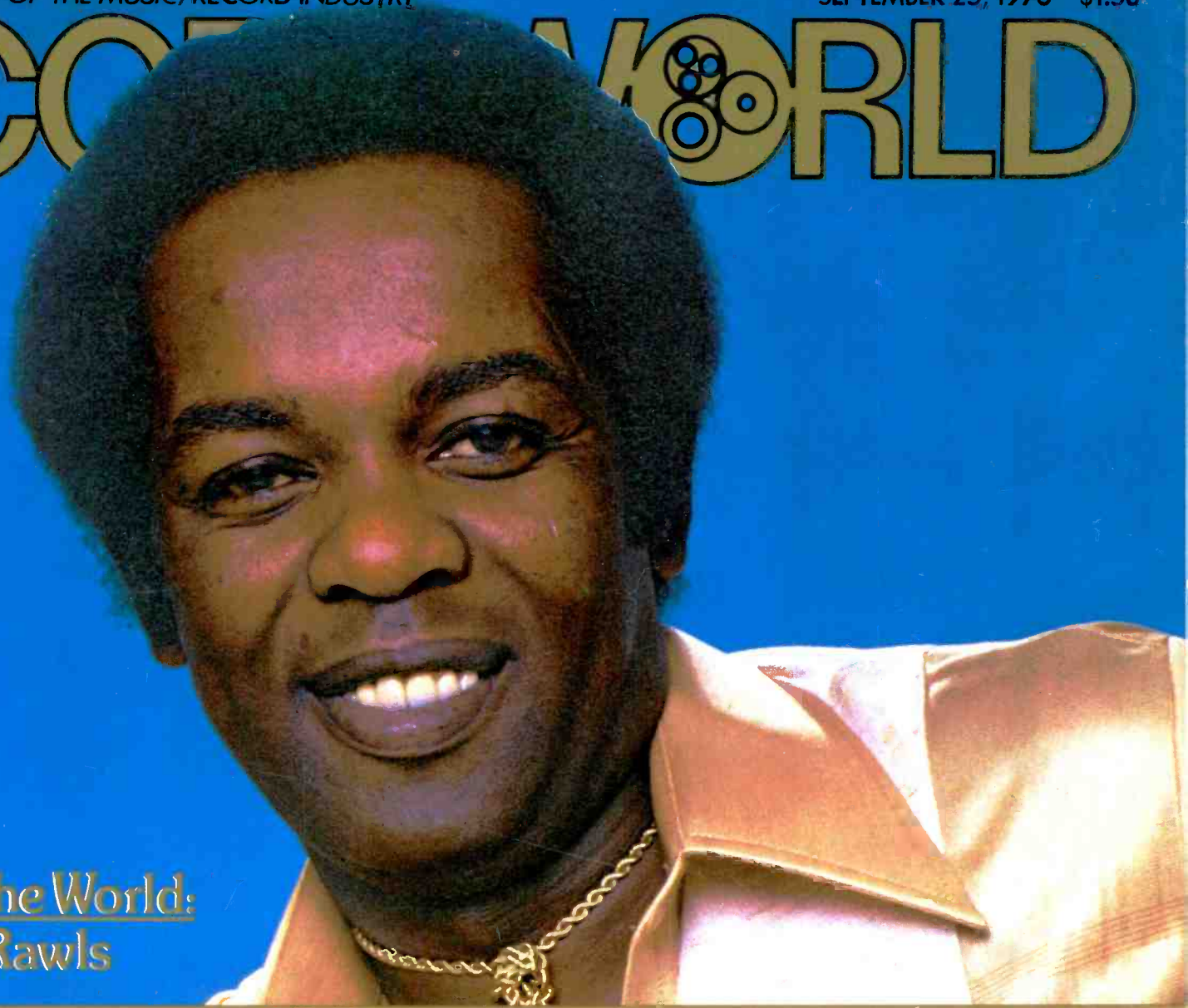


RECORDS WORLD



Who In The World: Lou Rawls

HITS OF THE WEEK

SINGLES

BEE GEES, "LOVE SO RIGHT" (prod. by The Bee Gees) (writers: Barry Gibb-Robin Gibb-Maurice Gibb) (Casserole/Unichappell) (3:19). Currently riding another peak of success in their long career, there appears to be no way they could miss with material like this. Slower and not as overtly disco as the last time out, it should still hit the top. RSO 859 (Polydor).

GLADYS KNIGHT AND THE PIPS, "SO SAD THE SONG" (prod. by Michael Masser) (writers: Masser & Goffin) (Screen-Gems/EMI, BMI; Prince St., ASCAP) (4:02). The best thing you can say about a new song by a group after a layoff of over a year is that it was worth the wait. This ballad was indeed worth waiting for as Gladys is still in fine voice. Buddah BDA 544.

STARLAND VOCAL BAND, "CALIFORNIA DAY" (prod. by Milton Okun) (writer: Danoff) (Cherry Lane, ASCAP) (3:35). With a vocal sound descending directly from the Mamas and Papas, the group daydreams about the sun and fresh air of a California day. Much in the same vein as their debut #1 single, it's headed for the top. Windsong JH 10785 (RCA).

BACHMAN-TURNER OVERDRIVE, "GIMME YOUR MONEY PLEASE" (prod. by Randy Bachman) (writer: C. F. Turner) (Ranbach, BMI) (3:24). A special radio edit of the track from the group's first album has Fred Turner belting out the vocal with a raw urgency. Included on "The Best Of BTO" where it belongs, it's the first time out as a single. Mercury 73843.

SLEEPERS

JOHNNY BRISTOL, "DO IT TO MY MIND" (prod. by Johnny Bristol) (writer: Johnny Bristol) (Bushka, ASCAP) (3:12). Johnny Bristol makes his Atlantic debut in style with his most immediate effort since "Hang On In There Baby." The hook practically jumps out of the grooves on a surging performance that can't help but leave you touched. Atlantic 3360.

BLOOD, SWEAT & TEARS, "YOU'RE THE ONE" (prod. by Bob James) (writers: David Clayton Thomas & W. D. Smith) (Lady Casey/Patra Mani, BMI) (3:11). BS&T's first single collaboration with arranger/producer Bob James has instilled a new vitality into the music. This breezy ballad is highlighted by Thomas' distinctly emotive deliveries. Columbia 3 10400.

STEELY DAN, "THE FEZ" (prod. by Gary Katz) (writers: D. Fagen-W. Brecker-P. L. Griffin) (ABC-Dunhill/E.L.D.G., BMI) (3:59). Having already picked up substantial play on the FM side, the group is now poised to crack the AM barrier with their latest single. Fagen and Brecker should do it again with this haunting "Royal Scam" knockout. ABC 1222.

LONNIE JORDAN, "GREY RAINY DAYS" (prod. by Lonnie Jordan) (writers: Lonnie Jordan-Susan Buckner-Deborah Pratt-Jerry Goldstein) (Far Out/River Jordan, BMI) (3:33). The second member of War to go solo is the band's keyboardist. Again the sound is reminiscent of the mother group, yet it offers a distinct appeal all its own. United Artists XW873 Y.

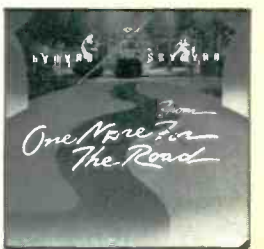
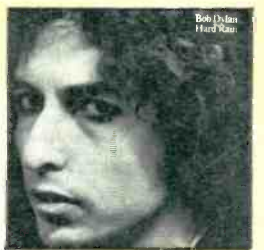
ALBUMS

BOB DYLAN, "HARD RAIN." Following on the heels of the television special of the same name, this is a live set taken from the Rolling Thunder Revue tour. Dylan is surrounded by such friends as Mick Ronson, Rob Stoner and the rest of the touring entourage. Included are "Maggie's Farm," "Shelter From the Storm" and "You're A Big Girl Now." Columbia PC 34349 (6.98).

TED NUGENT, "FREE FOR ALL." Skeptics questioning whether hard rock has a future will be quieted when Nugent explodes across the nation, which is about to happen. "Dog Eat Dog," "Street Rats," "I Love You So I Told You A Lie" and the title track represent the kind of street tough attitude and screaming style that Nugent and cohorts personify. Epic PE 34121 (6.98).

LYNYRD SKYNYRD, "ONE MORE FROM THE ROAD." Skynyrd's built its reputation through almost constant touring, and the reception is invariably the same: elated frenzy. A live album turns out to be the perfect medium for the group, with rocks-off renditions of "Free Bird," "Sweet Home Alabama" and "T For Texas" part of a winning two-record set. MCA 2 6001 (7.98).

THE STILLS-YOUNG BAND, "LONG MAY YOU RUN." A superb effort all the way through, both artists giving of their best writing and performing, the lp almost a study in contrasts that complement each other in the best possible way. "Long May You Run," "Make Love To You" and "Let It Shine" are recommended only as starters. Reprise MS 2253 (WB) (6.98).





We're ~~Almost~~
Finished!



RECORD WORLD

Tower Opens One-Stop Service For Northern California and Nevada

By SAM SUTHERLAND

■ SAN FRANCISCO—Tower Records has inaugurated one-stop singles service to juke box operators here and throughout Northern California, as well as in sections of Nevada. Operating from Tower's Columbus Ave. location, the new operation is being coordinated by Stan Golman, manager of the Columbus store, together with Matthew Koenig and Colleen Keefe.

Frampton LP Equals 'Tapestry' Milestone

By LENNY BEER

■ Peter Frampton (A&M) has done it again as his "Frampton Comes Alive" tops The Album Chart for the fourteenth time and ties the all-time RW record, held by Carole King's "Tapestry" (Ode). It was a light sales week for most of the product on the chart, but for Frampton it was business as usual as he topped John Denver (RCA) and Linda Ronstadt (Asylum), which is still charging at 3 with a bullet. Also moving well in the top 10 is "Chicago," which has

(Continued on page 6)

Golman told Record World that Tower has already started soliciting accounts. At present, plans call for stocking of 200 active current titles in quantity, plus a large standing inventory.

"Right now, in the Bay Area, we are concentrating primarily on pop and r&b," he added, "but we're starting to get involved with country as well." With 40 country titles already added to the operation's spread of available product, Golman said he expects eventual expansion of the selection of active titles to accommodate the added country accounts.

Although this is Tower's first (Continued on page 18)

Handleman Seeks Smooth Mgmt. Succession

■ NEW YORK—At the Handleman Company's annual meeting, held here on September 13, David Handleman, currently board chairman and chief executive officer of the company, recommended to the board that it begin seeking his successor before his reaches the mandatory retirement age of 65.

According to a company spokesman, the 60-year-old

WEA Intl. Gathering Well-Attended; Label Sales Presentations Highlight

By RON McCREIGHT

■ MONTREUX, SWITZERLAND—WEA International, international record distributing operation of Warner Communications, held its first world wide meeting Sept. 8-11, attended by more than 150 top executives from all over the world, with a total of 27 countries represented at the convention at the Montreux Palace hotel here. The executives came from the three United States WCI record companies: Warner Bros., Elektra-Asylum, and Atlantic, from the 11 WEA International offices throughout the globe and the WEA International licensees in other countries.

The conclave was highlighted by a series of sales presentations from the various WEA International offices as well as the three United States record companies. These presentations of new music by each of the companies' top recording artists occupied almost two full days.

(Continued on page 52)

Musexpo Org. Praised; Business Deals Scarce

By PAT BAIRD

■ NEW YORK—In a survey taken by Record World during the last day of exhibition at Musexpo '76 last week, high praise was voiced on the general organization of the event and the choice of New Orleans as the site. However, reports on actual business dealings were scarce, with Americans claiming far greater success than Europeans, and most of those interviewed were hesitant to be identified.

According to Roddy Shashoua, president of International Musexpo, more than 1500 music com-

(Continued on page 51)

■ NEW YORK—Late last week it was announced that the RCA Corporation had accepted the resignation of its chief executive officer, Anthony L. Conrad, who admitted to having failed to file personal income tax returns for five years through 1975. Edgar H. Griffiths will replace Conrad. Griffiths had been executive VP and president of RCA Electronics and Diversified Business, as well as a director.

Handleman chose this occasion for his recommendation out of a concern for "a smooth and orderly management succession" prior to his retirement.

In a related development, Record World has learned that R. A. Harlan has left his position as vice president of Handleman's branch operations. Harlan joined the company in April 1976 from ABC, where he was executive vice president.

Reduced Dividend

Due to lower earnings, the Handleman Company — which distributes books and magazines as well as records—reduced its quarterly dividend to five cents a share from 10 cents a share.

In the fiscal first quarter 1977, which ended July 31, reported earnings of \$242,000 (six cents a share) on sales of \$30.7 million.

(Continued on page 18)

Arista Posts Strong Financial Gains

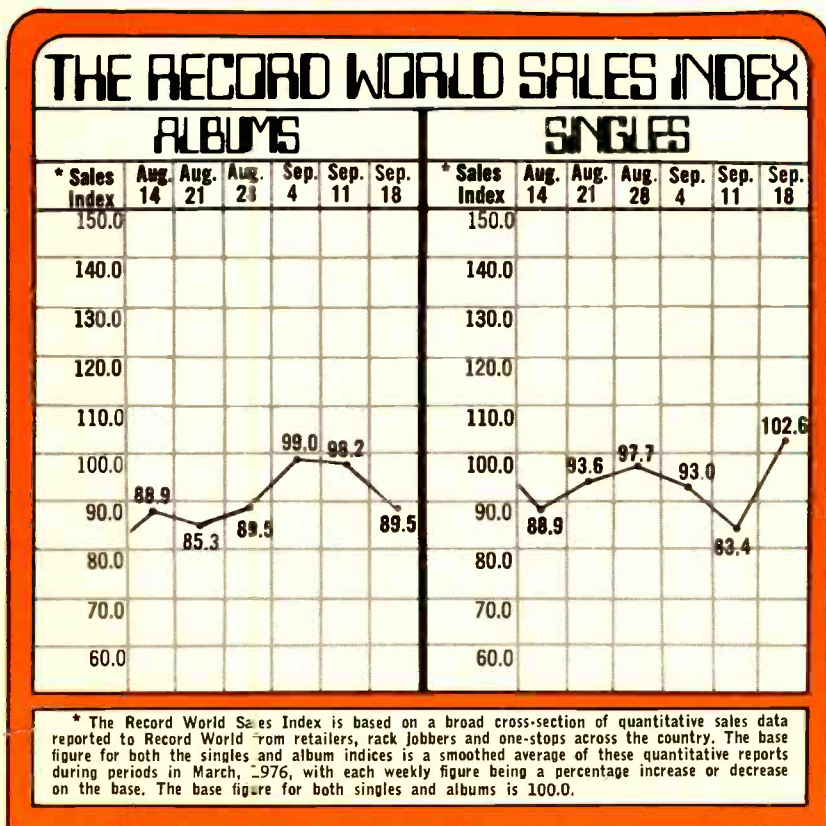
By IRA MAYER

■ NEW YORK — Expansion of the marketing and sales departments of Arista Records, along with enlargement and reorganization of promotion/merchandising, artist development and press/publicity areas, has been effected in anticipation of the company's needs given the number of new and established acts which have recently signed. In commenting on

(Continued on page 43)

■ NEW YORK—Elliott Goldman, executive vice president of Arista Records, announced that for the fiscal year ending June 26, 1976, the company scored a 67 percent increase in net revenues and an increase of more than 364 percent in operating profit over the previous year. Net revenues for the final quarter were even with the prior year while operating profits were up 22 percent.

(Continued on page 33)



CBS Names Blackburn Nashville Mktng. VP

■ NASHVILLE — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Rick Blackburn to the post of vice president, marketing, CBS Records, Nashville. Blackburn will be based in that city.



Rick Blackburn

In his new capacity, Blackburn will be responsible for the complete marketing needs of all CBS Records country product, including promotion, merchandising and artist development. He will report directly to Jack Craigo, vice president and

(Continued on page 57)

Pompadur Leaving ABC

■ Leonard H. Goldenson, chairman, and Elton H. Rule, president, have announced that I. Martin Pompadur has resigned for personal reasons as an officer and member of the board of directors of American Broadcasting Companies, Inc., effective September 13, 1976.

In making the announcement, Goldenson and Rule said that at the request of the company, Pompadur has agreed to remain with the company for a period of time (understood to be probably until the end of the year) to assist in the orderly transition of his responsibilities.

(Continued on page 23)

20th Century Readies Massive Campaign For 'All This And World War II' Project

By SAM SUTHERLAND

■ LOS ANGELES — 20th Century Records, in conjunction with 20th Century Fox Film Corp. and ATV's music publishing arm, is readying a massive marketing, sales, promotion, and publicity campaign for "All This and World War II," a forthcoming album release that began, literally, with a dream by Russ Regan, 20th Century chief and executive producer for the project. Slated for an October 18 release, the push will be the initial phase of an extended cross-merchandising program in support of the album and the film of the same title, scheduled to premiere in mid-November.

Unlike those conceptual records which subsequently yielded stage and film treatments, "All This and World War II" was conceived from the outset as a combined record/film project. Regan's nocturnal vision—Hitler cavorting on a hillside near his Berchtesgarden retreat, against a musical backdrop of the Beatles' "Fool on the Hill"—was triggered by a screening of rare documentary footage. Regan the film buff thus provided Regan the record

man with the rudiments of the "World War II" premise, which will utilize 24 Lennon/McCartney songs, performed by a variety of top recording artists, as a musical commentary on the war that follows the event through clips from a collection of Fox Movietone newsreels, along with scenes from various Fox theatrical features like "The Longest Day," "Tora, Tora, Tora" and "The Purple Heart."

To coordinate the film project, Regan teamed with film producer Sandy Lieberman, whose past music films include "That'll Be The Day" and "Stardust," and director Susan Wilcox. Lieberman also produced "Buddy, Can You Spare A Dime," which utilized a documentary approach somewhat similar to the current project through its use of contemporary '30's music to mirror that decade.

For the album, Regan secured Lou Reizner as producer, and Reizner and his attorney, Marty Michette, began the awesome task of negotiating with artists to perform the songs. As with

(Continued on page 53)

Arista Hosts First Sales/Promo Meetings

■ NEW YORK — Arista Records held a series of sales/promotion meetings for its own personnel this past week (Sept. 8-12) at Camelback Inn in Scottsdale, Arizona. Attending were key executives from Arista's New York, Los Angeles and London headquarters in addition to its entire staff of regional promotion and marketing people as well as representatives from many of the company's international licensees, to-

talling more than 100 participants. The first such sessions to be scheduled outside the New York area, the busy agenda of activities was highlighted by an extensive presentation of fall and future product by Arista president Clive Davis, the debut performances by several of the company's newest acts and comprehensive seminars which encompassed every aspect of the record industry.

Arista president Clive Davis delivered the keynote address to the gathering, making extensive remarks concerning both the record industry as a whole, and Arista in particular. Beginning by asserting the importance of finding a personal style, he commented on the nature of his own. "I like information—I work with it. Those that I deal with have learned that when I go into an intensive question and answer dialogue I am simply trying to get to the heart of a particular matter. It is the attention to detail and amassing of knowledge that gives an executive the opportunity to stand out. Then what he does with it by intuitive feel and creative insight determines whether he is a leader or not."

He further indicated that essential to an overall sense of professionalism is the company's re-

(Continued on page 21)



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RECORD WORLD SEPTEMBER 25, 1976

Powerhouse Picks

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

Gordon Lightfoot (Reprise) "The Wreck of the Edmund Fitzgerald."

Not having been received on a top 40 level since "Sundown," this number is certain to bring Lightfoot back into the spotlight. Currently the #1 record in Detroit, and the explosive response in landlocked areas indicates that this is not just a record for cities surrounded by water.

Commodores (Motown) "Just To Be Close To You."

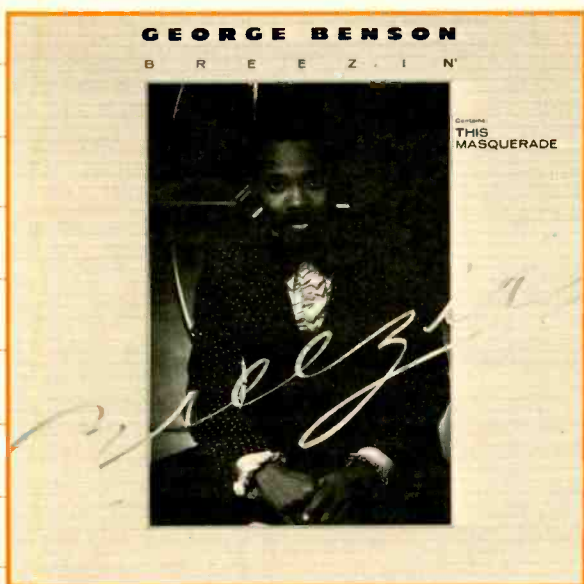
Bulleting at #10 on the r&b singles chart with a good chance for #1, the record has crossed pop with several major adds. Strong radio moves at top 40 stations indicate this disc's excellent pop potential.



**By popular request...
The new
GEORGE BENSON
single is**

“Breezin’ ”

WBS 8268



**...Smash #2
from the exploding
Platinum album
of the same name.**

**Produced by Tommy LiPuma
for Warner Bros. Records.**



'Beethoven' Tops Singles Chart; Frampton Equals 'Tapestry' Mark

Singles Sales Index Rises

By LENNY BEER

■ In the past few months we have seen chart-topping singles by groups such as Starland Vocal Band (Windsong) and Elton John & Kiki Dee (Rocket) which have soared right to the top; now we have a completely opposite situation as Walter Murphy (Private Stock) has garnered the top position in its 17th week of charting. The record, which has almost stalled many times on its way, is now a strong #1 in a week in which sales were strong and *The Record World Sales Index* for singles jumped over the norm March period to 102.6. The Murphy record just barely topped Wild Cherry (Epic/Sweet City), which was a former #1 itself in an extremely tight race. The key for Walter Murphy was when the record began a reverse crossover and began to pick up strong sales from r&b accounts (it is currently #17 on the R&B Singles Chart from 32).

New in the top 10 this week is Rick Dees (RSO), who was the program director at WMPS until this week when he was reportedly relieved of his position due to conflict of interest problems. The record is continuing to explode more and more every week and it is doubtful that anything will be strong enough to stop this one from going all the way. Also strong in the top 10 is Chicago (Columbia) with probably their biggest single ever, "If You Leave Me Now."

Moving strongly toward the top 10 is Orleans (Asylum) with "Still the One," which will be their second top 10 single in the past year. "Magic Man" by Heart (Mushroom) is also making a major move toward the top with strong sales now in every market but New York and Los Angeles, which can only be days away. Hall & Oates (Atlantic) should be a cinch for the top 10 in the next couple of weeks with the re-release of "She's Gone," while Steve Miller (Capitol) and the Bay City Rollers (Arista) are also moving their way to the top.

Gull Pacts Heath Levy

■ NEW ORLEANS — David Howells, director of Gull Songs, and Geoffrey Heath, director of Heath Levy Music, Inc. have announced the representation of Gull Songs in the U.S.A. and Canada by Heath Levy Music, Inc.

One of the stories of the year is Kiss (Casablanca), who have recorded a striking ballad entitled "Beth" which is getting so much airplay at this point that sales have to be lagging behind. When the sales crunch does come we will all have a better idea of the total potential of this monster. Another in the same situation is ABBA (Atlantic), which is breaking out in the midwest but has airplay everywhere in a very short time. Another that is exploding, but this time with sales from r&b leading airplay, are the Commodores (Motown) with "Just to Be Close To You." All indications are that this one will be top 10 in a very short time.

This week's chart was highlighted by some hot new product debuting and the return of a record that has been out quite some time. The Chartmaker of the Week honors went to The Captain & Tennille (A&M), whose single was force-released due to radio play from the album. The Bee Gees (RSO) blasted on with their new one, as did Neil Sedaka (Rocket). Alice Cooper (WB) has now gone top 10 in Detroit with his latest when it appeared that all was lost. So Warners went back to work on the record and is delivering enough key markets to bring it back on the charts with bullets and the potential for a big hit record.

Boston Is LP Chartmaker

(Continued from page 3)

resurged due to the hit single and jumped into the 5 position with a bullet, slightly ahead of Wild Cherry (Epic/Sweet City), Boz Scaggs (Columbia) and War (UA), which are all moving at brisk paces, but well behind Frampton.

Two other albums in the top 20 also resurged thanks to hit singles that have brought life into them once again. Heart (Mushroom), with incredible rack sales, holds down the #14 position with a bullet and Steve Miller's "Fly Like An Eagle" (Capitol) grabbed the #17 position also with a bullet.

Light action prevailed in the middle of the chart with the only really hot product being Hall & Oates (RCA) at #30, Walter Murphy (Private Stock) with the #1 single pulling his album along into the #38 position, the Temptations (Gordy), who were last week's Chartmaker, taking a 13 point jump, and Herbie Hancock (Columbia), starting to gain momentum after a rather inauspicious first few weeks.

Boston

The big story of the week is definitely Boston (Epic), which jumped from 134 to 76 and earned the Chartmaker of the Week honors. The album is a regional breakout in all four regions listed this week and

appears to be on the verge of becoming the hottest new rock and roll band in America. Retailers nationwide are raving about the album and radio stations cannot get enough of it on the air. Epic can also be proud of Ted Nugent, the second highest debuting album of the week and also a breakout across the board. Nugent has been touring constantly and the outlook is similar to the early stages of Frampton's rise on the chart. Also active this week was the new Bee Gees album (RSO), which hit as the third highest new product on the chart and is selling both pop and r&b on the heels of their big single, "You Should Be Dancing."

The top 100 this week was also barraged by three other hot new albums. John Klemmer (ABC) seems to have made the transition from jazz to pop and is selling well at 93 bullet, Stanley Clarke (Nemperor) is also moving well, jumping from 137 to 96, and Ambrosia, with their second release for 20th Century, is receiving hot airplay and good sell-through at 98.

Playboy Taps Butler

■ LOS ANGELES — Jay Butler, 18-year radio and promotion veteran, has been named director of r&b product for Playboy Records, it was announced by Tom Takayoshi, executive vice president of the label.

Before joining Playboy, Butler was west coast director of artist relations for Atlantic. Previously, he was associated with UA Records; program director of WJLB and WCHB in Detroit; music director of WJAK in Jackson, Tenn.; and music director of WVOL, Nashville.

RW Hosts Session At N.E. Radio Meet

■ The first Northeast Secondary Radio and Record Conference was held Sept. 10-11 at the Framingham, Mass., Sheraton Tower. Modeled after the five-state North Central states conclave held last April, the two-day event featured sessions dealing with programming and promotion, and included a presentation by the **Record World** chart department. Full details and photos of the conference will be printed in next week's **Record World**.

REGIONAL BREAKOUTS

Singles

East:

Ritchie Family (Marlin)
Barry Manilow (Arista)
Boston (Epic)

South:

Tyrone Davis (Columbia)
Commodores (Motown)

Midwest:

Gordon Lightfoot (Reprise)
Tyrone Davis (Columbia)
Bay City Rollers (Arista)
ABBA (Atlantic)
Kiss (Casablanca)
Firefall (Atlantic)

West:

Commodores (Motown)
Flash Cadillac (Private Stock)

Albums

East:

Stanley Clarke (Nemperor)
Boston (Epic)
Quincy Jones (A&M)
O'Jays (Phila. Intl.)
Ted Nugent (Epic)

South:

Boston (Epic)
Ted Nugent (Epic)
Emotions (Columbia)
O'Jays (Phila. Intl.)

Midwest:

Boston (Epic)
Ted Nugent (Epic)
Automatic Man (Island)
ABBA (Atlantic)
Bee Gees (RSO)
Emotions (Columbia)

West:

Boston (Epic)
Ted Nugent (Epic)
Bee Gees (RSO)
John Klemmer (ABC)
Stanley Clarke (Nemperor)
Quincy Jones (A&M)

Yesterday it was
"Afternoon Delight"
Today it's "California Day"
The smash follow-up from
STARLAND VOCAL BAND

CB-10785



BHL1-1351



Jerry Weintraub Management III
Produced by Milt Okun

Manufactured and distributed
by RCA Records

Free Concerts Spur Starz' Sales

By SAM SUTHERLAND

■ LOS ANGELES — Free concerts, coordinated with radio and retail promotions, are being utilized by Bill Aucoin Management and Capitol Records to help Starz, a new band whose first Capitol album was released in mid-summer, get a jump on record buyers. Following an initial test concert in Cleveland, promoted in conjunction with WMMS-FM, sales on the title have reached a figure 400 percent in excess of original projections based on standard programs.

Cleveland Sales

Sales through September 15 showed 12,000 copies of the Starz lp in the Cleveland market. According to Jim Mazza, vice president, marketing, "We probably would've sold around 3,000 by now, without that promotion."

The free concert concept was utilized again ten days ago in Los Angeles, with KWST-FM and Licorice Pizza both participating in the promotion. The headlining concert, held at Santa Monica Civic Auditorium, was produced by Wolf & Rissmiller. According to Mazza, "In Los Angeles, there was a buzz before the concert, and Licorice Pizza began reporting activity." In the four days of business following the concert, sales to retailers in the market showed daily orders of 500, 600, 1100 and 1300 pieces.

Kiss Concept

Bill Aucoin, the group's manager, first developed the concept as a result of his involvement with Kiss. "One of the lucky things about having a group that's out in the marketplace constantly is that you're out there every day," Aucoin commented, explaining that his close contact with individual markets thus alerted him to key problems facing Starz at the time of the album's release.

"First, there were 1100 albums out during the summer, all competing for the same customers. Every market, every concert venue was oversaturated. We had a situation where we weren't sure whether we could get them into every market we wanted."

Market Selection

He devised the Cleveland test as a possible answer. "WMMS is a terrific station to begin with, and it virtually controls the market," he stated in examining the reasons for choosing that market and station for the test. Together with his promotion chief, Allen Miller, Aucoin then presented the proposal to Capitol, suggesting that the concert be held in five or six markets. Capitol accepted the concept, and Ray Tusken, head of AOR promotion, began

coordinating the first show with Aucoin's organization.

In selecting the markets, Aucoin again relied on his experiences with Kiss. "There's definitely marketplaces where the fans are open, where they really want to find new stars," he said, "and this gives them the chance to decide for themselves. They don't have to plunk down their money, but they do have to get the tickets and get out to the concert." He added that the success of the Cleveland project was measured outside the gig, where he saw fans scalping the complimentary tickets at from \$4 to \$10.

Capitol Backup

At Capitol, Mazza concurred that the free concert gambit was necessary to draw attention to a new group in the middle of a saturated marketplace. "You're limited to the amount of things you can do with a new act straight out of the box," he commented, "but this is really working." In planning the Cleveland strategy, Mazza added, Tusken and merchandising head Don Grierson teamed to insure that the concert promotion was backed up by extensive instore displays, impact programs, and radio and print exposure.

Regional Slant

Bill Aucoin sees the success of the first two concerts as indicative of the increasing regional slant to live touring and the need for acts to build audiences
(Continued on page 53)

ABC's 'Music Game' Set For Fall Sales Program

■ LOS ANGELES — As part of ABC Records' most extensive and comprehensive marketing, promotion and merchandising campaign to date, chairman of the board Jerry Rubinstein revealed the rules of "The ABC Music Game." The concentrated two-month program, encompassing ABC's late summer and fall product (albums and singles) features "friendly" competition between the label's more than 100 field personnel divided into nine "teams" (branches). The contest is part of the label's fall campaign theme "At ABC, The Name Of The Game Is Music."

'Designated Players'

For the purposes of the competition, announced at ABC's three recent regional meetings, all promotion men have been assigned to one of the nine branch offices as "designated players." ABC branches include Atlanta, Burbank, Cleveland, Collinswood, N.J., Dallas, Elk Grove, San Fran-

Family Affair



The first single to come from the partnership of The Jacksons and producers Kenneth Gamble and Leon Huff is titled, "Enjoy Yourself" and is shipping this week. It has been culled from "The Jacksons" album which will be released by Epic in mid-October. In commenting on the album, Michael Jackson said, "All of us in The Jacksons have respected Gamble and Huff's musical talents for a long time and the combination of our efforts has been terrific. We are all looking forward with great anticipation to working with them again." Pictured here (from left) are: Joe (father and manager of The Jacksons), Marlon, Jackie, Leon Huff, Kenneth Gamble, Randy, Michael and Tito.

RCA, Lawton Pact

■ NEW YORK—RCA Records has completed an agreement with Clarence Lawton whereby product produced by Lawton Records will be distributed and marketed by RCA.

Terms

The announcement was made jointly by Lawton, owner and president of Lawton Records, and Ron Moseley, division vice president, artist and repertoire, rhythm and blues, who said that RCA
(Continued on page 50)

Settler Named Chairman Of Request Records

■ NEW YORK—Request Records announced last week the association of Gene Settler and John Pudwell.

Settler will assume the duties of chairman of the board and president and Pudwell will assume the duties of executive vice president. Hans Lengsfelder, a veteran in music publishing and production who founded Request Records in 1949, will continue as director of programming and Ruth Gamba will continue as general manager.

Settler, a veteran of 22 years in the record industry, comes to Request from Rimiro corporation, an importer and exporter of records, where he served as president. Prior to Rimiro, Settler served as VP merchandising with Transcontinental Music Corporation, vice president of marketing with RCA Records and director of marketing with Epic Records.

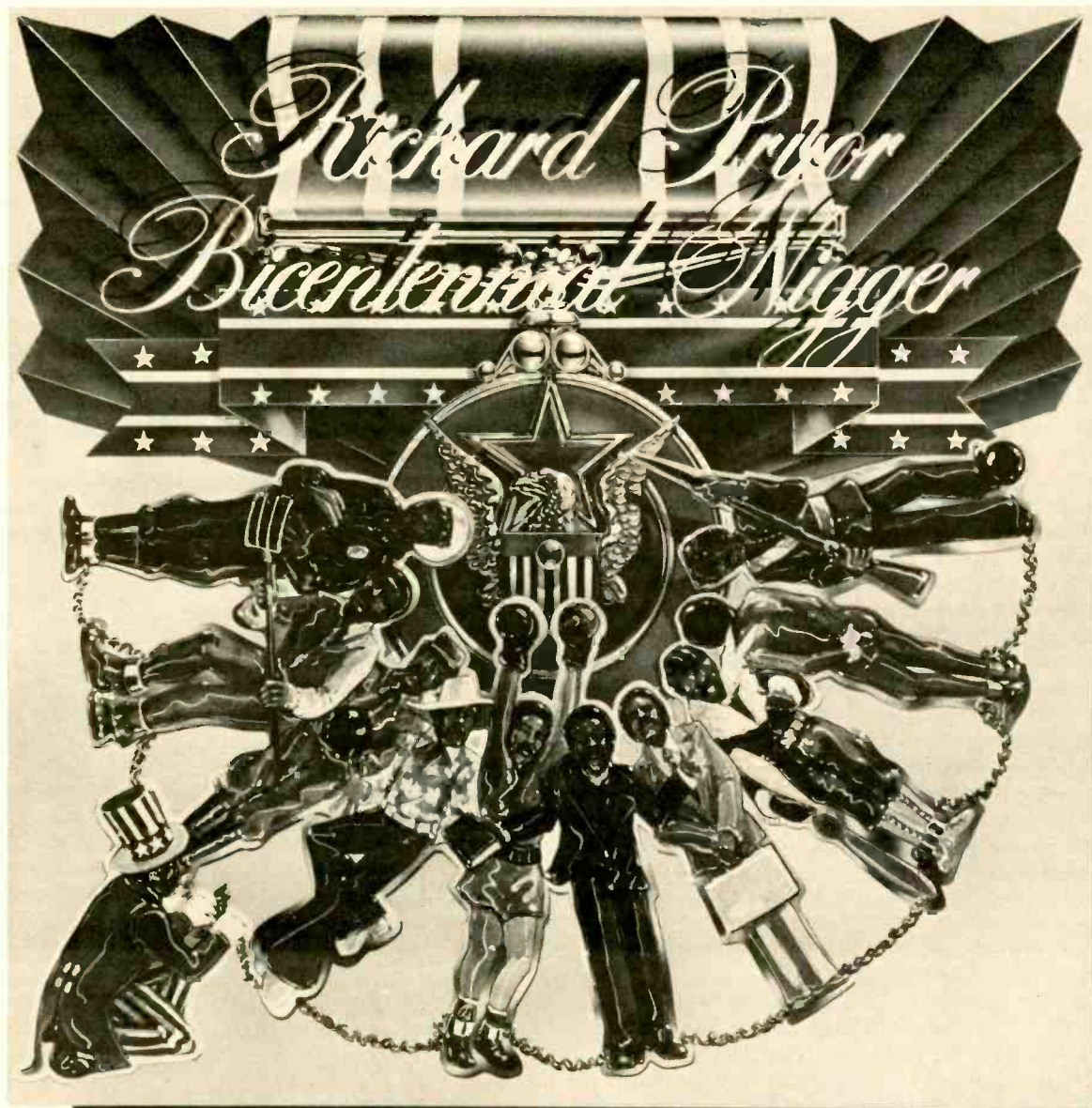
Pudwell has been in the record industry for the past 35 years, the last 20 of which were with RCA Records. He served RCA Records in the areas of quality control, production, manufacturing, new product development, inventory management and distribution.

Expansion Plans

Settler and Pudwell, along with Lengsfelder, have plans to immediately expand the catalogue and to extend the channels of national independent and foreign distribution as well as enter into the fields of gospel and jazz.

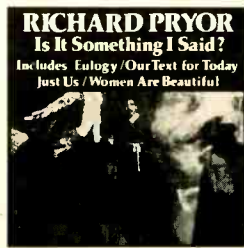
Request Records will continue to operate from its new headquarters at 3800 S. Ocean Drive, Hollywood, Florida 33019.

New Pryor Now:
**Bicentennial
 Nigger**

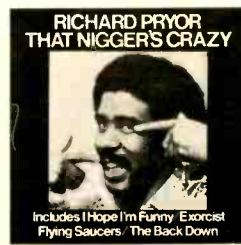


**the newest, wildest Richard Pryor album,
 Warner Bros. BS 2960.**

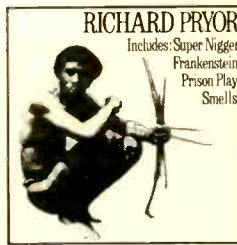
**The perfect
 companion to**



Is It Something I Said?
 Warner/Reprise MS 2227



That Nigger's Crazy
 Warner/Reprise MS 2241



Richard Pryor
 Warner/Reprise RS 6325



THE COAST

By JAAN UHELSZKI



■ This week's mystery guest is **Mick Jagger**, who strutted into MCA's offices in Universal City, and if he did in fact sign in, please, it was behind closed doors, where he met with **Mike Maitland** and **Lou Cook**. It's anyone's guess what they were huddling about—either Mick was an acting emissary for **Peter Rudge's** other interests, **Lynyrd Skynyrd**, or maybe the Music Corp. is courting the Jag to sign with them as a solo artist, since Mick's contract with Atlantic Records is not for the rest

of his natural life. Did Mick know he was at Universal? The other buzz is that he is scheduled to meet with **Freddie Fields** at Paramount to discuss his possible participation in Field's screen version of *Othello*, with Mick cast as **Iago**, and **Nureyev** as the Big O . . . Peter Rudge remained maddeningly silent about Mick's meanderings, preferring to discuss Lynyrd Skynyrd's "maxi single" which MCA may be forced to release based on response to the promo sampler that was sent to radio stations Labor Day weekend.

IT'S A BIRTHDAY PARTY: Anaheim hosted its last rock extravaganza for the season featuring **Aerosmith**, with a sold out house of over 57,000. Among the more notables spotted on the rented astro-turf were **Bhaskar Menon**, **Don Zimmermann**, **Danny Goldberg**, **Steve Wolf**, **Jeff Franklin**, **Rupert Perry**, **Buddy Miles**, **Tom Yates**, **Paul Sullivan**, **Steve Paul**, **David Leber** and **Steve Krebs**, **Hal Lazerth**, and **Christy Wright**.

It just so happened to be **Aerosmith** guitarist **Joe Perry's** 26th birthday the day of Anaheim, so as a surprise "present," **Jeff Beck** joined the band on stage for the old **Yardbirds** tune, "The Train Kept A Rollin'." Incidentally, **Aerosmith** was founded on the mutual love of all the members for the **Yardbirds**. In fact **Steven Tyler** was a one-time roadie for the band . . . **Joe Perry** spent the next day with fellow bean-boy, **Paul Ahern** who took him to the Village Recorder to visit **Dick LaPalm** and to watch **Blondie Chaplin** record an album. As you remember, **Blondie** is an ex-**Beach Boy** affiliate who sang on "Sail On Sailor." As well as resident social director, **Ahern** also manages **Boston**, a band on Epic that is turning heads as well as volume controls. **Ahern** claimed that all three major Los Angeles promoters have expressed an interest in bringing **Boston** out as a headliner in early October.

HEAVENLY: Although two of **Linda Ronstadt's** Amphitheater concerts were called on account of rain, her spirits weren't dampened, nor were **Paul Wasserman's**, **David Geffen's**, **Joe Smith's**, **Garry George's**, **Bonnie Raitt's**, **Andy Kent's**, **Mick Jagger's**, **Ronnie Wood's**, **Joni Mitchell's**, **Jack Nicholson's** or **Bernie Taupin's**—who all came out to see Linda on Monday, and later joined her at Lucy's El Adobe's for corn tortillas.

Steve Paul, in all his sky blue splendor, looked a little worried when he told us that **Rick Derringer** was going to play both San Diego and The Starwood the very same day, explaining that it was "very heroic for Rick to attempt it." But when Rick and his band showed up in fine form for three encores, Paul casually remarked that "it was even more heroic that they made it." This is the first tour for **Derringer** (the band) and also the first time **Derringer** (the guitarist) has taken a group of his own on the road since the **McCoys**. Listen for their version of "Rebel, Rebel."

WHEN IT RAINS IT POURS: **Hall and Oates'** second album on Atlantic, "Abandoned Luncheonette" finally went gold—2½ years after it was released, and five days before their RCA album, "Daryl Hall and John Oates," was released last year. Hopefully their latest, "Bigger Than Both Of Us" will follow suit—according to manager **Tommy Mottola** the single off "Bigger" will be "Rich Girl." Incidentally, Tommy is in town opening up a west coast office for his **Champion Entertainment Corp.** He finally agreed to tell us who the enigmatic Sara of "Sara Smile," and more obscure note in "Las Vegas Turnaround" is. She's **Sandy "Sara" Allen**, a very personal friend of the band and co-writer on some of their tunes.

Barry Krost, **Lewis Furey's** manager is currently negotiating a heavy rumor for **Furey** which unfortunately was unavailable at press time; while **Lewis** is currently working on the soundtrack for the film "Jacob, Two, Two."

CONTEST! **Al Kooper** challenges anyone to answer the musical question: What has ten legs and a Polish producer? The first person to call with the correct answer will win a personally autographed
(Continued on page 43)

Pye Hosts First Promo Meet; Resnick Named Pop Promo Dir.

■ NEW YORK—In a culmination of activity to broaden and intensify the company's promotional capability, **Pye Records** held its first national promotion meeting in New York this week. Company president **Marvin Schlachter** kicked-off the meeting by announcing the appointment of **Barry Resnick** to the post of director of national pop promotion. Thereafter, **Pye** executives and staffers met with field representatives to review new product on the **Pye** and **Calla** labels and to plan and coordinate exploitation activity specifics for the Fall.

The appointment of **Resnick** is a reunion for him with both **Schlachter** and **Stan Hoffman**, **Pye** executive vice president. **Schlachter** headed **Chess/Janus Records** and **Hoffman** was executive vice president when **Resnick** was their pop promotion direc-

tor. Prior to joining **Pye**, **Resnick** did independent promotion in the New York area.

Among those attending the **Pye** promotional meetings were **Nate McCalla**, head of **Calla Records**, which is distributed by **Pye**; **Bill Pierce**, independent out of Memphis; **Jerry Brenner**, independent promotion in New England; **Jerry Ross**, Malverne Distributors, New York; and **Mike Walton**, west coast regional promotional for **Pye**.

Eagles Tour Set

■ LOS ANGELES — The **Eagles**, **Asylum** recording group, will be embarking on a 24-city, 27-concert tour of the western United States. The tour will kick off in San Diego on October 14 at the Sports Arena and proceed to Kansas City's Kemper Arena on November 24.

Atlantic Announces A&R Appointments

■ NEW YORK — Atlantic/Atco Records a&r director **Jim Delehant** has announced four new appointments to the a&r department.

The appointments are **Mel Schlissel** to the post of a&r administrator; **Bill Cureton** to the post of r&b a&r/product manager; **Ramon Silva**, jazz a&r/product manager; and **John David Kalodner**, pop a&r/product manager.

This newly-devised system of a&r/product managers reflects the label's long-standing aim to assure maximum communications between the artist, producer, and record company, especially in the crucial pre-production areas (repertoire, publishing, studios, budgeting, recording, mixing, mastering, packaging, and manufacturing).

Within his system of a&r/product managers, the three men in charge of r&b, jazz, and pop projects, respectively, will also

function as liaisons between the artists (once product is issued) and the various departments directly involved with product development.

Mel Schlissel, a&r administrator, joined Atlantic in December, 1974, as assistant controller, from **Elektra/Asylum Records**, where he had been controller since March, 1973.

Bill Cureton, r&b a&r/product manager, came to Atlantic from April/Blackwood Music Publishing, where he was east coast professional manager.

Ramon Silver, jazz a&r/product manager, came to Atlantic after more than 10 years in the radio, record retailing and concert promotion fields.

John David Kalodner, pop a&r/product manager, joined Atlantic's press department in October, 1974, as liaison with the music industry trade publications and as staff photographer.



From left: **Bill Cureton**, **Ramon Silva**, **Jim Delehant**, **Mel Schlissel**, and **John David Kalodner**.

DEODATO

VERY

VERY



TOGETHER

Deodato's
new album
contains

Theme From Star Trek

I Shot The Sheriff

Peter Gunn

and many
other exciting
songs
produced and
arranged by
Deodato

TOGETHER

MCA-2219

MCA RECORDS

DEODATO

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ **NO REFUNDS:** Some folks who've opened their copies of **Montrose's** "Jump On It" have missed the royal view of top and back of the jump suit pictured on the cover. Someone on the assembly line apparently used regular WB inner sleeves for some of the lps, while others got what was originally intended . . . It also seems to be a seasonal trend—though you'd expect it more in spring and summer—for exposed bodies on album covers. Our latest list, aside from the gooseable rears on the new **Salsoul Orchestra** and **Meters** albums, includes **Leon Ware's** "Musical Massage," **Ivan Boogaloo Joe Jones'** "Sweetback" and "Sun." You know the old saying, three's a trend.

TWO TOO BIZARRE: Journalist **Steve Gaines** is writing a disaster novel titled "Discotheque," to be published by Fawcett, which Gaines says is a cross among "Ship of Fools," "Towering Inferno" and "They Shoot Horses Don't They." Goes something along the lines of a large New York disco disintegrating over the course of a three day weekend as the turntable continues spinning the hits . . . And then there's the shady shaggy sniffer story from Detroit, where **Art Kass** threw a party for **Michael Henderson** at the hotel VP candidate **Walter Mondale** was using for his stay. Naturally an entourage of secret service were on hand, and with them were two explosive-sniffing German shepherds. Asked about the dogs, one secret service man is reported to have told Kass, "We heard your company has something to do with 'dynamite.'" While **Jimmy Walker** was not in attendance, the **Pips, Sid Seidenberg, Tom Cossie, Lewis Merenstein, Ron Banks, L. J. Reynolds,** members of the **Detroit Emeralds, Phyllis Hyman** and **Michael Wynne** were.

CALL TO ORDER: The 3rd annual Official **Beatles** Fan Convention has been set for February 26-27 at the Statler Hilton Hotel in New York. The show, originally scheduled to take place this month was pushed back after the closing of the Commodore. Rare films, records, contests and speakers are again promised for this year's festivities. For further information write: Beatlefest '77 NYC, Box 78, North Hackensack Stn., River Edge, N.J. 07661.

WHO WHAT WHERE: Polydor of England has announced its intention of releasing a 26 track two album set titled, "The Story Of **The Who**." Included will be an eight page booklet to go along with some of the musical highlights of its 11 year history. A similar package sans booklet was released in France last month. This particular compilation is of note as it contains three songs previously unavailable in lp form: "Heatwave," "Dogs" and "Let's See Action." According to MCA, there is no similar album on the release schedule for this country.

LIVE AND IN PERSON: The next **Dr. Feelgood** album will go under the title, "Stupidity." It is a live album recorded in 1975 and released in the U.K. this week along with a single that contains their showstopper, "Riot In Cellblock #9" as part of the package. There are no plans for an American release at this time . . . Two other live albums worth keeping an eye out for will be coming from **Dave Mason** and **Laura Nyro**.

ON THE STREETS AGAIN: There's an open date at the end of the upcoming **Who** tour when the boys are reportedly scheduled to be in the New York area. Is the Garden free that evening? . . . With guitarist **Gary Rossington** on the road to recovery, **Lynyrd Skynyrd's** set the schedule for its fall tour of the U.S. with a kickoff September 21 in Wichita . . . **Dave Van Ronk's** finished his first album for Philo while **Artie Traum's** completed a new one for Rounder . . . **Tex Fenster** still going strong on Cable Channel C.

BENEFIT: The Church of the Heavenly Rest and the Day School, in cooperation with Heavenly Jazz Inc., has announced plans for a series of four Sunday afternoon benefit jazz concerts to aid the Day School's scholarship fund and other organizations such as Jazz Interactions. The concerts are to be held at the Church (Fifth Avenue at 90th Street) on October 17, November 21, January 9, and February 13. Artists to be featured include **Dave McKenna, Roland Hanna, Jimmy Rowles, Dick Hyman, Al Cohn** and **Zoot Sims**, and **Barry Harris**. For information, call the school at (212) 369-8040.

EVENT OF THE WEEK? **RW** cultural and not-so-cultural affairs VP **Mike Sigman** reports that all was well at the long-awaited **Gary Kenton-Susan Blond** wedding at the posh Roslyn Country Club last Saturday. Among the guests were, of course, various luminaries from the music and press worlds too bizarre to mention, and various genetic and chromosomal permutations of Gary and Susan. **RW** disco editor

(Continued on page 48)

Col Pictures Reports Income Increase

■ **NEW YORK** — Columbia Pictures Industries, Inc. has reported net income after taxes of \$11,545,000 equal to \$1.39 per share for its fiscal year ended June 26, 1976, compared with \$10,511,000 or \$1.35 per share in the prior year. Included in the current year's results are gains on sales of tele-

vision stations of \$5,229,000 (\$.63 per share) and \$793,000 (\$.10 per share) profit from a discontinued business. In the prior year, there was an extraordinary gain from the exchange of debentures of \$5,198,000 (\$.67 per share) and \$931,000 (\$.12 per share) profit from the discontinued business. Therefore, operating profits after taxes from continuing operations were \$5,523,000 or \$.66 per share in 1976 compared to \$4,382,000 or \$.56 per share in the prior year.

After the close of the fiscal year, the company sold its music publishing business for a substantial gain which will be reflected in the quarter ending September 25, 1976. Accounting principles require the subsidiary's results be shown separately, and it is therefore referred to above as a discontinued business.

Bennett at WNOE

By MARC KIRKEBY

■ **NEW YORK**—Radio consultant Buzz Bennett is "functioning as program director" of WNOE-AM (New Orleans) and is consulting WNOE-FM, Bennett told **Record World** last week. Bennett has been working with both stations for some time, and is now essentially filling the post vacated by former AM program director E. Alvin Davis.

And with Bennett overseeing both stations, some substantial format changes, at least on the AM side, are in store. Bennett has substantially broadened the station's playlist, adding 17 records in one day last week, in an effort to expand the AM's appeal, particularly among black listeners and those who "think black," as Bennett put it. The general loosening of the AM format is reflected in a playlist that now numbers 32 singles and four album slots.

No such sweeping changes are apparently in store for the FM station, which has an album-rock format. The research staff Bennett has brought in for a survey of the New Orleans market will provide information to both stations, but the FM station, whose program director is Bobby Reno, will likely remain much the same.

Bennett told **Record World** that he plans to continue consulting with other clients around the country in addition to his WNOE-AM-FM duties.

Chrysalis Tees Album Release

■ **LOS ANGELES** — Terry Ellis, president of Chrysalis Records has announced the first album releases by the label as an independent company. The Chrysalis fall releases will include Robin Trower's first studio album in nearly two years, "Long Misty Days;" Rory Gallagher's "Calling Card;" Steeleye Span's "Rocket Cottage;" and Brian Protheroe's "You/I." Chrysalis is also releasing its first albums by Philip Goodhand-Tait and Ian Thomas Band.

ABC Names Two For R&B Promotion

■ **LOS ANGELES** — Otis Smith, VP of ABC Records, has announced the promotion of John Brown and Bill Craig to the positions of national r&b promotion director and assistant national r&b promotion director, respectively.

Powerful Pairing



The new "Porgy and Bess" team, singers Ray Charles and Cleo Laine — who arrived from Britain for the project — recording Gershwin's celebrated folk opera and marking the first time Charles and Laine have worked together. The opera was recorded for RCA Records in Los Angeles earlier this year by impresario Norman Granz who had a special braille score produced for Charles to use. This unique "Porgy and Bess" will be released by RCA sometime in September.



(MS 2253)

“LONG MAY YOU RUN”

the first album by the

STILLS-YOUNG BAND

On Warner/Reprise Records & Tapes.

LONG MAY IT PLAY.

HOT TUNA—Grunt JH 10776 (RCA)

IT'S SO EASY (prod. by Harry Maslin) (writers: Buddy Holly & Norman Petty) (McCartney, BMI) (2:32)

A timely effort from the group which celebrates Holly's anniversary with this brilliant yet little known number. A great version in a contemporary mold.

THE OSMONDS—Polydor 14348

I CAN'T LIVE A DREAM (prod. by M. Curb & M. Lloyd) (writer: Arnold Capitanelli) (Silver Blue/Arnold Jay, ASCAP) (2:52)

After a year's hiatus from the recording scene, the family is back in full complement with a sharp AM pop sound. The group's summer tour and television exposure should boost it to the top.

ALBERT HAMMOND—Epic 8 50277

MOONLIGHT LADY (prod. by Charlie Callelo) (writers: A. Hammond & C. B. Sager) (pub. not listed) (3:07)

An all-star collaboration which teams the writing talents of Hammond with the prolific Carole Sager has accounted for this song of depth and quality.

DIRTY ANGELS—Private Stock 112

RADIO (prod. by Richard Gottherer) (writer: Gottherer-Karp-Hull) (Jaru, ASCAP) (3:36)

Rock and roll from a New York group that obviously knows what it's all about. A song that will sound great on the radio or anywhere else for that matter.

FUNKADELIC—Westbound 5029 (20th)

UNDISCO KIDD (prod. by George Clinton) (writers: Clinton-Collins-Worrell) (Bridgeport, BMI) (4:13)

Another effort from this George Clinton school of outrage, the song is built on a percolating rhythm over which they chant until the listener becomes transfixed.

THE WHISPERS—Soul Train JH 10773 (RCA)

LIVING TOGETHER (IN SIN) (prod. by Norman Harris) (writers: V. McCoy & J. Cobb) (Van McCoy/Warner Tamerlane, BMI) (4:06)

Having just come off one r&b smash, the group has produced a potential second. The Norman Harris sound easily complements the rich vocal style of the group.

DARK STAR—Lifesong 45013

SWEET DELIGHT (prod. by Art Munson) (writers: Munson & Siller) (Almo, ASCAP; Irving/Old World/Joel Sill & Friends, BMI) (2:34)

The group's second single effort is an exceptionally well written story of a very special "sweet delight." The enthralling pop sound works like a charm.

JIMMY CHAPEL—ADA 077

NOW I FEEL THE POWER (prod. by Don Mangano) (writers: Mitchell & Loring) (ADA, ASCAP) (3:15)

This song combines a majestic arrangement with sparkling lyrics and a sonorous vocal by Chapel. It should pick up instant MOR play and take off from there.

BLACK OAK ARKANSAS—MCA 40621

WHEN THE BAND WAS SINGIN' "SHAKIN' ALL OVER" (prod. by John Ryan & BOA) (writers: Troiano & Cummings) (Septima, BMI) (3:04)

The song was originally recorded by the Guess Who but Black Oak makes it its own. A rich brass backbeat fills out the sound and keeps it seething.

PHILADELPHIA AMBASSADORS—

Delite 1585

GIRL (LOVE EVERYTHING ABOUT YOU) (prod. by Akines-Bellmon-Drayton-Turner) (writers: same as prod.) (Delightful/Writers, BMI) (3:39)

An excellent pop/r&b sound that won't let you sit still as long as its undulating rhythms ring through the speakers. These are ambassadors of good taste.

HARRIET SCHOCK—20th Century 2303

LET ME OUT! LET ME GO! (prod. by Gene Page & Billy Page) (writer: Schock) (Colgems, ASCAP) (3:33)

The songstress scores with an up-tempo pop number exhibiting strengths both as a tunesmith and singer. This one could send her on her way to the top.

SYNERGY—Passport 7907 (ABC)

CLASSICAL GAS (prod. by Marty Scott) (writer: Williams) (Irving, BMI) (2:58)

Keyboardist Larry Fast, under the name Synergy, does a one man electronic band performance of this popular theme, originally created by Mason Williams.

MAC DAVIS—Columbia 3 10418

EVERY NOW AND THEN (prod. by Rick Hall) (writer: M. Davis) (Screen-Gems/Song Painter, BMI) (3:15)

The tune, from Mac's "Forever Lovers" album, has been re-recorded to give it a fresh sound for his many fans. Substantial MOR play is once again assured.

JESSE WINCHESTER—Bearsville 0311 (WB)

THE BRAND NEW TENNESSEE WALTZ (Reprise) (prod. by Winchester-Harris-Gray) (writer: Winchester) (Fourth Floor, ASCAP) (3:27)

The reprise to one of Winchester's most popular compositions is an introspective ballad fuelled by a subtle accompaniment. Good for either c&w or pop play.

BERGEN WHITE—Private Stock 105

DUKE OF EARL (prod. by B. White and C. Tallent) (writers: Williams-Dixon-Edwards) (Conrad/A.B.A., BMI) (2:58)

The song is introduced by an Olympian fanfare and takes off from there—straight out of the pages of rock history. It is a novel approach that works well.

O. V. WRIGHT—Hi 5N 2315 (London)

WITHOUT YOU (prod. by Willie Mitchell) (writers: Randall & Mitchell) (Jec, BMI) (4:36)

Wright has a sultry vocal sound which embraces the ballad with affection. The somber, soulful quality is destined to make it a favorite with the r&b stations

CHUBBY CHECKER—Amherst 716

THE RUB (prod. by Lou Hemsey) (writers: Checker & Washington) (C.C., ASCAP) (3:49)

Chubby's in fine voice, having played numerous rock revivals these past years. There's nothing nostalgic about this dance tune though, it should put him firmly on the comeback road.

RUDY LOVE & THE LOVE FAMILY—

Calla 112 (ATV)

AIN'T NUTHIN' SPOOKY (prod. by Love & Curington) (writers: R. Love-D. Love-R. Wilson) (JAMF/Luv-Fam, BMI) (3:56)

Riding upon a pulsating, disco-styled rhythm, the group receives ample support for their wide ranging vocals. A lovely number for either r&b or disco play.

THE THREE DEGREES—Epic 8 50283

WHAT I DID FOR LOVE (prod. by Brad Shapiro) (writers: E. Kleban & M. Hamlich) (Wren, BMI; American Compass, ASCAP) (3:30)

The Three Degrees have switched over to the mother label and set their sights on the charts with a sexy, soulful interpretation of the "Chorus Line" staple.

THE CRUSADERS—Blue Thumb 270 (ABC)

AND THEN THERE WAS THE BLUES (prod. by Stewart Levine) (writer: Hooper) (Four Knights, BMI) (3:42)

These perennial purveyors of funk have their finger on the pulse once again. A chanting vocal sets this "Southern Knights" number into motion.

DAVID CASSIDY—RCA JH 10788

GETTIN' IT IN THE STREET (prod. by Gerry Beckley & David Cassidy) (writers: Cassidy & Beckley) (Frozen Nose/WB, ASCAP) (3:27)

Cassidy is aided by some very talented musical friends and the result is his most even and flowing performance yet. A strong track from his new album.

THE BOB CREWE GENERATION—

Elektra 45346

TIME FOR YOU AND ME (prod. by Bob Crewe) (writer: not listed) (Hearts Delight, BMI) (3:55)

This ballad's been given a brisk, danceable beat by the man who's been making dance records for over a decade. This one could easily take off in a big way.

IAN LLOYD—Polydor 14351

OH LET ME IN (prod. by Gregg Diamond & Ian Lloyd) (writers: Diamond & Millius) (Famous, ASCAP) (2:55)

Lloyd's sandpaper vocals which graced Stories' "Brother Louie" is given more freedom on this solo outing. This rave-up rocker sounds like a natural hit single.

JOHNNY WAKELIN—Pye 7107

IN ZAIRE (prod. by Elson & Rossiter) (writer: Wakelin) (Drummer Boy, BMI) (3:22)

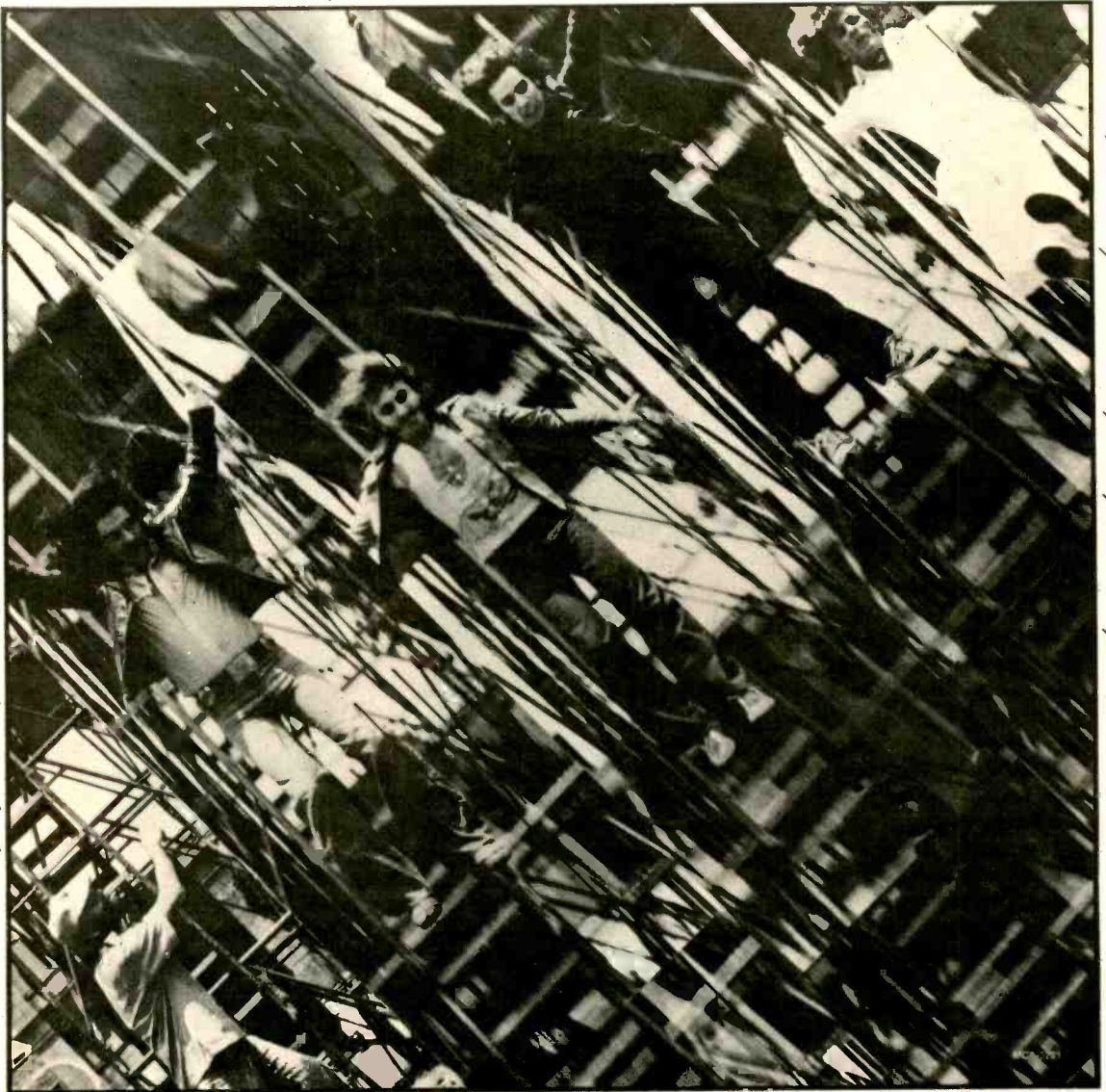
Unquestionably the drum record of the year. The call and response has a hypnotic effect which keeps the song fresh. It has already been top 10 in the U.K.

WYLD BUNCH

motion

Their New Album!

Their Second Album!



*Produced by Kenny Kerner & Richie Wise
for The Kerner-Wise Organization*

MCA RECORDS

MCA-2221

THE END OF THE BEGINNING

RICHIE HAVENS—A&M SP 4598 (6.98)

Though Havens has been doing concerts all along, his recorded output in recent years was slim. United with Joan Baez producer David Kershenbaum, the special Havens intensity is updated on versions of Dylan's "If Not For You," Van Morrison's "Wild Night" and his own "I Was Educated By Myself." 'Tis a new man.



PRIVATE EYES

TOMMY BOLIN—Columbia PC 34329 (6.98)

A departure for this ex-Deep Purple member who is obviously at his best when left to the warm confines of the recording studio. "Sweet Burgundy" is a gently melodic piece which, along with "Gypsy Soul" and "Someday Will Bring Our Love Home" evidence the development of a new musical personality.

CHICKEN SKIN MUSIC

RY COODER—Warner Bros. MS 2254 (6.98)

Cooder has affected a near complete detachment from what are ordinarily considered the absolute necessities for maintaining a recording career. The music is very basic, very simply produced and totally unyielding in its intellectual sophistication. It is also full of life and undeniably brilliant.



GOIN' UP IN SMOKE

EDDIE KENDRICKS—Tamla T6-34651 (Motown) (6.98)

Eddie Kendricks has mastered delivery of a high energy, sweet but sweaty music. The songs are from a variety of writing teams, most notably Allan Felder and Norman Harris—Harris also acting as producer. "Music Man," "Goin' Up In Smoke" and "Sweet Tenderoni" burn.

WISDOM

RALPH GRAHAM—RCA APL1-1918 (6.98)

Graham is a deft songwriter and a pleasing vocalist with a black pop bent, the combination being one that should appeal to pop, MOR and black audiences. L. Leon Pendarvis produced this first set for RCA with careful attention to the gentler, more subtle sides of Graham's work. The title track and "I Never Had It So Good" top.



I'D RATHER BELIEVE IN YOU

CHER—Warner Bros. BS 2898 (6.98)

Steve Barri and Michael Omartian serve as producers, with Cher in typically resonant voice. "Long Distance Love Affair," "Early Morning Strangers," "Silver Wings & Golden Rings" and "Flashback" all have that immediately recognizable Cher imprint, known to record, radio and television fans.

THE POWER OF MUSIC

THE MIRACLES—Tamla T6-34451 (Motown) (6.98)

First new material since The Miracles' most recent hit, "Love Machine." An lp with a theme summed up in the title and in the pictures adorning the back cover. "Power of Music" is also the opening statement, setting a tone that is maintained yet varied in execution as on "Love to Make Love" and "You Need A Miracle."



GOODNIGHT MRS. CALABASH

IAN THOMAS BAND—Chrysalis CHR 1126 (6.98)

A Canadian band which has met much positive reaction in its homeland and which has, with "Painted Lady," stood on the verge of success here as well. A switch to Chrysalis should help consolidate the group's forces. "Right Before Your Eyes," "Don't Want to Love You" and the title track make for a strong first side.

AFTER THE DUST SETTLES

JUICE NEWTON & SILVER SPUR—RCA APL1-1722 (6.98)

A solid bar band sound that's flavored with modest country and r&b strains. "If I Ever" has one of those familiar choruses that pleads for instant recognition. There's also some good old time rock and roll with "May Day," "Bye Bye Baby" and "Blue." The dust's just beginning to fly.



COLOR HER SUNSHINE

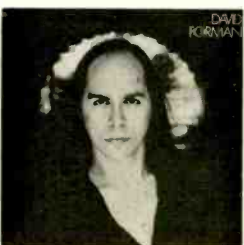
WILLIE HUTCH—Motown M6-87151 (6.98)

A well-measured balance between disco, pop/r&b and soulful ballads is what distinguishes Hutch's latest. "Come On Girl Let's Get It On" and "Shake It, Shake It" are in the first category; "I Feel Like We Can Make It" is in the second; and "Color Her Sunshine" is a superb example of the third.

DAVID FORMAN

Arista AL 4084 (6.98)

A legend is already developing around Forman in critical circles. A lyricist of the first order, drawing sketches with each song, he has a Randy Newman-like voice which may lead to unnecessary comparisons. The very spare writing is outlined by understated arrangements appropriately highlighting the lyrics.



BLUE NOTE LIVE AT THE ROXY

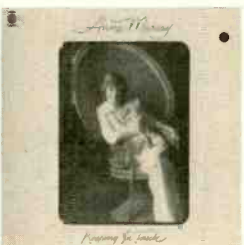
VARIOUS ARTISTS—Blue Note BN-LA663-J2 (United Artists) (9.98)

Donald Byrd, Earl Klugh, Ronnie Laws, Carmen McRae, Alphonse Mouzon, Gerry Brown, Gene Harris, Bobby Hutcherson and John Lee perform individual sets and as All Stars celebrating the label's recent anniversary. An excellent introduction to the company's roster.

KEEPING IN TOUCH

ANNE MURRAY—Capitol ST 11559 (6.98)

Anne's sounding better than ever, her voice richer, the songs a strong selection of contemporary and semi-standards. Bobby Darin's "Things," Kenny Rogers' "Sweet Music Man" and eight others fit her image and style (not too country this time) to a tee. She is in touch, we're happy to report.



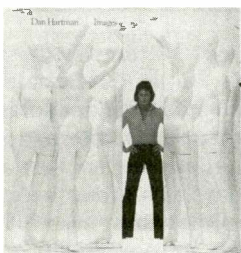
OCEANS AWAY

PHILLIP GOODHAND-TAIT—Chrysalis CHR 1113 (6.98)

The title track was originally recorded by Roger Daltrey. Here it serves as a lead-in to an album which, along with Leo Sayer's work, makes the case for an English rock and roll music hall style. "On the Waterfront," "I Will Glide" and "Laundry" are different facets of that effort.

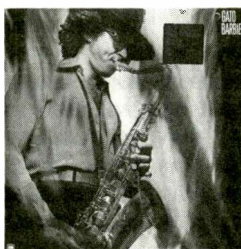
IMAGES

DAM HARTMAN—*B'ue Sky PZ 34322 (CBS) (6.98)*
Author of "Free Ride," Foghat producer and multi-talented musician, Hartman's solo debut glistens with superb pop writing, production and performance. Imagine Orleans, Springsteen and Rundgren all in one and that's what "Hear My Song," "My Love" and "Shake It Down" are all about. The best pop album in a long time.



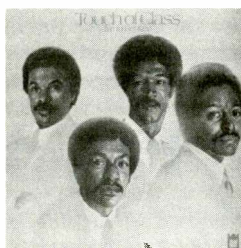
CALIENTE!

GATO BARBIERI—*A&M SP-4597 (6.98)*
Barbieri the soulful Latin saxophonist is paired with Herb Alpert the pop-oriented but sympathetic producer and the outcome is a commercial jazz effort/label debut. "Fiesta," "Adios" (both parts) and Marvin Gaye's hit "I Want You" are perhaps the prime examples but the work is consistently full of life.



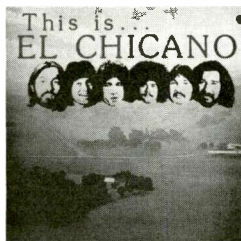
I'M IN HEAVEN

TOUCH OF CLASS—*Midland International BKLI-1821 (RCA) (6.98)*
Midland has become one of the foremost purveyors of quality disco material that is more than that—soul-based, pop influenced and full of harmonies and melodic hooks. "Just Can't Say Goodbye," "You Got To Know Better" and "Love Me Tonight" are first class.



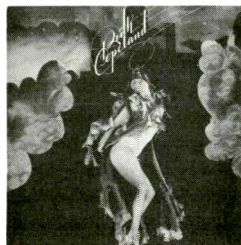
THIS IS EL CHICANO

SHADYBROOK SB33-005 (6.98)
Straight-forward Latin rhythms and melodies are El Chicano's forte, and they are most successful when staying closest to those roots. "Ron Con-Con" with its distinctively South American flavored piano and percussion work, and "Make You All My Own," a similarly textured vocal piece, show them in the best light.



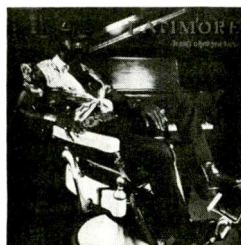
TAKE ME TO BALTIMORE

RUTH COPELAND—*RCA APL1-1236 (6.98)*
Ms. Copeland's recording return is an elaborately produced 10-song set, mostly originals co-written with various partners. "Win Or Lose" and "Milky Way Man" are definitely steps in a more mature direction than her earlier work. Guest shots by Robin Kenyatta and the Brecker Brothers are well employed.



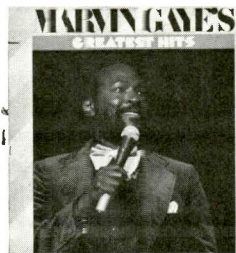
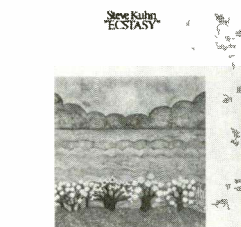
IT AIN'T WHERE YOU'VE BEEN

LATIMORE—*Glades 7509 (T.K.) (6.98)*
Subtitled "It's Where You're Goin'," Latimore's is clearly a soul direction with crossover appeal. The title song, opening the lp, is the best definition of his talents. And by limiting himself to seven cuts—most in the five minute range—he's taken advantage of an opportunity to develop his ideas fully.



ECSTASY

STEVE KUHN—*ECM-1-1058 (Polydor) (6.98)*
A 1974 set from a pianist/composer whose reputation in Europe is beginning to spread into his native territory. Kuhn's is not an easy style to get into but concentrated listening can be most rewarding. Late night programming of shorter compositions such as "Prelude In G" make a good introduction.

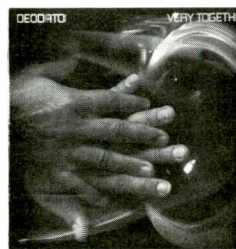


MARVIN GAYE'S GREATEST HITS

TAMLA T6-34851 (*Motown*) (6.98)
Proof positive once again that a solo career from a star group is a viable concept, for while it took Marvin Gaye a bit of time to build his own reputation, once in gear there was no stopping him. Current set traces that development from 1972 to the present and rings wonderfully familiar throughout.

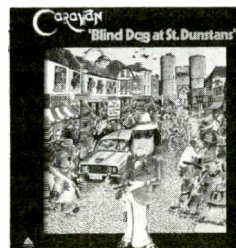
VERY TOGETHER

DEODATO—*MCA 2219 (6.98)*
Literally every cut—whether the Peter Gunn or Star Trek themes, or Bob Marley's "I Shot the Sheriff" or such originals as "Spanish Boogie" and "Juanita"—has an underlying disco pattern, making this lp a readily danceable item. The playing is spirited, the recording crisp. A most unified collection.



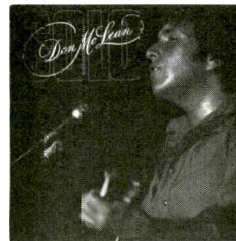
BLIND DOG AT ST. DUNSTONS

CARAVAN—*Arista AL 4088 (6.98)*
Caravan's history harks back to the mid-'60s and the forefront of the British progressive rock movement. "Blind Dogs..." was available for about six months as an import, and airplay on both that and the U.S. release has helped keep the band's following in tow. "Can You Hear Me?" and "Here Am I" explain the interest.



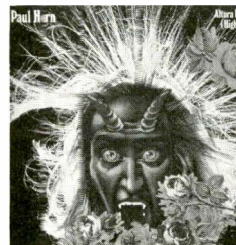
SOLO

DON McLEAN—*United Artists UA-LA652-H2 (6.98)*
Recorded live during an English tour, McLean performs a choice selection of material from earlier albums. Included are just about all the possible audience favorites, with a number of tunes off his earliest "Tapestry" lp given especially fresh interpretations. An excellent overview of a varied career.



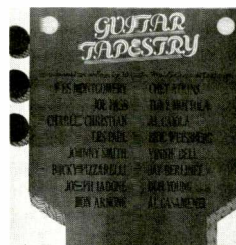
ALTURA DO SOL (HIGH SUN)

PAUL HORN—*Epic PE 34231 (6.98)*
Flautist Horn is joined by musician/composer Egberto Gismonti, a Brazilian of whom Horn writes, "Watch out for him! He's the coming new star from Brazil." Horn as writer is represented solely by "Quarup," while Gismonti's "Tango" and "Altura Do Sol" make the most impressive statements for both.



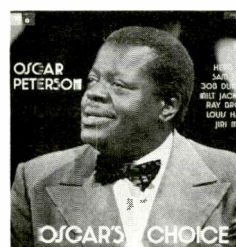
GUITAR TAPESTRY

VARIOUS ARTISTS—*Project 3 PR2-6019/6020SD*
Combining tracks featuring Charlie Christian, Joe Pass, Chet Atkins, Les Paul, Wes Montgomery and Bucky Pizzarelli is an exercise in the history of jazz guitar in its broadest reachings. Excellently programmed and mastered, "Guitar Tapestry" can be listened to through its four sides repeatedly without wearing thin.



OSCAR'S CHOICE

OSCAR PETERSON—*MPS/BASF G22010 (Audiofidelity) (6.98)*
Recorded in Germany, Peterson is heard with such associates as Herb Ellis, Milt Jackson, Ray Brown and Sam Jones, among others. Wes Montgomery's "Naptown Blues" is wonderfully bright with Peterson taking to the keyboard as though it were going out of style.



DISCO FILE TOP 20

SEPTEMBER 25, 1976

1. **MY SWEET SUMMER SUITE**
LOVE UNLIMITED ORCHESTRA—
20th Century (disco disc)
2. **SOUR AND SWEET/CHERCHEZ
LA FEMME**
SAVANNAH BAND—RCA (lp cuts)
3. **YOU + ME = LOVE**
UNDISPUTED TRUTH—Whitfield
(disco disc)
4. **I DON'T WANNA LOSE YOUR LOVE**
EMOTIONS—Columbia (lp cut)
5. **NICE 'N' NAASTY**
SALSOL ORCHESTRA—Salsoul
(disco disc)
6. **CALYPSO BREAKDOWN**
RALPH MACDONALD—Marlin (lp cut)
7. **FULL TIME THING**
WHIRLWIND—Roulette (disco disc)
8. **I'VE GOT YOU UNDER MY SKIN/
BE MINE**
GLORIA GAYNOR—Polydor (lp cuts)
9. **I'LL PLAY THE FOOL**
SAVANNAH BAND—RCA (lp cut)
10. **YOU SHOULD BE DANCING**
BEE GEES—RSO (disco disc)
11. **SALSOL 3001**
SALSOL ORCHESTRA—Salsoul
(disco disc)
12. **MIDNIGHT LOVE AFFAIR**
CAROL DOUGLAS—Midland Intl.
(lp medley)
13. **DON'T BEAT AROUND THE BUSH/
IT'S GOOD FOR THE SOUL**
SALSOL ORCHESTRA—Salsoul (lp cuts)
14. **DON'T STOP THE MUSIC**
BAY CITY ROLLERS—Arista (import)
15. **LET'S GET IT TOGETHER**
EL COCO—AVI (disco disc)
16. **MAKES YOU BLIND**
GLITTER BAND—Bell (import)
17. **I WANNA FUNK WITH YOU TONITE**
GIORGIO—Oasis (lp cut)
18. **DISCO MAGIC**
T CONNECTION—Media (disco disc)
19. **BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
20. **YOU'RE MY PEACE OF MIND**
FAITH, HOPE & CHARITY—RCA (lp cut)

Tower's One-Stop

(Continued from page 3)

entry into such an operation in the Bay Area, the chain has offered one-stop service to operators from its Sacramento home office since 1946, Tower chief Russ Solomon explained. At that time, accounts were serviced by mail, and Tower's clientele extended throughout Northern California; however, as Tower became more involved with building its retail operation, the growing need for direct service resulted in the attrition of Tower's more remote accounts, many of whom subsequently went to Bay Area operations. Since then, Tower has continued to service some accounts from its Sacramento offices, but until now the operation has seen any attempts at regaining its Bay Area accounts as impractical.

The decision to begin offering service from the Columbus Ave. location was prompted by the demise of the last remaining one-stop in the market, Direct Record Sales, according to Stan Golman. When Direct went out of business, there was no longer a one-stop in San Francisco.

With Golman overseeing the operation, Matthew Koenig will serve as buyer while Colleen Keefe is handling publicity and promotion to the accounts.

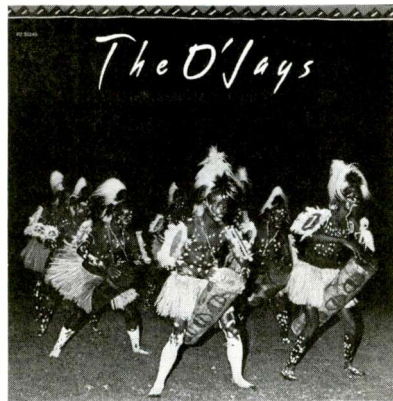
DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ With the release this week of three more interesting, essential albums to join the immediately successful **Ralph MacDonald** and **Salsoul Orchestra** lps, the season is off to an excellent, encouraging start. The **O'Jays'** "Message in the Music" (Philadelphia International), with its striking, brilliant cover, is fascinating, as always, not just as another step in the invigorating growth of the O'Jays as a group but as another chapter (in verses) of **Gamble & Huff's** philosophy, which is now almost exclusively God-directed, which can be oppressive or inspiring depending on your attitude toward preaching. "Make a Joyful Noise" is the most explicitly religious, uplifting, instructive song as well as one of the best dance cuts. The message in the music: "We got something to shout about/We got something to talk about/We got something to live about/We got to praise Him." Confirms the notion that discos are the new churches (or "cathedrals"). The longest cut is a slow track called "A Prayer" (6:30) which is, beautifully, just that.

(Continued on page 42)



Discotheque Hit Parade

(Listings are in alphabetical order, by title)

INFINITY/NEW YORK

- DJ: Vincent Carleo
- CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)
- CAR WASH**—Rose Royce—MCA (lp cut)
- CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)
- FULL TIME THING**—Whirlwind—Roulette (disco disc)
- IF YOU CAN'T BEAT 'EM, JOIN 'EM**—Mark Radice—UA (lp cut)
- KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONITE**—Giorgio—Oasis (lp cuts)
- LET'S GET IT TOGETHER**—El Coco—AVI (disco disc)
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**—Gloria Gaynor—Polydor (lp cuts)
- LIKE HER!**—Gentlemen and Their Lady—Roulette (disco disc)
- MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)

REVELATION II/BROOKLYN, NEW YORK

- DJ: Bacho Mangual
- CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)
- DAYLIGHT**—Vicki Sue Robinson—RCA (disco disc)
- HEAVEN'S IN THE BACK SEAT OF MY CADILLAC**—Hot Chocolate—Big Tree (lp cut)
- I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)
- IT'S GOOD FOR THE SOUL/DON'T BEAT AROUND THE BUSH/SALSOL 3001/STANDING AND WAITING FOR LOVE**—Salsoul Orchestra—Salsoul (lp cuts)
- I'VE GOT YOU UNDER MY SKIN/BE MINE**—Gloria Gaynor—Polydor (lp cuts)
- MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)
- PARTY HARDY**—Gary Toms—PIP (disco disc)
- PHOENIX/EAST 6TH STREET/I'LL ALWAYS LOVE YOU "T"**—Aquarian Dream—Buddah (lp cuts)
- WITH ALL OUR LOVE**—Chocolate Milk—RCA (lp cut)

ZANZIBAR/WASHINGTON, D.C.

- DJ: Mike Holland
- CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph MacDonald—Marlin (lp cuts)
- DON'T BEAT AROUND THE BUSH/SALSOL 3001/IT'S GOOD FOR THE SOUL**—Salsoul Orchestra—Salsoul (lp cuts)
- DON'T STOP THE MUSIC**—Bay City Rollers—Arista (import)
- DOWN TO LOVE TOWN**—Originals—Motown (disco disc)
- FULL TIME THING**—Whirlwind—Roulette (disco disc)
- LIKE HER!**—Gentlemen and Their Lady—Roulette (disco disc)
- MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)
- PARTY HARDY**—Gary Toms—PIP (disco disc)
- SMOKE YOUR TROUBLES AWAY**—Glass Family—Earhole
- YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

BOOMBAMAKAOO/NEW YORK

- DJ: Jorge Wheeler
- DISCO MAGIC**—T Connection—Media (disco disc)
- DON'T STOP THE MUSIC**—Bay City Rollers—Arista (import)
- EL BODEQUERO**—Chino y Su Conjunto Melao—TR (lp cut)
- I'VE GOT YOU UNDER MY SKIN/BE MINE**—Gloria Gaynor—Polydor (lp cuts)
- MAKES YOU BLIND**—Glitter Band—Bell (import)
- MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)
- MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)
- NICE 'N' NAASTY/DON'T BEAT AROUND THE BUSH/STANDING AND WAITING ON LOVE**—Salsoul Orchestra—Salsoul (lp cuts)
- WHAT YOU NEED IS MY LOVE**—Cindy Rodriguez—TR (disco disc)
- YA NO LLORES/BORINQUEN**—Tito Rodriguez Jr.—TR (lp cuts)

ABC Adds Two To Promo Team

■ LOS ANGELES—Charley Minor, vice president of promotion, ABC Records, has announced the addition of two new promotion men, Howard Frank and Ron La Forgia, to ABC's expanding promotional department.

Coming to ABC from Ode Records, Frank will operate out of the company's Burbank branch where he will work on local Los Angeles area promotion covering Southern California from San Diego to Bakersfield.

La Forgia joins ABC's Chicago branch as local Chicago promotion man, handling singles and album promotion as well as some press, retail and public relations responsibilities. Prior to working for ABC, La Forgia was involved in private business in the Chicago area.

Heller Joins ICM

■ LOS ANGELES—Rob Heller has announced the dissolving of his concert production and management firm, Rob Heller Enterprises, to accept an executive position within the concert department of International Creative Management.

Career Development

Heller, who for the past six years has produced hundreds of shows featuring top name artists, will assist ICM concert chief Tom Ross in all areas of career development of ICM music clients.

Goffins Have Son

■ NEW YORK—An 8 lb. 6 1/2 oz. son, Jesse Dean Goffin, was born at Roosevelt Hospital in New York City on September 10 to Barbara and Gerry Goffin.

Handleman

(Continued from page 3)

In the fiscal first quarter 1976, the company reported earnings of \$369,000 (8 cents a share) on sales of \$21.5 million.

Similarly, fiscal 1976 earnings were down from fiscal 1975 earnings. In fiscal 1976, which ended May 1, the company reported earnings of \$784,000 (18 cents a share), compared with \$3,850,000 (88 cents a share) in 1975. Sales in fiscal 1976 were \$125 million compared with \$104.6 million in fiscal 1975.

'Pricing Pressures'

David Handleman told board members at that annual meeting that company is being subjected to "significant pricing pressures because of local price competition at the retail level." He added, however, that it is still too early to predict results for fiscal 1977.

“...the next high priest
of rock 'n' roll.”

Bob Moore—*Rock Digest*



“*Sad Wings Of Destiny*” JXS 7019 On **Janus Records** and **GRT Music Tapes**.



Janus Records, A Division of GRT Corporation, 8776 Sunset Blvd., Los Angeles, CA 90069

Key Acts Heard at Product Presentation

■ NEW YORK—After an awards luncheon which saw master of ceremonies Michael Klenfner distribute honors and awards to several key staff members for excellence in their respective areas at the Arista marketing seminars, the stage was set for a presentation of fall and future product by Arista president Clive Davis. Davis spoke at length about the background, signing and music of each artist, interspersed with playing selections of their newly-recorded material. Represented in the presentation were 16 artists and 33 album cuts from their most recent work. Beginning with Barry Manilow and the Bay City Rollers, both of whom are currently on the **RW** charts with bulleting albums and singles, Davis played the title song from Manilow's newest and already gold album, "This One's For You." From the Rollers' new "Dedication" album, he played both their first single, "I Only Want To Be With You," and "Yesterday's Hero," a strong contender for the follow-up.

The Outlaws' "Green Grass And High Tides" has never been edited for play as a single, and Davis chose this occasion to play a rough edit that had just been completed. Next, he showcased two selections from an upcoming album by Jennifer Warnes, "I'm Dreamin'" and "Right Time Of The Night," produced by Jim Price. Mr. Big, the

Arista Hosts 'Trade' Seminar

■ NEW YORK—A seminar entitled "The Trade Story" was led by Marty Goldrod, associate director, national album promotion and Michael Leon, New York promotion representative at the Arista marketing meet. The purpose here was to explain how the trade publications translate their weekly research into chart numbers, bullets and other crucial data.

Key to Arista getting its product charted is the credibility that the company (and these two individuals specifically) has gained with each of the publications. "They know that we are quoting the same figures," said Leon, who also pointed to the absolute necessity for close contact between east and west coast, as well as between the field and the home office, particularly when a bullet is at stake. "One phone call can make a crucial difference as to whether a record is going to break or not."

British band who played their debut performance in this country during one of the evening concerts at the meetings, were represented by two songs, "Step Back Inside Me Romeo," and "Vampire." Selections from the debut album by songwriter/performer David Forman included his "Dream Of A Child" and "If It Takes All Night."

Davis then profiled three tracks from a new album by General Johnson, former lead singer with Chairmen Of The Board, "Temperature's Risin'," "Lies," and his just released single "Don't Walk Away." Following the Johnson cuts, which were co-produced by Arista's own Rick Chertoff, Davis played two songs from an album-in-progress also being produced by the a&r staffer. This group's name is Baby Grand and features the combined writing and singing talents of Philadelphia-based Rob Hyman and David Kagan. The new single by Gino Cunico, an original song entitled "When I Wanted You," brought an enthusiastic response from the audience. Drummer-composer Harvey Mason's new album contains his most dynamic blend of jazz funk yet.

Davis then polled the audience reaction to a pair of new singles by the Hudson Brothers, "Help Wanted" and "Spectators," both produced by Lambert and Potter. Next he played two cuts from Gil Scott-Heron's new album, "It's Your World," a double LP set, (one album recorded live).

After a brief intermission Davis continued the presentation with the first Arista product to be completed by Lou Reed. Featured was the title song from Reed's "Rock And Roll Heart."

Selections from the second album by Patti Smith were also presented. Davis concluded the presentation with a preview of songs from the first album by the Alpha Band, a group composed of T Bone Burnett, Steven Soles, David Mansfield, Matt Betton and David Jackson, musicians who most recently played together with Bob Dylan's Rolling Thunder Revue.

Beach Boys Cancel Dates

■ LOS ANGELES — Illness to Mike Love has caused Brother/Reprise artists The Beach Boys to cancel their October tour. Dates affected by the cancellation are Memphis (Oct. 1) through Miami (Oct. 10) inclusive. As of this date, the scheduled November tour will go as planned.

Sales/Ad Seminar Outlines Fall Program

■ NEW YORK — A sales/advertising seminar was led jointly by Jon Peisinger; Rick Dobbis, director, artist development and Joel Borowka, representing Arista's advertising agency, at the label's recent marketing meeting. Peisinger began by announcing a special fall program being implemented by Arista, entitled "19 for 76, The Last Bicentennial Sale," consisting of 19 of the company's best-selling albums, featuring product by Barry Manilow, the Bay City Rollers, Eric Carmen, the Outlaws, Patti Smith, Silver, the Funky Kings, Point Blank, Caravan and "The Monkees Greatest Hits." In explaining the details of the fall program, Peisinger listed several special merchandising aids being developed by Arista to support it, including a specially-designed poster, new order forms and in-store play tapes, in addition to unique distributor contests.

Rick Dobbis outlined the total advertising picture as it encompasses national, local and distributor buys. He noted the difference in approach between national campaigns, which entail the mapping out of an image-oriented plan suited to the individual artists and local buys, which tend to be more product-oriented.

Arista Acts Perform At Sales/Mktg. Seminar

■ NEW YORK—Two evenings of entertainment were on the agenda at Arista's Sales-Promotion Seminars held at Camelback Inn in Scottsdale, Arizona September 9-12. The label chose to present its new acts in order to familiarize the entire Arista staff and foreign licensees as well as an invited radio audience of 600 people with the groups.

In order to thank the people of the Phoenix area for their hospitality, Arista and KDKB-FM ran a contest that enabled several hundred winners to come to Camelback and attend the shows. The first night of entertainment took place Friday evening, September 10, with the Hollywood Stars opening the three act bill. Led by T Bone Burnett, Steven Soles and David Mansfield, the group recorded its album in record time and plans to release it in early October.

England's Mr. Big opened the second evening's entertainment, again before the entire Arista staff and 600 radio guests. The group is currently in Los Angeles finishing work on their debut Arista album with Val Garay producing. The Funky Kings, who have just released their album, headlined.

Joel Borowka reaffirmed the guidelines used by the company in determining the actual scheduling of time-buys and print-buys, explaining the necessity for adhering to a specific advertising structure. He also stressed the need for an information flow from the field to the home office regarding the effectiveness of each individual buy because the extent of local expenditures are often a determining factor in what the home office will decide to do.

Publicity Meeting Outlines Goals

■ NEW YORK—At Arista's marketing meetings, the publicity department seminar was led by a panel of department members including Dennis Fine, newly-appointed director, national publicity; David Spiwack, director, press and information services; Betsy Volck, director, press and information services; Joan Eisenberg, manager, press and information, west coast and Marilyn Lipsius, coordinator, artist development.

The attempt was made to define clearly what publicity actually consists of and what the department's role should be in the record company. In addition to clarifying certain basic functions that fall within the publicity areas, such as maintaining visibility (for the company as well as its artists), establishing artist identity through stories and materials and aspects of artist relations, the panel used three of the company's newest artists—David Forman, Lou Reed and Point Blank—to illustrate how a specific publicity approach is developed for each artist with his own particular attributes in mind.

Promo Panel Held

■ NEW YORK—The first promotion seminar at Arista's first marketing meet took the form of a panel discussion presided over by promotion vice presidents Michael Klenfner, David Carrico and Hank Talbert as well as newly-appointed director, national promotion, Richard Palmese. These discussions touched on every aspect of promotion activity from the involvement of independent distributors, to the importance of store reports, dissemination of home office information, conference calls, coordination, back-up, and FM emphasis for a wide variety of album-oriented product slated for fall release by Arista.

Arista's Sales/Promo Meetings



Arista Records held its first annual marketing convention earlier this month at the Camelback Inn, Scottsdale, Arizona. Pictured at the convention are top row (from left): Arista president Clive Davis making a product presentation of the label's fall releases, flanked by Michael Klennfer, vice president of album promotion and special services, and Wendy Luke, director of office services; joining Davis and executive vice president Elliott Goldman (second from left) are Jimmy Jenner, producer of Eric Carmen and Bay City Rollers, and Eric Woolfson, manager and producer of the newly signed Alan Parsons; performing at the convention are the Arista recording groups Silver and The Alpha Band (at right). Pictured second row (from left) is Judd Seigel accepting his Marketing Man of the Year Award from Jon Peisinger, director, national sales; Rick Dobbis, director of artist development, Bob Buziak, newly appointed manager of Arista U.K., and Jon Peisinger are pictured at the awards luncheon; pictured during an impromptu performance with the Funky

Kings are Arista executives Mike Klennfer, Robert Feiden, Clive Davis and Roger Birnbaum; Mike Klennfer and David Carrico, vice president of promotion, are pictured at right presenting the Promotion Man of the Year Award to Bill Scull. Pictured bottom row at left is Clive Davis delivering the keynote address; Gordon Bossin, vice president of marketing is pictured opening the sales-promotion seminars; listening to Davis address the international segment of the meeting are Ron Caves, EMI International U.K., Karel Hendrikes of EMI Negram Holland, Walter Puetz of EMI Electrola Germany, Kei Nishimura of EMI Toshiba Japan, Hiro Suzuki of EMI Toshiba, Roger Langford of EMI Australia, Mike Goldsmid marketing manager of Arista U.K., Bob Buziak and Robert White, business director of Arista U.K.; pictured at the promotion seminar are Sam Karamanos, associate director of singles promotion, Hank Talbert, vice president of R&B promotion, Richard Palmese, director of national promotion, David Carrico, and Perry Cooper, associate director of album promotion.

Arista Meetings (Continued from page 4)

sponsibility to its artists. "There is a strong case to be made which requires keeping the pressure up—to maintain standards. And this attitude is the result of a commitment to each artist, each producer, and each piece of finished music, to make it the best that it could possibly be."

In assessing the roles of various departments within the company, Davis stressed their mutual interdependence. "If I participate more fully in promotion, it does not mean that I am any less concerned with others. The relationship between promotion and sales is thoroughly intertwined, and I am always surprised to see those who move from one to the other and find there is so much that they weren't aware of. You should not limit yourself to a defined universe."

Addressing himself to the particular problems inherent in establishing and maintaining relationships in promotion, Davis explained how Arista's growth would require even greater organization from personnel in that area. "As we move to a level where you're carrying several records a week, the ability to juggle priorities is of the utmost importance. There are no normal hours in this kind of competitive business, and you owe it to your-

self to organize your own professional life. You must ask yourself whether other people in the market have better relationships, and why. The answer is simply because you have to be the best-informed person—that's what gets respect. No one is really looking at your personal history. Visibility, style, they're superficial. It's the facts and information that will be the key, particularly now, when radio is becoming more and more sophisticated in its own information-gathering. They should never be better prepared than you are. So when we meet en masse once a year it is important for you to get a feel for how much you can handle. It is vitally necessary to become experts."

Referring to several artists that the company has brought to a level of broad national exposure, including Barry Manilow, Melissa Manchester, the Outlaws, Patti Smith, The Bay City Rollers, Eric Carmen, the Brecker Brothers and Gil Scott-Heron, Davis emphasized the value of Arista's identity within the industry. "We are breaking artists rather than simply records. And as a result the artists we've attracted are not ordinary artists. They are concerned with image, and career. The Kinks and Lou Reed, or a group that needs to establish a stronger im-

age, like Mandrill, must be handled in a special way." He continued to explain that this treatment necessitates carefully designed plans in the areas of advertising and artist development which have to emanate from the home office. "Thus we can't delegate the entire advertising responsibility to the field because we must custom-fit an image-building campaign and advertising approach including the words of motivating copy that will get someone into the store. The actual words used in an advertisement make a tremendous difference in how much actually gets sold. There is an art in successfully attempting to inculcate a sense of identity about a particular artist or group."

Concluding his comments, he spoke of the company's accomplishments. "I think what we have achieved so far is extraordinary and unprecedented. And while you're contemplating our high expectations for the coming year, please don't forget a special feeling of pride, which you all deserve to feel for what's happened in the last two years. Some thought it couldn't be done. Well it's happened—and it's happened big. You earned a special niche—feel good about it."

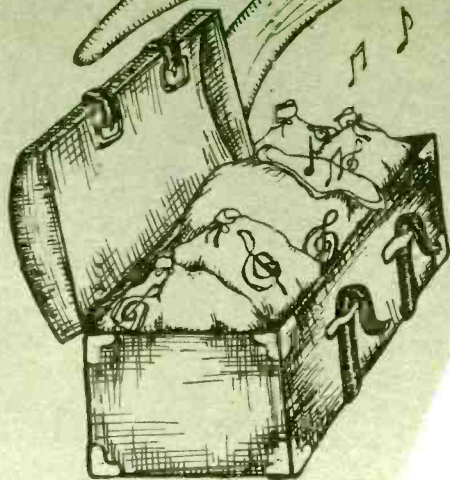
Gordon Bossin, vice president,

marketing, outlined the overall purpose of the meetings in his opening remarks to the assembled gathering, pointing to the planning of campaigns and systems which would promote organization, communication, and efficiency in the company's structure while focusing attention on the broad scope of new product slated for release this fall.

Asserting that after only two years in operation Arista had established itself as a major force in the record industry try, Bossin examined factors responsible for the company's remarkable success. He listed several measurable criteria for actual growth over the past year including a 75 percent increase in the size of the field force, significantly better penetration of airplay and an even higher chart to release ratio than the previous year, attributing these positive indications to the pervasive sense of professionalism embodied by all those who work for the company in each of its areas. Bossin emphasized the importance of developing a national perspective in order to keep pace with the increasing demands of the company's rapid expansion, and that crucial to this perspective is a heightened coordination among Arista's regional personnel.

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GREEDY RECORDS LTD



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(G1002)



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(G107)

"CRAZY DANCIN'"
THE BOTTOM LINE
(G1001)



SINGLE RELEASE:
"THAT'S THE
WAY TO GO"
(G103)

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*(formerly of Paul Revere
and The Raiders)*



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(G105)

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"NASTY"
(G102)

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THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
SEPT. 25	SEPT. 18
1 4 A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND Private Stock 073	17
2 2 PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225	15
3 1 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019	13
4 3 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/Rocket PIG 40585 (MCA)	13
5 6 LOWDOWN BOZ SCAGGS/Columbia 3 10367	13
6 7 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	13
7 5 I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	16
8 10 IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	8
9 15 DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/RSO 857 (Polydor)	7
10 8 YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	13
11 12 WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	9
12 17 STILL THE ONE ORLEANS/Asylum 45336	10
13 9 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	20
14 16 A LITTLE BIT MORE DR. HOOK/Capitol P 4280	14
15 20 MAGIC MAN HEART/Mushroom M 7011	10
16 18 GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	12
17 11 LET 'EM IN WINGS/Capitol P 4293	13
18 21 SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	9
19 13 THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	16
20 14 SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	12
21 22 WHAM BAM SILVER /Arista 0189	13
22 19 AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	21
23 23 SUMMER WAR /United Artists XW834 Y	12
24 32 ROCK'N ME STEVE MILLER BAND/Capitol P 4323	6
25 36 I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/Arista 0205	4
26 25 GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	21
27 24 KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	22
28 33 THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	6
29 26 ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)	17
30 30 WHO'D SHE COO? OHIO PLAYERS/Mercury 73814	10
31 27 LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	23
32 28 HEAVEN MUST BE MISSING AN ANGEL TAVARES/Capitol P 4270	16
33 29 I'M EASY KEITH CARRADINE/ABC 12117	16
34 31 BABY, I LOVE YOUR WAY PETER FRAMPTON/A&M 1832	15
35 34 GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	16
36 37 SUPERSTAR PAUL DAVIS/Bang 726	8
37 50 BETH KISS /Casablanca NB 863	4
38 39 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600	8
39 48 FERNANDO ABBA/Atlantic 0200	6
40 42 ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	7
41 54 THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	5
42 47 SUNRISE ERIC CARMEN/Arista 0200	6
43 35 MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	23
44 41 I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE HELEN REDDY/Capitol P 4312	8
45 38 YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	22
46 40 SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	22
47 56 GET THE FUNK OUT MA FACE BROTHERS JOHNSON/A&M 1851	5
48 60 THE BEST DISCO IN TOWN RITCHIE FAMILY/Marlin 3306 (TK)	4



49 58 DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	4
50 43 MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDA 515	29
51 52 IT'S O.K. BEACH BOYS/Brother-Reprise RPS 1368 (WB)	5
52 71 JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F	4
53 62 (DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384	8
54 63 YOU ARE THE WOMAN FIREFALL/Atlantic 3335	6
55 46 THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	20
56 44 TURN THE BEAT AROUND VICKI SUE ROBINSON/RCA PB 10562	20
57 57 SHOWER THE PEOPLE JAMES TAYLOR/Warner Bros. WBS 8222	7
58 45 TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	21
59 49 GET UP OFFA THAT THING JAMES BROWN/Polydor PD 14326	11
60 53 STREET SINGIN' LADY FLASH/RSO 852 (Polydor)	11
61 51 TEDDY BEAR RED SOVINE/Starday SD 142	11
62 55 SILLY LOVE SONGS WINGS/Capitol P 4256	25
63 67 HARVEST FOR THE WORLD THE ISLEY BROTHERS/T-Neck ZS8 2261 (CBS)	6
64 73 LIKE A SAD SONG JOHN DENVER/RCA PB 10774	3
65 74 I GOT TO KNOW STARBUCK/Private Stock 104	4
66 69 TAKE A HAND RICK SPRINGFIELD/Chelsea CH 3051	3

CHARTMAKER OF THE WEEK

67 — MUSKRAT LOVE CAPTAIN & TENNILLE A&M 1870	1
68 79 ANYTHING YOU WANT JOHN VALENTI/Ariola America P 7625 (Capitol)	2
69 81 NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN JR./A&M 1856	5
70 82 THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206	2
71 59 LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	21
72 65 I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	22
73 83 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/Columbia 3 10388	2
74 70 (THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT/20th Century TC 2297	7
75 77 LOVE OF MY LIFE GINO VANNELLI/A&M 1861	4
76 68 YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	19
77 64 HOWZAT SHERBET/MCA 40610	6
78 85 DON'T THINK . . . FEEL NEIL DIAMOND/Columbia 3 10405	2
79 — LOVE SO RIGHT BEE GEES/RSO RS 859 (Polydor)	1
80 61 SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	17
81 94 YOU ARE MY STARSHIP NORMAN CONNORS/Buddah 542	3
82 93 THE RUBBERBAND MAN SPINNERS/Atlantic 3355	2
83 — YOU GOTTA MAKE YOUR OWN SUNSHINE NEIL SEDAKA/Rocket PIG 40614 (MCA)	1
84 86 QUEEN OF MY SOUL AWB/Atlantic 3354	3
85 90 YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	3
86 96 TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	2
87 — I NEVER CRY ALICE COOPER/Warner Bros. WBS 8228	1
88 84 HIGHFLY JOHN MILES/London 5N 20084	7
89 92 HERE'S SOME LOVE TANYA TUCKER/MCA 40598	5
90 72 POPSICLE TOES MICHAEL FRANKS/Reprise RPS 1360 (WB)	9
91 91 SATIN SHEETS BELLAMY BROTHERS/Warner/Curb WBS 8248 (WB)	3
92 97 MESSAGE IN OUR MUSIC O'JAYS/Phila. Intl. ZS8 3601 (CBS)	2
93 95 AFTER THE DANCE MARVIN GAYE/Tamla T 54273F	3
94 — IT'S A LONG WAY THERE LITTLE RIVER BAND/Harvest P 4318 (Capitol)	1
95 — MORE THAN A FEELING BOSTON/Epic 8 50266	1
96 — THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES/ABC 12202	1
97 — BRAND NEW LOVE AFFAIR JIGSAW/Chelsea 3043	1
98 — I CAN'T LIVE IN A DREAM OSMONDS/Polydor PD 14348	1
99 — FLOWERS EMOTIONS/Columbia 3 10347	1
100 80 SHOW DOWN ELECTRIC LIGHT ORCHESTRA/United Artists XW842 Y	6



FLASHMAKER



ONE MORE FROM THE ROAD

LYNYRD SKYNYRD
MCA

WNEW-FM/NEW YORK

- ADDS:**
CALIENTE—Gato Barbieri—A&M
DANCER—Bob Meighan Band—Capitol
FREE FOR ALL—Ted Nugent—Epic
LIVIN' FOR LOVIN'—Jackie Lomax—Capitol
LONG MAY YOU RUN—Stills-Young Band—Reprise
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
PRIVATE EYES—Tommy Bolin—Col
SANFORD-TOWNSEND BAND—WB
SOLO—Don McLean—UA
SOUTHWEST—Herb Pedersen—Epic

HEAVY ACTION (approximate airplay):

- BORN TO RUN**—Bruce Springsteen—Col
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
NIGHT ON THE TOWN—Rod Stewart—WB
NO HEART TO CRY—Eric Clapton—RSO (Import)
ROARING SILENCE—Manfred Mann's Earth Band—WB
SILK DEGREES—Boz Scaggs—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
WAKING AND DREAMING—Orleans—Asylum

WBCN-FM/BOSTON

- ADDS:**
AMIGO—Arlo Guthrie—Reprise
CHILDREN OF THE WORLD—Bee Gees—RSO
END OF THE BEGINNING—Richie Havens—A&M
FULL SPEED AHEAD—Tata Vega—Motown
FUNKY KINGS—Arista
LOVE AND TOUCH—Tyrone Davis—Col
MAN TO MAN—Hot Chocolate—Big Tree
MOVING TARGETS—Flo & Eddie—Col
NIGHT MAN—Dirty Tricks—Polydor
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA

HEAVY ACTION (airplay):

- BOSTON**—Epic
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GOOD SINGIN' GOOD PLAYIN'—Grand Funk Railroad—MCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
ROYAL SCAM—Steely Dan—ABC
SCHOOL DAYS—Stanley Clarke—Nemperor

- SILK DEGREES**—Boz Scaggs—Col
WAIT FOR NIGHT—Rick Springfield—Chelsea
WAKING AND DREAMING—Orleans—Asylum

WLIR-FM/LONG ISLAND

- ADDS:**
FREE FOR ALL—Ted Nugent—Epic
IMAGES—Dan Hartman—Blue Sky
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LIVIN' FOR LOVIN'—Jackie Lomax—Capitol
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
MOTION—KGB—MCA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
PRIVATE EYES—Tommy Bolin—Col
SILVER—Arista
WIGGY BITS—Polydor

HEAVY ACTION (airplay, in descending order):

- WAKING AND DREAMING**—Orleans—Asylum
SCHOOL DAYS—Stanley Clarke—Nemperor
TROUBADOUR—J.J. Cale—Shelter
TAKIN' IT TO THE STREETS—Doobie Bros.—WB
BLIND DOG AT ST. DUNSTAN'S—Caravan—Arista
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
SPITFIRE—Jefferson Starship—Grunt
TOM THUMB THE DREAMER—Michael Dinner—Fantasy
MIDNIGHT MIRAGE—Mike Greene—Mercury
FIREFALL—Atlantic

WCOZ-FM/BOSTON

- ADDS:**
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA

HEAVY ACTION (airplay):

- BOSTON**—Epic
CHILDREN OF THE WORLD—Bee Gees—RSO
FLEETWOOD MAC—Reprise
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
FRAMPTON COMES ALIVE—Peter Frampton—A&M
I DON'T WANT TO GO HOME—Southside Johnny—Epic
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
WAKING AND DREAMING—Orleans—Asylum
WAR: GREATEST HITS—UA

WHCN-FM/HARTFORD

- ADDS:**
BAREFOOT BALLET—John Klemmer—ABC
END OF THE BEGINNING—Richie Havens—A&M
HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
SCHOOL DAYS—Stanley Clarke—Nemperor

HEAVY ACTION (airplay, phones):

- BOSTON**—Epic
BIGGER THAN BOTH OF US—Hall & Oates—RCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MIDNIGHT MIRAGE—Mike Greene—Mercury
MOVING TARGETS—Flo & Eddie—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
WAKING AND DREAMING—Orleans—Asylum

WBLM-FM/MAINE

- ADDS:**
AMIGO—Arlo Guthrie—Reprise
BLIND DOG AT ST. DUNSTAN'S—Caravan—Arista
END OF THE BEGINNING—Richie Havens—A&M
FUNKY KINGS—Arista
JADE & SARSAPARILLA—Submaureen
PRIVATE EYES—Tommy Bolin—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
SECRETS—Herbie Hancock—Col
TROUBADOUR—J.J. Cale—Shelter
YELLOW & GREEN—Ron Carter—CTI

HEAVY ACTION (airplay, in descending order):

- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century
JOAN ARMATRADING—A&M
BOSTON—Epic
BREAD & ROSES—Judy Collins—Elektra
WAKING AND DREAMING—Orleans—Asylum
RESOLUTION—Andy Pratt—Nemperor
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
AMERICAN FLYER—UA
CITY BOY—Mercury
FLY LIKE AN EAGLE—Steve Miller Band—Capitol

WCMF-FM/ROCHESTER

- ADDS:**
END OF THE BEGINNING—Richie Havens—A&M
JUMP ON IT—Montrose—WB
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
MOTION—KGB—MCA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
PRIVATE EYES—Tommy Bolin—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
SILVER—Arista
WIGGY BITS—Polydor

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

- BOSTON**—Epic
FUNKY KINGS—Arista
MIDNIGHT MIRAGE—Mike Greene—Mercury
GO—Yamashta, Winwood, Shrieve—Island
AUTOMATIC MAN—Island
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
FREE FOR ALL—Ted Nugent—Epic
MOVING TARGETS—Flo & Eddie—Col
BLIND DOG AT ST. DUNSTAN'S—Caravan—Arista
SHAKE SOME ACTION—Flamin' Groovies—Sire

WIOQ-FM/PHILADELPHIA

- ADDS:**
ANIMAL NOTES—Crack the Sky—Lifesong
FREE FOR ALL—Ted Nugent—Epic
HERE'S SOME LOVE—Tanya Tucker—MCA
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
MOTION—KGB—MCA
PRIVATE EYES—Tommy Bolin—Col
TWO TOO—Fireball—Passport
WHOLE WORLD'S GOIN' CRAZY—April Wine—London
WIGGY BITS—Polydor
YEAR OF THE CAT—Al Stewart—Janus

HEAVY ACTION (airplay, phones):

- BLIND DOG AT ST. DUNSTAN'S**—Caravan—Arista
CITY BOY—Mercury
END OF THE BEGINNING—Richie Havens—A&M
HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LIVE AT LAST—Tim Weisberg—A&M
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

WHFS-FM/WASHINGTON

- ADDS:**
ALTURA DO SOL—Paul Horn—Epic
HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MELTING POTS—Suzy Monick—Adelphi
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
MOTION—KGB—MCA
NIGHT MAN—Dirty Tricks—Polydor
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SAMMY WALKER—WB
YEAR OF THE CAT—Al Stewart—Janus

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

- END OF THE BEGINNING**—Richie Havens—A&M
BIGGER THAN BOTH OF US—Hall & Oates—RCA
ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
TO THE HEART—Mark Almond—ABC
AMERICAN FLYER—UA
MIDNIGHT MIRAGE—Mike Greene—Mercury
JOAN ARMATRADING—A&M

SLEEPER



WIGGY BITS

Polydor

WQDR-FM/RALEIGH

- ADDS:**
BOSTON—Epic
BREAD & ROSES—Judy Collins—Elektra
DIGGIN' IT—Dunn & Rubini—Prodigal
END OF THE BEGINNING—Richie Havens—A&M
ROARING SILENCE—Manfred Mann's Earth Band—WB
SANBORN—David Sanborn—WB
HEAVY ACTION (airplay, sales, phones, in descending order):
SILK DEGREES—Boz Scaggs—Col
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
IN THE POCKET—James Taylor—WB
WAKING AND DREAMING—Orleans—Asylum
SPITFIRE—Jefferson Starship—Grunt
FLEETWOOD MAC—Reprise
SPIRIT—John Denver—RCA
CHICAGO X—Col
NIGHT ON THE TOWN—Rod Stewart—WB

WAVI-FM/JACKSONVILLE

- ADDS:**
CHILDREN OF THE WORLD—Bee Gees—RSO
DAWNING DAY—C.B. Victoria—Janus
END OF THE BEGINNING—Richie Havens—A&M
FREE FOR ALL—Ted Nugent—Epic
HOWZAT—Sherbet—MCA
LIVE AT LAST—Tim Weisberg—A&M
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
ROARING SILENCE—Manfred Mann's Earth Band—WB
TROUBADOUR—J.J. Cale—Shelter
TWO TOO—Fireball—Passport

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

- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century
I'M NEARLY FAMOUS—Cliff Richard—Rocket
LITTLE RIVER BAND—Harvest
GIST OF THE GEMINI—Gino Vannelli—A&M
WILD CHERRY—Epic/Sweet City
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
BIGGER THAN BOTH OF US—Hall & Oates—RCA
SOUL SEARCHING—AWB—Atlantic
TALES OF MYSTERY—Alan Parsons Project—20th Century

WQSR-FM/TAMPA

- ADDS:**
CHILDREN OF THE WORLD—Bee Gees—RSO
HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
MORNING COMES—Buckacre—MCA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
PRIVATE EYES—Tommy Bolin—Col
QUIRE—RCA
TROUBADOUR—J.J. Cale—Shelter

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

- WAKING AND DREAMING**—Orleans—Asylum
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SPITFIRE—Jefferson Starship—Grunt
SILK DEGREES—Boz Scaggs—Col
AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
MOTHER'S FINEST—Epic
RESOLUTION—Andy Pratt—Nemperor
LADIES' CHOICE—Bonnie Bramlett—Capricorn
CITY BOY—Mercury
BOSTON—Epic

SIZZLERS CHAMPS! OUTSLUG TIGERS 9-8 IN TITLE GAME. MEET COACH CHIP TAYLOR.



Sizzlers Coach Chip Taylor's new album, "Somebody Shoot Out the Jukebox," has just been released on Columbia after several delays and postponements. If he can do with a record what he did with the team, he's got another winner on his hands for sure.

ABOUT THE COACH:

NAME: Chip Taylor.

BATTING AVERAGE: Hit big with self-penned tunes "Wild Thing," "Angel of the Morning," "Storybook Children," "Anyway That You Want Me" and "I Can't Let You Go." As a vocalist, Taylor made the country charts with four straight hits.

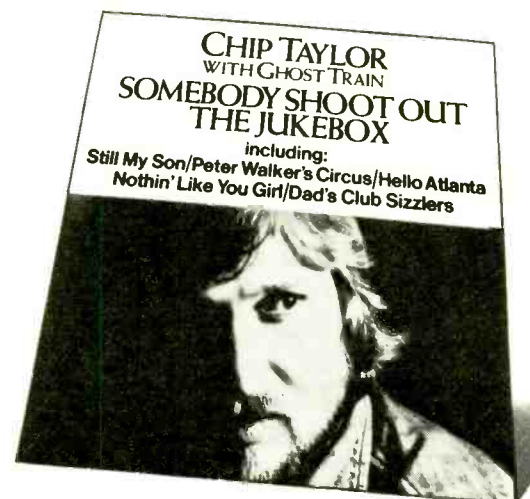
PRESENT BIG LEAGUE

AFFILIATION: Columbia Records.

TEAM NAME: Chip Taylor with Ghost Train.

BIGGEST PLAY: "Somebody Shoot Out the Jukebox," his debut Columbia album that covers all bases on rock, pop and country stations.

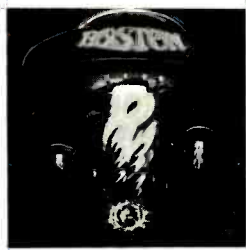
"Somebody Shoot Out the Jukebox" Chip Taylor. PC 34345
On Columbia Records and Tapes 🎧



Direction: Management III, Ltd.
1370 Avenue of the Americas, New York, N.Y. 10019

Left to right: Chip Taylor, Kelly Voight, Kristian Voight and Donny "Peanut" Davis.
In the last inning, with two out and the potential winning runs in scoring position, Sizz' ace pitcher Kristian Voight fired three fast balls by the Tigers' most feared hitter, Steve Busby. Batterymate Donny "Peanut" Davis held the ball high as the Sizzlers walked off the field league champions.

TOP AIRPLAY



BOSTON

Epic

MOST AIRPLAY

- BOSTON**—Epic
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SPITFIRE—Jefferson Starship—Grunt
WAKING & DREAMING—Orleans—Asylum
BIGGER THAN BOTH OF US—Hall & Oates—RCA
SCHOOL DAYS—Stanley Clarke—Nemperor
SILK DEGREES—Boz Scaggs—Col

WYDD-FM/PITTSBURGH

- AMIGO**—Arlo Guthrie—Reprise
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
END OF THE BEGINNING—Richie Havens—A&M
FACADE—John Reid—Epic
FREE FOR ALL—Ted Nugent—Epic
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MOTION—KGB—MCA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA

HEAVY ACTION (airplay, sales):

- AUTOMATIC MAN**—Island
BOSTON—Epic
DERRINGER—Blue Sky
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GIST OF THE GEMINI—Gino Vannelli—A&M
GO FOR BROKE—Ian Matthews—Col
ILLEGAL STILLS—Stephen Stills—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

WMMS-FM/CLEVELAND

- AMIGO**—Arlo Guthrie—Reprise
AUTOMATIC MAN—Island
CHILDREN OF THE WORLD—Bee Gees—RSO
FUNKY KINGS—Arista
IMAGES—Dan Hartman—Blue Sky
MIDNIGHT MIRAGE—Mike Greene—Mercury
MILLION DOLLAR LEGS—New Tony Williams Lifetime—Col
MOTION—KGB—MCA
NOT A WORD ON IT—Pete Carr—Big Tree
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
TROUBADOUR—J.J. Cale—Shelter
HEAVY ACTION (sales, airplay):
AGENTS OF FORTUNE—Blue Oyster Cult—Col
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BOSTON—Epic

- CHAMELEON**—Labelle—Epic
HONOR AMONG THIEVES—Artful Dodger—Col
SCHOOL DAYS—Stanley Clarke—Nemperor
SINCERELY—Dwight Twilley Band—Shelter
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
WAKING AND DREAMING—Orleans—Asylum
WILD CHERRY—Epic/Sweet City

W-4-FM/DETROIT

- ADDs:**
AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
END OF THE BEGINNING—Richie Havens—A&M
FANTASY HILL—Prodigal
FREE FOR ALL—Ted Nugent—Epic
JUMP ON IT—Montrose—WB
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LIVIN' FOR LOVIN'—Jackie Lomax—Capitol
MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA

HEAVY ACTION (airplay, sales):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BIG TOWNE 2061—Paris—Capitol
ALICE COOPER GOES TO HELL—WB
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
SCHOOL DAYS—Stanley Clarke—Nemperor
SPITFIRE—Jefferson Starship—Grunt
TROUBADOUR—J.J. Cale—Shelter

WXRT-FM/CHICAGO

- ADDs:**
ALTURA DO SOL—Paul Horn—Epic
END OF THE BEGINNING—Richie Havens—A&M
FREE FOR ALL—Ted Nugent—Epic
HOW LATE'LL YA PLAY'TIL—David Bromberg—Fantasy
LET IT OUT—Kraan—Passport
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
UNTITLED—Jack DeJohnette's Directions—ECM
WAKING AND DREAMING—Orleans—Asylum
SAMMY WALKER—WB

HEAVY ACTION (sales, phones, airplay):

- BAREFOOT BALLET**—John Klemmer—ABC
BOSTON—Epic
8.5—Earthquake—Beserkley
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
RED TAPE—Atlanta Rhythm Section—Polydor
COPKY SIEGEL—Dharma
SPITFIRE—Jefferson Starship—Grunt

WZMF-FM/MILWAUKEE

- ADDs:**
AMIGO—Arlo Guthrie—Reprise
ANIMAL NOTES—Crack the Sky—Lifesong
END OF THE BEGINNING—Richie Havens—A&M
FREE FOR ALL—Ted Nugent—Epic
FUNKY KINGS—Arista
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
PAT TRAVERS—Polydor
HEAVY ACTION (airplay, sales, phones):
DERRINGER—Blue Sky

KSHE-FM/ST. LOUIS

- ADDs:**
HARD RAIN—Bob Dylan—Col
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LIVE BETTER ELECTRICALLY—Nitzinger—20th Century
LONG MAY YOU RUN—Stills-Young Band—Reprise
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
PAT TRAVERS—Polydor
WIGGY BITS—Polydor

HEAVY ACTION (approximate airplay, phones):

- AUTOMATIC MAN**—Island
BOSTON—Epic
FREE FOR ALL—Ted Nugent—Epic
JUMP ON IT—Montrose—WB
MOTHER'S FINEST—Epic
PRIVATE EYES—Tommy Bolin—Col
ROARING SILENCE—Manfred Mann's Earth Band—WB
STARZ—Capitol
WHOLE WORLD'S GOIN' CRAZY—April Wine—London

KQRS-FM/MINNEAPOLIS

- ADDs:**
AUTOMATIC MAN—Island
DARK BLONDE—Tom Jans—Col
END OF THE BEGINNING—Richie Havens—A&M
GENUINE COWHIDE—Delbert McClinton—ABC
MIDNIGHT MIRAGE—Mike Greene—Mercury
MILLION DOLLAR LEGS—New Tony Williams Lifetime—Col
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
ON THE ROAD—D.J. Rogers—RCA
SIBLING RIVALRY—Rowans—Asylum
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

HEAVY ACTION (airplay):

- JOAN ARMATRADING**—A&M
BAREFOOT BALLET—John Klemmer—ABC
CHICKEN SKIN MUSIC—Ry Cooder—Reprise
HOW LATE'LL YA PLAY'TIL—David Bromberg Band—Fantasy
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
PRIVATE EYES—Tommy Bolin—Col
TROUBADOUR—J.J. Cale—Shelter
SAMMY WALKER—WB

KZEW-FM/DALLAS

- ADDs:**
AMIGO—Arlo Guthrie—Reprise
END OF THE BEGINNING—Richie Havens—A&M
FREE FOR ALL—Ted Nugent—Epic
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
LONG MAY YOU RUN—Stills-Young Band—Reprise
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA

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

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
DREAMBOAT ANNIE—Heart—Mushroom
NIGHT ON THE TOWN—Rod Stewart—WB
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
FREE FOR ALL—Ted Nugent—Epic
GIST OF THE GEMINI—Gino Vannelli—A&M
SOUL SEARCHING—AWB—Atlantic

- WIRED**—Jeff Beck—Epic
AGENTS OF FORTUNE—Blue Oyster Cult—Col
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

KPFT-FM/HOUSTON

- ADDs:**
BAREFOOT BALLET—John Klemmer—ABC
CALIENTE—Gato Barbieri—A&M
NIGHT MAN—Dirty Tricks—Polydor
ALTURA DO SOL—Paul Horn—Epic
HOW LATE'LL YA PLAY'TIL—David Bromberg Band—Fantasy
IN A SPECIAL WAY—Gene Harris—Blue Note
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

HEAVY ACTION (airplay):

- AFRICAN SHAKARA**—Fela Rasmone Kuti—Waktossa
JOAN ARMATRADING—A&M
BAREFOOT BALLET—John Klemmer—ABC
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GIST OF THE GEMINI—Gino Vannelli—A&M
I DON'T WANT TO GO HOME—Southside Johnny—Epic
SCHOOL DAYS—Stanley Clarke—Nemperor
SECRETS—Herbie Hancock—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SOUL SEARCHING—AWB—Atlantic

KBPI-FM/DENVER

- ADDs:**
AMIGO—Arlo Guthrie—Reprise
BOSTON—Epic
END OF THE BEGINNING—Richie Havens—A&M
FREE FOR ALL—Ted Nugent—Epic
FUNKY KINGS—Arista
LONG MAY YOU RUN—Stills-Young Band—Reprise
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
TROUBADOUR—J.J. Cale—Shelter

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

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
SPITFIRE—Jefferson Starship—Grunt
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
FLY LIKE AN EAGLE—Steve Miller Band—Capitol

KMYR-FM/ALBUQUERQUE

- ADDs:**
AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
AMIGO—Arlo Guthrie—Reprise
BOSTON—Epic
CHAMELEON—Labelle—Epic
CHILDREN OF THE WORLD—Bee Gees—RSO
HOW LATE'LL YA PLAY'TIL—David Bromberg Band—Fantasy
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SECRETS—Herbie Hancock—Col
HEAVY ACTION (airplay, sales, phones):
AT THE SPEED OF SOUND—Wings—Capitol
BIG TOWNE 2061—Paris—Capitol

- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
FLEETWOOD MAC—Reprise
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
WAKING AND DREAMING—Orleans—Asylum
WIRED—Jeff Beck—Epic

KMET-FM/LOS ANGELES

- ADDs:**
AUTOMATIC MAN—Island
BIGGER THAN BOTH OF US—Hall & Oates—RCA
LONG MAY YOU RUN—Stills-Young Band—Reprise
MORNING COMES—Buckacre—MCA
MOVING TARGETS—Flo & Eddie—Col
NOT A WORD ON IT—Pete Carr—Big Tree
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

HEAVY ACTION (airplay, sales):

- BOSTON**—Epic
FLEETWOOD MAC—Reprise
FLY LIKE AN EAGLE—Steve Miller Band—Capitol

KOME-FM/SAN JOSE

- ADDs:**
END OF THE BEGINNING—Richie Havens—A&M
FREE FOR ALL—Ted Nugent—Epic
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
MEN FROM EARTH—Ozark Mountain Daredevils—A&M
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
PRIVATE EYES—Tommy Bolin—Col

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

- WIRED**—Jeff Beck—Epic
CHICAGO X—Col
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
BIGGER THAN BOTH OF US—Hall & Oates—RCA
SPITFIRE—Jefferson Starship—Grunt
JUMP ON IT—Montrose—WB
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
NIGHT ON THE TOWN—Rod Stewart—WB
GO—Yamashta, Winwood & Shrieve—Island
AIN'T THAT A BITCH—Johnny Guitar Watson—DJM

KSAN-FM/SAN FRANCISCO

- ADDs:**
CHICKEN SKIN MUSIC—Ry Cooder—Reprise
DAWNING DAY—C.B. Victoria—Janus
LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
MARCUS—UA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
PRIVATE EYES—Tommy Bolin—Col
RAZOR SHARP—Earl Slick Band—Capitol
HEAVY ACTION (airplay):
JOAN ARMATRADING—A&M
BIGGER THAN BOTH OF US—Hall & Oates—RCA
FREE FOR ALL—Ted Nugent—Epic
HOW LATE'LL YA PLAY'TIL—David Bromberg Band—Fantasy
JUMP ON IT—Montrose—WB
LET'S STICK TOGETHER—Bryan Ferry—Atlantic
LIVE AT LAST—Tim Weisberg—A&M
MOTHER'S FINEST—Epic
TROUBADOUR—J.J. Cale—Shelter

Meyrowitz and Kauff's National Live Radio Concerts

By PAT BAIRD



Bob Meyrowitz (left), Peter Kauff

■ Bob Meyrowitz, president of DIR Broadcasting Corp., produced the first rock concert for the NBC Radio Network, and was account executive there for such personalities as Barbara Walters and Ed McMahon. He was formerly director of research and station relations at ABC. Before joining Meyrowitz in the creation of the King Biscuit Flower Hour, DIR executive vice president Peter Kauff was vice president in charge of radio and television at Premier Talent Agency. Prior to that he was an agent at GAC, during which time he was involved in the Beatles' first U.S. tour. In this first of a two-part Dialogue, Meyrowitz and Kauff discuss the creation and production of the nation's only coast-to-coast radio concert program.

Record World: When was "The King Biscuit Flower Hour" first produced?

Bob Meyrowitz: Right at the time that Altamont happened, I thought there wouldn't be any more giant concert scenes—and, for a long time, there really weren't. I thought it would be great fun if you could put a giant concert on the radio, where everybody could be at the same concert at the same time without having to be with 400,000 people or be afraid of being injured. I went to Bernie Mitchell of U.S. Pioneer with the idea and with his backing and the cooperation of stations such as WNEW-FM, WBCN-FM, KMET-FM, WMMR-FM, WMMS-FM, KSHE-FM, WKTK-FM and WEBN-FM, we were able to get it on.

RW: What makes "King Biscuit" unique?

Meyrowitz: We have 6,000,000 listeners and a network of 200 of the top FM stations in the country. Each one of our stations does 25-30 promotion spots for both the show and the act the week before each Sunday night concert. That's a total of approximately 5,000 spots each week nationally. And it's heard at the same time all over the country.

Peter Kauff: And all conscientious record labels market and merchandise—literally pull out all stops—to link up a "King Biscuit" broadcast with their act's new album or tour. That way the effect of "King Biscuit" is doubled for a new or already-established act.

Meyrowitz: Because our set-up is so tight and our production level so respected by the industry, we are able to broadcast all the major stars. The Rolling Stones have done "The King Biscuit Flower Hour" three times and The Who twice. We always have the right acts on at the right times. It's amazing how many times the act you're hearing on "King Biscuit" happens to be the number one album and/or singles seller in the country.

Kauff: National FM radio airplay is what breaks both singles and albums today. "King Biscuit" is an hour—sometimes 90 minutes—of air play once a week.

RW: Do you think that this kind of programming encourages the listeners to see a group in person or does it discourage them from attending live performances?

Kauff: It definitely encourages them—and we have graphic proof

of it. Radio is not television. You're not showing the entire act—only the tip of the iceberg—and the mind's eye is filling in the rest of the picture. Most promoters across the country use the show to advertise up-coming concerts. The classic example is The Who. They were doing four days at Madison Square Garden, the first such stint ever attempted by anyone. We did a "King Biscuit" show with them to run nationally, but, additionally, on the stations in the Metropolitan areas, we made a special announcement that the group would be appearing in the Garden in a month's time and tickets would go on sale that Monday. During the last half hour of the show, this was announced by WNEW, WBCN, WMMR and WMAL. This was approximately 10:00 p.m. Sunday night; our show is over at 10:30. By 11:30 there were lines around the corner of the Garden; by 4:30 the next day there were no tickets left and they never had to place another ad. All the promoters in the country encourage us to come in to do their shows. We do the biggest acts in the country and we're always shown the greatest hospitality. It's proven to be an asset. It sells records and it sells tickets.

Another example is the Peter Frampton phenomenon. His live shows now draw 50-60,000 people; he used to draw 2-3,000. The "Frampton Live!" album is absolute proof that his performances played live on the radio only encourage people to go to see him in person. That live album has increased his ticket sales outrageously.

Meyrowitz: TV is just the opposite: seeing and hearing the band takes some of the mystery out of it. It depends on the band, really, but most rock and roll bands aren't meant to be seen close up, aren't meant to be seen at arm's length. Acts are set up to be seen at least 20 feet away. But it isn't meant to be heard that way. We get a great live sound; if you listen to our tapes of The Who or any band for that matter—you really wish you were there.

The idea is to get it so that the feeling is of being at a live concert but the sound quality is the equal of radio quality.

RW: Do you seek out the bands or do they come to you?

Kauff: There's a constant flow of information going on between us, the agencies, managers and record companies. The show has become a regular part of an act's tour.

RW: How is the show recorded?

Kauff: We record with the finest remote equipment in the world (such as the remote units of The Record Plant, FEDCO, and Wally Heider's Studios). We can record 16 or 24 track. The group supervises the recording and mixing; if they like, they can have their own engineer and producer present during the mix.

This kind of method has resulted in several acts releasing live albums from the tapes "King Biscuit" has recorded—specifically, Emerson, Lake & Palmer, Rod Stewart and Mott to name a few. All of these albums have become million-sellers.

Meyrowitz: We have done more live remotes and more live recordings than any other single entity. We know how to do live recordings specifically for radio. There's a major difference between taping a show for the radio and for a record. It's far more important to get across the feeling of a performance on a show than on a record. With a record, the people involved go back and listen and re-listen. With our show—it's there and gone. Direct impact.

RW: Do you feel you may lose presence when you re-mix?

Kauff: You have to re-mix. It's just a matter of fact that the relative volume of instruments demands it.

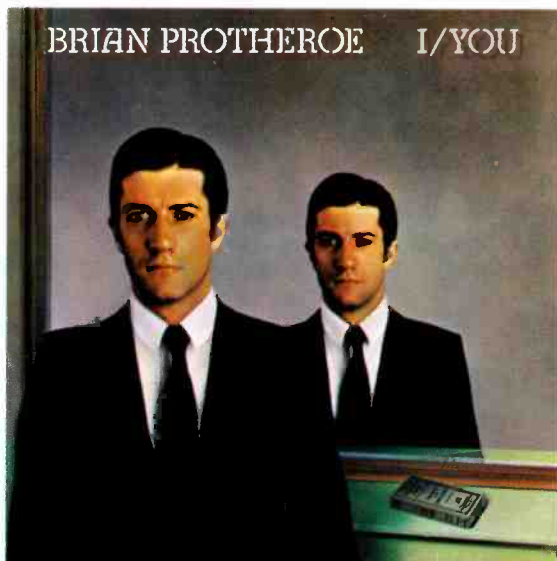
Meyrowitz: Re-mixing is not over-dubbing. It's what went on in the hall. You could take those tapes in and work on them to perfection—then put them on the radio and find they don't sound good at all. The idea is to get it so that the feeling is of being at a live concert but the sound quality is the equal of radio sound quality. It's a fine line.

(Continued on page 48)

OUR ALBUMS - 6



Robin Trower CHR 1107
 With one platinum album and two gold albums already to his credit, Robin Trower has quietly joined the ranks of rock's superstars. In this, his first newly recorded album in 18 months, Trower once and for all casts aside any sound-alike comparisons. This album is uniquely Trower. There's no doubt in our minds that it's a classic.



Brian Protheroe CHR 1108
 Currently starring in the hit London musical, "Leave Him to Heaven," Brian Protheroe is busily composing music for his follow up. Some of those songs have found their way into his third album for Chrysalis, eagerly awaited by the cult following he has developed.



Philip Goodhand-Tait CHR 1113
 Philip Goodhand-Tait is a singer-songwriter with an impressive list of songs to his credit. In fact, the title track from this album has already been a chart success in England for Roger Daltry. This is Philip Goodhand-Tait's first release on Chrysalis and for those not already aware of his work, this album makes an exciting introduction.

OUR SINGLES - 3



Nick Gilder · "Roxy Roller" CHS 2115
 This is the record that reached number one in Canada. Leaving cover versions aside, we know a hit record when we hear one; we know a hit writer when we sign one; and we know a star when we see one. You'll be hearing a lot from Nick Gilder.



Ian Thomas Band · "Liars" CHS 2116
 A top 20 record in Canada that's already been accepted at the AOR level here. This is the first of many from the Ian Thomas Band.

We are also adding to our catalog 3 early albums from Ten Years After:

Ssssh



CHR 1083

Cricklewood Green



CHR 1084

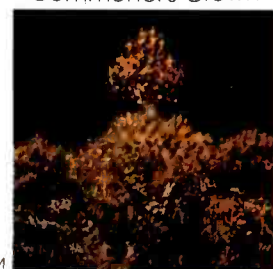
Watt



CHR 1085

and 4 from Steeleye Span.

Commoner's Crown

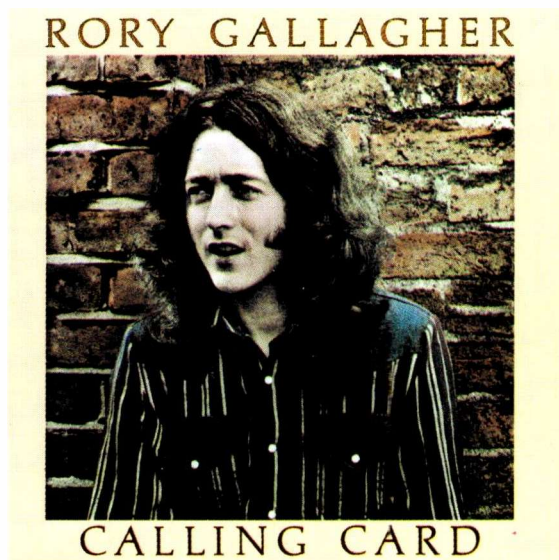


CHR 1071

ESTABLISHED ARTISTS



Steeleye Span CHR 1123
They're unquestionably the world's number one folk-rock band and the first to break through the barrier to the mass appeal market. Their last album was a top ten chart success in England and contained a single that reached top five in several countries. To coincide with this release, the group has a nationwide October tour of North America and will once again be captivating audiences with the charm and warmth of their live performances.

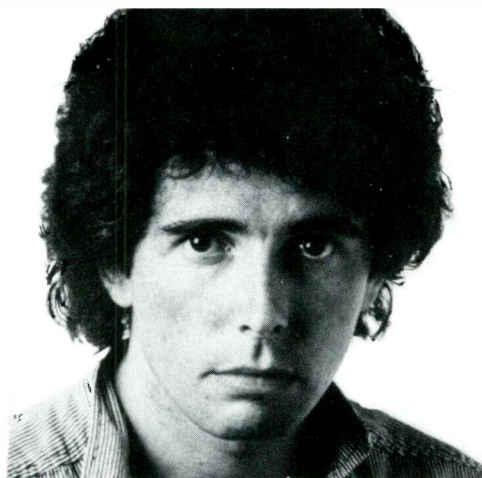


Rory Gallagher CHR 1124
For too long now, Rory Gallagher has been a well-kept secret. The legendary guitar wizard has spent most of this year touring the U.S. and Canada and letting vast numbers of people see what they previously had only heard about. This album will bring him the success he's so long deserved.



Ian Thomas Band CHR 1126
This extremely successful Canadian group is no new name to U.S. audiences. On their first album for Chrysalis, the Ian Thomas Band displays a diversity of talents in songs that range from hard rock to soft ballads. There's not a weak track on this uniquely listenable album.

ESTABLISHED HITS

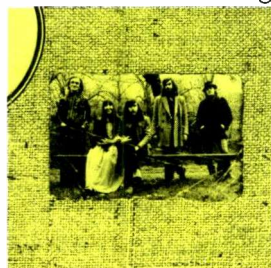


David Dundas - "Jeans On" CHS 2094
This first-ever recording by David Dundas went to number three on the English charts within three weeks of its release. Already charting on major secondaries across the country, this looks like a number one record.

Introducing the Chrysalis Fall Releases.

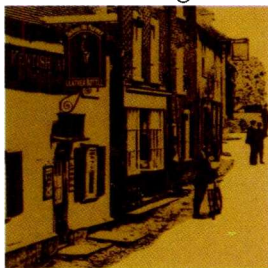
These are our first releases as an independent company in the United States and Canada. We are starting the way we intend to go on. Our albums are all from serious artists with important careers at different levels of development. Our singles? Well, let's put it this way. We won't release just anything. And we firmly believe that these records have the hit sound successful AM radio is looking for. In fact, all three are already proven in other markets. But then, these are the kinds of records, and this is the kind of thinking, you can expect from Chrysalis. And remember. This is just the beginning.

Pleased to See the King



CHR 1119

Hark! The Village Wait



CHR 1120

Ten Man Mop



CHR 1121



Chrysalis
The sound reason

Live Gershwin from Columbia

By SPEIGHT JENKINS

■ NEW YORK — In an interview reported in these pages a few weeks ago, Marvin Saines, the chief of Columbia Masterworks, pointed out that one of the highlights of the fall for his company would be a recording utilizing the talents of Michael Tilson Thomas, the "Columbia Jazz-Band" (a decidedly ad hoc group) and, of all people, the late George Gershwin. Someone at Columbia—according to the record's liner notes, Thomas Z. Shepard, now the chief of RCA's classical division but formerly with CBS — thought of blending the 1925 piano roll of "Rhapsody in Blue" made by Gershwin with a modern orchestra. The results are absolutely amazing, fascinating to the connoisseur and rewarding to the many who love the "Rhapsody."

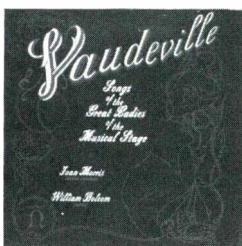
The musical effect is very smoothly blended; in fact, I really don't understand how the piano roll sounds quite as good

as it does. Every piano roll in this listener's experience has always sounded tinkly and rather like a soundtrack for a classic Hollywood western bar scene. This has none of that, although there is not a lot of lushness in the sound. What is fascinating are the tempos and the tremendously hard-driven quality of the playing, followed by enormous romantic breadth. It makes "Rhapsody" into a far jazzier and more varied work than ever before. Certainly the normal symphonic conception as exemplified by Lorin Maazel's excellent recording for London, which fulfills what we are accustomed to hear in "Rhapsody," has little to do with this. This is a very twenties sound, not far removed from the music that Kurt Weill wrote to Bertold Brecht's lyrics. *Mahogany* is close to this reading as are parts of the original non-Broadway *Three-penny Opera*.

(Continued on page 33)

CLASSICAL RETAIL REPORT

SEPTEMBER 25, 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
HAYDN: CELLO CONCERTOS—Rostropovich—Angel
HOLST: THE PLANETS—Ormandy—RCA
MOORE: THE BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG

SAM GOODY/EAST COAST

BACH: CANTATAS, VOL. XI—Harnoncourt—Telefunken
BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
MESSIAEN: QUARTET FOR THE END OF TIME—Tashi—RCA
MOORE: BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
MOSTLY MOZART, VOL. II—De Larrocha—London
ITZHAK PERLMAN PLAYS FRITZ KREISLER—Angel
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

RECORD WORLD/TSS/ LONG ISLAND

BACH: SUITE NO. 2—Rampal—RCA
BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
GERSHWIN: WATTS BY GEORGE—Columbia
HAYDN: CELLO CONCERTOS—Rostropovich—Angel
HOLST: THE PLANETS—Ormandy—RCA
JOPLIN: TREEMONISHA—Schuller—DG
TCHAIKOVSKY: CAPRICCIO—Boult—Angel
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

ROSE DISCOUNT/CHICAGO

BIZET: CARMEN—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
THE LEGENDARY CARUSO—RCA

100 YEARS OF COUNTRY FIDDLE BAND

—Schuller—Columbia
HOLST: THE PLANETS—Ormandy—RCA
MOORE: THE BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
MOZART: ZAIDE—Klee—Philips
NIELSEN: SAUL AND DAVID—Christoff, Soederstroem, Horenstein—Unicorn
GAMES OF XXI OLYMPIAD—Mathieu—Polydor
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips

TOWER RECORDS/SAN DIEGO

DVORAK: AMERICAN QUARTET, OTHERS—Guarneri Quartet—RCA
GERSHWIN PLAYS GERSHWIN—Victrola
HAYDN: CELLO CONCERTOS—Rostropovich—Angel
HAYDN: STRING QUARTETS—Aeolian Quartet—London
MOORE: THE BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
MOZART: THE IMPRESARIO—Davis—Philips
SCHUMANN: FRAUENLIEBE UND LEBEN, LIEDERKREIS—Baker, Barenboim—DG
VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Laag—London
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

VOGUE BOOKS & RECORDS/ LOS ANGELES

BLOCH: SUITE FOR VIOLA AND ORCHESTRA—Kotims—Turnabout
BRAHMS: SONATAS—Arrau—Philips
CRUMB: MAKROKOSMOS II—Miller—Columbia
HAYDN: CELLO CONCERTOS—Rostropovich—Angel
MOSTLY MOZART, VOL. II—De Larrocha—London
MOZART: THE IMPRESARIO—Davis—Philips
MOZART: ZAIDE—Klee—Philips
TCHAIKOVSKY: ORCHESTRAL SUITES—Dorati—Mercury
TCHAIKOVSKY: SYMPHONIES NOS. 1, 2, 3—Dorati—Mercury

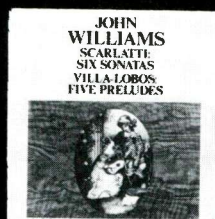
TOWER RECORDS/ SAN FRANCISCO

CARTER: BRASS QUINTET—American Brass Quintet—Odyssey
CHABRIER: ESPANA, OTHERS—Paray—Mercury
GO FOR BAROQUE—Victrola
HAYDN: STRING QUARTETS—Aeolian Quartet—London
HOLST: THE PLANETS—Ormandy—RCA
INSTRUMENTS OF THE MIDDLE AGES—Munrow—Angel
PLEASURES OF THE COURT—Munrow—Nonesuch
STRAUSS: ALPINE SYMPHONY—Mehta—London
STRAUSS: DIE FRAU OHNE SCHATTEN—Rysanek, Boehm—Richmond
TCHAIKOVSKY: SUITES FOR ORCHESTRA—Mercury

Classical Picks From Columbia:

SIX GREAT NEW RELEASES

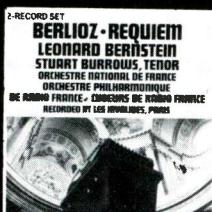
Record of the Month



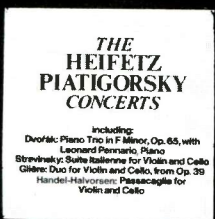
M 34198



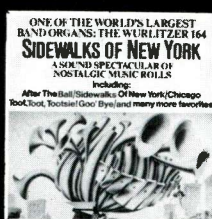
XM 34205



M2 34202



M 33447



M 34159



M 34218

On Columbia Records and Tapes.



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Arista Finances

(Continued from page 3)

Album sales were up more than 87 percent over the previous year and single sales were up 92 percent over the prior twelve month period.

On a world-wide basis, net revenues were up 56 percent over the previous year with totals reported of \$30,408,000, up over the reported \$19,400,000, for the previous twelve months.

World wide net revenues were down 11 percent for the fourth quarter with totals reported of \$6,194,000, down from the previous fourth quarter report of \$6,949,000. This decrease is attributable to the holding up of all new major albums in the United Kingdom for release during the quarter beginning July 1, 1976, including the Bay City Rollers' new album.

American strength in the past quarter was shown through the sales of Eric Carmen's "Never Gonna Fall In Love Again" single, and the continuing sales of Barry Manilow's "Tryin' To Get The Feeling" and the Bay City Rollers' "Rock and Roll Love Letter" singles. In album sales, the United States operation experienced strong catalogue sales on Barry Manilow, Eric Carmen, the Bay City Rollers, Melissa Manchester, the Outlaws, the Brecker Brothers and the strong success of the initial album by Fool's Gold, according to Goldman.

Live Gershwin

The story of the recording, ably told by CBS producer Andrew Kazdin in the liner notes, is worth repeating. Though Gershwin would become a master orchestrator in a few years (witness *Porgy and Bess*) when he wrote "Rhapsody," he was still following the Broadway habit of letting an orchestrator do his work for him. Ferde Grofe, one of the most famous and successful of the orchestrators who ever worked Broadway, did the job, and first scored it for jazz-band. To quote Kazdin, "This assemblage consisted of three woodwind players (performing on a variety of instruments, including five different sizes of saxophones, clarinet, bass clarinet and oboe), two trumpets, two horns, two trombones, tuba, a variety of percussion . . . and eight violins."

This recording uses this jazz-band configuration, and Kazdin points out that the opening glissando for clarinet, played with distinction on this recording in a manner that is both musical and hot by Charles Russo of the New York Philharmonic, was not marked glissando in the original jazz-band version; it was so marked first in the orchestration

Greeting EWF



Columbia group Earth, Wind & Fire recently played an SRO date at the Nassau Coliseum. The band is currently represented on the singles chart by "Get Away," a track from their forthcoming album, "Spirit," due for release at the end of September. Shown backstage at the concert are (from left): Bruce Lundvall, president, CBS Records Division; Maurice White, Earth Wind & Fire's producer; Don DeVito, vice president, talent acquisition, Columbia Records.

Who U.S.-Canada Tour

■ NEW YORK—The Who will return to the U.S. and Canada for a nine concert tour beginning Oct. 7 at the Sports Arena in San Diego, Ca. and ending Oct. 22 at the Maple Leaf in Toronto, announced their manager Bill Curbishley.

Highlight of the tour is the booking of the Who with co-headliners The Grateful Dead opening two shows at the Oakland Stadium on October 9 and 10. Curbishley, along with promoter Bill Graham has set ticket prices for this show at \$11 in advance and \$12.50 at the door.

(Continued from page 32)

for full symphony orchestra, which is the one familiar today.

Gershwin's piano rolls included a reduction of the orchestral accompaniment, and one Mark Goodman had the unbelievable task of going through the piano roll and blocking up all the punched holes that represented the reduction of the orchestra part so that only the piano passages would be left. Then the same man contributed a high quality reproducing piano to give the piano roll the right sound. Michael Tilson Thomas is to be complimented for managing to accompany Gershwin with such dispatch and accuracy almost 50 years after the composer played.

The other side of the record is a slam-bang performance of an "American in Paris." It has been led more subtly but rarely with more excitement. Thomas has a real sense for the dynamism of this music, of how close Gershwin was — with all his serious genius—to his Broadway upbringing. Thomas can find this and not distort the sense of music in these great works. This new Columbia disc is one to own and listen to carefully. Although a "Record of the Month" in more than slogan.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

MUSKRAT LOVE—Captain & Tennille—A&M
THIS ONE'S FOR YOU—Barry Manilow—Arista
CAST YOUR FATE TO THE WIND—Roger Williams—MCA
I CAN'T LIVE A DREAM—Osmonds—Polydor
LOVE ME—Yvonne Elliman—RSO

Most Active

FERNANDO—ABBA—Atlantic
NADIA'S THEME (THE YOUNG AND THE RESTLESS)—Barry DeVorson & Perry Botkin Jr.—A&M
IF YOU LEAVE ME NOW—Chicago—Col

WBZ/BOSTON

Active

A FIFTH OF BEETHOVEN—Walter Murphy & the Big Apple Band—Private Stock
A LITTLE BIT MORE—Dr. Hook—Capitol
IF YOU LEAVE ME NOW—Chicago—Col
LOWDOWN—Boz Scaggs—Col
YOU SHOULD BE DANCING—Bee Gees—RSO

WMAL/WASHINGTON

Adds

I CAN'T LIVE A DREAM—Osmonds—Polydor
MUSKRAT LOVE—Captain & Tennille—A&M
THINGS—Anne Murray—Capitol
YOU'RE THE ONE—Blood, Sweat & Tears—Col

Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
DON'T THINK . . . FEEL—Neil Diamond—Col
FERNANDO—ABBA—Atlantic
NADIA'S THEME (THE YOUNG AND THE RESTLESS)—Barry DeVorson & Perry Botkin Jr.—A&M
THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise
THIS ONE'S FOR YOU—Barry Manilow—Arista

WBAL/BALTIMORE

Adds

BETH—Kiss—Casablanca
CAST YOUR FATE TO THE WIND—Roger Williams—MCA
I CAN'T LIVE A DREAM—Osmonds—Polydor
LOVE ME—Yvonne Elliman—RSO
MUSKRAT LOVE—Captain & Tennille—A&M
THE BEST THING—Billy Eckstine—A&M
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC
YOU'VE GOT TO MAKE YOUR OWN SUNSHINE—Neil Sedaka—Rocket

WSM/NASHVILLE

Adds

I CAN'T LIVE A DREAM—Osmonds—Polydor
LOVE SO RIGHT—Bee Gees—RSO
ONE LOVE IN MY LIFETIME—Diana Ross—Motown
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC

Active

IF YOU LEAVE ME NOW—Chicago—Col
LIKE A SAD SONG—John Denver—RCA
SHE'S GONE—Hall & Oates—Atlantic
STILL THE ONE—Orleans—Asylum
THAT'LL BE THE DAY—Linda Ronstadt—Asylum
WHAM BAM—Silver—Arista

KMBZ/KANSAS CITY

Adds

AMONG MY SOUVENIRS—Marty Robbins—Col
DUKE OF EARL—Bergen White—Private Stock
NADIA'S THEME (THE YOUNG AND THE RESTLESS)—Barry DeVorson & Perry Botkin Jr.—A&M
ONE NIGHT—Roy Head—ABC/Dot
THIS ONE'S FOR YOU—Barry Manilow—Arista
YOU ARE THE WOMAN—Firefall—Atlantic

Active

DISCO DUCK (PART 1)—Rick Dees & His Cast of Idiots—RSO
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
FERNANDO—ABBA—Atlantic
THE END IS NOT IN SIGHT—Amazing Rhythm Aces—ABC

KULF/HOUSTON

Adds

LIKE A SAD SONG—John Denver—RCA
ROCK 'N ME—Steve Miller Band—Capitol
THE END IS NOT IN SIGHT—Amazing Rhythm Aces—ABC
THIS ONE'S FOR YOU—Barry Manilow—Arista

Active

DID YOU BOOGIE (WITH YOUR BABY)—Flash Cadillac & the Continental Kids—Private Stock
FERNANDO—ABBA—Atlantic
I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & JF Coley—Big Tree

KOY/PHOENIX

Adds

DON'T THINK . . . FEEL—Neil Diamond—Col
THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise
YOU SHOULD BE DANCING—Bee Gees—RSO

Active

FERNANDO—ABBA—Atlantic
I CAN'T LIVE A DREAM—Osmonds—Polydor
SHE'S GONE—Hall & Oates—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista

KSFO/SAN FRANCISCO

Adds

CAST YOUR FATE TO THE WIND—Roger Williams—MCA
GOLDEN SLUMBERS/YOU NEVER GIVE ME YOUR MONEY—George Benson—A&M
LOVE ME—Yvonne Elliman—RSO
MUSKRAT LOVE—Captain & Tennille—A&M
SWEET LADY FROM GEORGIA—Brotherhood of Man—Pye
THIS ONE'S FOR YOU—Barry Manilow—Arista

Active

NADIA'S THEME (THE YOUNG AND THE RESTLESS)—Barry DeVorson & Perry Botkin Jr.—A&M

Also Reporting This Week:
 WIOD, WSB, KFI, KMOX, WTMJ,
 WLW, WNHC, WGAR, WHDH.

101 THE ALBUM CHART 150

SEPTEMBER 25, 1976

SEPT. 25	SEPT. 18	
101	101	MOTHER'S FINEST/Epic PE 34179
102	122	AIN'T NOTHIN' STOPPIN' US NOW TOWER OF POWER/Columbia PC 34302
103	103	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
104	—	I HEARD THAT!! QUINCY JONES/A&M SP 3705
105	107	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
106	110	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
107	119	FLOWERS EMOTIONS/Columbia PC 34163
108	132	GREATEST HITS ABBA/Atlantic SD 18189
109	111	WE CAN'T GO ON MEETING LIKE THIS HUMMINGBIRD/A&M SP 4595
110	124	CHAMELEON LABELLE/Epic PE 34189
111	—	MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34245 (CBS)
112	97	I'VE GOT A REASON RICHIE FURAY BAND/Asylum 7E 1067
113	—	JUMP ON IT MONTROSE/Warner Bros. BS 2963
114	123	TOM THUMB THE DREAMER MICHAEL DINNER/Fantasy F 9512
115	94	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)
116	120	SANBORN DAVID SANBORN/Warner Bros. BS 2957
117	131	COMING OUT MANHATTAN TRANSFER/Atlantic SD 18183
118	93	TEDDY BEAR RED SOVINE/Starday SD 968X (Gusto)
119	96	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064
120	95	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506
121	125	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)
122	102	DISCO TRAIN DONNY OSMOND/Polydor PD 1 6067
123	133	FRAMPTON PETER FRAMPTON/A&M SP 4512
124	104	DARYL HALL & JOHN OATES/RCA APL1 1144
125	—	TROUBADOUR J. J. CALE/Shelter SRL 52002 (ABC)
126	138	E MAN GROOVIN' JIMMY CASTOR BUNCH/Atlantic SD 18186
127	100	TO THE HEART MARK-ALMOND/ABC ABCD 945
128	130	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)
129	139	STARZ/Capitol ST 11539
130	106	LOVE IS A FIRE COUNTRY JOE McDONALD/Fantasy F 9511
131	135	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE/Sire SASD 7522 (ABC)
132	109	SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)
133	113	THE ROYAL SCAM STEELY DAN/ABC ABCD 931
134	114	ERIC CARMEN/Arista 4057
135	128	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
136	—	TALES OF KIDD FUNKADELIC FUNKADELIC/Westbound W 277 (20th Century)
137	—	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965
138	—	SILVER/Arista 4076
139	—	AUTOMATIC MAN/Island ILPS 9397
140	141	DESTROYER KISS/Casablanca NBLP 7025
141	127	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039
142	117	JUICY FRUIT (DISCO FREAK) ISAAC HAYES/ABC ABCD 953
143	126	JAILBREAK THIN LIZZY/Mercury SRM 1 1081
144	118	HELEN REDDY'S GREATEST HITS/Capitol ST 11467
145	147	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256
146	108	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)
147	115	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
148	145	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888
149	143	TRICK BAG THE METERS/Reprise MS 2252 (WB)
150	105	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)

151-200 ALBUM CHART

151	WINDJAMMER FREDDIE HUBBARD/Columbia PC 34166	175	SOLID MICHAEL HENDERSON/Buddah BDS 5662
152	COMIN' CHOCOLATE MILK/RCA APL1 1830	176	DIAMOND IN THE ROUGH JESSI COLTER/Capitol ST 11543
153	ON LOVE DAVID T. WALKER/Ode SP 77035 (A&M)	177	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
154	PASS IT ON THE STAPLES/Warner Bros. BS 2945	178	WARREN ZEVON/Asylum 7E 1060
155	AMIGO ARLO GUTHRIE/Reprise MS 2239 (WB)	179	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER/MCA 2202
156	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	180	MOVING TARGETS FLO & EDDIE/Columbia PC 34262
157	THIS IS NICCY DENIECE WILLIAMS/Columbia PC 34242	181	JOAN ARMATRADING/A&M SP 4588
158	LOVE, LIFE AND FEELINGS SHIRLEY BASSEY/United Artists LA605 G	182	BYRON BERLINE AND SUNDANCE/MCA 2217
159	8.5 EARTHQUAKE/Beserkley BZ 0047 (Playboy)	183	TEN PERCENT DOUBLE EXPOSURE/Salsoul SZS 5503 (Caytronics)
160	MEN FROM EARTH OZARK MOUNTAIN DAREDEVILS/A&M SP 4601	184	NORMAN CONNERS PRESENTS AQUARIUM DREAM/Buddah BDS 5672
161	PRIVATE EYES TOMMY BOLIN/Columbia PC 34329	185	GIVE GET TAKE AND HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)
162	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020	186	FLAT OUT STONEGROUND/Flat Out 001
163	FRIENDS OF MINE LITTLE MILTON/Glades 7508 (TK)	187	NOT A WORD ON IT PETE CARR/Big Tree BT 89518 (Atlantic)
164	MIDNIGHT MIRAGE MIKE GREENE/Mercury SRM 1 1100	188	REFLECTIONS OF LOVE ROGER WHITTAKER/RCA APL1 1853
165	LADY'S CHOICE BONNIE BRAMLETT/Capricorn CP 0169 (WB)	189	A LITTLE BIT MORE DR. HOOK/Capitol ST 11522
166	LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015 (All Platinum)	190	HONOR AMONG THIEVES ARTFUL DODGER/Columbia PC 34273
167	CAR WASH (Soundtrack)/MCA 2 6000	191	FEELING GOOD WALTER JACKSON/United Artists LA655 G
168	LIFE ON MARS DEXTER WANSEL/Phila. Intl. PZ 34079 (CBS)	192	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
169	THE BEATLES '67-'70/Apple SKBO 3404	193	FARTHER ALONG SPIRIT/Mercury SRM 1 1094
170	TOUCH JOHN KLEMMER/ABC Impulse ABCD 922	194	PURE PLEASURE HOUSTON PERSON/Mercury SRM 1 1104
171	NIGHT FEVER FATBACK BAND/Spring SP 1 6711 (Polydor)	195	SHAKE SOME ACTION FLAMIN' GROOVIES/Sire SASD 7521 (ABC)
172	LIVE AT LAST TIM WEISSBERG/A&M SP 4600	196	FUNKY KINGS/Arista 4078
173	DELICATE AND JUMPY FANIA ALL STARS/Columbia PC 34283	197	THE RUNAWAYS/Mercury SRM 1 1090
174	HOPE, WISHES & DREAMS RAY THOMAS/Threshold THS 17 (London)	198	BARRY MANILOW/Arista 4016
		199	THE BEATLES '62-'66/Apple SKBO 3403
		200	THIS IS IT MELBA MOORE/Buddah BDS 5657

ALBUM CROSS REFERENCE

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JEFF BECK	25	BARRY MANILOW	13, 74
BEE GEES	82	WALTER MURPHY BAND	38
GEORGE BENSON	9	MANFRED MANN'S EARTH BAND	137
BOBBY BLAND & B. B. KING	83	MARK/ALMOND	129
BLUE OYSTER CULT	49	MARSHALL TUCKER BAND	67
BOOTSY'S RUBBER BAND	60	METERS	149
BOSTON	76	STEVE MILLER BAND	17
DAVID BOWIE	88	MONKEES	71
BROTHERS JOHNSON	27	MONTROSE	113
BTO	22	MOTHER'S FINEST	101
DR. BUZZARD'S ORIG. SAVANNAH BAND	64	OLIVIA NEWTON-JOHN	147
J. J. CALE	125	TED NUGENT	55, 79
CARPENTERS	97	OHIO PLAYERS	56
CAPTAIN & TENNILLE	37, 47	O'JAYS	111
JIMMY CASTOR BUNCH	126	ORLEANS	51
STANLEY CLARKE	96	DONNY OSMOND	91, 122
ENGLAND DAN & JOHN FORD COLEY	50	PARLIAMENT	85
ERIC CARMEN	134	ALAN PARSONS PROJECT	105
KEITH CARRADINE	70	ELVIS PRESLEY	120
CHEECH & CHONG	150	QUEEN	42
CHICAGO	5, 77	LOU RAWLS	19
NATALIE COLE	47	LEON REDBONE	148
JUDY COLLINS	50	HELEN REDDY	31, 144
COMMODORES	15	CLIFF RICHARD	121
NORMAN CONNORS	44	RITCHIE FAMILY	135
ALICE COOPER	100	VICKI SUE ROBINSON	145
DAVID CROSBY & GRAHAM NASH	58	LINDA RONSTADT	3
CRUSADERS	87	DIANA ROSS	16, 95
JOHN DENVER	2	DAVID SANBORN	116
NEIL DIAMOND	24	BOZ SCAGGS	7
MICHAEL DINNER	114	SEALS & CROFTS	89
DOOBIE BROTHERS	78	BOB SEGER & THE SILVER BULLET BAND ..	103
EAGLES	11, 141	SILVER	138
ELECTRIC LIGHT ORCHESTRA	26	CARLY SIMON	119
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FLEETWOOD	4	STARLAND VOCAL BAND	66
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ARETHA FRANKLIN	41	STEELY DAN	133
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GRAHAM CENTRAL STATION	99	TEMPTATIONS	69
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HERBIE HANCOCK	73	WINGS	12
HEART	14	WAR	8
HUMMINGBIRD	109	JOHNNY GUITAR WATSON	62
ISLEY BROTHERS	32	WILD CHERRY	6
BOB JAMES	84	GARY WRIGHT	23
AL JARREAU	81	YAMASHTA, WINWOOD, SHRIEVE	46
JEFFERSON STARSHIP	10, 128		

SALESMAKER OF THE WEEK



HASTEN DOWN THE WIND
LINDA RONSTADT
Asylum

TOP SALES

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BOSTON—Epic
- SPIRIT—John Denver—RCA

ABC/NATIONAL

- 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
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SECRETS—Herbie Hancock—Col
- SPIRIT—John Denver—RCA
- WAKING AND DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

CAMELOT/NATIONAL

- ABBA'S GREATEST HITS—Atlantic
- BOSTON—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- FREE FOR ALL—Ted Nugent—Epic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- JUMP ON IT—Montrose—WB
- ORIGINALS—Kiss—Casablanca
- SPIRIT—John Denver—RCA
- STARZ—Capitol
- WAR'S GREATEST HITS—UA

HANDLEMAN/NATIONAL

- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- 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
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

KORVETTES/NATIONAL

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- AUTOMATIC MAN—Island
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BOSTON—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- FREE FOR ALL—Ted Nugent—Epic
- SILVER—Arista
- SINCERELY—Dwight Twilley Band—Shelter
- WAR'S GREATEST HITS—UA

MUSICLAND/NATIONAL

- ABBA'S GREATEST HITS—Atlantic
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- DO THE TEMPTATIONS—Temptations—Gordy

- DREAMBOAT ANNIE—Heart—Mushroom
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- SECRETS—Herbie Hancock—Col
- SOMEBODY LOVES YOU—Crystal Gayle—UA
- WAKING & DREAMING—Orleans—Asylum

RECORD BAR/NATIONAL

- ABBA'S GREATEST HITS—Atlantic
- BAREFOOT BALLET—John Klemmer—ABC
- BOSTON—Epic
- FLOWERS—Emotions—Col
- FREE FOR ALL—Ted Nugent—Epic
- I HOPE WE GET TO LOVE IN TIME—Billy Davis & Marilyn McCoo—ABC
- LOVE TO THE WORLD—LTD—A&M
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
- SCHOOL DAYS—Stanley Clarke—Nemperor
- TRCUBADOUR—J.J. Cale—Shelter

KING KAROL/NEW YORK

- A NIGHT ON THE TOWN—Rod Stewart—WB
- BEST OF BTO—Mercury
- BIG TOWN 2061—Paris—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- CHAMELEON—Labelle—Epic
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GO—Yamashta, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- TAB IN THE OCEAN—Nektar—Passport
- THIS ONE'S FOR YOU—Barry Manilow—Arista

SAM GOODY/EAST COAST

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- 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
- WAR'S GREATEST HITS—UA

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

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- CAR WASH—MCA (Original Soundtrack)
- CHILDREN OF THE WORLD—Bee Gees—RSO
- E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MY NAME IS JERMAINE—Jermaine Jackson—Motown
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista

**FOR THE RECORD/
BALTIMORE**

- CHAMELEON—Labelle—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- DO THE TEMPTATIONS—Temptations—Gordy
- E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
- FEELING GOOD—Walter Jackson—ChiSound
- I HEARD THAT!!—Quincy Jones—A&M
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.

- SCHOOL DAYS—Stanley Clarke—Nemperor
- SOLID—Michael Henderson—Buddah
- TALES OF KIDD FUNKADELIC—Funkadelic—Westbound

GARY'S/RICHMOND

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- 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—John Denver—RCA
- SPITFIRE—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
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
- 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

**RECORD REVOLUTION/
CLEVELAND**

- AUTOMATIC MAN—Island
- BAREFOOT BALLET—John Klemmer—ABC
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BOSTON—Epic
- HONOR AMONG THIEVES—Artful Dodger—Col
- MIDNIGHT MIRAGE—Mike Greene Band—Mercury
- NOT A WORD ON IT—Pete Carr—Big Tree
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SECRETS—Herbie Hancock—Col
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

**1812 OVERTURE/
MILWAUKEE**

- AMERICAN FLYER—UA
- BEST OF THE BAND—Capitol
- FREE FOR ALL—Ted Nugent—Epic
- JUMP ON IT—Montrose—WB
- SILK DEGREES—Boz Scaggs—Col
- STARZ—Capitol
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA
- WILD CHERRY—Epic/Sweet City

PEACHES/FT. LAUDERDALE

- END OF THE BEGINNING—Richie Havens—A&M
- FARTHER ALONG—Spirit—Epic
- FREE FOR ALL—Ted Nugent—Epic
- I HEARD THAT!!—Quincy Jones—A&M
- JOAN ARMATRADING—A&M
- PRIVATE EYES—Tommy Bolin—Col
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SILVER—Arista
- TRAPEZE—WB

POPULAR TUNES/MEMPHIS

- BOSTON—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO

- FREE FOR ALL—Ted Nugent—Epic
- LOVE & TOUCH—Tyrone Davis—Col
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
- PASS IT ON—Staples—WB
- PRIVATE EYES—Tommy Bolin—Col
- SOMEWHERE—Ambrosia—20th Century
- SPIRIT—John Denver—RCA
- YOU ARE MY STARSHIP—Norman Connors—Buddah

**MUSHROOM/
NEW ORLEANS**

- AUTOMATIC MAN—Island
- DO THE TEMPTATIONS—Temptations—Gordy
- FLOWERS—Emotions—Col
- GLOW—Al Jarreau—Reprise
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SECRETS—Herbie Hancock—Col
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- THIS IS NICEY—Deniece Williams—Col
- WILD CHERRY—Epic/Sweet City
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

**TAPE CITY/
NEW ORLEANS**

- 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
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- FLOWERS—Emotions—Col
- GLOW—Al Jarreau—Reprise
- GO—Yamashta, Winwood & Shrieve—Island
- LIFE ON MARS—Dexter Wansel—Phila. Intl.
- LOVE TO THE WORLD—LTD—A&M
- THIS IS NICEY—Deniece Williams—Col

**SOUND WAREHOUSE/
DALLAS**

- AUTOMATIC MAN—Island
- BAREFOOT BALLET—John Klemmer—ABC
- COMIN'—Chocolate Milk—RCA
- FREE FOR ALL—Ted Nugent—Epic
- LIVE BETTER ELECTRICALLY—Nitzinger—20th Century
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SECRETS—Herbie Hancock—Col
- THE SANFORD/TOWNSEND BAND—WB
- TROUBADOUR—J.J. Cale—Shelter

**INDEPENDENT RECORDS/
DENVER**

- AUTOMATIC MAN—Island
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BOSTON—Epic
- DEDICATION—Bay City Rollers—Arista
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- JUMP ON IT—Montrose—WB
- LIVE AT LAST—Tim Weissberg—A&M
- MEN FROM EARTH—Ozark Mountain Daredevils—A&M
- SPIRIT—John Denver—RCA
- TROUBADOUR—J.J. Cale—Shelter

CIRCLES/ARIZONA

- BREAD & ROSES—Judy Collins—Elektra
- CHILDREN OF THE WORLD—Bee Gees—RSO
- DO THE TEMPTATIONS—Temptations—Gordy
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
- SECRETS—Herbie Hancock—Col
- SILVER—Arista
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

- THIS ONE'S FOR YOU—Barry Manilow—Arista
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy

**ODYSSEY/SOUTHWEST
& WEST**

- ALTURA DO SOL—Paul Horn—Col
- AMERICAN FLYER—UA
- AMIGO—Arlo Guthrie—Reprise
- BOSTON—Epic
- 8.5—Earthquake—Berkley
- I HEARD THAT!!—Quincy Jones—A&M
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

**LICORICE PIZZA/
LOS ANGELES**

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- BOSTON—Epic
- CHICAGO X—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- SPIRIT—John Denver—RCA
- SPITFIRE—Jefferson Starship—Grunt
- WAKING & DREAMING—Orleans—Asylum
- WIRED—Jeff Beck—Epic

MUSIC PLUS/LOS ANGELES

- BOSTON—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- FREE FOR ALL—Ted Nugent—Epic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LIVE AT LAST—Tim Weissberg—A&M
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- PRIVATE EYES—Tommy Bolin—Col
- SILVER—Arista
- SINGER SINGS HIS SONGS—Neil Diamond—MCA
- SPITFIRE—Jefferson Starship—Grunt

TOWER/LOS ANGELES

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—WB
- CAR WASH—MCA (Original Soundtrack)
- CHAMELEON—Labelle—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- COMIN' OUT—Manhattan Transfer—Atlantic
- I HEARD THAT!!—Quincy Jones—A&M
- LIVE AT LAST—Tim Weissberg—A&M
- PASS IT ON—Staples—WB
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SINCERELY—Dwight Twilley Band—Shelter

**EVERYBODY'S RECORDS/
NORTHWEST**

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- BAREFOOT BALLET—John Klemmer—ABC
- BOSTON—Epic
- BREAD & ROSES—Judy Collins—Elektra
- FREE FOR ALL—Ted Nugent—Epic
- JUMP ON IT—Montrose—WB
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- TROUBADOUR—J.J. Cale—Shelter
- WAR'S GREATEST HITS—UA

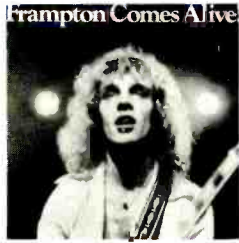


THE ALBUM CHART

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)	WKS. ON CHART
1	1	FRAMPTON COMES ALIVE PETER FRAMPTON A&M SP 3703 (14th Week)	35 G
2	2	SPIRIT JOHN DENVER/RCA APL1 1694	4 F
3	4	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1067	5 F
4	3	FLEETWOOD MAC /Reprise MS 2225 (WB)	61 F
5	8	CHICAGO X /Columbia PC 34200	13 F
6	7	WILD CHERRY /Epic/Sweet City PE 34195	10 F
7	9	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	28 F
8	10	WAR'S GREATEST HITS /United Artists LA648 G	.4 F
9	6	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	22 F
10	5	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	11 F
11	11	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	30 F
12	12	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	25 F
13	14	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	6 F
14	18	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	20 F
15	15	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	12 F
16	13	DIANA ROSS' GREATEST HITS /Motown M6 869S1	9 F
17	21	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	18 F
18	16	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	11 F
19	17	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	14 F
20	19	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179	10 F
21	22	ROCKS AEROSMITH/Columbia PC 34165	18 F
22	23	BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1011	6 F
23	20	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	32 F
24	24	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	13 F
25	25	JEFF BECK/WIRED /Epic PE 33849	14 F
26	26	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	13 F
27	28	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	28 F
28	27	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	14 J
29	31	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596	7 F
30	36	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	4 F
31	30	MUSIC, MUSIC HELEN REDDY/Capitol ST 11547	7 F
32	32	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	18 F
33	33	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	13 F
34	34	GREATEST HITS ELTON JOHN/MCA 2128	97 F
35	35	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2983	10 F
36	41	FIREFALL /Atlantic SD 18174	22 F
37	39	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	28 F
38	47	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/Private Stock PS 2015	3 F
39	37	KISS ALIVE KISS/Casablanca NBLP 7020	51 G
40	38	NATALIE NATALIE COLE/Capitol ST 11517	18 F
41	29	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	14 F
42	43	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	40 F
43	45	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	8 F
44	50	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	7 F
45	54	BEST OF THE BAND /Capitol ST 11553	3 F
46	48	GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	6 F
47	49	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	77 F
48	44	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181	9 F
49	52	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	14 F
50	58	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	4 F



51	62	WAKING & DREAMING ORLEANS/Asylum 7E 1070	5 F
52	55	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	14 F
53	61	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070	5 F
54	56	THE ORIGINALS KISS/Casablanca NBLP 7032	4 H
55	53	TED NUGENT /Epic PE 33692	43 F
56	46	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	16 F
57	69	BREAD & ROSES JUDY COLLINS/Elektra 7E 1076	3 F
58	42	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956	10 F
59	40	GOOD SINGIN', GOOD PLAYIN' GRAND FUNK RAILROAD/MCA 2216	6 F
60	51	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	18 F
61	59	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	10 F
62	67	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJLPA3 (Amherst)	5 F
63	66	LOVE TO THE WORLD LTD/A&M SP 4589	6 F
64	68	DR. BUZZARD'S ORIGINAL SAVANNAH BAND /RCA APL1 1504	5 F
65	64	THE MANHATTANS /Columbia PC 33820	21 F
66	57	STARLAND VOCAL BAND /Windsong BHL1 1351 (RCA)	17 F
67	63	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	14 F
68	76	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7296	3 F
69	82	DO THE TEMPTATIONS THE TEMPTATIONS/Gordy G6 975S1 (Motown)	2 F
70	65	I'M EASY KEITH CARRADINE/Asylum 7E 1066	7 F
71	71	GREATEST HITS MONKEES/Arista 4089	6 F
72	60	OLIAS OF SUNHOLLOW JON ANDERSON/Atlantic SD 18180	10 F
73	88	SECRETS HERBIE HANCOCK/Columbia PC 34280	2 F
74	74	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	47 F
75	85	DEDICATION BAY CITY ROLLERS/Arista 4093	2 F

CHARTMAKER OF THE WEEK

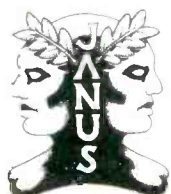
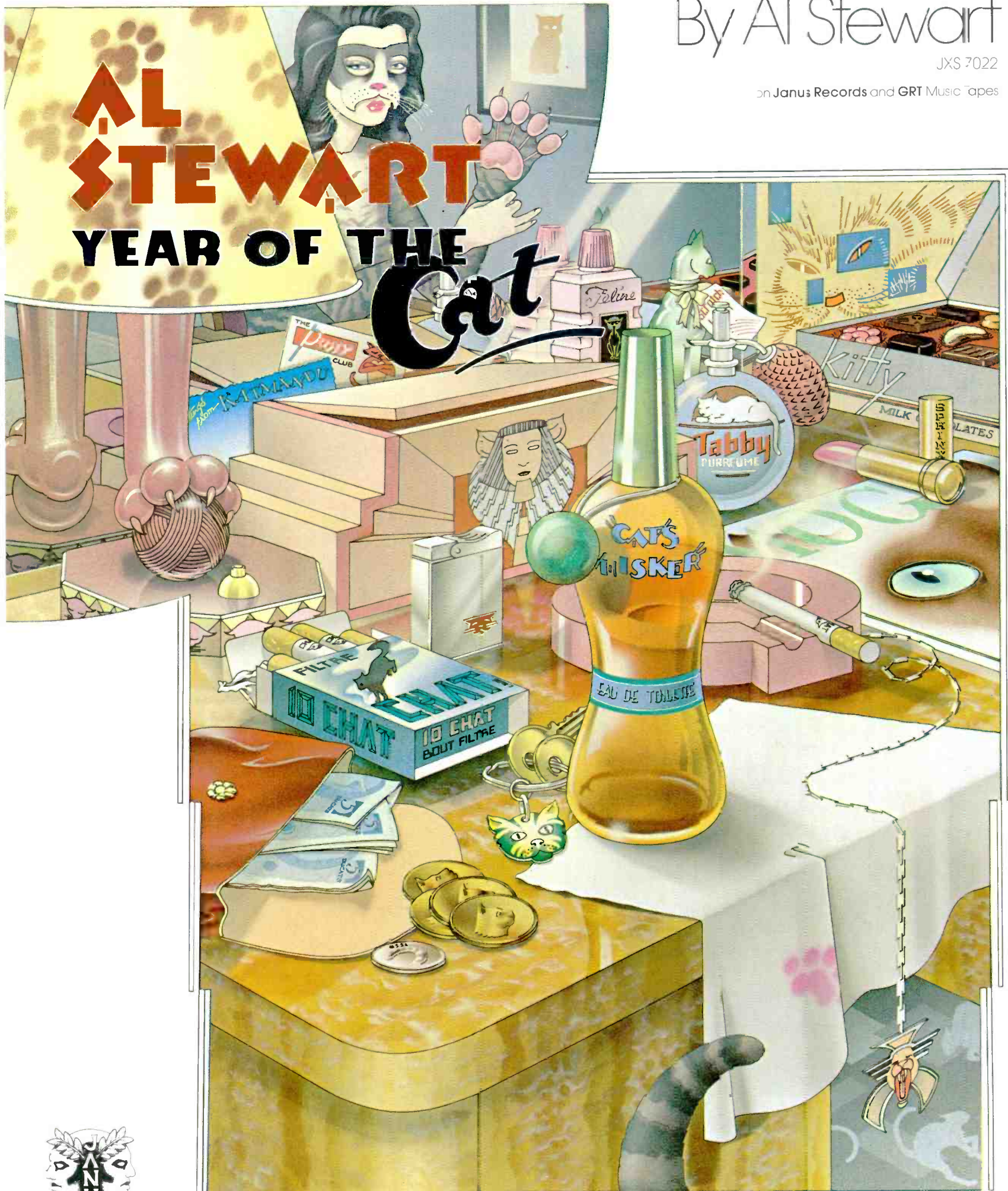


76	134	BOSTON Epic PE 34188	1 F
77	78	CHICAGO'S GREATEST HITS /Columbia PC 33900	44 F
78	70	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	25 F
79	—	FREE-FOR-ALL TED NUGENT/Epic PE 34121	1 F
80	81	SKY HIGH TAVARES/Capitol ST 11533	8 F
81	83	GLOW AL JARREAU/Reprise MS 2248 (WB)	5 F
82	—	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003	1 F
83	72	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B. B. KING/ABC Impulse ASD 9317	10 F
84	79	BOB JAMES THREE /CTI 6063	9 F
85	80	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	32 F
86	84	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	12 F
87	86	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	17 F
88	87	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732	16 F
89	89	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	21 F
90	73	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	26 F
91	75	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068	24 F
92	92	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	45 F
93	121	BAREFOOT BALLET JOHN KLEMMER/ABC ABCD 950	1 F
94	98	AMERICAN FLYER /United Artists LA650 G	2 F
95	90	DIANA ROSS /Motown M6 861S1	30 F
96	137	SCHOOL DAYS STANLEY CLARKE/Nemperor NE 439 (Atlantic)	1 F
97	77	A KIND OF HUSH CARPENTERS/A&M SP 4581	13 F
98	129	SOMEWHERE I'VE NEVER TRAVELLED AMBROSIA/20th Century T 510	1 F
99	99	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	11 F
100	91	ALICE COOPER GOES TO HELL /Warner Bros. BS 2896	10 F

The Long Awaited New Album By Al Stewart

JXS 7022

on Janus Records and GRT Music Tapes



Janus Records, A Division of GRT Corporation, 8776 Sunset Blvd., Los Angeles, CA 90069

Soul Truth

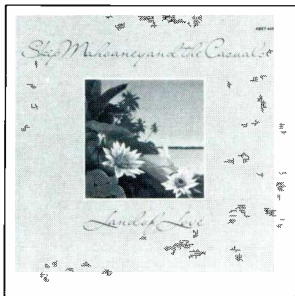
(Continued from page 38)

Griffith's background with Columbia started five years ago when he did promotion in Chicago, then moving into a regional position on the west coast.

There will be another change taking place at WVON-AM (Chicago) when Walt "Baby" Love exits to take a position with WNBC-AM (New York). Love's slot at 'VON was operations manager. Prior to this stint with the Chicago station he was radio announcer with WXLO (New York).

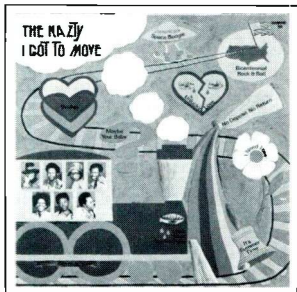
Exiting KNOX-AM (Dallas-Ft. Worth) was Bernard Miller, program and music director. This took place September 7th. Miller has been an instrumental figure within the community.

TRIPLE TREATS with DOUBLE BARREL ACTION!

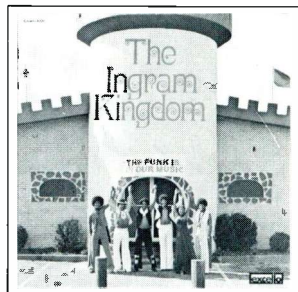


including Hit Singles:
"WHERE EVER YOU GO"
"BLESS MY SOUL"

Skip Mahoaney and the Casuals
"LAND OF LOVE"
Abet 410



The Nazty
"I GOT TO MOVE"
Mankind 206



The Ingram Family
"THE INGRAM KINGDOM"
Excello 8031

**Hot
&
Selling**

"BLESS MY SOUL"
Abet 9466
Skip Mahoaney

73 *Billboard*

68 *Cashbox*

70 *Record World*

"SHE'S ALL ALONE"
Excello 2344
The Ingram Family

"PRECIOUS WOMAN"
Excello 2346
Deep Heat

Excellorec Music Company

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



THE R&B SINGLES CHART

SEPTEMBER 25, 1976

SEPT. 25	SEPT. 18				
1	2	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019	44	50	LOVE BALLAD LTD—A&M 1847
2	1	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/ Sweet City 8 50225	45	51	I'D RATHER BE WITH YOU BOOTSY'S RUBBER BAND— Warner Bros. WBS 8246
3	3	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373	46	59	MR. MELODY NATALIE COLE—Capitol P 4328
4	7	LOWDOWN BOZ SCAGGS—Columbia 3 10367	47	49	KILL THAT ROACH MIAMI—Drive 6251 (TK)
5	4	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814	48	54	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833
6	6	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)	49	55	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE— United Artists XW840 Y
7	10	GET THE FUNK OUT MA FACE BROTHERS JOHNSON—A&M 1851	50	58	UNDERGROUND MUSIC PEABO BRYSON— Bullet 01 (Bang)
8	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS— Phila. Intl. ZS8 3592 (CBS)	51	26	HARD WORK JOHN HANDY—ABC Impulse IMP 31005
9	17	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388	52	61	CATFISH 4 TOPS—ABC 12223
10	23	JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F	53	60	SWEET SUMMER MUSIC ATTITUDES— Dark Horse 1001 (A&M)
11	11	ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F	54	56	GIVE ME ALL YOUR SWEET LOVIN' CHUCK ARMSTRONG— R&R 15315
12	19	MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. ZS8 3601 (CBS)	55	27	WE BOTH NEED EACH OTHER NORMAN CONNORS— Buddah BDS 534
13	8	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209	56	63	LET'S BE YOUNG TONIGHT JERMAINE JACKSON— Motown M 1401F
14	9	SOMETHING HE CAN FEEL ARETHA FRANKLIN— Atlantic 3326	57	36	SOPHISTICATED LADY NATALIE COLE— Capitol P 4259
15	12	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON— Columbia 3 10356	58	64	ENERGY TO BURN B.T. EXPRESS— Columbia 3 10399
16	13	GET UP OFFA THAT THING JAMES BROWN— Polydor PD 14326	59	62	YOU + ME = LOVE UNDISPUTED TRUTH— Whitfield 8231 (WB)
17	32	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND— Private Stock 073	60	66	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208
18	14	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270	61	67	RUN TO ME CANDI STATON— Warner Bros. WBS 8249
19	24	THE BEST DISCO IN TOWN RITCHIE FAMILY— Merlin 3306 (TK)	62	—	DISCO BODY JACKIE MOORE—Kayvette 5127 (TK)
20	15	SUMMER WAR—United Artists XW834 Y	63	—	AIN'T NO LOVE FIRST CLASS—Private Stock PS 093
21	22	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722	64	70	DON'T TURN THE LIGHTS OUT MARGIE JOSEPH— Cotillion 44207 (Atlantic)
22	25	LEAN ON ME MELBA MOORE— Buddah BDA 535	65	68	STAND UP AND SHOUT GARY TOMS—PIP 6524
23	35	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol)	66	69	I WANNA SPEND MY WHOLE LIFE WITH YOU STREET PEOPLE— Vigor 1732 (De-Lite)
24	16	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE— Malaco M 1033 (TK)	67	71	NICE AND SLOW SANTIAGO—Amherst AM 715
25	21	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING— ABC Impulse IMP 31006	68	72	SUMMERTIME AND I'M FEELIN' MELLOW MFSB—Phila. Intl. ZS8 3600 (CBS)
26	33	YOU ARE MY STARSHIP NORMAN CONNORS— Buddah BDA 542	69	73	FALLING IN LOVE 9TH CREATION—Pye 71069
27	29	COME GET TO THIS JOE SIMON—Spring SP 166 (Polydor)	70	74	BLESS MY SOUL SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro)
28	30	ENTROW (PT. I) GRAHAM CENTRAL STATION— Warner Bros. WBS 8235	71	75	FEEL LIKE MAKIN' LOVE MILLIE JACKSON— Spring SP 167 (Polydor)
29	20	AFTER THE DANCE MARVIN GAYE—Tamla T 54273F (Motown)	72	75	L.C.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol)
30	31	ONLY YOU BABE CURTIS MAYFIELD— Columbia 3 10347	73	—	MOVIN' IN ALL DIRECTIONS PEOPLES CHOICE—TSOP ZS8 4782 (CBS)
31	48	THE RUBBERBAND MAN SPINNERS—Atlantic 3355	74	—	WESTCHESTER LADY BOB JAMES—CTI OJ 31
32	28	KISS AND SAY GOODBYE THE MANHATTANS— Columbia 3 10310	75	45	SLIPPER DISCO RIMSHOTS—Strang 5067 (All Platinum)
33	18	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)			
34	34	I NEED IT JOHNNY GUITAR WATSON— DJM 1013 (Amherst)			
35	41	HARVEST FOR THE WORLD ISLEY BROS.—T-Neck ZS8 2261 (CBS)			
36	37	FLOWERS THE EMOTIONS— Columbia 3 10347			
37	44	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA— 20th Century TC 2301			
38	40	CHANCE WITH YOU BROTHER TO BROTHER— Turbo 048 (All Platinum)			
39	53	STAR CHILD PARLIAMENT— Casablanca NB 864			
40	42	GIVE A BROKEN HEART A BREAK IMPACT—Atco 7056			
41	46	NICE 'N' NAASTY SALSOL ORCHESTRA— Salsoul SZ 2011			
42	47	CHANGIN' BRASS CONSTRUCTION— United Artists XW851 Y			
43	52	QUEEN OF MY SOUL AWB—Atlantic 3354			

Two Great Sides!

**"THE ALI
SHUFFLE"**

Float like a butterfly
Sting like a bee

**"DOING THE
FEELING"**

ALVIN CASH ON DAKAR

DK 4559

BRUNSWICK

DAKAR

SEPTEMBER 25, 1976

1. **HOT ON THE TRACKS**
COMMODORES—Motown M 86751
2. **WILD CHERRY**
Epic/Sweet City PE 34195
3. **SOUL SEARCHING**
AVERAGE WHITE BAND—Atlantic SD 18179
4. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
5. **HAPPINESS IS BEING WITH THE SPINNERS**
SPINNERS—Atlantic SD 18181
6. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
7. **SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
8. **CONTRADICTION**
OHIO PLAYERS—Mercury SRM 1 1088
9. **MIRROR**
GRAHAM CENTRAL STATION—Warner Bros. BS 2937
10. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
11. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
12. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor PD 1 6070
13. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
14. **DIANA ROSS' GREATEST HITS**
Motown M6 86951
15. **LOVE TO THE WORLD**
LTD—A&M SP 4589
16. **NATALIE**
NATALIE COLE—Capitol ST 11517
17. **BOB JAMES THREE**
CTI 6063
18. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
19. **I WANT YOU**
MARVIN GAYE—Tamlam T6 34251 (Motown)
20. **SKY HIGH**
TAVARES—Capitol ST 11533
21. **DO THE TEMPTATIONS**
TEMPTATIONS—Gordy G6 97551 (Motown)
22. **GET UP OFFA THAT THING**
JAMES BROWN—Polydor PD 1 6071
23. **SILK DEGREES**
BOZ SCAGGS—Columbia PC 33920
24. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**
RCA APL1 1504
25. **FLOWERS**
EMOTIONS—Columbia PC 34163
26. **LOVE POTION**
NEW BIRTH—Warner Bros. BS 2959
27. **ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin 2201 (TK)
28. **SECRETS**
HERBIE HANCOCK—Columbia PC 34280
29. **WAR'S GREATEST HITS**
United Artists XW648 G
30. **TOGETHER AGAIN . . . LIVE**
BOBBY BLAND & B.B. KING—ABC Impulse ASD 9317
31. **GLOW**
AL JARREAU—Warner Bros. BS 2248
32. **CHAMELEON**
LABELLE—Epic PE 34189
33. **MESSAGE IN THE MUSIC**
O'JAYS—Phila. Intl. PZ 34245 (CBS)
34. **AIN'T NOTHIN' STOPPIN' US NOW**
TOWER OF POWER—Columbia PC 34302
35. **LET YOUR MIND BE FREE**
BROTHER TO BROTHER—Turbo 7015 (All Platinum)
36. **I HOPE WE GET TO LOVE IN TIME**
MARILY McCOO & BILLY DAVIS JR.—ABC ABCD 952
37. **THE MANHATTANS**
Columbia PC 33820
38. **I HEARD THAT!!**
QUINCY JONES—A&M SP 3705
39. **MY NAME IS JERMAINE**
JERMAINE JACKSON—Motown M6 84251
40. **LOVE AND TOUCH**
TYRONE DAVIS—Columbia PC 34268

Disco File (Continued from page 18)

"Paradise," essentially a great love song, contains lyrics that extend its area of concern far beyond a man and a woman: "Heaven is just a condition/Hell is a condition too/Whether we live in heaven or hell—It's up to me and it's up to you." Like the dancing drummers on the album cover, the O'Jays are sending out the word.

Of the other cuts, the best are "Darlin', Darlin' Baby" whose spirit is perfectly captured in its parenthetical subtitle, "Sweet, Tender Love"—a creamy smooth, extremely pretty love song with a hustle beat—and "Let Life Flow" (the one cut written and produced by **Whitehead, McFadden and Carstarphen**) is deliciously laid-back and comfortable with a positive but decidedly secular and unrevolutionary (counter-revolutionary?) message: "Roll with the punches."

Eddie Kendricks' second album with **Norman Harris**—"Goin' Up in Smoke" (Tamlam), even better than their previous collaboration which was very well received—is also very religious, underlining the point of the last album's "He's a Friend." The opening cut is the title song, which has a frighteningly pessimistic viewpoint—"We're going up in smoke/We ain't got no hope"—that Kendricks preaches with a sweet, driven fervor. (But two songs later he's singing about "tight blue jeans" and girl watching in a cute, enjoyable "Sweet Tenderoni.") There's even a song called "Born Again" which is all about finding God ("I got a new lease on life/I've got a clean slate now") and very disco at the same time. Will it become a Carter campaign favorite? Is this a political statement? Immediately following is a similar cut called "Don't You Want Light," obviously referring to a spiritual, revelatory kind of vision or understanding. Sounds like the new scripture. Is there some sort of revival going on down in Philadelphia?

But there's more of interest on Kendricks' album. In fact my own favorite is a straight romantic track called "Thanks for the Memories" which has a knockout, consistently building production with a **Blue Magic** flavor. Then there's "Music Man," a kind of autobiographical statement with an intricate, up arrangement that carries an otherwise uninvolved lyric along; and "To You From Me," a perfect little love song that could have been made by the early **Temptations**. A really satisfying collection.

Taking the **Faith, Hope & Charity** album and now his own lp, "Rhythms of the World" (H&L), as evidence, **Van McCoy** is in fine form these days. The album is completely instrumental with only one or two songs featuring more than bare minimum chant vocals (as usual, by F,H&C and McCoy himself), the mood being set by the extremely long title cut (10:12) which blends the various rhythms that are developed in the other cuts, giving it an overture quality. Three of the distinctive (or stereotyped) rhythms are expanded in "Soul Cha Cha" (that features **Zulema** shouting encouragement in Spanish), "Indian Warpath" (crossing pounding "Indian" drums with sliding strings) and, the best, "Swahili Boogie" (highly sweetened African percussion). Also recommended: "That's the Joint," with a hard-to-resist trademark McCoy bounce and a good sharp edge; and "The Shuffle,"

(Continued on page 51)

Pendergrass Signs with Phila. Intl.



Teddy Pendergrass, formerly of Harold Melvin and the Blue Notes, has officially departed from the group, and has signed a long term exclusive contract with Philadelphia International Records. He will launch his new career as a solo performer with background accompaniment. The concept for his new album is currently being developed by Kenneth Gamble and Leon Huff, who will produce his vocal efforts. Pictured just after the signing are, from left: Leon Huff, vice chairman of the board, Philadelphia International Records; Taz Lang, Pendergrass' manager; Theodore Pendergrass; James A. Bishop, vice president & general manager, Philadelphia International Records; and Kenneth Gamble, chairman of the board, Philadelphia International Records.

SEPTEMBER 25, 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. **WINDJAMMER**
FREDDIE HUBBARD—Columbia PC 34166
7. **BAREFOOT BALLET**
JOHN KLEMMER—ABC ABCD 950
8. **SECRETS**
HERBIE HANCOCK—Columbia PC 34280
9. **GLOW**
AL JARREAU—Warner Bros. BS 2248
10. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
11. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTSD 6024
12. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
13. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9311
14. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9506
15. **FLY WITH THE WIND**
MCCOY TYNER—Milestone M 9067
16. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
17. **SCHOOL DAYS**
STANLEY CLARKE—Nemperor NE 439 (Atlantic)
18. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl. PZ 34079 (CBS)
19. **SANBORN**
DAVID SANBORN—Warner Bros. BS 2957
20. **ANOTHER SIDE OF ABBEY ROAD**
GEORGE BENSON—A&M SP 3028
21. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
22. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
23. **MAIN ATTRACTION**
GRANT GREEN—KUDU KU 29 (CTI)
24. **MYSTERIES**
KEITH JARRETT—ABC Impulse ASD 9315
25. **BIRD: THE SAVOY RECORDINGS**
CHARLIE PARKER—Savoy SJL 2201 (Arista)
26. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
27. **IN A SPECIAL WAY**
GENE HARRIS—Blue Note BN LA634 G
28. **I HEARD THAT!!**
QUINCY JONES—A&M SP 3705
29. **ON LOVE**
DAVID T. WALKER—Ode SP 77035 (A&M)
30. **BLACK WIDOW**
LALO SCHIFRIN—CTI 5000
31. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
32. **PEOPLE MOVING**
AZAR LAWRENCE—Prestige P 10099
33. **DREAMS SO REAL**
GARY BURTON QUINTET—ECM 11 1072 (Polydor)
34. **YELLOW & GREEN**
RON CARTER—CTI 6045 S1 (Motown)
35. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
36. **OH, YEAH?**
JAN HAMMER—Nemperor NE 437 (Atlantic)
37. **SOUND OF A DRUM**
RALPH McDONALD—Marlin 2202 (TK)
38. **BRASS CONSTRUCTION**
United Artists LA545 G
39. **FEELS SO GOOD**
GROVER WASHINGTON—Kudu KU24 S1
40. **SKY STREET**
KENNY BURRELL—Fantasy F 9514

Elliot Goldman

(Continued from page 3)

Arista's gains during fiscal 1976 (see separate story), executive vice president Elliot Goldman noted that in order to continue this growth pattern, and in order to continue to attract new artists, increases in personnel and realignment of duties are necessary.

"You don't build a company such as Arista is becoming," Goldman told **Record World** upon release of the year-end financial statement, "without already having the marketing, promotion, merchandising, artist development and press and publicity departments needed to service the acts you sign. You must make that commitment up front—show that you believe in them." Being fully staffed, Goldman added, is one attraction a record company holds for an artist. "As much as you're interviewing an artist, that person has got to analyze the company as to its staff and people," he said.

Goldman cited three examples of Arista's expansion in the last year:

—One year ago, Arista had one local marketing manager. Today there are eight—"one in every important, major distribution area, working only Arista product."

—One year ago there were

two regional promotion managers. Today there are five.

—One year ago there were eight local promotion managers. Today there are 15.

Too, the company has added some people at the national level, bringing to approximately 40 the total number of people working Arista product in the marketing and promotion areas in the U.S. And while Goldman indicated there might be a "few more" staff additions in those departments he was convinced that the company now had "a complete field force." An artist development person on the west coast, he said, may also come at a later date.

Goldman felt that the results of said growth mean that Arista is now attracting new and established artists on both its creative (a&r) and marketing/promotion/sales/publicity strengths.

"We want to maintain our growth pattern," Goldman stated in summing up his outlook for Arista's future. "I was once quoted as saying we were two years ahead of ourselves. I still think we are. To build a major, fully staffed company in 20 months is an enormous achievement."

The Coast

(Continued from page 10)

copy of "Child Is Father To Man," the paperback version of "The White People's Joke Book," and a dip in Michael Lippman's pool. Notice: Void where prohibited by law. Anyone who has frequented either Dan Tana's or Chuck Steak's House in the last 30 days is ineligible to enter.

FOR SALE: \$65,000, 1963 Silver Eagle Bus. Completely reconditioned, sleeps 8, video tape cassette player, Sony Color TV, stereo system, new paint job—cream with black stripes, new tires. Anyone wanting any additional information contact **Marshall Tucker Band**, Spartanburg, South Carolina.

ROCK ON THE MOVE: **Shep Gordon** has signed **Burton Cummings** to an exclusive management contract . . . Is it true **Neil Bogart** is behind the new TV pilot, "Hollywood High?" . . . **Billy Bass** designed the cover of **Earl Slick's** new album, "Razor Sharp." . . . **Chrissy** and **Ron Wood** are going to name their newborn **Holly**, regardless of sex . . . **Robert Plant** and wife will call their's **Wandering Jew** . . . **Bay City Rollers** will be west coasting in March . . . Only Numbers Count: **Ringo Starr's** lucky number is seven, so it's only natural he and **Nancy Andrews** became engaged on Sept. 7, that he released his single "Dose of Rock and Roll" on the 17th (listen for **Peter Frampton** on guitar), and that his album, "Rotogravure," will be out on the 27th of Sept.

OVERHEARD AT TABLESIDE: **Janis Lundy**, **Al Coury's** right hand lady at RSO, and **Kenny Passerelli**, **Elton's** bass player, bending heads over parmigiana about Passerelli's forthcoming solo LP on RSO, which should include background vocals by **Joe Walsh**, the **Eagles** and **Ringo Starr** . . . The meeting of two . . . whats? **David Cassidy** and **Mick Ronson** are reportedly forming a band . . . What is **Iggy Pop** doing in New York City, and what are all the transAtlantic phone calls to **David Bowie** about? Ask me next week . . . **Elvin Bishop** fooled around and fell in love . . . hard. On December 4th he's getting married to a certain **Jeannie Valdez**. Look for Elvin's last effort as a single man: "Hometown Boy Makes Good," which will be released October 1st . . . Uni-Royal Pro-Ked is going to Manufacture the official **D.C. LaRue** Disco shoe this spring. No D.C. does not stand for Disco Consciousness, but David Charles.

AM ACTION

(Compiled by the Record World research department)

■ **GORDON LIGHTFOOT** (Reprise). Smash of the week, jumping to #1 at CKLW (4-1) and taking healthy jumps wherever play exists. Added to WRKO, WPGC (29), WNOE, KLIF and WAAY and moves 31-17 WCOL, 19-11 KDWB, 25-18 WGCL, 26-16 WOKY, 27-22 KSLQ, 27-17 WDFH, 17-12 KFYZ, 29-26 WBEQ, 40-34 WCKS and 24-16 KEWT. Top 10 sales in Minneapolis and top 20 in Chicago.

Linda Ronstadt (Elektra). With the LP #3 in the country, the action on this single indicates that it too will soon be fighting for room at the top. New on WFIL, WPGC, KJR and WLAC. Some good numbers include 20-12 Q102, 16-13 WQXI, 11-5 KLIF, 20-16 WGCL, 32-22 WOKY, 17-12 KFRC, 16-13 WHBQ, HB-20 WRKO, 38-33 KSLQ, HB-26 KHJ, 34-31 WCOL and 29-21 WERC.

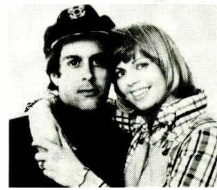


Spinners

Hall & Oates (Atlantic). Filling in this week with WQAM, KTLK, KDWB, WPGC and a re-add at 18 at KFRC makes it with one or two exceptions, just about across-the-board. The numerical picture looks like this: 30-19 WRKO, 11-6 WHBQ, 19-15 WQXI, 8-7 13Q, 18-16 Q102, 17-15 KXOK, HB-29 KHJ, 16-14 CKLW, 23-19 WLS, 9-8 WGCL, 16-13 WOKY, 26-19 KSLQ, 19-16 WDFH, #28 WNOE, #10 WERC, #14 Z93 and #7 KLIF. Also 14-11 WPRO, 17-9 WEAQ and 10-7 WAIR. (Note: The LP from which this was culled is 68 with a bullet on this week's LP chart.)

Blue Oyster Cult (Columbia). A crucial turning point in this record's life as several majors chime in and support the disc. Added to KFRC, KSLQ (37), WOKY (34) and Q102 as well as KEZY and B105 (night). Also of interest: 24-18 WCOL and LP KJR.

Barry DeVorzon & Perry Botkin, Jr. (A&M). Springing off a secondary base which has solidified in the past three weeks with several major market adds, among them KLIF, WNOE (36), KJR (HB-23); also 13-12 KXOK. Other area action includes airplay on WBBQ, KJRB, K100, WPRO, WHHY, WAUG, WCUE, WVOX, WEAQ and KEEL (20-10), ZYQ (24-13), KCPX (23-14), KEZY (32-26) and KSLY (15-12).



Captain & Tennille

Commodores (Motown). Continues making strong top 40 inroads with pop adds on CKLW, KSLQ (39), WQXI (20) and WLAC. Also 19-11 Z93, and on WPGC and WERC. (Note: Currently #1 on several primary black stations and one of this week's Powerhouse Picks.)

CROSSOVER

Spinners (Atlantic). Breaking pop out of Detroit with the added support of CKLW this week to early-bird WDRQ, which has been airing the disc for a few weeks. Also on WPIX, WKLO, WCAO, KSOY, KEZY and WAIR.

NEW ACTION

Captain & Tennille (A&M) "Muskrat Love." Debuts as Chartmaker of the week with loads of heavyweight call letters to support it. Looks like an automatic. Here's the rundown: KTLK, 13Q, WOKY, WCOL, Z93, Y100 — all new. 30-22 KDWB, first major add in the country last week. Aso on KFYZ, KIOA, WAIR, WRFC, WABB (20-11) and KCPX (13-8).

Bee Gees (RSO) "Love So Right." This first release off the brand new LP under the new distribution set-up is meeting with the expected fabulous response as several majors hit it right away. On WPGC, KJR, KSTP, WCOL, KLIF, Z93 (last week), WERC (last week), as well as WPRO, KSLY, WFLI, WAIR, KRFC, KSLY, KJRB and WAAY among others.

Personalidad de la Semana

■ El mercado discográfico latino de Nueva York, otrora floreciente y poderoso, se ha ido tornado en los últimos años en un mercado complicado y de grandes dificultades promociones, debido en gran parte al estancamiento de la radio neoyorkina. Hoy, después de varios años, comienza un nuevo proceso debido en gran parte a la labor estoica, disciplinada y profesional de nuestro entrevistado de esta semana y por derecho propio, "Personalidad de la Semana." **Mike Casino**, Director de Programación de Radio Jit, la emisora que está llevando a cabo la difícil tarea de cambiar los destinos de la radio y la industria discográfica latino en Nueva York. ¡Y así comenzamos nuestra entrevista:

RW: El nombre Radio Jit me suena nuevo, diferente. ¿podrías explicarme el inicio todo el proceso de la emisora?

M.C.: Bueno, las siglas de la emisora WHOM fueron cambiadas a "Radio Jit," debido a que a pesar de que muchas personas en la ciudad de Nueva York conocían la emisora, no identificaban a sus locutores con ella y así había una confusión, debido en gran parte a que o no se podía pronunciar su nombre no era fácil de memorizar. WHOM no es una palabra, mientras que la emisora con la cual estamos en competencia lleva las siglas WADO, que se convierte automáticamente en una palabra fácil cuesta, los radioescuchas al preguntarse en relación a la emisora que estaban escuchando, generalmente contestaban WADO y al preguntarse sobre su ¿locutor favorito?, contestaban inmediatamente **Rafael Pineda** o cualquier otro de nuestros locutores de WHOM. Por eso cambiamos de nombre y ya ahora no hay la menor confusión. Cuando se le pregunta a la audiencia sobre ¿qué emisora escucha? responde inmediatamente: ¡Radio Jit, por supuesto!

RW: ¿A más del cambio de nombre, tengo entendido que se realizaron otros cambios?

M.C.: Cambiamos totalmente el formato. Ahora trabajamos con los 40 éxitos del momento y programamos también los éxitos del pasado. Es un formato nuevo que nunca se había hecho en Nueva York.

RW: ¿Cual es tu posición en la emisora Radio Jit?

M.C.: Llevo 16 meses como Di-

rector Musical de nuestra emisora.

RW: ¿Cuáles son los métodos e informaciones que utilizas para confeccionar tu programación?

M.C.: Nosotros usamos encuestas para saber cuáles son los verdaderos jits. Hago una investigación entre todos los "Hit Parades" del mundo latino. De Suramérica, España, México, California, Miami, Puerto Rico, Santo Domingo y otros. Así tengo una idea sobre el número cuando éste llega a mis manos. Ya sé si gusta o no en nuestros mercados latinos. A veces el número está grabado por varios intérpretes, y cuando esto sucede, es que definitivamente el número gusta y tiene posibilidades. También realizamos nuestra encuesta en Nueva York y ella nos dice más o menos ¿qué es lo que está gustando? Basado en ella y en el conocimiento que tengo de más de quince años en el ambiente de buscar jits y de crearlos, elaboramos nuestra lista de éxitos.

RW: Basándos en tu mención en cuanto a experiencia, nos podrías hablar un poco más de ella?

M.C.: Bueno, en estos quince años he abarcado todos los planos relacionados con la música. He sido cantante, compositor, productor discográficos y músico. Desde muy pequeño, recuerdo que mi madre y sus hermanas estaban siempre enseñando música en casa siempre, sobre todo los fines de semana y durante fiestas familiares. Mi hermano tocaba el piano, mis primos otros instrumentos y así formábamos una orquesta con la misma familia. Ese fué el ambiente en que me crié, musical, por el cual le doy gracias a Dios y sobre todo, por permitirme seguir en el ambiente de la música. Soy de los que pienso que un Director de Programación o de lo que sea, sea cual su profesión, debe haber estudiado básicamente todo lo referente a ella. De aquí que nunca nadie será un buen carpintero, si no ha estudiado todo lo referente a carpintería. Igual funciona el la Programación Musical de una emisora. Un programador debe saber leer, escribir y tener conocimientos musicales. No solo de un tipo determinado de música, sino de todos los tipos y clases, porque a muchas personas les gusta el bolero, a otros la balada, a otros la guaracha y a otros la danza, y si la persona que llega a un puesto de este tipo no

(Continued on page 46)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Al tocar este asunto de los "derechos de autor" siempre se corre el riesgo de lastimar a los inocentes, hurgar en el dolor de los afectados, pero también es interesante la labor de "conciencia" entre los que de un modo u otro han cooperado y cooperan para que todo el procedimiento sea bastardo, por no llamarle "hijo de la gran señora." En mis comentarios de hace unas semanas sobre uno de los temas exitosos ultimamente, laceré a alguien que aclara esta semana. Aquí la carta

íntegra, que provocará satisfacción a unos, sentimientos de culpabilidad a otros y alegría, por supuesto, a los autores: "Estimado Tomás: Con gran sorpresa he encontrado en tu leída sección **Record World** del 28 de Agosto una alusión general a las fábricas de discos de Centro América que hacen "lo que les da la real gana en cuanto a los derechos autorales con muy ligerísimas excepciones . . ." A continuación citas el caso de **Mario Zam** y "Los Hombres no deben llorar." Comprendo la justa indignación del señor Zam; además de sentirnos directamente aludidos por la columna ya que fuimos nosotros los que lanzamos dicho disco en Centroamérica. Como tú sabes,—y puedes confirmarlo con cualquier editorial o sociedad autoral que a bien entgas—nuestra compañía ha mantenido durante sus 14 años de existencia el más alto

prestigio por su exactitud y honestidad, tanto en el pago de regalías como en cualquier negocio que intervenga. Este prestigio nos condujo al éxito y nos mantiene en el éxito. En el caso que nos ocupa, lo que ha acontecido es que ninguna editorial ha reclamado dicha obra, y por lo tanto no sabemos a quien pagar. La cara B del disco le ha sido liquidada religiosamente a ORFRA quien sí efectuó la reclamación inmediatamente del pago. En el momento que el señor Zam haga la reclamación correspondiente demostrando sus derechos, tendremos mucho gusto en girarle la participación

correspondiente a 49,672 discos vendidos hasta el segundo trimestre de 1976. Tengo mucho gusto en acompañarte fotocopias de la tarjeta

control de regalías." Firma la carta **Luis N. Salas**, Gerente A&R de Industria de Discos Centroamericana S.A. . . . Mis felicitaciones a Indica y al amigo Salas por la actitud valiente demostrada con su carta. A pesar de que al referirme a "Los Hombres no deben llorar" indicaba específicamente el territorio de México, donde la actitud ha sido rarísima, y no al territorio de centroamérica, donde de verdad sí "hacen las fábricas de discos lo que les da la real gana en cuanto a los derechos autorales con muy ligerísimas excepciones . . ." todo el asunto ha sido favorable. Entre las ligerísimas excepciones

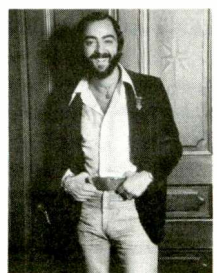
indublemente está entrando Indica por lo cual les felicito. Ahora bien, ¿y qué de las otras? . . . Por otra parte, la editora de ese número "Los

Hombres no deben llorar" (Nova Flor) de **Palmeira, Zam** y **Avila**, del grupo de **Enrique Lebendiger** del Brasil, queda en entredicho ante la actitud de Indica. A lo mejor al amigo Lebendiger se le ocurre investigar el porqué algunas empresas discográficas no le pagan los derechos, que ante los ojos de la ley y la vida, pertenecen a autores firmados con su empresa (o empresas) editora. A lo mejor a alguien se le ocurre contestarme ¿qué es lo que ha pasado con los royalties de "Dime" (Feelings) en Centroamérica? Animense todos, queridos amigos, a ver si llevamos todo este asunto de los derechos autorales, a una total clarificación, porque seguir todo el mundo aceptando el estigma no es ni lógico, ni honesto ni profesional.

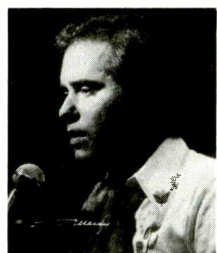
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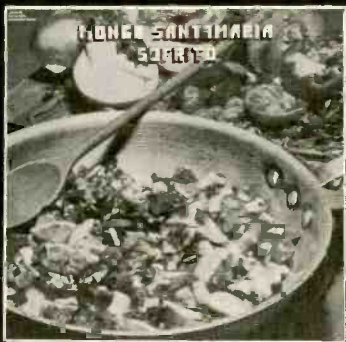
Lindomar Castilho



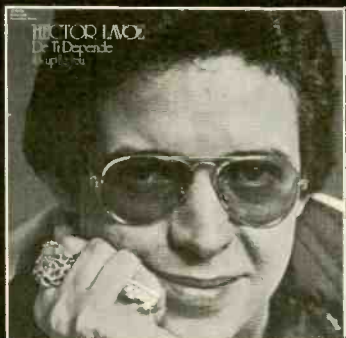
Jerry Masucci



Chucho Madrigal



VAYA JM 5-53



FANIA JM 00492



FANIA JM 00494



INCA JMIS-1052

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Albums

Mexico

By VILO ARIAS SILVA

1. **JAMAS-MELINA**
CAMILO SESTO—Musart
2. **17 ANOS**
JUAN GABRIEL—Ma. Victoria—RCA
3. **MORIR CONTIGO**
LOS BABY'S—Peerless
4. **FALSO AMOR**
LOS BUKIS—Melody
5. **A MI GUITARRA**
JUAN GABRIEL—RCA
6. **A VECES TU, A VECES YO**
JULIO IGLESIAS—Polydor
7. **COMO DUELE ESTAR LEJOS**
HECTOR MENESES—Melody
8. **EL CARINO QUE PERDI**
LOS FREDDY'S—Peerless
9. **DESAPACITO**
LOS ANGELES NEGROS—EMI Capitol
10. **VOLVERE**
DIEGO VERDAGUER—Melody

New York

By EMILIO GARCIA

1. **FSTE FS**
ISMAEL MIRANDA—Fania
2. **DEJALA**
JULIO IGLESIAS—Alhambra
3. **LUCKY S&VEN**
ROBERTO ROENA—International
4. **CON MI VIEJO AMICO**
LARRY HARLOW & ISMAEL MIRANDA
5. **ME'OR QUE NUNCA**
EL GRAN COMBO—EGC
6. **LA HIJA DE NADIE**
YOLANDA DEL RIO—Arcano
7. **THE SINGER**
CHEO FELICIANO—Vaya
8. **AMOR LIBRE**
CAMILO SESTO—Pronto
9. **EL TROVADOR ROMANTICO**
ALDO MONGE—Microfon
10. **DIMENSION 76**
DIMENSION LATINA—TH

Personalidad (Continued from page 44)

tiene conocimientos musicales, sin ningún "background" musical, llega y se mantiene ciega en el desarrollo de su profesión. Un director musical debe conocer música.

RW: Indudablemente que el éxito alcanzado por Radio Jit, que con su antiguo nombre ocupaba un tercer puesto y ahora ocupa el primer lugar en sintonía, contando con tu total dedicación como programador musical, le da características de exactitud a tus palabras. Ahora bien, ¿Cuáles son tus aspiraciones en cuanto a la radiofonía hispana de Nueva York?

M.C.: Bueno, la aspiración mía es llevar a cabo un ideal que he tenido siempre, debido a que he sido criado en Nueva York y es que, precisamente en esta hermosa ciudad que quiero tanto se toque la mejor música latina del mundo, que se le dé oportunidad al artista hispano en todo lo posible y que se reconozca al artista perorriqueño ya que la gran mayoría de la población es de Puerto Rico.

RW: ¿Cómo ves el actual movimiento musical de de los hispanos en Estados Unidos?

M.C.: Yo diría que nos estamos modernizando, que nos estamos superando debido en gran parte al movimiento general en el mundo de habla latina. Yo creo que España y Suramérica han aportado una gran labor al mejoramiento de la música y con un poco de la aportación de Puerto Rico, se puede ir muy adelante en todo esto. Nosotros en Radio Jit estamos atentos a todo el proceso y por ello hemos podido ir a una programación más moderna, ya que hacía falta en Nueva York una emisora dirigiera la mejor música, que tuviéramos para el público nuestro, los hispanos, lo máximo y mejor en música, para poder presentarse con orgullo frente a ellos, ofre-

ciéndoles la responsabilidad de ofrecerles lo mejor en música. Estoy muy consciente de la responsabilidad que tengo y la acepto con toda satisfacción.

RW: Se comenta en general que las empresas discográficas y los artistas disfrutan de gran libertad de acción en cuanto a hacer contacto contigo en tu emisora. ¿Puedes ampliarnos este sentimiento?

M.C.: Es cierto y puedo decirles que eso no existía antes. Ahora lo digo con gran orgullo, porque yo no tengo nada que esconder. En otras palabras, ninguna compañía discográfica tiene influencia ni acción en mis decisiones, por eso no hay que temerle a nada ni a nadie. Aquí las puertas están abiertas no tan solo para hablar conmigo, sino con mis propios jefes, que han depositado esta responsabilidad en mis hombros. Toda la programación musical, muestras e informaciones pasa por mis manos. Oigo los discos, informo y determino. Es de la única manera que se puede funcionar.

RW: ¿Cuál es tu concepto respecto a la industria discográfica?

M.C.: Nosotros comprendemos el inmenso valor que tiene la industria para nuestra emisora. Sin la mejor música jamás podríamos superarnos. ¡Lo comprendemos así!

RW: ¿Cómo ves la reacción de las otras emisoras en el área?

M.C.: Yo creo que con el sistema que Radio Jit inició hace algunos meses, se está llevando a que las otras emisoras hagan lo mismo. Ese es uno de mis ideales. Lograr que las otras emisoras sigan este ritmo y piensen de una forma más moderna. No estamos compartiendo nada malo, sino que estamos presentando al público lo mejor y es un progreso
(Continued on page 47)

Singles

Venezuela

By LUIS GERARDO TOVAR

1. **FELIZ**
LA PANDILLA—Palacio
2. **LA DISTANCIA**
GUALBERTO IBARRETO—Promus
3. **TODOS LOS BARCOS, TODOS LOS PAJAROS**
GIANFRANCO PAGLIARO—Corporacion
4. **TEMERIDAD**
GRUPO PUNTO SUR—Velvet
5. **CANTA**
CHEO FELICIANO—Palacio
6. **ECHAME A MI LA CULPA**
ALBERT HAMMOND—CBS
7. **ADIOS MI VIDA**
NOHEMI—Fonodisco
8. **MAYBA**
LOS SATELITES—Discomoda
9. **CATALINA LA O**
PETE RODRIGUEZ—Palacio
10. **DEBERIAS ESTAR BAILANDO**
BEE GEES—Polydor

New York

By RADIO JIT (MIKE CASINO)

1. **MARIA LUISA**
ISMAEL QUINTANA
2. **MI DESENGANO**
ROBERTO ROENA
3. **LA SOLEDAD**
EL GRAN COMBO
4. **CIERRA LOS OJOS**
YOLANDITA MONGE
5. **JAMAS**
CAMILO SESTO
6. **LA HIJA DE NADIE**
YOLANDA DEL RIO
7. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES
8. **LA VIDA SE VA Y NO VUELVE**
ROBERTO YANEZ
9. **DOMINICANTINA**
RAFAEL SOLANO
10. **JULIA LEE**
WILLIE COLON/MON RIVERA

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. **ANOS**
JUAN GABRIEL—Ma. Victoria/RCA
9. **AMOR IMPOSIBLE**
RIGO TOVAR—Melody
10. **EL CARINO QUE PERDI**
LOS FREDDY'S—Peerless

Los Angeles

By RADIO KALI (JUAN R. MEONO)

1. **EL CARINO QUE PERDI**
LOS FREDDY'S—Peerless
2. **VALENCIA**
CAMALEON—Pega
3. **LA HISTORIA DE MI VIDA**
DANDY BELTRAN—E&G
4. **YOU FUI CULPABLE**
LOS POLIFACETICOS—Capitol
5. **SOBRE LAS OLAS DEL MAR**
RAY AVILA—Orfeon
6. **YO LE DECIA**
LOS BRIOS—Odeon
7. **QUIEN**
GERARDO REYES—Caytronics
8. **LOS DOS**
GRUPO CAFE—Musart
9. **GLORIOSO SAN ANTONIO**
LOS SOBRINOS DEL JUEZ—Audio Latino
10. **BESAME Y OLVIDAME**
LA PLAGA DE DURANGO—Musimex

Nuestro Rincon (Continued from page 44)

¡De nuevo felicito a INDICA!!! . . . y ya sabe Mario Zam, hay derechos en Centroamérica que nadie ha tratado de cobrar y que llevan largo tiempo depositados. Ahora me pregunto, ¿será así en todo el territorio de Latinoamérica? . . . ¿Y qué me contestan los editores de la obra "Los Hombres no deben llorar" en México. Publicamente les emplazo señores. Ante una callada por respuesta, la explicación será simple. ¡Evitenla!

Mi felicitación a Rick Shaw, veterano disc jockey y programador de la radio notreamericana en Miami, por su nombramiento como Director de Programación de WAXY-FM en Fort Lauderdale, Florida . . . Inicia Lindomar Castilho una jira promocional por toda Latinoamérica, comenzando en Octubre 14 en Argentina, el 18 en Chile, en Octubre 21 en Peru, en Octubre 23 Ecuador, el 26 en Bogotá, Colombia, el 17 en Medellín, Colombia, el 30 en Caracas, Venezuela, en Noviembre 3 estará en El Salvador, en Noviembre 5, México, Noviembre 9 en Los Angeles, California, Jueves 11 permanecerá en Nueva York hasta el 13 de Noviembre, para debutar en Puerto Rico en Noviembre 14 y de ahí a Miami, Florida, donde permanecerá hasta el 17 de Noviembre. Indiscutiblemente su tema "Quién gusta de Hombre es Mujer" se convertirá en un éxito fuerte . . . Fania Records de Jerry Masucci firmó acuerdo con RCA de Brasil, para el lanzamiento de todo el producto Fania en ese gran territorio. El acuerdo conlleva el lanzamiento de 10 "releases" del catalogo durante el primer año. No dudo que con la agresividad demostrada por RCA en Brasil, el producto "salsa" de Masucci se convierta en éxito en la tierra del ritmo y la percusión.

La "Salsa Caravan" que se inició en el Madison Square Garden en Nueva York con un éxito impresionante, ha barrido records de ventas de taquillas en Santo Domingo y Santiago de los Caballeros de Republica Dominicana y en el "Coliseo Roberto Clemente" de San Juan, Puerto Rico. La "Salsa Caravan" seguirá hacia Japón para presentaciones a mediados de Septiembre y de ahí para el Hollywood Palladium de Los Angeles y el "Winterland" de San Francisco en Octubre 2 . . . Actuarán El Gran Combo y Johnny Ventura en Octubre 1ro. en el Beacon Theater de Nueva York . . . Pancho Cristal está logrando gran impacto en ventas con su "Super Típica de Estrellas," album en el cual han participado grandes músicos de sonido "típica cubana."
(Continued on page 47)

Nuestro Rincon (Continued from page 46)

¡Un gran acierto! . . . Será lanzado el intérprete de música ranchera **Chucho Madrigal** al unisono por Audio Latino en Estados Unidos y Melody en México . . . Y ahora . . . Hasta la próxima!

I knew that when all these matters regarding "author's rights" and "royalties" would be mentioned, a lot of friends would be in a position in which they could consider themselves hurt. I received a letter from Indica, Central America, which reads: "With great surprise I read in your column dated August 28th a note in which all record companies in Central America were involved when you mentioned 'all of them do whatever they please regarding author's rights with a very few exceptions'. You proceeded mentioning the case of **Mario Zam** and 'Los Hombres no deben Llorar.' I understand the proper indignation of Mr. Zam, and on the other hand we considered ourselves included in that matter since we were the ones who released that song and record in Central America. As you know, and you can easily confirm it through all publishing companies and author's rights societies or any other association that you wish to contact, our company had maintained during 14 years of existence the highest rating regarding prestige for our exactness and honesty, in the payment of royalties as in any other business in which we are involved. This goodwill gained for us a complete success and is maintaining us in a very privileged position. In this case we are mentioning, what really happened is that no publishing company had ever claimed any royalty on this tune and as a result we do not know to whom we should direct the payment. Side B of this record was claimed by ORFRA and we paid them on time. At the moment in which Mr. Zam could file his claim with us after the proper identification of his rights, we will be glad to remit to him a total payment covering 40,672 copies of this record sold till the second quarter of 1976. I am supplying you with copies of our royalties control card covering this theme." The letter is signed by **Luis N. Salas**, a&r manager for Indica. Even though when I was mentioning "Los Hombres no deben Llorar" I was not referring to the Central American territory but to Mexico, it seems the whole thing served a great purpose. I keep thinking that most of the recording companies in Central America are doing whatever they please with the authors' royalties, with a few exceptions, in which of course, Indica is classified, as their letter showed. But what about the others? On the other hand the publishing company for "Los Hombres no deben Llorar" (Nova Flor) is controlled by **Enrique Lebendiger's** group of publishing companies, which usually complains that "nobody wants to pay." Now, let's see what happens! How could it be possible that a publishing company, whose main purpose is to collect royalties, does not take it into effect? Now, can anybody tell what is happening with the royalties of "Dime" (Feelings), also from the same publishing group? I deeply congratulate Indica of Central America for their clarified and dignified position. The publishing company that controls this theme in Mexico should also supply us with satisfactory information.

Our congratulations to **Dick Shaw**, veteran disc jockey and radio programmer in Florida, recently appointed as program director for WAXY-FM (Fort Lauderdale) . . . **Lindomar Castilho**, from RCA Brazil, will start his tour covering Latin America on Oct. 14 in Argentina. He will tour Peru, Colombia, Ecuador, Venezuela, El Salvador, Los Angeles and San Francisco in California, Puerto Rico and Miami. On the 17th of November he will be back in Brazil. His performance of "Quien gusta de Hombre es Mujer" will become a smash hit for sure.

Fania Records has just signed an agreement with RCA Brazil for licensing and release of Fania product in Brazil, Fania president **Jerry Masucci** announced this week. The agreement calls for 10 releases from the Fania catalogue over the next year. This marks an important step forward in Fania's development and salsa in general, as Brazil is one of the world's major markets. I do not doubt that Fania will move forward in Brazil, conducted by one of the most aggressive companies in the country, RCA, headed by **Adolfo Pino** . . . "Salsa Caravan '76" was a success at Madison Square Garden in New York, opening the door to smash success for it, when presented in Santo Domingo and Santiago de los Caballeros in the Dominican Republic and Roberto Clemente Coliseum in Puerto Rico. Following the same pattern of sold out performances, "Salsa Caravan '76" will perform in mid-September, playing five shows in Japan, followed by a date at the Hollywood Palladium in Los Angeles, Oct. 1 and Winterland in San Francisco, on October 2nd . . . **Gran Combo** and **Johnny Ventura** will perform at the Beacon Theater in New York on October 1st, presented by the "dynamic duo," **Ralph Mercado** and **Ray Aviles** . . . **Chucho Madrigal**, ranchera singer residing in Miami, will be simultaneously released by Melody in Mexico and Audio Latino in the States . . . And that's it for the time being!

RECORD WORLD LATIN AMERICAN ALBUM PICKS



WILFRIDO VARGAS & SUS BEDUINOS

Karen KLP 23

Grupo dominicano que va tomando fuerza en Nueva York y otras zonas "salseras." "Pajaro Choui" (D.R.), "Esoya viene por ahí" (R. Diaz-W. Vargas), "De repente" (A. Romero), "La Pringamosa" (Convite) y "Envidia Namá" (R. Labasta).

■ Group from Santo Domingo that is starting to move nicely with Dominican "salsa." "Selina" (El Topo), "Buscame mi Ropa" (M. Vargas), "Pa' Campo" (Neftyn) and "Sansón Batalla" (D.R.).



LOS MUECAS

Caytronics CYS 1465

Los Muecas, grupo mexicano que está moviéndose bien en México y la costa oeste de Estados Unidos. Se destacan "Hoy que la Extraño" (R. Mona), "Duda" (G. Morales), "Quiero a esa Mujer" (G. Paez Villarreal) y "Pa' que sientas lo que siento" (M. Salazar).

■ Mexican group Los Muecas is moving strongly in Mexico and on the west coast. Here they are at their best in "Te reto a que me digas Adios" (C. Gutierrez), "Luz" (M. Molina), "Se que es acerca el Final" (R. Montiel) and "Pobrecita" (A. Salas).



ASI SE CANTA EN ESPANA

RAFAEL FARINA "EL REY GITANO" —
Latin International DLIS 6907

Rumbas flamencas en quizás sus más formidables interpretaciones. Farina transmite sus alegrías en "Yo se lo quité," "No se lodigas a nadie," "Perdido por el Mundo," y "El Cante, Rosa y Espina" entre otras.

■ Rumbas and flamencas by one of the top performers. Farina is superb. "Rumba del reloj," "Gitaneando," "Vete," "Quien es?" and "No se lo digas a nadie."



DIEGO VERDAGUER

Discolando OLP 8327

Con su interpretación de "Volveré" (Pozzilli-Natili-Ramoïno-Euterpe), vendiendo fuerte en varias zonas, Verdaguer logra buenas ventas con este lp en el cual se han incluido también "Siente mi amor," "Dos" (Riccardi-Albertelli-Euterpe), "Dejame Contarte" (D. Verdaguer) y "Partiré en una vieja" (D. Verdaguer-R. R. Lotes).

■ With his performance of the cover version of the superb Italian hit "Tornerai Tornero," titled in Spanish "Volvere," selling big in several areas in Latin America, Diego Verdaguer is starting to move this album. Also included are "Jane" (Pegoraro-Bozzeti), "Si el amor es como Dicen," "Siente mi Amor" and "Ven, ven, que se va la vida" (D. Verdaguer-Montiel-H. Lotes).

Personalidad (Continued from page 46)

para el pueblo y todo lo que sea progreso para el pueblo tiene que ser bueno.

RW: ¿Estás dando oportunidad a nuevos valores desde tu posición?

M.C.: Estoy entrevistando constantemente nuevos valores de locución, porque considero que hay que darles oportunidad, como un principio de deber humano y si uno está en realidad trabajando limpiamente debe pensar así.

RW: ¿Cómo consideras el hecho de que las empresa dis-

cográficas foráneas hagan contacto contigo directamente?

M.C.: Me encanta la idea. Todas aquellas empresas discográficas, ya sea de los Estados Unidos o de otros países, pueden enviar a mi atención sus muestras. Nuestra dirección es Radio Jit, 136 West 52nd Street, New York, N.Y. 10019. Pueden enviar el material a nombre solo de la emisora o a mi atención pero prefiero que se mencione al Director de Programación para estar en contacto directo. ¡Esto es algo muy importante!

Rawls Rides High



Lou Rawls' recent performance at the Felt Forum was a return to New York City following the gold certifications of his debut Philadelphia International Records single, "You'll Never Find Another Love Like Mine," and album, "All Things In Time." The Felt Forum date was in the midst of a tour of the States. Shown backstage congratulating Rawls (second from right) are, from left: Ron Alexenburg, senior vice president, Epic Records & Associated Labels; Leon Huff, vice chairman of the board of PIR, Rawls' co-producer with Kenneth Gamble, chairman of the board of PIR; Walter Yetnikoff, president, CBS Records Group. Philadelphia International Records is a CBS Associated Label.

Four from Audiofidelity

■ NEW YORK — Bill Singer, national sales manager of Audiofidelity Enterprises, has announced the September release of four albums that will comprise the company's Black Lion release.

The albums included are "Saturday Night at the Monmartre" by Ben Webster; "It Don't Mean A Thing If It Ain't Got That Swing" by Earl Hines and Paul Gonsalves; "Kansas City Woman" by Buddy Tate and Humphrey Lyttleton (with original compositions by Buck Clayton); "Piano Ragtime" by Duncan Swift.

Mercury 'Planets' Disc

■ NEW YORK — Mercury Records will mark its return to the field of classical music this week with the release of an album that combines jazz and classical influences, Patrick Gleeson's electronic rendering of Gustav Holst's "The Planets." Gleeson, whose specialty is the EU synthesizer, will be making the first synthesized recording of the Holtz work. Walter Carlos, perhaps the best-known personality in electronic music, wrote the liner notes for the album, which will list at \$6.98.

Dialogue (Continued from page 29)

To get back to why we originally started this, our concept was that radio can be a programmed media and not just background music. We've proved that you can program radio.

Various radio research has shown the audiences doubling, tripling and quadrupling during "King Biscuit." We've just finished a series called "The Way It Went Down," the history of the 1960s. The shows weren't music alone, but the effect of the events.

Kauff: This is basically non-music programming on album-oriented stations getting a tremendous response from people who are only supposed to be listening to records.

Meyrowitz: People are being affected by this series. They're writing and asking questions, asking for scripts for their schools. This show recognizes the growth of FM as a separate medium. It's not the same as AM radio's audience. It's a widening audience.

RW: Isn't it also an older audience?

Meyrowitz: FM's audience is generally in the 15-30 category. The young people are listening to it and so are people in their 30s.

RW: Was "The Way It Went Down" carried on the same stations as "King Biscuit"? Was the audience the same size?

Meyrowitz: Yes, regarding the stations. We did a special audience survey about two years ago for New York, but it's far too expensive to do it in every market. What we can determine is that Sunday nights often quadruple the audience of any other night. The research has not come out yet on the time period "The Way It Went Down" was on the air. The mail response, however, has been phenomenal. We've had phone calls from all over the country. People are learning from this program. For example, I know of a 20-year-old who knows every song, and everyone who played on every song, but didn't know about the Chicago Convention and Mayor Daley. That's incredible to me. ☺

COUNTRY RADIO

By CHARLIE DOUGLAS

■ By the time this reaches you, WHO (Des Moines) will have changed its daytime format to all talk. The country music portion of programming will be from 7:00 p.m. until 5:30 a.m. . . . Tulane University in New Orleans, a fairly un-country market, is offering night classes in country music, with lectures by professor **Bill C. Malone**. Several of the local country radio folk, myself included, have registered for the once weekly classes. At last report, the class is a sell-out and points to the immense interest in country as an historically valued medium. Several universities are looking at the program with interest.

Interesting piece from **Ted Cramer** at WWOK/WIGL (Miami) noting how the entire complexion of a market can change, almost overnight, in its population shift. Dade County, where Miami is located, has shown a net non-Latin growth of 7000 people since 1970 and a growth of Latin speaking citizens of 167,000. With the influx of Latin speaking people there has been an equal outflow of non-Latin citizens to nearby Broward County (Fort Lauderdale/Hollywood) where realtors say three or four of every ten homes sold are to former residents of Dade County. While the stations in Miami, for the most part, adequately cover both counties, it makes for some most interesting weighting problems in rating books, and even more peculiar problems for each station to determine where the bulk of their particular audience lives in the two county area. It's got to be scary to know that there is a major population shift going on, and then not have the research available to determine what portion of your audience has to re-cycled from another geographical area—if indeed you cover that area.

Laying It on the Line



On opening night of a four-night sellout engagement at the Bottom Line, A&M artists Richie Havens and Joan Armatrading were greeted by the label's president, Jerry Moss. Havens was playing his first date since the completion of his A&M debut album, "The End of the Beginning," while Armatrading was coming off several weeks of touring in support of her "Joan Armatrading" album.

New York, N. Y. (Continued from page 12)

Vince Aletti almost got up to cut a rug when the traditional wedding orchestra played "Turn The Beat Around." Included in the repertoire played by the organist at the ceremony were the traditional "Wedding March," "Love Story" and, believe it or not, "50 Ways To Leave Your Lover." It was immediately off to Europe for the newlyweds. Congratulations Susan and Gary, wherever you are.

THERE WERE DISCOS THEN, TOO: Renaissance man **Bob Crewe** breezed through these offices last week, informing N.Y., N.Y. on the way that although his music is being picked up by the discos now, he's been making dance records for over ten years. "In fact," he said, "Mitch Ryder's 'Sock It To Me' and 'Devil With A Blue Dress' are still popular with dance clubs across the country" . . . **Ersel Hickey** recently kicked off disco-country night at O'Lunney's . . . The current success of the re-release of **Hall and Oates'** "She's Gone" may come as a surprise to some, but not to radio station WJON in St. Cloud, Minnesota where the song has been programmed steadily since its original release 2½ years ago . . . Dutch group **Limousine** has an impressive debut album forthcoming from Pye.

Holly Tribute Held

■ NEW YORK — A week of tributes on two continents marked the 40th anniversary of the birth of Buddy Holly, who would have celebrated that birthday Sept. 7. MPL Communications, Ltd., which owns the Holly song catalogue, was sponsor for Buddy Holly week, and the company capped the celebration by flying Norman Petty, Holly's manager, to London for a star-studded luncheon attended by such artists as Paul and Linda McCartney, Elton John, Eric Clapton, Roger Daltrey, and the members of 10cc and Roxy Music.

At the event, Petty presented Paul McCartney with a pair of Holly's favorite cufflinks.

London's Lyceum Theatre held a "Buddy Holly Night" later in the week, with promotional materials with the theme "Everyday's A Holly Day!" distributed. MCA Records will also be reservicing their "Buddy Holly Story" package here, as well as re-releasing Holly product in the U.K.

Springboard Ups Greenberg

■ LOS ANGELES — Springboard International Records President Dan Pugliese has announced the promotion of Stan Greenberg to director of product development. Greenberg came to Springboard as west coast director of a&r six months ago.

Heller Opens N. Y. Office

■ NEW YORK — Jerry Heller, president of the Jerry Heller Agency, has announced the establishment of the first New York office in the company's seven year history. Heller has appointed Bob Caviano as managing director of the New York operation.

Chi-Lites Shine On



Executives of Phonogram, Inc./Mercury Records recently gathered for a luncheon to announce the signing of the Chi-Lites to an exclusive recording contract. The first single by the Chi-Lites on Mercury is "Happy Being Lonely," which has just been released. Seen at the signing are (from left): Denny Kessler, co-manager of the group; Smokey and David Scott of the Chi-Lites, Charles Fach, executive vice president/general manager of Phonogram/Mercury; Marshall Thompson, Danny Johnson, and Aaron Floyd, of the group; Clancy Grass, co-manager; and Bill Haywood, national promotion/r&b for Mercury.

Three Convicted In Piracy Case

■ OKLAHOMA CITY—Three men were convicted of 18 counts of criminal copyright infringement and one count of conspiracy following a jury trial before Judge Frederick A. Dougherty in the Federal District Court here. Each defendant faces a maximum penalty of 19 years in jail and a fine of up to \$475 thousand.

The defendants were Lee Randolph (Randy) Sherman; his father, Milton (Mickey) Sherman, and Anthony Carase, all doing business as CISUM Co. The trial, which was prosecuted by Assistant U.S. Attorney John Greene, is an outgrowth of a raid last March by FBI agents on the CISUM plant at 1 N.E. 7th Street here during which some 15 tons of tape duplicating equipment and infringing tapes valued at \$230 thousand were seized.

Randy Sherman, who previously had been a principal of Colorado Magnetics, Inc., doing business as Sound Values, was a defendant in a copyright infringement case, Marks v. Colorado Magnetics, brought by music publishers three years ago. Numerous tape masters which were to have been destroyed pursuant to the settlement in that case were found at the CISUM operation which was located in the same building from which Sound Values had previously been operating.

Rock Concert Honors Private Stock Records

■ NEW YORK — Private Stock Records will be the subject of a special tribute show on Don Kirshner's New Rock Concert. The 90 minute program, which features appearances by label artists, will salute Private Stock president Larry Uttal.

Henderson Happening



Michael Henderson, whose new "Solid" album has just been released by Buddah Records, appeared at The Trouble Disco in Detroit, and many record industry people came for his solo debut. Shown from left to right: Tom Cossie, vice president/director of pop promotion for the Buddah Group; Art Kass, president of the Buddah Group; Alan Lott, vice president/director of r&b operations for Buddah; Merald 'Bubba' Knight, a member of Gladys Knight and the Pips; William Guest of the Pips; Ed Patten of the Pips; Michael Henderson; Phyllis Hyman, a new Buddah recording artist (who performed with Henderson); an unidentified friend of Henderson's; and Lewis Merenstein, vice president/director of marketing and merchandising for Buddah.

Casablanca Names Five

■ LOS ANGELES—Continuing the firm's ongoing expansion and staff realignment, Casablanca president Neil Bogart has announced five additional appointments and promotions in the company's marketing, promotion and publicity departments.



Phyllis Chotin

Phyllis Chotin, formerly media buyer for the label, has been promoted to the post of director of advertising. Ms. Chotin, who joined the label in January of this year has held posts at United Artists Records, where she served as press and media coordinator and at Polydor Records, where she served for four years as director of artist development. She will report to Larry Harris, executive vice president of the label. Rejoining the label as director of MOR promotion is Nancy Reingold, who was with the label at its inception and returns following a brief period spent at Chelsea Records. Ms. Reingold will report to Scott Shannon, vice president of promotion.

Changes in the publicity department were announced by recently named vice president, publicity and artist relations Susan Munao. Peggy Martin, formerly staff publicist, has been named national tour director. Prior to arriving at Casablanca last year, Ms. Martin served as a publicist for Faralla, Woltag and Munao Public Relations.

New Parliament LP

■ LOS ANGELES — Casablanca Records will ship the new Parliament album, "The Clones of Dr. Funkenstein," on Sept. 20 and will support the album's release with a comprehensive merchandising and promotional campaign. The group's last album, "Mothership Connection," was certified platinum and was the group's greatest crossover success, with new promotional efforts to focus on continuing this crossover.

Fall Tour

Parliament will tour for three months in support of the album, from Oct. 3 through Dec. 31, with a stage show designed by Jules Fisher, and accompanied by Casablanca recording artist Masekela, also due for a new album.

ABC Groups Tour Abroad

■ LOS ANGELES — ABC Records' international division has completed plans and has announced itineraries for European concert tours by ABC artists Poco, Don Williams and the Four Tops. These ABC artists have been scheduled to appear in major venues in the United Kingdom and on the continent and are including extensive television, radio and press activities in their schedules.

The tours will be the first as headliners for Poco and Don Williams, and will take them to Great Britain and to several European countries. The Four Tops will open Oct. 4 at Manchester's Golden Carter, and will then tour major cabaret and theater venues in the United Kingdom through November 6.

Slick Band to BNB

■ LOS ANGELES—The Earl Slick Band has been signed for management by BNB Associates, Ltd. by Michael Lippman.

JAPAN

コンフィデンス

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

■ The Japanese Phonograph Record Association has announced the number of records & music-tapes released during January to June, 1976. The number of records released during the term was 6938 copies, six percent more than the previous term of the last year. Japanese records showed a two percent increase, while foreign ones showed a 10 percent increase. The singles (17 Cm 45rpm) releases were 1677 copies (up 14 percent), while 30 Cm lps were 5010 copies (up seven percent). The number of music-tapes released was 2399 units, 17 percent more than the previous term of the last year. Japanese music-tapes showed a 17 percent increase, while foreign increased 23 percent.

RVC has announced the formation of a new publishing company, Global Music Publishing Corporation (president: **Tsuneo Nagano**). The company plans to promote domestic repertoire as well as sub-publish foreign repertoire RCA has globally. The new company is situated at 7-8 Shibuya, 1-chome Shibuya-ku, Tokyo.

Janis Ian's "Love Is Blind" jumped into the top 10, being bulleted at no. 7 on the Confidence singles chart this week. For the past three years, Japanese records had dominated the top 10 of the Confidence Singles Chart until **Daniel Boone's** "Beautiful Sunday" and **Hot Blood's** "Soul Dracula" broke the wall of the top 10 this year. Influenced by the single with exposure on the TV program "Goodbye Mama," Janis Ian's previously released albums are rising again on the albums chart.

Teichiku Records is undertaking "Pye Rock" campaign, aiming at the extensive sales of the rock catalogue of the Pye label. The company
(Continued on page 51)

ABC's 'Music Game' (Continued from page 8)

and promotions, in-store airplay, contributing to overall ABC label identification and, of course, sales.

Eligibility

Those capable and involved in obtaining points for their respective teams include branch managers, sales managers, market coordinators, national market coordinators, depot order clerks, credit managers, operations managers, salesmen and merchandise managers. Prizes range from week-long vacations to sports trips to selections from "The ABC Music Game" prize catalogue.

Artists' product involved in

RCA-Lawton

(Continued from page 8)

would release Lawton recordings on the company's recently established Sixth Avenue label. Bearing a Lawton Records logo, the new product will include singles by Baby Washington, The Continental IV and The Destinations.

Clarence Lawton is a veteran record executive who has been in both the promotion and production field. He has worked with Avco Records in the past and has previously been the owner of the Master 5 label on which both Baby Washington and The Continental IV have had records.

Lawton indicated that recordings by all of his artists are being readied now for release on Sixth Avenue in the near future.

"The ABC Music Game" are the 12 albums being released this month, including four debut lps.

Selected Product

The Four Tops' "Catfish" was produced in Detroit, marking the group's return to their original recording base; The Dramatics are represented by "Joyride;" Denise La Salle makes her ABC debut with "Second Breath;" and Brass Fever's second album, "Time is Running Out," was produced by the label.

Sire releases include "Gold Plated" by the Climax Blues Band, produced by Mike Vernon; "The Rutland Weekend Songbook," by Eric Idle of Monty Python and Neil Innes, former member of the Bonzo Dog Band; and the debut album for Brand X, "Unorthodox Behavior," featuring Phil Collins of Genesis, leader of Brand X.

Dot Releases

The ABC/Dot line is represented by Freddy Fender's "If You're Ever In Texas" and Narvel Felts' "Doin' What I Feel." Other albums slated for inclusion in the program will feature the label debut for Sheer Elegance, and new albums by Harold Melvin and The Blue Notes, also making their ABC debut, B. B. King, the Pointer Sisters, Rufus featuring Chaka Khan, Don Williams, Stephen Bishop, Gabriel, Roy Head, Dirk Hamilton, Billy "Crash" Craddock, Barbara Mandrell, Red Steagall, Keith Jarrett, The Masqueraders and Shotgun.

ENGLAND

By RON MCCREIGHT

■ LONDON—The past two months has seen a series of record company sales conferences on a level of extravagance far beyond previous years. RCA's **David Rozalla** announced major campaigns on albums by **John Denver**, **Jefferson Starship**, **Daryl Hall**, **John Oates**, **Vangelis**, **Climax Blues Band**, **Renaissance** and **Starland Vocal Band** at their conference in Amsterdam, while good news of a 14.9 percent increase in turnover for the first half of '76 was delivered by sales manager **Lionel Burdge**. Phonogram chose the Midlands as its venue for the annual opportunity of boosting salesmen's morale, labelling the events as "money makers; Phonogram points to profit." Guests of honor **Hugo & Luigi** have provided their next major TV advertised album in "The Best of Stylistics Vo. 2," and managing director **Tony Morris** also underlined volume sales during the past 12 months on albums by **10cc**, **Status Quo**, **Demis Roussos**, **Steve Miller**, **Thin Lizzy** and **Streetwalkers**, in spite of a "general lack of excitement in the industry." Transatlantic will concentrate on singles in the coming months, a policy announced by general manager **Jack Boyce**. However, a&r chief **John Whitehead** was quick to emphasize that this did not mean a fall in the company's selectivity in this area. **Pye** chose the London Europa Hotel for a celebration-styled conference for them this year. Consistent success in the singles market was underlined by live performances by **The Real Thing** (new single inside top 5) and **Acker Bilk** ("Area" in top 20). News of CBS & WEA's lavish conferences next week.

Linda Lewis' superb "This Time I'll Be Sweeter" single (Arista) is breaking after weeks of intense airplay. Best of several new chart-worthy singles are **Pete Wingfield's** "Bubblin' Under" (Island), **Paul Kendrick's** "Love Has No Pride" (Private Stock), **Catherine Howe's** "Until the Morning Comes" (RCA), **Graham Preskett's** "Let's Talk It Over" (Bradleys) and **Paul Nicholas'** "Dancing with the Captain" (RSO). Two albums with a big future are **Be Bop Deluxe's** "Modern Music" (Harvest) and **Manfred Mann's Earthband's** "Roaring Silence" (Bronze). One to look forward to is a double album package from **The Who** due for Polydor release shortly. The set will contain an 8 page book on The Who's career and will include tracks from "Substitute" through to "Slip Kid."

Not surprisingly the **Bay City Rollers'** tour opens in Scotland. The Rollers play the Caird Hall, Dundee on September 9th, Odeon Edinburgh and Apollo Glasgow on the following two days before heading south for eight more dates closing at the New Victoria on September 19th. **Joan Armatrading** backs up her current album chart success with a special "one off" concert at the Hammersmith Odeon on September 23rd, interrupting her American tour to do so. **Jack The Lad** celebrates the signing of a new record deal with United Artists with an extensive list of college and concert dates in support of their "Jackpot" album, including one night at the Victoria Palace on October 17th. **Barclay James Harvest** also plans a tour to coincide with the new album — "Octoberon" (Polydor) and their heavy schedule takes in the H. Odeon on October 19th. Promoter **Robert Paterson** brings in **Demis Roussos** on October 1st for a month long British tour which plays the Royal Albert Hall on October 11th, while **Jeffrey Kruger** imports top American country acts **Charley Pride**, **The Pridemans** and **Dave & Sugar** for several dates commencing on November 2nd in Dublin.

CBS Execs See Moon In U.K.



Featured performers at the recently concluded CBS/U.K. Convention in London were these members of the new group Moon (foreground), shown with attending CBS and CRI top management. From left, standing, are Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS/Records Group; Maurice L. Oberstein, managing director, CBS/U.K.; Dick Asher, president, CBS Records International; Ron Alexenburg, senior vice president, Epic Records & Associated Labels; and Dan Loggins, a&r director, CBS/U.K.

At Musexpo '76



Shown at the second Musexpo, held September 8-11 at New Orleans' Fairmont Hotel: (left photo) RW publisher Bob Austin (r) talks with James H. Pfister, special assistant to New Orleans mayor Moon Landrieu, and Musexpo president Roddy Shashoua (RW's Pat Baird is at left); (center photo) Mickey Gilley (third from left), Tammy



Wynette and Ronnie Milsap entertain at Musexpo '76's country music gala, sponsored by the CMA; (right photo) Austin greets representatives from Original Confidence, RW's Far East correspondent and Japan's top tradepaper.



Musexpo (Continued from page 3)

pany executives from 600 companies were in attendance at the five-day meet. A source at the Fairmont Hotel where Musexpo was held estimated the figure was closer to 500 participants, including those with exhibition booths and suites.

Great Britain

More than two dozen companies from Great Britain were represented and, although their trip to the U.S. was subsidized by their government, they seemed to be the most disgruntled. The most common complaint was at the serious lack of major American record companies and American lawyers. One English record producer reported early in the week that, although the American record business represents 50 percent of the world market, he felt there were few executives there with which he could do business. A representative of a German publisher echoed these sentiments adding that, although the organization of the conference was excellent, his primary achievement had been to make contacts for possible business deals in the future.

Nearly all of the Europeans planned to stop in New York and Los Angeles before returning home. Many felt that it would be during these stopovers that solid business arrangements might be concluded with those they had first met at Musexpo.

Licensing Agreements

On the other hand, both Black Sheep Music and Heath-Levy Music (Great Britain) reported making a number of licensing agreements while in New Orleans. Mervyn Solomon, managing director of Emerald/Mint Records of Belfast, N. Ireland, stated that: "I am very pleased at the quality of people attending Musexpo this year and look forward to attending again. My business has improved over 50 percent." He said he hoped the American trade press would continue to support the meet so that more American

companies would attend in the future.

Most Americans interviewed were pleased with their results at the convention. Ed O'Loughlin of Midland International reported making a number of licensing agreements with European, Asian and South American record companies for release of Midland product. "I'm very positive about Musexpo," he said. "I think there were just not enough people but we all had the chance to relax and talk to each other. It's an excellent vehicle for the future."

Michael Rutherford, president of Dee Jay Records and a distributor of sound-alike records, was equally enthusiastic. In a statement issued by Musexpo Rutherford claimed that he had written up approximately \$400,000 in contracts.

All those interviewed expressed the belief that a yearly meeting of music/record business companies held in the U.S. was absolutely necessary for the entire international market and hoped that American support would grow in the years to come.

Future

Shashoua issued a statement this week saying: "We will continue to hold Musexpo annually in the U.S." Questionnaires are being mailed to all participants in this year's convention, as well as all other interested parties worldwide, to determine whether Musexpo '77 should be held in New Orleans or Nashville.

Donelson Joins CTI

■ NEW YORK — Jerry Wagner, vp marketing, CTI Records, has announced the appointment of Chip Donelson as the label's national promotion director.

Donelson comes to CTI from Polydor Records where he was national r&b director. Prior to that, he was east coast regional promotion manager in charge of r&b product for RCA Records, and before that director of marketing for Strata-East.

Disco File (Continued from page 42)

which is as light and fun as "The Hustle." Nearly all the cuts are over four minutes, making for a fully-packed album.

A wide-ranging, generally high-quality batch of disco discs this week, my favorite being a hot two-sided record by a young black bombshell who's recently become one of the most-photographed international models. Her name's **Grace Jones** and she sounds like a combination of **Gloria Gaynor** and **Donna Summer** with a trace of **Nico** to blur the edges. Both songs—"Sorry" (6:42) and "That's the Trouble" (7:02)—are at once very '60s, down to talk segments on one, and super '70s with frothy but superb disco productions and dealing with much more liberated attitudes than the girl group records they echo at times. "That's the Trouble," where Jones complains about men wanting to tie her down, is the stronger of the two, with a particularly powerful instrumental break, but both are wonderful. The label: Beam Junction, 360 East 72nd Street, New York 10021.

Vicki Sue Robinson's much-anticipated version of **Bobby Womack's** "Daylight" (7:28 on RCA) sounds more like **Bette Midler** meets **Bonnie Bramlett**. It's not a good sign that so far my favorite parts are the choruses and the breaks. This is not VSR at her height—we know how terrific that can be—but the middle ground has its attractions. Entertaining but not electrifying . . . I kept wondering what was it about a group called **California's** version of **Teresa Brewer's** "Music, Music, Music" (4:05 on Warner Brothers) that pushed it up California disco charts (besides a possible state-name chauvenism) but I finally got a copy of the disco disc length this week and now I know. The song, hardly a personal favorite, has been turned happily on its ear with a delightfully eccentric and effective production, especially the percussion bursts . . . Henry Street Records (which is actually located at 124 Montague Street in Brooklyn Heights 11201), the company that put out one of last year's great disco oddities, "Disco Lucy" (the "I Love Lucy" theme updated), has come up with one of this year's best disco disc gimmicks. It's a clear vinyl record with a nice blue label—very eye-catching and sure to be a collector's item. And the **New York Rubber Rock Band's** disco treatment of **Barbara Lewis's** "Hello Stranger" (4:45) is nice too . . . Also recommended: "Just Can't Be That Way" by the **Weapons of Peace** (Playboy), a rock-funky song that builds into something quite interesting—approaching **Norman Whitfield** strength; and "Ride the Tide" by the **Young Senators** (Epic), a solid, steady pumping message song—it's the tide of life they're singing about (compare the O'Jays "Let Life Flow")—that also becomes more involving as it goes on (6:25 on the 12-inch, also available as a 3:22 single).

Atlantic has picked up and is rush releasing a German top-of-the-charts record called "Daddy Cool" by a one-man, three-woman group named **Boney M.** (now on Hansa in Germany) who have a hard-edged European sound that crosses **Roberta Kelly** and **Hot Chocolate**. A freaky, solidly disco production with some slightly jarring commercial pop touches, the single's original German pressing came in a sleeve which shows the three female singers sprawled over each other in lacy underwear while the guy looks on. After **Donna Summer**, **Silver Convention** and **Giorgio**, all fetish items, one begins to wonder exactly what is going on in Germany anyway?

Japan (Continued from page 50)

has been releasing Dawn rock, but its repertoire is limited to fans in Japan. In conjunction with Pye's recent expansion in the rock field, Teichiku aims to penetrate the greater mass of Japanese rock fans, the company says. The first Pye Rock releases consist of "Spiders From the Mars," "Stray" and "McKendree Spring."

WEA Meetings in Montreux

(Continued from page 3)

The keynote speech was given by Stephen Stewart, director general of the International Federation of the Phonograph Industry (IFPI). Stewart's speech dealt with his organization's battle to obtain copyright protection for records in countries throughout the world, IFPI's fight against piracy, and the organization's campaign to have recordings recognized as an art form. He pointed out the years IFPI has spent convincing legislatures of the cultural role of recordings, and why they need the same protection in law as books or films. Stewart expressed great optimism about the future growth of the industry.

Nesuhi Ertegun

Nesuhi Ertegun talked about the impressive growth of WEA International in five years, a short time for the international marketplace. "The WEA International companies now cover more than 85 per cent of the major recording markets of the world," said Nesuhi Ertegun. "In the five years we have been in operation we have done well because we have selected strong and knowledgeable record men to head our operations."

First among the individual product presentations was the UK, with managing director Derek Taylor introducing his four label managers — Nigel Molden (Warner Reprise), Ian Gurney (E/A), Ian Kimmitt (Bearsville) and Dave Dee (Atlantic). In Molden's address he placed heavy emphasis on Liverpool Express whose first album, "Tracks," is to be released in the UK in October where it follows two hit singles. The group

enjoyed the unique opportunity of demonstrating its talents to the entire world of WEA by means of a live performance at the Hazyland Club on Thursday night (9) situated right opposite the convention centre in the Montreux Palace. Other British Warner Bros. artists featured were Ralph McTell, whose fourth album will be issued in October, titled "Weather The Storm;" Eddie Howell, Glyder, George Melly and Deaf School. Gurney's concentration was entirely on American product, drawing particular attention to his success with the Eagles, Linda Ronstadt, and Doors, and a new singles marketing campaign under the banner of "Treasured Tracks." Bearsville has signed its first British act in ex-Hot Chocolate front man Tony Wilson, whose first solo album, "I Like Your Style," was previewed by Kimmitt. Dee was also strongly in favor of American product, announcing visits to the UK for both Aretha Franklin and Roberta Flack in November. Dee outlined a heavy campaign for Australia's AC/DC and reported that recent Swan Song signings were Dave Edmunds and the Pretty Things.

Next came Holland, with Ben Bunders introducing a new album by former Focus guitarist Jan Akkerman with Kaz Luz and Herbie Mann's "Herbie Mania" and singles by Maggie McNeal (ex Mouth & McNeal) and Sean Cassidy. New Zealand's Tim Murdock offered new rock band Think and reported the finalizing of WEA's own distribution organization giving them complete autonomy. Ertegun pointed

out to the gathering Murdock's modesty in not stating his recent achievement of seven singles in the top 10 there.

The presentation by Warner Bros. USA began with the awarding of the W.B. Button by Stan Cornyn to Nesuhi Ertegun. Artists featured were Gary Wright, Leon Redbone, Fleetwood Mac, George Benson and Emmylou Harris.

Atlantic's Ahmet Ertegun paved the way for an excellent video presentation introduced by Jerry Greenberg, which is to be made available to licensees in several languages. Successes with imported product were announced with ABBA (Sweden), Passport (Germany), Michel Polnareff (France), Barrabas (Spain), and AC/DC (Australia) giving the label a truly international flavor. Other artists included were Manhattan Transfer, the Spinners, Aretha Franklin, Firefall, Average White Band, ELP, Yes, Trampmps, Don Harrison Band, Impact, Bette Midler and several jazz kings featured in the European album series "That's Jazz" including Billy Cobham and Jan Hammer. Atlantic's custom labels were given their own spotlight with the Rolling Stones label together with Zeppelin's Swan Song, Big Tree and Cotillion showing artists that had already achieved massive international success. Greenberg cited international a&r man Phil Carson as being responsible for the signing of a desirable licensing deal with Virgin Records, U.K.

Germany's Siggie Loch claimed local awards for Joni Mitchell, Little Feat, Manhattan Transfer

and Passport as well as having both the Bellamy Brothers and Germany's Jurgen Drews at one and two in the charts simultaneously both with "Let Your Love Flow." Presentations that followed by Peter Kjaer (Denmark), Paul Turner (Australia), Giuseppe Velona (Italy), Daniel Filipacchi and Bernard de Bosson (France), Derek Hannan and Richard Sassoon (South Africa), Keith Bruce (Japan) and Don Glent and Ken Middleton (Canada) all told similar success stories both with local and international product. Most notable facts emerged from South Africa where in spite of a depressed market WEA has attained eight gold singles with the Meters topping 80,000 and Herbie Mann selling more than 60,000 albums. Local signings include British singer Sharon Tandy. France achieved 30 gold records in all during the past 12 months and the firmly established WEA company there now distributes Ariola. Canada has a promising rock band in Wireless and Japan enjoyed considerable success with Queen and Deep Purple.

Elektra's Mel Posner emphasized his label's selectivity policy—"Less Is More"—before showing a superb movie linked by himself, Joe Smith and Jerry Sharell and featuring Judy Collins, Joni Mitchell, Tony Orlando, Tom Waits, Carly Simon, Harry Chapin, Keith Carradine, Eddie Rabbitt, Cate Brothers, Queen, Orleans, the Rowans, Linda Ronstadt, the Eagles, Warren Zevon, John David Souther, Andrew Gold, Bread and Jackson Browne.



Among the WEA executives from around the world who gathered in Montreux last week for the WEA International Convention: (top row, from left) WEA Intl. president Nesuhi Ertegun addresses the gathering; Nesuhi Ertegun with WEA Intl. executives, licensees, and executives of the three domestic record companies in front of the Montreux Palace Hotel; Nesuhi Ertegun receives a Big Button from Warner Brothers Records senior VP Stan Cornyn; (bottom row, from left) Nesuhi Ertegun with

Dave Dee of WEA and Atlantic Records chairman Ahmet Ertegun; Atlantic Records president Jerry Greenberg demonstrating his percussive talents; a convention panel—Brigitta Peschko, WEA Intl. European coordinator, Nesuhi Ertegun, Phil Rose, executive VP, WEA Intl., and Claude Nobs, WEA Intl. European artist relations; Siegfried Loch of WEA Germany at the event.

Production Power for Polydor



Seen at the Polydor signing of producers Joe Beck and Gregg Diamond to the Polygram Record Group are (standing, from left) Ekke Schnabel, vice president in charge of business affairs; Peter Glick and Bob Sterling, co-managers of Joe Beck; Anita Wexler, Phonogram east coast a&r director; and Dennis Kaplan, attorney for Joe Beck. (Sitting, from left): Joe Beck; Irwin Steinberg, president of Polydor, Inc. and the Phonogram Record Group; and Paul Schindler, attorney for Gregg Diamond.

Korman Joins Wolsky

■ NEW YORK—Marvin Korman, vice president, corporate affairs for Columbia Pictures Industries, Inc., has resigned to become executive vice president and general manager of Alan Wolsky and Friends, Inc., an advertising agency whose clients include a number of the corporation's divisions.

Korman joined Columbia in 1958 as a sales promotion copywriter in the film syndication department of Screen Gems. During his career at Columbia, he has been involved in advertising and publicity for every division of the corporation.

Strawbs Tour

■ NEW YORK—Oyster recording artists Strawbs will embark on a nationwide and Canadian tour in mid-October. The tour is expected to last through November and will be booked by Thames Talent Ltd.

Hubbard Gets the Gate



Columbia recording artist Freddie Hubbard was in New York City recently to play a date of five nights at the Village Gate. His new Columbia album, "Windjammer," has just been released. Hubbard, with his all new show, is currently on tour. Shown, from left, backstage after opening night's performance are: Don Dempsey, vice president, marketing, Columbia Records; Mac Davis, Columbia recording artist, who dropped by to see the show; Freddie Hubbard; Bruce Lundvall, president, CBS Records Division; Bob Sherwood, director, national promotion, Columbia Records.

Maverick Records Debuts in L.A.

■ LOS ANGELES—Maverick Records, a country-oriented subsidiary label of Marsel Records, Inc., has been formed, it was announced by Gavin Murrell, president and chief executive of the label.

Initial release for the label will be "Oh Those Texas Women" by Gene Davis. The single is scheduled for immediate release, with album product to follow.

Cornelius To Join Jim Ed Brown Show

■ NEW YORK—Helen Cornelius, featured singer with Jim Ed Brown on the country single, "I Don't Want To Have To Marry You" (RCA), will become a member of the traveling Jim Ed Brown Show.

Ms. Cornelius will also have her own single on RCA Records, "There's Always A Goodbye," released later this month.

'World War II'

(Continued from page 6)

Reizner's A&M/Ode "Tommy" package, the London Symphony Orchestra provides the instrumental foundation for the "World War II" package, with soloists including Elton John, Frankie Valli, Helen Reddy, Rod Stewart, Peter Gabriel, Leo Sayer, the Bee Gees, Henry Gross, the Johnson Brothers, ELO, Tina Turner, Bryan Ferry, Keith Moon, Roy Wood, David Essex, Ambrosia, Lindsey DePaul, the Four Seasons and Richard Cocciante. Of the performances included in the package, only one, Elton John's cover of "Lucy in the Sky with Diamonds," was recorded outside the "All This and World War II" sessions.

Marketing Strategy

With the album slated for release one month prior to the film's scheduled openings in New York and Los Angeles on November 14, 20th Century Records and 20th Century Fox are collaborating on mapping out supportive merchandising. Both company's advertising and sales materials will cross-tag record with film.

Jack Hakim, vice president, promotion and artist relations, and Harvey Cooper, senior vice president, outlined 20th Century's merchandising approach, which will augment a variety of instore display items with a special display piece designed for use in theater lobbies. Other items will include gold dog tags, inscribed with personalized plugs, to be used as a premium item.

The two-record, \$12.98 list package will also become a new focal point for ATV's music publishing division, which administers the Maclen catalog. Given the ornate legal preparations necessary for the album's release—all featured artists retained singles rights on their performances, and release clearance on individual tracks had to be adjusted separately with each performer—an added dimension to the project's scope will be its overseas distribution.

Warner Bros. Records is distributing the album internationally, with UK release to be handled via Rod Stewart's recently-formed label. Stewart will participate in the album's marketing there via television commercials, already completed.

In the U. S., 20th Century will back up its merchandising and marketing with radio and print advertising for all formats, a discount program for its distributors, and, in Los Angeles, a billboard. Private previews of the album for retail and rack executives are also scheduled prior to the record's release.

Cooper and Hakim are hoping for additional momentum from Capitol's recent international Beatles promotions, which generated catalogue activity that could be compatible with "World War II's" all-Beatle score. With both album and film slated for release at the beginning of the heavy holiday sales period, their expectations are high, but they are supplementing their preparations with test screenings, beginning with last week's first test at ASI here.

Four from Private Stock

■ NEW YORK—Private Stock Records' fall merchandising campaign will have a "Big Four" theme, as the label will release a quartet of lps during the last week of September. Frankie Valli's latest album, "Valli," will head the release, and will contain his current single, "Boomerang," produced by Bob Gaudio. Valli is about to celebrate his 15th anniversary as a headliner.

Also among the "Big Four" are Cyndi Grecco's "Making Our Dreams Come True," containing the like-named single from the TV series "Laverne & Shirley." Also from the TV field, David Soul, star of ABC-TV's "Starsky and Hutch," will have his Private Stock debut, produced by Elliot Mazur. The label will also release "The Band of The Black Watch—Vol. 2."

Republic Names Branson

■ NASHVILLE—Dave Burgess, vice president and general manager of Republic Records, has announced that Gary Branson has been appointed national promotion and marketing director for the label.

Lee Oskar Folio Set by Chappell

■ NEW YORK—Chappell Music is releasing "Lee Oskar," the matching folio for the War group member's first solo album. The publication falls under a print agreement with Far Out Music which covers all compositions written by the group War.

Starz

(Continued from page 8)

through carefully planned itineraries. "It takes over two years to get to every market in this country; there are so many venues to play, so many secondary markets. At the end of that two-year run, you should really be ready to break with a massive audience of fans around the country," he said, adding that the momentum created for Starz via the free concert promotions may shorten that figure in the test markets.

CMA Announces Board Nominees

■ NASHVILLE — On Thursday, October 14, 1976 at 9:30 a.m., the Country Music Association will hold its annual membership meeting and election of directors for the coming year at Nashville's Municipal Auditorium on the lower level. A director will be elected in each of the 12 categories of CMA membership in addition to three directors-at-large. Each director serves a two-year term.

Proxy forms have been sent to all CMA members. If members are unable to attend the mem-

ABC, Hickory Pact

■ NASHVILLE — Jerold H. Rubinstein, chairman of the board, ABC Records, and Wesley Rose, president, Hickory Records, have entered into an agreement licensing ABC Records to distribute all Hickory product in the United States and Canada and throughout most of the world, effective immediately. The agreement provides for distribution of all new Hickory product.

Set for release under the new ABC/Hickory pact are singles and lps from Don Gibson, Don Everly, Carl Smith and Jim Chesnut.

Hickory was founded in Nashville in 1953 by Fred Rose, Wesley Rose and Roy Acuff, and has over the years boasted such artists in both pop and country fields as Donovan, Sue Thompson, The Newbeats and Rusty and Doug Kershaw.

Hickory will maintain its Nashville headquarters at 2510 Franklin Road, headed by Rose.

In a related move, Mickey Newbury has been signed to the label. The composer of hits such as "American Trilogy," "She Even Woke Me Up To Say Goodbye" and "Funny Familiar Forgotten Feelings," Newbury's songs have been covered by Elvis Presley, Waylon Jennings, Jerry Lee Lewis and Tom Jones among others.

bership meeting, CMA officials have requested that they fill out the proxy, assign their vote to someone else to vote on their behalf, and return the form to Haskins & Sells as soon as possible.

According to the bylaws, no fewer than two nor more than four people may be nominated by the board for each vacancy. Nominations may be made from the floor at the membership meeting.

The following is a list of those nominated:

Advertising Agency — Charles Colombo, Eastman Radio, New York, New York; Tom Wilson, Wilson, Frank & Associates, San Diego, California.

Artist/Musician—Jerry Clower, artist, Yazoo City, Mississippi; Barbara Mandrell, artist, Nashville, Tennessee; Charley Pride, artist, Dallas, Texas.

Artist Manager or Agent—Jim Halsey, Jim Halsey Co., Tulsa, Oklahoma; Shorty Lavender, Lavender-Blake, Nashville, Tennessee; Neil Reshen, Media
(Continued on page 55)

Halsey Party: A Premier Attraction

By DON CUSIC

■ TULSA — It is a tremendously strong tribute to Jim Halsey that he could hold an annual picnic each year at the beginning of September in Tulsa and attract a number of big name talents from Hollywood and Nashville as well as big name businessmen from all over the United States and the world—including representatives from Russia, France and Italy.

Halsey has certainly earned the tribute. In the rolling plains of Tulsa, Oklahoma, he has headquartered the Jim Halsey Agency which has pioneered the booking of country talent in Las Vegas, on network television shows, at fairs and rodeos and internationally—including a recently completed tour of the Soviet Union by Roy Clark.

Halsey, who is partners with Roy Clark, Hank Thompson and Wayne Creasy in the agency, books and manages a number of name country acts as well as representing a larger number for special events and special bookings.

The picnic, an annual event for

the past five years, is held at the Circle R Ranch, owned by the partners, about 30 miles outside Tulsa. The event is hosted by the Halsey Agency and KTOW and KVOW Radio, owned by Mack Sanders with the partners. This year, the line-up of talent performing at the party included Roy Clark, Buck Trent, Don Williams, Jody Miller, Freddy Fender, Jimmy Dean, Mel Tillis, Hank Thompson, The Oak Ridge Boys, Red Steagall, George Lindsey and Ferlin Husky.

TV Special

A television special, titled "Ranch Party" and hosted by Roy Clark, was filmed on the ranch during the gathering. The special, which will be syndicated in 150 markets, is scheduled for airing in late October. The show was directed by Joshua White with Roy Smith producer, and Jim Halsey the executive producer. The production was handled by Executive Producers, Inc. in association with Opryland Productions
(Continued on page 55)

NASHVILLE REPORT

By RED O'DONNELL



■ Dale Evans here to record half-gospel, half-country album for Word. A rarity among persons (well some anyhow), she readily admits her age—63 years. "Old," she said, "is an attitude of mind. It's how old you think you are. Every age has terrific compensations—reach out an enjoy them." Bergen White and Aaron Brown of Nashville and Waco's Buddy Huey produced the sessions.

"I wrote three of the songs," explained the personable "veteran" of show business—she started in the mid-1930s: "Come On Home" and "Feeling Country Blue" (country), and "Because of Him" (gospel).

Dale and her husband, Roy Rogers, are to be the grand marshals of the annual 1977 Tournament of Roses Parade in Pasadena Saturday, Jan. 1. It marks first time in history of the 88-year event that a husband-and-wife have been named for the honor. "I think," said Dale, "we were selected to go with the parade's family image. The theme is to
(Continued on page 56)

Country Radio Seminar Announces '77 Plans

■ NASHVILLE—The 1977 edition of The Country Radio Seminar has been slated for March 18-19 at Nashville's Airport Hilton Motor Inn

The two-day radio dynamics meet, held annually at the same time since its inception in 1969, will host broadcasting executives in virtually every area of operational radio.

Details

Further details of the seminar will be announced following an agenda committee meeting Sept. 24-25, headed by chairman Mack Allen, national program director, Sponderling Broadcasting.

Proceeds from the seminar go into scholarships for college students in mass communications.

COUNTRY PICKS OF THE WEEK

SINGLE MARY LOU TURNER, "LOVE IT AWAY"



(L. Darrell; Excellorec, BMI). Mary Lou comes on strong with this smooth number telling her man to love away all her troubles. Sweet funk in the tracks makes this perfect for drive-time or any time that a radio is on. Watch the phone lines light up for this one—it sure sounds like a hit! MCA MCA-40620.

SLEEPER JESSE WINCHESTER, "LET THE ROUGH SIDE DRAG"



(J. Winchester; Fourth Floor, ASCAP). There's a strong, infectious feel in the tracks and lyrics that could easily make this a surprise monster record. Once the listeners get an ear on this number, they're not going to want to let go. The classic "Brand New Tennessee Waltz" is on the flip — making it a two sided winner. Bearsville BSS 0311.

ALBUM LITTLE DAVID WILKINS, "KING OF ALL THE TAVERNS."

Little David is undeniably an underestimated talent. An incredible live performer, he captures that on this album with songs such as "Half Way In, Half The Way Out," "The Good Night Special," "One Monkey Don't Stop No Show" and "Love In The Back Seat." You can expect to see more and more folks turning onto Little David. MCA MCA-2215.



Board Nominees *(Continued from page 54)*

Consultants, Danbury, Connecticut; Bobby Brenner, Bobby Brenner Enterprises, New York, New York.

Talent Buyer or Promoter—Bette Kaye, Bette Kaye Productions, Inc., Sacramento, California; C.K. Spurlock, Country Shindig, Hendersonville, Tennessee; George Moffett, Variety Attractions, Zanesville, Ohio.

Composer — Bill Anderson, Nashville, Tennessee; Mac Davis, Los Angeles, California; Kenny O'Dell, Nashville, Tennessee.

Disc Jockey — Les Acree, WKDA, Nashville, Tennessee; Dale Eichor, KWMT, Fort Dodge, Iowa; Lee Arnold, WHN, New York, New York; Walt Turner, WIL, St. Louis, Missouri.

International — Mervyn Conn, Mervyn Conn Promotions, London, England; Mort Nasatir, Billboard, London, England; Richard Bibby, MCA Records, Ontario, Canada.

Publications—Sid Davis, Music Retailer, Watertown, Massachusetts; Jim Duncan, Radio & Records, Hollywood, California; Janet Gavin, Gavin Report, San Francisco, California; Jack Killion, Country Music Magazine, New York, New York.

Publisher — Tom Collins, Pigem Music, Inc., Nashville, Tennessee; Mary Reeves Davis, Jim Reeves Enterprises, Madison,

Tennessee; Ralph Peer, Peer-Southern Organization, Los Angeles, California; Cliffie Stone, Cliffie Stone Productions, Hollywood, California.

Radio-TV — Harold Crump, WTVF (formerly WLAC), Nashville, Tennessee; Don Nelson, WIRE, Indianapolis, Indiana; Ed Salamon, WHN, New York, New York; Wally Clark, WIL, St. Louis, Missouri.

Record Company — Charlie Fach, Phonogram, Inc., Chicago, Illinois; Frank Jones, Capitol Records, Nashville, Tennessee; Bruce Lundvall, CBS Records, New York, New York; Joe Smith, Elektra / Asylum / None-such Records, Los Angeles, California.

Record Merchandisers—Hutch Carlock, Music City Record Distributors, Nashville, Tennessee; Jim Schwartz, Schwartz Brothers, Washington, D.C.

Directors-At-Large—Ron Bledsoe, CBS Records, Nashville, Tennessee; Bill Lowery, Lowery Music, Atlanta, Georgia; Dan McKinnon, McKinnon Enterprises, San Diego, California; Paul Tannen, Screen Gems-Columbia Music, Nashville, Tennessee; Irving Waugh, WSM, Nashville, Tennessee; Bob Neal, William Morris Agency, Nashville, Tennessee; Roy Horton, Southern Music Publishers, New York, New York.

DJ Award Finalists Set by CMA

■ NASHVILLE — Final judging for the Country Music Association's DJ of the Year Awards is now underway. In alphabetical order, the finalists in the three categories are:

Category 1—Small (under 50,000 population)—Jay Diamond, WKYQ, Paducah, Kentucky; Billy Dilworth, WLET, Toccoa, Georgia; Rudy Hickman, WFAI, Fayetteville, North Carolina; Shannon Reed, KWMT, Fort Dodge, Iowa; Earle Trigg, WAey, Princeton, West Virginia.

Category 2—Medium (50,000 to 500,000 population) (Note: A three-way tie occurred, therefore there are eight finalists)—Bill Blough, WFVR, Aurora, Illinois; Mike Burger, WHOO, Orlando, Florida; Bob Hooper, WESC, Greenville, South Carolina; Curtis King, KSO, Des Moines, Iowa; King Edward IV, WSLC, Roanoke, Virginia; Buddy Ray, WWVA, Wheeling, West Virginia; Larry Scott, KFDI, Wichita, Kansas; Marty Sullivan, KRMD, Shreveport, Louisiana.

Category 3—Large (over 500,000 population) — Lee Arnold, WHN, New York, New York; Ellie Dillon, WMAQ, Chicago, Illinois; Ralph Emery, WSM, Nashville, Tennessee; David Lee, WIL, St. Louis, Missouri; Lee Shannon, WIRE, Indianapolis, Indiana.

The rules and procedures for

the awards are as follows:

1. CMA members were asked to make nominations in small, medium and large radio markets.

2. After all nominations were checked for eligibility with respect to market size, those names receiving five or more nominations were listed on the second ballot which was sent to DJ members only.

3. From the second ballot the top five were tabulated (eight in category 2, due to the tie) and each finalist was asked to submit 30 consecutive minutes of airchecks. The airchecks were put on cassettes and mailed to a panel of five anonymous judges.

4. The national accounting firm of Haskins & Sells was in charge of tabulating the second and final ballots.

Winners need not necessarily be CMA members. Disc jockeys are not eligible for the award for any of their work that is currently in syndication. They are only eligible for material done on a home or base radio station. Disc jockeys currently serving on the CMA board are ineligible, and last year's winners are ineligible for three years.

Banquet, Show

Winners will be announced during CMA's 18th Anniversary Cocktail Party, Banquet and Show to be held on October 14, 1976.

Halsey Party *(Continued from page 54)*

of Nashville.

Among the visiting foreign dignitaries were Ivan I. Yeliseyev, the deputy director of Gosconcert in Moscow and Natasha Ivanova from the same department. During their visit, they acknowledged the very successful Roy Clark tour of the Soviet Union and invited the performer back for another tour.

other tour.

The festivities actually began Sept. 10 with the second annual Roy Clark Golf Classic which benefits the Children's Medical Center in Tulsa. That was capped the night of Sept. 11 with Roy Clark's "Star Night," a concert that wrapped up the event at the Oral Roberts University.

Halsey held an opening party at his ranch Sept. 11 with Mel Tillis and The Great Kreskin entertaining, and stated that "the picnic is held each year to express a genuine appreciation to the industry for what it has done for us. It's our way of saying thank you and contributing something back to the industry that supplies

our livelihood."

The annual Jim Halsey Ranch Party has proven itself to be a premier celebrity attraction and important and exciting function in the music business. That, in itself, is quite a tribute to Jim Halsey, his partners Roy Clark, Hank Thompson, and Wayne Creasy and the Jim Halsey Agency.



Pictured at the Jim Halsey Picnic held in Tulsa, are, from left: (top row) Host Jim Halsey, Russian delegates Ivan I. Yeliseyev and Natasha Ivanova, Buck Trent with wife Pat and daughter Melissa; Jimmy Dean and Roy Clark swap stories and a laugh; Glenn Martin, Bud Wendall, the general manager of Opryland, and Sue and John Sturdivant, RW VP; Hank Thompson performs for the picnic crowd; (second row) BMI's Frances Preston, WSM president Irving Waugh, BMI's Roger Sovine and Mack

Sanders, host and owner of KTOW and KVOW along with Halsey and the partners; Sturdivant, Halsey, BMI's Frances Preston, Halsey agent JoAnne Berry and ASCAP's Charlie Monk; Sturdivant and George Lindsey swap yarns; RW's Don Cusic, Kathy Gangswich of Brokow-Gangswich, Red Steagall and Halsey Agency vice president Dick Howard.

COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Charly McClain sounds like a first time winner with her debut disc on Epic, "Lay Down." Early believers include Ron Tatar at WWOK and Les Acree at WKDA. Try it!

Jeanne Pruett is garnering a lot of initial response to "I've Taken." It's a first week add at KCKC, WSM, KFDD, KKYX, WENO, KCKN, KENR and KERE.

Simultaneous releases on two labels provide a choice for Mel Tillis lovers. "Come On Home" on MGM is the choice at WHOO; "Good Woman Blues" on MCA starting at WWOK and WENO.

Billy Mize is showing well in the southwestern markets with "It Hurts To Know The Feeling's Gone." Razy Bailey's "Keepin' Rosie Proud" added at KKYX and KFDD.

David Houston's "Come On Down (To Our Favorite Forget-About-Her Place)" looks good at KENR, KRMD, WJQS, WENO and KPIK.

LP Leanings: From the new Dolly Parton lp, "Preacher Tom" is the choice at KBUL, while "I'm A Drifter" has the nod at WBAM. Interest in the Marty Robbins lp shifts from "I Did It All for Maria" at WINN to "Way Out There" at KFDD.



Billy Mize

Larry G. Hudson's "Light Up My World" beginning at KCKN, WENO and KWJJ; Margo Smith's "Take My Breath Away" on at WONE and WSLC.

Gene Watson sparking interest in "Her Body Couldn't Keep Her (Off My Mind)" in Wichita, San Antonio, Colorado Springs and Montgomery. The late Bob Wills' "Ida Red," re-issued on Capitol, is doing well in Atlanta and Nashville.

"Sweet Louisiana" by the Charlie Daniels Band is on at WIRE and KKYX; Ronnie Prophet's "Big Big World" off at a good pace in the southwest.

SURE SHOTS

Jerry Reed — "Remembering"
Tommy Overstreet — "Young Girl"

LEFT FIELDERS

Jesse Winchester — "The Brand New Tennessee Waltz"
Jimmy Payne — "Don't Say Love"
Freddy Weller — "Room 269"

AREA ACTION

Lucky Clark — "Lonely Heart" (KERE)
Doyle Holly — "Senorita Del Noche" (KSO)
LeGarde Twins — "I The American Dollar" (KFDD)
Linda Neal — "Traveling Music" (WWVA)

HOTLINE CHECKLIST

KBOX, Dallas	KSO, Des Moines	WJQS, Jackson
KCKC, San Bernardino	KSOP, Salt Lake City	WKDA, Nashville
KCKN, Kansas City	KVOO, Tulsa	WMAD, Madison
KENR, Houston	KWJJ, Portland	WONE, Dayton
KERE, Denver	WBAM, Montgomery	WPLO, Atlanta
KFDD, Wichita	WDEE, Detroit	WPNX, Columbus
KFOX, Long Beach	WENO, Nashville	WSDS, Ypsilanti
KIKK, Houston	WGBG, Greensboro	WSLC, Roanoke
KJJJ, Phoenix	WHK, Cleveland	WSLR, Akron
KKYX, San Antonio	WHOO, Orlando	WSM, Nashville
KLAC, Los Angeles	WIL, St. Louis	WSUN, St. Petersburg
KLAK, Denver	WINN, Louisville	WWOK, Miami
KPIK, Colorado Springs	WIRE, Indianapolis	WWVA, Wheeling
KRMD, Shreveport	WJJD, Chicago	WXCL, Peoria

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

STERLING WHIPPLE—Epic 8-50282

SILENCE ON THE LINE (S. Whipple; Tree, BMI)

Sterling has made his mark as a writer; now he's venturing forth as an artist and his debut is more than impressive. A lot of noise on the line for this.

ZEKE SHEPPARD—Starcrest GRT-079

WHY YOU BEEN GONE SO LONG (M. Newbury; Acuff-Rose, BMI)

This Mickey Newbury classic is brought back in hit style by Zeke. A dynamite groove here will make this perfect for drive time!

CHARLY McCLAIN—Epic 8-50295

LAY DOWN (R. Scaife-D. Hogan; Partner, BMI)

Nice easy feel in the tracks and a cozy message of forever make this a record to watch. Could easily explode across the board. Lay it on the turntable!

JOHNNY DUNCAN—Columbia 3-10417

THINKIN' OF A RENDEZVOUS (S. Throckmorton-B. Braddock; Tree, BMI)

Johnny follows up "Stranger" with a story about meeting with a young lady where he didn't discuss what was on his mind. Good feel in the tracks.

FREDDY WELLER—Columbia 3-10411

ROOM 269 (F. Weller; Roadmaster, BMI)

Freddy tells quite a story in this number about a motel room, a bracelet, a gun and a mistake. Check into this number!

DOUG KERSHAW—Warner Bros. WBS 8257

HOUSE HUSBAND (D. Kershaw; Tree, BMI)

The Ragin' Cajun lets his lady know that he's a free man and he'll give her love but won't change his household ways. Rage on!

THE STATLER BROTHERS—Mercury 73846

THANK GOD I'VE GOT YOU (D. Reid; American Cowboy, BMI)

This smooth-voiced quartet comes out with a positive love song singing the praises of a lady. They've got a hit here!

MEL TILLIS—MCA MCA-40627

GOOD WOMAN BLUES (K. McDuffie; Sawgrass, BMI)

M-m-mel comes forth with this number about finding a good woman. A strong, solid beat will make this popular on the turntables.

RONNIE PROPHET—RCA PB-50273

BIG BIG WORLD (Nelson-Burch-West; Studio, BMI)

Ronnie brings back this classic number from the '60s and his treatment will bring requests by the barrel. A big, big hit!

Nashville Report (Continued from page 54)

be 'The Good Life.'"

Roy Acuff, dean of the Grand Ole Opry, was 73 this past week.

"I'm not going to celebrate it," he said. "It's gonna have to celebrate itself."

Acuff suffered a massive heart attack April 11 and only returned to performing a month or so ago.

"I still need to get my strength back," he said. "I feel all right but at times I'm weak. I may not be going to get back that old feeling of strength. If I don't, I'll live with it. I'm lucky to be living."

Billie Jo Spears, Hank Williams, Jr., Nat Stuckey, Karen Wheeler, Merle Kilgore and Nate Harvell have been headlining a show aboard the "fun ship" "Mardi Gras" during its current Caribbean cruise. Is this a first for a country music package? And did they reach their high C's on the high seas?

A memo from publisher Jim Pelton: "Mel Tillis says his favorite running back in the pros is Pittsburgh's Franco Harris." "He's got the 'stutter step,'" Mel quips.

I suppose you know that Roger Miller's CB handle is "King of the Road."

THE COUNTRY ALBUM CHART

SEPTEMBER 25, 1976

SEPT. 25	SEPT. 18		WKS ON CHART
1	1	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	11
2	3	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	9
3	2	TEDDY BEAR RED SOVINE—Starday SD 968X	11
4	4	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	7
5	7	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	5
6	11	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	4
7	5	UNITED TALENT LORETTA LYNN & CONWAY TWITY—MCA 2209	14
8	6	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	10
9	15	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	4
10	9	20-20 VISION RONNIE MILSAP—RCA APL1 1666	18
11	10	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	13
12	8	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	11
13	30	SPIRIT JOHN DENVER—RCA APL1 1694	2
14	22	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	3
15	16	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34354	6
16	14	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	2
17	13	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	14
18	26	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	4
19	17	ROCKY MOUNTAIN MUSIC EDDIE RABBIT—Elektra 7E 1065	15
20	20	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	7
21	21	BEST OF MEL TILLIS—MGM MG1 5021	8
22	23	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG1 5020	7
23	12	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY—RCA APL1 1506	17
24	36	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	3
25	40	DAVE & SUGAR—RCA APL1 1818	2
26	19	IN CONCERT ROY CLARK—ABC Dot DOSD 2054	10
27	24	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	35
28	18	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	18
29	25	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	17
30	28	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	14
31	31	NOW AND THEN CONWAY TWITY—MCA 2206	17
32	34	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	12
33	27	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	11
34	29	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	12
35	37	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2958	4
36	44	BOTH BARRELS JERRY REED—RCA APL1 1861	2
37	32	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	3
38	33	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	25
39	39	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1312	34
40	41	BIONIC BANJO BUCK TRENT—ABC Dot DOSD 2058	5
41	—	A LEGENDARY PERFORMER—JIM REEVES—RCA CPL1 1891	1
42	50	AFTERNOON DELIGHT JOHNNY CARVER—ABC Dot DOSD 2042	2
43	38	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	8
44	35	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	11
45	—	EDDY EDDY ARNOLD—RCA APL1 1817	1
46	43	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	15
47	42	LIQUOR, LOVE AND LIFE FREDDY WELLER—Columbia KC 34244	7
48	49	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	15
49	46	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists LA639 G	8
50	—	TURN ON TO TOMMY OVERSTREET—ABC Dot DOSD 2056	1
51	48	MY FIRST ALBUM RANDY CORNER—ABC Dot DOSD 2048	5
52	52	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	27
53	47	SONGWRITER CARMOL TAYLOR—Elektra 7E 1069	6
54	51	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	15
55	45	RAGIN' CAJUN DOUG KERSHAW—Warner Bros. BS 2910	7
56	—	FOR THE 83RD TIME TENNESSEE ERNIE FORD—Capitol ST 11561	1
57	57	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	17
58	54	WILLIE NELSON LIVE—RCA APL1 1487	22
59	58	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	24
60	53	LOVE REVIVAL MEL TELLIS—MCA 2204	13
61	59	HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SRM 1 1077	24
62	60	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	15
63	56	RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	10
64	55	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	14
65	62	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	24
66	63	MEL STREET'S GREATEST HITS—GRT 8010	18
67	61	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	23
68	64	BUCK 'EM BUCK OWENS—Warner Bros. BS 2952	9
69	66	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	30
70	68	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	21
71	71	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	76
72	70	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	32
73	65	I.O.U. JIMMY DEAN—Casino GRT 8014	11
74	74	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	66
75	72	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	24

ACE Plans Series Of Country Shows

■ NASHVILLE — Beginning with two "prototypes" to be staged next month, local and visting country music fans will soon have more opportunity to see more country music stage shows in Music City, according to the Association of Country Entertainers (ACE).

"These two shows, if successful, will mean additional, similar shows in the future," said Vic Willis, executive director of the association. "We want to establish a situation whereby more visitors to Nashville will have an easier time of getting in to see top-quality, family-type country music performances."

The shows will begin Friday, October 8, and again Saturday, October 23, at War Memorial Auditorium in downtown Nashville.

Willis added that the association is contracting with the Nashville Ticket Agency to handle ticket sales.

Schreiber Joins UA

■ NASHVILLE — Jerry Seaboldt, national country promotion director, United Artists Records, has announced the appointment of Carson Schreiber to the position of western regional country promotion manager.

Rick Blackburn

(Continued from page 4)
general manager, marketing, CBS Records.

For Blackburn, this appointment marks a return to CBS Records, where, in 1972, he had been national sales director, Columbia Records. He began his career in the record industry in 1964, working for an independent record distributor in Cincinnati. That year he was graduated from the University of Cincinnati. A year later, he moved to Chicago where he became a local promotion man for Mercury Records.

In 1966, Blackburn joined CBS Records as midwest regional sales manager for Epic Records. In 1969, he left to help form Ode Records with Lou Adler, as national marketing director. Two years later, he returned to CBS Records as national sales director, Epic Records, and, in 1972, moved over to Columbia in the same capacity.

In 1974, Blackburn left CBS Records to become vice president and general manager of Monument Records in Nashville, a post he held until this new move.

BIG MAN
with a
SMOOTH VOICE

CLYDE CREEL

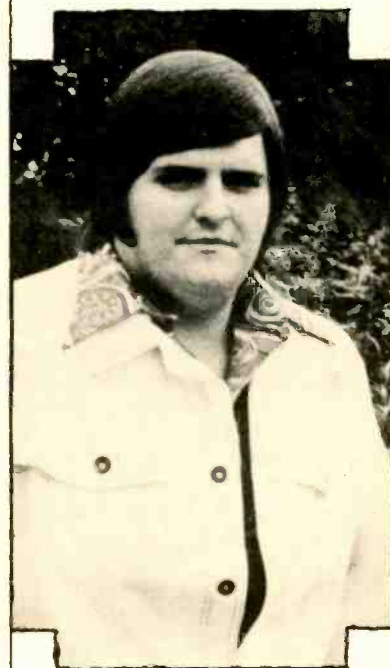
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"Dallas In The Rain"

CA 2026

b/w

"IT DON'T FEEL RIGHT"



This touching story
is NOT about a city.

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JOE HUNTER & ROGER LE BLANC

Published by:
SOUND CORP MUSIC

CAPRICE RECORDS

Nashville, Tennessee

SEPTEMBER 25, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

SEPT. 25 SEPT. 18

WKS. ON CHART

1	2	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS RCA PB 10711	13
2	3	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383	10
3	8	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	3
4	6	ALL I CAN DO DOLLY PARTON/RCA PB 10730	10
5	5	CAN'T YOU SEE/I'LL GO BACK TO HER WAYLON JENNINGS/RCA PB 10721	10
6	1	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/ Mercury 73815	12
7	10	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	9
8	12	THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601	6
9	11	AFTER THE STORM WYNN STEWART/Playboy 6080	9
10	4	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724	12
11	7	AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640	12
12	21	YOU AND ME TAMMY WYNETTE/Epic 8 50264	6
13	14	MY PRAYER NARVEL FELTS/ABC Dot DOA 17643	8
14	17	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	8
15	23	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	8
16	16	THE NIGHTTIME AND MY BABY JOE STAMPLEY/ ABC Dot DOA 17642	9
17	18	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600	7
18	19	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	7
19	20	HONEY HUNGRY MIKE LUNSFORD/Starday SD 143	9
20	22	TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236	8
21	24	SAD COUNTRY LOVE SONG TOM BRESH/Farr FR 009	7
22	31	RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	11
23	32	THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	6
24	27	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R.W. BLACKWOOD & THE BLACKWOOD SINGERS/ Capitol 4302	8
25	26	HONKY TONK WALTZ RAY STEVENS/Warner Bros. WBS 8237	8
26	28	LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644	7
27	34	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/RCA PB 10757	5
28	30	ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/ United Artists XW838 Y	7
29	36	COME ON IN SONNY JAMES/Columbia 3 10392	5
30	33	THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS/Playboy 6083	6
31	37	AMONG MY SOUVENIRS MARTY ROBBINS/Columbia 3 10396	5
32	38	I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH/ Columbia 3 10393	5
33	42	HER NAME IS GEORGE JONES/Epic 8 50271	4
34	45	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA MERLE HAGGARD/Capitol 4326	3
35	53	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607	3
36	9	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	15
37	44	ROAD SONG CHARLIE RICH/Epic 8 50268	5
38	13	YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	13
39	49	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') RAY GRIFF/Capitol 4320	4
40	43	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	5
41	41	TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	12
42	48	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	4
43	15	I'VE LOVED YOU ALL THE WAY DONNA FARGO/ Warner Bros. WBS 8227	11
44	29	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/ Epic 8 50249	10
45	35	MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378	11
46	61	I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768	3
47	59	KISS AND SAY GOODBYE BILLY LARKIN/Casino GRT 076	5



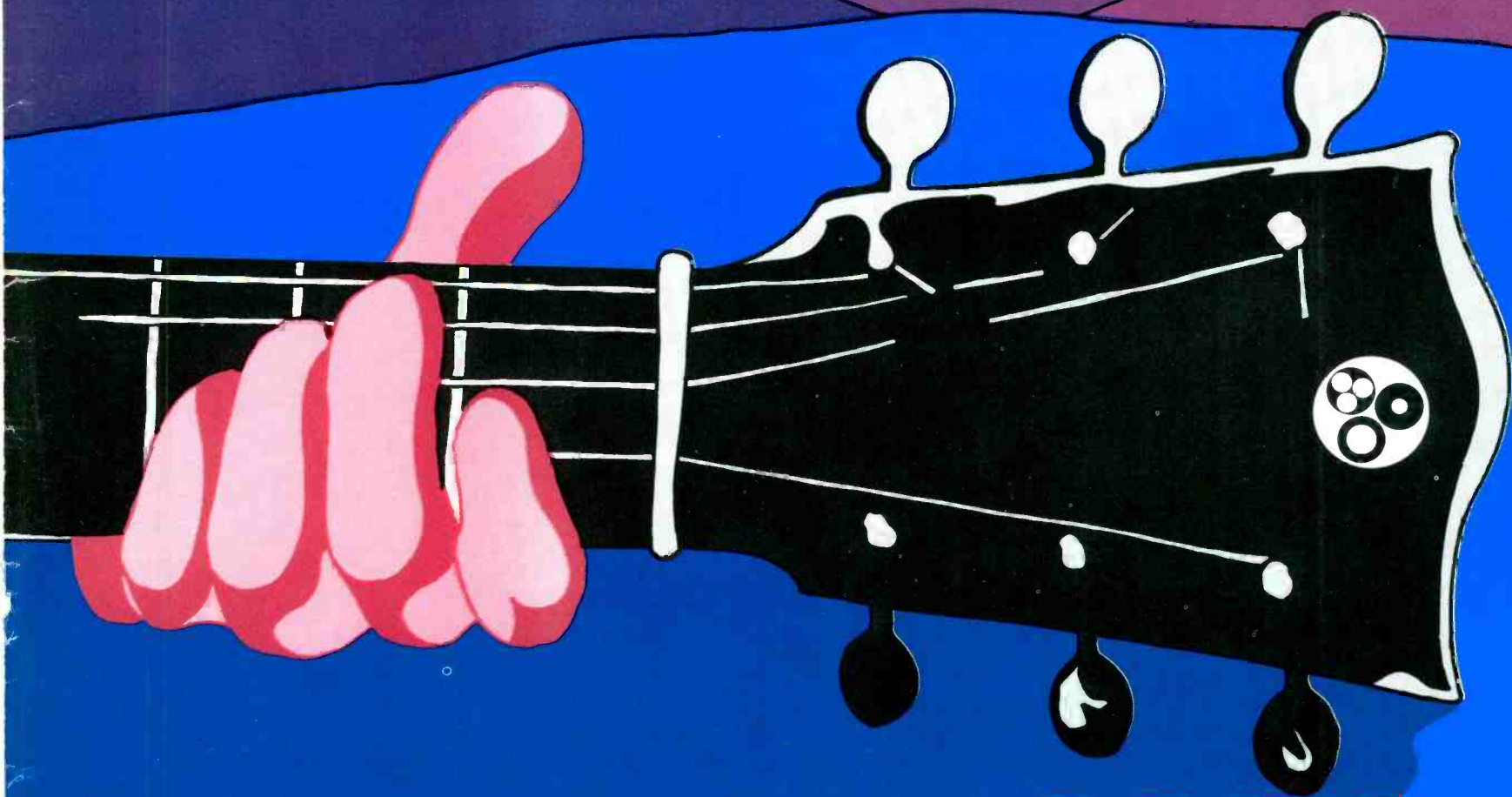
48	60	TAKE ME AS I AM (OR LET ME GO) MACK WHITE/ Commercial 1319	4
49	54	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE NAT STUCKEY/MCA 40608	4
50	58	I NEVER SAID IT WOULD BE EASY JACKY WARD/ Mercury 73826	4
51	62	9,999,999 TEARS DICKEY LEE/RCA PB 10764	3
52	46	TRY A LITTLE TENDERNESS BILLY THUNDERCLOUD/ Polydor PD 14338	9
53	63	THINGS ANNE MURRAY/Capitol 4329	3
54	70	LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652	3
55	64	WHAT'LL I DO LaCOSTA/Capitol 4327	3
56	73	SHOW ME A MAN T. G. SHEPPARD/Hitsville 6040	2
57	68	I THOUGHT I HEARD YOU CALLING MY NAME JESSI COLTER/Capitol 4325	3
58	25	SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334	10
59	40	HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	13
60	71	ROUTE 66 ASLEEP AT THE WHEEL/Capitol 4319	5
61	78	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	2
62	50	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	17
63	51	HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361	13
64	67	LONELY EYES RANDY BARLOW/Gazelle IRDA 280	7
65	65	(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS/Epic 8 50260	6
66	39	TEARDROPS WILL KISS THE MORNING DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	8
67	47	BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075	14
68	66	ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY/Capitol 4397	6
69	74	ONE NIGHT ROY HEAD/ABC Dot DOA 17650	4
70	88	LITTLE JOE RED SOVINE/Starday 144	2
71	82	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CPS 6258	4
72	81	I SHOULD HAVE WATCHED THAT FIRST STEP WAYNE KEMP/United Artists XW850 Y	4

CHARTMAKER OF THE WEEK

73	—	WILLIE, WAYLON AND ME DAVID ALLAN COE Columbia 3 10395	1
74	83	YOU'RE THE REASON I'M LIVING PRICE MITCHELL/ GRT 067	6
75	—	COME ON DOWN (TO OUR FAVORITE FORGET- HER PLACE) DAVID HOUSTON/Epic 8 50275	1
76	85	FOR YOUR LOVE BOBBY LEWIS/Record Productions of America RPA 7603	3
77	84	ROSIE RED STEAGALL/ABC Dot DOA 17653	2
78	87	ROSIE SONNY THROCKMORTON/Starcrest GRT 073	4
79	—	OL' MAN RIVER SHYLO/Columbia 3 10398	1
80	—	SOMEDAY SOON KATHY BARNES/Republic 293	1
81	90	YOU'RE THE ONE BILLY SWAN/Monument ZS8 8706	3
82	91	TAKE ME TO HEAVEN SAMI JO/Polydor PD 14341	5
83	100	I LOVE US SKEETER DAVIS/Mercury 73818	2
84	93	THAT LITTLE DIFFERENCE CARMOL TAYLOR/Elektra 45342	3
85	94	MR. GUITAR CATES SISTERS/Caprice 2024	2
86	95	CALIFORNIA OAKIE BUCK OWENS/Warner Bros. WBS 8255	2
87	92	I THANK GOD SHE ISN'T MINE MEL McDANIELS/Capitol 4324	2
88	96	SWEET TALKIN' MAN LYNN ANDERSON/Columbia 3 10401	2
89	89	BIG BAND DAYS HANK THOMPSON/ABC Dot DOA 17649	4
90	97	I'VE BEEN THERE TOO KENNY SERRATT/Hitsville 6039	2
91	—	I'M THINKING TONIGHT OF MY BLUE EYES FLOYD CRAMER/RCA PB 10761	1
92	—	I'VE TAKEN JEANNE PRUETT/MCA 40605	1
93	—	TO A SLEEPING BEAUTY JIMMY DEAN/Casino GRT 074	1
94	—	CABIN HIGH DON KING/Con Brio 112 (NSD)	1
95	98	WALTZ ACROSS TEXAS/OFF AND RUNNING MAURY FINNEY/Soundwaves 4536	2
96	—	WAITIN' FOR LOVE TO BEGIN FLYING BURRITO BROTHERS/ Columbia 3 10389	1
97	—	CRAZY AGAIN RAYBURN ANTHONY/Polydor PD 14346	1
98	—	LOVE IS A TWO-WAY STREET DOTTSY/RCA PB 10766	6
99	99	LAST CALL FOR ALCOHOL/DEEP IN THE HEART OF DIXIE ROY DRUSKY/Scorpion 0515	2
100	—	IT'S BAD WHEN YOU'RE CAUGHT (WITH THE GOODS) BILLY PARKER/SCR SCF113	1



COUNTRY MUSIC



THE SPIRIT OF '76

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Paul Anka

The Painter



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