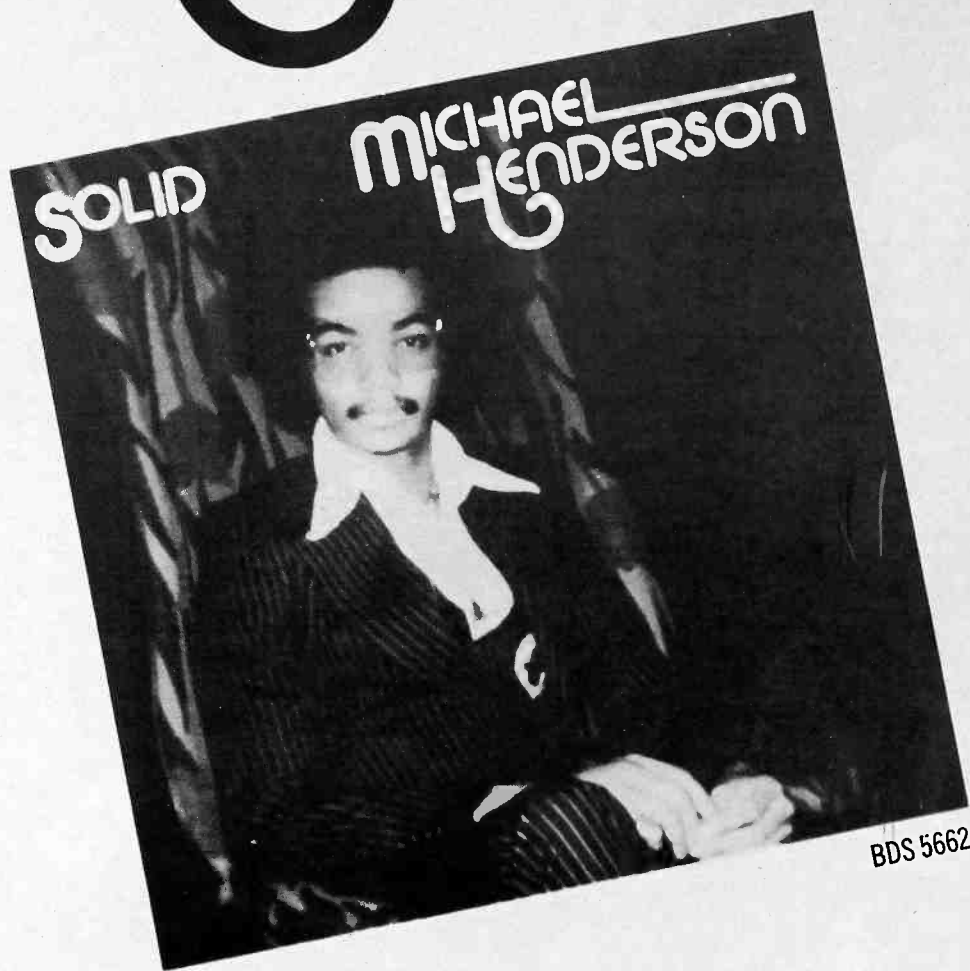
DISCO TEX & HIS SEX-O-LETES FEATURING SIR MONTI ROCK III—Chelsea CHL 516 (6.98)

Monti Rock III has finally found his niche and is taking advantage of his success by building a firm base around a hit formula. "We're Havin' A Party (It's Gonna Be Alright)" and "Dancin' Kid" are fun numbers with solid disco participatory appeal.

(Continued on page 50)

MICHAEL HENDERSON

Writer, Musician, Artist!



You just can't put a label on Michael Henderson, Michael likes and plays all kinds of music. After all, he's played with everyone from The Rolling Stones to Aretha Franklin to Stevie Wonder to Dr. John to The Jackson Five. And if that's not enough, he's spent the last five years as the bass player with Miles Davis.

It was Norman Connors who recognized his multiple talents as a musician, writer and vocalist. The results were the two latest hit albums by Norman Connors, both featuring Michael Henderson writing, playing and singing on "Valentine Love," "We Both Need Each Other" and the huge single hit "You Are My Starship."

Michael's new LP contains something for everyone—from jazz to R & B to pop. All the tunes are original and he's even included his own version of "Valentine Love."



and **GRT**
MUSIC TAPES

101 THE SINGLES CHART 150

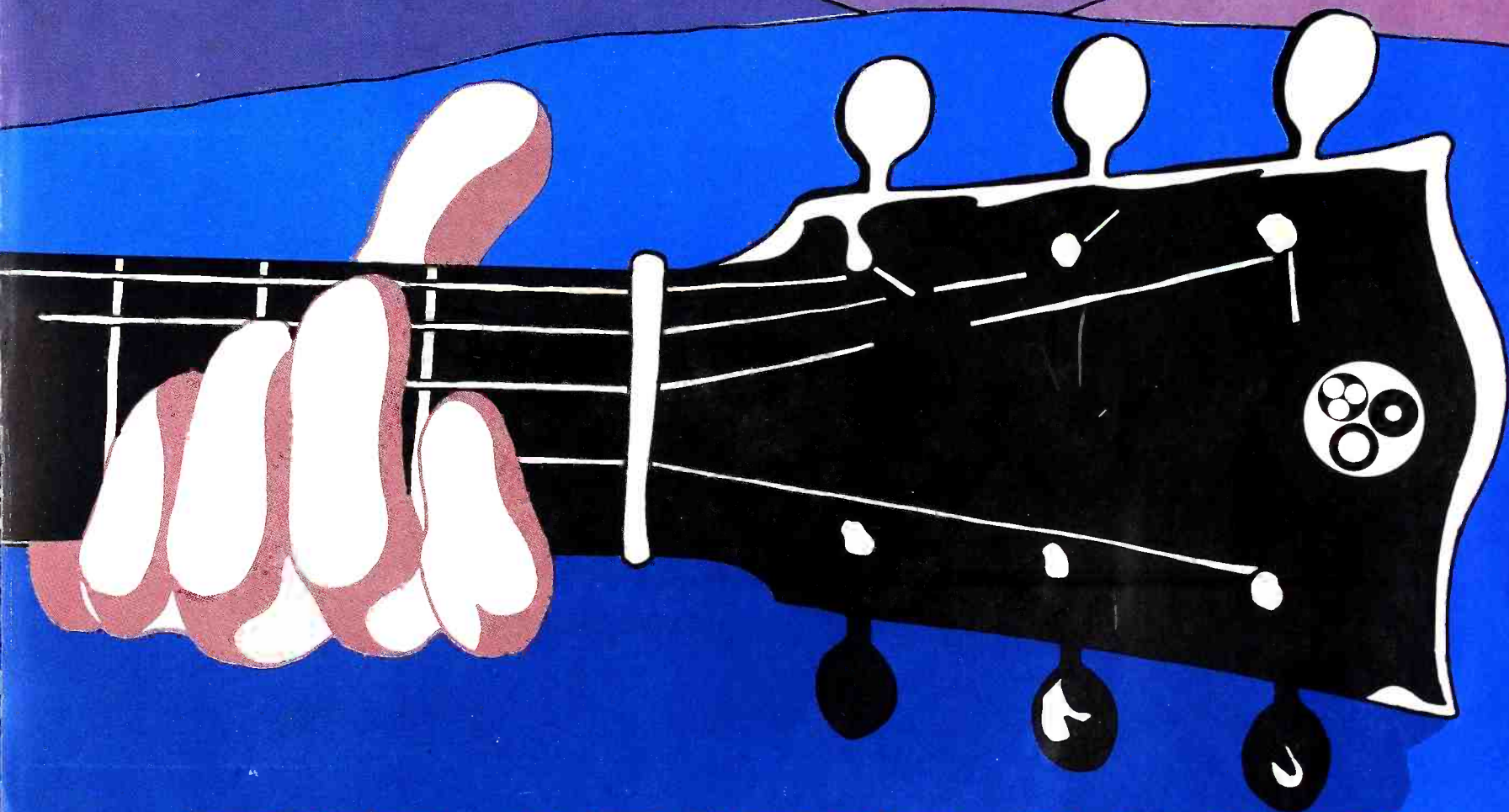
SEPTEMBER 18, 1976

SEPT. 18	SEPT. 11	
101	101	LET'S ROCK ELLISON CHASE—Big Tree BT 16073 (Atlantic) (Kaskat, BMI)
102	104	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea 3043 (Coral Rock/American Dream/Belsize, ASCAP)
103	110	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES—ABC 12202 (Fourth Floor, ASCAP)
104	116	MORE THAN A FEELING BOSTON—Epic 8 50266 (Pure Song, BMI)
105	107	BABY LOVE (HOW COULD YOU LEAVE ME) GROUP WITH NO NAME— Casablanca NB 860 (Cafe Americana/Lotta Miles/Apple Cider, ASCAP)
106	109	ONE NIGHT ROY HEAD—ABC Dot DOA 17650 (Travis/Elvis Presley, BMI)
107	108	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst) (Vir-Jon, BMI)
108	—	IT'S ONLY LOVE ZZ TOP—London 5N 241 (Hamstein, BMI)
109	112	HEART ON MY SLEEVE GALLAGHER & LYLE—A&M 1850 (Irving, BMI)
110	113	FIRE MOTHER'S FINEST—Epic 8 50269 (Tisratill, ASCAP)
111	140	WANNA MAKE LOVE (COME FLICK MY BIC) SUN—Capitol P 4254 (Glenwood/Osmosis, BMI)
112	115	FLOWERS THE EMOTIONS—Columbia 3 10347 (Saggi-fire, BMI/Kalimba, ASCAP)
113	—	MR. MELODY NATALIE COLE—Capitol P 4328 (Jay's Ent./ Chappell & Co., ASCAP)
114	124	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING— ABC Impulse IMP 31006 (Warock, ASCAP)
115	117	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)
116	118	LEAN ON ME MELBA MOORE—Buddah BDA 535 (Van McCoy/Warner-Tamerlane, BMI)
117	120	COWBOY SONG THIN LIZZY—Mercury 73841 (RSO, ASCAP)
118	133	IT'S A LONG WAY THERE LITTLE RIVER BAND—Harvest P 4318 (Capitol) (Australian Tumbleweed, BMI)
119	—	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP—RCA PB 10724 (Pi-Gem, BMI)
120	—	WHEELS OF FORTUNE DOOBIE BROTHERS—Warner Bros. WBS 8233 (Lansdowne-Skunster-Flat Lizard-WB, ASCAP)
121	125	FARTHER ALONG SPIRIT—Mercury 73837 (Square Snuff, BMI/Fish Fry, ASCAP)
122	126	PARTY LINE ANDREA TRUE CONNECTION—Buddah BDA 538 (Gem Diamond/MRI, ASCAP)
123	128	FIND 'EM, FOOL 'EM, FORGET 'EM DOOBIE GRAY—Capricorn CPS 0259 (WB) (Fame, BMI)
124	127	GRASSHOPPER SPIN—Ariola America P 7632 (Capitol) (U.S. Arabella, BMI)
125	134	GIVE ME YOUR MONEY PLEASE BACHMAN-TURNER OVERDRIVE— Mercury 73843 (Ranbach, BMI)
126	130	FREE SPIRIT ATLANTA RHYTHM SECTION—Polydor PD 14339 (Low-Sal, BMI)
127	129	JULIE ANN GINGER—Shock SH3 (Janus) (Martin/Coulter, ASCAP)
128	—	ROXANNE PETER FOLDY—Polydor PD 14344 (Beechwood/ Bondi, BMI)
129	131	ONLY YOU BABE CURTIS MAYFIELD—Curton CMS 0118 (WB) (Mayfield, BMI)
130	—	I CAN'T LIVE IN A DREAM OSMONDS—Polydor PD 14348 (Silver Blue/Arnold J, ASCAP)
131	132	YOU ARE MY LOVE LIVERPOOL EXPRESS—Atco 7058 (Warner Bros., ASCAP)
132	—	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833 (Bar-Kay, BMI)
133	135	L.O.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol) (Black Sheep/American Dream, BMI)
134	136	BORN TO LOVE AMERICAN TEARS—Columbia 3 10365 (Waterstone, ASCAP)
135	121	KEEP THAT SAME OLD FEELING THE CRUSADERS— ABC Blue Thumb BTR 269 (Four Knights, BMI)
136	—	TOUCH OF LIGHTNING GLORIA GAYNOR—Polydor PD 14342 (Crushing, BMI)
137	105	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems-Columbia/Summerhill, BMI)
138	138	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK) (Sherlyn, BMI)
139	—	JEANS ON DAVID DUNDAS—Chrysalis CHS 2094 (Moth/ Dick James, BMI)
140	—	STAYING POWER BARBI BENTON—Playboy P 6078 (Don Kirshner, BMI)
141	114	CAN'T CHANGE MY HEART CATE BROTHERS—Elektra 45326 (Flat River, BMI)
142	—	THE FEZ STEELY DAN—ABC 12222 (ABC Dunhill/E.L.P.G., BMI)
143	111	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (Bad Boy, BMI)
144	141	THE MORE I SEE YOU PETER ALLEN—A&M 1813 (Bergman, Vocco & Conn, ASCAP)
145	137	IF YOU SEE YOURSELF (THROUGH MY EYES) ANDY PRATT— Nemperor 007 (Atlantic) (April, ASCAP)
146	106	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY— GRT 054 (LaDebra, BMI)
147	144	BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE— 20th Century TC 2293 (Sa-Vette/January, BMI)
138	123	I LOVE YOU, MARY HARTMAN JULES BLATNER— Blue Ribbon BRR 102 (Sodos, BMI)
149	129	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 45315 (Briar Patch, BMI)
150	122	LONG MAY YOU RUN STILLS/YOUNG BAND—Reprise RPS 1465 (WB) (Silver Fiddle, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	4	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	43
A LITTLE BIT MORE Ron Haffkine (Bygosh, ASCAP)	16	MUSIC IS MY LIFE Joe Wissert (Koppel-Man, Bandier, BMI)	41
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	19	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Peter Botkin, Jr. (Screen Gems-Columbia, BMI)	81
AFTER THE DANCE Leon Ware (Jobete, ASCAP)	95	ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP)	42
ANOTHER RAINY DAY IN NEW YORK CITY James William Guercio (Big Elk/Laminations, ASCAP)	75	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	2
ANYTHING YOU WANT Bill Cullen (Minta, BMI)	79	POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	72
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	31	QUEEN OF MY SOUL Arif Mardin (Average, ASCAP)	86
BETH Bob Ezrin (Cafe Americana/Kiss Songs, ASCAP; All By Myself, BMI)	50	RAINBOW IN YOUR EYES Leon & Mary Russell (Teddy Jack, BMI)	99
DEVIL WOMAN B. Welch (Unichappell, BMI)	7	ROCK'N ME Steve Miller (Sailor, ASCAP)	32
DID YOU BOOGIE (WITH YOUR BABY) Joe Renzetti & David Chacklee (Goblet, BMI)	58	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	26
DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI)	15	SATIN SHEETS P. Gernhard & T. Scotti (Wishbone, ASCAP)	91
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	62	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	14
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	3	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	1
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	39	SHE'S GONE Arif Mardin (Unichappell, BMI)	21
DON'T THINK . . . FEEL Robbie Robertson (Stonebridge, ASCAP)	85	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	40
FERNANDO Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	48	SHOWER THE PEOPLE Lenny Waronker & Russ Titelman (Country Road, BMI)	57
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	18	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	55
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	25	SHOWDOWN Jeff Lynne (United Artists/Jet/Chappell, ASCAP)	80
GET THE FUNK OUT MA FACE Quincy Jones (Kidada/Gouldris, BMI)	56	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	61
GET UP OFFA THAT THING James Brown (Dynamone/Belinda/Unichappell, BMI)	49	SPRINGTIME MAMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	76
GIVE IT UP (TURN IT LOOSE) Leo Graham (N.Y. Times/Content/Little Bear's, BMI)	83	STILL THE ONE Chuck Plotkin (Siren, BMI)	17
GOT TO GET YOU INTO MY LIFE producer not listed (Maclen, BMI)	34	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	53
HARD WORK Esmond Edwards (Hard Work, BMI)	66	STRUTTIN' MY STUFF Allan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	100
HARVEST FOR THE WORLD Isley Brothers (Bovina, ASCAP)	67	SUMMER Jerry Goldstein (Far Out, ASCAP)	23
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	92	SUNRISE Jimmy Ienner (C.A.M.-U.S.A. BMI)	47
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes ASCAP)	28	SUPERSTAR Paul Davis (Web. IV, BMI)	37
HIGHFLY Alan Parsons (Velvet Music, Ltd.)	84	TAKE A HAND Mark K. Smith (Portal/Pocket Full of Tunes, BMI)	69
HOWZAT Sherbet & Richard Lush (Leeds, ASCAP)	64	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	89
I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI)	41	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	45
I GOT TO KNOW Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	74	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	51
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	5	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI)	96
I ONLY WANT TO BE WITH YOU Jimmy Ienner (Chappell, ASCAP)	36	THAT'LL BE THE DAY Peter Asher (MPL Communications, BMI)	33
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	78	THE BEST DISCO IN TOWN J. Morali & R. Rome (Can't Stop, BMI)	60
IF YOU LEAVE ME NOW James William Guercio (Big Elk/Polish Prince, ASCAP)	10	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	46
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	65	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	87
I'M EASY Richard Baskin (Amer. Broad./Lion's Gate/Easy, ASCAP)	29	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI)	93
IT'S O.K. Brian Wilson (Brother, BMI)	52	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER Alan Parsons (Fox-Fanfare, BMI)	70
KISS AND SAY GOODBYE Bobby Martin (Nathanham/Blackwood, BMI)	24	THE WRECK OF THE EDMUND FITZGERALD Larry Waronker & Gordon Lightfoot (Moose, CAPAC)	54
JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Enter., ASCAP)	71	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	13
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vindaloo, BMI)	88	THIS ONE'S FOR YOU Ron Dante & Barry Manilow (Kamakazi, BMI)	82
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	11	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	44
LET HER IN Bob Reno (Windsong, ASCAP)	59	WHAM BAM Tom Sellers & Clive Davis (Colgems, ASCAP)	22
LIKE A SAD SONG Milt Okun (Cherry Lane, ASCAP)	73	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)	30
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	27	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	12
LOVE OF MY LIFE Gino Vannelli, Joe Vannelli & Geoff Merick (Almo/Giva, ASCAP)	77	YOU ARE MY STARSHIP S. Drinkwater & J. Schoenbaum (Electrocord, ASCAP)	94
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	6	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)	63
MAGIC MAN Mike Flicker (Andorra, ASCAP)	20	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI)	90
MAMMA MIA Bjorn Ulvaeus & Benny Andersson (Countess, BMI)	98	YOUNG HEARTS RUN FREE Dave Crawford (Da Ann, ASCAP)	38
MESSAGE IN OUR MUSIC Kenneth Gamble & Leon Huff (Mighty Three, BMI)	97	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	9
MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	35	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	68
		YOU SHOULD BE DANCING Bee Gees (Casserole/Unichappell, BMI)	8

COUNTRY MUSIC



THE SPIRIT OF '76

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In Conjunction With
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Long a leader in the field of country music, Record World proudly salutes the sounds of country music and the people who make it go. Featuring news, information, specially prepared chart breakdowns and analyses, along with the coveted Record World Country Music Awards, this unique issue will be distributed throughout the industry during the week-long Country Music Celebration.

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All data are estimates and subject to survey limitations.

WHN

A STORER STATION



THE SINGLES CHART

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

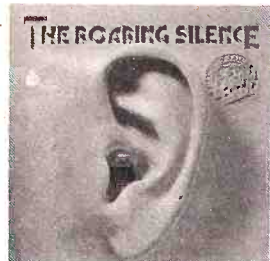
SEPT. 18	SEPT. 11		WKS. ON CHART
1	3	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND TK 1019	12
2	1	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225	14
3	2	DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	12
4	6	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	16
5	5	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	15
6	9	LOWDOWN BOZ SCAGGS/Columbia 3 10367	12
7	10	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	12
8	4	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	12
9	7	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	19
10	13	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	7
11	8	LET 'EM IN WINGS/Capitol P 4293	12
12	14	WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	8
13	11	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	15
14	15	SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	11
15	24	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	6
16	17	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	13
17	20	STILL THE ONE ORLEANS/Asylum 45336	9
18	22	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	11
19	12	AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	20
20	25	MAGIC MAN HEART/Mushroom M 7011	9
21	29	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	8
22	23	WHAM BAM SILVER /Arista 0189	12
23	16	SUMMER WAR /United Artists XW834 Y	11
24	19	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	21
25	18	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	20
26	21	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)	16
27	26	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	22
28	27	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	15
29	28	I'M EASY KEITH CARRADINE/ABC 12117	15
30	31	WHO'D SHE COO? OHIO PLAYERS/Mercury 73814	9
31	30	BABY, I LOVE YOUR WAY PETER FRAMPTON/A&M 1832	14
32	44	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	5
33	47	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	5
34	33	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	15
35	34	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	22
36	46	I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/ Arista 0205	3
37	39	SUPERSTAR PAUL DAVIS/Bang 726	7
38	32	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	21
39	40	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/ MCA 40600	7
40	35	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	21
41	42	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE HELEN REDDY/Capitol P 4312	7
42	48	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	6
43	37	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	28
44	41	TURN THE BEAT AROUND VICKI SUE ROBINSON/ RCA PB 10562	19
45	36	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	20
46	38	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	19
47	52	SUNRISE ERIC CARMEN/Arista 0200	5
48	63	FERNANDO ABBA/Atlantic 3346	3

49	50	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 14326	10
50	72	BETH KISS /Casablanca NB 863	3
51	43	TEDDY BEAR RED SOVINE/Starday SD 142	10
52	58	IT'S O.K. BEACH BOYS/Brother-Reprise RPS 1368 (WB)	4
53	45	STREET SINGIN' LADY FLASH/RSO 852 (Polydor)	10
54	66	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	4
55	53	SILLY LOVE SONGS WINGS/Capitol P 4256	24
56	65	GET THE FUNK OUT MA FACE BROTHERS JOHNSON/ A&M 1851	4
57	59	SHOWER THE PEOPLE JAMES TAYLOR/Warner Bros. WBS 8222	6
58	69	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	3
59	51	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	20
60	78	THE BEST DISCO IN TOWN RITCHIE FAMILY/Marlin 3306 (TK)	3
61	49	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	16
62	67	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384	7
63	71	YOU ARE THE WOMAN FIREBALL/Atlantic 3335	5
64	64	HOWZAT SHERBET/MCA 40610	5
65	55	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	21
66	56	HARD WORK JOHN HANDY/ABC Impulse IMP 31005	14
67	70	HARVEST FOR THE WORLD THE ISLEY BROTHERS/T-Neck ZS8 2261 (CBS)	5
68	54	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	18
69	77	TAKE A HAND RICK SPRINGFIELD/Chelsea CH 3051	2
70	62	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT/20th Century TC 2297	6
71	80	JUST TO BE CLOSE TO YOU COMMODORES/Motown M1402F	3
72	57	POPSICLE TOES MICHAEL FRANKS/Reprise RPS 1360 (WB)	8
73	84	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	2
74	83	I GOT TO KNOW STARBUCK/Private Stock 104	3
75	61	ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO/ Columbia 3 10360	13
76	68	SPRINGTIME MAMA HENRY GROSS/Lifesong LS 45008	11
77	79	LOVE OF MY LIFE GINO VANNELLI/A&M 1861	3
78	60	IF YOU KNOW WHAT I MEAN NEIL DIAMOND/Columbia 3 10366	15

CHARTMAKER OF THE WEEK

79	—	ANYTHING YOU WANT JOHN VALENTI Ariola America P 7625 (Capitol)	1
80	81	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/ United Artists XW842 Y	5
81	82	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN JR./A&M 1856	4
82	—	THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206	1
83	—	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/Columbia 3 10388	1
84	85	HIGHFLY JOHN MILES/London 5N 20084	6
85	—	DON'T THINK . . . FEEL NEIL DIAMOND/Columbia 3 10405	1
86	92	QUEEN OF MY SOUL AWB/Atlantic 3354	2
87	87	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	10
88	76	LAST CHILD AEROSMITH/Columbia 3 10359	14
89	75	TAKE THE MONEY AND RUN STEVE MILLER BAND/ Capitol P 4260	19
90	95	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS JR./ABC 12208	2
91	94	SATIN SHEETS BELLAMY BROTHERS/Warner/Curb WBS 8248 (WB)	2
92	97	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	4
93	—	THE RUBBERBAND MAN SPINNERS/Atlantic 3355	1
94	99	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah 542	2
95	98	AFTER THE DANCE MARVIN GAYE/Tamla T 54273F	2
96	—	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	1
97	—	MESSAGE IN OUR MUSIC O'JAYS/Phila. Intl. ZS8 3601 (CBS)	1
98	73	MAMMA MIA ABBA/Atlantic 3315	17
99	93	RAINBOW IN YOUR EYES LEON & RUSSELL/Paradise 8202 (WB)	9
100	89	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CPS 0256 (WB)	5

FLASHMAKER



THE ROARING SILENCE
MANFRED MANN'S EARTH BAND
Warner Bros.

WNEW-FM/NEW YORK

- ADDS:**
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
CHILDREN OF THE WORLD—Bee Gees—RSO
HOW LATE'LL YA PLAY TIL—David Bromberg Band—Fantasy
HOWZAT—Sherbet—MCA
LET IT OUT—Kraan—Passport
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
ROARING SILENCE—Manfred Mann's Earth Band—WB
TAB IN THE OCEAN—Nektar—Passport
TROUBADOUR—J.J. Cale—Shelter
- HEAVY ACTION (approximate airplay):**
AMERICAN FLYER—UA
AMIGO—Arlo Guthrie—Reprise
BLACK & BLUE—Rolling Stones—Rolling Stones
BOSTON—Epic
CHILDREN OF THE WORLD—Bee Gees—RSO
END OF THE BEGINNING—Richie Havens—A&M
NIGHT ON THE TOWN—Rod Stewart—WB
SILK DEGREES—Boz Scaggs—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
TWO TOO—Fireball—Passport

WBCN-FM/BOSTON

- ADDS:**
AUTOMATIC MAN—Island
BAREFOOT BALLET—John Klemmer—ABC
KLAATU—Capitol
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MOTHER'S FINEST—Epic
PRIVATE EYES—Tommy Bolin—Col
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
TROUBADOUR—J.J. Cale—Shelter
- HEAVY ACTION (airplay):**
AMERICAN FLYER—UA
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BOSTON—Epic
FLEETWOOD MAC—Reprise
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
PETER IVERS—WB
ROYAL SCAM—Steely Dan—ABC
SINCERELY—Dwight Twilley Band—Shelter
WAIT FOR NIGHT—Rick Springfield—Chelsea
WAKING & DREAMING—Orleans—Asylum

WLIR-FM/LONG ISLAND

- ADDS:**
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
CHILDREN OF THE WORLD—Bee Gees—RSO
END OF THE BEGINNING—Richie Havens—A&M
HOW LATE'LL YA PLAY TIL—David Bromberg Band—Fantasy
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
LYNYRD SKYNYRD SAMPLER—MCA
ROARING SILENCE—Manfred Mann's Earth Band—WB
TROUBADOUR—J.J. Cale—Shelter
TWO TOO—Fireball—Passport
SAMMY WALKER—WB
- HEAVY ACTION (airplay, in descending order):**
IN THE POCKET—James Taylor—WB
SPITFIRE—Jefferson Starship—Grunt
ROYAL SCAM—Steely Dan—ABC
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
WAKING AND DREAMING—Orleans—Asylum
RESOLUTION—Andy Pratt—Nemperor
MOVING TARGETS—Flo & Eddie—Col
NIGHTS ARE FOREVER—England Dan & J.F. Coley—Big Tree
TAKIN' IT TO THE STREETS—Doobie Bros.—WB
AIRBORNE—Curved Air—BTM (Import)

WCOZ-FM/BOSTON

- ADDS:**
BIG TOWNE 2061—Paris—Capitol
TROUBADOUR—J.J. Cale—Shelter
- HEAVY ACTION (airplay):**
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BREEZIN'—George Benson—WB
FLEETWOOD MAC—Reprise
GLOW—Al Jarreau—Reprise
I DON'T WANT TO GO HOME—Southside Johnny—Epic
MOVING TARGETS—Flo & Eddie—Col
SECRETS—Herbie Hancock—Col
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
TAKIN' IT TO THE STREETS—Doobie Bros.—WB

WPLR-FM/NEW HAVEN

- ADDS:**
AUTOMATIC MAN—Island
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
END OF THE BEGINNING—Richie Havens—A&M
FUNKY KINGS—Arista
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
PRIVATE EYES—Tommy Bolin—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SILVER—Arista
TROUBADOUR—J.J. Cale—Shelter
- HEAVY ACTION (airplay, sales, phones, in descending order):**
STEAL YOUR FACE—Grateful Dead—Grateful Dead
WAKING AND DREAMING—Orleans—Asylum
FIREFALL—Atlantic
AGENTS OF FORTUNE—Blue Oyster Cult—Col
BREEZIN'—George Benson—WB

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
NIGHT AT THE OPERA—Queen—Elektra
SINCERELY—Dwight Twilley Band—Shelter
DREAMBOAT ANNIE—Heart—Mushroom

WRNW-FM/WESTCHESTER

- ADDS:**
AMIGO—Arlo Guthrie—Reprise
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
END OF THE BEGINNING—Richie Havens—A&M
FUNKY KINGS—Arista
HOW LATE'LL YA PLAY TIL—David Bromberg Band—Fantasy
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LYNYRD SKYNYRD SAMPLER—MCA
MILLION DOLLAR LEGS—New Tony Williams Lifetime—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
TROUBADOUR—J.J. Cale—Shelter

HEAVY ACTION (airplay, sales, phones):

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
BOSTON—Epic
COMING OUT—Manhattan Transfer—Atlantic
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MIDNIGHT MIRAGE—Mike Greene—Mercury
RIVER HIGH RIVER LOW—Les McCann—Atlantic
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SOUTHWEST—Herb Pedersen—Epic
TIMER—Reverberie—PA/USA

WMMR-FM/PHILADELPHIA

- ADDS:**
FUNKY KINGS—Arista
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SECRETS—Herbie Hancock—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
TAB IN THE OCEAN—Nektar—Passport
TROUBADOUR—J.J. Cale—Shelter

HEAVY ACTION (sales, phones, airplay):

- JOAN ARMATRADING**—A&M
AUTOMATIC MAN—Island
GO—Yamashta, Winwood, Shrieve—Island
TO THE HEART—Mark-Almond—ABC
VIVA! ROXY MUSIC—Atco

WMAL-FM/WASHINGTON

- ADDS:**
AMIGO—Arlo Guthrie—Reprise
BAREFOOT BALLET—John Klemmer—ABC
BREAD & ROSES—Judy Collins—Elektra
CHILDREN OF THE WORLD—Bee Gees—RSO
END OF THE BEGINNING—Richie Havens—A&M
SCHOOL DAYS—Stanley Clarke—Nemperor
SECRETS—Herbie Hancock—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
TROUBADOUR—J.J. Cale—Shelter

HEAVY ACTION (airplay, phones):

- AMERICAN FLYER**—UA
BIGGER THAN BOTH OF US—Hall & Oates—RCA
GLOW—Al Jarreau—Reprise
GO—Yamashta, Winwood, Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
I DON'T WANT TO GO HOME—Southside Johnny—Epic
SPITFIRE—Jefferson Starship—Grunt
WAKING AND DREAMING—Orleans—Asylum
WARREN ZEVON—Asylum

WKLS-FM/ATLANTA

- ADDS:**
BOSTON—Epic
FUNKY KINGS—Arista
LYNYRD SKYNYRD SAMPLER—MCA
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
- HEAVY ACTION (airplay):**
BREEZIN'—George Benson—WB
CHICAGO X—Col
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GIST OF THE GEMINI—Gino Vannelli—A&M
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
IN THE POCKET—James Taylor—WB
MOTHER'S FINEST—Epic
NIGHT ON THE TOWN—Rod Stewart—WB
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt

SLEEPER



FUNKY KINGS
Arista

WQSR-FM/TAMPA

- ADDS:**
AUTOMATIC MAN—Island
BAREFOOT BALLET—John Klemmer—ABC
BOSTON—Epic
BREAD & ROSES—Judy Collins—Elektra
COMIN'—Chocolate Milk—RCA
END OF THE BEGINNING—Richie Havens—A&M
HONOR AMONG THIEVES—Artful Dodger—Col
NOT A WORD ON IT—Pete Carr—Big Tree
LYNYRD SKYNYRD SAMPLER—MCA
SCENE STEALER—Ruby Starr—Capitol
- HEAVY ACTION (airplay, phones, in descending order):**
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
WAKING AND DREAMING—Orleans—Asylum
SPITFIRE—Jefferson Starship—Grunt
SILK DEGREES—Boz Scaggs—Col
FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- FIREFALL**—Atlantic
BIGGER THAN BOTH OF US—Hall & Oates—RCA
GO FOR BROKE—Ian Matthews—Col
I DON'T WANT TO GO HOME—Southside Johnny—Epic
FARTHER ALONG—Spirit—Mercury

WYDD-FM/PITTSBURGH

- ADDS:**
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
BOSTON—Epic
CHILDREN OF THE WORLD—Bee Gees—RSO
CUPID'S ARROW—David Blue—Asylum
MILLION DOLLAR LEGS—New Tony Williams Lifetime—Col
TOM THUMB THE DREAMER—Michael Dinner—Fantasy

HEAVY ACTION (airplay, sales):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
AMERICAN FLYER—UA
AUTOMATIC MAN—Island
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood, Shrieve—Island
GO FOR BROKE—Ian Matthews—Col
ILLEGAL STILLS—Stephen Stills—Col
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

WMMS-FM/CLEVELAND

- ADDS:**
AMIGO—Arlo Guthrie—Reprise
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
END OF THE BEGINNING—Richie Havens—A&M
GASOLIN'—Epic
JUMP ON IT—Montrose—WB
MAN TO MAN—Hot Chocolate—Big Tree
PRIVATE EYES—Tommy Bolin—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

HEAVY ACTION (sales, airplay):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
DREAMBOAT ANNIE—Heart—Mushroom
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
RESOLUTION—Andy Pratt—Nemperor
ROCKS—Aerosmith—Col
SINCERELY—Dwight Twilley Band—Shelter
SPITFIRE—Jefferson Starship—Grunt
STARZ—Capitol
VIVA! ROXY MUSIC—Atco
WIRED—Jeff Beck—Epic

WEBN-FM/CINCINNATI

- ADDS:**
BAREFOOT BALLET—John Klemmer—ABC
BOSTON—Epic
BREAD & ROSES—Judy Collins—Elektra
CHILDREN OF THE WORLD—Bee Gees—RSO
DIRTY TRICKS—Polydor
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville

Jans's bonanza.

It's always nice when a real person hits the jackpot.

Tom Jans is a real person. And his new album, "Dark Blonde," is his jackpot.

Produced by Joe Wissert (his next project after Boz's "Silk Degrees"), and using Tom's own band (for the first time on record), "Dark Blonde" is a tough little bitch.

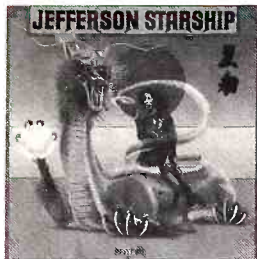
On Columbia Records and Tapes.

TOM JANS DARK BLONDE



All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

TOP AIRPLAY



SPITFIRE
JEFFERSON STARSHIP
Grunt

MOST AIRPLAY

- SPITFIRE—Jefferson Starship—Grunt
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SILK DEGREES—Boz Scaggs—Col
- AMERICAN FLYER—UA
- BREEZIN'—George Benson—WB
- GO—Yamashta, Winwood, Shrieve—Island
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BOSTON—Epic
- NIGHT ON THE TOWN—Rod Stewart—WB
- WAKING & DREAMING—Orleans—Asylum

WEBN-FM/CINCINNATI

- ADDS:**
- LYNYRD SKYNYRD SAMPLER—MCA
 - SCHOOL DAYS—Stanley Clarke—Nemperor
 - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
 - TROUBADOUR—J.J. Cale—Shelter

HEAVY ACTION (airplay):

- AMERICAN FLYER—UA
- BREEZIN'—George Benson—WB
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- ROCKS—Aerosmith—Col
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt

WKDA-FM/NASHVILLE

- ADDS:**
- BREAD & ROSES—Judy Collins—Elektra
 - FUNKY KINGS—Arista
 - HONOR AMONG THIEVES—Artful Dodger—Col
 - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

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

- DREAMBOAT ANNIE—Heart—Mushroom
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- NIGHT ON THE TOWN—Rod Stewart—WB
- SILK DEGREES—Boz Scaggs—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- IN THE POCKET—James Taylor—WB
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SPITFIRE—Jefferson Starship—Grunt

BREEZIN'—George Benson—WB
GIST OF THE GEMINI—Gino Vannelli—A&M

WABX-FM/DETROIT

- ADDS:**
- FREE FOR ALL—Ted Nugent—Epic
 - PRIVATE EYES—Tommy Bolin—Col
 - TRAPEZE—WB

HEAVY ACTION (airplay, sales, phones):

- AUTOMATIC MAN—Island
- BIG TOWNE 2061—Paris—Capitol
- BOSTON—Epic
- FUNKY KINGS—Arista
- GOOD SINGIN' GOOD PLAYIN'—Grand Funk Railroad—MCA
- JUMP ON IT—Montrose—WB
- SPITFIRE—Jefferson Starship—Grunt
- WHOLE WORLD'S GOIN' CRAZY—April Wine—London

CHUM-FM/TORONTO

- ADDS:**
- BIG TOWNE 2061—Paris—Capitol
 - CHILDREN OF THE WORLD—Bee Gees—RSO
 - JOAN ARMATRADING—A&M
 - MIDNIGHT MIRAGE—Mike Greene—Mercury
 - ROARING SILENCE—Manfred Mann's Earth Band—Reprise
 - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
 - WIRELESS—Atlantic

HEAVY ACTION (airplay, sales):

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- AMERICAN FLYER—UA
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- FIREFALL—Atlantic
- HARD WORK—John Handy—Impulse
- MAX WEBSTER—Taurus
- REBEL—John Miles—London
- SOUL SEARCHING—AWB—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WIRED—Jeff Beck—Epic

WXRT-FM/CHICAGO

- ADDS:**
- AMIGO—Arlo Guthrie—Reprise
 - FUNKY KINGS—Arista
 - JUMP ON IT—Montrose—WB
 - LEANIN' ON THE BAR—Ken Little & the Spoon River Band—Dharma
 - LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
 - LIKE THE RIVER—La Seine—Ariola America
 - RIVER HIGH, RIVER LOW—Les McCann—Atlantic
 - ROARING SILENCE—Manfred Mann's Earth Band—WB
 - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
 - TROUBADOUR—J.J. Cale—Shelter

HEAVY ACTION (sales, phones, airplay):

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GO—Yamashta, Winwood, Shrieve—Island
- NIGHT ON THE TOWN—Rod Stewart—WB
- CORKY SIEGEL—Dharma
- SPITFIRE—Jefferson Starship—Grunt
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- WIRED—Jeff Beck—Epic

WQFM-FM/MILWAUKEE

- ADDS:**
- AMIGO—Arlo Guthrie—Reprise
 - BOSTON—Epic
 - CHAMELEON—Labelle—Epic

CHILDREN OF THE WORLD—Bee Gees—RSO
FUNKY KINGS—Arista
LYNYRD SKYNYRD SAMPLER—MCA
MAHONEY'S LAST STAND—Ron Wood & Ronnie Lane—Atco
MOTION—KGB—MCA
MOVING TARGETS—Flo & Eddie—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB

HEAVY ACTION (airplay, sales):

- JOAN ARMATRADING—A&M
- DREAMBOAT ANNIE—Heart—Mushroom
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- ILLEGAL STILLS—Stephen Stills—Col
- IN THE POCKET—James Taylor—WB
- MOVIES—Arista
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt

KSHE-FM/ST. LOUIS

- ADDS:**
- FREE FOR ALL—Ted Nugent—Epic
 - JUMP ON IT—Montrose—WB
 - LYNYRD SKYNYRD SAMPLER—MCA
 - PRIVATE EYES—Tommy Bolin—Col

HEAVY ACTION (approximate airplay, phones):

- BIG TOWNE 2061—Paris—Capitol
- BOSTON—Epic
- I'VE GOT A REASON—Richie Furay Band—Asylum
- JUMP ON IT—Montrose—WB
- MOTHER'S FINEST—Epic
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- STARZ—Capitol
- TWO FOR THE SHOW—Trooper—Legend
- WHOLE WORLD'S GOIN' CRAZY—April Wine—London

KZEW-FM/DALLAS

- ADDS:**
- AMERICAN FLYER—UA
 - BIG TOWNE 2061—Paris—Capitol
 - BOSTON—Epic
 - DERRINGER—Blue Sky
 - END OF THE BEGINNING—Richie Havens—A&M
 - HARD WORK—John Handy—ABC Impulse
 - LIVE BETTER ELECTRICALLY—John Nitzinger—20th Century
 - LYNYRD SKYNYRD SAMPLER—MCA
 - POINT BLANK—Arista
 - SECRETS—Herbie Hancock—Col

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

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- DREAMBOAT ANNIE—Heart—Mushroom
- GIST OF THE GEMINI—Gino Vannelli—A&M
- WIRED—Jeff Beck—Epic
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- GO—Yamashta, Winwood, Shrieve—Island
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- BREEZIN'—George Benson—WB
- BIGGER THAN BOTH OF US—Hall & Oates—RCA

KLOL-FM/HOUSTON

- ADDS:**
- AMIGO—Arlo Guthrie—Reprise
 - AUTOMATIC MAN—Island
 - BAREFOOT BALLET—John Klemmer—ABC

BREAD & ROSES—Judy Collins—Elektra
GENUINE COWHIDE—Delbert McClinton—ABC
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SECRETS—Herbie Hancock—Col
TROUBADOUR—J.J. Cale—Shelter
WAKING AND DREAMING—Orleans—Asylum

HEAVY ACTION (airplay):

- BAREFOOT BALLET—John Klemmer—ABC
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GO—Yamashta, Winwood, Shrieve—Island
- OLIAS OF SUNHOLLOW—Jon Anderson—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

KDKB-FM/PHOENIX

- ADDS:**
- AMIGO—Arlo Guthrie—Reprise
 - BAREFOOT BALLET—John Klemmer—ABC
 - BLACK HEART MAN—Bunny Wailer—Island
 - FUNKY KINGS—Arista
 - LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
 - LET'S STICK TOGETHER—Bryan Ferry—Atlantic
 - MAHONEY'S LAST STAND—Ronnie Lane & Ron Wood—Atco (Soundtrack)
 - ROARING SILENCE—Manfred Mann's Earth Band—WB
 - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
 - THERE'S SOMETHING FOR EVERYONE IN AMERICA—Duck Baker—Kicking Mule

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

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- GO—Yamashta, Winwood, Shrieve—Island
- VIVA! ROXY MUSIC—Atco
- SPITFIRE—Jefferson Starship—Grunt
- IN THE POCKET—James Taylor—WB
- FLY LIKE AN EAGLE—Steve Miller—Capitol
- SILK DEGREES—Boz Scaggs—Col
- NIGHT ON THE TOWN—Rod Stewart—WB

KWST-FM/LOS ANGELES

- ADDS:**
- FREE FOR ALL—Ted Nugent—Epic
 - JUMP ON IT—Montrose—WB
 - PRIVATE EYES—Tommy Bolin—Col
 - ROARING SILENCE—Manfred Mann's Earth Band—WB
 - TRAPEZE—WB

HEAVY ACTION (airplay, sales, phones):

- AMERICAN FLYER—UA
- AUTOMATIC MAN—Island
- BIG TOWNE 2061—Paris—Capitol
- BOSTON—Epic
- FUNKY KINGS—Arista
- MOTHER'S FINEST—Epic
- MOVING TARGETS—Flo & Eddie—Col
- SPITFIRE—Jefferson Starship—Grunt
- STARZ—Capitol
- WHOLE WORLD'S GOIN' CRAZY—April Wine—London

KGB-FM/SAN DIEGO

- ADDS:**
- BOSTON—Epic
 - FUNKY KINGS—Arista

SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SPIRIT—John Denver—RCA

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

- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—A&M
- BREEZIN'—George Benson—WB
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SPITFIRE—John Denver—RCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SOUL SEARCHING—AWB—Atlantic

KOME-FM/SAN JOSE

- ADDS:**
- BOSTON—Epic
 - FUNKY KINGS—Arista
 - HOWZAT—Sherbet—MCA
 - JUMP ON IT—Montrose—WB
 - MOTHER'S FINEST—Epic
 - NOT A WORD ON IT—Pete Carr—Big Tree
 - ROARING SILENCE—Manfred Mann's Earth Band—WB
 - SCHOOL DAYS—Stanley Clarke—Nemperor
 - TAB IN THE OCEAN—Nektar—Passport
 - TROUBADOUR—J.J. Cale—Shelter

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

- SOUL SEARCHING—AWB—Atlantic
- WIRED—Jeff Beck—Epic
- CHICAGO X—Col
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- SPITFIRE—Jefferson Starship—Grunt
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHT ON THE TOWN—Rod Stewart—WB
- AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
- GO—Yamashta, Winwood, Shrieve—Island
- IN THE POCKET—James Taylor—WB

KZAM-FM/SEATTLE

- ADDS:**
- AMIGO—Arlo Guthrie—Reprise
 - CHILDREN OF THE WORLD—Bee Gees—RSO
 - COMING OUT—Manhattan Transfer—Atlantic
 - END OF THE BEGINNING—Richie Havens—A&M
 - FUNKY KINGS—Arista
 - LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
 - SCHOOL DAYS—Stanley Clarke—Nemperor
 - SILVER—Arista
 - TROUBADOUR—J.J. Cale—Shelter
 - UNTITLED—Jack DeJohnette—ECM

HEAVY ACTION (airplay):

- BREAD & ROSES—Judy Collins—Elektra
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- JOAN ARMATRADING—A&M
- NIGHT ON THE TOWN—Rod Stewart—WB
- SLIM CHANCE—Ronnie Lane—Island (Import)
- SOUTHWEST—Herb Pedersen—Epic
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- WAKING & DREAMING—Orleans—Asylum

Pyramid Power



Ambrosia members David Pack and Joe Puerta explained the concept of the three-dimensional pyramid shaped cover of the group's newly-released album, "Somewhere I've Never Travelled," to Record World's Spence Berland during a recent visit to the Record World offices. The album is the Los Angeles-based group's second for 20th Century Records. From left: Barry Goldberg, national promotion director, 20th Century Records; David Pack; Spence Berland, Joe Puerta; Freddie Piro, Ambrosia's personal manager.

Skynyrd's Rossington Injured in Car Crash

■ JACKSONVILLE, FLA. — Gary Rossington, 24 years old and a founding member, lead guitarist and co-songwriter for MCA recording group Lynyrd Skynyrd, is in serious but stable condition following a Labor Day weekend automobile accident. Rossington's car went out of control and hit a telephone pole, a tree and a house.

Most of Rossington's teeth and gums have been destroyed and almost all of the nerves in his mouth left exposed. He also suffered head-to-toe lacerations and bruises and widespread body injuries, the extent of which will not be known until he is examined by specialists.

The group has withdrawn from scheduled appearances at the Tempe Stadium in Tempe, Arizona on September 8, at San Diego's Balboa Stadium on September 11 and at Anaheim Stadium on September 12. A schedule fall tour in support of the newly-released Lynyrd Skynyrd two-album set, "One More For The Road," slated to begin September 21 in Wichita, has not yet been affected. A group spokesman indicated that all missed dates would be made up as soon as possible.

Chrysalis Adds Two Distributors

■ LOS ANGELES—Chrysalis Records vice president of sales and promotion Sal Licata has announced the addition of Heilicher Bros. of Florida (Miami) and All South Distributing (New Orleans) as two additional independent distributors for the label.

WEA Names Salem Special Projects Mgr.

■ LOS ANGELES—Joel Friedman, president of the Warner-Elektra-Atlantic Corp., has announced the appointment of Fred Salem as special projects manager.



Fred Salem

Prior to his joining WEA, Salem had been advance coordinator for Bob Banner Associates; assistant to the president and general manager of west coast operations, MGM/Polydor; director of popular album product management and merchandising, Columbia Records; sales and promotion manager, MS Distributors, Chicago; and music director, WIND, Chicago.

Salem will be headquartered at WEA's Burbank offices and report directly to Vic Faraci, vice president, director of marketing.

Beach Boys Gold

■ LOS ANGELES—"15 Big Ones," The Beach Boys' current album for their Brother label, distributed by Warner/Reprise, has been certified as a gold album by the RIAA.

Disco File

(Continued from page 25)

of a nearly eleven-minute medley, "Night People/Lies Divided by Jive," in which the second part seems to be making a cutting comment on the values of the first (though we find the background "party" noises in "Night People" unnecessarily distracting to the point of irritation) and another long (6:05) cut with fine lyrics called "If I Lose My Job" which is the record's sharpest track—the long intro clinches it. Also attractive: "Hideaway" (5:30) . . . **Deodato's** new album, "Very Together" (MCA), unfortunately contains nothing as explosive as "Caravan/Watusi Strut" but there are some bright spots, especially a fast "Spanish Boogie" which sounds heavily influenced by **Crystal Grass'** "Fio Maravilha/Taj Mahal," and three quirky versions of familiar songs: a surprising "Peter Gunn" theme, "I Shot the Sheriff" and "Theme from Star Trek." "Juanita" is a left-field bounce . . . The debut album by **Calender**, "It's a Monster" (Pi Kappa/Buddah), contains their previous single, "Hypertension," a strange **B.T. Express** variation with a nice drive running nearly six minutes here, plus two other cuts in a similar vein, "Good Old Funky Music" (4:15), which has a terrific spunky beat and "Comin' on Strong" (3:55). For B.T. Express and Fatback Band fans . . . **Skip Mahoaney and the Casuals'** "Land of Love" (Abet) has one very up cut, "Running Away from Love," and another that slips into a strong **Stylistics** mold, a nearly six-minute "And It's Love" that would have to be considered left field only because of the tempo changes in the first half—the second half soars.

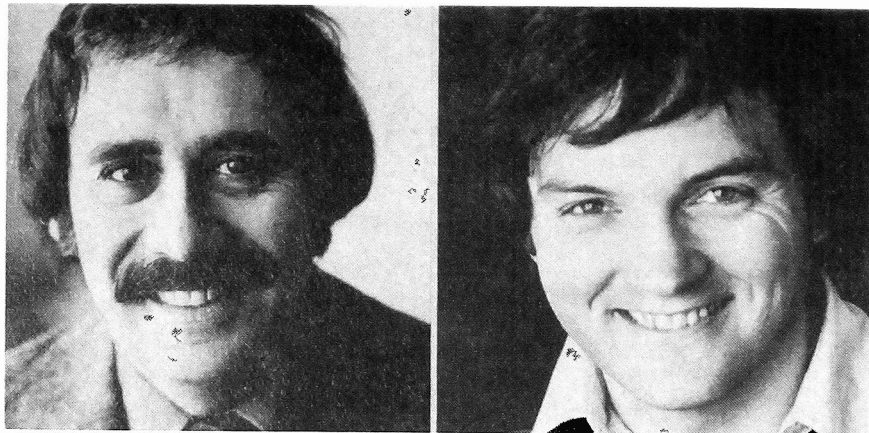
The week's other essential new release is a disco disc called "Love Bug" by **Bumblebee Unlimited** that DJ Tony Smith called to rave about the other day. "They're going crazy over it!" he said—and so am I. (It's also, you'll notice, on Cosmo Wyatt's top 10 list from Yesterday's in Boston this week.) Written and arranged by one of our favorites, **Patrick Adams**, produced by **Greg Carmichael** (the same team that put together "Making Love" earlier this year), this is off-the-wall disco at its best: "insect" vocals just the bearable side of "chipmunk" noises repeat that phrase "I'm a love bug, I'll sting you with my love" over a dense track most reminiscent of "Love Hangover." This goes on for more than seven minutes, complete with swirling electronics, Latin drum breaks and enough changes to satisfy any dance maniac. It's on Red Greg, Carmichael's own New York label, and available as a single and a 12-inch but, according to Smith, quite hard to find. Rare or not, it's the Pick of the Week.

FEEDBACK: These records are now beginning to break big: "Down to Love Town," the new mix of the **Originals** cut on a Motown disco disc; the other side of that same disc, **Tata Vega's** "Full Speed Ahead;" and **Carol Douglas'** medley side, "Midnight Love Affair" (Midland International) . . . Desi DJ from Swings in New York insists that his crowds love the Manhattan Transfer's sparkling jump version of that rock classic, "Don't Let Go," which he says he often repeats immediately from the break, usually after something by the **Savannah Band** since the spirit is similar. Not for all tastes, certainly, but interesting. The other cut listed in Desi's top 10 from the Manhattan Transfer lp ("Coming Out" on Atlantic) is a more accessible "The Thought of Loving You": ritzy romance that also would work well with Savannah Band material . . . A reliable source reports that **Laurie Marshall**, whose orgasmic epic "(All Day and All Night) We Will Make Love" was reviewed here last issue, is not, as we reasonably assumed, a woman but a member of the opposite sex. **DISCO FILE** would appreciate an 8 x 10 glossy for verification . . . We hear that **Stevie Wonder's** people have made up a number of t-shirts for friends that read WE'RE ALMOST FINISHED. And San Francisco's newest disco is to be called Cathedral after **D.C. LaRue's** song, still going strong on the coast.

RECOMMENDED SINGLES: **Leon Haywood's** pounding, powerful "The Streets Will Love You to Death" (Columbia), a song about how the grass is never really greener on the other side of the fence and Haywood's best in some time . . . an appropriately titled "Philly Jump," produced by **Bunny Sigler** for a group called **Instant Funk** (on TSOP)—very gritty disco funk . . . the **New York Disco Orchestra's** formula disco version of "The Way We Were" in two parts (total time in nearly six minutes) on Artemis and really quite good . . . and **Delegation's** "The Promise of Love" (State), a sweet record from England that Delaware DJ Tom Webb first alerted me to; he calls it a "little sad love song"—the sort we both apparently have a weakness for—and it grows on you.

At Phonogram, Promotion & Publicity Work Together

By DAVID MCGEE & MIKE VALLONE



Stan Bly (left), Mike Gormley

■ Mike Gormley entered the music business in 1971 when he was named director of publicity for Phonogram, Inc./Mercury, a position which he continues to hold today. Prior to joining the company, Gormley was a columnist and feature writer for the Detroit Free Press. Stan Bly joined Phonogram/Mercury on the same day as Gormley in 1971. After serving four years as assistant to the company's national promotion director, he was named vice president, national promotion in January of 1976. In the following Dialogue, Gormley and Bly discuss how the promotion and publicity departments work together, and the problems each encounters, in breaking acts and in sustaining interest in established acts.

Record World: When you're starting to work a new album, where does the campaign begin?

Stan Bly: We coordinate together from the beginning. Mike Gormley lines up writers in those cities that we're going to be presenting the product in, and at the same time we're in those same cities penetrating with promotion.

Mike Gormley: It depends on an act. If you want to use a case in point it would be the Runaways. In that case, publicity, because of the nature of the act, had gone ahead of promotion, but that's just for a matter of time. As soon as the single gets airplay on major AM stations promotion will catch up with publicity. In the case of the Ohio Players a couple of years ago, promotion and sales took off and publicity was trying to catch up. So it depends on what happens to the act. But we both start at the same time gathering information. If you really want to pin down a starting point it would be in publicity, where information on a group is gathered and given to the company so that it knows what to work.

RW: In organizing a campaign, do you ever find yourselves in a position where you want to go with an all-out publicity blitz before you start any promotion at all?

Gormley: We have. We signed an act and it's a big star, but not a performing star—a person who is known around the world probably as well as the Beatles but not in terms of recording. I put together a plan which was mostly for radio stations but also involved publications. We sent out a test pressing with two songs from the album and two weeks later sent out a photo. The artist is Twiggy. Now, we knew people would wonder what's going on here, but the album is very good, her voice is very good.

Bly: This way they'll hear the record before they know who it is, and it'll stop the negatives before they begin.

Gormley: This is by way of explaining that publicity can lead the way at certain times. It led the way in the case of the Runaways and two years ago it led the way in the case of the New York Dolls, when everyone knew who they were before anyone really heard them.

Bly: A lot of times it can hurt too. In the case of the New York Dolls there was so much publicity that people expected too much from the group their first time out. I don't want that to happen to the Runaways; they're a valid group.

Gormley: I can give you a reverse example in the case of 10cc and their "Original Soundtrack" album. The publicity department made the decision to hold back on publicity for awhile because they had

great publicity already, writers loved them and there were stories going on already. But the airplay and the sales did not correspond to that. And the album and the group were so good that we were confident when we put the product out that airplay and sales would catch up with their reputation. So we made a conscious decision, and their management agreed to it, that we would not do publicity for a certain period of time until everything else had caught up. Of course, "I'm Not In Love" caught on and everything balanced out.

RW: How about Thin Lizzy? What kind of campaign did you devise for them?

Bly: That was an all-out joint effort from the beginning, both in promotion and in publicity.

Gormley: Their first album for us was "Nightlife" which laid some sort of base for the group. But the real album for them was "Fighting." And that was done primarily through FM stations. One cut was pulled as a single, but it got more FM play than AM play. So publicity, even though it wasn't very dynamic, did a good job because they were a well-known group before they had a hit. Then when "Jailbreak" came out everything had been built for over a year on the first two albums and the timing of the third album was just perfect, so at that point we were well on our way.

RW: On the other hand, when you have a group like the Ohio Players that is so big, how much publicity can you do? As soon as product comes out people know about it.

Gormley: Well, we could do a lot more, except the Ohio Players themselves are not publicity hounds. They don't want to do a lot of interviews and that sort of thing. So even though they're well-known, there are many, many publications that I could get them in that they won't talk to.

... when you sign an act that act's manager is on one side and the record company is on another, and together we're working to make the entertainer a star.

Bly: The success, the majority of it, has come from their records, not from whatever publicity they've had.

Gormley: The personality of that group just calls for going into the studio and performing on stage. I'm not saying they're anti-publicity—they've done a lot of interviews—but their energy is so concentrated in recording and performing that it becomes very difficult for them to sit down and talk to a writer.

RW: How do you work with managers on a publicity level? Do you play it by ear or do you work with them all the time?

Gormley: We always try to work with the manager. Even managers who have reputations as being difficult, after we get to know them and they get to know us, find out that it's much easier and better for them if they work with other people. A concept that I personally have and one that I think Stan would agree with is when you sign an act that act's manager is on one side and the record company is on another, and together we're working to make the entertainer a star. Managers have the same goals as we have, but they may have a different point of view on how to get there; over a period of time we work it out. If managers insist on being difficult, if they refuse to listen to our side, then they're only hurting themselves because they don't have all the answers. We do have some, and they deserved to be listened to.

Bly: First of all when we sign an act, particularly a European act, they're either in tune with what is going on over here or else they're so out of tune with what's going on that even though they may feel we're doing it wrong they realize we know the American market better than they do. So it's an educational process. Then again, there are some managers that we can spend a lot of time with because they know the markets, both here and abroad, very well. Then there are some managers who are hard to deal with before an act is a success and they get harder to deal with after the act is a success. But overall, most managers are willing to listen and to contribute and our relations are good. Also, we are very artist-relations oriented: we'll sit a

(Continued on page 50)

SALESMAKER OF THE WEEK



HASTEN DOWN THE WIND
LINDA RONSTADT
Asylum

TOP SALES

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- WAR'S GREATEST HITS—UA
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock

ABC/NATIONAL

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GET UP OFFA THAT THING—James Brown—Polydor
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- I'M NEARLY FAMOUS—Cliff Richard—Rocket
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- SPIRIT—John Denver—RCA
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

CAMELOT/NATIONAL

- ABBA'S GREATEST HITS—Atlantic
- BEST OF BTO—Mercury
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- ORIGINALS—Kiss—Casablanca
- SPIRIT—John Denver—RCA
- SPIRIT—Jefferson Starship—Grunt
- STAR7—Capitol
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA

KORVETTES/NATIONAL

- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- DISCO TRAIN—Donny Osmond—Polydor
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- GO—Yamashta, Winwood & Shrieve—Island
- I'VE GOT A REASON—Richie Furay Band—Asylum
- SILK DEGREES—Boz Scaggs—Col
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA
- WILD CHERRY—Epic/Sweet City

MUSICLAND/NATIONAL

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GIST OF THE GEMINI—Gino Vannelli—A&M
- SECRETS—Herbie Hancock—Col
- SOMEBODY LOVES YOU—Crystal Gayle—UA
- TOO STUFFED TO JUMP—Amazing Rhythm Aces—ABC
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

RECORD BAR/NATIONAL

- AMERICAN FLYER—UA
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- DO THE TEMPTATIONS—Temptations—Gordy
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FIREFALL—Atlantic
- MOTHER'S FINEST—Epic
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

KING KAROL/NEW YORK

- BEST OF BTO—Mercury
- BIG TOWN 2061—Paris—Capitol
- CHAMELEON—Labelle—Epic
- DEDICATION—Bay City Rollers—Arista
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- I'VE GOT YOU—Gloria Gaynor—Polydor
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

RECORD WORLD-TSS STORES/LONG ISLAND

- ABBA'S GREATEST HITS—Atlantic
- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- COMING OUT—Manhattan Transfer—Atlantic
- DEDICATION—Bay City Rollers—Arista
- I HOPE WE GET TO LOVE IN TIME—Billy Davis, Jr. & Marilyn McCoo—ABC
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista

SAM GOODY/EAST COAST

- BOSTON—Epic
- BREAD & ROSES—Judy Collins—Elektra
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- SILK DEGREES—Boz Scaggs—Col
- SPIRIT—John Denver—RCA
- SPIRIT—Jefferson Starship—Grunt
- WAR'S GREATEST HITS—UA

WAXIE MAXIE/WASH., D.C.

- CAR WASH—MCA (Original Soundtrack)
- CHAMELEON—Labelle—Epic
- DO THE TEMPTATIONS—Temptations—Gordy
- E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- I HOPE WE GET TO LOVE IN TIME—Billy Davis, Jr. & Marilyn McCoo—ABC
- PURE PLEASURE—Houston Person—Mercury
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SKY HIGH—Tavares—Capitol
- SPIRIT—John Denver—RCA

FOR THE RECORD/BALTIMORE

- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- CHAMELEON—Labelle—Epic
- DO THE TEMPTATIONS—Temptations—Gordy
- E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
- LET YOUR MIND BE FREE—Brother to Brother—Turbo

- MY NAME IS JERMAINE—Jermaine Jackson—Motown
- SANBORN—David Sanborn—WB
- SECRETS—Herbie Hancock—Col
- SOLID—Michael Henderson—Buddah
- WHISPERS—Soul Train

GARY'S/RICHMOND

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- BREEZIN'—George Benson—WB
- CHAMELEON—Labelle—Epic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- IN THE POCKET—James Taylor—WB
- LOVE TO THE WORLD—LTD—A&M
- MUSIC, MUSIC—Helen Reddy—Capitol
- SILK DEGREES—Boz Scaggs—Col
- SPIRIT—Jefferson Starship—Grunt
- WAKING & DREAMING—Orleans—Asylum

NATL. RECORD MART/MIDWEST

- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MOTHER'S FINEST—Epic
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA

ONE OCTAVE HIGHER/CHICAGO

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- BOSTON—Epic
- BREAD & ROSES—Judy Collins—Elektra
- DO THE TEMPTATIONS—Temptations—Gordy
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GIST OF THE GEMINI—Gino Vannelli—A&M
- MONKEES GREATEST HITS—Arista
- MOTHER'S FINEST—Epic
- SPIRIT—John Denver—RCA
- STARZ—Capitol

1812 OVERTURE/MILWAUKEE

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- ALICE COOPER GOES TO HELL—WB
- BEST OF THE BAND—Capitol
- BREAD & ROSES—Judy Collins—Elektra
- BREEZIN'—George Benson—WB
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- THE RUNAWAYS—Mercury
- THIS ONE'S FOR YOU—Barry Manilow—Arista

PEACHES/ST. LOUIS

- AMIGO—Arlo Guthrie—Reprise
- DEDICATION—Bay City Rollers—Arista
- DO THE TEMPTATIONS—Temptations—Gordy
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- I HOPE WE GET TO LOVE IN TIME—Billy Davis, Jr. & Marilyn McCoo—ABC
- JUMP ON IT—Montrose—WB
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- THE ROARING SILENCE—Manfred Mann's Earth Band—WB
- WALTER JACKSON—ABC

FRANKLIN MUSIC/ATLANTA

- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- DEDICATION—Bay City Rollers—Arista
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MIDNIGHT MIRAGE—Mike Greene Band—Mercury
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAKING & DREAMING—Orleans—Asylum

POPLAR TUNES/MEMPHIS

- ABBA'S GREATEST HITS—Atlantic
- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- BOSTON—Epic
- CHAMELEON—Labelle—Epic
- FRIEND OF MINE—Little Milton—Glades
- PASS IT ON—The Staples—WB
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SILVER—Arista
- SOMEWHERE I NEVER TRAVELLED—Ambrosia—20th Century
- TROUBADOUR—J.J. Cale—Shelter

MUSHROOM/NEW ORLEANS

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- BEST OF THE BAND—Capitol
- COMIN'—Chocolate Milk—RCA
- DO THE TEMPTATIONS—Temptations—Gordy
- GLOW—Al Jarreau—Reprise
- GO—Yamashta, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SECRETS—Herbie Hancock—Col
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- WILD CHERRY—Epic/Sweet City

TAPE CITY/NEW ORLEANS

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- GIST OF THE GEMINI—Gino Vannelli—A&M
- GLOW—Al Jarreau—Reprise
- GO—Yamashta, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LITTLE RIVER BAND—Harvest
- LOVE TO THE WORLD—LTD—A&M
- THIS IS NIECY—Deniece Williams—Col
- WAR'S GREATEST HITS—UA
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

INDEPENDENT RECORDS/DENVER

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- DEDICATION—Bay City Rollers—Arista
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- SPIRIT—John Denver—RCA
- TROUBADOUR—J.J. Cale—Shelter
- WAR'S GREATEST HITS—UA

PEACHES/DENVER

- BEST OF THE BAND—Capitol
- COMING OUT—Manhattan Transfer—Atlantic
- FIREFALL—Atlantic
- FLAT OUT—Stoneground—Flat Out
- GO—Yamashta, Winwood & Shrieve—Island

- MIKE FINNEGAN—WB
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- TROUBADOUR—J.J. Cale—Shelter
- WAKING & DREAMING—Orleans—Asylum
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

CIRCLES/ARIZONA

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- BREAD & ROSES—Judy Collins—Elektra
- DO THE TEMPTATIONS—Temptations—Gordy
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SECRETS—Herbie Hancock—Col
- SILVER—Arista
- THIS IS—El Chicano—Shadybrook
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA

ODYSSEY/SOUTHWEST & WEST

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- AUTOMATIC MAN—Island
- BAREFOOT BALLET—John Klemmer—ABC
- BREAD & ROSES—Judy Collins—Elektra
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- JUMP ON IT—Montrose—WB
- NOT A WORD ON IT—Pete Carr—Big Tree
- SOUTHWEST—Herb Peterson—Epic
- TROUBADOUR—J.J. Cale—Shelter
- WAR'S GREATEST HITS—UA

MUSIC PLUS/LOS ANGELES

- BOSTON—Epic
- COMING OUT—Manhattan Transfer—Atlantic
- DEDICATION—Bay City Rollers—Arista
- I HOPE WE GET TO LOVE IN TIME—Billy Davis, Jr. & Marilyn McCoo—ABC
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SPIRIT—Jefferson Starship—Grunt
- STARZ—Capitol
- THE LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- THE ROARING SILENCE—Manfred Mann's Earth Band—WB
- WAR'S GREATEST HITS—UA

TOWER/LOS ANGELES

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- BOSTON—Epic
- COMING OUT—Manhattan Transfer—Atlantic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- PASS IT ON—The Staples—WB
- SECRETS—Herbie Hancock—Col
- WILD CHERRY—Epic/Sweet City

EVERYBODY'S RECORDS/NORTHWEST

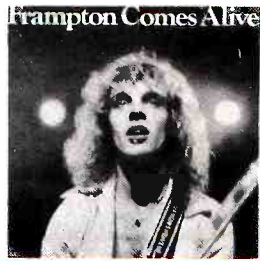
- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- ART OF TEA—Michael Franks—WB
- BAREFOOT BALLET—John Klemmer—ABC
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- COMING OUT—Manhattan Transfer—Atlantic
- FIREFALL—Atlantic
- SECRETS—Herbie Hancock—Col
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- WILD CHERRY—Epic/Sweet City



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)
SEPT. 18 SEPT. 11



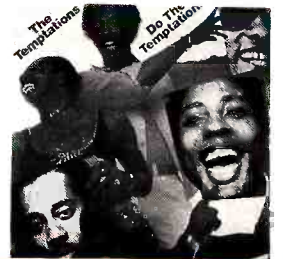
WKS. ON CHART

1	1	FRAMPTON COMES ALIVE PETER FRAMPTON A&M SP 3703 (13th Week)	34	G
2	3	SPIRIT JOHN DENVER/RCA APL1 1694	3	F
3	2	FLEETWOOD MAC/Reprise MS 2225 (WB)	60	F
4	5	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1067	4	F
5	4	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	10	F
6	6	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	21	F
7	7	WILD CHERRY/Epic/Sweet City PE 34195	9	F
8	8	CHICAGO X/Columbia PC 34200	12	F
9	12	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	27	F
10	24	WAR'S GREATEST HITS/United Artists LA648 G	3	F
11	9	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	29	F
12	10	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	24	F
13	13	DIANA ROSS' GREATEST HITS/Motown M6 869S1	8	F
14	17	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	5	F
15	15	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	11	F
16	11	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	10	F
17	16	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	13	F
18	20	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	19	F
19	14	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179	9	F
20	18	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	31	F
21	23	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	17	F
22	19	ROCKS AEROSMITH/Columbia PC 34165	17	F
23	25	BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1011	5	F
24	21	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	12	F
25	22	JEFF BECK/WIRED/Epic PE 33849	13	F
26	27	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	12	F
27	26	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	13	J
28	28	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	27	F
29	29	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	13	F
30	32	MUSIC, MUSIC HELEN REDDY/Capitol ST 11547	6	F
31	36	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596	6	F
32	31	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	17	F
33	33	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	12	F
34	34	GREATEST HITS ELTON JOHN/MCA 2128	96	F
35	35	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	9	F
36	49	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	3	F
37	39	KISS ALIVE KISS/Casablanca NBLP 7020	50	G
38	37	NATALIE NATALIE COLE/Capitol ST 11517	17	F
39	41	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	27	F
40	42	GOOD SINGIN', GOOD PLAYIN' GRAND FUNK RAILROAD/MCA 2216	5	F
41	43	FIREFALL/Atlantic SD 18174	21	F
42	30	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956	9	F
43	38	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	39	F
44	40	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181	8	F
45	48	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	7	F
46	44	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	15	F
47	97	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/Private Stock PS 2015	2	F
48	50	GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	5	F
49	54	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	76	F
50	57	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	6	F
51	52	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	17	F

52	56	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	13	F
53	53	TED NUGENT/Epic PE 33692	42	F
54	80	BEST OF THE BAND/Capitol ST 11553	2	F
55	63	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	13	F
56	64	THE ORIGINALS KISS/Casablanca NBLP 7032	3	H
57	45	STARLAND VOCAL BAND/Windsong BHL1 1351 (RCA)	16	F
58	68	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	3	F
59	46	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	9	F
60	47	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180	9	F
61	70	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070	4	F
62	72	WAKING & DREAMING ORLEANS/Asylum 7E 1070	4	F
63	51	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	13	F
64	55	THE MANHATTANS/Columbia PC 33820	20	F
65	65	I'M EASY KEITH CARRADINE/Asylum 7E 1066	6	F
66	69	LOVE TO THE WORLD LTD/A&M SP 4589	5	F
67	75	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJLPA3 (Amherst)	4	F
68	71	DR. BUZZARD'S ORIGINAL SAVANNAH BAND/RCA APL1 1504	4	F
69	98	BREAD & ROSES JUDY COLLINS/Elektra 7E 1076	2	F
70	58	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	24	F
71	74	GREATEST HITS MONKEES/Arista 4089	5	F
72	73	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B. B. KING/ABC Impulse ASD 9317	9	F
73	59	I WANT YOU MARVIN GAYE/Tamla T6 342ST (Motown)	25	F
74	60	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	46	F
75	61	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068	23	F
76	86	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7296	2	F
77	62	A KIND OF HUSH CARPENTERS/A&M SP 4581	12	F
78	77	CHICAGO'S GREATEST HITS/Columbia PC 33900	43	F
79	76	BOB JAMES THREE/CT1 6063	8	F
80	67	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	31	F
81	83	SKY HIGH TAVARES/Capitol ST 11533	7	F

CHARTMAKER OF THE WEEK

82 132 DO THE TEMPTATIONS
THE TEMPTATIONS
Gordy G6 975S1 (Motown)

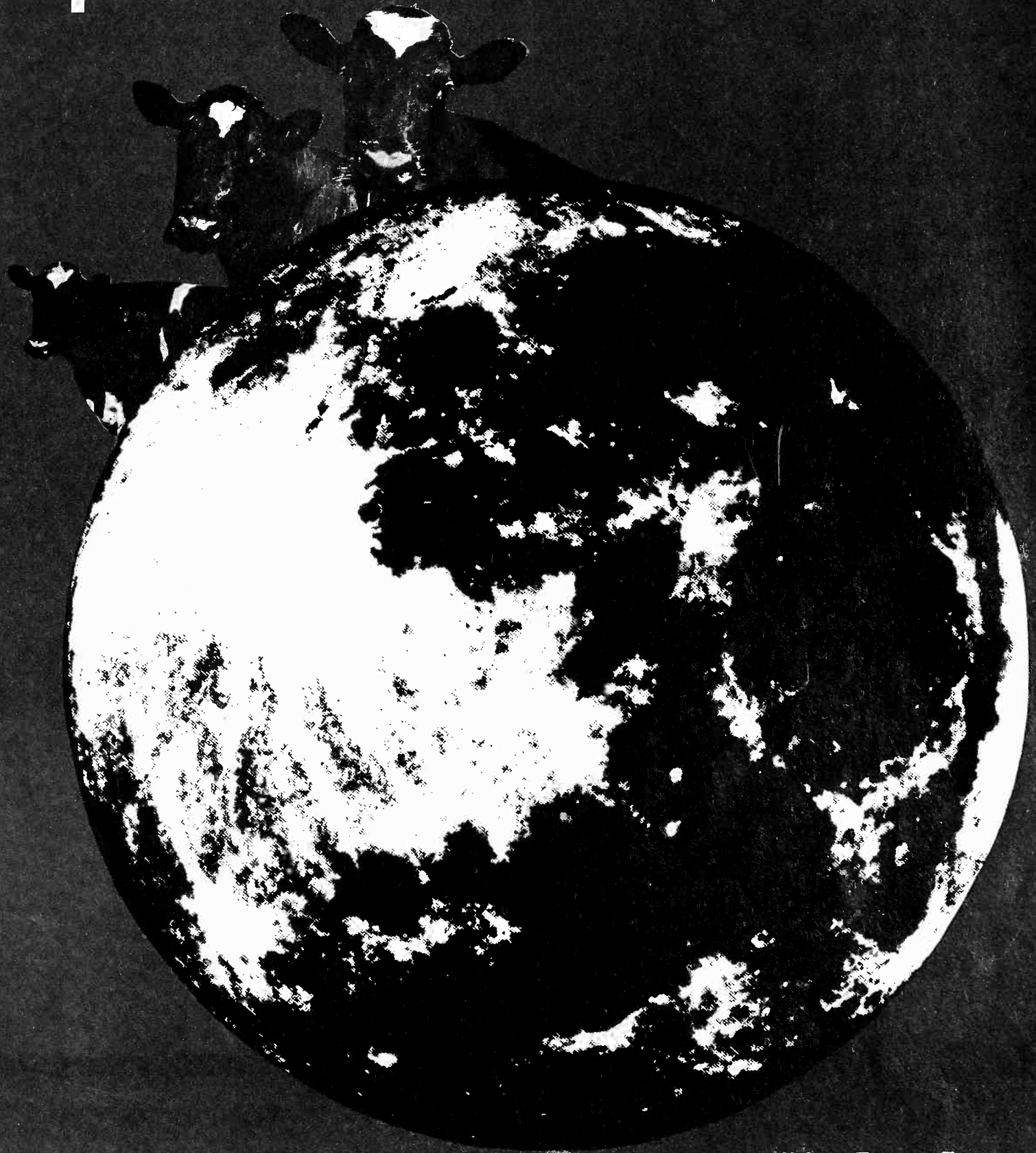


83	84	GLOW AL JARREAU/Reprise MS 2248 (WB)	4	F
84	78	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	11	F
85	—	DEDICATION BAY CITY ROLLERS/Arista 4093	1	F
86	66	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	16	F
87	87	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732	15	F
88	111	SECRETS HERBIE HANCOCK/Columbia PC 34280	1	F
89	79	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	20	F
90	81	DIANA ROSS/Motown M6 861S1	29	F
91	82	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	9	F
92	89	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	44	F
93	88	TEDDY BEAR RED SOVINE/Starday SD 968X (Gusto)	4	F
94	85	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)	17	F
95	90	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506	14	F
96	91	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	13	F
97	93	I'VE GOT A REASON RICHIE FURAY BAND/Asylum 7E 1067	7	F
98	107	AMERICAN FLYER/United Artists LA605 G	1	F
99	96	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	10	F
100	100	TO THE HEART MARK-ALMOND/ABC ABCD 945	3	F

June, 1971. One night only.

Pink Floyd

live performance. Audience: 70 million*



For latest information on Pink Floyd
album, *Atom Heart Mother*, see:
100 Top LP's

*performing a new ballet with Rudolf Nureyev. Telecast throughout Europe. Live from Paris.



Available in the U.S. from Capitol Records

(SK AO 382)
America's Audio Library.Com

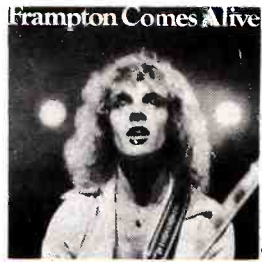


THE ALBUM CHART

PRICE CODE

E - 5.98 H - 9.98
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TITLE, ARTIST, Label, Number (Distributing Label)
SEPT. 18 SEPT. 11



WKS. ON CHART

1	1	FRAMPTON COMES ALIVE PETER FRAMPTON A&M SP 3703 (13th Week)	34	G
2	3	SPIRIT JOHN DENVER/RCA APL1 1694	3	F
3	2	FLEETWOOD MAC /Reprise MS 2225 (WB)	60	F
4	5	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1067	4	F
5	4	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	10	F
6	6	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	21	F
7	7	WILD CHERRY /Epic/Sweet City PE 34195	9	F
8	8	CHICAGO X /Columbia PC 34200	12	F
9	12	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	27	F
10	24	WAR'S GREATEST HITS /United Artists LA648 G	3	F
11	9	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	29	F
12	10	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	24	F
13	13	DIANA ROSS' GREATEST HITS /Motown M6 869S1	8	F
14	17	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	5	F
15	15	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	11	F
16	11	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	10	F
17	16	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	13	F
18	20	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	19	F
19	14	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179	9	F
20	18	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	31	F
21	23	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	17	F
22	19	ROCKS AEROSMITH/Columbia PC 34165	17	F
23	25	BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1011	5	F
24	21	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	12	F
25	22	JEFF BECK/WIRED /Epic PE 33849	13	F
26	27	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	12	F
27	26	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	13	J
28	28	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	27	F
29	29	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	13	F
30	32	MUSIC, MUSIC HELEN REDDY/Capitol ST 11547	6	F
31	36	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596	6	F
32	31	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	17	F
33	33	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	12	F
34	34	GREATEST HITS ELTON JOHN/MCA 2128	96	F
35	35	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	9	F
36	49	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	3	F
37	39	KISS ALIVE KISS/Casablanca NBLP 7020	50	G
38	37	NATALIE NATALIE COLE/Capitol ST 11517	17	F
39	41	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	27	F
40	42	GOOD SINGIN', GOOD PLAYIN' GRAND FUNK RAILROAD/MCA 2216	5	F
41	43	FIREFALL /Atlantic SD 18174	21	F
42	30	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956	9	F
43	38	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	39	F
44	40	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181	8	F
45	48	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	7	F
46	44	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	15	F
47	97	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/Private Stock PS 2015	2	F
48	50	GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	5	F
49	54	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	76	F
50	57	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	6	F
51	52	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	17	F

52	56	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	13	F
53	53	TED NUGENT /Epic PE 33692	42	F
54	80	BEST OF THE BAND /Capitol ST 11553	2	F
55	63	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	13	F
56	64	THE ORIGINALS KISS/Casablanca NBLP 7032	3	H
57	45	STARLAND VOCAL BAND /Windsong BHL1 1351 (RCA)	16	F
58	68	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	3	F
59	46	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	9	F
60	47	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180	9	F
61	70	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070	4	F
62	72	WAKING & DREAMING ORLEANS/Asylum 7E 1070	4	F
63	51	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	13	F
64	55	THE MANHATTANS /Columbia PC 33820	20	F
65	65	I'M EASY KEITH CARRADINE/Asylum 7E 1066	6	F
66	69	LOVE TO THE WORLD LTD/A&M SP 4589	5	F
67	75	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJLPA3 (Amherst)	4	F
68	71	DR. BUZZARD'S ORIGINAL SAVANNAH BAND /RCA APL1 1504	4	F
69	98	BREAD & ROSES JUDY COLLINS/Elektra 7E 1076	2	F
70	58	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	24	F
71	74	GREATEST HITS MONKEES/Arista 4089	5	F
72	73	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B. B. KING/ABC Impulse ASD 9317	9	F
73	59	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	25	F
74	60	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	46	F
75	61	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068	23	F
76	86	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7296	2	F
77	62	A KIND OF HUSH CARPENTERS/A&M SP 4581	12	F
78	77	CHICAGO'S GREATEST HITS /Columbia PC 33900	43	F
79	76	BOB JAMES THREE /CT1 6063	8	F
80	67	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	31	F
81	83	SKY HIGH TAVARES/Capitol ST 11533	7	F

CHARTMAKER OF THE WEEK

82 132 **DO THE TEMPTATIONS**
THE TEMPTATIONS
Gordy G6 975S1 (Motown)

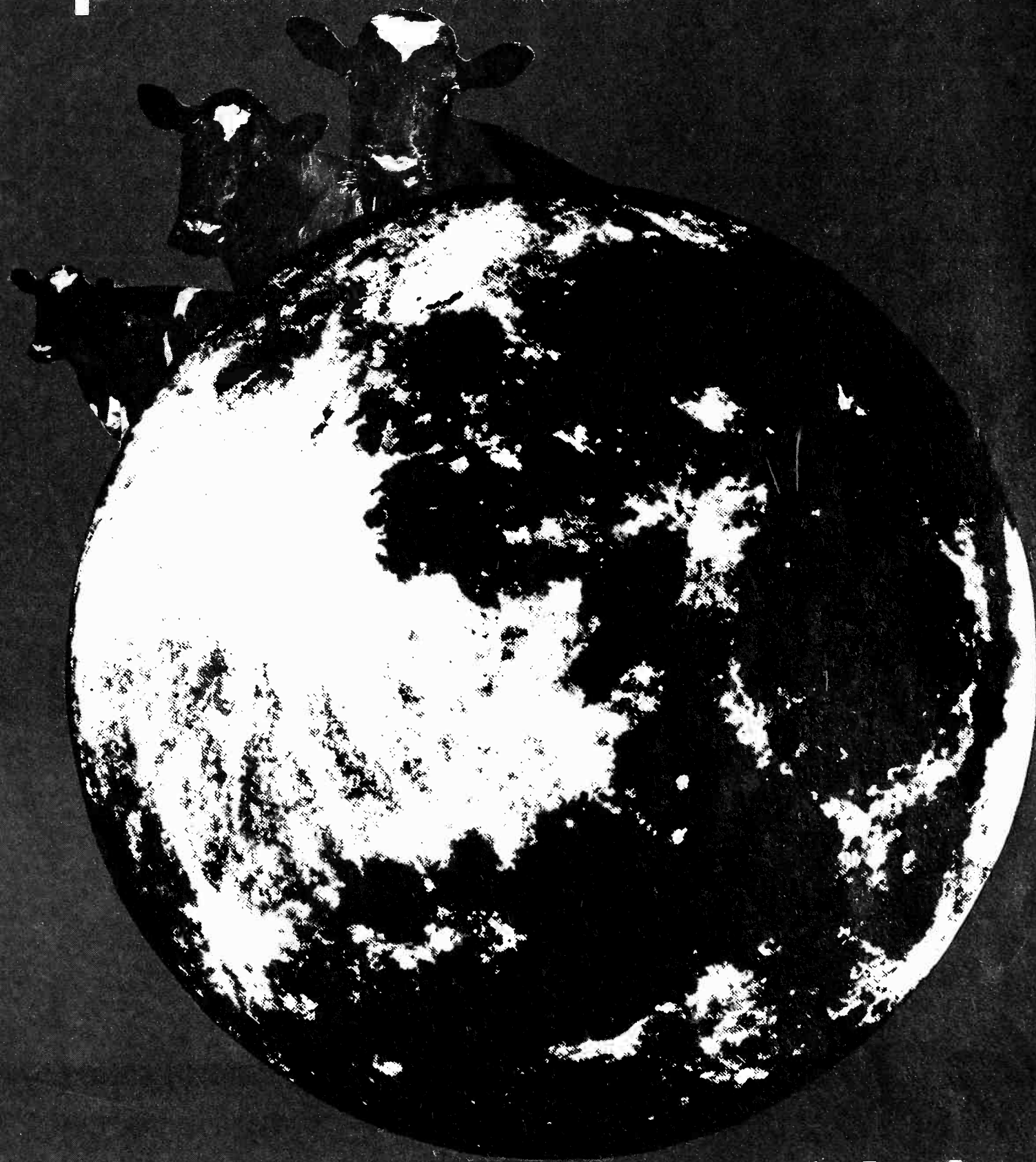


83	84	GLOW AL JARREAU/Reprise MS 2248 (WB)	4	F
84	78	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	11	F
85	—	DEDICATION BAY CITY ROLLERS/Arista 4093	1	F
86	66	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	16	F
87	87	CHANGES ONEBOWIE DAVID BOWIE/RCA APL1 1732	15	F
88	111	SECRETS HERBIE HANCOCK/Columbia PC 34280	1	F
89	79	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	20	F
90	81	DIANA ROSS /Motown M6 861S1	29	F
91	82	ALICE COOPER GOES TO HELL /Warner Bros. BS 2896	9	F
92	89	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	44	F
93	88	TEDDY BEAR RED SOVINE/Starday SD 968X (Gusto)	4	F
94	85	JOHN TRAVOLTA /Midland Intl. BKL1 1563 (RCA)	17	F
95	90	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506	14	F
96	91	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	13	F
97	93	I'VE GOT A REASON RICHIE FURAY BAND/Asylum 7E 1067	7	F
98	107	AMERICAN FLYER /United Artists LA605 G	1	F
99	96	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	10	F
100	100	TO THE HEART MARK-ALMOND/ABC ABCD 945	3	F

June, 1971. One night only.

Pink Floyd

live performance. Audience: 70 million*



For latest information on Pink Floyd
album, *Atom Heart Mother*, see:
100 Top LP's

*performing a new ballet with Rudolf Nureyev. Telecast throughout Europe. Live from Paris.



Available in the U.S. from Capitol Records

(SKAO 382)
Arista Records Company

101 THE ALBUM CHART 150

SEPTEMBER 18, 1976

SEPT. 18	SEPT. 11	
101	110	MOTHER'S FINEST/Epic PE 34179
102	102	DISCO TRAIN DONNY OSMOND/Polydor PD 1 6067
103	103	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
104	104	DARYL HALL & JOHN OATES/RCA APL1 1144
105	92	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)
106	101	LOVE IS A FIRE COUNTRY JOE McDONALD/Fantasy F 9511
107	106	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
108	105	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)
109	94	SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)
110	131	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
111	122	WE CAN'T GO ON MEETING LIKE THIS HUMMINGBIRD/A&M SP 4595
112	95	CITY BOY/Mercury SRM 1 1098
113	108	THE ROYAL SCAM STEELY DAN/ABC ABCD 931
114	114	ERIC CARMEN/Arista 4057
115	112	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
116	99	POINT BLANK/Arista 4087
117	109	JUICY FRUIT (DISCO FREAK) ISAAC HAYES/ABC ABCD 953
118	113	HELEN REDDY'S GREATEST HITS/Capitol ST 11467
119	134	FLOWERS EMOTIONS/Columbia PC 34163
120	120	SANBORN DAVID SANBORN/Warner Bros. BS 2957
121	138	BAREFOOT BALLET JOHN KLEMMER/ABC ABCD 950
122	—	AIN'T NOTHIN' STOPPIN' US NOW TOWER OF POWER/Columbia PC 34302
123	139	TOM THUMB THE DREAMER MICHAEL DINNER/Fantasy F 9512
124	—	CHAMELEON LABELLE/Epic PE 34189
125	135	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)
126	115	JAILBREAK THIN LIZZY/Mercury SRM 1 1081
127	116	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039
128	125	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
129	—	SOMEWHERE I'VE NEVER TRAVELLED AMBROSIA/20th Century T 510
130	133	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)
131	—	COMING OUT MANHATTAN TRANSFER/Atlantic SD 18183
132	—	GREATEST HITS ABBA/Atlantic SD 18189
133	147	FRAMPTON PETER FRAMPTON/A&M SP 4512
134	—	BOSTON/Epic PE 34188
135	137	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE/Sire SASD 7522 (ABC)
136	136	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/Island ILPS 9383
137	—	SCHOOL DAYS STANLEY CLARK/Nemperor NE 439 (Atlantic)
138	—	E MAN GROOVIN' JIMMY CASTOR BUNCH/Atlantic SD 18186
139	—	STARZ/Capitol ST 11539
140	117	HERE AND THERE ELTON JOHN/MCA 2197
141	—	DESTROYER KISS/Casablanca NBLP 7025
142	119	GOOD KING BAD GEORGE BENSON/CTI 6062
143	145	TRICK BAG THE METERS/Reprise MS 2252 (WB)
144	148	I'VE GOT YOU GLORIA GAYNOR/Polydor PD 1 6063
145	146	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888
146	121	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)
147	123	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256
148	118	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)
149	124	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 1 6071
150	126	LOVE POTION NEW BIRTH/Warner Bros. BS 2953

151-200 ALBUM CHART

151	WINDJAMMER FREDDIE HUBBARD/Columbia PC 34166
152	ON LOVE DAVID T. WALKER/Ode SP 77035 (A&M)
153	THE BEATLES '67-'70/Apple SKBO 3404
154	SHAKE SOME ACTION FLAMIN' GROOVIES/Sire SASD 7521 (ABC)
155	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
156	NIGHT FEVER FATBACK BAND/Spring SP 1 6711 (Polydor)
157	HOPE, WISHES & DREAMS RAY THOMAS/Threshold THS 17 (London)
158	PASS IT ON THE STAPLES/Warner Bros. BS 2945
159	FRIENDS OF MINE LITTLE MILTON/Glades 7508 (TK)
160	DIAMOND IN THE ROUGH JESSI COLTER/Capitol ST 11543
161	TROUBADOUR J.J. CALE/Shelter SRL 52002 (ABC)
162	WARREN ZEVON/Asylum 7E 1060
163	8.5 EARTHQUAKE/Beserkley BZ 0047 (Playboy)
164	LOVE, LIFE AND FEELINGS SHIRLEY BASSEY/United Artists LA605 G APL1 1830
165	COMIN' CHOCOLATE MILK/RCA APL1 1830
166	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
167	LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015 (All Platinum)
168	LADY'S CHOICE BONNIE BRAMLETT/Capricorn CP 0169 (WB)
169	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411
170	GIVE GET TAKE AND HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)
171	MIDNIGHT MIRAGE MIKE GREENE/Mercury SRM 1 1100
172	LIFE ON MARS DEXTER WANSEL/Phila. Intl. PZ 34079 (CBS)
173	FARTHER ALONG SPIRIT/Mercury SRM 1 1094
174	DELICATE AND JUMPY FANIA ALL STARS/Columbia PC 34283
175	TOUCH JOHN KLEMMER/ABC Impulse ABCD 922
176	AMIGO ARLO GUTHRIE/Reprise MS 2239 (WB)
177	THE BEATLES '62-'66/Apple SKBO 3403
178	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
179	THIS IS IT MELBA MOORE/Buddah BDS 5657
180	BARRY MANILOW/Arista 4016
181	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965
182	MOVING TARGETS FLO & EDDIE/Columbia PC 34262
183	BYRON BERLINE AND SUNDANCE/MCA 2217
184	TEN PERCENT DOUBLE EXPOSURE/Salsoul SZS 5503 (Caytronics)
185	JOAN ARMATRADING/A&M SP 4588
186	JUMP ON IT MONTROSE/Warner Bros. BS 2963
187	SILVER/Arista 4076
188	FLAT OUT STONEGROUND/Flat Out 001
189	ABBEY ROAD BEATLES/Apple SO 383
190	REFLECTIONS OF LOVE ROGER WHITTAKER/RCA APL1 1853
191	HONOR AMONG THIEVES ARTFUL DODGER/Columbia PC 34273
192	ACCEPT NO SUBSTITUTES PLEASURE/Fantasy F 9506
193	WAIT FOR NIGHT RICK PLEASURE/Fantasy F 9506
194	SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Apple SMAS 2653
195	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
196	AUTOMATIC MAN/Island ILPS 9397
197	PURE PLEASURE HOUSTON PERSON/Mercury SRM 1 1104
198	TODAY JOE SIMON/Spring SP 1 6710 (Polydor)
199	THE RUNAWAYS/Mercury SRM 1 1090
200	THE MOVIES/Arista 4085

ALBUM CROSS REFERENCE

ABBA	132	WAYLON JENNINGS	59
AEROSMITH	22	ELTON JOHN	34, 140
AMBROSIA	129	KISS	37, 56, 141
AMERICA	92	LABELLE	124
AMERICAN FLYER	98	RONNIE LAWS	148
JON ANDERSON	60	LED ZEPPELIN	146
AVERAGE WHITE BAND	19	GORDON LIGHTFOOT	55
ROY AYERS UBIQUITY	61	LTD	66
BAND	54	MANHATTAN TRANSFER	131
BAY CITY ROLLERS	85	MANHATTANS	64
BEACH BOYS	16, 45	MARILYN McCOO & BILLY DAVIS, JR.	110
BEATLES	27	COUNTRY JOE McDONALD	106
JEFF BECK	25	CHRISTINE McVIE	135
GEORGE BENSON	6, 142	BARRY MANILOW	14, 74
BOBBY BLAND & B. B. KING	72	WALTER MURPHY BAND	47
BLUE OYSTER CULT	52	MARK/ALMOND	100
BOOTSY'S RUBBER BAND	51	BOB MARLEY & THE WAILERS	136
BOSTON	134	MARSHALL TUCKER BAND	63
DAVID BOWIE	87	METERS	143
BROTHERS JOHNSON	28	STEVE MILLER BAND	21
JAMES BROWN	149	MONKEES	71
BTO	23	MOTHER'S FINEST	101
DR. BUZZARD'S ORIG. SAVANNAH BAND	68	NEW BIRTH	150
CARPENTERS	77	OLIVIA NEWTON-JOHN	115
CAPTAIN & TENNILLE	39, 49	TED NUGENT	53
JIMMY CASTOR BUNCH	138	OHIO PLAYERS	46
STANLEY CLARKE	137	ORLEANS	62
ENGLAND DAN & JOHN FORD COLEY	58	DONNY OSMOND	102
ERIC CARMEN	114	DONNY & MARIE OSMOND	75
KEITH CARRADINE	65	PARLIAMENT	80
CHEECH & CHONG	105	ALAN PARSONS PROJECT	107
CHICAGO	8, 78	POINT BLANK	116
CITY BOY	112	ELVIS PRESLEY	95
NATALIE COLE	38	QUEEN	43
JUDY COLLINS	69	LOU RAWLS	17
COMMODORES	15	LEON REDBONE	145
NORMAN CONNORS	50	HELEN REDDY	30, 118
ALICE COOPER	91	CLIFF RICHARD	125
DAVID CROSBY & GRAHAM NASH	42	RITCHIE FAMILY	128
CRUSADERS	86	VICKI SUE ROBINSON	147
JOHN DENVER	2	LINDA RONSTADT	4
NEIL DIAMOND	24	DIANA ROSS	13, 90
MICHAEL DINNER	123	DAVID SANBORN	120
DOOBIE BROTHERS	70	BOZ SCAGGS	9
EAGLES	11, 127	SEALS & CROFTS	89
ELECTRIC LIGHT ORCHESTRA	26	BOB SEGER & THE SILVER BULLET BAND	103
EMOTIONS	114	CARLY SIMON	96
FIREFALL	41	RED SOUVINE	93
FLEETWOOD MAC	3	SPINNERS	44
PETER FRAMPTON	1, 133	STARLAND VOCAL BAND	57
ARETHA FRANKLIN	29	STARZ	139
RICHIE FURAY	97	STEELY DAN	113
MARVIN. GAYE	73	ROD STEWART	35
GLORIA GAYNOR	144	TAVARES	81
GRAHAM CENTRAL STATION	99	JAMES TAYLOR	33
GRAND FUNK RAILROAD	40	TEMPTATIONS	82
GRATEFUL DEAD	108	THIN LIZZY	126
DARYL HALL & JOHN OATES	36, 76, 104	TOWER OF POWER	122
JOHN HANDY	84	JOHN TRAVOLTA	94
ISAAC HAYES	117	DWIGHT TWILLEY BAND	109
HERBIE HANCOCK	88	GINO VANNELLI	31
HEART	18	WINGS	12
HUMMINGBIRD	111	WAR	10
ISLEY BROTHERS	32	JOHNNY GUITAR WATSON	67
BOB JAMES	79	WILD CHERRY	7
AL JARREAU	83	GARY WRIGHT	20
JOHN KLEMMER	121	YAMASHITA, WINWOOD, SHRIEVE	48
JEFFERSON STARSHIP	5, 130		

Rollin' Along



The Bay City Rollers recently completed their first American tour which coincided with the release of their third Arista lp, "Dedication." Pictured at a reception following their show at Philadelphia's Tower Theatre are, from left: manager Tam Paton; Eric Faulkner; Ian Mitchell; Leslie McKeown; journalist Trixie A. Balm; unidentified person; Stuart "Woody" Wood; Derek Longmuir; producer Jimmy Ienner; journalist David McGee; Michael Klentner, vice president, national album promotion for Arista. Posed in front are David Carrico, vice president, promotion; Sam Karamanos, manager, national singles promotion; Rick Dobbis, director, artist development and Jon Peisinger, director, national sales.

The Coast

(Continued from page 12)

erative" album titled "Dirt, Silver, and Gold." On hand to help with the festivities were **Artie Mogull**, **Warren Beatty** and his sideman **Jack Nicholson**, **Phil Skaff** and his brother **Bob**, **Bernie Leadon**, **Ringo Starr**, **Mike Stewart** and **John Denver**, who stopped by to say he couldn't stay. Vinyl yuckster, **Martin Mull** is in town finishing up his debut album on ABC, with **Michael Cuscuna** at the helm. In addition to getting his feet in the wax, Martin is scheduled to make an appearance on *Mary Hartman*, *Mary Hartman* as a wife beater.

OPERATOR: Did you happen to spot some of our local hot shots answering the phones for the LA segments of the **Jerry Lewis MD Telethon**? In case you missed it, those who gave their time were: **Brian Wilson**, **Van Dyke Parks**, **Kinky Friedman**, **Tony Kaye**, **Nigel Olson**, **Lowell George**, and **Jackson Browne** . . . Jackson had some free time since he took off a week from the factory, the Sound Factory that is, where he's mixing his next album "The Pretender. Jackson's producer, **Jon Landau**, took advantage of the time and exited his long time hideaway at the *Sunset Marquee*—and left for NYC to "get away from it all." Before he left, Jon promised us that this Jackson album would be different from any of his previous records. "It's a quantum leap from his other stuff, because this is a rock and roll album." No, not as in "Rock Me On The Water." . . . Jon's other interest, **Bruce Springsteen**, is keeping himself busy with a fall tour since his recording has been curtailed by a court injunction. It was just a year ago that Bruce graced the covers of *Time* and *Newsweek* (and **RW**), and he's still selling out concerts even if he doesn't have new product. True blue Bruce fans camped out for 72 hours before the Santa Monica Civic Ticket Window offered Springsteen tickets up for sale for the September 29 and 30 shows.

GETTING WELL SOON: Our best wishes to **Gary Rossington**, guitar player of *Lynyrd Skynyrd* who was in a serious car crash last weekend in Jacksonville, Ga. The band has cancelled its concerts in Anaheim, Tempe and Arizona as a result of the accident.

STUMPING: **Graham Nash** and **David Crosby** have another cause: The Kennedys. According to their on the road a&r man, **David Rensin**, the two held a benefit concert for the re-election of Ted Kennedy at the Cape Cod Coliseum last weekend. Hobnobbing with the usual backstage bunch were **Rose Kennedy**, **Sgt. and Eunice Shriver**, **Carolyn Kennedy** and other assorted clan members.

DON'T TOUCH THAT DIAL! Have you listened to the unique **Rodney Bingenheimer's** equally unique radio show on **KROQ** Sunday nights between 7 and 10 p.m.? He plays the uncanny and unexpected as well as previewing the new and never before heard. Besides the music, Rodney invites some of our local "names" in residence, as well as those stars who are "just passin' through." If you have an act you want to break, or just want to put in your two cents, call Rodney at **KROQ**. **Sparks**, **Rick Derringer** and the **Ramones** have.

Who In The World:

Cliff Richard Breaks Through in the U. S.

■ For the last 18 years, half of his life, Cliff Richard has been recognized as one of the world's top singers. Yet, for some inexplicable reason, success in the U.S. had always eluded him. His last charted record of note dates back to 1959 when "Living Doll" entered the top 30, but since then, until now, it has been a string of failures despite scoring with some 63 of 65 singles in the U.K.

At the time of his signing to **Rocket Records** in the U.S. earlier in the year, Richard was quoted as saying, "If I don't crack America now, I'm not even going to bother anymore. It just means that they don't like me and that's it."

Subsequently, it has been proven that with the right material and the right promotion behind it, Cliff Richard is capable of extending his success to these shores.

Hit Single

His first **Rocket** album, "I'm Nearly Famous," is comprised of 12 tracks and marks his most diversified work in his long career. However, the real breakthrough is with his current single, "Devil Woman," still bulleted after a dozen weeks on the **RW** charts at #7. The song, written by **Terry Britten** is punched out with a bristling rhythm section which frames one of Richard's best rock vocal performances in years.

Actually, Richard spent very

little time being "nearly famous." In 1958, at the age of 18, he and his group, the **Drifters** (later to become the **Shadows**) recorded their first record, "Move It," which instantly became an English hit.

"We couldn't believe the way the whole thing accelerated to such an extent," he recently remarked. "We turned professional on August 9, 1958, knowing that the record was coming out at the end of the month . . . I just couldn't believe it when they said they would give us 200 pounds a week (for a **Kalin Twins** tour). Up to then we had been working for nine pounds each a week . . . We were the hit of the tour. There was no doubt about it. We played a lot of the **Elvis** stuff, and 'Move It' was the showstopper . . . it was impossible for the **Kalin Twins** to follow us."

Racking up five gold records, 21 silver discs and starring in a series of screen musicals in the years that followed, Richard's fame soon spread throughout Europe to Australia, the Far East and South Africa where he still commands large audiences.

Russia

This past month, Richard received a tumultuous reception in Leningrad and Moscow where he played to a total of 91,000 ecstatic Russians, but, as he is quick to note, one of the most gratifying experiences of his long career has to be his first American top ten single.

Sedaka Soiree



Rocket Records' recording artist **Neil Sedaka** and his family attended an **MCA Records** preview screening party recently of his television special, "Steppin' Out." "Steppin' Out" will be aired September 17 over the **NBC** network, and features his daughter **Dara** and son, **Marc**, along with guest stars **Bette Midler** and **David Brenner**. Pictured at the party (from left): **MCA** vice president **George Lee**, **Neil Sedaka**, daughter **Dara**, son **Marc**, **MCA** promotion rep **Ray D'Ariano**, **Leba Sedaka**, and **MCA** promotion rep **Barry Goodman**.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Dontcha Wanna Love Me" — Mother's Finest (Epic). Heavy rhythm laced with strong vocals makes the grade for this new group. Superb lyrical content.

DEDE'S DITTIES TO WATCH: "Goin' Through The Motions" — DeeDee Bridgewater (Atlantic); "The Best Thing" — Billy Eckstine (A&M); "Love Talk"

— James Gilstrap (Roxbury).

UP & COMING: "Joy Joy" — Nunya (Salsa Picante).

Soon to be released is the long awaited single from The Jacksons. This Gamble/Huff composition is entitled "Enjoy Yourself," and is scheduled to be released next week on Epic.

A change has taken place at London Records. Norm Gardner was relieved of his duties as national r&b promotion director. Phil Colbert has taken over his duties. Carolyn Nakano has been appointed as national promotion coordinator.

As of September 23rd, Hillary Johnson will exit Playboy Records, heading for the east coast to take the position of vp at Atlantic Records. Replacing Johnson at Playboy will be Jay Butler, west coast promotion man for Atlantic, leaving a slot open for that position in Los Angeles.

WCAU-FM (Philadelphia) has a new format for their listening audience. This sound is unusual for this station: contemporary music, a bit of disco, jazz



The Whispers, whose Soul Train lp, "One For The Money," is distributed by RCA, recently celebrated their 10th anniversary as a group in Los Angeles, where Mayor Tom Bradley declared a "Whispers Day" and issued an official plaque commemorating the occasion. The group is shown here being presented the Mayor's award by screen star Fred Williamson at the Total Experience.

and new releases and a selective group of oldies. Ms. Diane Blackmon is the first black announcer ever hired at a CBS station. She is a native Californian, where she was heard on KDIA-AM (Oakland), eventually moving to Philadelphia to WHAT-AM. She is heard from seven p.m. to midnight. The remaining staff is Roy Lawrence, Roy Perry and Dan Foley.

The soon-to-be-released Stevie Wonder lp, entitled "Songs In The Key Of Life," will contain such cuts as: "Loves In Need Of Love Today," "Isn't She Lovely," "I Wish," "Knocks Me Off My Feet," "Ordinary Pain" and "Village Ghetto Land."

Un-Fried Ajaye Stops By



Little David recording artist Franklyn Ajaye spent a week on the east coast introducing his first album for the label, "Don't Smoke Dope, Fry Your Hair!" to the media and retailers in New York, Philadelphia and Washington, D.C. Franklyn's activities included a special delivery stop at the Record World offices with his lp. Pictured from left: RW's Pat Baird, Little David VP Ben Hurwitz, Ajaye, Atlantic's special markets/press information director Simo Doe, RW's Marc Kirkeby, and Atlantic publicity assistant Art Collins. In all three cities, Franklyn and Ben Hurwitz attended breakfast meets with Atlantic Records and WEA branch staff; and visited with one-stops and key dealers in each market.

Marsel Names Walker Vice Pres., Operations

■ LOS ANGELES—Robert Walker has been appointed vice president of operations for Marsel Records, Inc., a division of Marsel Enterprises Inc., it was announced by Gavin Murrell, president and chief executive of the label.

As vice president of operations, Walker will oversee all aspects of the company's various business operations and will

report directly to Murrell.

Walker began his career in the recording industry 22 years ago with Chess Records in Chicago as a songwriter and artist. He has served as writer/producer at Copec Records, a division of Columbia Records and at Motown, and as national promotion director for Prophecy Records, Little David Records and Mums.

R&B PICKS OF THE WEEK

SINGLE

THE STYLISTICS, "BECAUSE I LOVE YOU GIRL" (Boca Music, Inc., ASCAP). This group is keeping up the tradition of beautiful lyrics and tracks. "Because I Love You Girl" exemplifies true talent in the delivery of the lyrical content, written by Hugo and Luigi along with George D. Weiss. Superb arrangement was conducted by Van McCoy. This group has a chart record on their hands. A delightful melody with much class. H&L HL-4674.

H&L

SLEEPER

BRENDA & THE TABULATIONS, "HOME TO MYSELF" (Rumanian Pickle-works Music/Little Max Music/New York Times Music, BMI). Brenda and her Tabulations emerge with a strong tune destined to be a contender for strong reaction across the country. Producers Bobby Eli and Gilda Woods graced this group with a professional sound, which should prove to be the start of a new partnership. This vocalist has not lost any of her style. Chocolate City CC 004 (Casablanca).

Chocolate City

ALBUM

THE O'JAYS, "MESSAGE IN THE MUSIC." Music is one source of communication—without it there is no understanding. A mix of lyrics, from uptempo to spiritual, make for a superb package. "A Prayer" is an exceptional cut that Levertt expresses very well. If you're looking for a definite "love song," listen to "Desire Me." Everything is there for a number one lp. Philadelphia International PZ 34245 (CBS).



GET ON
BOHANNON'S
NEW L.P.

GITTIN' OFF



DK 76921

BRUNSWICK

DAKAR

SEPTEMBER 18, 1976

SEPT. 18	SEPT. 11	
1	1	PLAY THAT FUNKY MUSIC WILD CHERRY— Epic/Sweet City 8 50225
2	2	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
3	4	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373
4	3	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814
5	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS— Phila. Intl. Z58 3592 (CBS)
6	6	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
7	15	LOWDOWN BOZ SCAGGS—Columbia 3 10367
8	7	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
9	8	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
10	18	GET THE FUNK OUT MA FACE BROTHERS JOHNSON—A&M 1851

11	11	ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F
12	12	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON— Columbia 3 10356
13	9	GET UP OFFA THAT THING JAMES BROWN—Polydor PD 14326
14	13	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 427Q
15	10	SUMMER WAR—United Artists XW834 Y
16	14	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
17	21	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS— Columbia 3 10388
18	16	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)
19	29	MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. Z58 3601 (CBS)
20	19	AFTER THE DANCE MARVIN GAYE—Tamla T 54273F (Motown)
21	22	LET THE GOOD TIMES ROLL BOBBY BLAND & B. B. KING— ABC Impulse IMP 31006
22	26	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722
23	38	JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F
24	37	THE BEST DISCO IN TOWN RITCHIE FAMILY— Marlin 3306 (TK)
25	28	LEAN ON ME MELBA MOORE—Buddah BDA 535
26	20	HARD WORK JOHN HANDY—ABC Impulse IMP 31005
27	24	WE BOTH NEED EACH OTHER NORMAN CONNORS— Buddah BDS 534
28	17	KISS AND SAY GOODBYE THE MANHATTANS— Columbia 3 10310
29	31	COME GET TO THIS JOE SIMON—Spring SP 166 (Polydor)
30	36	ENTROW (PT. I) GRAHAM CENTRAL STATION— Warner Bros. WBS 8235
31	33	ONLY YOU BABE CURTIS MAYFIELD— Columbia 3 10347
32	49	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073
33	46	YOU ARE MY STARSHIP NORMAN CONNORS— Buddah BDA 542
34	34	I NEED IT JOHNNY GUITAR WATSON— DJM 1013 (Amherst)
35	50	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol)
36	27	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
37	39	FLOWERS THE EMOTIONS— Columbia 3 10347
38	23	YOUNG HEARTS RUN FREE CANDI STATION— Warner Bros. WBS 8181
39	40	NO, NO JOE SILVER CONVENTION— Midland Intl. MB 10723 (RCA)
40	43	CHANCE WITH YOU BROTHER TO BROTHER— Turbo 048 (All Platinum)
41	48	HARVEST FOR THE WORLD ISLEY BROS.—T-Neck Z58 2261 (CBS)
42	47	GIVE A BROKEN HEART A BREAK IMPACT—Atco 7056
43	25	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Motown)
44	51	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA —20th Century TC 2301
45	45	SUPER DISCO RIMSHOTS—Stang 5067 (All Platinum)
46	54	NICE 'N' NAASTY SALSOL ORCHESTRA— Salsoul SZ 2011
47	53	CHANGIN' BRASS CONSTRUCTION— United Artists XW851 Y
48	60	THE RUBBERBAND MAN SPINNERS—Atlantic 3355
49	52	KILL THAT ROACH MIAMI—Drive 6251 (TK)
50	55	LOVE BALLAD LTD—A&M 1847
51	57	I'D RATHER BE WITH YOU BOOTSYS' RUBBER BAND— Warner Bros. WBS 8246
52	63	QUEEN OF MY SOUL AWB—Atlantic 3354
53	70	STARCHILD PARLIAMENT—Casablanca NB 864
54	62	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833
55	61	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE— United Artists XW840 Y
56	58	GIVE ME ALL YOUR SWEET LOVIN' CHUCK ARMSTRONG— R&R 15315
57	30	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
58	64	UNDERGROUND MUSIC PEABO BRYSON—Buller 01 (Bang)
59	69	MR. MELODY NATALIE COLE—Capitol P 4328
60	67	SWEET SUMMER MUSIC ATTITUDES—Dark Horse 1001 (A&M)
61	68	CATFISH 4 TOPS—ABC 12223
62	66	YOU + ME == LOVE UNDISPUTED TRUTH— Whitfield 8231 (WB)
63	—	LET'S BE YOUNG TONIGHT JERMAINE JACKSON— Motown M 1401F
64	—	ENERGY TO BURN B. T. EXPRESS—Columbia 3 10399
65	65	L.O.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol)
66	—	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARYLIN MCCOO & BILLY DAVIS, JR.—ABC 12208
67	—	RUN TO ME CANDI STATION—Warner Bros. WBS 8249
68	72	STAND UP AND SHOUT GARY TOMS—PIP 6524
69	73	I WANNA SPEND MY WHOLE LIFE WITH YOU STREET PEOPLE—Vigor 1732 (De-Lite)
70	—	DON'T TURN THE LIGHTS OUT MARGIE JOSEPH—Corillion 44207 (Atlantic)
71	—	NICE AND SLOW SANTIAGO—Amherst AM 715
72	74	SUMMERTIME AND I'M FEELIN' MELLOW MFSB—Phila. Intl. Z58 3600 (CBS)
73	75	FALLING IN LOVE 9TH CREATION—Pye 71069
74	—	BLESS MY SOUL SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro)
75	—	FEEL LIKE MAKIN' LOVE MILLIE JACKSON—Spring SP 167 (Polydor)

Radin Inks McCoy

NEW YORK — Grammy-winning recording artist Van McCoy has signed for personal management in an area with Roy Radin Associates of Los Angeles and Southampton, N.Y. McCoy will be making major personal and television appearances this fall with a new concert production, staged by Roy Radin and choreographed by George Faizon, that includes the Van McCoy Orchestra, six dancers and three back-up vocalists.

New LPS

McCoy is currently working on new albums for Gladys Knight & The Pips, Melba Moore, and Peaches & Herb, in addition to preparing his own next lp for H&L Records.

Penny Farthing Pact



Pictured in Tokyo at the recent signing of the Penny Farthing label to Victor-Japan are Shoo H. Kaneko, president of Victor Musical Industries, Inc., and Larry Page, managing director of Penny Farthing Records Ltd. First releases are planned for October.

FM Changes

(Continued from page 4) effectively filling Fuhr's former post. With the appointments, Fuhr said, WMMR is entering "a period of reevaluation."

Stile

—W M M S - F M (Cleveland) music director Charlie Kendall resigned his post two weeks ago, and has been replaced, at least on an interim basis, by Shelley Stile, who has also filled Kendall's morning drive air shift.

Segraves

—WNOE-FM (New Orleans) music director Bryan Nichols also resigned his post in mid-August, and has been replaced at the station by Scott Segraves.

Pickwick Earnings

(Continued from page 4) percent to \$1,002,000 from \$1,242,000 in the comparable period of the previous year. Earnings per share for the quarter declined 17.9 percent to \$0.23 from \$0.28 for the July 31, 1975 quarter.

SEPTEMBER 18, 1976

- HOT ON THE TRACKS**
COMMODORES—Motown M 8675J
- WILD CHERRY**
Epic/Sweet City PE 34195
- SOUL SEARCHING**
AVERAGE WHITE BAND—
Atlantic SD 18179
- YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
- ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
- HAPPINESS IS BEING WITH
THE SPINNERS**
SPINNERS—Atlantic SD 18181
- SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
- CONTRADICTION**
OHIO PLAYERS—Mercury SRM 1 1088
- BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
- MIRROR**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2937
- HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809
(CBS)
- DIANA ROSS' GREATEST HITS**
Motown M6 86951
- EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—
Polydor PD 1 6070
- BOB JAMES THREE**
LTD—A&M 1847
- I WANT YOU**
MARVIN GAYE—Tamla T6 34251
(Motown)
- LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
- NATALIE**
NATALIE COLE—Capitol ST 11517
- AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—
DJM DJLPA 3 (Amherst)
- SKY HIGH**
TAVARES—Capitol ST 11533
- LOVE TO THE WORLD**
LTD—A&M SP 4589
- GET UP OFFA THAT THING**
JAMES BROWN—Polydor PD 1 6071
- LOVE POTION**
NEW BIRTH—Warner Bros. BS 2959
- DO THE TEMPTATIONS**
TEMPTATIONS—Gordy G6 97551
(Motown)
- ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin 2201 (TK)
- DR. BUZZARD'S ORIGINAL
SAVANNAH BAND**
RCA APL1 1504
- TOGETHER AGAIN... LIVE**
BOBBY BLAND & B. B. KING—
ABC Impulse ASD 9317
- SILK DEERES**
BOZ SCAGGS—Columbia PC 33920
- FLOWERS**
EMOTIONS—Columbia PC 34163
- THE MANHATTANS**
Columbia PC 33820
- WAR'S GREATEST HITS**
United Artists XW648 G
- LET YOUR MIND BE FREE**
BROTHER TO BROTHER—Turbo 7015
(All Platinum)
- GLOW**
AL JARREAU—Warner Bros. BS 2248
- SECRETS**
HERBIE HANCOCK—Columbia PC 34280
- STRETCHIN' OUT IN BOOTSY'S
RUBBER BAND**
BOOTSY'S RUBBER BAND—
Warner Bros. BS 2920
- CHAMELEON**
LABELLE—Epic PE 34189
- I HOPE WE GET TO LOVE IN TIME**
MARILYN MCCOO & BILLY DAVIS JR.—
ABC ABCD 952
- NIGHT FEVER**
FATBACK BAND—Spring SP 1 6711
(Polydor)
- AIN'T NOTHIN' STOPPIN' US NOW**
TOWER OF POWER—Columbia PC 34302
- WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic SD 18172
- MY NAME IS JERMAINE**
JERMAINE JACKSON—
Motown M6 84251

SEPTEMBER 18, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—
Polydor PD 1 6070
3. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
4. **BOB JAMES THREE**
CTI 6063
5. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
6. **FEVER**
RONNIE LAWS—Blue Note
BN LA628 G (UA)
7. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTS 6024
8. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
9. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9506
10. **GLOW**
AL JARREAU—Warner Bros. BS 2248
11. **WINDJAMMER**
FREDDIE HUBBARD—Columbia PC 34166
12. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9311
13. **FLY WITH THE WIND**
McCOY TYNER—Milestone M 9067
14. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
15. **SECRETS**
HERBIE HANCOCK—Columbia PC 34280
16. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
17. **SANBORN**
DAVID SANBORN—Warner Bros. BS 2957
18. **BAREFOOT BALLET**
JOHN KLEMMER—ABC ABCD 950
19. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl.
PZ 34079 (CBS)
20. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
21. **MAIN ATTRACTION**
GRANT GREEN—Kudu KU 29 (CTI)
22. **MYSTERIES**
KEITH JARRETT—ABC Impulse ASD 9315
23. **ANOTHER SIDE OF ABBEY ROAD**
GEORGE BENSON—A&M SP 3028
24. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
25. **BIRD: THE SAVOY RECORDINGS**
CHARLIE PARKER—Savoy SJL 2201
(Arista)
26. **BLACK WIDOW**
LALO SCHIFRIN—CTI 5000
27. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
28. **DREAMS SO REAL**
GARY BURTON QUINTET—ECM 1 1072
(Polydor)
29. **IN A SPECIAL WAY**
GENE HARRIS—Blue Note BN LA634 G
30. **EARL KLUGH**
Blue Note BN LA596 G (UA)
31. **ON LOVE**
DAVID T. WALKER—Ode SP 77035 (A&M)
32. **PEOPLE MOVING**
AZAR LAWRENCE—Prestige P 10099
33. **WAITING**
BOBBY HUTCHERSON—
Blue Note BN LA515 G (UA)
34. **SCHOOL DAYS**
STANLEY CLARKE—Nemperor NE 439
(Atlantic)
35. **BRASS CONSTRUCTION**
United Artists LA545 G
36. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—
DJM DJLPA 3 (Amherst)
37. **SKY STREET**
KENNY BURRELL—Fantasy F 9514
38. **ROMANTIC WARRIOR**
RETURN TO FOREVER—
Columbia PC 34076
39. **OH, YEAH?**
JAN HAMMER—Nemperor NE 437
(Atlantic)
40. **YELLOW & GREEN**
RON CARTER—CTI 6045 SI (Motown)

By MICHAEL CUSCUNA



■ NBC is shooting a TV movie based on the life of **Scott Joplin**, with **Billy Dee Williams** in the leading role and musicians **Cab Calloway** and **Eubie Blake** among the cast . . . Alto saxophonist **Maceo Parker**, formerly with **James Brown**, has signed with **Casablanca Records** with **George Clinton** producing . . . **Gene McDaniels** is producing **Della Reese**.

Reedman-composer **Prince Lawsha**, who played with everyone from **Dolphy** to **Rollins** in the sixties and co-led a group with **Sonny Simmons** for many years, has formed his own label, **Birdseye Records** (2340 Seventeenth Avenue, Oakland, Calif. 94606). One fine album, "Firebirds, Live At Berkeley Volume 2," has just been issued with Lawsha playing baritone sax, soprano sax and flute and with **Ron Carter**, **Roy McCurdy**, **Hubert Eaves** and **Kenneth Nash**. Two more albums are expected shortly . . . Blues great **Muddy Waters** has been signed to **Blue Sky Records**, distributed by **CBS**. The first album will be a studio effort produced by **Johnny Winter** . . . Keyboard player **Bayete Todd Cochran** and drummer **Michael Shrieve** have formed an r&b group entitled **Automatic Man**, which has recorded in London for **Island** . . . **Charles Mingus** is expected to go into the studio soon with producer **Ilhan Mimaroglu** . . . **Joao Gilberto** begins work on a new record in New York in mid-September.

Labor Records (342 Madison Avenue, New York, N.Y. 10017) has issued its fourth album by composer **Heiner Stadler**. The album, "Jazz Alchemy," features six extraordinary pieces for trumpet, bass and drums. The players are **Charles McGhee**, who can play two trumpets simultaneously with amazing facility, **Richard Davis** and **Brian Blake** . . . For **Martin Scorsese's** new film, "New York, New York," veteran saxophonist **George Auld** will provide the music and his saxophone playing that will be seen on the screen, with **Robert DeNiro** portraying a saxophonist.

After a superb jazz album on the Japanese Trio label, **Dee Dee Bridgewater** now makes her debut on **Atlantic** with a more r&b oriented effort . . . **Trix Records**, the noted blues label, has a new address (Drawer AB, Rosendale, New York 12472) and a new release of four albums. Included is a fine Detroit blues anthology, and albums by bluesmen **Roy Dunn**, **Pernell Charity** and **Tarheel Slim**. "No Time At All" by **Tarheel Slim** is truly the standout. **Slim** has had a varied and notable creative life in blues and rhythm & blues over the past three decades. His power and vitality are captured here, and some recognition should come to him once again . . . **Atlantic Records** in Japan has released a magnificent collection of previously unreleased **Ornette Coleman** with the classic quartet that included **Don Cherry**, **Charlie Haden** and **Ed Blackwell**. The album, "To Whom Who Keeps A Record," has some priceless material. Hopefully, the American company will one day issue this disc here.

Walt Dickerson is currently recording his second album for **Steeplechase Records** with a trio that includes bassist **Wilbur Ware**. The sessions are taking place in Philadelphia . . . Bassist **Alphonso Johnson** is working on his second album for **Epic** in Los Angeles . . . Produced **Teo Macero**, although no longer with **Columbia**, will continue working with **Miles Davis** on an independent basis. That nine record set of unreleased Miles that I mentioned several columns ago is still in the works; it will be a set of previously unissued Miles over the past ten years. But first will come a single album of the final Davis quintet session with **Wayne Shorter**, **Herbie Hancock**, **Ron Carter** and **Tony Williams**. That date featured "Water Babies" among other Shorter compositions . . . One of the finest shows to play the Bottom Line in New York came in late August with the double bill of **Bobby Hutcherson** and **Yusef Lateef**. Hutcherson and his quartet were in top form. Most outstanding were the vibist and his bassist, **James Leary**. Lateef presented his regular group of **Kenny Barron**, **Bob Cunningham** and **Albert Kuumba Heath**. All were incredible, but pianist Barron definitely stole the show. Lateef's music and humor were at their peak.

Keith Jarrett is considering a solo church pipe organ album as one of his future projects for **ECM Records** . . . With a new album about to be released on **CTI**, bassist **Ron Carter** leaves that label to join **Fantasy Records**, for whom he will begin work on a new session shortly.

WILLIS JACKSON Plays with feeling



Tenor sax legend **Willis Jackson** continues to defy easy categorization—as an instrumentalist he cuts across progressive R&B, mainstream jazz, and MOR boundaries with a finesse brought on by a life of dues paying and stylistic adaptability. For his first Cotillion LP, Willis has turned to the management/production team of **John Brantley** and **Rick Willard** (who brought Willis' contemporary **Lou Donaldson** to Cotillion and produced his LP). And except for the enthralling new single version of "FEELINGS," the material is all new. Three fiery originals have been contributed by the North South East & West rhythm section, "SINGING BASS," "DO IT, TO IT," and "SOMETHING GOOD." The lead vocal (by guest **Sammy Turner**) on "BOUQUET" is a turnabout; likewise **Cheryl Rochester's** obligato on "THE YOUNG MAN WITH A HORN" (she's also heard on "FEELINGS"). This Cotillion debut is bound to put Willis back in the center of the crossover sphere he began two decades ago when he earned his nickname, 'Gator Tail'.

On Cotillion Records and Tapes.



SD 9908

Rich Treasures from London Favorites

By SPEIGHT JENKINS

NEW YORK — Some pianists have careers that for no good reason never seem to take off. Chief among these today is the Czech pianist Rudolf Firkusny. On the concert circuit for 30 years or so, he always turns in a first-class, consistent performance, yet he never seems to have the kind of audience nor even critical reaction that is his due. The guessing game as to why could continue for some time: he is shy on the platform, but both Alicia de Larrocha and Vladimir Ashkenazy seem more acutely embarrassed by applause. He has a varied repertory and is not particularly overexposed in this city. Anyway, he does have some admirers, and to this listener Firkusny is one of the most rewarding at the keyboard today.

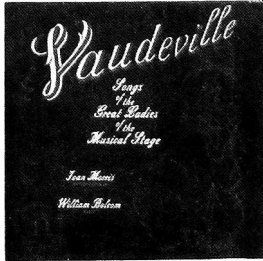
London Records has just issued a new recording of his version of the three most familiar Beethoven sonatas: the "Moonlight," the "Pathetique" and the "Waldstein." They are brilliantly played

and are perfect examples of why Firkusny is such a satisfying pianist. As with Karl Boehm when he conducts, one is consciously aware of the pianist's attempt to create Beethoven's world and not his personal, idiosyncratic view of the music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in sheer melodic beauty of the con-

(Continued on page 55)

CLASSICAL RETAIL REPORT

SEPTEMBER 18, 1976
CLASSIC OF THE WEEK



VAUDEVILLE: SONGS OF THE GREAT LADIES
MORRIS, BOLCOM
Nonesuch

BEST SELLERS OF THE WEEK

VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
BIZET: CARMEN—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London
BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
HOLST: THE PLANETS—Ormandy—RCA

RECORD WORLD/TSS/ LONG ISLAND

BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
BRAHMS: SYMPHONY NO. 1—Furtwaengler—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GERSHWIN: WATTS BY GEORGE—Columbia
HOLST: THE PLANETS—Ormandy—RCA
IVES: THREE PLACES IN NEW ENGLAND—Ormandy—RCA
JOPLIN: TREEMONISHA—Schuller—DG
MOORE: BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
WAGNER: RING HIGHLIGHTS—Dorati—London

SAM GOODY/N.Y.

BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
BIZET: CARMEN—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London
BELLINI: NORMA—Callas, Stignani, Del Monaco, Serafin—Discophile (Import)
MONTSERRAT CABALLE SINGS ZARZUELA—London
GERSHWIN: AMERICAN IN PARIS—Toscanini—Victrola
GERSHWIN PLAYS GERSHWIN—Victrola
GERSHWIN: A COLLECTOR'S PORGY AND BESS—Steber, Merrill—Victrola
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

KING KAROL/N.Y.

BACH: SECOND SUITE, OTHERS—Rampal—RCA
CARLO BERGONZI SINGS 31 ARIAS FROM VERDI OPERAS—Philips

BIZET: CARMEN—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London
A COLLECTOR'S ENRICO CARUSO—RCA
HAYDN: CELLO CONCERTOS—Rostropovich—Angel
IRISH SONGS: WHEN YOU AND I WERE YOUNG, MAGGIE—White—RCA
MOZART: FLUTE CONCERTOS—Rampal—RCA
PLEASURES OF THE ROYAL COURT—Munrow—Nonesuch
SCHUMANN: FRAUENLIEBE UND LEBEN, LIEDERKREIS—Baker, Barenboim—Angel

KORVETTES/N.Y.

BIZET: CARMEN—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London
MONTSERRAT CABALLE SINGS ZARZUELA—London
HOLST: THE PLANETS—Ormandy—RCA
MOSTLY MOZART, VOL. II—De Larrocha—London
MOZART: THE IMPRESARIO—Davis—Philips
MOZART: ZAIDE—Klee—Philips
RIMSKY-KORSAKOV: SCHEHERAZADE—Stokowski—RCA
SCHUBERT: SONATA IN D, FOUR GERMAN DANCES—Ashkenazy—London
STRAVINSKY: SACRE DU PRINTEMPS—Abbado—DG
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

FRANKLIN MUSIC/ATLANTA

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
BEETHOVEN: PIANO SONATAS—Pollini—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
DVORAK: SYMPHONY NO. 8—Ozawa—Philips
HERRMANN: OBSESSION—Hermann—London
HOLST: THE PLANETS—Ormandy—RCA
MOORE: THE BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
RIMSKY-KORSAKOV: SCHEHERAZADE—Stokowski—RCA
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

TOWER RECORDS/SAN DIEGO

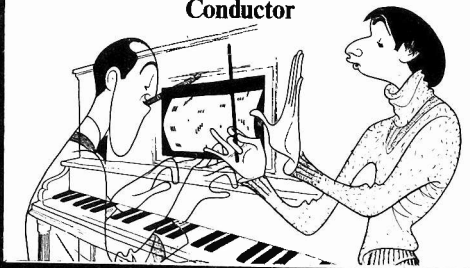
BIZET: CARMEN—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London
BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
MONTSERRAT CABALLE SINGS ZARZUELA—London
A COLLECTOR'S ENRICO CARUSO—RCA
DVORAK: AMERICAN QUARTET, OTHERS—Guarneri Quartet—RCA
HOLST: THE PLANETS—Ormandy—RCA
MOORE: THE BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
ROSSINI: IL BARBIERE DI SIVIGLIA (HIGHLIGHTS)—Sills, Gedda, Levine—Angel
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
VIVALDI: VIOLIN CONCERTOS—Accardo—Philips

Classical Picks From Columbia:

THE NEW RECORD OF THE MONTH!

Definitive Performance
Definitive Compatible Stereo
Quadraphonic Sound
Definitive Special Low Price

GEORGE GERSHWIN PLAYS
The 1925 Piano Roll of
RHAPSODY IN BLUE
with The Columbia Jazz Band
AN AMERICAN IN PARIS
MICHAEL TILSON THOMAS,
Conductor



XM 34205

On Columbia Records and Tapes.



What a windfall! Stock up now on Columbia Masterworks great Fall bargains.

Fall in line while there's still time. For the months of September and October only, you can harvest some of the world's finest music at specially reduced prices. This remarkable opportunity includes every item in the Columbia Masterworks and Odyssey catalogues, plus all the new Masterworks releases. It's a rich, colorful bonanza of classical and show recordings, featuring such masterpieces as Massenet's "Le Cid," Bernstein Conducts *The Berlioz "Requiem"* and Lazar Berman Plays *Beethoven*. Nostalgia reigns in the delightful recording of *The Sidewalks of New York* and a great classic is brought to its finest hour with Charpentier's masterpiece "Louise."



Fall in love with Columbia's Record of the Month, and pay witness to a dazzling first in the history of music. This is the only complete version of "Rhapsody in Blue" with the composer at the piano. The piano roll solo, performed by Gershwin in 1925, has been miraculously combined with a new recording of the original jazz band accompaniment conducted by Michael Tilson Thomas with The Columbia Jazz Band. This ingenious collaboration, offered in compatible stereo/quadrasonic sound, is specially priced now only as Columbia's Record of the Month*.

Catch a Fall star! Catch six of the world's greatest as Columbia announces *The Concert of the Century*, an amazing fall bargain offered in a compatible stereo/quadrasonic two-record set. Recorded live May 18th, 1976, this gala tribute to Carnegie Hall's 85th anniversary brings together the collective musical genius of Leonard Bernstein, Dietrich Fischer-Dieskau, Vladimir Horowitz, Yehudi Menuhin, Mstislav Rostropovich and Isaac Stern, along with The Oratorio Society and The New York Philharmonic. This may well be the concert of all centuries.

Oh what a Fall is here! All of these releases and more will be available on LP records and eight-track tapes at irresistible sale prices through October 29th.



**Columbia Masterworks:
Dedicated to the Art of Music**

© COLUMBIA MARCAS REG. © 1976 CBS INC.

Due to the reduced price as Record of the Month, this album is not included in Columbia's special fall sales program. M3 34207—"Louise" M3 34211*—"Le Cid" M2 34202—Berlioz "Requiem" XM 34205 "Rhapsody in Blue" M2X 34256—"Concert of the Century" M 34218—Berman Plays "Beethoven" M 34159—"Sidewalks of New York"

ABC Meetings

(Continued from page 3)

separate commitments, but Goldenson took advantage of the meeting to reaffirm ABC's commitment to its involvement in the music industry.

After recalling the ABC network's formation and its eventual climb from a distant third place to direct competition with rival networks, Goldenson stated, "We're dedicated to the idea that (ABC Records) can do the same kind of job we've done with our television network, our radio networks. You've got a world of product here, a world of top talent . . . and you've got top management."

Pledges Support

He then moved specifically to financial support, concluding his comments with a strong corporate pledge: "Speaking on behalf of Elton Rule and myself, we're prepared to back this until it becomes number one. And we're not easily discouraged. I'd like to thank you in advance for the part you're going to play."

Goldenson's enthusiasm echoed Rubinstein's opening remarks, which reviewed ABC Records in the 20 months since he assumed the top post there. Rubinstein asserted that the company's executive staff is now consolidated, stating, "Our team is together; the drastic changes of the last several months are over."

Rubinstein also singled out several key departmental changes over recent months, among them the arrival of vice president, a&r, Roy Halee, whom Rubinstein hailed as "symbolic of our changes;" Don England, vice president, sales and distribution, who, according to Rubinstein, "streamlined our sales and distribution system;" and Steve Diener, president, ABC Records International, who was credited with "virtually creat(ing) an international department where there had been no department."

Fall Program

The three-hour meeting, which included separate product presentations for ABC/Dot, Sire/Passport and the combined ABC pop roster, detailed forthcoming new releases and the sales campaigns being prepared in support of those titles.

Herb Belkin, vice president, creative services and marketing, and Pete Senoff, director of advertising and merchandising, unveiled the most ambitious of these programs, a fall merchandising campaign described by Senoff as ABC's most extensive to date. Built around the theme, "The name of the game is music," the two-month push

will incorporate advertising, promotion, special merchandising and an incentive contest at the branch level to maximize exposure for the company's fall releases. Among the acts slated to receive emphasis during the campaign are Leon Russell, the Dramatics, Freddy Fender, the Four Tops, the Climax Blues Band, Narvel Felts, Ray Price, John Klemmer, Marilyn McCoo & Billy Davis, Jr., Mark/Almond and the Dwight Twilley Band and Doug Sahm.

New artists included in the campaign will include Steven Bishop, Sheer Elegance, Lyons and Clark, Brass Fever and Brand X, while catalogue emphasis will be placed on the entire Shelter line. (ABC's fall merchandising campaign will be examined in detail in **RW's** forthcoming merchandising special.)

ABC Custom Labels

The meeting also provided additional commentary on ABC's individual label divisions, including Shelter Records, whose general manager, Ron Henry, ran down current activities; the company's classical division, which Kathy King, director, classical A&R, explored in terms of its projected re-entry into the full-priced market with the new

\$6.98 ABC Classics line, along with a forthcoming image change for the budget-priced Westminster Gold label; and the ABC/Dot country division.

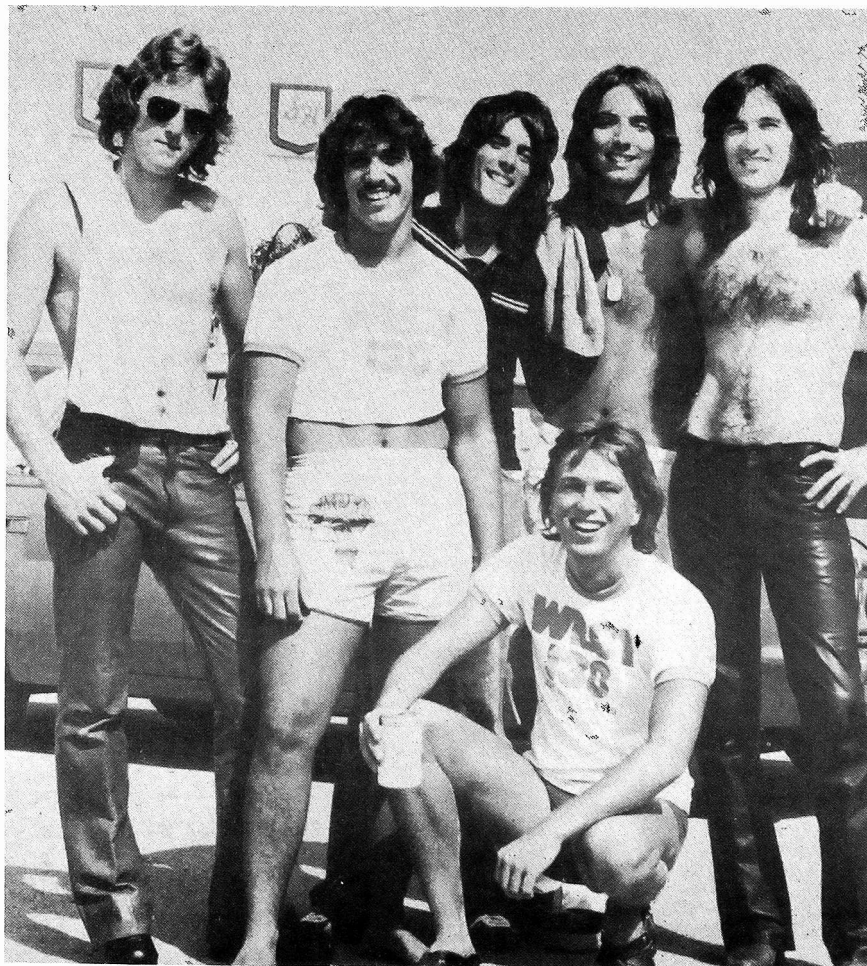
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Tears of Joy



American Tears appeared recently at WLCY's "World's Largest Family Beach Picnic," St. Petersburg Beach. The weekend affair included leisure displays and entertainment, highlighted by two Sunday concerts by American Tears. Pictured with American Tears at the picnic are WLCY's radio personalities Steve Kelly and Jeff Lawrence (kneeling).

L.A. NARAS Workshops

■ LOS ANGELES — The Education Committee of the Los Angeles Chapter of the National Academy of Recording Arts and Sciences (NARAS) and workshop director, Joe Csida, have finalized the curriculum for upcoming sessions dealing with Music/Records Careers and have set the place and dates for the series.

The L.A. Chapter NARAS Music/Record Workshops will run for five 3-hour sessions beginning on Tuesday, October 5 and continuing for 4 consecutive Tuesdays thereafter from 7:00 to 10:00 each of the 5 evenings. The workshops will be held at Golden State Mutual Life Insurance Company auditorium at 1999 West Adams Boulevard in Los Angeles. The Central City location was chosen in order to bring residents of that area an opportunity for this type of education not recently available to them.

Scheduled topics for the five workshops include a general outline of the series, to be delivered at the first session along with a discussion of songwriting and publishing; the performer, including individual soloists, group leaders, live and studio work and talent development; the producer, arranger and engineer, and their roles in developing successful records; attorneys and accountants; and the structure of the record industry, including an analysis of distribution systems, promotion, merchandising, publicity, advertising and sales.

Guest lecturers are being set for each of the workshops.

Marsel Signs Chandler

■ LOS ANGELES—Gene Chandler has signed an exclusive recording contract with Marsel Records Inc., a division of Marsel Enterprises, Inc., it was announced by Gavin Murrell, president and Chief Executive of the label.

Chandler, who during his long career has been an artist, manager, producer and promoter, recorded the hit "The Duke of Earl" in 1962. He will have his initial single released by Marsel Records in late September with an album to follow soon after.

A&M Names Grieff VP

(Continued on page 3)

ordinate all aspects of the label's advertising and merchandising campaigns. In addition, Grieff will also supervise the label's expanded college department.

Grieff, who assumes his new post immediately, will report directly to Moss.

a Wonderful Town?



Mayor Richard J. Daley recently honored the rock group named after his city on the occasion of the group's tenth anniversary with a presentation worth millions. Daley, not noted as a big rock music fan, said, "It is an honor to honor the members of the Grinderswitch (the band members) on behalf of the citizens of Chicago with this memento and to thank them for the fine entertainment they've given all of us."

City Golf Tilt Jew

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Professional golfers to watch include Lou Lison Rudolph, Miller Mike Hill are among the professional golfers to watch.

Taps Three

ALE — Mike Shepherd, vice president of Inter-Record Distributing Associates announced the appointments of David Olson, son and Glenn Crook to the IRDA promotion staff. Olson was named national promotion director and Crook to the promotion department. Crook is now in charge of promotion, with Crook as his

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Grinderswitch:

Hard Work and Good Times

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Currently, their playing has taken them out on tour with their good friends and fellow Capricorn artists, the Marshall Tucker Band, travelling to well-received dates in New England, the Schaefer Festival in New York, My Father's Place on Long Island, and California. The five member band also has a new album out (their third Capricorn lp), "Pullin' Together."

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For the future, Grinderswitch figures to remain on the road trying to further develop a market to play to. In addition to the regular tour with Marshall Tucker, the band had the opportunity to play a Providence, Rhode Island benefit for Jimmy Carter. But for them the political nature of such an event is incidental; it's the opportunity to play their music that is more important.

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Gil Bogos

(Continued from page 6)

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(Continued from page 6)

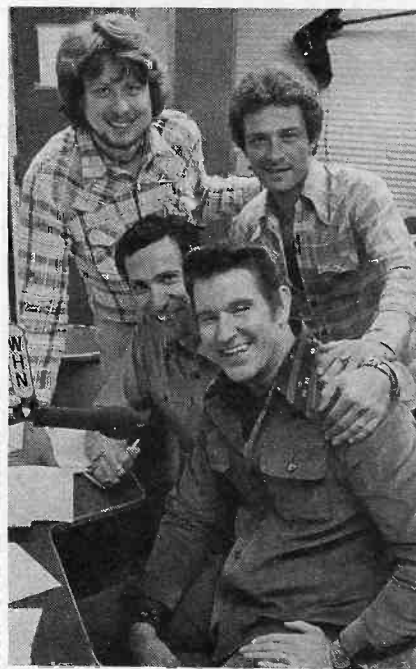
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Freddie the D.J.



Capitol recording artist Freddie Hart (foreground), was guest DJ at New York's country music station WHN on the afternoon of August 24, 1976. With him are, from left, the station's program director Ed Salamon and staff DJ's Lee Arnold, who was Freddie's "sidekick" during the broadcast, and Del Demontreux. That evening, Freddie headlined a free country music show at Lincoln Center's Damrosch Park.

ABC Meetings

(Continued from page 3)

separate commitments, but Goldenson took advantage of the meeting to reaffirm ABC's commitment to its involvement in the music industry.

After recalling the ABC network's formation and its eventual climb from a distant third place to direct competition with rival networks, Goldenson stated, "We're dedicated to the idea that (ABC Records) can do the same kind of job we've done with our television network, our radio networks. You've got a world of product here, a world of top talent . . . and you've got top management."

Pledges Support

He then moved specifically to financial support, concluding his comments with a strong corporate pledge: "Speaking on behalf of Elton Rule and myself, we're prepared to back this until it becomes number one. And we're not easily discouraged. I'd like to thank you in advance for the part you're going to play."

Goldenson's enthusiasm echoed Rubinstein's opening remarks, which reviewed ABC Records in the 20 months since he assumed the top post there. Rubinstein asserted that the company's executive staff is now consolidated, stating, "Our team is together; the drastic changes of the last several months are over."

Rubinstein also singled out several key departmental changes over recent months, among them the arrival of vice president, a&r, Roy Halee, whom Rubinstein hailed as "symbolic of our changes;" Don England, vice president, sales and distribution, who, according to Rubinstein, "streamlined our sales and distribution system;" and Steve Diener, president, ABC Records International, who was credited with "virtually creat(ing) an international department where there had been no department."

Fall Program

The three-hour meeting, which included separate product presentations for ABC/Dot, Sire/Passport and the combined ABC pop roster, detailed forthcoming new releases and the sales campaigns being prepared in support of those titles.

Herb Belkin, vice president, creative services and marketing, and Pete Senoff, director of advertising and merchandising, unveiled the most ambitious of these programs, a fall merchandising campaign described by Senoff as ABC's most extensive to date. Built around the theme, "The name of the game is music," the two-month push

will incorporate advertising, promotion, special merchandising and an incentive contest at the branch level to maximize exposure for the company's fall releases. Among the acts slated to receive emphasis during the campaign are Leon Russell, the Dramatics, Freddy Fender, the Four Tops, the Climax Blues Band, Narvel Felts, Ray Price, John Klemmer, Marilyn McCoo & Billy Davis, Jr., Mark/Almond and the Dwight Twilley Band and Doug Sahm.

New artists included in the campaign will include Steven Bishop, Sheer Elegance, Lyons and Clark, Brass Fever and Brand X, while catalogue emphasis will be placed on the entire Shelter line. (ABC's fall merchandising campaign will be examined in detail in **RW's** forthcoming merchandising special.)

ABC Custom Labels

The meeting also provided additional commentary on ABC's individual label divisions, including Shelter Records, whose general manager, Ron Henry, ran down current activities; the company's classical division, which Kathy King, director, classical A&R, explored in terms of its projected re-entry into the full-priced market with the new

\$6.98 ABC Classics line, along with a forthcoming image change for the budget-priced Westminster Gold label; and the ABC/Dot country division.

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Music City Golf Tilt Names New Participants

■ NASHVILLE — Country music artists Roy Clark and Tom T. Hall will join actor Ernest Borgnine and a host of other celebrities when they play in the 12th Annual Music City U.S.A. Pro-Celebrity Golf Tournament at Nashville's Harpeth Hills Golf Club this October 8-10.

PGA tour professionals Lou Graham, Mason Rudolph, Miller Barber and Mike Hill are among the first professional golfers to join the field.

IRDA Taps Three

■ NASHVILLE — Mike Shepherd, executive vice president of International Record Distributing Associates, has announced the appointments of David Olson, Ben Patterson and Glenn Crook to key positions in the IRDA national promotion staff.

David Olson was named national promotion director and heads the promotion department. Patterson is now in charge of pop promotion, with Crook as his assistant.

JOI, Intersong Pact

■ HAMBURG, GERMANY — Jan Olofsson International has formed a joint publishing company with Intersong Music, Hamburg, which will administer all titles under the worldwide control of JOI's Olofsson Music as well as copyrights acquired by Olofsson for the territories concerned — Germany, Austria and Switzerland. Intersong will also undertake joint productions in London with JOI, and the first single to be recorded under the new deal is Gene Lattner's "Hello Hello," which will be rushed released in Germany by CBS.

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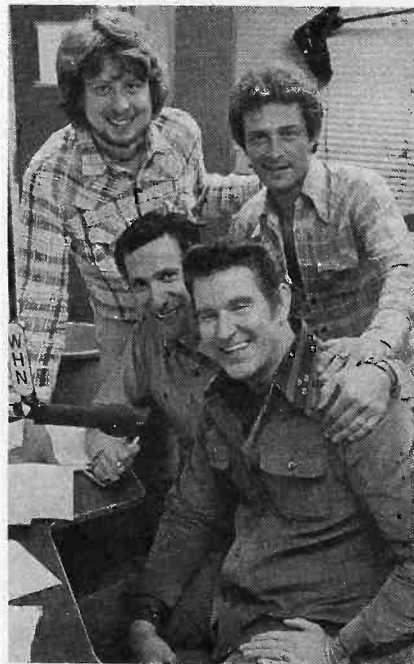
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Album Picks

(Continued from page 26)

HERE'S SOME LOVE

TANYA TUCKER—MCA 2213 (6.98)

Tanya's still a country girl at heart, even if "Short Cut" is a singles track designed to take her to pop-disco fans. "Here's Some Love," "Comin' Home Alone" and "Round and Round the Bottle" are truer to her natural foundations. No longer the little girl, Tanya's fleshing out a more mature style of her own.



E-MAN GROOVIN'

THE JIMMY CASTOR BUNCH featuring The Everything Man—Atlantic SD 18186 (6.98)

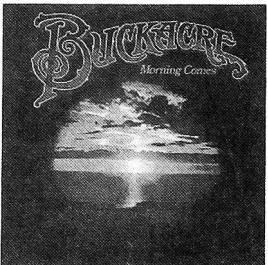
Coming on like a space-age Bobby "Boris" Pickett on the album's tour-de-force, "Dracula Pts. I & II," Castor is again in his element—somewhere at the crossroads of disco and humor. There are also the more conventional r&b stylings which make for his most well-rounded album yet.



MORNING COMES

BUCKACRE—MCA 2218 (6.98)

A solid rocking band that's not afraid to be pretty ("Dreams of Flying"). It's the country flavored rockers, though, that are the group's mainstay—"Out of Touch," "Love Never Lasts Forever" and "Red Wine," for example. The second side, featuring the title track, is the more consistently pleasing.



RHYTHM

RCA APL-1-1846 (6.98)

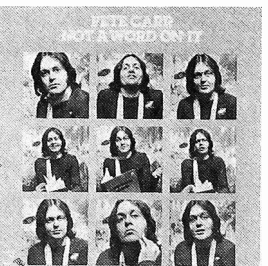
A top-flight r&b/disco outfit which has several albums to its credit, "Rhythm" being its label debut. "Carry Me Down" and "Within Your Lifetime" are up-tempo disco numbers; "Find Yourself Somebody To Love" and "Loving You" are in a ballad vein. There's been great growth, with Rhythm ready to ride to the top.



NOT A WORD ON IT

PETE CARR—Big Tree BT 89518 (Atlantic) (6.98)

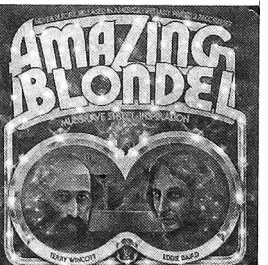
The guitarist's name should by now be familiar from the numerous sessions he has done in the Muscle Shoals studios. Some of the musicians he has worked with appear here, including former Allmans keyboardman Chuck Leavell and Lenny LeBlanc. It's hot southern rock at its sauciest.



MULGRAVE STREET—INSPIRATION

AMAZING BLONDEL—DJM DJLP-701-2 (7.98)

A specially priced package featuring two Amazing Blondel lps previously available as imports. Liner notes by Alan Betrock detail the development of the band, with special emphasis on the period when "Mulgrave Street" and "Inspiration" were first released in Britain. A one-time following should be reawakened.



KATHE GREENE

Prodigal P6-1001151 (Motown) (6.98)

Green has a most pleasing voice which glides through her very pop-oriented MOR compositions. While the pace is very even-tempered, the album sustains interest through bright orchestral arrangements by producer Frank Wilson and Don Costa and David Shire. Listen to "Beautiful Changes" and "Color World."



Dialogue (Continued from page 36)

group down and go over points with them just as we would with a radio station.

RW: Do you find that there is one particular type of act that is especially hard to figure out a good plan for, or are they all just acts that you have to promote?

Gormley: If you want to put them into categories, I would say that the difficult acts are the ones that don't have the business side of their careers straightened out. There are managers and artists who don't realize that they're in a business and don't concern themselves enough with that side of it. There are other groups and managers who know it's a business as well as an art form and conduct their affairs accordingly. I'm not saying we have one or the other type of act on our label, but those are the two extremes we seem to run into.

We have a country act right now by the name of O. B. McLinton. He is a black country singer with a certain amount of success in the country field. His record is a country record, but it could go r&b, so obviously you just have to look at these acts as acts—if you're going to take a country record and try to put it on r&b you have to have a pretty open mind.

RW: But whether or not you consider them as being in categories radio stations do.

Gormley: Absolutely.

RW: So you're really taking a chance on that O. B. McLinton record. You're not going the safe route with it.

Bly: The most difficult thing right now is to cross country over to pop. It's happening more and more but the next big step is to have it happen as a rule. It's still just a little bit more difficult to persuade the major radio stations to go with a country record, even though the black crossover is happening and the MOR type of softer rock is happening. Willie Nelson gets played but there are still some artists like Johnny Rodriguez who haven't crossed over like that, and that's the next big step—to see that happen.

Some of the categories are breaking down, it's true. The process that goes on is an educational one, again. If consumers are coming into stores looking for Earth, Wind and Fire in the pop category and not finding it there, then it's up to retailers to see that the product goes where consumers are looking for it in their stores. The retailer has to know the music as well as his consumers, and part of our job is to let them know what these products are all about.

RW: In formulating campaigns, do you find that outside publicity firms or independent promotion men can be of help?

Gormley: In promotion absolutely; with publicity I don't say absolutely. At certain times it's feasible. But most of our major acts have

(Continued on page 51)

Firefall Feels the Spirit



Atlantic recording group Firefall recently played a concert at the Santa Monica Civic Auditorium that co-starred Spirit. Bassist Mark Andes, a founding member of Spirit in 1967, then a founding member of Firefall in late '74, did double-time duty at the show, playing full sets with both groups. The night was highlighted by the surprise appearance (during Firefall's set) of Neil Young, playing lead guitar and singing on Bob Dylan's "Just Like Tom Thumb's Blues" and Firefall's own "Do What You Want." Shown backstage in Santa Monica are, from left: (top) Jock Bartley, Rick Roberts; (middle) Mark Andes, David Muse, Larry Burnett, promotion rep Barry Freeman, west coast regional marketing rep Tom Davies; (front) Michael Clarke, west coast general manager Bob Greenberg, artist relations assistant Betty Iannaci, and publicity manager Jane Ayer.

Dialogue

(Continued from page 50)

never had outside publicity firms working for them and I'm proud of that because I think our acts got a lot of publicity and sold a lot of albums as a result. The Ohio Players used an outside publicist for three months, and it was a fellow that we hired. The band broke so fast that I felt like I was standing in a wind tunnel trying to hold back the wind. So we hired someone to help us out with that group. Publicity firms aren't necessary all of the time, but there are certain situations in which they're very, very helpful—but they're helpful only as long as they work hand in hand with the publicity firm of the record company. If they take off and decide that the record company doesn't exist and they're going to do all of the work themselves, then they're just going to trip themselves up because they can't do it as well if they're not working together with the record company.

RW: Stan, how much of an aid is publicity to you in your job? Exactly how can a good publicity campaign help you?

Bly: It's really intangible. It's hard to answer that question because each case is different. In the case of the Runaways it's helped quite a bit. In isolated cases it's helped quite a bit. Maybe there is no answer to that question. It was helpful for the Runaways; it was helpful for the New York Dolls before their album came out. With the Runaways the publicity helped bring them to the attention of radio people. If an act doesn't have some quality to it then no amount of publicity is going to help it. A good act is going to sell records regardless.

Gormley: I don't think publicity gets airplay, but I do think it sells albums. The New York Dolls sold a lot of albums and the airplay was never that strong. Publicity must have done something.

Bly: In promotion a good review in Rolling Stone or some other respectable publication can help get FM play; it can have an effect on AOR stations. But by and large promotion has to lead the way on Top 40 radio. Those stations will be aware of the band because of the publicity, but they won't put their record on the air just because of that. For these stations the only time publicity can affect things is if the artist gets the covers of Time and Newsweek in the same week. That would certainly make it a lot easier for promotion to get airplay.

RW: Do you find that all-out publicity and promotional blitzes are most helpful and the best way to go, or do you think that building slowly market by market is the better way?

Bly: If I had my druthers I wouldn't mind seeing one of our acts on the covers of Time and Newsweek in the same week. But it's only once every five or ten years that you get an act on the cover of those magazines and break it at once, like Columbia did with Bruce Springsteen.

Gormley: You have to be very careful with publicity and the over-hype factor. That's why we held back on 10cc—so that airplay would substantiate the publicity they had been getting. We could've over-hyped 10cc and gone ahead with publicity and continued and waited for airplay to come—but maybe radio stations would've had second

thoughts, I don't know. Good publicity is not necessarily the act being splashed all over the place but the act being pushed in a way that aids its career.

With BTO, for example, I started with national publicity off Randy Bachman and his background with the Guess Who. Then when they started touring I held back on that and instead started going to the local newspapers in every single city they went to, and they did interviews and got feature stories done on them and so forth. After several months of that I started going back to the national publications, and at that point Cream and Circus and Rolling Stone started doing stories. It was that kind of thing that built and held the group. You're seeing a lot of publicity on the Runaways, but it's not all in one place; it's spread out. ☺

Diamond in the Rough



TK Records has announced that Gregg Diamond has been signed to produce TK's George McCrae. Pictured in TK's New York office at the signing are, from left: Paul Schindler, attorney; Gregg Diamond; George McCrae; Gene Heimlich McCrae's manager; and TK's Ray Caviano.

Cleo Laine Mesmerizes The Bowl

■ LOS ANGELES — Within only a few years, Cleo Laine (RCA) has become one of the Los Angeles audience's favorite attractions, able to fill halls all over town with rabid fans.

Guilty of overexposure during her last U.S. tours (she seemed to be appearing somewhere around L.A. every two weeks), she's taken a bit of a sabbatical. A year to the day from her last Hollywood Bowl concert, Laine drew something over 15,000 fans over a two-night stand. Doubtless the crowds would have been larger had it not been for a Labor Day weekend drizzle.

The show, if not all of the tunes, were of the mold of Laine's last several local appearances: an opening number or two by the band under the direction of composer/saxophonist John Dankworth; several numbers by Laine; an intermission and costume change; another instrumental segment; and a slightly briefer second half. Most of the tunes, too, were familiar — Dankworth mentions that everybody in the audience has favorites from the reper-

toire, but several of the numbers are rapidly making the transition from evergreen to chestnut.

Recent additions include a lengthy Stephen Sondheim medley, a nice reading of Carole King's "Jazzman," a couple of tunes from "Porgy and Bess" (including the seldom-heard "They Pass By Singing"), and Gershwin's witty "By Strauss." That assortment should give an indication as to the breadth of Laine's range of material. Her vocal range, too, is quite extraordinary, lovely both in the very low and very high ranges. She's given to a bit too much grandstanding in the use of that particular gift — with her real talents she should not have to rely on an ability to skip through the stratosphere with the likes of Minnie Riperton and Yma Sumac.

Dankworth and her accompanying trio (including drummer Kenny Clare, who has been working with Laine on and off for more than twenty years) performed impeccably, as did the Los Angeles Philharmonic.

Todd Everett

Collins Pact with Chappell



Writer/artist Susan Collins and friends are shown celebrating her signing of a new co-publishing agreement with Chappell Music. Collins has been a backup singer for such acts as ELO and the New Riders of the Purple Sage, and vocal arranger for the New Riders and Elephant's Memory. Shown above, from left, are: John Scher, Collins' manager; Frank Military, VP/creative at Chappell; Collins' manager David Pass'ck; Chappell Music's Buddy Robbins; Collins' attorney, Stanley Snadowsky; Chappell's director of PR, Vivien Friedman; Chappell's general professional manager Mitch Schoenbaum. Collins is at the piano.

Record World en Brasil

By OLAVO A. BIANCO

■ La baja temperatura y "garoa" (una lluvia muy leve) reciben un ilustre visitante que se quedó por unos días en el Hilton Hotel de Sao Paulo: **Tomás Fundora**, conocido periodista y vice presidente de **Record World**. Fundora estuvo con mucha gente del disco, escuchó mucho "samba" y salió encantando con la bebida nacional, "caipirinha" . . . Casi en la misma ocasión, otra visita: **Leon Jurburg**, de la Clave de Uruguay y miembro de la directiva de la FLAPF. Estuvo en Rio de Janeiro y Sao Paulo, para participar en la reunión de la ABPE . . . **Celi Campelo**, que hace años fue un éxito con algunas de sus grabaciones, dentro de las cuales resaltó "Estúpido Cupido" vuelve ahora, participando en la novela del mismo título que la Cadena Globo está anunciando para muy pronto. Por supuesto, existe la posibilidad de que EMI-Odeon vuelva a lanzar sus discos en el mercado, entre los cuales figurará sin duda "Bano de Luna" . . . Según informaciones de la prensa,

el "filme" de TV patrocinado por una marca de cigarrillos con música de **Roberto Carlos**, le ha significado a éste el cobro de aproximadamente Cuarenta mil dólares. Como se puede notar, existen muchas razones para que el popular artista muestre una amplia sonrisa . . . Y por hablar de **Roberto Carlos** (CBS), es posible que después de varios días de vacaciones, haga dos o tres presentaciones, antes de partir hacia los Estados Unidos donde grabará su nuevo long playing antes del mes de Octubre.

Salió por la Phonogram el nuevo album de **Maria Bethania** bajo el título de "Pajaro Prohibido." **Maria Bethania** está disfrutando el éxito obtenido a través del show que presentó con **Chico Buarque**, donde lograron impacto hermosos temas como "Gota D'Agua" . . . **Ze Rodrix** tiene un éxito entre las manos con su interpretación de "Soy Latinoamericano." La música—espíritu carioca—es muy deliciosa y puede
(Continued on page 54)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ ¡Las últimas semanas han sido agotadoras! Aviones, entrevistas, planes, discusiones y proyecciones para el futuro. Altos ejecutivos, productores, hombres de radio y televisión, editores y promotores. La tarea ha sido ardua, pero fructífera. El futuro se muestra amplio y poderoso. A mi llegada a Miami, después de un viaje relampago a Nueva York, me satisface la visita anunciada de uno de los topes ejecutivos de nuestra música latinoamericana. **Manuel Villarreal**, hombre del disco con más de 30 años de ejecutoria dentro del conglomerado CBS ha sido puntual, yo llego con 24 horas de retraso. Era la primera vez en que nos enfrentaríamos el ejecutivo mexicana que guía a CBS en Latinoamérica en discusiones y planes profundos y temía que mi poder mental no estuviese en plenas facultades. ¡Fué tan fácil! Villarreal es Latinoamericano por los cuatro costados. Habla mi idioma. Nos entendemos. Sus luchas e inquietudes corren paralelas a las mías. Agil, soñador, creativo e idealista. Hablamos de nuestra música, no la de México, ni la de Argentina, ni la de Brasil, ni la de Cuba, ni la de Paraguay, ni la de ningún lugar en particular. Hablamos de nuestra música Latinoamericana. Y ello abrió los petalos del milagro hermoso. Fué fácil porque quien ha dedicado toda su vida profesional a un

sueño tan maravilloso, como lo es el triunfo de todo lo nuestro me tendió la alfombra roja de la comprensión, que era la comprensión de ambos. Cerramos nuestra hermosa charla con una frase de **Manuel Villarreal**: "Llevo treinta años creando, ayudando a crear y ofreciendo las posibilidades de crear uno de los más completos catalogos de música latina . . . el catálogo CBS. Es una obra que respeto, admiro y aquilato en toda su importancia. Es obra de unos cuantos hombres dedicados y profesionales. Ello me da la agresividad propia de quien cuida a un hijo. Nuestra música es para mí un hijo. Y por un hijo se da hasta la vida si fuese necesario, cuando algo o alguien amenaza o interrumpe su propia existencia o limita su proceso a un futuro infinitamente hermoso. En nuestro abrazo de despedida se unieron conceptos y planes. Mientras tomaba **Manuel Villarreal** un "Taxi" que lo llevase al aeropuerto, me vino a la mente una idea: "Gran tipo Villarreal, debíamos habernos conocido antes . . . pero con que haya sucedido ahora ha sido suficiente" . . . ¡Adelante Manuel!



Marco Antonio Muñoz

Las empresas distribuidoras de películas en Mexico tendrán que pagar por concepto de derechos de ejecución de la música de fondo que se utiliza en las cintas, más de quince millones de pesos mexicanos. La cantidad de "royalties" adeudados tiene un caracter retroactivo de 12 años. La Sociedad Mexicana de Ejecutantes de Música, bajo la presidencia de **Venus Rey**, será la encargada del cobro . . . Con sonado éxito debutó **Marco Antonio Muñoz** en el "Salon Estelaris" del Hotel Fiesta Palace de México . . . **Luis Vidal Zapater**, Director General de Hispavox de España, hizo entrega de un Disco de Oro al cantante **Alberto Cortez**, con motivo de su "quince aniversario" como artista exclusivo de la firma . . . Lanzó el sello Fogata Internacional a su interprete **Adela Corona** con el tema "El Hijo que va a nacer" de la autoría de **Valentín Robles** . . . **Antonio Marcos** de RCA de Brasil está logrando impacto con el tema "Moza" (Wando) grabada en Español . . . Según parece, existen diferencias entre La Discoteca S.A. de Caracas, Venezuela y su dis-



Adela Corona

Antonio Marcos de RCA de Brasil está logrando impacto con el tema "Moza" (Wando) grabada en Español . . . Según parece, existen diferencias entre La Discoteca S.A. de Caracas, Venezuela y su dis-



Antonio Marcos

(Continued on page 53)

INTERNATIONAL

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"Sabu, Siempre Sabu"

(INT'L 909)



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Singing Softly
of Love,
its Pain,
its Hope,
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SALSA SINGLES

- "Vuela La Paloma", Fania All Stars, Fania 768
- "La Coquetona Part II", Frankie Dante & His Orch.
Flamboyant, Cotique, C-279
- "Bonita", La Conspiracion, Vaya, V-5103
- "Pena De Amor", Willie Colon/Mon Rivera, Vaya, V-5108
- "Buena Suerte", Tommy Olivencia, Inca 6100
- "Yo Soy El Son", Lou Perez, Tico T-650
- "La Fiera", Kako Y Azuquita, Alegre, 4083
- "Sofrito", Mongo Santamaria, Vaya, V-5114

LATIN AMERICAN HIT PARADE

Albums

Puerto Rico

By FRANKIE BIBILONI

1. ESTE ES . . . ISMAEL MIRANDA—Fania
2. EL MAESTRO PACHECO—Fania
3. LUCKY 7 APOLLO SOUND—International
4. FANIA ALL STARS FANIA ALL STARS—Fania
5. ROMANCE CHUCHO AVELLANET—Artomax
6. TEMAS DE PELICULAS DANNY RIVERA—Velvet
7. ECLIPSE TOTAL ISMAEL RIVERA—Pico
8. SON LOS NERVIOS RUBBY HADDOCK
9. TRILOGY DONNA SUMMER—Casablanca
10. LA SOLEDAD EL GRAN COMBO—EGC

Argentina

By CENTRO CULTURAL

1. EL AMOR JULIO IGLESIAS—CBS
2. LOS MAS GRANDES EXITOS TITANIC—CBS
3. BOCA JUNIORS JOSE M. MUNOZ—Microfon
4. EL MUNDO DE CALCULIN CALCULIN—Phonogram
5. PARA BAILAR EN JEANS VOL. 4 INTERPRETES VARIOS—EMI
6. VALSES CRIOLLOS ARIEL RAMIREZ—PH
7. CREEDENCE CLEARWATER REVIVAL CREEDENCE CLEARWATER REVIVAL—RCA
8. CORAZON, CORAZON JULIO IGLESIAS—CBS
9. DE HABLARLE A LA SOLEDAD JOSE LARRALDE—RCA
10. COLECCION DE VIEJOS TEMAS THE BEATLES—Odeon

Singles

Puerto Rico

By WKAC (JOSE JUAN ORTIZ)

1. MI DESENGANO APOLLO SOUND—International
2. THE BLUE DANUBE HUSTLE RICE & BEANS ORCH.—Ore
3. FIFTH OF BEEHOVEN WALTER MURPHY & THE BIG APPLE BAND—Capitol
4. EL BOCHINCHE CORTIJO—Coco
5. SENTIMIENTO PETE "CONDE" RODRIGUEZ—Fania
6. OH CUANTO TE AMO ANEXO TRES—Col
7. PRESTAME LOS GUANTES JOHNNY PACHECO—Fania
8. TRY ME, I KNOW WE CAN MAKE IT DONNA SUMMER—Casablanca
9. EVELIO PARTE II TOMMY OLIVENCIA—Inca
10. QUE VAS HACER SIN MI? SOPHY—Velvet

New York (Salsa)

By JOE GAINES

1. SOFRITO MONGO SANTAMARIA—Vaya
2. CATALINA LA O PETE EL CONDE RODRIGUEZ—Fania
3. MI DESENGANO ROBERTO ROENA Y SU APOLLO SOUND—International
4. SOY CHARANGA 76—TR
5. LA SOLEDAD EL GRAN COMBO—EGC
6. PERIODICO DE AYER HECTOR LAVOE—Fania
7. POR QUE ME ENGANAS CHARLIE PALMIERI—Coco
8. VENCERE ORCH. HARLOW/ISMAEL MIRANDA—Fania
9. SIGUE TU VIDA ASI CORPORACION LATINA—Lamp
10. MARIA LUISA ISMAEL MIRANDA—Fania

Nuestro Rincon (Continued from page 52)

tribuidor en Estados Unidos, Discolando Records de **Orlando Brú**. La labor desplegada por Discolando a favor de la promoción de los artistas relacionados con los diferentes sellos bajo la égida de **Rickens**, abre interrogantes que a su debido tiempo serán contestadas. De todas maneras, según se desprende de informaciones recibidas, la nueva empresa TH Records & Tapes, desde Hialeah Gardens realizará la distribución de los mencionados catalogos en Estados Unidos . . . Es indudable que los grandes sellos multinacionales irán poco a poco realizando contratos de segundas opciones en toda Latinoamérica, motivados en gran parte por la muy grande cantidad de grandes talentos, que se quedan en cada país totalmente ignorados por la diversidad de los propios catalogos- locales e internacionales. De no ser así, la mayoría de los artistas de los grandes sellos pedirán poco a poco su libertad para negociar sus cintas en el exterior . . . **María**

(Continued on page 55)

Brazil

By PESQUISA BRASILEIRA (J. ROSEMBERG)

1. NAO SE VA JANE & HERONDY—RCA
2. LOVE HURTS NAZARETH—Philips
3. SAILING ROD STEWART—Continental
4. OUR LOVE TERRY WINTER—RCA
5. SHE'S MY GIRL MORRIS ALBERT—Beverly
6. PAVAO MYSTERIOZO EDUARDO—RCA
7. TU T'EN VAS ALAIN BARRIERE—RCA
8. EU NASCI HA 10 MIL ANOS ATRAS RAUL SEIXAS—Phillips
9. UN ANGELO I SANTO CALIFORNIA—Young-Fermata
10. MOCA BONITA ANGELA MARIA—Copacabana

Mexico

By VILO ARIAS SILVA

1. A MI GUITARRA JUAN GABRIEL—RCA
2. HOY TENGO GANAS DE TI MIGUEL GALLARDO—EMI Capitol
3. FALSO AMOR LOS BUKIS—Melody
4. MORIR CONTIGO LOS BABY'S—Peerless
5. JAMAS CAMILO SESTO—Musart
6. VOLVERAS, VOLVERE LA FAMILIA MORLED—Cisne RAFF
7. COMO DUELE ESTAR LEJOS HECTOR MENESES—Melody
8. 17 ANOS JUAN GABRIEL—Ma. Victoria/RCA
9. AMOR IMPOSIBLE RIGO TOVAR—Melody
10. EL CARINO QUE PERDI LOS FREDDY'S—Peerless

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gonzalo fernandez

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ALL ART AALPS 1582

ALL ART RECORDS, 639 Tenth Avenue, New York, N.Y. 10036.

Record World en Venezuela

By LUIS GERARDO TOVAR

■ Sorpresivamente **La Pandilla** ha pasado a ocupar el primer lugar en el Hit Parade venezolano; este grupo juvenil hispano, de innumerables éxitos en Puerto Rico, estuvo hace algunas semanas en el país, y el buen manejo de **Guevara** y **Alfred D. Herger** les ha hecho conquistar el favoritismo del público. Estamos seguros de que una segunda visita del grupo no se hará esperar . . . El decreto llamado "uno por uno (una producción extranjera por una nacional) no ha sido cumplido al pié de la letra por la mayoría de las emisoras venezolanas, a pesar de la vigilancia de los organismos gubernamentales; no obstante, desde su implementación, el favoritismo de los oyentes y de los oyentes y de los compradores de discos, ha inclinado la balanza notoriamente hacia los temas de corte venezolanístico; es así como **Gualberto Ibarreto** se convierte en poco tiempo en uno de los ídolos discográficos del público. Ibarreto, quien en la actualidad enfrenta problemas a nivel profesional y personal, ha logrado lo que pocos intérpretes, es decir, llevar a los primeros lugares la mayoría de los números que graba.

Y parece que la industria discográfica caraqueña tiene especial predilección por las producciones del argentino **Ricardo Kleinman**. La poca creatividad y la falta de imaginación de muchos produc-

tores, les lleva a "fusilar" la mayoría de los temas de **Kleinman**; es así como **Pecos Kanvas** y **Carlos Marroquí** hacen un éxito en Venezuela de "Oh Cuanto te Amo" y "Es mi amor" respectivamente; ambos números fueron éxitos millonarios de **Sabú** en Buenos Aires y en el resto del continente iberoamericano. En los actuales momentos, son éxito indiscutible, otras dos producciones de **Kleinman** que llevan la autoría de **Cacho Castaña**; son ellos "Canciones son Canciones" que canta **Arelys** y "Si te agarro con otro te mato."

El revivir números viejos es fácil y produce dividendos, ya que Venezuela comparte actualmente el gusto universal por las producciones añejas. "Desesperanza," canción de **María Luisa Escobar** que constituyó un éxito enorme en la voz de **Alfredo Sadel**, ha sido revivida por **Trino Mora** y es una de las más escuchadas y de las más vendidas en la actualidad. Otras "viejitas" renovadas que se escuchan son: "El Cumbanchero" con **Georgie Dann**, "Gutugurú" a cargo de **Federico y su Combo**; "Echame a mi la culpa" éxito de CBS con **Albert Hammond**; "Un Corazón" en la voz de **Gimeno** y muchos otros . . . ¡Y hasta la próxima semana cuando tendremos nuevos comentarios sobre el movimiento del disco en toda Venezuela.

En Brasil (Continued from page 52)

arrasar . . . Según nos informa **Mercy Lopez** de la RCA, se encuentra en Brasil, grabando en portugués por primera vez, la muy conocida cantante argentina **Silvana Di Lorenzo**. Con ella vinieron **Carlos Eliana**, manager de Promoción de TV de la RCA Argentina y también el empresario de la cantante **Mario Sanzoni** . . . Nuestro buen amigo **Geraldo Lowemberg** (Continental) de vuelta de muy merecidas vacaciones, nos confirma la bienvenida que se dió a **David Jones**, nuevo superintendente del sello . . . **Pinduca** (Beverly) tendrá muy pronto otro LP de "carimbo" "Sirimbo" y una novedad, el "Lari-lari," que según él, es una fusión del "carimbo" con la rumba.

En visita al Brasil, ejecutivos de la Global Records de Tokyo. **A. Ozawa**, presidente y **I. Abo**, gerente internacional para contacto con las compañías brasileñas de las cuales son licenciadas en Japón . . . La RGE lanzó el nuevo disco de **Astor Piazzola**, titulado "Lumiere," del cual todo un lado es dedicado a **Anibal Troilo**. En Brasil, **Piazzola** tiene

un publico permanente . . . Altas cifras de ventas lograron **Los Sobrinos del Juez** (The Judge's Nephews) (Copacabana) con el tema "Without your Tender Love," incluido en el long playing "16 Internacionais." Ahora se lanza su long playing a tiempo en que "Glorioso San Antonio," tema de los brasileños **Antonio Carlos** y **Jocafi**, se encuentra sometido a gran promoción en Brasil. Como dato interesante, **Los Sobrinos del Juez** están logrando gran impacto en todo el mundo con este tema, ahora promocionando en Español en Brasil . . . Salió el primer disco de GTA (Grabacoes Tupi Asociadas) con el título de "Jet Music Difusora" y producido por **Cayon Gadia**. La recepción ha sido brillante entre los compradores. Según se informa, la banda sonora de una de las próximas novelas por la Cadena TUPI, "Feria de las Almas," tendrá música hecha especialmente por **Francis Hime**.

Y por hablar de Cadena TUPI, el "Club de los Artistas" que fué al aire el 30 de Julio, fué el programa que presentó la vuelta a la TV de **Nelson Ned** (Copacabana).



LATIN AMERICAN ALBUM PICKS



LO MEJOR DE GEORGIE DANN
GEORGIE DANN—Caytronics CYS 1466

Georgie Dann se revela como un gran creador que merece total atención. "Paloma Blanca" pudiera haber barrido en todos los mercados. Ahora "Brasilia Carnaval" comienza a reaccionar por si misma, ambas contenidas aquí. Ritmo discoquete en fuerte proyección internacional. "Brasilia Carnaval" (Vale-Edilda), "Una Paloma Blanca" (Bouwens-G. Dann), "El Cumbanchero" (R. Hernández) y "Campesino" (G. Dann-F. Bra-cardi).

■ "Paloma Blanca," included in this album, had all the components for a smash when released several months ago. Georgie Dann is talented and full of creativity and deserves the best of attention. Watch out for "Brasilia Carnaval," contained in this package. It could make it real big! Disco sound with a very special and superb touch. "El Cumbanchero," "El Bimbo," others.



EL DIA QUE ME ACARICIES LLORARE
YOLANDA DEL RIO—Arcano DKL1 3337

Yolanda del Rio se encuentra en el tope de su popularidad como interprete de música ranchera. Aquí se destaca en "El Día que me acaricies Lloraré" (J. Gabriel), "La Criada Descarada" (V. Gonzalez), "Pero dejame en Paz" (J. Gabriel) y "Por ser mi amigo" (L. Portillo-J. Sosa Ortiz), entre otras.

■ Yolanda del Rio is at the top as a ranchera singer, selling strongly in Mexico and the west coast and now also in New York. "Pero dejame en Paz" (J. Gabriel), "Puñalito" (V. Manuel Mato), "Barrio Pobre" (J. Manuel-Leobardo Perez), others.



PANCHO CRISTAL PRESENTA
SUPER TIPICA DE ESTRELLAS—All Art AALPS 1582

Invirtió Pancho Cristal más de un año para juntar en esta grabación a grandes músicos de salsa, para lograr un impresionante sabor de típica cubana. Bella mezcla y repertorio encabezado por "Yo soy el son Cubano" (P. Salazar), "Poutporri criollo de musica antigua" (D. R.), "Bilongo" (G. Rodriguez Fiffe), "No me diga Na" (Lou Perez) y "A Gozar mi Charanga" (A. Dali).

■ It took over a year for Pancho Cristal to cut his excellent and beautiful package of Cuban sound. Great salsa at its best! Superb mixing! Could make it real big. The best musicians offer an astonishingly good típica sound. "Juntemonos de Nuevo" (A. Dali), "Mi Chiquita quiere mas" (F. Amaro Ferrer), "Ahora le toca a usted" (G. Fernandez) and "Yo soy el son Cubano" (P. Salazar).



EN LA SOLEDAD DE MI APARTAMENTO
LUCIANA—Latin International DLIS 6017

Nueva voz argentina que está comenzando a moverse internacionalmente. "A Veces me parece" (C. Castaña), "Tomame o Dejame" (J. C. Calderon), "En la Soledad de mi apartamento" (E. Landaits), "Sigamos Pecando" (B. de Jesús) y otras.

■ New voice from Argentina that is starting to move in several areas. Simple and pleasant arrangements of "Hoy hay sol en mis mañanas" (E. Landaits), "Feliz Cumpleaños" (C. Fontana-Nelson Ned) and "Espero que no meintas" (Rabito).

Nuestro Rincon (Continued from page 53)

Creusa grabará esta semana "Baby, do not be Afraid" en Inglés, ante el gran impacto que está tomando este tema en su interpretación en Español, acompañada por los muy talentosos **Antonio Carlos** y **Jocafi** . . . Pasó a formar parte el interprete argentino **Sergio Denis**, del elenco de TK de Argentina, dirigido por el grato amigo **Piombi**. ¡Exitos!!! . . . Y ahora . . . ¡Hasta la próxima!

The last few weeks have been extremely exhausting! Jets, interviews, plans, business meetings and more future plans with top executives, producers, radio and television crews, editors and promoters. The work was hard but worthwhile. We can take a look at the immediate future and see it as bright and powerful. At my return to Miami, after a last minute trip to New York, I was pleased to find out that one of the top executives of our Latin American music world was here, **Manuel Villarreal**, a true record man who has been in the industry as an executive for CBS over 30 years and he had been punctual at our meeting. I was 24 hours late. It was the first time that the Mexican executive who directs CBS throughout Latin America and myself were coming face to face to discuss future projects and I was afraid that my mind was not at its best. It was easy! Villarreal is Latin American all the way. He speaks my language. We understand each other. His struggles and ideals run parallel to mine. A dreamer, he is creative and an idealist. We talked about our music. Not Mexico's, not Argentina's, not Brazil's, not Cuba's, not Paraguay's or any other particular place. We talked about our Latin American music, and this opened the doors to a beautiful miracle. It was easy because this person who has dedicated all his professional life to a marvelous dream of success, rolled out the red carpet of understanding—understanding on both sides. We closed our beautiful encounter with Villarreal saying, "I have spent 30 years of my life creating, helping to create and offering the possibilities to create one of the most complete catalogues of Latin American music—the CBS catalogue. This is something I admire and respect with all its importance. This has been the work of a few dedicated and professional men. This gives me the responsibility of someone who cares for a child. Our music is a child to me. And for a child you give even your life if it is necessary, when something or someone menaces or interrupts its existence or limits its progress towards a beautiful future." When we said goodbye, we united concepts and plans. When **Manuel Villarreal** was taking a taxi to the airport, the following thought came to my mind: "Villarreal is a swell guy! We should have met before, but I don't think it's too late. Go ahead Manuel!"

The film distributing companies in Mexico will have to pay for the rights to the background music used in their films to the tune of over 15 million Mexican pesos. The royalties owed are retroactive for 12 years. The Sociedad Mexicana de Executantes de Musica, with **Venus Ray** acting as president, will be the one in charge of collecting . . . With a full house, **Marco Antonio Muniz** opened at the "Stelaris Room" in the Fiesta Palace Hotel. Congratulations! . . . **Luis Vidal Zapater**, general director of Hispavox in Spain, presented a gold record to singer **Alberto Cortez** on his "15th anniversary" as an exclusive artist for the label . . . Fogata International just released a new single by **Adela Corona** including "El Hijo que va nacer," written by **Valentin Robles** . . . **Antonio Marcos** of RCA Brazil is making an impact with the theme "Moza" (Wando), recorded in Spanish . . . It seems there are some differences between La Discoteca S.A. of Caracas, Venezuela and their distributor in the States, Discolando Records of **Orlando Bru**. The work done by Discolando in favor of the promotion for the artists under the different labels under Ricken's direction, opens up questions that in due time will be answered. The recently created enterprise, TH Records & Tapes, based in Hialeah Gardens, will distribute and promote the product of the aforementioned catalogues in the United States . . . It is a fact that the great international labels will start signing second option contracts throughout Latin America, motivated mainly because of the quantity of talent that stays in each country, totally ignored because of the diversity of the national and international catalogues. If they choose not to do this, the majority of the artists under these powerful labels will start asking for their release in order to negotiate their recordings themselves . . . **Maria Creusa** will record this week "Baby Do Not Be Afraid" in English, after her success with this theme in Spanish, titled "Niña no debes Temer." Maria is backed in this recording by the very talented **Antonio Carlos** and **Jocafi** . . . **Sergio Denis**, who was an exclusive artist for CBS for quite a long period of time, signed several weeks ago with TK from Argentina, the label directed by our good friend Piombi . . . And that's it for the time being!

Barretto at The Bottom Line



Ray Barretto made his New York City debut at the Bottom Line recently as an exclusive worldwide Atlantic recording artist. Barretto took the opportunity to re-introduce his newly formed 14-piece Concert Orchestra Band, the group that appeared with him last May at the Beacon Theatre in New York. Those shows were recorded live on Dale Ashby & Father's 16-track mobile unit (engineered by Jon Fausty) and comprise the artist's first Atlantic album, "Tomorrow: Barretto Live!" a double-lp set scheduled for October 19 release. Shown backstage at the Bottom Line are, from left: Atlantic's r&b a&r/product manager Bill Cureton, jazz a&r/product manager Ramon Silva, Barretto, publicity assistant Art Collins, Stephanie Chapman and a&r director Jim Delehant.

Rich Treasures

(Continued from page 46)

cept and to make his own decisions as to how romantic the piece is. Firkusny, for all his tone and concepts of style, is a brilliant virtuoso, and the third movement is filled with clear playing, superbly brought off. Though there are, it sometimes seems, a hundred of each of these two sonatas already on records, these are wonderful versions to own. The "Waldstein" is almost as frequently recorded, and in it Firkusny gives an example of brilliant fireworks with never a lapse into banging or a muddy use of the pedal. He varies the tones, allows the percussive side of the piano to come forward and consistently gets a true Beethovenesque sound and sense.

It is no shock to report Vladimir Ashkenazy's success with Schubert, also on London. The great Russian pianist adopts a dramatic approach to the Sonata in D Major than one might expect, but wherever he has the opportunity to be reflective, as usual he makes the piano express pools of meaning. The Four German Dances receive light performances full of spirit and full of feeling. It is another fine record from Ashkenazy.

One artist who is recorded as often as any vocalist alive is Montserrat Caballe. Working for every record company that can meet her fee, it is easy to imagine Miss Caballe forever before a microphone, singing whatever has been thrust in her hands. It should be noted too, that her records are high sellers as well. During the past summer she was the consistent element in both Philips' *Il Corsaro* and London's *Luisa Miller*, and both made frequent appear-

ances on *RW's* Best Seller of the Week list.

Now London has appeared with a recording which is more exciting than any of its immediate predecessors: a new record of Zarzuela arias. No one can sing this music with quite the flair and the technique of Caballe. If she still omits too many words to get the perfect sound on top—a trademark that is becoming all too evident in opera—it matters less here because every note, literally every note, seems drenched in the atmosphere of Iberia. Everyone will have his favorite on this remarkable record, involving the Orquesta Sinfonica de Barcelona, conducted by Rugenio Marco, but mine is Gimenez' Polonaise from *El barbero de Sevilla*, "Me llaman la primorosa." What the soprano does to this music, how she caresses that high register, soaring far in alt, and constantly bubbling with fun is marvelous to hear. Barbieri's "Romanza de la Duquesa" from *Juagar con fuego* has something of the sound of the twenties on Broadway to it. There are sad songs, happy songs, funny songs, and the whole is brilliantly, commandingly and often very operatically sung by the Catalan soprano. It is one of those Caballe performances in which she seems to have overcome the need ever to take a breath! Anyone who sings as much as she does has to have days in and days out! Would that more of her records not only found her in such glorious vocal estate but that she put so much of herself into her everything she sang. Every Caballe fan already has this record; everyone else who loves the voice should buy it.

ENGLAND

By RON McCREIGHT

■ LONDON—It's **Buddy Holly** week as pronounced by **Paul McCartney** with the title of "Everyday's a Holly Day" in acknowledgement of 40 years since the birth of the legendary artist. McCartney produced a **Denny Laine** single of "It's So Easy" (EMI), released to coincide, along with three MCA maxi singles featuring Holly originals and MFP's "Rave On" album, which includes more of his vintage recordings. By pure coincidence **Linda Ronstadt's** "That'll Be The Day" (Asylum) is already on its way after two weeks on release.

EMI continues on a real wave of nostalgia by releasing **The Band's** "The Weight" along with a dozen Motown double "A" sides, including **The Four Tops'** "Reach Out I'll Be There"/"Standing In The Shadows Of Love," **The Isley Brothers'** "This Old Heart Of Mine"/"Behind A Painted Smile" and **The Supremes'** "Baby Love"/"Stop! In The Name Of Love." Best new singles come from **Colin Blunstone** ("When You Close Your Eyes"—Epic), **Walker Brothers** ("Lines"—GTO) and **Marianne Faithful** ("All I Wanna Do In Life"—NEMS). Outstanding album is **Michael De Albuquerque's** (late of **ELO**) "Stalking The Sleeper" (Warner Bros.)

John Miles returns triumphant from America, having completed a single under the supervision of **Rupert Holmes**, released this week, titled "Remember Yesterday" (Decca). Such is the reaction that Miles will go back to complete his next album with the same team.

Peter Frampton's first British concert in over two years will be at the Empire Pool, Wembley on October 22nd, with dates at Manchester's Belle Vue (24th), the Glasgow Apollo (25th) and Birmingham Odeon (27th) following. Combining his record sales with support artist **Gary Wright**, the figure exceeds 7 million this year and two weeks of concerts in most European capitals during November back up **Frampton's** chart success in most countries, including a no. 1 in Holland for "Show Me The Way" A&M. American artists **Natalie Cole**, **Patti Smith** and **The Drifters** are all touring the U.K. during the fall. Ms. Cole plays the New Victoria on September 30th and New Luxury Theatre, Southport, on October 1st after visiting Holland and Sweden where she tapes TV shows; Patti Smith returns after triumphant appearances at the Round House earlier this year—this time to undertake concerts at the Hammersmith Odeon on October 22nd and 23rd as well as the Birmingham Odeon (24th), Manchester Free Trade Hall (28th) and Edinburgh Odeon (29th); and The Drifters' extensive list of club dates run from September 24th to December 4th.

Rod Stewart and his new band are the subject of a BBC-2 TV documentary due for screening on September 25th. The first in the upcoming new series of the network's "Old Grey Whistle Test" will be a film of **Bob Dylan** and **The Rolling Thunder Review** with **Joan Baez** as guest.

Top indie producer **Miki Dallan** has signed a two year production deal with Polydor which calls for a minimum of 40 titles, excluding albums, per year. Dallan, who already produces **Mike Berry**, **Kenny**, **Carl Wayne** and **Billy J. Williams** for Polydor, will have complete freedom of choice over the signing of a minimum of five artists to the company, and in the selection of material. Simultaneously, Chappell has acquired sub-publishing for Dallan's Pilot Music company for the U.K., Scandinavia, Japan, Australia, S.A., Canada and Mexico.

Queen's two nights at the Edinburgh Playhouse naturally enough played to capacity, with **Freddy Mercury** again lifting a few eyebrows, not forgetting an outstanding lengthy solo from **Brian May**. Their two hour performance included two new titles, most impressive of which was "Your Mother Can't Come."

As reported last week **Brian Hutch** joins B&C/Trojan after resigning his position at NEMS, where he was director of the record and publishing division. The appointment as managing director gives Hutch complete control in building a major independent record company, although chairman **Marcel Rodd** retains direct responsibility for the associate label, Saga. **Martin Davis** has reshuffled his international division at UA with export manager **Kick Van Hengel** now having responsibility for overseas sales and promotion of U.K. artists. **Terri Berg** takes responsibility for U.K. artists development and **Ronnie Bell** continues as European promotion manager. **Colin Bell** (no relation) joins the music division of Rogers & Cowan Publicity and **Tony Walker** returns to Satril Records as sales manager after three years in L.A.

Asher Praises U.K. as Talent Source

■ LONDON — American executives who dismiss Britain as an international talent source are as mistaken as those who initially expressed reservations about the lp, said Dick Asher, president of CBS Records International.

Addressing more than 300 delegates at the CBS/U.K. convention held at the Hotel Intercontinental, London, September 1-3, Asher took issue with opinions held by Elektra Asylum chief Joe Smith and UA Records British head Martin Davis, both of whom, as reported in British trade publications, expressed waning confidence in the U.K. as an international talent source.

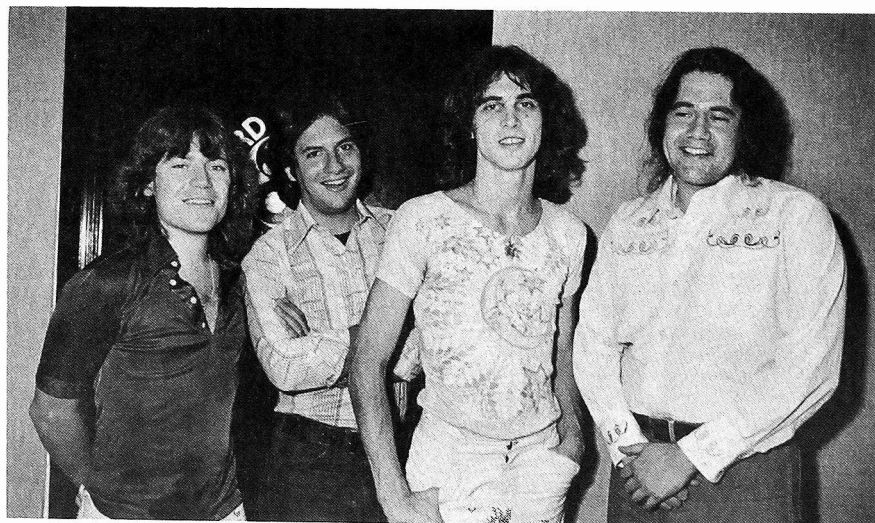
"I can easily point to facts and figures about CBS a&r success in Britain and abroad which totally refute their statements," he added. "From where I sit it appears inappropriate to even take the time to mention this, however, the standing of these gentlemen in the record community is such that I felt it necessary to publicly state that the CBS experience places their remarks in the same category as that of Sir Ernest Fisk's decision that the then-new CBS invention, the 33-1/3 rpm lp record,

was not worthy of EMI's attention.

"Like Sir Ernest, Joe Smith and Martin Davis are very knowledgeable but mistaken in this instance," Asher said. Citing European, American and Australian charts and sales figures for 1976, he stated that CBS/U.K. artists like David Essex, Sailor, Mike Batt, Sutherland Brothers and Quiver, Biddu, Mott, Ian Hunter, Kokomo and disco queen Tina Charles have proved and "will continue to prove that fact." The CRI president further expressed total faith in the continuing ability of CBS/U.K. to find and develop new British artists with worldwide potential.

Among the guests attending CBS/U.K.'s celebration of 11 years of operations in Britain were Walter Yetnikoff, president, CBS/Records Group; Bruce Lundvall, president, CBS Records Division; Steve Popovich, vice president, a&r, Epic Records, and more than 30 management, marketing and a&r heads of CBS companies worldwide. Host for the three-day event was Maurice L. Oberstein, managing director, CBS Records/U.K.

'Sincerely' Yours



ABC/Shelter recording artists Dwight Twilley and Phil Seymour payed a visit to Record World's Barry Taylor recently following the release of their album, "Sincerely." The boys were in New York on a promotional visit prior to the returning to Tulsa for rehearsal for their upcoming tour in the fall. Pictured from left: Phil Seymour, Barry Taylor, Dwight Twilley and Dennis Turner of the group's management.

Parker To Casablanca

■ LOS ANGELES — Scott Shannon, vice president of promotion & media for Casablanca Records, has announced that Ms. Joi Parker has joined his staff as administrative assistant.

Bloom Org. Moves

■ NEW YORK—As a part of a general program of expansion, The Howard Bloom Organization Ltd. has moved to enlarged headquarters. The new offices are located at 65 East 55th Street, New York, New York 10022.

Musexpo '76

(Continued from page 3)

planned at the latter studio, where Kansas recently completed its latest album. A scheduled evening jazz performance was canceled.

A survey of many of those in attendance at Musexpo '76 revealed the general opinion that although many of the logistical problems that plagued the first Musexpo were substantially improved, the convention was still somewhat of a disappointment in terms of total attendance and business transacted.

Passport To Release 'Rutland TV' Album

■ NEW YORK — Marty Scott, president of Passport Records, has announced the upcoming release of "Rutland TV Weekend," an album featuring Eric Idle and Neil Innes, best known for their work with Monty Python's Flying Circus. The album, which is scheduled for a September 15 release, was licensed from BBC Records and is based on the popular British comedy series.

Coinciding with the release of the "Rutland TV Weekend" album is the release of "The Rutland Dirty Weekend Book" by Eric Idle. A section of the book will be appearing in the November issue of Playboy and the actual book will be released here shortly thereafter by Methuen/Two Continents Publishing and distributed by JEM Records.

Van Guard



Epic recording artists Starcastle, currently in the midst of a tour of the U. S. with Jethro Tull, were surprised recently when they appeared at the Venus Theatre in Ocean City, Maryland, when the owner of a customized van on display at a nearby show brought the vehicle to show them. He had painted the van to look like an exact replica of the band's album cover, drawn by Alex Ebel of the Walt Disney Studio. Shown in front of the van are (from left): (standing) Gary Strater, Stephen Hagler; (kneeling) Stephen Tessler, Herb Schildt, Terry Luttrell and Matthew Stewart of Starcastle.

New York, N.Y.

(Continued from page 18)

claimed outright that the opposition had been "beaten senseless" by the Flashmaker's "iron will, inner discipline and tire tools." He added that the prospect of more close shaves from hurler Marc "The Barber" Kirkeby also had a detrimental effect on CB's spirit. Meanwhile, the Flashmaker's newly-appointed public relations director Steven Baker announced plans for the team's First Annual Marathon Telethon, which is scheduled for prime time viewing on a major network sometime in the near future. In addition to in-depth interviews with the enigmatic Flashmakers, the Telethon will feature a film entitled "Between The Sheets," which purports to be a bird's eye view of the Flashmaker's locker room hijinks this season. An all-out media blitz to publicize the Telethon will begin shortly. Proceeds will be used to buy new equipment and uniforms for the team as well as to finance McGee's vacation in Oklahoma.

QUOTE OF THE WEEK: Snatched from one L. Beer during a whirlwind tour of northeastern daytime hotspots: "Boston is a happening group." And he said we could quote him. (Everybody wants to see their name in print.)

Casablanca Ends Pact with Douglas

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the termination of the label's distribution pact with Douglas Records. The split was described as amicable and was due, according to Bogart, to differences in marketing concepts.

Upon completion of contractual obligations, all Douglas Records product currently in Casablanca's catalogue will revert to Douglas proprietorship.

Olympia Expands

■ NEW YORK—Ervin Litkei, president of Olympia Record Industries and the Arovox Record Corporation, has announced the purchase of a four story building on the west side of Manhattan for its headquarters to combine all companies under one roof.

After the purchase of the building the company installed a high speed computer system.

The music publishing arm of the company will occupy one complete floor.

BMI Student Awards

(Continued from page 8)

certo" for winds, percussion, piano and strings.

Dan Gutwein, age 25, of Cincinnati, Ohio. Gutwein's winning piece is "Planh" for chamber orchestra.

Carson Kievman, age 25, of Newhall, Calif., and a BMI Student Award winner for the second time. Kievman's winning piece is "Hollowangels" for symphony orchestra.

Stephen Lano, age 24, of Worcester, Mass. Lano's winning piece is "Chamber Symphony" for chamber orchestra.

William Maiben, age 23, of Salt Lake City, Utah. Maiben's winning piece is "Sonata" for oboe and two violas.

Daniel Plante, age 22, of New York City. Plante's winning piece is "Love In The Asylum" for baritone and 15 instruments.

Rodney Rogers, age 23, of Scottsdale, Ariz., and a BMI Award winner for the second time. Rogers' winning piece is "april hello" for flute and piano.

David Shuler, age 22, of Poughkeepsie, N.Y. Shuler's winning piece is "Fantasy I" for clarinet and piano.

Jeffrey Wood, age 21, of Winnetka, Ill. Wood's winning piece is "String Quartet."

Lenard Yen, age 24, of Congers, N.Y. Yen's winning piece is "Choral Study No. 1" for Chorus and a choir of soloists.

Established in 1951 by Broadcast Music, Inc., in cooperation with music educators and composers, the BMI Awards to Student Composers project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26) of the

Western Hemisphere and to aid them in financing their musical education. All awards are made on the basis of creative talent evidenced by original manuscripts which are submitted and judged under pseudonyms.

Prizes totaling \$15,000 and ranging from \$300 to \$2,500 are awarded at the discretion of the judges. The judges have the right to determine the amount of each award to be given and the number of such awards to be made.

Judges

The permanent chairman of the judging panel for BMI Awards to Student Composers is William Schuman.

Others who served as judges in the 1975 competition were George Crumb, Ross Lee Finney, Harley Gaber, Ulysses Kay (who also serves as consultant), David Koblitiz, Donald Lybbert, Daniel Pinkham, Lester Trimble and Frank Wigglesworth.

Kimberley to U.S.

■ Barry Kimberly, managing director of Essex Music of Australia Pty. Ltd. and Cromwell Music of Australia Pty. Ltd., will augment his trip to Musexpo '76 in New Orleans to arrange meetings with various U.S.A. music publishers. The Essex Music Group represents in Australia.

Itinerary

Kimberly's itinerary will include Nashville from September 12-14 at the Spence Manor Hotel, New York from September 15-17 at the St. Moritz Hotel, and Los Angeles from September 18-24 at the Beverly Hills Hotel.

Cumberland, Image Pact



The Cumberland Music Group, publishers of songwriter and 20th Century recording artist Harriet Schock last week announced a joint sub-publishing agreement with Image Music Ltd. of Australia. The agreement, executed by Peter Burke of Cumberland and John MacDonald of Image, calls for presentation and administration of the Image music catalogue by Cumberland for the U.S. and Canada. Seen here (from left) are: Terry Wright of Cumberland, MacDonald, Burke and Jim Golden of Cumberland.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A WHOLE LOTTA THINGS TO SING ABOUT Jerry Bradley (Pi-Gem, BMI)	34	MR. GUITAR Margie & Marcie Cates (Sound Corp., ASCAP)	94
AFTERNOON DELIGHT Ron Chancey (Cherry Lane, ASCAP)	7	MY PRAYER Johnny Morris (Skidmore, ASCAP)	14
AFTER THE STORM Eddie Kilroy (Proud Bird, BMI)	11	9,999,999 TEARS Roy Dea & Dickey Lee (Lowery, BMI)	62
ALL I CAN DO Porter & Dolly (Owepar, BMI)	6	ONE MORE TIME (KARNEVAL) Allen Reynolds (Morning Music, ASCAP)	30
AMONG MY SOUVENIRS Billy Sherrill (Chappell & Co., ASCAP)	37	ONE NIGHT Bud Logan (Travis/Elvis Presley, BMI)	74
ARE THEY GONNA MAKE US OUTLAWS AGAIN James Talley & Steve Mandell (Hardhit, BMI)	66	ONE OF THESE DAYS Brian Ahern (Altman, BMI)	50
BIG BAND DAYS Tommy Allsup (Tree, BMI)	89	PEANUTS AND DIAMONDS Buddy Killen (Tree, BMI)	19
BRING IT ON HOME TO ME Eddie Kilroy (Kags, BMI)	47	PUT A LITTLE LOVIN' ON ME Bobby Bare & Billy Rice (Hall-Clement, BMI)	79
CALIFORNIA OAKIE Norro Wilson (Blue Book, BMI)	95	RED SAILS IN THE SUNSET Prod. not available, (Shapiro Bernstein & Co., ASCAP)	31
CAN'T YOU SEE Waylon Jennings & Ken Mansfield (No Exit, BMI)	5	ROAD SONG Billy Sherrill (Double R, ASCAP)	44
CHEROKEE MAIDEN Ken Nelson & Fuzzy Owen (Chappell & Co., ASCAP)	45	ROSIE Scott Turner & Larry Londin (Roger Miller, BMI)	87
COME ON IN George Richey (Marson, BMI)	36	ROSIE Glen Sutton (Alrhond, BMI)	84
COWBOY Owen Bradley (Wellback, ASCAP/Sweco, BMI)	56	ROUTE 66 Tommy Allsup (Londontown, ASCAP)	71
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	18	SAD COUNTRY LOVE SONGS Jimmy Bowen (Screen Gems-Columbia, BMI)	24
11 MONTHS AND 29 DAYS Billy Sherrill (Algee, BMI)	29	SAY IT AGAIN Don Williams (Hall-Clement, BMI)	57
FOR YOUR LOVE Earl Richards (Beechwood, BMI)	85	SEE YOU ON SUNDAY Dennis Lambert & Brian Potter (ABC Dunhill, BMI)	52
GOLDEN RING Billy Sherrill (Tree, BMI)	80	SHOW ME A MAN Jack Gilmer (Tree, BMI)	73
HALF AS MUCH Bill Walker (Fred Rose, BMI)	40	SOMEBODY SOMEWHERE Owen Bradley (Coal Miners, BMI)	53
HERE I AM DRUNK AGAIN Ray Baker (Cedarwood, BMI)	51	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE Gary Paxton (Gary S. Paxton/Acoustic, BMI)	27
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	8	SUNDAY SCHOOL TO BROADWAY Jim Malloy (Mandy, ASCAP)	25
HER NAME IS Billy Sherrill (Tree, BMI)	42	SWEET TALKIN' MAN Glenn Sutton (Starship, ASCAP)	96
HONEY HUNGRY Tommy Hill (Power Play, BMI)	2	TAKE ME AS I AM (OR LET ME GO) Mack White (Acuff-Rose, BMI)	60
HONKY TONK WALTZ Ray Stevens (Ahab, BMI)	26	TAKE ME TO HEAVEN Sonny Limbo & Micky Buckins (Screen Gems/Columbia, BMI)	91
I DON'T WANNA TO TALK IT OVER ANYMORE Ray Baker (Milene, ASCAP)	38	TEARDROPS IN MY HEART Norro Wilson (TRO Cromwell, ASCAP)	22
IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME Willie Nelson (Peer, Intl., BMI)	3	TEARDROPS WILL KISS THE MORNING DEW Milton Blackford (Rocky Top, BMI)	39
I'LL NEVER SEE HIM AGAIN Milton Blackford (Unmart, BMI/United Artists, ASCAP)	72	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI)	43
(I'M A) STAND BY MY WOMAN Tom Collins & Jack Johnson (Pi-Gem, BMI)	4	TEXAS WOMAN Ray Ruff (Mandina, BMI)	55
I'M GONNA LOVE YOU Jerry Bradley & Charley Pride (Dunbar/Westgate, BMI)	61	THAT LITTLE DIFFERENCE Norro Wilson (Algee/AI Gallico, BMI)	93
(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME Henry Strzelecki (Belinda, BMI)	65	THAT LOOK IN HER EYES George Rickey (Ben Peters, BMI)	32
I DON'T WANT TO HAVE TO MARRY YOU Bob Ferguson (Blackwood/Music, BMI)	2	THAT'LL BE THE DAY Peter Asher (MPL Communications, Inc., BMI)	48
I'VE BEEN THERE TOO Steve Stone (Attache, BMI)	97	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE David Barnes (Stuckey, BMI)	54
I'VE LOVED YOU ALL THE WAY Stan Silver (Prima Donna, BMI)	15	THE CURSE OF A WOMAN Don Grant (Tree, BMI)	86
I LOVE US Pete Drake & Ronny Light (Window, BMI)	100	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') Ray Griff (Blue Echo, ASCAP)	49
I NEVER SAID IT WOULD BE EASY Jerry Kennedy (Jack & Bill, ASCAP)	58	THE END IS NOT IN SIGHT Barry Burton (Fourth Floor, ASCAP)	17
I SHOULD HAVE WATCHED THAT FIRST STEP Buddy Killen (Tree, BMI)	81	THE GAMES THAT DADDIES PLAY Owen Bradley (Twitty Bird, BMI)	12
I THANK GOD SHE ISN'T MINE Johnny MacRae (Music City Music, ASCAP)	92	THE NIGHTTIME AND MY BABY Norro Wilson (AI Gallico/Algee, BMI)	16
I THOUGHT I HEARD YOU CALLING MY NAME Ken Mansfield & Waylon Jennings (Golden West Melodies, BMI)	68	THEY DON'T MAKE 'EM LIKE THAT ANYMORE Eddie Kilroy (Chappell, ASCAP)	33
I WONDER IF I EVER SAID GOODBYE (Acuff-Rose, BMI)	1	THINGS Tom Catalano (Hudson Bay, BMI)	63
JUST YOU 'N ME Fred Carter Jr. (Moose & Big Elk, ASCAP)	69	TRY A LITTLE TENDERNES Farah Production (Robbins, ASCAP)	46
KISS AND SAY GOODBYE Nelson Larkin (Nathanham & Blackwood, BMI)	5	VICTIMS Snuffy Miller (Chappell, BMI)	76
LAST CALL FOR ALCOHOL/DEEP IN THE HEART OF Dixie Slim Williamson (Herford, ASCAP) (Bum, SESAC)	95	WALTZ ACROSS TEXAS/OFF AND RUNNING Joe Gibson (Ernest Tubbs, BMI)	98
LET'S PUT IT BACK TOGETHER AGAIN Jerry Kennedy (Jack & Bill, ASCAP)	10	WE'RE GETTING THERE Jim Fogelson (Fullness, BMI)	41
LIKE A SAD SONG Milton Okun (Cherry Lane, ASCAP)	78	WHAT'LL I DO Jerry Crutchfield (Duchess, BMI)	64
LITTLE JOE Tommy Hill (Power Play, BMI)	88	WHILE THE FEELING'S GOOD Larry Butler (Brougham Hall/Hairline, BMI)	75
LIVING IT DOWN Huey P. Meaux (Ben Peters/Crazy Cajun, BMI)	70	WHISKY TALKIN' Norro Wilson (AI Gallico/Algee, BMI)	23
LONG HARD RIDE Paul Hornsby (No Exit, BMI)	82	WHISPERS AND GRINS Dave Burgess (Golden West/Singletree, BMI)	77
LONELY EYES Fred Kelly (Frebar, BMI)	67	YOU AND ME Billy Sherrill (Algee, BMI)	21
LOVE IS THIN ICE Tom Collins (Pi-Gem/Cumberland, BMI)	28	YOU RUBBED IT IN ALL WRONG Ron Chancey (Pick-A-Hit, BMI)	13
MISSISSIPPI Billy Sherrill (AI Gallico/Algee, BMI)	35	YOU'RE THE ONE Billy Swan & Chip Young (Peer Intl., BMI)	90
MISTY BLUE Larry Butler (Talmont, BMI)	9	YOU'RE THE REASON I'M LIVING Nelson Larkin & Dick Heard (Hudson Bay, BMI)	83

Band Stand



The Band and Capitol Records celebrated the group's return to Los Angeles for their first concert in Los Angeles in nearly six years (excluding the 1974 Bob Dylan tour). Following the first of three sellouts at the Greek Theater, The Band met with friends at a private party hosted by Capitol Records. Pictured, standing, from left, are Larry Samuels, The Band's manager; Robbie Robertson; Kinky Friedman; Rick Danko; Dr. John; Garth Hudson; John Palladino, Capitol's director, a&r recording, and executive producer; Don Zimmermann, Capitol's executive vice president and chief operating officer; and Levon Helm; kneeling are Tom Ross, head of International Creative Management's concert department; Richard Manuel; and Bruce Garfield, Capitol's director, press & artist relations.

LaMont Johnson Forms Masterscores Records

LOS ANGELES — LaMont Johnson, pianist/composer/producer, has recently formed Masterscores Records as an arm of Masterscores, Inc. which, since 1971, has been producing commercials and film scores. The first release for Masterscores Records will be Johnson's own lp, entitled "Nine," which will feature solo work from Blue Mitchell and Ronnie Laws, in addition to Johnson's keyboards. Distribution has been set with Mike Lipton's In-Tune Music. Masterscores offices are located at 1335 North Detroit, Hollywood, California.

Jet Set



Jet recording group Widowmaker recently made their first trip to the United States, touring on a bill with fellow Jet recording artists Electric Light Orchestra. While in the New York area for their performance at the Westchester Premier Theatre, Ariel Bender (aka Luther Grosvenor) and Paul Nichols of Widowmaker paid a visit to the offices of Record World. Shown from left are: Barry Taylor of Record World; Paul Nichols, Widowmaker's drummer; and Ariel Bender, Widowmaker's lead guitarist and vocalist.

Acton, Boone Label

LOS ANGELES — Singer Pat Boone has signed a three-year recording contract with Acton House, Inc., according to George W. Baskin, executive vice president of Acton.

Acton House, a religious-communications company, is a subsidiary of CHC Corporation, a diversified publishing concern. According to the contract, a new Los Angeles-based unit, Acton Records, will manufacture and distribute 10 or more albums a year under a label combining Acton and Boone's Lamb and Lion records.

Acton Records will also assume ownership of the 10 latest Boone releases in the religious-music field, including "Something Supernatural" and "Songs from the Inner Court," Baskin said. Also planned are releases from The Boone Girls, consisting of Boone's four daughters, and Dogwood.

Acton Records is CHC's second venture in the field. The Company recently formed Sparrow Records, Inc., of Los Angeles, which has released seven albums since April.

Acton House and its record operation has headquarters at 1888 Century Park East, Los Angeles, Calif. 90067.

Lee Taps Conway

NASHVILLE—Buddy Lee Attractions pop show division president Rita Figlio has announced the appointment of Tony Conway as executive vice president of that division, effective immediately.

Dove Nominees Set by GMA

■ NASHVILLE — The finalists for the 1976 Dove Awards, to be presented by the Gospel Music Association October 4 at the Hyatt Regency, have been announced, with balloting for the finalists now underway.

The finalists for the best male gospel group are the Blackwood Brothers; Cathedral Quartet, Couriers, Imperials and Kingsmen.

For the best mixed gospel group, the finalists are Andrae Crouch & the Disciples, Bill Gaither Trio, Downings, Hinsons and the Speer Family.

In the gospel song of the year category, the finalists are "Here They Come," by Jim Wood and Beth Glass, published by Sword & Shield; "It Made News In Heaven," by Gordon Jensen, published by Gordon Jensen; "Jesus Is Mine," by Virginia Cook and Wally Fowler, published by Vogue; "Learning to Lean," by John Stallings, published by Heartwarming; "No Shortage," by Gary Paxton, published by New Pax; "One Day At A Time," by Marijohn Wilkin and Kris Kristofferson, published by Buckhorn; "Please Search The Book Again," by Jerry Goff, published by Goff; "Scars In The Hands of Jesus," by Marijohn Wilkin, published by Buckhorn; "Statute of Liberty," by Neil Enloe, published by Neil Enloe; and "Tears Will Never Stain The Streets Of That City," by Dottie Rambo, published by Rambo Music.

The finalists for the best gospel record album of the year in the contemporary category are "No Shortage," by the Imperials, pro-

Denim Signs Williams

■ NASHVILLE — Allen Passerin, president of Denim Records, has announced the signing of Tex Williams to Denim Records. Williams has been touring England and his new single will be released in early October.

duced by Gary Paxton and Bob MacKenzie; "Spiritfest," by the Downings, produced by Dony McGuire; and "Would You Believe?" by Truth, produced by Bob MacKenzie.

The best gospel record album of the year finalists for southern gospel are "Between The Cross and Heaven," by the Speer Family, Joe Huffman, producer; "Here They Come," by Florida Boys, Marvin Norcross, producer; "It Made News In Heaven," by Kingsmen, Marvin Norcross, producer; "Learning To Lean," by Blackwood Brothers, Joel Gentry, producer; "Old Fashioned, Down Home, Hand Clappin', Foot Stomping, Southern Style Gospel Quartet Music," by the Oak Ridge Boys, Duane Allen, producer.

Nominated for the best gospel album of the year in the inspirational category are "Between The Cross and Heaven," by the Speer Family, Joe Huffman, producer; "Jesus We Just Want To Thank You," by Bill Gaither Trio, Bob MacKenzie, producer; and "Lillie . . . Reaching," by Lillie Knauls, Bob MacKenzie, producer.

In the category for best gospel (Continued on page 61)

CMA Announces Awards Finalists

■ NASHVILLE—The membership of the Country Music Association has selected the finalists for the annual CMA Awards. The winners in each of the ten categories, as well as the newest additions to the Country Music Hall of Fame, will be announced October 11 when Johnny Cash and Roy Clark co-host the Tenth Annual CMA Awards Presentation live and in color from the stage of the Grand Ole Opry House. The show will air via the CBS Television Network at 8:30 p.m. CDT.

Finalists in the categories of achievement include:

Entertainer of the Year

Entertainer of the Year—Waylon Jennings; Ronnie Milsap; Willie Nelson; Dolly Parton; Mel Tillis.

Single of the Year—"Convoy," C. W. McCall (MGM); "Good Hearted Woman," Waylon Jennings/Willie Nelson (Epic); "Teddy Bear," Red Sovine (Starday); "The Blind Man In The Bleachers," Kenny Starr (MCA); "The Door Is Always Open," Dave & Sugar (RCA).

Album of the Year — "Night Things," Ronnie Milsap (RCA); "Teddy Bear," Red Sovine (Star-

day); "The Blind Man In The Bleachers," Kenny Starr (MCA); "Wanted—The Outlaws," Waylon Jennings/Jessi Colter/Tompall Glasser / Willie Nelson (RCA); "200 Years Of Country Music," Sonny James (Columbia).

Song of the Year

Song of the Year — "I'll Get Over You," R. Leigh; "Rhinstone Cowboy," Larry Weiss; "The Blind Man In The Bleachers," Sterling Whipple; "The Door Is Always Open," Bob McDill and Dickey Lee; "Till I Can Make It On My Own," G. Richey, T. Wynette and B. Sherrill.

Female Vocalist of the Year — Crystal Gayle; Emmylou Harris; Barbara Mandrell; Dolly Parton; Tammy Wynette.

Male Vocalist of the Year — Waylon Jennings; Ronnie Milsap; Willie Nelson; Conway Twitty; Don Williams.

(Continued on page 60)

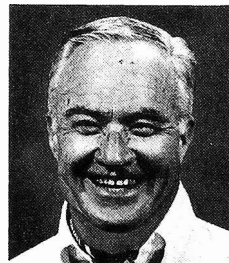
Chellman/Twitty Golf Planned for October

■ NASHVILLE—Crockett Springs National Golf and Country Club has once again been chosen as the site of the annual Chuck Chellman/Georgia Twitty Radio Golf Invitational. The event this year will be held on October 13, 1976 with the buffet breakfast beginning at 8:00 a.m. The golf will be a "shotgun" start beginning at 9:30 a.m.

Foursomes consisting of two radio personalities, one celebrity and one industry executive will participate. The foursomes will be put together by a draw, preceding the event. Trophies and prizes will be awarded in three categories: radio, celebrity and executive. There will be trophies awarded for first, second and third place using the Calloway system of scoring. There will also be silver awarded for first place low gross in each category.

NASHVILLE REPORT

By RED O'DONNELL



■ What's new? Tom T. Hall has cut an album for Mercury—of bluegrass music, no less. Veteran mandolin picker Bill Monroe harmonized on one of the songs. "It's something I've always wanted to do," said Tom T., a native of Olive Hill, Ky. For a performer who describes his songs as "stories of life," that's indeed a change of vocal venue! . . . Bill Anderson and Mel Tillis recently headlined a show that Anderson introduced thusly: "You folks are going to hear a singer who whispers and a comedian who stutters, so chances are you may leave here without having heard or understood a thing that has been said or sung."

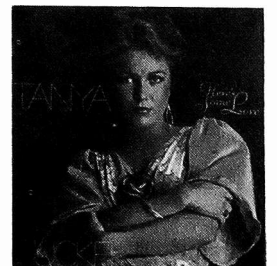
Conway Twitty and his Twitty Birds winged to Australia for a 21-day tour during which they'll appear in 16 concerts at 16 major cities . . . Chris N. McGuire, formerly with Nashville's WKDA-AM, is the new (Continued on page 61)

COUNTRY PICKS OF THE WEEK

SINGLE JEANNE PRUETT, "I'VE TAKEN" (J. Pruett-W. Haynes; Jeanne Pruett/Weeping Willow, BMI). There's a hook on the end of this one big enough to catch a whale of a hit. Look for Jeanne to score big with this ballad about the things he's taken in life and the things she hasn't — and how she's changed. You can expect satin bullets on the charts here. MCA MCA-40605.

SLEEPER DOUG SAHM, "COWBOY PEYTON PLACE" (D. Sahn; Crazy Cajun/Doug Sahn, BMI). Sir Doug and his band of Texas Tornados belt out this number that has a crazy story line and solid, country-rock melody. Doug Sahn tells the story of fiddlin' around the steel man's wife, and stealing some of her for himself. A twister! ABC/Dot DOA-17656.

ALBUM TANYA TUCKER, "HERE'S SOME LOVE." Pretty Tanya has a classy look on the album cover here and some classy sounds on the inside. Continuing to expand the boundaries of country music and her following, she cuts hit versions of the title, "I Use The Soap," "Gonna Love You Anyway," "You Just Loved The Leavin' Out of Me" and "Take Me To Heaven." A new dawn! MCA MCA-2213.



COUNTRY HOTLINE

By MARIE RATLIFF



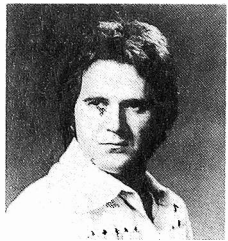
■ **FEARLESS FORECAST:** "The Combine Harvester," a re-do of the popular "Brand New Key" hit, is a refreshing novelty entry by the three-man Irish group, The Wurzels. It was #1 in Great Britain this summer, now hitting the American market. Looks like a winner all over again!

A battle is raging for play on the song "Rosie" — the writer, Sonny Throckmorton, has a head start on the Starcrest label with good action reported at KTOW, WBAM, WMAD, WSLC and WSDS; Red Steagall has a new ABC Dot version of it that's starting strongly at WDEE, KIKK, KBOX, WBAP, KCKN, KFDI, KDJW and WHOO.

John Denver has a smash in "Like A Sad Song," his best in a good while!

T. G. Sheppard does good things with the Sterling Whipple song "Show Me A Man." It's sporting initial adds at KOOO, WWOL, WTSO, WDEE, KRMD, KKYX, WWOK, WSLR, KSOP, KCKN, KJJJ, WIRE, WITL, KDJW and WHOO!

Shylo looks good with "Ole Man River" in Denver, Cleveland, Kansas City, Amarillo and Buffalo.



T. G. Sheppard

The Cates Sisters are beginning to show good action on "Mr. Guitar" at WSLR, WIRE, KJJJ and KSOP.

LP Interest: Dave & Sugar's "I'm Leaving The Leaving To You" favored at WHOO; George & Tammy's "Tattletale Eyes" is the choice

at WDEE, KBUL and KFDI.

Rayburn Anthony is beginning to show at WBAM and KKYX with "Crazy Again;" Red Simpson's "Truck Driver's Heaven" playing at KERE, KBUL and WDEE.

Super Strong: Freddy Fender, Merle Haggard.

Lynn Anderson's "Sweet Talkin' Man" is getting spins at KCKC, WIRE, WBAP, KKYX and WWOL; it's been nixed by KCKN's music men because of lyric content.

SURE SHOT

Statler Brothers — "Thank God I've Got You"

LEFT FIELDERS

David Allan Coe — "Willie, Waylon and Me"

Brian Shaw — "Showdown"

Randy Cornor — "I Guess You Never Loved Me Anyway"

AREA ACTION

Murry Kellum — "Baby Don't Let Me Scare You" (KCKN)

Dixie Innes — "Back In The Barroom Again" (WINN)

Jerry Naylor — "The Bad Part of Me" (KKYX)

HOTLINE CHECKLIST

KBIL, Kansas City
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KERE, Denver
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAQ, Denver

KOOO, Omaha
KRMD, Shreveport
KSOP, Salt Lake City
KTOW, Tulsa
KVOO, Tulsa
WAME, Charlotte
WBAM, Montgomery
WBAP, Ft. Worth
WBRG, Lynchburg
WDEE, Detroit
WHK, Cleveland
WHOO, Orlando

WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WMTS, Murfreesboro
WPLO, Atlanta
WSLR, Akron
WSUN, St. Petersburg
WTSO, Madison
WWOK, Miami
WWOL, Buffalo

Hall of Fame Attendance Up

■ NASHVILLE — Visitor attendance at the Country Music Hall of Fame and Museum through August of 1976 indicates a nine percent increase over the same period in 1975. Total attendance for 1976 thus far is 288,632 as compared to 262,412 in 1975.

Group tour attendance also indicated a three percent increase during 1976. Group tours for the first eight months of 1976 accounted for 123,366 persons as compared with 118,551 the previous year.

Because of the museum's expansion program, officials expect a substantial increase in attendance in 1977. Completion of the \$1.1 million expansion project is set for December of this year with the installation of new exhibits and the grand opening expected in early spring of 1977.

UA Names Fleischer Country Publicity Dir.

■ NASHVILLE — Larry Butler, vice president, country product, has announced the appointment of Debi Fleischer to the position of director of country publicity and artist relations at United Artists Records.

Ms. Fleischer will be responsible for disseminating information about United Artists' country product and performers and will deal with artists, managers and booking agents in coordinating special promotions. She will be based out of UA's country headquarters in Nashville, and will report to Butler.

Background

Ms. Fleischer comes to this newly-created position after a four year stint with United Artists in Los Angeles, where she most recently held the position of national tour press and west coast press coordinator.

Boot Meadow Festival:

Texas Talent, Taste & Timing

■ GREENVILLE, TEXAS—The first annual Boot Meadow Festival to honor Texas women was held over the Labor Day Weekend in a large field in Greenville, about 50 miles east of Dallas, featuring a number of progressive country

acts and hoping to become an annual event drawing tons of people like the Willie Nelson Fourth of July Picnic.

The promoters went out of their way to provide good sound, stage, lighting, facilities, line-up of talent and treatment to the press and succeeded in having a festival that attracted approximately 20,000 people, according to a local newspaper, and lasting from noon till after four the following morning.

The festival "honored" women by charging them half price for their tickets. Although it may be argued that this does not "honor" them but rather "keeps them in their place," a number of the ladies quizzed stated they enjoyed the gesture. Unfortunately, there were no women in the line-up of talent on stage except for some members in a local band and Doug Kershaw's harmony singer. It seems that a festival to honor women should at least have a woman headliner if not a roster of female talent.

A number of fine acts performed, including the Side of the Road Gang, who encored after stirring up the crowd in the hot afternoon sun, Texas Morning, Doug Kershaw, Jerry Jeff Walker, Wendell Akins, Rusty Weir, Johnny Duncan, B. W. Stevenson, Calico, Talty Road and David Allan Coe.

It was a fine festival — very smoothly run and enjoyable and orderly without being stifling. The timing seems right for it to be a successful annual event.

Don Cusic

CMA Awards

(Continued from page 59)

Vocal Group of the Year — Amazing Rhythm Aces; Asleep At The Wheel; Dave and Sugar; Eagles; Statler Brothers.

Vocal Duo of the Year — Bill Anderson-Mary Lou Turner; Conway Twitty-Loretta Lynn; George Jones-Tammy Wynette; Mel Tillis-Sherry Bryce; Waylon Jennings-Willie Nelson.

Instrumental Group of the Year—Asleep At The Wheel; Roy Clark & Buck Trent; Danny Davis and The Nashville Brass; The Charlie Daniels Band; The Waylors.

Instrumentalist of the Year — Chet Atkins; Roy Clark; Johnnie Gimble; Charlie McCoy; Hargus "Pig" Robbins.

As previously announced, the finalists for the Hall of Fame Awards include: Living Category — Johnny Cash, Grandpa Jones, Vito Pellettieri, Hank Snow, Merle Travis and Kitty Wells; Deceased Category — Rod Brasfield, Cowboy Copas, Paul Cohen, Vernon Dalhart and the Delmore Brothers.

Sullivan Productions of New York will produce the show with Robert Precht as producer. CMA Awards Show chairman is Irving Waugh.

Nashville Report (Continued from page 59)

program director at Bill Anderson's KSTN (Provo, Utah).

Jeanne Pruett, mature enough to know whereof she speaks, has a few words of wisdom for ladies who may be yearning for the glow of the stage spotlight or the glamor of show business "stardom"—"Don't."

"Don't envy me," urges the attractive MCA recording artist. "I'm still a mother and a housewife—and believe me it isn't all glamor. Cleaning the john is a great equalizer," she laughed. "So is scrubbing an oven that looks like you've been cremating 20-pound turkeys in it all day."

Kenny Starr, who hit the heights with a recording of "Blind Man in the Bleachers," is gabbing just to be talking.

"I don't want a million dollars," he said. "I just want a million friends." Then the Starr kicker: "Then I'd borrow a dollar from each of them. That way there's no tax."

Bill Monroe figures he has the only domesticated bull in the world. The Daddy-o of bluegrass (avast, Tom T. Hall) said: "I trained Bobo—that's his name—since he was a calf to allow me to climb up on his back and ride him in the pasture of my farm."

Why don't Bill and Bobo appear in rodeos?

"Now you're getting into a bunch of bulloney," snorts Monroe.

Jest call him Bobo Bull Monroe.

Mel Tillis (again) nominates **David Helms** of Dallas for a "promoter of the year" award.

Helms had Tillis and his show booked for a performance and to assure that they would be there he flew to Minot, S. D. and handed Tillis his fee for appearing—plus airline tickets to Dallas for Mel and the band members.

"It's nice to be wanted," said Tillis soberly.

Eddie Rabbitt, whose "Rocky Mountain Music" is a hit, was heading out for a string of personal appearances and stopped by the animal clinic to board his pet monkey, Jo Jo, during his absence.

The veterinarian recommended as a precautionary measure that Jo Jo be given an anti-T.B. shot. Jo Jo demonstrated his disdain for the suggestion by biting a large hole in Eddie's arm.

Result: No shot for Jo Jo; four stitches for Eddie's arm.

Moral of story: Don't monkey around with Eddie's Jo Jo.

Singer-writer **David Allan Coe** and singer-writer **Debbie Cole** were wed at a ceremony in Dallas' Electric Ballroom. Coe, one of the "out-law" group of performers, moved to Big D from Nashville about a year ago . . . **Helen Cornelius** is the new featured female—for sure—vocalist with the **Jim Ed Brown** road show. Helen is the songstress who dueted with Jim Ed on the "I Don't Want To Have To Marry You" hit RCA single . . . **Cledus** ("White Knight") **Maggard** is hosting a syndicated weekly radio show this fall that deals with college and pro football. Will Cledus predict the games' outcome in C.B. jive?

Tommy Cash, after a dry run, appears to be doing all right. In the past three months he has worked almost constantly. When he wasn't touring with older brother Johnny's troupe he was doing personals with his own band . . . "Hankerin' for Hank" is a new ditty about guess who? It was written by **Dick Alexander** and published by **Jim Pelton's** music company. And just who is Jim Pelton? He's a Brooklyn schoolteacher who is trying to make it as a publisher. I figure any schoolteacher, whether in Brooklyn or Palm Beach, deserves a plug.

Everybody's favorite country comedienne **Minnie Pearl** was summoned to New York City to tape some commercials for a catfood manufacturer.

"Do you own a cat?" asked the big town producer.

"No," replied Minnie. "I own a dog."

The producer and the advertising agency rep frowned in unison. (And in unison there is strength?)

"However," Minnie recovered quickly and said, "I'm buying a cat the minute I get back to Nashville."

The producer grinned. The guy from the ad agency smiled—and the taping of the commercials began.

Ersel Hickey is back in action with a single on the Rameses II label—"Waitin' for Baby" b/w "In Spite of the Fool That I Am." It's a country-disco recording—and may be the start of something new for Hickey who in 1958 had a high-rise chart rider in "Bluebirds Over the Mountain," which he wrote.

Dove Nominees (Continued from page 59)

album by a non-gospel artist, the nominees are "How Great Thou Art," by Guy and Ralna, G. Sutton and G. Harris, producers; "New Friends," by Carol Lawrence, Kurt Kaiser, producer; "Sunday Morning With Charley Pride," by Charley Pride, Jerry Bradley, producer; "This Time Lord," by Ray Price, Larry Muhoberac, producer.

Male Vocalist

The nominees for best male gospel vocalists are James Blackwood Sr., Terry Blackwood, Johnny Cook, Doug Oldham and Jimmy Swaggart.

For best female gospel vocalist, the nominees are Vestal Goodman, LeBreska Hemphill, Joy McGuire, Dottie Rambo and Evie Tornquist.

The gospel songwriter of the year nominees are Neil Enloe, Bill Gaither, Joel Hemphill, Gordon Jensen and Lanny Wolfe.

For best gospel instrumentalist, the nominees are Tommy Fair-

child, "Little" Roy Lewis, Dony McGuire, Henry Slaughter and Jimmy Swaggart.

The gospel disc jockey of the year nominees are Scott Campbell, Sid Hughes, Tillie Lowery, Benton White and J. G. Whitfield.

TV Show

Nominees for best gospel television program are "Gospel Singing Jubilee," "Lewis Family Show," "Music City Special," "Nashville Gospel Music" and "The Couriers."

Those nominated for best liner notes on an album are Joel Gentry, Slvia Mays, Gary Paxton, and Stephen Speer (twice).

For best graphic layout and design, the nominees are Charles Hooper, Bob McConnell and Roger Sanders.

Nominated for best gospel album cover photo or cover art are Bill Barnes, Dill Beaty, Morgan Fitz, Shelvy Utley and Webb Studios.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Billy Parker** of KVOO (Tulsa) out for around a month or so. While on vacation he dropped into his friendly neighborhood doctor's place and was popped into the hospital for throat surgery. Nonmalignant polyps were removed from the vocal chords and all is well. Should be back on the air within a couple of more weeks . . . **Dave Johnson** of CFGM passes along his wisdom for the eons: "You know your marriage is in trouble when your wife hops into bed wearing her rape whistle."

John Perdue of KWMT (Fort Dodge) has been elected president of the Iowa AP Broadcasters Assn. KWMT news director **Skip Michaels** took home the AP award for the most stories filed for the market size.

For those who are still unsettled about the rising costs of the Arbitron service, a broadcasters group in New Orleans is more than unsettled. Most of the subscribers (all but two, I believe) have cancelled, one has not through corporate policy and the other is not planning on renewing. The group is investigating the probability of forming an advertising agency and then purchasing the books from Arbitron at the going rate of around \$35 each. All legal, all proper and it all points to a somewhat puzzling pricing policy by the rating company. Reportedly, the Dallas broadcasters are equally as upset over what many feel is a high-handed attitude by Arbitron in respect to rate for the service. They doubled the rate for one station in New Orleans and another broadcaster in a northeastern city passed along word that his rate had been nearly tripled.

Strange person **Wayne Edwards** of RCA, Dallas has been running an "Aggie" joke contest, and if I read the winner correctly it's **Sam Harrell** of KKYX (San Antonio) and second place winner was **Bob Orf** (Hot Dog) of KFEQ (St. Joseph, Mo.). Here abouts they aren't Aggie jokes; they're Wayne Edwards jokes . . . **Larry Scott** of KFDI (Wichita) still talking about the nostalgia and "pure feeling of emotion" that came from the recent Bob Wills Reunion show held in his city. They could have sold three times as many tickets as the ballroom held and they look forward to repeating the event. Scott will be doing a special on Wills for Capitol in the near future . . . Speaking of specials, Warner Brothers has a special radio show on Buck Owens. It's free for the asking.

A couple of openings around the countryside: **Jonathan O'Neal** at WFRL (Freeport, Ill.) needs a personality with production experience; **Alan Boyd** needs a 6-midnighter at KRZY (Albuquerque); **Perry St. John** needs a production man in Des Moines for KSO.

Please Forward all Country Radio information to Charlie Douglas, P.O. Box K. Picayune, Miss. 39466.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

SEPT. 18	SEPT. 11		WKS. ON CHART
1	2	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ Mercury 73815	11
2	3	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	12
3	5	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383	9
4	1	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/RCA PB 10724	11
5	9	CAN'T YOU SEE/I'LL GO BACK TO HER WAYLON JENNINGS/RCA PB 10721	9
6	10	ALL I CAN DO DOLLY PARTON/RCA PB 10730	9
7	8	AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640	11
8	12	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	7
9	4	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	14
10	13	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/Mercury 73822	8
11	14	AFTER THE STORM WYNN STEWART/Playboy 6080	8
12	19	THE GAMES THAT DADDIES PLAY CONWAY TWITTY/MCA 40601	5
13	6	YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ABC Dot DOA 17635	12
14	18	MY PRAYER NARVEL FELTS/ABC Dot DOA 17643	7
15	16	I'VE LOVED YOU ALL THE WAY DONNA FARGO/Warner Brothers WBS 8227	10
16	17	THE NIGHTTIME AND MY BABY JOE STAMPLEY/ABC Dot DOA 17642	8
17	20	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ABC 12202	7
18	24	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600	6
19	22	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	6
20	26	HONEY HUNGRY MIKE LUNSFORD/Starday SD 143	8
21	31	YOU AND ME TAMMY WYNETTE/Epic 8 50264	5
22	27	TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236	7
23	29	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	7
24	36	SAD COUNTRY LOVE SONG TOM BRESH/Farr FR 009	6
25	25	SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/Elektra 45334	9
26	28	HONKY TONK WALTZ RAY STEVENS/Warner Brothers WBS 8237	7
27	34	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/Capitol 4302	7
28	33	LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644	6
29	30	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/Epic 8 50249	9
30	35	ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/United Artists XW838 Y	6
31	38	RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	10
32	40	THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	5
33	41	THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS/Playboy 6083	5
34	42	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/RCA PB 10757	4
35	37	MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378	10
36	43	COME ON IN SONNY JAMES/Columbia 3 10392	4
37	46	AMONG MY SOUVENIRS MARTY ROBBINS/Columbia 3 10396	4
38	47	I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH/Columbia 3 10393	4
39	39	TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	7
40	21	HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	12
41	45	TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	11
42	57	HER NAME IS GEORGE JONES/Epic 8 50271	3
43	56	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	4
44	58	ROAD SONG CHARLIE RICH/Epic 8 50268	4
45	65	CHEROKEE MAIDEN MERLE HAGGARD/Capitol 4326	2

46	51	TRY A LITTLE TENDERNESS BILLY THUNDERKLOUD/ Polydor PD 14338	8
47	11	BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075	13
48	60	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	3
49	62	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') RAY GRIFF/Capitol 4320	3
50	7	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	16
51	23	HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361	12
52	15	SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288	10
53	69	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607	2
54	61	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE NAT STUCKEY/MCA 40608	3
55	32	TEXAS WOMAN PAT BOONE/Hitsville 6037	10
56	44	COWBOY EDDY ARNOLD/RCA PB 10701	14
57	48	SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631	15
58	67	I NEVER SAID IT WOULD BE EASY JACKY WARD/ Mercury 73826	3
59	71	KISS AND SAY GOODBYE BILLY LARKIN/Casino GRT 076	4
60	74	TAKE ME AS I AM (OR LET ME GO) MACK WHITE/ Commercial 1319	3
61	82	I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768	2
62	79	9,999,999 TEARS DICKEY LEE/RCA PB 10764	2
63	78	THINGS ANNE MURRAY/Capitol 4329	2
64	81	WHAT'LL I DO LaCOSTA/Capitol 4327	2
65	70	(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS/Epic 8 50260	5
66	66	ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY/Capitol 4397	5
67	73	LONELY EYES RANDY BARLOW/Gazelle IRDA 280	6
68	85	I THOUGHT I HEARD YOU CALLING MY NAME JESSE COLTER/Capitol 4325	2
69	49	JUST YOU 'N ME SAMMI SMITH/Zodiac ZS 1005	9
70	90	LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652	2
71	77	ROUTE 66 ASLEEP AT THE WHEEL/Capitol 4319	4
72	64	I'LL NEVER SEE HIM AGAIN SUE RICHARDS/ABC Dot DOA 17645	6

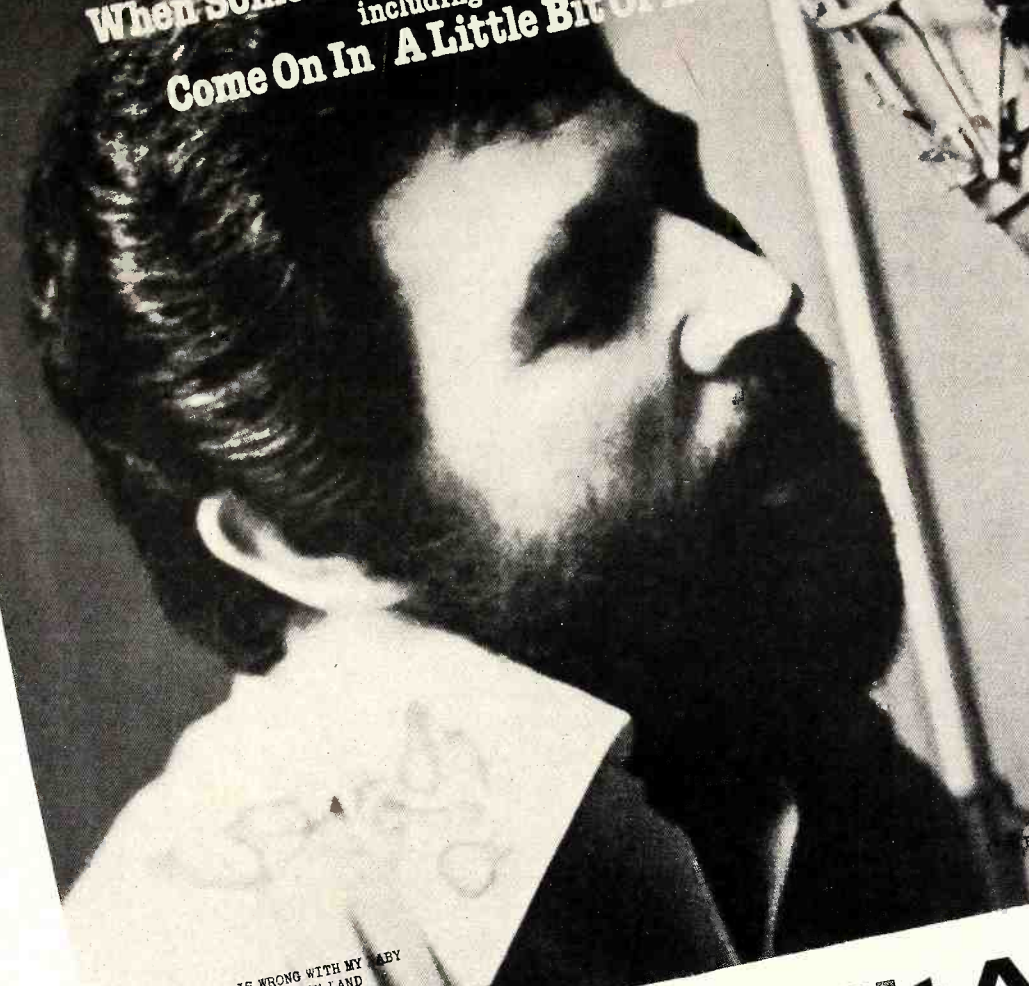
CHARTMAKER OF THE WEEK

73	—	SHOW ME A MAN T. G. SHEPPARD Hitsville 6040	1
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74	80	ONE NIGHT ROY HEAD/ABC Dot DOA 17650	3
75	54	WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y	12
76	76	VICTIMS KENNY STARR/MCA 40580	4
77	68	WHISPERS AND GRINS DAVID ROGERS/Republic IRDA 256	6
78	—	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	1
79	52	PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718	11
80	55	GOLDEN RING GEORGE & TAMMY/Epic 8 50235	16
81	88	I SHOULD HAVE WATCHED THAT FIRST STEP WAYNE KEMP/United Artists XW850 Y	3
82	89	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CPS 6258	3
83	87	YOU'RE THE REASON I'M LEAVING PRICE MITCHELL/ GRT 067	5
84	—	ROSIE RED STEAGALL/ABC Dot DOA 17653	1
85	94	FOR YOUR LOVE BOBBY LEWIS/Record Productions of America RPA 7603	2
86	86	THE CURSE OF A WOMAN EDDY RAVEN/ABC Dot DOA 17646	5
87	95	ROSIE SONNY THROCKMORTON/Starcrest GRT 073	3
88	—	LITTLE JOE RED SOVINE/Starday 144	1
89	92	BIG BAND DAYS HANK THOMPSON/ABC Dot DOA 17649	3
90	93	YOU'RE THE ONE BILLY SWAN/Monument ZS8 8706	2
91	91	TAKE ME TO HEAVEN SAMI JO/Polydor PD 14341	4
92	—	I THANK GOD SHE ISN'T MINE MEL McDANIELS/ Capitol 4324	1
93	99	THAT LITTLE DIFFERENCE CARMOL TAYLOR/Elektra 45342	2
94	—	MR. GUITAR CATES SISTERS/Caprice 2024	1
95	—	CALIFORNIA OAKIE BUCK OWENS/Warner Brothers WBS 8255	1
96	—	SWEET TALKIN' MAN LYNN ANDERSON/Columbia 3 10401	1
97	—	I'VE BEEN THERE TOO KENNY SERRATT/Hitsville 6039	1
98	—	WALTZ ACROSS TEXAS/OFF AND RUNNING MAURY FINNEY/Soundwaves 4536	1
99	—	LAST CALL FOR ALCOHOL/DEEP IN THE HEART OF DIXIE ROY DRUSKY/Scorpion 0515	1
100	—	I LOVE US SKEETER DAVIS/Mercury 73818	1



SONNY JAMES Sings
When Something Is Wrong With My Baby
including the hits:
Come On In A Little Bit Of Heaven



WHEN SOMETHING IS WRONG WITH MY BABY
DON'T LET ME DIE ON PRISON LAND
I'M ALL BURNED OUT INSIDE
BIG SILVER BIRD
AIN'T NOTHING ELSE CAN CONTROL ME

COME ON IN
BEEN LOVING YOU TOO LONG
A LITTLE BIT OF HEAVEN
POOR BOY
BABY'S EYES

KC 34309

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the southern gentleman

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1907 DIVISION STREET

THE COUNTRY ALBUM CHART

SEPTEMBER 18, 1976

SEPT. 18	SEPT. 11		WKS ON CHART
1	2	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	10
2	1	TEDDY BEAR RED SOVINE—Starday SD 968X	10
3	5	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	8
4	7	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	6
5	3	UNITED TALENT LORETTA LYNN & CONWAY TWITTY—MCA 2209	13
6	6	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	9
7	16	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	4
8	4	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	10
9	9	20-20 VISION RONNIE MILSAP—RCA APL1 1666	17
10	8	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	12
11	26	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	3
12	10	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1506	16
13	12	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	13
14	13	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	21
15	28	EL PASO CITY—MARTY ROBBINS—Columbia KC 34303	3
16	19	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34354	5
17	17	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	14
18	14	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	17
19	11	IN CONCERT ROY CLARK—ABC Dot DOSD 2054	9
20	21	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	6
21	23	BEST OF MEL TILLIS—MGM MG 1 5021	7
22	42	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	2
23	25	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG 1 5020	6
24	22	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	34
25	15	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	16
26	37	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	3
27	18	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	10
28	20	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	13
29	24	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	11
30	—	SPIRIT JOHN DENVER—RCA APL1 1694	1
31	29	NOW AND THEN CONWAY TWITTY—MCA 2206	16
32	30	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	2
33	27	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	24
34	34	LONG HARD RIDE MARSHALL TUCKER BAND—Capitol ST 11546	11
35	32	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	10
36	51	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	2
37	43	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2958	3
38	31	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	7
39	35	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1312	33
40	—	DAVE & SUGAR—RCA APL1 1818	1
41	41	BIONIC BANJO BUCK TRENT—ABC Dot DOSD 2058	4
42	40	LIQUOR, LOVE AND LIFE FREDDY WELLER—Epic KC 34244	6
43	33	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	14
44	—	BOTH BARRELS JERRY REED—RCA APL1 1861	1
45	38	RAGIN' CAJUN DOUG KERSHAW—Warner Bros. BS 2910	6
46	39	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists LA639 G	7
47	48	SONGWRITER CARMOL TAYLOR—Elektra 7E 1069	5
48	47	MY FIRST ALBUM RANDY CORNOR—ABC Dot DOSD 2048	4
49	50	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	14
50	—	AFTERNOON DELIGHT JOHNNY CARVER—ABC Dot DOSD 2042	1
51	44	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	14
52	46	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	26
53	49	LOVE REVIVAL MEL TILLIS—MCA 2204	12
54	52	WILLIE NELSON LIVE—RCA APL1 1487	21
55	36	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	13
56	45	RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	9
57	59	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	16
58	55	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	23
59	56	HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SRM 1 1077	23
60	53	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	14
61	57	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	22
62	61	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	23
63	60	MEL STREET'S GREATEST HITS—GRT 8010	17
64	54	BUCK 'EM BUCK OWENS—Warner Bros. BS 2952	8
65	58	I.O.U. JIMMY DEAN—Casino GRT 8014	10
66	63	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	29
67	65	CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	5
68	66	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	20
69	64	THE BEST OF RAY PRICE—Columbia KC 34150	13
70	67	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	31
71	69	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	75
72	68	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	23
73	62	MERCY, AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	10
74	72	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	65
75	70	TWITTY CONWAY TWITTY—MCA 2176	35

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RAYBURN ANTHONY—Polydor PD 14346
CRAZY AGAIN (B. McDill; Hall-Clement, BMI)
 There's a lot of funk in these tracks and a lot of truth in the lyrics. He's headed towards craziness and a hit!

THE STILLS-YOUNG BAND—Reprise RPS 1365
LONG MAY YOU RUN (N. Young; Silver Fiddle, BMI)
 A few years back this would have been unheard of on country radio, but it's a great song and country has changed. Could easily be another "Lyn' Eyes."

RANDY CORNOR—ABC/Dot DOA-17655
I GUESS YOU NEVER LOVED ME ANYWAY (E. Raven; Milene, ASCAP)
 A super ballad from Randy that will definitely get a lot of airplay on country stations. Very strong lyrically with a super melody.

JOEL SONNIER—Mercury 73824
SHOWBOAT GAMBLER (D. Seals; Dawnbreaker/Cold Zinc, BMI)
 Some honky tonk fiddles open up this number about a high rollin', fast dealin' dude who likes ramblin' and gamblin'. A real showboat!

TURLEY RICHARDS—Epic 8-50279
WEST VIRGINIA SUPERSTAR (T. Richards; Irving/Down in Dixie/Kiongazi, BMI)
 A super ballad about an ole boy who hit the big time in a small way. This could make him a superstar all over the U.S.

JERRY JEFF WALKER—MCA MCA-40622
(LOOKING FOR) THE HEART OF SATURDAY NIGHT (T. Waits; Fifth Floor, ASCAP)
 A lot of funk in the tracks here as the distinctive Jerry Jeff lets the vocals escape. Super on seven nights a week!

BRENT BURNS—Pantheon Desert BB-1776
SOMEWHERE OVER THE RAINBOW (Hargurg-H. Arlen; Leo Feist, ASCAP)
 This song will definitely be a smash again some day—and this version may fit the groove. A story to go with it—it shines!

BOB WILLS—Capitol P-4332
IDA RED (Trad. Arr. B. Wills; Beechwood, BMI)
 The legendary Bob Wills is back again as Capitol re-releases some of his old classics. Could mark the return of a great one.

RAZZY BAILEY—Erastus ER-526
KEEPIN' ROSIE PROUD OF ME (T. Seals-D. Goodman; Danor, BMI)
 Razy could have himself a giant hit to be proud of with this number about a man who likes the respect of his lady.

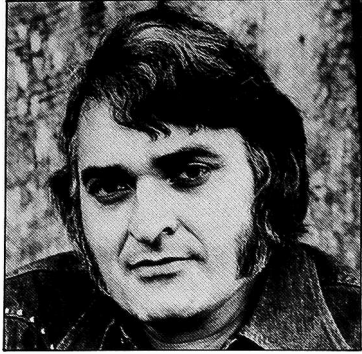
BILLY MIZE—Zodiac ZS-1011
IT HURTS TO KNOW THE FEELING'S GONE (D. Owens-W. Robb; Belinda, BMI)
 Soft, easy-paced country number that'll have the request lines lit. Never knew a heartache could sound so good!

DANNY BYRD—Savage SR 006
WHERE LOVE GOES (WHEN IT DIES) (C. Quillen; Chess, ASCAP)
 A solid, stone country number that'll be perfect for every juke around. Definitely alive and well.

CLYDE CREEL—Caprice CA-2026
DALLAS IN THE RAIN (J. Hunter-R. LeBlanc; Sound Corp., ASCAP)
 Dallas is the name of a gal that Clyde found a place with. Rain on!

COCO & THE LONESOME ROAD BAND—C Records WRS 7417-45
NEW ENGLAND SONG (C. Kallis, Figtree, SESAC)
 An excellent sound here and the sounds of a star on the rise. You should definitely give this number a spin!

Five smokin' bullets.....



"My Prayer"
DOA-17643
NARVEL FELTS

14



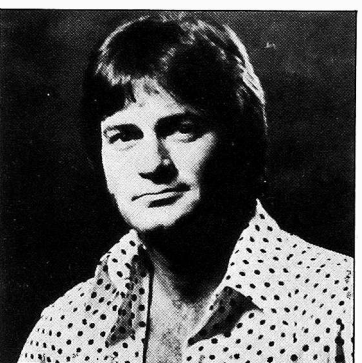
"The End Is Not In
Sight"
ABC-12202
**AMAZING
RHYTHM ACES**

17



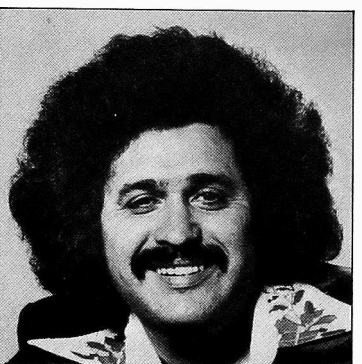
"Love Is Thin Ice"
DOSD-17644
**BARBARA
MANDRELL**

28



"One Night
With You"
DOA-17650
ROY HEAD

74



"Living It Down"
DOA-17652
**FREDDY
FENDER**

70

and our gun is still loaded!

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B/W YOU STEPPED INTO MY LIFE

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