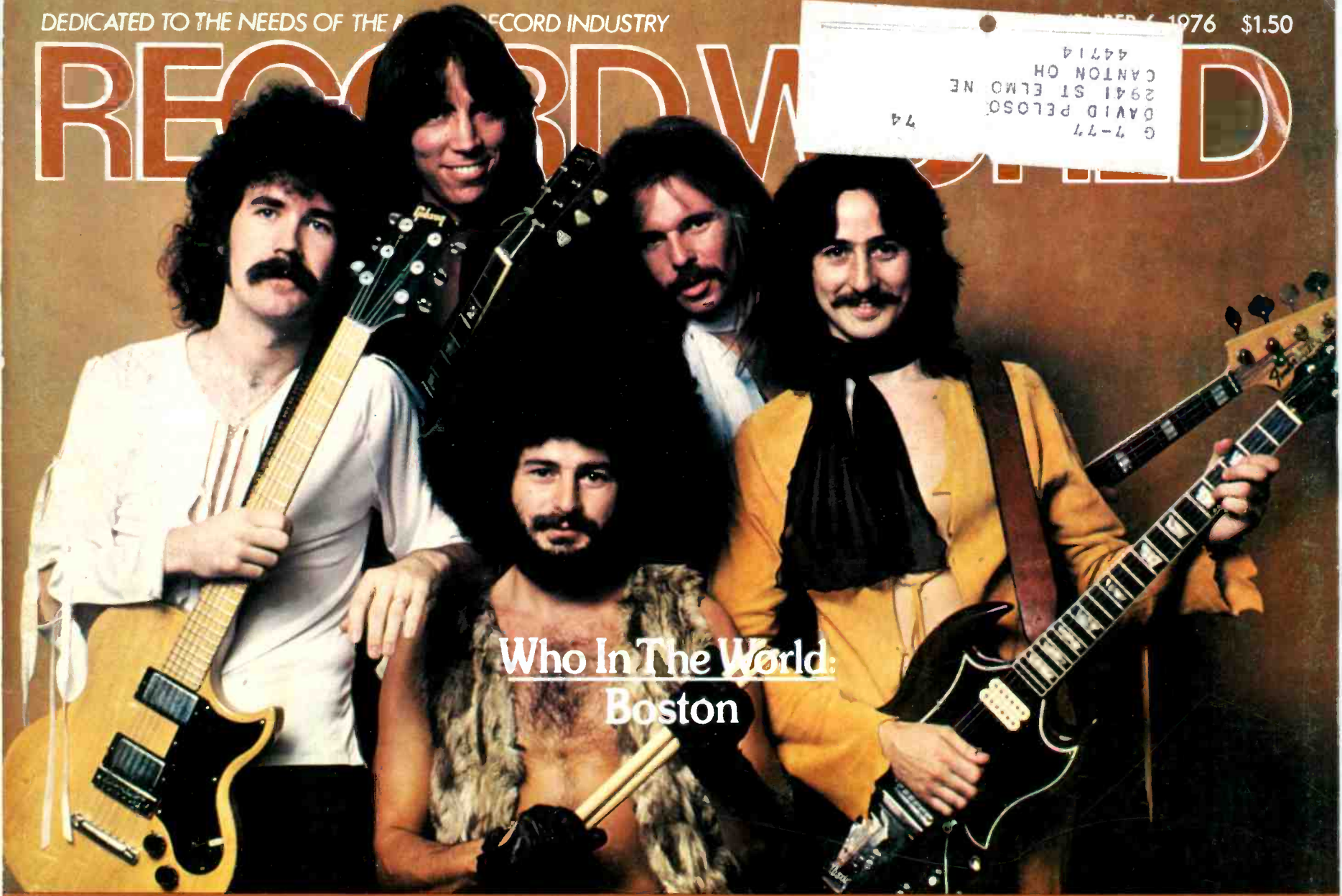


# RECORD WORLD

DAVID PELOSIO  
2941 ST ELMO NE  
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44714  
6-7-77



## Who In The World: Boston

### HITS OF THE WEEK

#### SINGLES

**ELTON JOHN, "SORRY SEEMS TO BE THE HARDEST WORD"** (prod. by Gus Dudgeon) (writers: Elton John & Bernie Taupin) (Big Pig/Leeds, ASCAP) (3:43). Elton's most emotional and moving ballad performance since "Someone Saved My Life Tonight" makes for an excellent first single from his new lp. He and Bernie still have the touch. MCA-Rocket 40645.

**THE BEATLES, "OB-LA-DI, OB-LA-DA"** (prod. by George Martin) (writers: John Lennon & Paul McCartney) (Maclen, BMI) (3:10). The second in the series of posthumous Beatles singles is this popular "white album" tune with Paul singing the lead vocal. It's certain to follow the hit pattern of "Got To Get You Into My Life." Capitol P 4347.

**SEALS & CROFTS, "BABY, I'LL GIVE IT TO YOU"** (prod. by Louie Shelton) (writers: Lana Bogan & James Seals) (Dawnbreaker, BMI) (3:10). An accapella intro gets the song moving and the duo once again demonstrates the haunting sound that has made them constant favorites. An uplifting sound will carry it to a high perch on the charts. Warner Bros. 8277.

**PAUL DAVIS, "MEDICINE WOMAN"** (prod. not listed) (writer: Paul Davis) (Web IV, BMI) (3:20). Davis' ode to some of his favorite singers recently sent "Superstar" up the charts. His pop sensibility is again brought into play with a mid-tempo number utilizing a receptively simple hook. This one should also be headed chartward. Bang 729.

#### SLEEPERS

**BOBBY WOMACK & BROTHERHOOD, "HOME IS WHERE THE HEART IS"** (prod. by B. Womack) (writer: P. Mitchell) (Muscle Shoals, BMI) (3:19). In the tradition of "Daylight" and Womack's many other classics, he lets loose with a furiously aggressive vocal. This label bow should make his impact on the charts felt once again. Columbia 310437.

**ASHFORD AND SIMPSON, "TRIED, TESTED AND FOUND TRUE"** (prod. by N. Ashford & V. Simpson) (writers: same as prod.) (Nick-O-Val, ASCAP) (3:25). The sound of this duo just gets better with time as they consistently manage to top their previous efforts with outstanding productions. This one is destined to pick up across the board play. WB 8286.

**ROBERT PALMER, "MAN SMART, WOMAN SMARTER"** (prod. by Steve Smith) (writer: D. Kleiber) (Chesdel, BMI) (2:35). Palmer pits man against woman and draws a conclusion that nobody of the female persuasion would argue with. A catchy song with a Meters-styled rhythm and passionate vocal should be his first single hit. Island 075.

**RODERICK FALCONER, "PLAY IT AGAIN"** (prod. by Matthew Fisher) (writer: Roderick Falconer) (Rats God, ASCAP/BMI) (3:45). A child of the '60s and poet for the '70s, Falconer's message is in the lyric, and his lyric will cause many to sit up and listen. His unique vision is thoughtfully put forth on this single produced by the former Procol Harum man. UA XW 900Y.

#### ALBUMS

**OLIVIA NEWTON-JOHN, "DON'T STOP BELIEVIN'."** Olivia Newton-John has a way of delivering a song that floats you right across the top. Producer, arranger and songwriter John Farrar is the unifying force behind "Don't Stop Believin'" and the co-written (with Ms. Newton-John) "Love You Hold the Key." Listen and you'll become a believer, too. MCA 2223 (6.98).

**BOB SEGER & THE SILVER BULLET BAND, "NIGHT MOVES."** Seger has long been a major attraction in the midwest, looking to expand the horizon of acceptance toward both coasts. The title track, "Sunburst," "Mainstreet" and "Mary Lou" demonstrate how ready Seger & the Silver Bullets are to accomplish that goal. Moving at all hours. Capitol ST 11557 (6.98).

**THIN LIZZY, "JOHNNY THE FOX."** Thin Lizzy has come through with its own persona this time, built upon the influences which were more transparent last go-round. Lead singer/guitarist/bassist/songwriter Phil Lynott is the central force—a rapidly maturing rock talent. "Johnny," "Johnny the Fox . . ." and "Massacre" are the focus here. Mercury SRM1-1119 (6.98).

**BARRY WHITE, "IS THIS WHATCHA WONT?"** Barry White takes no chances. His successful career is predicated on familiarity—within a song by means of repetition of phrases and riffs, within the body of his work by way of the running theme of love. Each new set satisfies that criteria while gently but caressingly probing new territory. 20th Century T-516 (6.98).



# BEST OF THE DOOBIES



**Side One:**

- CHINA GROVE**  
Tom Johnston
- LONG TRAIN RUNNIN'**  
Tom Johnston
- TAKIN' IT TO THE STREETS**  
Michael McDonald
- LISTEN TO THE MUSIC**  
Tom Johnston
- BLACK WATER**  
Patrick Simmons
- ROCKIN' DOWN THE HIGHWAY**  
Tom Johnston



**Side Two:**

- JESUS IS JUST ALRIGHT**  
A. Reynolds
- IT KEEPS YOU RUNNIN'**  
Michael McDonald
- SOUTH CITY MIDNIGHT LADY**  
Patrick Simmons
- TAKE ME IN YOUR ARMS**  
Holland-Dozier-Holland
- WITHOUT YOU**  
The Doobie Brothers

All selections are BMI, except "Black Water," "South City Midnight Lady" and "Jesus Is Just Alright" (ASCAP).

Produced by Ted Templeman  
on Warner Bros. records & tapes



BS 2978

# RECORD WORLD

## Court Clears The Way For Watergate Records

By MARC KIRKEBY

■ NEW YORK—The U.S. Court of Appeals last week overturned a lower court ruling and cleared the way for reproduction and sale of the White House tapes used as evidence in the Watergate trials. Attorneys for former President Richard M. Nixon said they would appeal the ruling; if that  
(Continued on page 55)

## Record World Begins Copyright Series

■ With this issue, Record World begins a multi-part series, written by Washington correspondent Michael Shain, on the history and implications of the Copyright Act of 1976 signed into law two weeks ago. For the next two weeks, the series will look at the more than 30 years of effort that went into the reform of the 1909 statute. Upcoming installments will examine the basic legal concepts inherent in copyrights, and the future of copyrights in an increasingly technological society. See page 12.

## Warner Bros. Gets Dark Horse Label

■ LOS ANGELES — Dark Horse Records has entered into an exclusive world wide distribution agreement with Warner Bros. Records, it was announced by George Harrison and Mo Ostin, chairman of the board and president of Warner Bros. Records.

The first issue of the agreement is a new George Harrison lp, entitled "George Harrison 33 1/3," set for worldwide release in mid-November. A single from the album, "This Song," will be released in advance of "33 1/3." New albums by Attitudes and Kenny Burke, two acts  
(Continued on page 10)

## Programmers, Promo Execs Want More Uptempo Singles To Balance Ballads

By SAM SUTHERLAND

■ LOS ANGELES — As the current ARB ratings sweep goes into its third week, some programmers and promotion executives point to a lack of strong, uptempo singles as a serious programming gap for AM pop formats.

### Ballads Dominate Singles Chart

RW's own singles charts add some fuel to that fire by showing a clear domination of the current top singles listings by slower ballads, despite sharp chart jumps for recent uptempo rockers and a domination of the top ten spots by faster songs.

Eight of the ten top records are clearly "up" material; significantly, that activity at the top of the chart arrives during a period when RW's research department reports fewer weekly adds than at any time in several years, including recent ratings periods.

### RKO

At the RKO chain, Christy Wright, programming assistant to Paul Drew, agreed that she faces a lack of fresh rockers to balance current programming. "I know that radio stations are having a harder time filling that hole," Wright asserted. "It hasn't gotten to the panic point yet, but there are signs that it may." She added that the need for uptempo titles is reflected in strong airplay and chart indicators for current singles by  
(Continued on page 64)

## 2-Record Sets Lead Way to Holiday Season

By BARRY TAYLOR

■ NEW YORK — The pattern for the 1976 Christmas buying season appears to be taking shape with full priced two record sets by major artists about to vie for the consumer's holiday dollars with greatest hits packages.

Stevie Wonder's "Songs In The Key Of Life" (Tamla) at a \$13.98 list price is number one again this week for the third week in

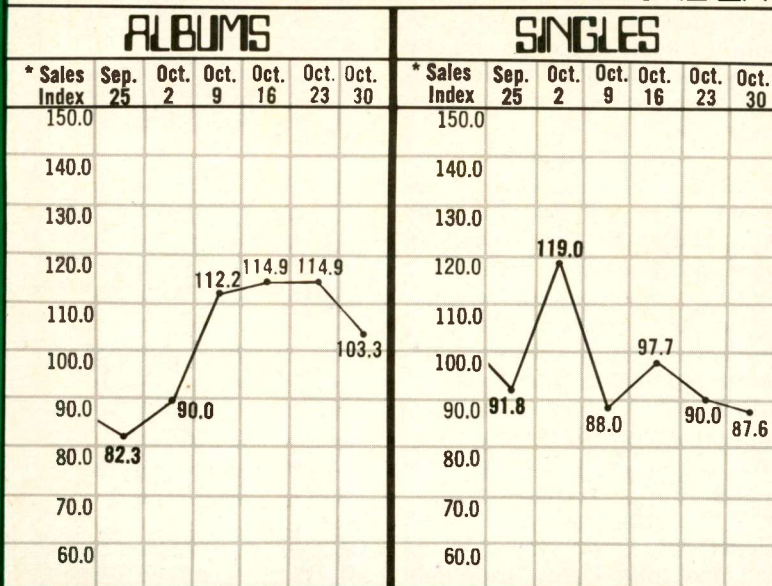
a row. Led Zeppelin's "The Song Remains The Same (Swan Song) at \$11.98 is this week's Chart-maker, bowing at a bulleted #7 while Elton John's "Blue Moves" (MCA/Rocket) at \$12.98 was shipped too late for last week's computer runs, but is expected to make a very strong showing next week.

In addition, "All This and World War II" (20th Century), a two record set that features over a dozen of the world's top recording artists performing a score of Beatles songs, is slated for early November release; and Paul McCartney's live double album  
(Continued on page 55)

## Casablanca, Filmworks In Unique Merger

■ LOS ANGELES—In one of the more unusual media mergers to be consummated here in some years, Neil Bogart's Casablanca Records and Peter Guber's Filmworks, Inc., have reached an agreement combining the two operations under a single administrative umbrella. The formation of Casablanca Records and  
(Continued on page 54)

## THE RECORD WORLD SALES INDEX



\* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

## NARM Survey Points Up Need For Realistic Industry Gross \$ Figures

■ Recently Joseph Cohen, the survey expert employed by NARM to delve into the record buying habits of U.S. consumers, conducted a price survey of the Northeast Region of the USA. The survey covered stores in Washington, Philadelphia and New York City, as well as stores throughout New York State, Massachusetts, Connecticut, New Jersey, Vermont and New Hampshire. And the types of stores included record stores, discount stores, department stores and all types of stores on malls.

In just about every type of retail outlet checked by Cohen, lps were selling at an average price of 20 to 40 per cent off list.

Sometimes a \$6.98 list record sold for as little as \$3.99. And occasionally a \$6.98 lp sold at list, but most of the time the price ranged from \$4.52 to \$5.39 for a single lp listing at \$6.98. These prices were for hit lps in all categories including albums by Aretha Franklin, George Benson, David Bowie, Chicago, Elton John, Neil Diamond, Ohio Players and Wings. Two of the top selling double lps, Peter  
(Continued on page 55)

# Walden Confirms Allmans' Breakup; Outlines Future Plans for Capricorn

By MARC KIRKEBY

■ NEW YORK — Although he would not rule out the possibility of an eventual reunion, Capricorn Records president, Phil Walden has confirmed in an exclusive **Record World** interview that the Allman Brothers Band no longer exists as a performing or recording entity, and that he is turning his attention to the Brothers' solo projects and to other artists.

"Right now there are no future plans for them to either record together as a group or perform together as a group," Walden said. "Basically they are in control of their own destiny right now. They can determine whether they want to get together. I would certainly encourage them to perform together. But in the interim period we look forward to the various solo projects which they've always done historically

## Bishop Named CBS Music Publishing VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Jimmy Bishop to the position of vice president, CBS Music Publishing.



Jimmy Bishop

Bishop comes to CBS Records from Philadelphia International Records, where he was executive

(Continued on page 48)

anyway. There's a Gregg Allman album, there's a Dickie Betts album, there's going to be a Sea Level album."

Walden also confirmed that he has been in negotiation with other labels for the sale of Bett's contract. Betts has been reported to be seeking to leave Capricorn.

"As it stands we say we have a valid contract," Walden said. "Evidently they must think we do from the standpoint there have been overtures to us as to how much we would be willing to sell the contract for. These kinds of things happen; acts decide from time to time to seek different environments or whatever. This business is built on a big promise—who can promise more today."

Walden did, however, hold out some hope for fans of the Allmans, saying that he didn't think the forthcoming "Wipe The Windows, Check The Oil, Dollar Gas," a collection of previously unreleased live material covering the group's later recording career, would be the Allmans' last, and continuing, "The way I look at it is like a family argument, you know. Domestic arguments you tend to stay away from and when emotions subside then you're in a better position to determine the

possibility of recording and performing together." Walden asserted that the internal strife and accompanying publicity that followed Gregg Allman's grand jury testimony in a drug case have not hurt either Allman's solo career or Capricorn.

Walden's principal concern now is "Wipe The Windows," for which he and the rest of the Capricorn management travelled to eight cities last week, previewing the two-record set for retailers, press and radio personnel.

"This is not by any means a rehash," Walden said. "It's a credible, valid album that contains some of their most exciting performances. Historically the bulk of their success has been with live recordings or a combination of live and studio recordings. The arrangements are substantially changed on many of the songs. The versions have a lot more improvising on them than on the studio version. These are the songs after they have lived with them and played them many, many times. I think it holds its own with the quality of any of the albums we've done."

Capricorn's contract with Warner Brothers has a year to run, (Continued on page 51)

## RCA Consolidates Pop & R&B Depts; Berniker To Head Combined Unit

■ NEW YORK — RCA Records has consolidated its pop and rhythm and blues artist and repertoire functions into one contemporary music department, it was announced by Ken Glancy, president of RCA Records.

Mike Berniker, division vice president, popular artists and repertoire, will head the new department.

Ron Moseley, formerly head

of rhythm and blues artists and repertoire, will be named division vice president, special markets. In his new position Moseley will continue to work with black artists, coordinating special markets planning and development programs with RCA's merchandising, sales and promotion forces. Reporting directly to him will be the rhythm and blues promotion activity under Ray Harris.

### Glancy Comment

"While our marketing approach must still concern itself with traditional merchandising, sales and promotion channels, it is time we stopped pigeon-holing black music under 'r&b', and vice versa," Glancy said. "More and more artists are resisting this kind of categorization, especially since the cross-over record is now fairly commonplace in our industry.

"It has happened for us with talents like David Bowie, Daryl Hall and John Oates, and, right now, Vicki Sue Robinson and the Savannah Band. And, we expect this pattern to continue with groups like The Tymes and performers like D.J. Rogers."



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## Powerhouse Picks

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

Sylvers (Capitol) "Hot Line."

This big r&b record which broke pop on a primary level out of the New England area now garners key call letters nationwide.

Burton Cummings (Portrait) "Stand Tall."

This first single release on the new label for CBS is following the typical growth pattern of a hit ballad, which is all positive and steady growth.



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# 'Disco Duck' Regains No.1 Single Spot; Stevie Still Top LP

## Miller Closing In

By LENNY BEER

■ Rick Dees (RSO) has regained the top position on this week's singles chart thanks to excellent major market sales coupled with a reverse crossover to r&b, which is also generating additional sales. Dees' single, "Disco Duck," is currently #1 at the three biggest stations in the country: WABC, WLS and KHJ. Steve Miller (Capitol) is close behind at #2 nationally while last week's Charttopper Chicago (Columbia) moved to #3. Captain & Tennille (A&M) have their fifth straight top-ten single which moved from 9-5 with a bullet and could be their third #1 shortly. Also extremely hot is "Rubber Band Man" by the Spinners (Atlantic), which jumped from 19-9 this week and is selling up a storm. The stations that were holding back on this crossover biggie are now falling in line in droves on this, the hottest single by the Spinners in a couple of years.

### Commodores

Close behind the top ten this week are some very strong records. The Commodores (Motown), which is still #1 on the r&b singles chart, is now finally breaking in major markets. It should be strong enough to garner a top-ten position next week if it can maintain this week's momentum. Picking up strongly this week after stalling for two weeks is Kiss (Casablanca) with their all-time biggest "Beth." The record has scored well in almost every market in the country, but still is not happening strongly in Los Angeles or New York. The record will have to deliver these markets very quickly if it is to be their first top tenner. Boston (Epic) is scoring well at radio, but needs more sales considering the airplay. The record is currently 16 with a bullet, but to go much further there will have to be a pickup in sales. Rod Stewart (WB) continues to be one of the year's most explosive records. It is being reported as hot by virtually every station that is playing it. It is still being held back by RKO General for lyric content, but this does not seem to be hurting it anywhere else.

### Four To Watch

Right below the Rod Stewart record, there are four singles of significant interest. Alice Cooper (WB) and Marilyn McCoo & Billy

Davis, Jr. (ABC) are two that have taken a long time to break, but now look like they will glide easily into the top 15, and Leo Sayer (WB) and England Dan & John Ford Coley (Big Tree) are two that have exploded almost out of the box. The latter two have airplay ahead of sales and must wait for the strong sales push that is expected to take both into the top 5.

### Cummings

Other records looking exceptionally strong this week are Burton Cummings (Portrait) and the Sylvers (Capitol). The Cummings record is taking the normal course of a hit ballad. It is showing across-the-board positive signs but is moving up slowly. It should have no trouble becoming his first major hit as a solo artist and the first for the new label. The Sylvers appear to have another record to match "Boogie Fever." This one is having no trouble at all crossing over with good r&b sales and very quick initial top 40 reaction.

### Humperdinck

Of special interest is the Engelbert Humperdinck (Epic) which took off in Buffalo and soared to #1, but then took quite a few weeks to spread. It is now picking up that spread, and we will shortly be able to see how big it will sell in other markets.

## Zeppelin Album Explodes

■ Another incredibly close three way battle for chart supremacy took place this week and once again Stevie Wonder (Tamla) was the victor. The Wonder album has now held off Peter Frampton (A&M) and Earth, Wind & Fire (Columbia) for the third consecutive week thanks to strong retail sales, good rack movement and incredible black sales support. Frampton is still king at the racks, though it is falling somewhat at retail. EWF is also very strong at black accounts and at retail while falling behind somewhat at the racks compared to the others. Also in a strong sales position were Heart (Mushroom) which stayed at #4 Steve Miller (Capitol) at #5 and Lynyrd Skynyrd at #6.

### Led Zeppelin

However, the major story of the week is the tremendous initial surge of sales for Led Zeppelin (Swan Song), which debuted at #7 with Chartmaker of the Week honors and breakout positioning in every part of the country. The Zeppelin album will definitely join the struggle for the top position next week when the album is available at every outlet for the entire week.

The Zeppelin album was the only record to break into the top ten, but Rod Stewart (WB) continued to move toward that goal. His album, with the giant support

of his big hit single, moved to #14 with a bullet and strong across the board sales reports. Also moving well in the top thirty are the Stills/Young Band (Reprise), Eric Clapton (RSO) and Gordon Lightfoot (Reprise). The Lightfoot advanced well this week and regained its bullet. The exposure his single is receiving on top forty radio is definitely making an impact now on album sales.

### Middle Chart

The middle part of this week's chart again reflects the trend that we have been writing about all year, that the major sales are at the top of the chart and midchart album sales are significantly weaker than they were a year ago. So this week we see no bullets between 27 and 42 and only five bullets between 42 and 60. There are a few albums showing some positive signs for significant future growth: the Spinners (Atlantic), which has been revived by the current hit single, the new Donna Summer (Casablanca) which is very strong in the eastern part of the country, and Robert Palmer (Island) with solid retail support nationally.

### Debuts

New this week in the top 100 are the Electric Light Orchestra (UA) with a strong debut at 75 bullet, Black Sabbath (WB) which is showing much stronger initial sales than have the previous albums in the past two years from this group, and Marilyn McCoo and Billy Davis (ABC) whose first album has slid into the top 100 without a bullet but does have a strong major market single helping it along. This album will be one to watch in the next few weeks.

## S.F. Radio Deal Faces FCC Challenge

By MICHAEL SHAIN

■ WASHINGTON, D.C. — A razzle-dazzle, three-way station trade in San Francisco in early October has lost some of its shine because the deal may be challenged before the FCC. A group of listeners to the KMPX-FM big band format say the station's format is unique and is promising to stop the sale to prevent its loss to the market.

The sale of KMPX was part of a spectacular three-way, four-owner swap that saw KCBS-FM sold to a group of local black businessmen, the purchase by CBS of religious station KEAR-FM, and the purchase of KMPX by former KEAR

(Continued on page 61)

## REGIONAL BREAKOUTS

### Singles

#### East:

Engelbert Humperdinck (Epic)  
LTD (A&M)

#### South:

LTD (A&M)  
Brick (Bang)

#### Midwest:

Burton Cummings (Portrait)  
Rod Stewart (WB)  
LTD (A&M)  
Leo Sayer (WB)  
Alice Cooper (WB)

#### West:

Rod Stewart (WB)  
Burton Cummings (Portrait)  
Alice Cooper (WB)

### Albums

#### East:

Led Zeppelin (Swan Song)  
Brick (Bang)  
Donna Summer (Casablanca)

#### South:

Led Zeppelin (Swan Song)  
Black Sabbath (WB)  
Phoebe Snow (Columbia)  
ELO (UA)  
Joan Baez (A&M)

#### Midwest:

Led Zeppelin (Swan Song)  
Outlaws (RCA)  
Rush (Mercury)  
ELO (UA)  
Phoebe Snow (Columbia)  
Al Stewart (Janus)  
Burton Cummings (Portrait)

#### West:

Led Zeppelin (Swan Song)  
ELO (UA)  
Styx (A&M)  
Al Stewart (Janus)

# YOU KNOW HIS MUSIC. GET TO KNOW HIS NAME. RALPH MacDONALD

Rod Stewart's "Trade Winds"  
Roberta Flack's "Where Is The Love"  
Shirley Bassey's "When You Smile"  
Grover Washington, Jr.'s "Mister Magic"

*Who wrote the songs?*

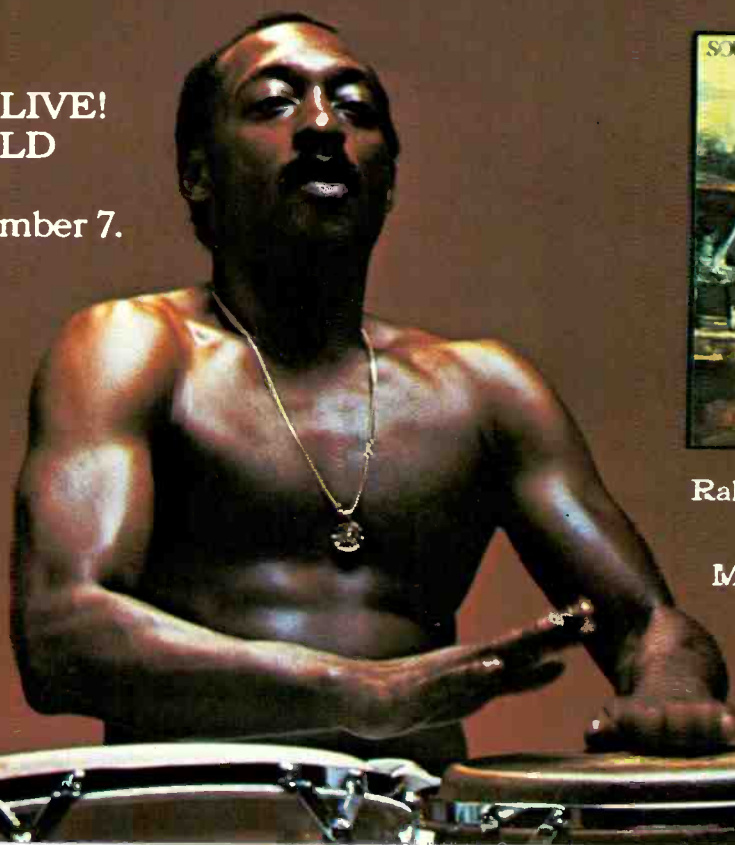
## RALPH MacDONALD

Paul Simon's "Still Crazy After All These Years"  
George Benson's "Breezin'"  
Bette Midler's "Do You Wanna Dance"

*Who played percussion?*

## RALPH MacDONALD

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# CBS Joins with Amusement Park To Increase Market Penetration

By LUKE LEWIS

■ NASHVILLE—CBS Records and Kings Island Amusement Park in Cincinnati teamed up recently and turned a concert in a park into a marketing phenomenon.

The joint venture was masterminded by Gene Ferguson, director of artist development in CBS's Nashville office, Bob Ewall, CBS's Cincinnati branch manager, and David Palmer of Kings Island Amusement Park.

Utilizing artist appearances, the new country prepack, catalogue product, national and local ad-dollars, a talent search contest and in-store display material, the "Country Days" promotion reportedly pushed sales of country product from the Cincinnati branch way up.

## Artists

The weekend of October 2nd and 3rd featured performances by Johnny Duncan, Sonny James, and Tammy Wynette at the park. The following weekend offered Connie Smith, Billy Swan, Freddy Weller, and Johnny Paycheck. Key radio, press, and dealer personnel attended the concerts and a cocktail reception which followed, allowing a fine promotional occasion for the artists. It was a paid performance as well.

In order to boost attendance, King's Island offered a \$3.00 dis-

count off its usual \$8.00 ticket price. Three million coupons were made available by the park. The coupons were available at retail and rack accounts throughout the area helping route customers to record departments where a CBS in-store country "sampler" was playing.

## Graphics

Approximately 400 CBS customers, including Handleman, ABC Records and Tapes, Ambat, A&B Records, and numerous one stops, were persuaded to participate in the promotion. Posters were used graphically to portray details of the event and help convert the shopper to a buyer.

Participating artists were interviewed by major metropolitan newspapers and radio stations in conjunction with the concert series.

Over 100 radio stations were involved with the campaign. CBS pooled their ad-dollars with the King's Island budget to saturate the market with 1,500 sixty second announcements. The spots were run throughout a three week period over the major country stations in the surrounding area. Complimentary spots were obtained through promotions such as album and park ticket give-aways. According to Bob Ewall, the total cost for the radio blitz was only \$5,000, (Continued on page 64)

# Blacksmoke Backstage



Following their recent performance with the Isley Brothers at L.A.'s Forum, Chocolate City recording artists Blacksmoke were greeted backstage by Chocolate City and Casablanca executives. Pictured from left: (standing) Sheryl Busby, west coast regional promotion; Blacksmoke's Clifford Ervin; Cecil Holmes, president of Chocolate City Records; Buddy McDaniel of Blacksmoke; Tommy Davis, newly appointed national promotion director for the label; Nellie Prestwood, artists relations coordinator; Gabby Patterson, eastern promotion representative; Jay Howard, southern promotion representative; and Eliot Sekuler, director of creative services. Kneeling, from left, are: Michael Fisher, Tony Fisher, Arnold Riggs, Akhito Narita, and Rodney Thompson of Blacksmoke and midwest promo rep Ernie Durham.

## O'Connell to Pickwick

■ WOODBURY, N.Y.—Seymour Leslie, chairman of the board of Pickwick International, Inc., has announced that David O'Connell will join Pickwick on November 1, 1976 as vice president, administration. He will be based at corporate headquarters in Woodbury, New York. His primary assignment will be in the operational and administrative phases of Pickwick's proprietary and manufacturing divisions.

O'Connell was recently president of Phonodisc Inc. and formerly vice president of finance for Phonogram (Mercury Records) in Chicago.

## Salsoul Establishes Free Spirit Label

■ NEW YORK — Joe Cayre, president of Salsoul Records, has announced the formation of a brand new label, Free Spirit, for the special purpose of releasing outside productions. Free Spirit, which will be distributed exclusively by Salsoul Records, began shipping this week with a pair of new singles by Paul Mauriat and His Orchestra, produced by Mauriat and by a new group, Creme de Coco, produced through an independent production deal with Marlin McNichols, president of Web Foot Productions.

## Leffler to Springboard

■ RAHWAY, N.J.—Dan Pugliese, president of Springboard International Records, Inc. has announced the appointment of John Leffler as vice president of special products. Formerly national manager of special markets for Capitol Records, Leffler was with Capitol in various sales positions for fifteen years before joining Springboard.

Leffler, who will report directly to Pugliese, will be based at the company's newly acquired Springboard Building in Los Angeles.

## McCoy Joins Lifesong

■ LOS ANGELES — Pat McCoy has joined Lifesong Records as west coast regional director, promotion, it was announced by Barry Gross and Marty Kupps, vice presidents, promotion and sales. McCoy was most recently national director of promotion for ABC Records.

In this new capacity McCoy will be based at Lifesong's Los Angeles offices and will report directly to Kupps and Gross.

# Led Zeppelin Film Premieres



Gala premieres of the new Led Zeppelin movie, "The Song Remains The Same" took place recently in New York and Los Angeles with the group and top Atlantic executives taking part in each celebration. Seen here (top row, from left) are: The members of Led Zeppelin—John Bonham, John Paul Jones, Jimmy Page and Robert Plant—at the L.A. premiere; fans mobbing the members of the group inside the N.Y. movie theater; and Atlantic's Ahmet Ertegun, Larry Marks of Warner Brothers Pictures and Frank Wells, the president of Warner Brothers. On the bottom row are: Peter Grant, Led Zeppelin's manager signing an autograph as Steve Weiss, the group's attorney (left) looks on; Phil Carson, head of Atlantic Records U.K. and Jerry Greenberg, president of Atlantic at the L.A. celebration; and Robert Plant and John Paul Jones receiving commemorative awards from Nancy Setapen of the Save The Children Federation. Proceeds from the premieres were donated to that organization.



Announcing the arrival of...  
ENDLESS FLIGHT  
LEO SAYER



*Produced by Richard Perry*

Featuring the premier single  
"You Make Me Feel Like Dancing"

WBS 8283  
On Warner Bros. records & tapes. ES 962.



# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ **Stomu Yamashta's** most recent achievement is the joining of forces with **Stevie Winwood** and **Michael Shrieve** on the almost surprisingly successful "Go" album for Island. For while Winwood's popularity can account for some measure of the lp's top-50 status, the music contained therein is not really of the **Traffic** variety nor is Shrieve's contribution along the lines of his **Santana** background. And Yamashta is best known for his work as a classical percussionist/conductor and composer and as a force in the avant garde theater, cinema and modern dance movements. "Go" reflects all these influences and leans toward the experimental side of progressive rock (which a few years ago would have been a redundant description, but alas today . . .)

Yamashta was in New York recently expressing hope that a "Go" tour would actually get off the ground and describing the outlook he brings to his own inter-media efforts. He hopes, eventually, to forge an art form out of the various—now independent—strands of his work. He is occupied now, however, with laying the proper groundwork, both in terms of his own expertise and in the building of an audience which will be interested in what he is doing. The Japanese-born, English-based artist is not so much concerned with understanding as he is with creating within legitimate artistic grounds. Memories of **The Red Buddha Theater** a few seasons back and the success of "Go" would seem to indicate he's well on his way.

**PARTY TALES:** In what may have been one of the swankest music business gatherings of this or any other season (**Peter Frampton** not withstanding), Columbia Records launched the release of **Bobby Scott's** "From Eden to Canaan" lp with a party at the Rainbow Room, high atop Rockefeller Center. The multi-leveled room was filled by 300 or so of Bobby's closest friends and CBS executives. **Bruce Lundvall**, CBS Records president, introduced Scott and such well wishers as **Stan Getz**, **Helen Hume**, **Mary Travers** and **Michael Moriarty**. Due to the minimal seating capacity, carefully gowned and three-piece-suited executives spent more than an hour seated cross-legged on the dance floor for Scott's performance with a formidable eight-piece jazz band. While Scott's name may be unfamiliar to some, the composer of "A Taste of Honey" and "He Ain't Heavy, He's My Brother" is a veteran of some 20 solo albums for various labels (including Columbia) and the party served as a "welcome home" celebration.

**RICHIE, RICHIE RICHIE:** When **Richie Havens** visited the studios of WHCN-FM in Hartford recently to talk and play some of the songs from his first A&M lp, among the listeners was Epic artist **Jimmie Spheeris**, a long-time WHCN favorite. Spheeris called the station, said he had to talk to Havens, and would be right up. The result was a first-ever on-air jam between the two, who have been friends for years but had never played together. At least one of the taped results, a version of **Barry Mann's** "On Broadway," has become a top request item of the station . . . You can check out **The Coast** for word of the beneficence of your fellow rock and rollers in the other half of the world but right here in Hudson River City the **Bee Gees** will be donating the proceeds from their December 2 Madison Square Garden date to the city's Police Athletic League. The group will further be honored with a luncheon at Gracie Mansion on November 10. **Abe** and **Mary Beame** will be taking hustle lessons for the occasion . . . **Joe Long** of the Entertainment Company is stalking the west coast for five to eight acts, having already signed **Clydie King** . . . The wild and woolly **Bob Moore Merlis** was on the **RW** hot line last week to inform us that following in his footsteps, **Carl Bernstein** joined **Dion** on stage for "Teenager In Love" at a Cellar Door appearance in Washington, D.C. Bernstein, who had apparently been rehearsing for weeks, then took over the guitar for a solo that was "strictly from **Johnny and the Hurricanes**." . . . The long awaited announcement of the replacement for **Uriah Heep's** departed lead singer has finally been made. He's **John Loughton**, formerly of **Lucifer's Friend** . . . **Stanley Clarke** is making the final preparations for his first solo tour. The poll winning bassist will play several dates later this month with a group that includes **Gerry Brown** and **David Sancious** before he re-joins **Chick Corea** and a revamped **Return To Forever** . . . Far be it from us to say that **Ray D'Ariano**, the "Grand Wizard of Music," is the third Executioner, but why was it that nobody could reach him last week when he was supposed to have been home? . . . A wet noodle is being sent out to **Steven Baker**, **Woodstock** and **Rich Bloom** for identifying **Split Enz** last week.

**WEIRD WOLF ON THE OU CAMPUS:** The Record World Flash-  
(Continued on page 55)

## Warners Gets Dark Horse

(Continued from page 3)

on the Dark Horse label, will follow shortly.

The current artist roster of the U.S. based Dark Horse Records includes **Attitudes**, **Splinter**, **Kenny Burke** and **Stairsteps**, in addition to **Harrison**.

### Significant Agreement

**Ostin** commented, "This agreement is an especially significant event for all of us at Warner Bros. coming, as it does, as the culmination of our most successful year in history. The addition of **George** and **Dark Horse Records** represents more than just a new affiliation between two companies — there's mutual faith and commitment on the part of both principals in the ability of **Dark Horse** to deliver exceptional recordings, and of **Warners** to reach the biggest

possible market with them. It's going to be an association of which we'll all be proud."

**Harrison** remarked, "After the recent sudden turn of events we're very excited about our new affiliation with **Warner Bros.** and are looking forward to working closely with **Mo Ostin** and his staff. It's not often that one gets a chance to become part of a highly efficient machine, in actual fact, a real incredible group of dedicated people who make us thrilled that **Dark Horse** has its new home in **Burbank**. We hope all our friends look us up here."

**Dennis Morgan**, **Dark Horse Records'** label manager will head up the label's operations from new offices located at 3300 **Warner Boulevard**, **Burbank**.



Principals involved in the agreement between **George Harrison's Dark Horse Records** and **Warner Bros. Records** include: (bottom, from left) **Dennis Morgan**, **Dark Horse** label manager; **Warner Bros.** board chairman and president **Mo Ostin**; **George Harrison**; **Warner Bros.** vice president and director of national promotion **Russ Thyret**. Top row, from left: **Tom Draper**, **Warner Bros.** vice president and director of black music marketing; **Bob Cato**, **Dark Horse** creative consultant; **Ed Rosenblatt**, **Warner Bros.** vice president and director of promotion and sales; **Warner Bros.** executive vice president and director of creative services **Stan Cornyn**; **Bob Regehr**, **Warners** vice president and director of artist development.

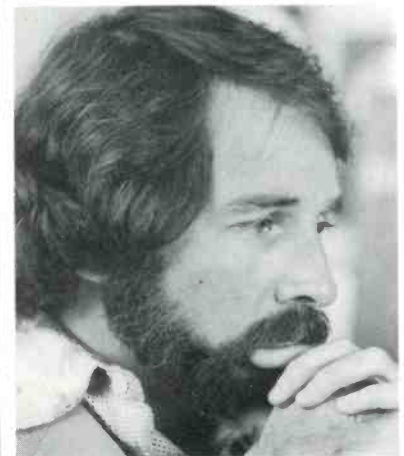
## WFO Ups Bedell To Executive VP

■ **LOS ANGELES**—**Steve Bedell**, president of the **Wes Farrell Group**, the music publishing division of **WFO**, was promoted to executive vice president and chief operating officer of the **Wes Farrell Organization**, including all of its various divisions and companies, it was announced by **Wes Farrell**, president of **Wes Farrell Organization**.

### Background

**Bedell** joined **Wes Farrell Organization** nine years ago as director of creative development. In that capacity, he was responsible for building the jingle division. He later became involved in the publishing operation at **Wes Farrell Organization** and last year became president of the entire publishing division.

Prior to joining the **Wes Farrell Organization**, **Bedell** was an



Steve Bedell

account executive with **Grey Advertising** in **New York**. In addition to his new duties, **Bedell** will continue as president of the **Wes Farrell Organization Music Group**.

Like "Fallin' In Love",  
you'll be hearing this song years from now.  
**"Don't Fight The Hands"** (P6088)  
(that need you )

# HAMILTON JOE FRANK & DENNISON



Another classic from Hamilton, Joe Frank and Dennison,  
makers of unforgettable lyrics  
and durable melodies on Playboy Records.



**"Don't Fight The Hands",**  
from the new Hamilton, Joe Frank and Dennison album,  
**"Love And Conversation."**

# Post-World War II Period Gives Way to First Copyright Revision

By MICHAEL SHAIN

■ WASHINGTON, D.C.—When President Ford signed his name to the Copyright Act of 1976 a mere two hours before its pocket veto deadline, he, in no small fashion, brought an end to a legislative era. The struggle to modernize the country's hopelessly antiquated copyright laws and bring the U.S. into full membership in the international copyright community stretches back more than 25 years. Millions of dollars have been spent during that time to rewrite the statutes, entire careers both within government and outside it have been consumed with copyright reform, and—perhaps most crucially—the fate of thousands of creators and the hundreds of industries which use and distribute their work were decided in the process.

Copyright is not the type of issue that sends pulses racing or legislators scrambling for time before TV cameras from the nightly news to claim credit for their achievements. For the most part, the copyright field is the domain of attorneys and those few artists who are popular or unique enough to produce work that can support them financially. It is, by most accounts, a dark and hidden part of the law, far from the consciousness of the people who enjoy each day all the art music that copyright makes possible. Without it, the record business would conceivably be not an industry but a small and loose confederation of artists wealthy enough to make music in their spare time as a hobby and tiny businesses willing to go from door-to-door to sell their crudely-produced, homemade products.

This is the first in a series of articles that will trace how the Copyright Act of 1976 came into being. The series will explain some of the history of the relatively new (just 200 years old) concept known as copyrights and how it affects music. Also, it will look at the future of copyrights in an age of rampaging technology which puts the means of reproduction into the hands of nearly every reader and music listener.

For the most part, this series will focus on the political history of copyright revision because copyrights are, in fact, a highly political doctrine, elevated to an article of faith only in the last century or so. It is hoped that by examining how this landmark legislation was passed, an understanding of the effects of this vital law—and thereby the way in which the multi-billion dollar music industry conducts its business—will emerge.

The importance of copyrights to the music industry can in no manner be underestimated. Record World believes that a chronicle of copyright reform is as important to comprehending the business of music as the history of the drafting of the Constitution is to understanding how Americans conduct the business of self-government. This series is offered in that spirit and with the hope that it can serve as a permanent reference until it is decided that the copyright system is once again in need of revision. If history is any guide, that time will come around the year 2030.

The late 1940s were a euphoric time. We had defeated the Germans and pummeled the Japanese into submission. The world had been made safe for democracy.

## Notice

Be advised that all recordings of Dionne Warwick which were at one time owned or controlled by Scepter Records Inc. are owned or controlled by Springboard International Records, Inc., 947 U.S. Hwy. 1, Rahway, New Jersey. The industry is hereby advised not to deal with anyone in relation to these master recordings other than Springboard International Records, Inc., or its licensees.

It was in this atmosphere of post-war internationalism, not long after the United Nations was chartered, that Arthur Fisher, the associate register of copyrights, began to believe that a new international copyright organization was also in order.

There is no way to ascertain a time when this idea became apparent to Fisher; it is difficult to fix dates of birth and death to an idea. But it was from this first belief that a new international copyright treaty was needed that the copyright reform movement was ultimately born. And Fisher, more than any other single person, must be called the father of copyright revision, even though he was to die 16 years before his dream was actually realized.

Arthur Fisher, by most accounts, was a remarkable public servant. His father had served as President Taft's Secretary of Commerce and the younger Fisher had held down more than

a dozen different government jobs between the early 1930s and the beginning of the 1950s. One had to be dedicated in those days; government pay was so low that for an intelligent, capable lawyer to limit himself to Washington work was indeed a sacrifice.

Fisher's nominal boss was Sam Warner, the register of copyrights. They were good friends for many years and despite the fact that Fisher was Warner's titular underling, they split the work of running the U.S. Copyright Office, a division of the massive Library of Congress, almost evenly. They even shared the same Civil Service grade.

By the end of the war, the U.S. had risen to become the world's largest exporter of copyrights. Thousands of American authors were being transplanted and reprinted abroad. American jazz was becoming a staple of European pop tastes. And many of the world's greatest composers who had fled Nazi oppression were now American citizens. American artists and their publishers and record companies had to deal with a crazy quilt of bilateral agreements that were in place at the time and Fisher felt strongly that a new multinational pact would be needed if Americans were going to be able to share in foreign market profits.

The U.S. was not a member of the prestigious Berne Union, the oldest and still the most important copyright convention in the world. The Berne Union serves as the secretariat for most of the world's international copyright agreements and has denied the U.S. full membership since its founding almost a century ago. Membership in the Berne Union requires that each signatory country provide a certain level of protection to its artists, including that the term of copyright continue throughout the lives of creators and for some years past their deaths. The U.S. has been denied admittance because our old copyright system prescribed two 28 year terms, which many artists could and did, in fact, outlive.

The U.S. had struggled vainly throughout the 1930s and '40s for full membership. But after the war, it occurred to Fisher that, through the auspices of the new UN, the newer nations could pull an end run on the European countries—the keepers of Berne—by setting up a second "peer" convention.

Warner and Fisher had a bitter falling out over his clan for a new international copyright agreement. Warner apparently felt that Berne membership was all that counted. Fisher took the dispute to Quincy Mumford, the Librarian of Congress who appoints the register. Fisher presented Mumford with an ultimatum: choose between Warner or himself. Mumford replaced Warner with Fisher within the month.

In 1952, Fisher travelled to Geneva to hammer out the last details of the new international agreements, called the Universal Copyright Convention, different drafts of which had been circulating among UN countries since Fisher became register. The terms for admittance to the UCC were less stringent than the Berne Union and more acceptable to the superpowers, the U.S. and Russia (which had also been denied Berne membership), that dominated the infant United Nations organization. Final agreement came in the fall of 1952, but the reform of the 1909 copyright law implicit in that signing was by no means at hand.

## WCI Establishes Office of President

■ NEW YORK — Warner Communications Inc. last week reorganized its top management with the establishment of an office of the president, and appointed four executive vice presidents to positions in that office, board chairman and chief executive officer Steven J. Ross announced.

Named to the office were current executive VPs Jay Emmett, Emanuel Gerard and David H. Horowitz, and newly-appointed executive VP Kenneth Rosen. Emmett, with WCI since 1971, is principally responsible for the motion picture, television and publishing divisions of the corporation. Gerard, who joined the company in 1974, oversees acquisitions, electronic games and financial relations. Horowitz, a senior vice president since 1973, is responsible for the recorded music, music publishing and cable television companies of WCI.

Rosen has been an executive in two merchant banking firms, and has been chairman of the executive committee and a director of the Coca-Cola Bottling Company of New York, Inc. He has in the past served as a consultant to WCI.



Elton John  
Blue Moves

And the single is

Sorry Seems  
To Be The  
Hardest Word

MCA-40645

# RADIO WORLD

## RW N.Y. Seminar Brings Out Major Programmers, Retailers

By MIKE VALLONE  
 ■ NEW YORK — The ninth **Record World** trade/radio seminar was held in New York, the country's number one radio market, on October 23 at Manhattan's Americana Hotel. This was the most successful seminar to date, and saw virtually every major radio station represented. Radio, retail and promotion executives gathered to see Lenny Beer, Toni Profera and Mike Vallone give an in-depth presentation of **RW's** chart methodology, which led to a spirited and lengthy discussion of the future needs of the industry.

Among the key radio people attending were Rick Sklar and Glenn Morgan (WABC), Sheila Bayne (KABC), Larry Berger and Corinne Baldassano (WPLJ), Mel Phillips (WNBC), Wanda Ramos and Ken Webb (WBLS), Tom Morra, Dennis Elsas and Al Bern-

stein (WNEW-FM), Gloria Ehrenfeld (Bartell Broadcasting), Neil McIntyre and Mary Anne McCarthy (WPIX), Ed Salamon and Pam Green (WHN), Joe Persek (WXLO), Larry Miller (WKTU), Jeff Dixon (WNJR), Bernie Bernard (WBAB) and Dene Hallam (WRNW). In addition, the retail community was represented by Ira Rothstein (El-Roy), Steve Sturm and Abe Marmor (Sam Goody) and Bob Jaccino (King Karol), among others.

### Chart Discussion

Beer opened the presentation by explaining the basic differences in the compilation of the singles and album charts in the magazine. He pointed out that the singles chart is based on a combination of airplay and sales while the album charts are based strictly on sales. Then he proceeded with his discussion of the quantitative aspects of the charts in which reporters no longer comment on their opinion of a record's sales

but on an exact piece counted number of records moved. He also noted that because of this piece counted activity stores do not have a weekly weighing factor but are scored on exactly the total amount of each record that is sold.

### NY Market Analyzed

With numerous representatives from radio in attendance, one of the major points of discussion was, naturally, the New York radio market. Beer spoke of N. Y.'s relative lateness on records and the time programmers spend gathering sales, mail research, active and passive phone research and national chart information to decide on what record to add. One of the major program directors pointed out that with all the records out there, a programmer has to be sure that he is adding the right record. To do this he needs the most information possible. Rick Sklar brought up the increasing sale of albums and their use

in radio along with his own awareness of stations pulling cuts off lps. Beer explained how **Record World** talks to programmers each week at primary and secondary market radio stations. From these conversations **RW** obtains detailed information regarding sales, airplay and requests gained from station research in the market. Therefore, **RW** has at its disposal up-to-date data on records happening nationally and regionally. This data is available to programmers from the **RW** market research department at any time.

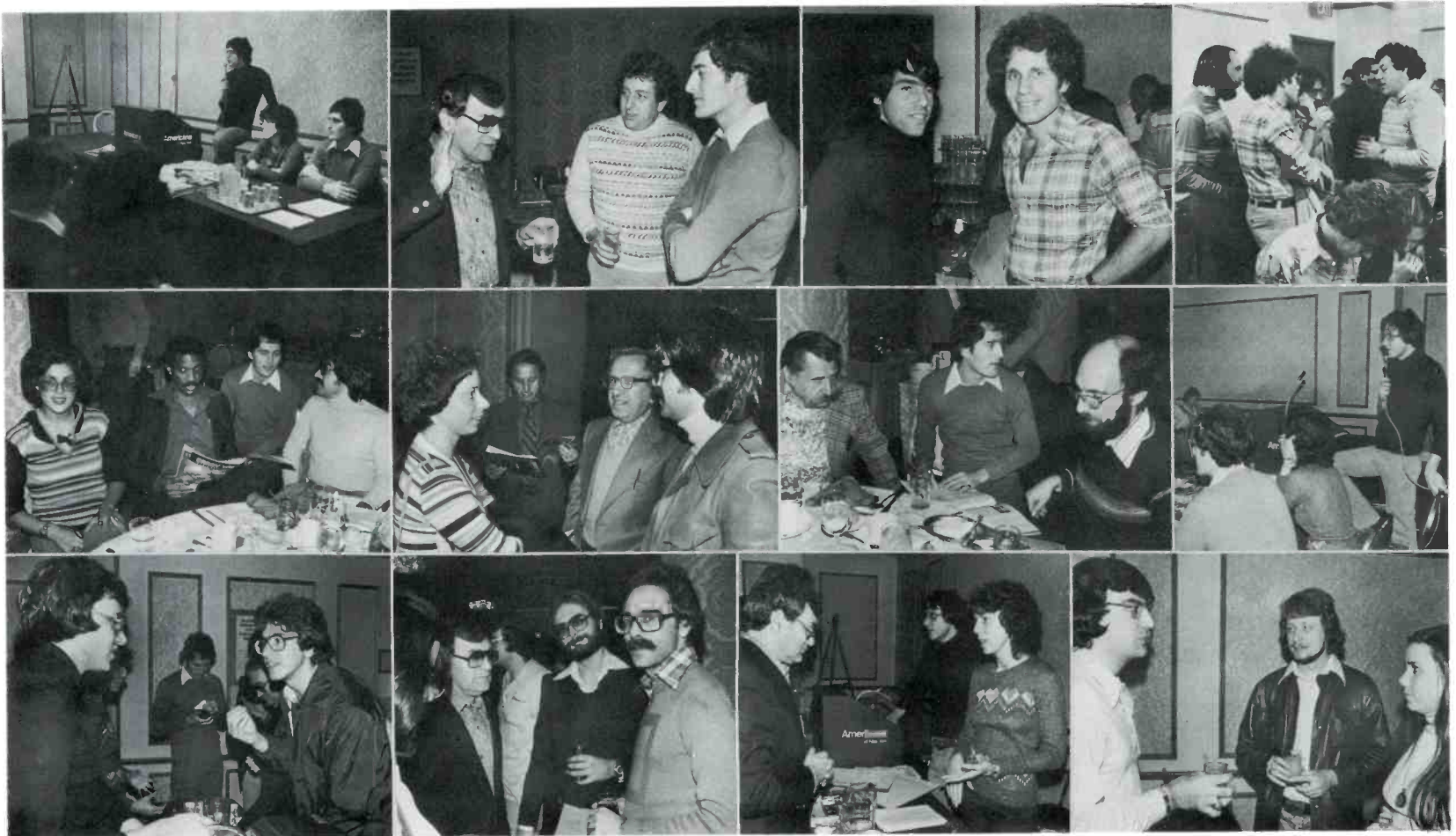
### Research & Retailers

Retailers went on to voice their opinion of research and how it affects them. The retailers present agreed that with the economic situation the way it is, they have to be sure they are spending their money on the right product. Orders have to be accurate and returns minimized. In order to do this, retailers concurred with the

(Continued on page 61)

More radio news on page 61.

## Radio Seminar Highlights . . .



Shown above at the **Record World** trade/radio seminar held on October 23 at the Americana Hotel in New York are, from left: (top row) RW VP, marketing, Lenny Beer, research editor Toni Profera and assistant research editor Mike Vallone at the head table during the chart presentation; Rick Sklar (VP & dir. of program development of ABC-owned AM stations & dir. of operations, ABC radio), Neil McIntyre (PD, WPIX-FM) and Vallone; RW VP and managing editor Mike Sigman and Dennis Elsas (WNEW-FM); Tom Morra (MD, WNEW-FM), Elsas, Mel Phillips (PD, WNBC), McIntyre;

(middle row) Wanda Ramos (MD, WBLS-FM), Ken Webb (WBLS-FM), Vallone, Phillips; Gloria Ehrenfeld (MD, Bartell Broadcasting), Ira Rothstein (El-Roy Enterprises), Mickey Gensler (Metropolitan Report), Phillips; Abe Marmor (Sam Goody Stores), Vallone, Steve Sturm (Sam Goody Stores); Vallone, Profera and Beer at the head table; (bottom row) Beer with Bob Jaccino (King Karol); Sheila Bayne (KABC), Sklar, Glen Morgan (PD, WABC) Larry Miller (PD, WKTU-FM); Sklar, Beer and Profera; Rob Carpenter (WGSM), Ed Salamon (PD, WHN) and Pam Green (WHN).

X



# REX. ROCK AND ROLL AT ITS HARDEST AND ITS HANDSOMEST.

**"REX." IT'S THE DEBUT ALBUM  
THAT RIPS. REX. CURRENTLY  
ON TOUR WITH TED NUGENT.  
WATCH THEM TEAR IT UP  
BEFORE TED CAN  
WHIP IT OUT.**

**"REX." PC 34399  
ON COLUMBIA RECORDS  
AND TAPES.**

## THE REX TOUR.

### October 1976

- 10/22-23 Electric Ballroom  
Atlanta, Ga.
- 10/24 Fox Theatre  
Atlanta, Ga.
- 10/27 Coliseum  
Knoxville, Tenn.
- 10/29 Coliseum  
Greensboro, N.C.
- 10/30 Coliseum  
Hampton, Va.
- 10/31 Civic Center  
Charleston, W. Va.

### November, 1976

- 11/3 Mosque  
Richmond, Va.
- 11/5 Municipal Aud.  
Nashville, Tenn.
- 11/7 St. John's Arena  
Columbus, Ohio
- 11/8 Civic Center  
Lansing, Mich.
- 11/10 Auditorium  
Milwaukee, Wisc.
- 11/11-12 Amphitheatre  
Chicago, Ill.
- 11/13 Civic Center  
Saginaw, Mich.
- 11/18 Coliseum  
Portland, Ore.
- 11/19 Coliseum  
Spokane, Wash.
- 11/20 Coliseum  
Seattle, Wash.
- 11/24 Sacramento,  
Calif.
- 11/26-27 Winterland  
San Francisco, Calif.
- 11/28 Fresno, Calif.
- 11/30 San Diego, Calif.

### December, 1976

- 12/1 Forum  
Los Angeles, Calif.

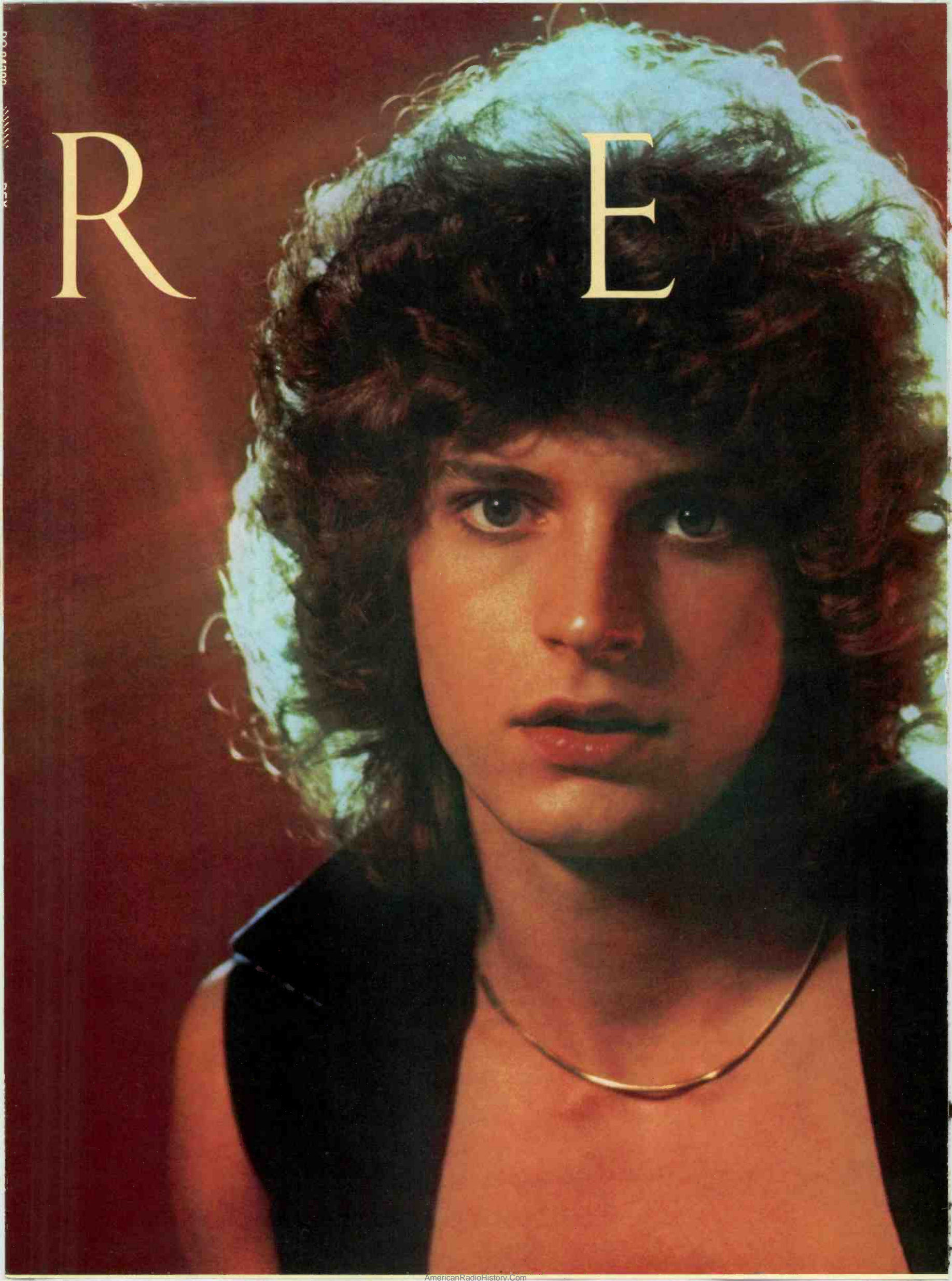
Management, Leber-Krebs Inc.



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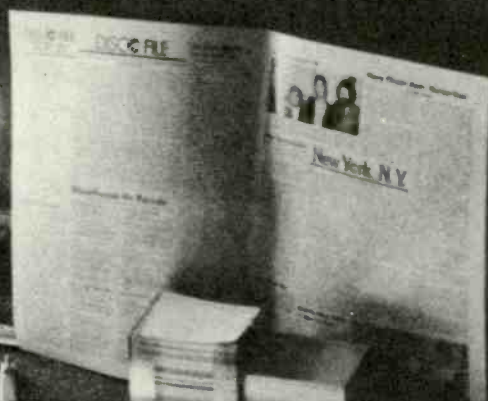
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DO 011000  
S11111  
PCY

# WHY DOES THIS MAN READ RECORD WORLD?

WANT  
SOMEONE  
TO READ

Tom Savarese



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

## Meeting Johnson



Hillery Johnson, recently named vice president/director of special markets for Atlantic Records was introduced to the media recently at a private luncheon. Johnson has taken over the new direction of all marketing and promotion activities related to r&b and jazz product at the label since his appointment last month. Seen here at the luncheon are Johnson (left) and RW publisher Bob Austin.

## A&M Promotes Kirkup

■ NEW YORK — Gil Friesen, senior vice president of A&M Records has announced the appointment of Martin Kirkup as creative services director for A&M Records, New York.



Martin Kirkup

Kirkup will be responsible for the direction of artist relations, product management, and publicity. He will be working closely with Jimmy Zisson, general manager, A&M Records, N.Y. to ensure an increased presence for A&M Records in New York. Kirkup will be responsible for new and established A&M recording artists in New York and will initiate product systems for acts signed in New York as well as supervising their publicity and development.

Kirkup was most recently east coast director of publicity for A&M, having joined A&M in April of 1975.

## Motown Ships 1st Disco 12"

■ LOS ANGELES — In response to the burgeoning acceptance of the special 12-inch disc, Motown Records will ship its first disco release this week.

Featured on the special release is Jermaine Jackson's single, "Let's Be Young Tonight" and the Originals' single, "Down To Love Town."

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)  
By VINCE ALETTI

■ Practically all the interesting records this week are on disco discs and the very best of the batch is Arthur Prysock's version of "When Love Is New," the Gamble & Huff title tune from Billy Paul's last album, stylishly revamped by John Davis and featuring his Monster Orchestra. The obvious comparison here is to Lou Rawls: Prysock's is another of those classy, deep and rich voices and Davis has given him a comfortable love song with a smooth hustle beat—the perfect follow-up to Rawls' "You'll Never Find Another Love Like Mine." The song is over seven minutes with a wonderful break toward the end that begins with congas and layers on guitars, strings, voices and a steamy sax before joining Prysock's lead again. Watch this one. The label: Old Town Records in Long Island City, New York, and it's their first commercial disco disc.

Other recommended 12-inch pressings: Esther Williams' "You Gotta Let Me Show You" (Friends & Co.) produced by Eddie Drennon in his trademark sweet Latin style with light flute accents but made more substantial than Drennon's previous productions by Williams' strong vocals and a clever lyric. Also available on Williams' debut album, "Let Me Show You," just out . . . "Que Pasa" by the Final Approach (Gold Plate) has another kind of Latin sound, more spunky and brittle with sharp chorus vocals asking over and over, "Que pasa muchacha/What's happenin' girl/What it is"—production was done in part by Tommy Stewart whose album on Abraxas several months back won him something of a following (length 6:16) . . . and yet another Latin-influenced record: "The Blue Danube Hustle" as done by the Rice and Beans Orchestra (TK) is "The Blue Danube Waltz" given a shot or two of speed—this one would almost certainly need slowing down for most crowds, but it's already getting action in Florida (where the single's been in release for some time) and in Puerto Rico (Pablo Flores, DJ at a San Juan club called Bachelor writes that it's the number one record in his club). This is one of the more bizarre ideas for a disco remake, but it's immensely entertaining. TK has issued it as one of their first 12-inch discs in a superbly designed

(Continued on page 50)

## Island Names Applegate

■ LOS ANGELES — Charley Nuccio, president of Island Records, has announced the appointment of Bob Applegate to the position of national promotion director. Applegate will be working closely with Freddie Mancuso, Island's vice president of promotion.



Bob Applegate with Freddie Mancuso

## Culpepper Joins A&M

■ LOS ANGELES — Gary Culpepper has been named manager, a&r administration at A&M Records, according to Kip Cohen, the label's vice president/a&r. In his newly created position, Culpepper will handle liaison between a&r and other departments of the company.

# DISCO FILE TOP 20

NOVEMBER 6, 1976

1. **SPRING AFFAIR/SUMMER FEVER**  
DONNA SUMMER—Casablanca (lp cuts)
2. **DOWN TO LOVE TOWN**  
ORIGINALS—Motown (disco disc)
3. **MIDNIGHT LOVE AFFAIR**  
CAROL DOUGLAS—Midland Intl. (lp medley)
4. **SOUL AND SWEET/CHERCHEZ LA FEMME**  
SAVANNAH BAND—RCA (lp cuts)
5. **GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES/MUSIC MAN**  
EDDIE KENDRICKS—Tamla (lp cuts)
6. **MAKES YOU BLIND**  
GLITTER BAND—Arista
7. **DON'T BEAT AROUND THE BUSH/IT'S GOOD FOR THE SOUL**  
SALSOU ORCHESTRA—Salsoul (lp cuts)
8. **CAR WASH**  
ROSE ROYCE—MCA (lp cut)
9. **SHOULD I STAY/I WON'T LET YOU GO**  
VICKI SUE ROBINSON (lp medley)
10. **ANOTHER STAR**  
STEVIE WONDER—Tamla (lp cut)
11. **I DON'T WANNA LOSE YOUR LOVE**  
EMOTIONS—Columbia (lp cut)
12. **FULL TIME THING**  
WHIRLWIND—Roulette (disco disc)
13. **DAYLIGHT**  
VICKI SUE ROBINSON—RCA (lp cut)
14. **I'LL PLAY THE FOOL**  
SAVANNAH BAND—RCA (lp cut)
15. **DANCIN'**  
CROWN HEIGHTS AFFAIR—Delite (lp cut)
16. **MY SWEET SUMMER SUITE**  
LOVE UNLIMITED ORCHESTRA—20th Century (disco disc)
17. **BLACK MAN/SIR DUKE/I WISH**  
STEVIE WONDER—Tamla (lp cuts)
18. **BUMBLE BEE LOVE BUG UNLIMITED**  
RED GREG (disco disc)
19. **NICE 'N' NAASTY**  
SALSOU ORCHESTRA—Salsoul (lp cut)
20. **YOU + ME = LOVE**  
UNDISPUTED TRUTH—Whitfield (disco disc)

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IN LOVE" RB-10801

is sweeping the country

The sizzling new disco hit  
by THE ROCK GAZERS  
Featuring  
GORDIN GRODY

Written by Gladys Shelley  
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# ALL THAT JAZZ



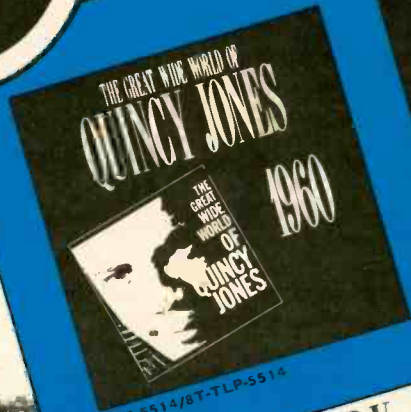
TLP-5586/8T-TLP-5586



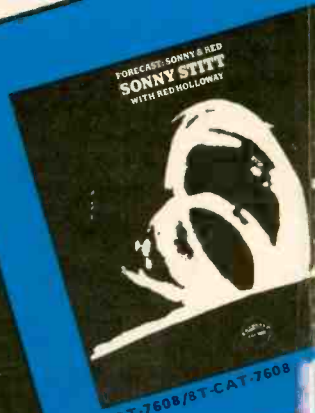
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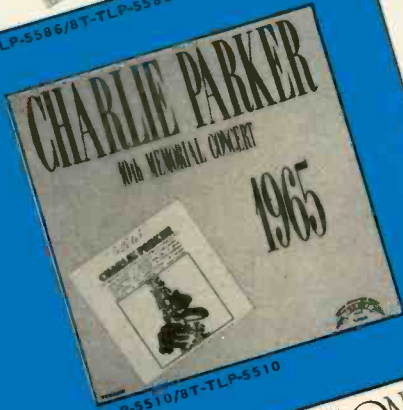
CAT-7610/8T-CAT-7610



TLP-5514/8T-TLP-5514



CAT-7608/8T-CAT-7608



TLP-5510/8T-TLP-5510



TLP-5530/8T-TLP-5530



TLP-5815/8T-TLP-5818



TLP-5541/8T-TLP-5541



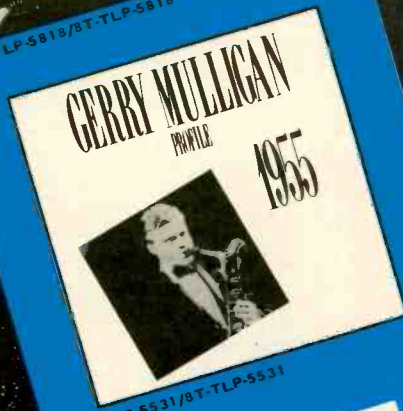
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TLP-5553/8T-TLP-5553



CAT-7606/8T-CAT-7606



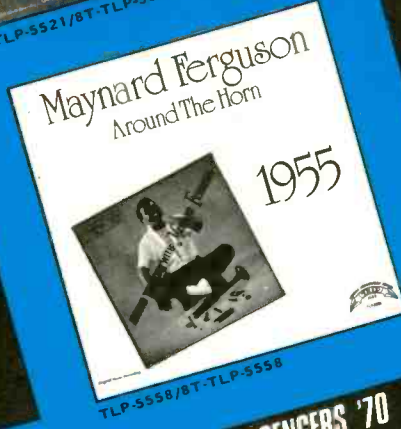
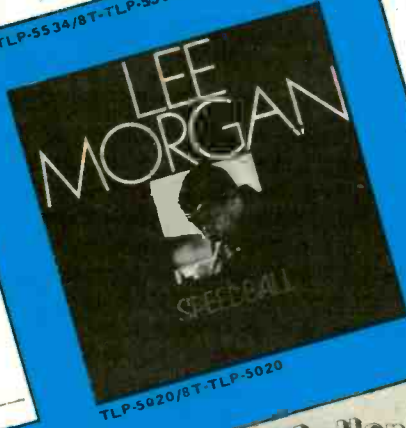
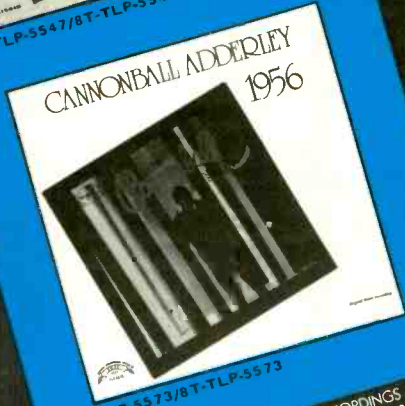
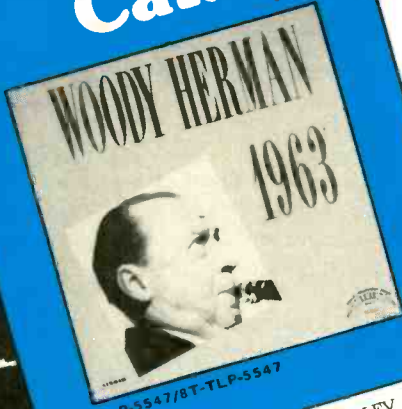
TLP-5531/8T-TLP-5531



TLP-5523/8T-TLP-5523

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## ABBA at RW



Following the kick-off in Los Angeles of one of this year's most extensive marketing, promotion and publicity campaigns, Atlantic Records' group ABBA moved to NYC recently for the second half of their U.S. promotional tour. While in the city, the group filmed guest appearances on The Mike Douglas Show and Wonderama and did a number of press and radio interviews. A special stopover was made at RW's offices to accept framed copies of the record issue that featured their picture on the cover. Pictured above during that visit are, from left: Art Collins, Atlantic publicity assistant; RW VP and managing editor Mike Sigman; Benny and Frida of ABBA; American representative Mildred Fields; Anna and Bjorn of ABBA; east coast publicity manager Carol McNichol; RW assistant editor Barry Taylor; research editor Toni Profera and Atlantic promotion rep Steve Leeds.

## Gil-Pincus Expands

■ NEW YORK — George Pincus, who heads Gil-Pincus group of publishing, record production and management firms both here and abroad, has announced the addition to his staff of Rick Schneider, who is in charge of artist-writer acquisition. He will be assisted in this area by Doreen Devito.

## Amherst Signs McGrath

■ BUFFALO — Amherst Record's president Leonard Silver has announced the signing of singer/songwriter Bat McGrath to an exclusive recording contract.

## 'Let 'Em In' Gold

■ LOS ANGELES — Paul McCartney and Wings' "Let 'Em In" single on Capitol has been certified gold by the RIAA.

## SESAC Promotes Guber, Lieberman

■ NEW YORK — In a move designed to meet current corporate expansion plans, A. H. Prager, president of SESAC Inc., has announced the promotion of Sidney H. Guber, vice president and former director of marketing services, to the post of vice president and director of business affairs. In this new capacity, Guber will be responsible for the planning of new areas of licensing and business developments. He will retain his liaison with SESAC's regional managers and will continue to represent the company at numerous national, regional and local industry related functions throughout the country.



Sidney Guber

Also elevated to a new position at the licensing firm was

Nat Lieberman, SESAC's former collection manager and director of computer operations, who was named director of broadcast services and general licensing. In assuming the additional supervisory duties, Lieberman will continue to coordinate the firm's collection department.

## Beacon Darkened

■ NEW YORK — Stephen Metz and Steven Singer of Vidicom Systems, Inc., have announced the closing of the Beacon Theatre here. The two have been managing the theater for over two and a half years. Singer and Metz had been planning to present several shows under the SingMet Entertainment Corp. banner in future weeks, but they have scrapped their plans. Presently, they are negotiating with the landlord of the theater to cover some dates that have been booked by other promoters and impresarios.

Singer and Metz, who recently instituted a lawsuit against Ron Delsener and Ardee Productions (see RW 10/23/76) cited lack of agency cooperation, the completion of Avery Fisher Hall (thus cancelling the New York Philharmonic option for use of the Beacon during the fall season), lack of government and private arts council response to requests for grants, the back-down of independent investors and spiraling costs as factors in the closing of the venue.

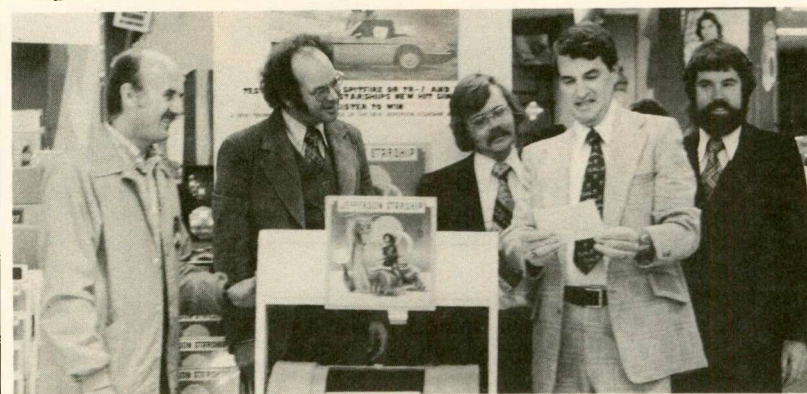
## Foghat Platinum

■ LOS ANGELES — Foghat's most recent Bearsville album, "Fool For The City" has just topped the million unit mark thus qualifying for a platinum record award, according to the label.

## Island Ships McLauchlan As Its True North LP

■ LOS ANGELES — Charley Nuccio, president of Island Records, has announced the immediate release of True North recording artist Murray McLauchlan's "Boulevard." The album, co-produced by McLauchlan and True North director Bernie Finkelstein, represents the first release in the new Island/True North distribution pact.

## 'Spitfire' Promo



RCA Records, J. L. Marsh, and Montgomery Ward northern California stores recently completed their promotion on the Jefferson Starship's "Spitfire" album. The contest, run in Montgomery Ward record departments, invited consumers to fill out an entry blank with their name and address and deposit it in any of the participating Montgomery Ward stores to be able to win a Spitfire. Seen here picking the winner is Ward's Oakland headquarters are (from left): Charlie Rice, RCA Records San Francisco sales manager, Terry Friend, Bay Area Metro Merchandiser, Montgomery Ward, Jim Newhouse, branch manager, J. L. Marsh, Max Clark, west coast regional merchandiser, Montgomery Ward, and San Francisco's Spitfire automobile representative. The Montgomery Ward chain is serviced by J. L. Marsh.



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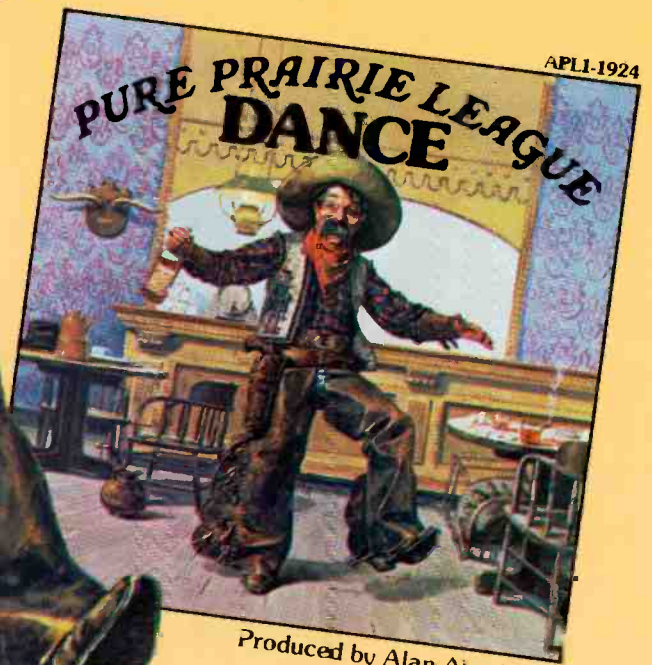
# “DANCE”

The six-shooter  
that's aimed right  
at your feet.

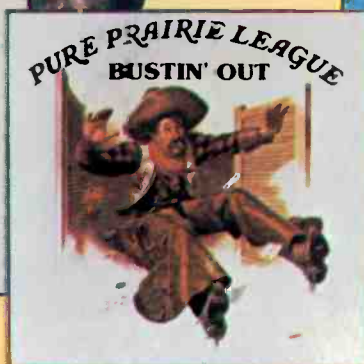
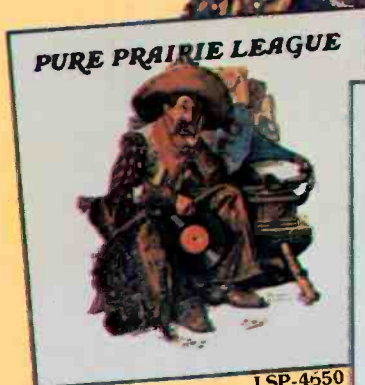
Pure Prairie League's "Dance" is the newest and deepest notch in a string of winning albums that have taken the country by storm. Beefed up and backed by a bold new brand of "Contemporary and Fat Production," "Dance" is sure to become Pure Prairie League's best selling album to date.

Latch on to Pure Prairie's new album "Dance"... It's in a league of its own.

NOW ON NATIONAL TOUR.



Produced by Alan Abrahams



**RCA** Records

## CLUB REVIEW

### Buffett—Poet of the New South

■ NEW YORK—Jimmy Buffett is the poet of the New South, that region of the country whose social focus has moved from the church to the 7-11, whose political image has shifted from George Wallace to Jimmy Carter, and whose window on the world has moved from the idiosyncratic perspective of sleepy newspapers to the equally bizarre outlook of television.

Buffett (ABC) expresses most of these changes in his songs, which concern themselves with TV game shows, "mini-marts," and, of course, hell-raising—for all his sophistication, Jimmy Buffett is still a Southerner. And although he abandoned Nashville early in his career to pursue his own directions, he is still a country performer, though his sound is as "uptown" as country is likely to get.

What is remarkable about Buffett's appeal, then, as demonstrated at his recent Bottom Line stand, is how broad it is becoming. Buffett's persona is laconic, wistful and usually hung over, and enough Northerners could apparently empathize with those sentiments to whistle and stomp throughout the performer's set.

The Coral Reefer Band, which backs Buffett on most of his songs, is a competent if undra-

matic quartet: they are a bar band, and a bar band is just what is called for in most of Buffett's material. When they leave the stage, for such solo numbers as "Life Is Just A Tire Swing" and "He Went To Paris," Buffett's insights into the slightly crazy and generally unreconciled characters who people his world stand out most clearly.

Buffett now plays to thousands in the South; if his Bottom Line set was a true indication, his days of playing to mere hundreds in the North are just about over.

Mike Finnigan (WB), another performer with both feet firmly planted in the South, opened the set. Finnigan was seen most recently by Bottom Line audiences as a member of Maria Muldaur's band, and his current group is blessed with the talents of another Muldaur alumnus, guitarist Amos Garrett, and with keyboard artist Bill Smith, due for his own solo record on Warner Bros.

Finnigan's powerful baritone soars over the group's blend of gospel, blues and rock and roll, with an edge that was not as evident on his recent solo lp. Finnigan is an impressive interpreter of others' material, achieving a sound that recalls Delaney & Bonnie without Bonnie.

Marc Kirkeby



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### Dirty Angels to Private Stock



Private Stock Records has signed the rock group The Dirty Angels and is releasing their debut album, "Kiss Tomorrow Goodbye," which includes the single "Radio." Members of the band were formerly with Buddy Miles and Arthur Lee. Seen above (front row, from left): Producer Richard Gottfeller; Larry Uttal, president of Private Stock Records; and Angel Charlie Karp. (Back row, from left): Dirty Angels members Charlie Hull, Jimmy and George Maher; and manager Marty Thau.

### Josell To Head New Wax Division

■ NEW YORK — Jessica Josell has been appointed to head national telephone record promotion, a newly created division at Morty Wax Promotions, it was announced by Morton D. Wax, president of the firm. Ms. Josell will be responsible for promoting to a minimum of one-hundred primary and secondary markets throughout the country each week, as well as the chart editors of the music trade papers and music tip sheets. Her first project will be the promotion of the soundtrack to the new Barbra Streisand and Kris Kristofferson film, "A Star Is Born," due for release in November.

### Judi Brown to DJM

■ NEW YORK — Carmen La-Rosa, general manager of DJM Records has announced the appointment of Judi Brown to the newly created position of manager, press and artist relations for DJM Records, N.Y.

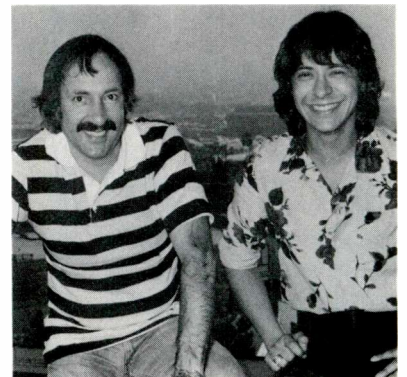
Ms. Brown will be responsible for all press activities in the United States and will act as foreign liaison for all European artists.

Prior to joining DJM Records, Ms. Brown was publicity coordinator for Arista Records.



Judi Brown

### RSO Signs Passarelli



RSO Records president Al Coury (left) has announced the signing of Kenny Passarelli to the label. Passarelli, who recently completed 18 months of touring and recording with Elton John has already started work on his first album.

### UA Anka Push

■ LOS ANGELES—United Artists Records has planned a major advertising and merchandising campaign in support of Paul Anka's newest release, "The Painter." The collection of Anka originals, arranged by Michel Colombier and produced by UA's Denny Diante for Cousins Prod., will be the subject of a diverse and comprehensive marketing effort.

#### Promotion Materials

Point-of-sale and promotional items will include posters, tee-shirts, stickers, easels, plastic carrying bags and an extensive press-kit as well as unique in-store lighting displays.

#### Warhol Graphics

All will feature the cover graphics created by Andy Warhol. The silkscreened portrait of Anka serves as a tie-in to the album concept and title song. A major TV buy-in, with spot produced by Chuck Blore, will be aired in 14 markets, to be coordinated with complete radio and print coverage, including ads in many newspapers and key consumer publications.



A black and white photograph of Bob Seger. He is wearing a dark leather motorcycle jacket over a dark t-shirt. He has long, dark hair and a goatee. He is looking slightly to the right of the camera. The background is dark with a large, bright, circular light source, possibly a moon or a stage light, in the upper right corner.

**What's  
Bob Seger  
been doing  
since the  
incredible  
success of  
his last  
album,  
"LIVE" BULLET?**

**Working  
on his  
NIGHT MOVES!**

**A new album!**

**Brand new Rock n' Roll  
by one of the greatest  
Rock n' Roll stars on  
record today!**

Produced by Bob Seger  
and Punch Andrews.



Capitol (ST-11557)

## Steeleye Smiles



Seen backstage at the Roxy Theater in Los Angeles after a recent weekend gig are Chrysalis recording artists Steeleye Span. Steeleye is touring the United States in conjunction with their latest Chrysalis LP release, "Rocket Cottage." Pictured from left, are: Steeleye Span members Tim Hart, Bob Johnson, Peter Knight, Nigel Pegrum, Chrysalis president Terry Ellis, Steeleye member Rick Kemp, Chrysalis VP of sales and promotion Sal Licato and Los Angeles Chrysalis promotion man Bill Taylor.

## McCoo & Davis Set For CBS-TV Slot

■ LOS ANGELES—ABC recording duo Marilyn McCoo and Billy Davis, Jr., have been signed to star in their own CBS-TV variety series next summer, it was confirmed by CBS vice president of variety programming Mike Gursey. In addition, the pair will be on a series of upcoming CBS variety shows or specials. Dick Broder will be executive producer.

## A&M Ups Pastuszak

■ NEW YORK — Jimmy Zisson, general manager, A&M Records, New York, has announced the appointment of Diane Pastuszak to the newly created position of office manager, A&M Records, N.Y. In her new capacity, Ms. Pastuszak will be responsible for the office administration of A&M Records, N.Y. Her responsibilities will include office, personnel, and advertising administration.



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# THE COAST

By JAAN UHELZKI



■ TRAIN TO NOWHERE? It looks like **Grand Funk** has finally run out of track. Rumors have been thick about the GFR break up ever since the release of their last album, "Good Singin' Good Playin'," which they decided not to take on the road. We'll keep you posted on what **Mark Farner's** solo project will be, after the group is formally derailed.

DOES HE KNOW SOMETHING WE DON'T?

**Jimmy Carter** has invited the **Outlaws** to play at his victory celebration at the World Congress in Atlanta on Nov. 2. He must be expecting a lot of company, since the congress has a capacity of 30,000.

CHARITY BEGINS IN THE CONCERT HALL? **Peter Frampton** will be playing 3 shows at the Forum on December 5, 6 and 7. What makes these concerts different is that Peter will be donating the proceeds of his first concert to **Sandy Moss' pet charity, SHARE** (which you may or may not know stands for Share Happily And Reap Endlessly). SHARE was established 25 years ago by a number of women whose husbands worked in the entertainment industry to support and help retarded children. Another thing about this set of Frampton concerts is that **A&M** and **Wolf** and **Rissmiller** won't be able to use the provocative "Frampton Call Me" approach, that appeared in a number of New York publications to advertise the Madison Square Garden shows. **Wolf** and **Rissmiller** will advertise the shows via radio spots since the Los Angeles Telephone System is unable to accommodate more than 40-50 calls at any given time. It's not presumptuous for A&M to think that a phone campaign would create a huge problem, since the teaser telephone ads placed in New York garnered calls in excess of 69,000 responses. (The New York City Telephone Company is able to handle 400,000 calls at any given time.)

CHARMED, I'M SURE: Those heavy metal gang busters, **Led Zepelin**, have proven they've got a heart of gold, too. Twenty-five thousand dollars worth of gold, from the proceeds of their feature film, "The Song Remains The Same" which they donated to the Save The Children Foundation. They celebrated the debut of the movie with a tres elegant bash at the Bistro in Beverly Hills, which was hosted by Atlantic's **Jerry** and **Bob Greenberg**. The zany **Earl McGrath** and charming **Barbara Carr** flew in for the festivities, as did **Janine Safire** and **Sam Aizer** of **Swan Song**, not to mention **Jimmy, Robert, John** and **John Paul**. **Peter Grant** threaded through the crowds without even wilting a petal of his carnation. He and **Richard Cole** hob-nobbed with the likes of **Ahmet Ertegun** and **Mo Ostin**. Other notables were the entertaining **Jerry Zipkin, Jesse Ed Davis, Pat Gibbins, Joe Cocker, Ron** and the expectant **Chris Wood, Joni Mitchell, Linda Ronstadt, Charly Blue, Peter Asher, Frank Wells, Wim Schut, Harvey Kubernick, J. Paul Getty Jr., and Bob Ellis**. An interesting pause in rock and roll chronology occurred when **Robert Plant** cornered **Tommy Bolin**, demanding to know "What's this about me being rude?" Eavesdroppers report that the tiff had to do with **Glenn Hughes**—while we were so certain **Plant** was upset because **Tommy** accused him of monopolizing the supply of chocolate mousse.

AN ACTIVE ALICE: **Alice Cooper** has accepted the starring role in "Billy Sunday," a stage tour that will run for 10 weeks, and will be filmed during its third week, to be released as a "theatrical motion picture" in the 8th week. What do you mean what do they do for an encore? If you listen to rumor, **Alice** is trying to get out of his recording contract with **Warner Brothers**. If you listen to **Alice**, he's working on a hush-hush song writing project with side-kick, **Bernie Taupin**. **Alice's** other side-kick, **Mrs. Cooper**, hasn't been sitting around either. She is one of the dancers on the **Captain and Tennille Show**.

BLUE MOON OVER CLOVER: **Keith Moon** is recording a solo album at **Clover studios** that'll be produced by **Steve Cropper**. Besides a new record, **Moon** is contemplating another major move in his life—his December wedding to his long time live in girlfriend, **Annette**.

HOT STUFF: **Rick Dees** is back in town again, to appear on the **Dinah Shore Show**. According to **Dees**, he'd rather be labeled a comedian who sings, rather than a novelty act, or a DJ with an over-extended sense of humor—although he begins the morning shift on **WHBQ** (Continued on page 60)

# The First Album by Joan Baez.



To say that "Gulf Winds" is the first album of songs written, arranged,\* and performed by Joan Baez is true, but greatly understated.

Not *written* but *etched* on the souls of mankind.

Not *arranged* but *perfected* with extraordinary musical phrasing.

Not *performed* but *inspired* with the intimacy that makes a composition

\*Arranged by Joan Baez and Dean Parks

*Gulf Winds* by Joan Baez on A&M Records & Tapes

Produced by David Kershenbaum

a classic.

"Gulf Winds" is Joan's first studio album since her hauntingly beautiful "Diamonds & Rust." She considers it the best record of her career. It reveals the amazing depth and scope of Joan Baez in the devastating power of her words and the absolute brilliance of her music. Captivating vignettes that hit like rolling thunder.

SP-4603



**ROAD HOG AND THE NEON CACTUS—**  
Epic 8 50305

**THE PRESIDENTIAL DEBATE** (prod. by Larry Fogel) (writer: D. Imus) (Blackwood/Imus, BMI) (2:36)  
As far as novelty records go, this is perhaps the best conceived effort of its ilk. With the candidate debates providing the timely topic, the funny lines here stand up to repeated listenings.

**AMERICA—Warner Bros. 8285**  
**SHE'S A LIAR** (prod. by George Martin) (writer: Gerry Beckley) (Warner Bros., ASCAP) (3:28).  
The third single culled from the group's "Hideaway" album is more up-tempo than their recent efforts, with a greater reliance on electric instrumentation.

**THE BAND—Capitol 4361**  
**GEORGIA ON MY MIND** (prod. by The Band) (writers: Carmichael & Gorrell) (Peer Intl., BMI) (3:02)  
A rather unpredictable song for the group to cover, but the love and affection they share for the Ray Charles ballad is radiated in classic style.

**BOB MARLEY & THE WAILERS—**  
Island 037  
**NO WOMAN, NO CRY** (prod. by S. Smith & C. Blackwell) (writer: Vincent Ford) (Tuff Gong, ASCAP) (3:57)  
The second time around for Marley with this song, but in its live reading, emotions that might have been too subtle before have now been brought out.

**STARBUCK—Private Stock 125**  
**LUCKY MAN** (prod. by B. Blackman & M. Clark) (writer: Blackman) (Brother Bill's, ASCAP) (3:30)  
Not the Alan Price song, but a smooth, original tune from the "Moonlight Feels Right" boys. The happy sound that the group emanates is totally infectious.

**BOBBY BLAND & B.B. KING—ABC**  
Impulse 31009  
**THE THRILL IS GONE** (prod. by E. Edwards) (writers: Hawkins & Darnell) (Modern Music, BMI) (3:40)  
The song is already B.B.'s signature tune and this live reading with the two bluesmen trading vocals should send it up the charts for him again.

**STANLEY TURRENTINE—Fantasy 782**  
**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE** (prod. by S. Turrentine) (writers: Gamble & Huff) (Mighty Three, BMI) (4:40)  
The Gamble and Huff song that recently cemented Lou Rawls' comeback is equally as fine instrumentally. Already adding stations, it's still a hot one.

**DENICE WILLIAMS—Columbia 3 10429**  
**FREE** (prod. by Maurice White & Charles Stepney) (writers: Williams-Redd-Watts-Greene) (Kee-Drick, BMI) (2:54)  
The songstress who bowed earlier in the year with the much acclaimed, "This Is Niecy" album is on the road to singles success with this emotive ballad and a Minnie Riperton-type sound.

## SONG OF THE WEEK

**A LOVE OF YOUR OWN** (writers: Ned Doheny & Hamish Stuart) (Longdog/WB, ASCAP; Average BMI)

**AWB—Atlantic 3363** (prod. by Arif Mardin) (3:34)  
**NED DOHENY—Columbia 3 10438** (prod. by Steve Cropper) (3:17)

The song was written by AWB's Hamish Stuart and Doheny, with versions by both artists released in the same week. To further complicate matters, Stuart lends vocal support to Doheny on his version of the soulful ballad that is destined to become a classic.

**JAMES TAYLOR—Warner Bros. 8278**  
**WOMAN'S GOTTA HAVE IT** (prod. by L. Waronker & R. Titelman) (writers: Womack-Carter-Cook) (Unart/Tracebob, BMI) (3:20)

Taylor's breezy vocal sound suits material like this Bobby Womack number perfectly. This "In The Pocket" track is on its way of becoming a major hit.

**LOLEATTA HOLLOWAY—Gold Mine**  
4000 (Salsoul)  
**WORN OUT BROKEN HEART** (prod. by Floyd Smith) (writers: Dees & Drayton) (3:27)  
The first release on Norman Harris' newly formed label is by the songstress who struck with "Cry To Me" last year. The ballad has the beauty and strength to take her to the top of the charts.

**TWIGGY—Mercury 73863**  
**VANILLA OLAY** (prod. by Tony Evers) (writer: DeShannon) (Plain and Simple, ASCAP) (3:24)  
A perfect match of artist and material with this Jackie DeShannon tune should earn Twiggy recognition as a songstress. A sweet pop delight.

**PAUL MAURIAT & HIS ORCHESTRA—**  
Free Spirit 3001 (Salsoul)  
**LOVE IS STILL BLUE** (prod. by P. Mauriat) (writers: Popp & Caur) (Croma, ASCAP) (3:03)  
Mauriat's 1968 instrumental smash has been given a contemporary disco slant by the artist. The harpsichord sound is still there, but he's added a grinding beat.

**LOCUST—Annuit Coeptis 203**  
**HOLD ON TO AMERICA** (prod. by Keith Brown) (writer: Keith Brown) (Chicken House/Annuit, ASCAP) (2:46)  
The group sounds reminiscent of a rockin' Ambrosia with this excellent harmony tune. A fine hook and confident execution could score AM or FM radio action.

**J. R. BAILEY—RCA 10799**  
**THE EYES DON'T KNOW THE FEELING** (prod. by J. R. Bailey) (writers: Bailey & Love) (Diagonal/New Born, BMI) (3:58)

This simple and tastefully executed ballad has a free and easy feel to it which is underscored by a breezy arrangement. It's headed for a ride to the top.

**OUTLAWS—Arista 0213**  
**GREEN GRASS & HIGH TIDES** (prod. by Paul A. Rothchild) (writer: Thomasson) (Hustlers, BMI) (3:17)

Already an FM classic in its nearly ten minute length, this intelligent edit assures the group of widescale AM play. All of the power of the song is preserved in this stimulating version.

**CURTIS MAYFIELD—Curton 0122**  
**PARTY NIGHT** (prod. by C. Mayfield) (writer: Mayfield) (Mayfield, BMI) (3:29)  
Curtis' most immediate single in some time is an up-tempo song about partying as the title suggests. A bristling, funky rhythm will send it on its way.

**TERRY CASHMAN—Lifesong 45015**  
**BABY, BABY I LOVE YOU** (prod. by Terry Cashman & Tommy West) (writers: same as prod.) (Blendingwell, ASCAP) (3:21)  
The other half of the Cashman-West team to go the solo route shows more allegiance to a pop spirit, sounding somewhat reminiscent of Peter Frampton.

**MARY MacGREGOR—Ariola America**  
7638 (Capitol)  
**TORN BETWEEN TWO LOVERS** (prod. by P. Yarrow & B. Beckett) (Muscle Shoals, BMI; Silver Dawn, ASCAP) (3:40)  
A gentle and haunting ballad by the songstress whose voice shows hints of Olivia Newton-John. An exquisite addition to any easy listening playlist.

**WILLIE HUTCH—Motown 1406F**  
**LET ME BE THE ONE, BABY** (prod. by Willie Hutch) (writer: Hutch) (Stone Diamond, BMI) (3:19)  
Hutch has constructed an impressive ballad which is earmarked for either r&b or MOR play. From his "Color Her Sunshine" lp, it should garner much play.

**GRAHAM CENTRAL STATION—**  
Warner Bros. 8288  
**I GOT A REASON** (prod. by Larry Graham) (writer: L. Graham) (Nineteen Eighty Foe, BMI) (3:48)  
The percolating dance rhythms of the group add an infectious pulse to the music. Larry Graham and company are on the hit tracks like never before.

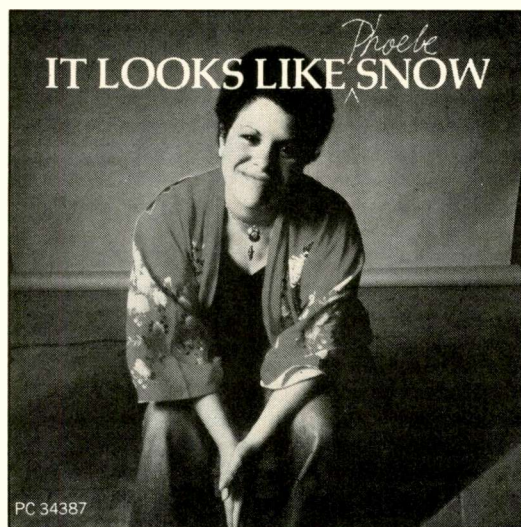
**LITTLE MILTON—Glades 1738 (TK)**  
**BABY IT AIN'T NO WAY** (prod. by Milton Campbell & James Mack) (writer: Campbell) (Trice, BMI) (3:10)  
This bouyant funk number is bolstered by a strong horn section and Little Milton's vocal which is rich with passion. Ain't no way it won't be an r&b hit.

**AQUARIAN DREAM—Buddah 546**  
**GUITAR TALK** (prod. by Norman Connors) (writers: Barte-Jones-Burvick) (Kama Sutra/Norman Connors/Valda, BMI) (3:18)  
Using their voices in much the same way that the Pointer Sisters scored with several past hits, the group should find an immediate following. The "guitar talk" they sing about is present throughout.

# Twelve inches of Snow that will never go away.

Phoebe's album shipped just two weeks ago. But so far the airplay shows that it's a huge hit in all markets. The overall response has been that of a great new discovery. Thank you for recognizing an extraordinary record when you hear one.

On Columbia Records and Tapes.



Produced by David Rubinson & Friends, Inc.  
Management: Jerry Weintraub, Management Three Ltd., 400 South Beverly Drive, Beverly Hills, California 90212, (213) 277-9633

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**GOLD**

**OHIO PLAYERS—Mercury SRM-1-1122 (6.98)**  
Eleven tracks from the group (including two that were previously unreleased) chronicle two years of gold hits from "Skin Tight" to "Fire" and "Love Rollercoaster" to "Who'd She Coo?" The group's latest single, "Far East Mississippi," is also in this attractive package from one of the country's hottest r&b bands.



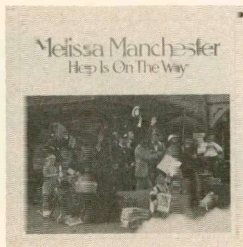
**NEW SEASON**

**DONNY & MARIE—Polydor PD-1-6083 (6.98)**  
The heart-throbs of millions of television viewers across the country sing both recent and standard material, giving equally fine treatment to "Ain't Nothing Like the Real Thing" and "Which Way You Goin' Billy" in the former category and "Show Me" and "We Got Love" in the latter.



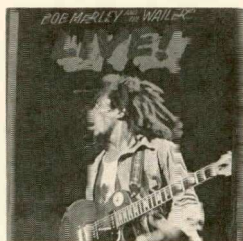
**HELP IS ON THE WAY**

**MELISSA MANCHESTER—Arista AL 4095 (6.98)**  
It's usually a good idea for a songwriter to sing some of the works of others, if only to insure an awareness of different styles and emphasis. Such is the case with Manchester taking on Frankie Miller/Andy Fraser's "A Fool In Love," Michael Franks' "Monkey See, Monkey Do" and Steely Dan's "Dirty Work."



**LIVE!**

**BOB MARLEY AND THE WAILERS—Island ILPS 9376 (6.98)**  
Already a familiar package from its import sales and airplay, its domestic release should finally bring the lp to the attention of the mass market. A classic live album recorded in London at the Lyceum in July, 1975, Marley breathes new life into these seven Wailers classics.



**FLOWING FREE FOREVER**

**MICHAEL MURPHEY—Epic PE 34220 (6.98)**  
Murphey's sounding a lot like the more country side of John Denver these days, vocally and in terms of song subject matter. "Flowing Free Forever," "See How All the Horses Come Dancing" and "Our Lady of Santa Fe" illustrate the resemblances most markedly though Murphey will always be able to hold his own.



**BILLY PRESTON**

**A&M SP-4587 (6.98)**  
Preston exhibits a deft touch on all manner of keyboard instruments through a well-paced set of 11 tunes. Additional support is given by Jeff Back, George Johnson and the Tower of Power horn section, with Preston and Robert Margou-leff handling the production. "Do What You Want" and "Girl" are on target.



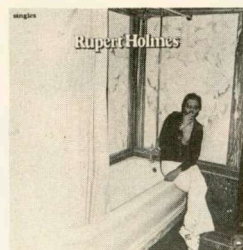
**ALESSI**

**A&M SP-4608 (6.98)**  
Between Wiggy Bits and Alessi, fans of the former Barnaby Bye should be well taken care of this season. Billy and Bobby Alessi have moved their eastern sensibility to the west, added Bones Howe as producer and woven a completely new (yet firmly rooted) sound. "Do You Feel It" and "Joanna" are top examples.



**HAVE A GOOD TIME**

**AL GREEN—Hi SHL 32103 (London) (6.98)**  
Memphis soul's primary practitioner has been busy touring, writing and recording with mentor Willie Mitchell. "Keep Me Cryin'," "Have A Good Time," "Smile A Little Bit More" and "Something" have all the ingredients of classic Green showpieces. Green is in rich voice throughout, and full of heart.



**SINGLES**

**RUPERT HOLMES—Epic PE 34288 (6.98)**  
Having recently produced albums for Sailor, Strawbs, Sparks and Streisand, Holmes' own sound has begun to take on a greater pop edge. The single scene here is represented by "Weekend Lover," a memorable "I Don't Want To Get Over You" and the current "Who, What, When, Where, Why."



**DANCE**

**PURE PRAIRIE LEAGUE—RCA APL1-1924 (6.98)**  
Good-time country-flavored rock and roll continues to thrive in the name of Pure Prairie League. The nice part is that you can indeed "Dance," or tap your feet or sing along whether its the up-tempo title song or the more ballad-like "In the Morning," "All the Way" or "Loving Each Day."



**FROM EDEN TO CANAAN**

**BOBBY SCOTT—Col PC 34325 (6.98)**  
Scott is a legendary figure as a jazz pianist, singer, arranger, composer and producer, the specifics of his background outlined in the Bruce Lundvall liner notes. "Find Another Love," "Once Upon A Time" and "From Eden to Canaan" are remarkable as much for beauty and performance as for the richness of craftsmanship.



**BIG BEAT**

**SPARKS—Columbia PC 34359 (6.98)**  
No one else can quite come close to the sound of Russell and Ron Mael: the operatic vocal style of the former and the unique stories from the pen of the latter. Their first album for the label (produced by Rupert Holmes) captures the humor of the group on "Everybody's Stupid," "Confusion" and "White Women."



**HIGH VOLTAGE**

**AC/DC—Atco SD 36-142 (Atl.) (6.98)**  
"High Voltage," "Live Wire" and "T.N.T." are three of the song titles that give a pretty good indication of the type of music contained within. The latest rock export from Australia is a brash quintet whose ages range from 17-30. Harry Vanda and George Young, formerly of the Easy-beats, produced this energetic set.



**MAIN SQUEEZE**

**CHUCK MANGIONE—A&M SP-4612 (6.98)**  
The jazz flugelhornist takes Richard Tee, John Tropea and Ralph MacDonald, among others, to mold a light, mainstreamy lp that shares technical excellence and an enthusiasm for playing. "Our First Night Together" and "Main Squeeze" have great thematic strength.

(Continued on page 42)

Two sides of  
Sinatra you've never heard:



“Like A Sad Song”  
(written by John Denver)

b/w  
“Dry Your Eyes”  
(written by Neil Diamond)



Reprise RPS 1377

# 101 THE SINGLES CHART 150

NOVEMBER 6, 1976

NOV. 6	OCT. 30	
101	102	COWBOY SONG THIN LIZZY—Mercury 73841 (RSO, ASCAP)
102	103	GREY RAINY DAYS LONNIE JORDAN—United Artists XW873 Y (Far Out/River Jordan, BMI)
103	104	RUN TO ME CANDI STATON—Warner Bros. WBS 8249 (Da Ann, ASCAP)
104	107	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833 (Bar-Kay, BMI)
105	109	MAKE IT UP TO ME IN LOVE ODIA COATES AND PAUL ANKA—Epic 8 50298 (Spanka, BMI)
106	110	ENJOY YOURSELF JACKSONS—Epic 8 50289 (Mighty Three, BMI)
107	105	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA—20th Century TC 2301 (Sa-Vette/January, BMI)
108	111	HELP WANTED HUDSON BROTHERS—Arista 0208 (Fox Fanfare/Double Diamond, BMI)
109	112	BOOMERANG FRANKIE VALLI—Private Stock PS 109 (Razzle Dazzle/New Seasons, BMI)
110	113	ELENORE FLO & EDDIE—Columbia 3 10425 (Mr. Woods, BMI)
111	150	I LIKE DREAMING KENNY NOLAN—20th Century TC 2287 (Sound of Nolan/Chelsea, BMI)
112	108	DAYDREAM BELIEVER MONKEES—Arista 0201 (Screen Gems-EMI, BMI)
113	120	IF I ONLY COULD ROWANS—Elektra 45347 (Lemuria, BMI)
114	121	CAR WASH ROSE ROYCE—MCA 40615 (Duchess, BMI)
115	122	SLOW DANCING FUNKY KINGS—Arista 0209 (Jazzbird/Benchmark, ASCAP)
116	117	SALTY TEARS THELMA JONES—Columbia 3 10403 (Razzle Dazzle, BMI)
117	124	(ONE MORE YEAR OF) DADDY'S LITTLE GIRL RAY SAWYER—Capitol P 4344 (Horse Hairs, BMI)
118	—	MADemoiselle STYX—A&M 1877 (Almo/Stygian, ASCAP)
119	128	SHERRY KEANE BROTHERS—20th Century TC 2302 (Bunz Off/Cotaba, BMI)
120	—	BABY, BABY I LOVE YOU TOMMY CASHMAN—Lifesong 45015 (Blendingwell, ASCAP)
121	—	THE BIG DEBATE JOHNNY CALEN—Bang 730 (Silver Cloud/Friend, ASCAP)
122	129	DON'T FIGHT THE HAND HAMILTON, JOE FRANK & DENNISON—Playboy P 6088 (Eee Cee, BMI)
123	123	YOU'RE THE ONE BLOOD, SWEAT & TEARS—Columbia 3 10400 (Lady Casey/Patca Man, BMI)
124	106	STAYING POWER BARBI BENTON—Playboy P 6078 (Don Kirshner, BMI)
125	125	DUKE OF EARL BERGEN WHITE—Private Stock PS 105 (Conrad/A.B.A. BMI)
126	127	ME AND MY GEMINI FIRST CLASS—All Platinum AP 2365 (Gambi, BMI)
127	136	IT'S SO EASY/LISTEN TO ME DENNY LAINE—Capitol P 4340 (MPL Comun, BMI)
128	—	SOMEDAY HENRY GROSS—Lifesong 45014 (Blendingwell, ASCAP)
129	—	DO IT TO MY MIND JOHNNY BRISTOL—Atlantic 3350 (Bushka, ASCAP)
130	133	COMIN' CHOCOLATE MILK—RCA PB 10758 (Marsaint, BMI)
131	139	THE RAVEN ALAN PARSONS—20th Century TC 2308 (Fox-Fanfare, BMI)
132	140	HAPPY BEING LONELY THE CHILITES—Mercury 73844 (Stone Diamond, BMI)
133	134	LET ME DOWN EASY AMERICAN FLYER—United Artists XW874 Y (United Artists/Glasco, ASCAP, McKenzie, Dunbar, BMI)
134	131	I'D RATHER BE WITH YOU BOOTSY'S RUBBER BAND—Warner Bros. WBS 8246 (Backstage, BMI)
135	115	STAR CHILD PARLIAMENT—Casablanca NB 864 (Malbiz/Rick's BMI)
136	126	(I THINK I WANNA) POSSESS YOU MAXINE NIGHTINGALE—United Artists XW865 Y (Andustin/Ackee, ASCAP)
137	—	BLESS MY SOUL SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro) (Excelleroec/Shipsong, BMI)
138	—	WITH YOU MOMENTS—Stang 5068 (All Platinum) (Unichappell Begonia Melodies/Aschaken, BMI)
139	135	TOUCH OF LIGHTNING GLORIA GAYNOR—Polydor PD 14342 (Crushing, BMI)
140	137	SKATEBOARDIN' SNEAKERS 'N' LACE—PIP 6525 (Cheap Skate, BMI/Bambar, ASCAP)
141	148	REMEMBER YESTERDAY JOHN MILES—London 5N 20089 (British Rocket, ASCAP)
142	149	NEVER IN MY LIFE BABY FACE—AS1 10009 (Tektra Pub, BMI)
143	138	GIVE A BROKEN HEART A BREAK IMPACT—Atco 7056 (Friday's Child, BMI)
144	141	GIVE ME YOUR MONEY PLEASE BACHMAN-TURNER OVERDRIVE—Mercury 73843 (Ranbach, BMI)
145	130	DON'T TURN THE LIGHTS OUT MARGIE JOSEPH—Cotillion 44207 (Atlantic) (Dozier, BMI)
146	119	DISCO BODY JACKIE MOORE—Kayvette 5127 (TK) (Sherlyn, BMI)
147	116	ONE NIGHT ROY HEAD—ABC Dot DOA 17650 (Travis/Elvis Presley, BMI)
148	118	JULIE ANN GINGER—Shock SH3 (Janus) (Martin/Coulter, ASCAP)
149	114	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE—United Artists XW640 Y (Desert Rain, ASCAP)
150	—	YOU & ME TAMMY WYNETTE—Epic 8 50264 (Algee, BMI)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A DOSE OF ROCK 'N' ROLL Arif Mardin (Bloomsbury, BMI)	32	LIVIN' THING Jeff Lynne (Unart/Jet, BMI)	69
A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	8	LOVE BALLAD Larry Mizell & Fonce Mizell (Unichappell, BMI)	50
A LITTLE BIT MORE Ron Haffkine (Bygosh, ASCAP)	29	LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	75
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	52	LOVE ME Freddie Perren (Unichappell, BMI)	70
ANYTHING YOU WANT Bill Cullen (Mita, BMI)	49	LOVE OF MY LIFE Gino Vannelli, Joe Vannelli & Geoff Merick (Almo/Giva, ASCAP)	82
AFTER THE LOVIN' Joel Diamond & Charlie Callelo (Silver Blue, ASCAP)	67	LOVE SO RIGHT Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI)	20
BABY BOY Brian Ahern (Sook, ASCAP)	87	LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	11
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	78	MAGIC MAN Mike Flicker (Andorra, ASCAP)	7
BETH Bob Ezrin (Cafe Americana/Kiss Songs, ASCAP; All By Myself, BMI)	13	MESSAGE IN OUR MUSIC Kenneth Gamble & Leon Huff (Mighty Three, BMI)	86
CATFISH L. Payton (ABC-Dunhill/Rall, BMI)	95	MR. MELODY C. Jackson & M. Yancy (Jays Ent./Chappell, ASCAP)	84
DAZZ Jim Healy, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolley, ASCAP)	65	MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI)	16
DEVIL WOMAN B. Welch (Unichappell, BMI)	17	MUSKRAT LOVE Captain & Toni Tennille (Wishbone, ASCAP)	5
DID YOU BOOGIE (WITH YOUR BABY) Joe Renzetti & David Chacklee (Goblet, BMI)	45	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Perry Botkin, Jr. (Screen-Gems-EMI, BMI)	24
DISCO DUCK (Part 1) Bobby Manuel (Staffree, BMI)	1	NIGHTS ARE FOREVER WITHOUT YOU Kyle Lehning (Dawnbreaker, BMI)	34
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	23	ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP)	73
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	27	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	4
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	61	ROCK 'N ME Steve Miller (Sailor, ASCAP)	2
DON'T TAKE AWAY THE MUSIC Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	99	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	55
DON'T THINK . . . FEEL Robbie Robertson (Stonebridge, ASCAP)	96	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	48
DO YOU FEEL LIKE WE DO Peter Frampton (Almo/Fram-Dee, ASCAP)	18	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	36
FERNANDO Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	14	SHE'S GONE Arif Mardin (Unichappell, BMI)	10
FLOWERS Maurice White & Charles Stepney (Saggifire, BMI/Kalimba, ASCAP)	85	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	81
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	42	SILVER HEELS Stan Hertzman & Blaze (Rockhopper, ASCAP)	98
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	51	SO SAD THE SONG Milton Okun (Cherry Lane, ASCAP)	64
GET THE FUNK OUT MA FACE Quincy Jones (Kiidda/Gouldris, BMI)	54	STAND TALL Richard Perry (Shillelegh, BMI)	44
GIVE IT UP (TURN IT LOOSE) Leo Graham (N.Y. Times/Content/Little Bear's, BMI)	41	STILL THE ONE Chuck Plotkin (Siren, BMI)	15
GOT TO GET YOU INTO MY LIFE producer not listed (Maclean, BMI)	68	SUMMER Jerry Goldstein (Far Out, ASCAP)	57
HEART ON MY SLEEVE David Kershenbaum (Irving, BMI)	92	SUNRISE Jimmy Ienner (C.A.M.-U.S.A. BMI)	53
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen; Perren-Vibes, ASCAP)	59	TAKE A HAND Mark K. Smith (Portal/Pocket Full of Tunes, BMI)	76
HELLO OLD FRIEND Rob Fraboni (Stigwood/Unichappell, BMI)	90	THAT'LL BE THE DAY Peter Asher (MPL Communications, BMI)	25
HOOKEE ON YOUR LOVE Curtis Mayfield (Warner-Tamerlane, BMI)	89	THE BEST DISCO IN TOWN J. Morali & R. Rome (Can't Stop, BMI)	21
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	66	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	100
I CAN'T LIVE IN A DREAM Mike Curb & Michael Lloyd (Silver Blue/Arnold J., ASCAP)	56	THE END IS NOT IN SIGHT (THE COWBOY TUNE) Barry Byrd Burton (Fourth Floor, ASCAP)	58
I DON'T WANT TO LOSE YOUR LOVE M. White & C. Stepney (Pamjokeen, BMI)	85	THE FEZ Gary Katz (ABC-Dunhill/E.L.D.G., BMI)	83
I GOT TO KNOW Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	72	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI)	9
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	30	THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	6
I NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI)	28	THIS MASQUERADE Tommy Lipuma (Skyhill, BMI)	47
I ONLY WANT TO BE WITH YOU Jimmy Ienner (Chappell, ASCAP)	19	THIS ONE'S FOR YOU Ron Dante & Barry Manilow (Kamakazi, BMI)	35
IF YOU LEAVE ME NOW James William Guercio (Big Elk/Polish Prince, ASCAP)	3	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP)	26
I'M EASY Richard Baskin (Amer. Broad./Lion's Gate/Easy, ASCAP)	88	WHAM BAM TOM Sellers & Clive Davis (Colgems, ASCAP)	43
IT'S A LONG WAY THERE G. Weatley & The Little River Band (Australian Tumbleweed, BMI)	63	WHENEVER I'M AWAY FROM YOU B. Reno & J. Davis (Midsong, ASCAP)	77
IT'S O.K. Brian Wilson (Brother, BMI)	60	WHO'D SHE COO Ohio Players (Tight Corporation/Unichappell, BMI)	80
IT'S ONLY LOVE Bill Ham (Hamstein, BMI)	97	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	38
JUMP Curtis Mayfield (Warner-Tamerlane, BMI)	89	YOU ARE MY STARSHIP S. Drinkwater & J. Schoenbaum (Electrocord, ASCAP)	37
KISS AND SAY GOODBYE Bobby Martin (Nattaham/Blackwood, BMI)	71	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)	22
JEANS ON Air Prod. (Moth/Dick James, BMI)	79	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI)	31
JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Enter., ASCAP)	12	YOU GOTTA MAKE YOUR OWN SUNSHINE Robert Appere & Neil Sedaka (Don Kirshner, BMI)	74
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	40	YOUNG HEARTS RUN FREE Dave Crawford (Da Ann, ASCAP)	93
LET'S BE YOUNG TONIGHT Michael L. Smith (Jobete, ASCAP, Stone Diamond, BMI)	91	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	46
LIKE A SAD SONG Milt Okun (Cherry Lane, ASCAP)	62	YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI)	33
LIVIN' IT DOWN Huey P. Meaux (Ben Peters/Crazy Cajun, BMI)	94	YOU SHOULD BE DANCING Bee Gees (Casserole/Unichappell, BMI)	39



## Carolyn Leigh Enchants Ballroom

■ NEW YORK — Anyone so intimately associated with "Peter Pan" as lyric writer Carolyn Leigh would, of necessity, hold a special place in the heart of any fan of musical comedy. But although one entered the Ballroom last week (26) for Ms. Leigh's contribution to the Broadway at the Ballroom series with a certain pre-determined favorable disposition, it took but a few seconds after her entrance for the writer turned artist to generate an entirely fresh brand of admiration.

Ms. Leigh, more than any of the writers previously featured in these programs, seemed to have a sense of the room in which she was performing and the type of presentation which is most appropriate for it. With Robert Goldstone providing superb accompaniment, Ms. Leigh gently and understatedly delivered the lyrics to such gems as "When In Rome," "Hey Look Me Over," "I've Got Your Number," "I've Gotta Crow"

and "Young At Heart." Whether standing center stage or seated in an arm chair, Ms. Leigh seemed perfectly at home (despite reports of nervousness during the evening's earlier show). And it was definitely the simplicity of her entire approach that gave one the opportunity to savor just how genuinely witty and rich in language her work has been over the years.

Having commented during the show that she had been asked not to debut the "Hellzapoppin'" score she recently worked on with Jule Styne, she and Mr. Styne, who had been in the audience, joined together after most of the audience had gone home for an impromptu "jam," if you will, he playing piano, the two singing a number of songs from the upcoming show. Mr. Styne also gave a sneak preview of his own future Ballroom engagement. It was all quite enchanting.

Ira Mayer

## Whispers Visit Record World



To promote their current Soul Train album, "One For the Money," manufactured and distributed by RCA Records, The Whispers came to New York from their Los Angeles base for press interviews, a show at Leviticus and visits with disc jockeys and program directors. Here, with Steve Greenberg, RCA's custom labels promotion man, The Whispers pose with Record World staffer Pat Baird at the World's Manhattan digs. From left are: Leaveil Degree, "Scotty" Scott, Marcus Hudson, Pat, Nicholas Caldwell, Wallace Scott and Greenberg.

## Paleys to Sire



Seymour Stein, managing director of Sire Records, has announced the signing of Andy Paley and his brother Jonathan Paley to the label. Andy Paley was formerly lead singer with The Sidewinders, who recorded for RCA Records. Jonathan Paley was formerly frontman for his own band Mong. Seen at the signing are, from left: Jonathan Paley, Seymour Stein, Andy Paley.

## Putnam to Peer-Southern

■ NASHVILLE — Mrs. Monique Peer has announced the appointment of Don Putnam to the Peer-Southern Organization's Nashville staff.

### RECORDING SALES EXECUTIVE

SEEKS OPERATING MANAGEMENT POSITION IN RECORDING INDUSTRY. MY EXPERIENCE IN RECORDING DISTRIBUTION AND PROMOTION WITH MAJOR, COMPANY OWNED BRANCHES, AND INDEPENDENT DISTRIBUTORS SPANS OVER TWENTY YEARS — IN DEPTH BACKGROUND IN TAPE DUPLICATING AND SALES — RESUME ON REQUEST.

BOX #930—Record World  
1700 Broadway, N.Y.C., 10019

## Rusty Weir Luncheon



Columbia recording artist Rusty Weir was recently in town to plan campaigns to help kick off his album, "Black Hat Saloon," which was just released. While here, he was hosted to a luncheon. Shown at the affair are (from left): Ron Piccolo, regional director, northeast region, CBS Records; Mickey Eichner, vice president, a&r, east coast, Columbia Records; Bruce Lundvall, president, CBS Records, Division; John Kotecki, branch manager, New York, CBS Records; Don Dempsey, vice president, marketing, Columbia Records; Stan Snyder, vice president, national accounts, marketing, Columbia Records; Arma Andon, assistant to the president, CBS Records, Division. Shown sitting are (from left): Joe Senkiewica, promotion, CBS Records International; Rusty Weir; Don DeVito, vice president, talent acquisition, east coast, Columbia Records.

## Murphy To Score 'Killer-Bees' TVer

■ NEW YORK — Merrill Grant, president of Don Kirshner Productions and Alan Landsburg, president of Alan Landsburg Productions, have jointly announced that Walter Murphy has been signed to write the music and the score for "Attack Of The Killer Bees," a two hour made-

for-TV movie to be shown on the NBC-TV Network on November 22. The theme for the movie will be "Flight '76," Murphy's arrangement of the famous "Flight Of The Bumblebee," which Private Stock Records has released as the follow-up to Murphy's #1 hit "A Fifth Of Beethoven."

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...And If You Want Some Fun

# THE BEATLES



...Oh, How It Does Live On!



Capitol

NOVEMBER 6, 1976



# THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	NOV. 6	OCT. 30	WKS. ON CHART
<b>1</b> 2 DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS RSO 857 (Polydor)			13
<b>2</b> 3 ROCK 'N ME STEVE MILLER BAND/Capitol P 4323			12
3 1 IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390			14
4 4 PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225			21
<b>5</b> 9 MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870			7
6 7 THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)			11
7 5 MAGIC MAN HEART/Mushroom M 7011			16
8 6 A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073			23
<b>9</b> 19 THE RUBBERBAND MAN SPINNERS/Atlantic 3355			8
10 10 SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332			15
11 11 LOWDOWN BOZ SCAGGS/Columbia 3 10367			19
<b>12</b> 17 JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F			10
<b>13</b> 16 BETH KISS/Casablanca NB 863			10
14 15 FERNANDO ABBA/Atlantic 0200			12
15 8 STILL THE ONE ORLEANS/Asylum 45336			16
<b>16</b> 18 MORE THAN A FEELING BOSTON/Epic 8 50266			7
17 13 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)			19
<b>18</b> 21 DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867			5
<b>19</b> 12 I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/ Arista 0205			10
<b>20</b> 24 LOVE SO RIGHT BEE GEES/RSO RS 846 (Polydor)			7
21 22 THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/ Marlin 3306 (TK)			10
<b>22</b> 28 YOU ARE THE WOMAN FIREFALL/Atlantic 3335			11
23 23 (DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384			14
<b>24</b> 27 NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856			11
25 14 THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340			12
<b>26</b> 31 TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262			6
27 20 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)			19
<b>28</b> 34 I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143			7
29 25 A LITTLE BIT MORE DR. HOOK/Capitol P 4280			20
30 26 I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)			22
<b>31</b> 38 YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208			9
32 33 A DOSE OF ROCK 'N' ROLL RINGO STARR/Atlantic 3361			6
<b>33</b> 40 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283			4
<b>34</b> 43 NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)			5
35 29 THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206			8
36 30 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019			19
37 39 YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDA 542			8
38 35 WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746			15
39 32 YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)			19
40 36 LET 'EM IN WINGS/Capitol P 4293			19
41 44 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/Columbia 3 10388			8
42 37 GETAWAY EARTH, WIND & FIRE/Columbia 3 10373			18
43 41 WHAM BAM SILVER/Arista 0189			19
<b>44</b> 51 STAND TALL BURTON CUMMINGS/Portrait 6 77001			6
45 42 DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079			10
46 45 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)			26
47 46 THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209			22



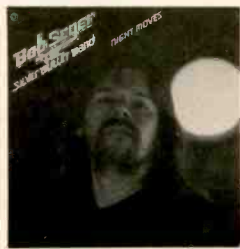
48 47 SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	18
49 48 ANYTHING YOU WANT JOHN VALENTI/Ariola America P 7625 (Capitol)	8
<b>50</b> 58 LOVE BALLAD LTD/A&M 1847	6
51 49 GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	27
52 50 AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	27
53 52 SUNRISE ERIC CARMEN/Arista 0200	12
54 53 GET THE FUNK OUT MA FACE BROTHERS JOHNSON/ A&M 1851	11
55 54 ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)	23
56 59 I CAN'T LIVE IN A DREAM OSMONDS/Polydor PD 14348	7
57 55 SUMMER WAR/United Artists XW834 Y	18
58 60 THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES/ABC 12202	7
59 56 HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	22
60 57 IT'S O.K. BEACH BOYS/Brother-Reprise RPS 1368 (WB)	11
61 61 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600	14
62 62 LIKE A SAD SONG JOHN DENVER/RCA PB 10774	9
<b>63</b> 73 IT'S A LONG WAY THERE LITTLE RIVER BAND/Harvest P 4318 (Capitol)	7
64 68 SO SAD THE SONG GLADYS KNIGHT & THE PIPS/ Buddah BDA 544	5
<b>65</b> 79 DAZZ BRICK/Bang 727	
<b>66</b> 92 HOT LINE SYLVERS/Capitol P 4336	3
<b>67</b> 87 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	2
68 63 GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	22
<b>69</b> 82 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y	2
<b>70</b> 80 LOVE ME YVONNE ELLIMAN/RSO RS 858 (Polydor)	2
71 66 KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	28
72 65 I GOT TO KNOW STARBUCK/Private Stock 104	10
73 67 ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	13
74 64 YOU GOTTA MAKE YOUR OWN SUNSHINE NEIL SEDAKA/ Rocket PIG 40614 (MCA)	10
75 70 LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	29
76 72 TAKE A HAND RICK SPRINGFIELD/Chelsea CH 3051	9
77 81 WHENEVER I'M AWAY FROM YOU JOHN TRAVOLTA/ Midland Intl. MB 10780 (RCA)	4
78 69 BABY, I LOVE YOUR WAY PETER FRAMPTON/A&M 1832	21
<b>79</b> 91 JEANS ON DAVID DUNDAS/Chrysalis 2094	3
80 74 WHO'D SHE COO? OHIO PLAYERS/Mercury 73814	16
81 76 SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	28
82 71 LOVE OF MY LIFE GINO VANNELLI/A&M 1861	9
83 84 THE FEZ STEELY DAN/ABC 12222	5
84 89 MR. MELODY NATALIE COLE/Capitol P 4308	3
85 86 FLOWERS/I DON'T WANT TO LOSE YOUR LOVE EMOTIONS/ Columbia 3 10347	7
86 88 MESSAGE IN OUR MUSIC O'JAYS/Phila. Intl. ZS8 3601 (CBS)	8

## CHARTMAKER OF THE WEEK

<b>87</b> — BABY BOY MARY KAY PLACE Columbia 3 10422	1
88 75 I'M EASY KEITH CARRADINE/ABC 12117	22
89 93 JUMP/HOOKED ON YOUR LOVE ARETHA FRANKLIN/ Atlantic 3358	2
90 94 HELLO OLD FRIEND ERIC CLAPTON/RSO 861 (Polydor)	1
91 96 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F	3
92 — HEART ON MY SLEEVE GALLAGHER & LYLE/A&M 1850	1
93 77 YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	28
94 98 LIVIN' IT DOWN FREDDY FENDER/ABC Dot DOA 17652	2
95 97 CATFISH FOUR TOPS/ABC 12223	2
96 85 DON'T THINK . . . FEEL NEIL DIAMOND/Columbia 3 10405	8
97 88 IT'S ONLY LOVE ZZ TOP/London 5N 241	5
98 — SILVER HEELS BLAZE/Epic/Sweet City 8 50292	1
99 — DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348	1
100 95 THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	26



## FLASHMAKER



**NIGHT MOVES**  
BOB SEGER & THE SILVER BULLET BAND  
Capitol

### MOST ADDED

- NIGHT MOVES—Bob Seger—Capitol
- JOHNNY THE FOX—Thin Lizzy—Mercury
- GULF WINDS—Joan Baez—A&M
- HOPPKORV—Hot Tuna—Grunt
- BLUE MOVES—Elton John—MCA
- IT LOOKS LIKE SNOW—Phoebe Snow—Col
- LEFTOVERTURE—Kansas—Kirshner
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- DANCE—Pure Prairie League—RCA
- ROCK AND ROLL HEART—Lou Reed—Arista

## WNEW-FM/NEW YORK

- ADDS:**
- ALESSI—A&M
  - BONAPARTE'S RETREAT—Chieftains—Island
  - FROM EDEN TO CANAAN—Bobby Scott—Col
  - IN ONE EYE AND OUT THE OTHER—Cate Bros.—Asylum
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LIFE IS LIKE THAT—Tom Chapin—Fantasy
  - LIFELINES—Richard Supa—Epic
  - NIGHT MOVES—Bob Seger—Capitol
  - SHADOW PLAY—L.A. Express—Caribou
  - SLIPSTREAM—Sutherland Bros. & Quiver—Col

- HEAVY ACTION (airplay, in descending order):**
- BLUE MOVES—Elton John—MCA
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - NEW WORLD RECORD—ELO—UA
  - HOPPKORV—Hot Tuna—Grunt
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - BORN TO RUN—Bruce Springsteen—Col
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SILK DEGREES—Boz Scaggs—Col

## WBCN-FM/BOSTON

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - BREATH—Denise LaSalle—ABC
  - CLOSE UP—Bonnie Koloc—Epic
  - GOLD PLATED—Climax Blues Band—Sire
  - IN ONE EYE AND OUT THE OTHER—Cate Bros.—Asylum
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LIFE, LOVE & LIVING—John Edwards—Cotillion
  - NIGHT MOVES—Bob Seger—Capitol

- SARGASSO SEA—Abercrombie & Towner—ECM
- TONIGHT AT THE CAPRI LOUNGE—LORETTA HAGGERS—Mary Kay Place—Col

- HEAVY ACTION (airplay):**
- IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - MAIN REFRAIN—Wendy Waldman—WB
  - MAN TO MAN—Hot Chocolate—Big Tree
  - NEW WORLD RECORD—ELO—UA
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - SMALL CHANGE—Tom Waits—Asylum
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

## WLIR-FM/LONG ISLAND

- ADDS:**
- ALESSI—A&M
  - BACK INTO THE LIGHT—Prelude—Pye
  - HOPPKORV—Hot Tuna—Grunt
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LEFTOVERTURE—Kansas—Kirshner
  - LIBERATED FANTASIES—George Duke—BASF
  - NIGHT MOVES—Bob Seger—Capitol
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SHADOW PLAY—L.A. Express—Caribou
  - SLIPSTREAM—Sutherland Bros. & Quiver—Col

- HEAVY ACTION (airplay, in descending order):**
- BLUE MOVES—Elton John—MCA
  - ALESSI—A&M
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
  - SMALL CHANGE—Tom Waits—Asylum
  - NO REASON TO CRY—Eric Clapton—RSO
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - MODERN MUSIC—Be Bop Deluxe—Harvest

## WPLR-FM/NEW HAVEN

- ADDS:**
- DANCE—Pure Prairie League—RCA
  - FLYING—Hometown Band—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - PORTS OF THE HEART—Jimmy Speeris—Epic
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- YEAR OF THE CAT—Al Stewart—Janus
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - FREE FOR ALL—Ted Nugent—Epic
  - CALLING CARD—Rory Gallagher—Chrysalis

- BOSTON—Epic
- GOLD PLATED—Climax Blues Band—Sire
- TWO'S COMPANY—Aztec Two-Step—RCA

## WHCN-FM/HARTFORD

- ADDS:**
- BURTON CUMMINGS—Portrait
  - DANCE—Pure Prairie League—RCA
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IT'S YOUR WORLD—Gil Scott-Heron & Brian Jackson—Arista
  - LEFTOVERTURE—Kansas—Kirshner
  - LIMOUSINE—Pye
  - NIGHT MOVES—Bob Seger—Capitol
  - PORGY & BESS—Ray Charles & Cleo Laine—RCA
  - SLIPSTREAM—Sutherland Bros. & Quiver—Col

## HEAVY ACTION (airplay, phones):

- BLUE MOVES—Elton John—MCA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IT LOOKS LIKE SNOW—Phoebe Snow—Col
- JOHNNY THE FOX—Thin Lizzy—Mercury
- NEW WORLD RECORD—ELO—UA
- PORTS OF THE HEART—Jimmy Speeris—Epic
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPACE TRAVELER—James Vincent—Caribou
- SPIRIT—Earth, Wind & Fire—Col

## WBLM-FM/MAINE

- ADDS:**
- CALLING CARD—Rory Gallagher—Chrysalis
  - GOLD PLATED—Climax Blues Band—Sire
  - GULF WINDS—Joan Baez—A&M
  - HARD CANDY—Ned Doheny—Col
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - NEW WORLD RECORD—ELO—UA
  - REGGAE THING—Inner Circle—Capitol
  - CORKY SIEGEL—Dharma
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - THRILLS—Lost Gonzo Band—MCA

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

- TWO'S COMPANY—Aztec Two-Step—RCA
- MAIN REFRAIN—Wendy Waldman—WB
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- JOAN ARMATRADING—A&M
- CLOSE UP—Bonnie Koloc—Epic
- SMALL CHANGE—Tom Waits—Asylum
- TROUBADOUR—J.J. Cale—Shelter
- IN ONE EYE AND OUT THE OTHER—Cate Bros.—Asylum
- YEAR OF THE CAT—Al Stewart—Janus

## WCMF-FM/ROCHESTER

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - DANCE—Pure Prairie League—RCA
  - FLOWING FREE FOREVER—Michael Murphey—Epic
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - LEFTOVERTURE—Kansas—Kirshner
  - LIMOUSINE—Pye
  - NEW WORLD RECORD—ELO—UA
  - ROCK AND ROLL HEART—Lou Reed—Arista

- SHADOW PLAY—L.A. Express—Caribou
- TARGET—A&M

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

- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- WITHIN REACH—O—UA (Import)
- SPACE TRAVELER—James Vincent—Caribou
- HIGH VOLTAGE—AC/DC—Atco
- ALL THE WORLD'S A STAGE—Rush—Mercury
- JOHNNY THE FOX—Thin Lizzy—Mercury
- YEAR OF THE CAT—Al Stewart—Janus
- HOLD ON—Dan Hill—20th Century
- CRYSTAL BALL—Styx—A&M
- END OF THE BEGINNING—Richie Havens—A&M

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- BACK INTO THE LIGHT—Prelude—Pye
  - BIG BEAT—Sparks—Col
  - DANCE—Pure Prairie League—RCA
  - FLOWING FREE FOREVER—Michael Murphey—Epic
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JESSE COME HOME—James Gang—Atco
  - MAINHORSE—Import
  - MAIN SQUEEZE—Chuck Mangione—A&M
  - NIGHT MOVES—Bob Seger—Capitol
  - SLIPSTREAM—Sutherland Bros. & Quiver

## HEAVY ACTION (airplay, phones):

- ANIMAL NOTES—Crack The Sky—Lifesong
- BLUE MOVES—Elton John—MCA
- BOSTON—Epic
- GULF WINDS—Joan Baez—A&M
- JOHNNY THE FOX—Thin Lizzy—Mercury
- LEFTOVERTURE—Kansas—Kirshner
- NEW NATION—Roderick Falconer—UA
- NEW WORLD RECORD—ELO—UA
- JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song

## WHFS-FM/WASHINGTON

- ADDS:**
- BONAPARTE'S RETREAT—Chieftains—Island
  - DANCE—Pure Prairie League—RCA
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IF YOU LOVE THESE BLUES—Michael Bloomfield—Guitar Player
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - RUBISA PATROL—Art Lande—ECM

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

- CALDERA—Capitol
- NO REASON TO CRY—Eric Clapton—RSO
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- ELEMENTARY—Wah Wah Watson—Col
- LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
- WAVES OF DREAMS—Sonny Fortune—A&M
- MOTION—Geoff Muldaur—Reprise

## WQDR-FM/RALEIGH

- ADDS:**
- CRYSTAL BALL—Styx—A&M
  - BURTON CUMMINGS—Portrait
  - GULF WINDS—Joan Baez—A&M
  - IN ONE EYE AND OUT THE OTHER—Cate Bros.—Asylum
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col

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

- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SILK DEGREES—Boz Scaggs—Col
- LONG MAY YOU RUN—Stills—Young Band—Reprise
- NO REASON TO CRY—Eric Clapton—RSO
- BREAD AND ROSES—Judy Collins—Elektra
- BLUE MOVES—Elton John—MCA
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song

## WAIV-FM/JACKSONVILLE

- ADDS:**
- ALESSI—A&M
  - BLUE MOVES—Elton John—MCA
  - FLYING HIGH—Blackfoot—Epic
  - GULF WINDS—Joan Baez—A&M
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - RADIO ETHIOPIA—Patti Smith—Arista
  - SILVER—Arista
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song

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

- LITTLE RIVER BAND—Harvest
- CRYSTAL BALL—Styx—A&M
- MEN FROM EARTH—Ozark Mountain Daredevils—A&M
- WAKING AND DREAMING—Orleans—Asylum
- YEAR OF THE CAT—Al Stewart—Janus
- NO REASON TO CRY—Eric Clapton—RSO
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- BOSTON—Epic
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- BURTON CUMMINGS—Portrait

## WQSR-FM/TAMPA

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - CARELESS—Stephen Bishop—ABC
  - DANCE—Pure Prairie League—RCA
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NIGHT MOVES—Bob Seger—Capitol
  - PETER & THE WOLF—Various Artists—RSO
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - STUFF—WB

## HEAVY ACTION (airplay, sales, phones):

- DREAMBOAT ANNIE—Heart—Mushroom
- MAIN REFRAIN—Wendy Waldman—WB
- MEN FROM EARTH—Ozark Mountain Daredevils—A&M
- NEW WORLD RECORD—ELO—UA
- NO REASON TO CRY—Eric Clapton—RSO
- RESOLUTION—Andy Pratt—Nemperor
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TROUBADOUR—J.J. Cale—Shelter
- WAKING AND DREAMING—Orleans—Asylum
- YEAR OF THE CAT—Al Stewart—Janus

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*Caribou Records*

## TOP AIRPLAY



### SONGS IN THE KEY OF LIFE

STEVIE WONDER  
Tamla

### MOST AIRPLAY

- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- NEW WORLD RECORD—ELO—UA
- YEAR OF THE CAT—Al Stewart—Janus
- BOSTON—Epic
- NO REASON TO CRY—Eric Clapton—RSO
- BLUE MOVES—Elton John—MCA
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island

### WNOE-FM/NEW ORLEANS

- ADDS:**
- CALIENTE—Gato Barbieri—A&M
  - BURTON CUMMINGS—Portrait
- HEAVY ACTION (airplay, sales, phones):**
- BLUE MOVES—Elton John—MCA
  - BOSTON—Epic
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - NEW WORLD RECORD—ELO—UA
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### WYDD-FM/PITTSBURGH

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - CRYSTAL BALL—Styx—A&M
  - DANCE—Pure Prairie League—RCA
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LEFTOVERTURE—Kansas—Kirshner
  - NIGHT MOVES—Bob Seger—Capitol
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- HEAVY ACTION (airplay, sales):**
- AUTOMATIC MAN—Island
  - BIG TOWNE 2061—Paris—Capitol
  - BOSTON—Epic
  - CALLING CARD—Rory Gallagher—Chrysalis
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - I/YOU—Brian Protheroe—Chrysalis
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - NEW WORLD RECORD—ELO—UA
  - NO REASON TO CRY—Eric Clapton—RSO
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### WMMS-FM/CLEVELAND

- ADDS:**
- BEST OF MOTT THE HOOPLE—Col
  - BIG BEAT—Sparks—Col
  - CLOSE UP—Bonnie Koloc—Epic
  - FLOWING FREE FOREVER—Michael Murphey—Epic
  - HIGH VOLTAGE—AC/DC—Atco
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LEFTOVERTURE—Kansas—Kirshner
  - NIGHT MOVES—Bob Seger—Capitol
  - BILLY PRESTON—A&M
  - SHADOW PLAY—L.A. Express—Caribou

### HEAVY ACTION (sales, airplay):

- BLUE MOVES—Elton John—MCA
- HOPPKORV—Hot Tuna—Grunt
- NEW WORLD RECORD—ELO—UA
- ROCK AND ROLL HEART—Lou Reed—Arista
- SMALL CHANGE—Tom Waits—Asylum
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- TECHNICAL ECSTASY—Black Sabbath—WB
- WIGGY BITS—Polydor
- YEAR OF THE CAT—Al Stewart—Janus

### W-4-FM/DETROIT

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - BURTON CUMMINGS—Portrait
  - GULF WINDS—Joan Baez—A&M
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LIVE ON TOUR IN EUROPE—Cobham/Duke Band—Atlantic
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- HEAVY ACTION (airplay, in descending order):**
- NIGHT MOVES—Bob Seger—Capitol
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - NEW WORLD RECORD—ELO—UA
  - BIGGER THAN BOTH OF US—Hall & Oates—RCA
  - SPITFIRE—Jefferson Starship—Grunt
  - BIG TOWNE 2061—Paris—Capitol
  - SPIRIT—Earth, Wind & Fire—Col
  - SCHOOL DAYS—Stanley Clarke—Nemperor
  - TROUBADOUR—J.J. Cale—Shelter
  - YEAR OF THE CAT—Al Stewart—Janus

### WXRT-FM/CHICAGO

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - JOIE DE VIVRE—Diana Marcovitz—Buddah
  - LEFTOVERTURE—Kansas—Kirshner
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- HEAVY ACTION (sales, phones, airplay):**
- BOSTON—Epic
  - CLOSE UP—Bonnie Koloc—Epic
  - FREE FOR ALL—Ted Nugent—Epic
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - SCHOOL DAYS—Stanley Clarke—Nemperor
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### WZMF-FM/MILWAUKEE

- ADDS:**
- ALESSI—A&M
  - BLUE MOVES—Elton John—MCA
  - GULF WINDS—Joan Baez—A&M
  - HOW LATE'LL YA PLAY'TIL—David Bromberg Band—Fantasy
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LEFTOVERTURE—Kansas—Kirshner
  - SMALL CHANGE—Tom Waits—Asylum
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - FREE FOR ALL—Ted Nugent—Epic
  - ROARING SILENCE—Manfred Mann's Earth Band—WB
  - CRYSTAL BALL—Styx—A&M

### KSHE-FM/ST. LOUIS

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - JOHNNY THE FOX—Thin Lizzy—MCA
  - NIGHT MOVES—Bob Seger—Capitol
  - ROBBIN THOMPSON—Nemperor
- HEAVY ACTION (approximate airplay, phones):**
- CALLING CARD—Rory Gallagher—Chrysalis
  - CRYSTAL BALL—Styx—A&M
  - FREE FOR ALL—Ted Nugent—Epic
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - NEW WORLD RECORD—ELO—UA
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - YEAR OF THE CAT—Al Stewart—Janus

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- ANIMAL NOTES—Crack The Sky—Lifesong
  - BLACK HEART MAN—Bunny Wailer—Island
  - CALLING CARD—Rory Gallagher—Chrysalis
  - CLASSICAL CARTOON MUSIC—Blegen & Sayer—Aardvark
  - DANCE—Pure Prairie League—RCA
  - HOPPKORV—Hot Tuna—Grunt
  - ROCKET COTTAGE—Steeleye Span—Chrysalis
  - STUFF—WB
- HEAVY ACTION (airplay):**
- GULF WINDS—Joan Baez—A&M
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - NEW WORLD RECORD—ELO—UA
  - NO REASON TO CRY—Eric Clapton—RSO
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - THRILLS—Lost Gonzo Band—MCA
  - YEAR OF THE CAT—Al Stewart—Janus

### KPFT-FM/HOUSTON

- ADDS:**
- ALESSI—A&M
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IF YOU LOVE THESE BLUES—Michael Bloomfield—Guitar Player
  - I/YOU—Brian Protheroe—Chrysalis
  - MAIN SQUEEZE—Chuck Mangione—A&M
  - NIGHT MOVES—Bob Seger—Capitol
  - SMALL CHANGE—Tom Waits—Asylum

- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song

### HEAVY ACTION (airplay):

- JOAN ARMATRADING—A&M
- DEEP CUTS—Strawbs—Oyster
- NEW NATION—Roderick Falconer—UA
- PORGY & BESS—Ray Charles & Cleo Laine—RCA
- QUIRE—RCA
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SMALL CHANGE—Tom Waits—Asylum
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- YEAR OF THE CAT—Al Stewart—Janus

### KBPI-FM/DENVER

- ADDS:**
- BLUE NOTES—Elton John—MCA
  - CRYSTAL BALL—Styx—A&M
  - GOLD PLATED—Climax Blues Band—Sire
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - LEFTOVERTURE—Kansas—Kirshner
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - BOSTON—Epic
  - NO REASON TO CRY—Eric Clapton—RSO
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - DREAMBOAT ANNIE—Heart—Mushroom

### KMYR-FM/ALBUQUERQUE

- ADDS:**
- DANCE—Pure Prairie League—RCA
  - HOPPKORV—Hot Tuna—Grunt
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
- HEAVY ACTION (airplay, sales, phones):**
- BOSTON—Epic
  - FRAMPTON COMES ALIVE—Peter Frampton—A&M
  - HARD RUN—Bob Dylan—Col
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - SPIRIT—Earth, Wind & Fire—Col
  - TROUBADOUR—J.J. Cale—Shelter

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- BEBE KROCHE—Olivia
  - FLYING—Hometown Band—A&M
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LIBERATED FANTASIES—George Duke—BASF
  - LIVING INSIDE YOUR LOVE—Earl Klugh—Blue Note
  - MY PEARL (single)—Automatic Man—Island
  - NIGHT MOVES—Bob Seger—Capitol
  - RADIO ETHIOPIA—Patti Smith—Arista

### ROCK AND ROLL HEART—

- Lou Reed—Arista
- SATISFACTION GUARANTEED—Sugarloaf—Claridge

### HEAVY ACTION (airplay):

- BOSTON—Epic
- HOPPKORV—Hot Tuna—Grunt
- IT LOOKS LIKE SNOW—Phoebe Snow—Col
- PRIVATE EYES—Tommy Bolin—Col
- RUBISA PATROL—Art Lande—ECM
- SLIPSTREAM—Sutherland Bros. & Quiver—Col
- SMALL CHANGE—Tom Waits—Asylum
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### KOME-FM/SAN JOSE

- ADDS:**
- BLUE MOVES—Elton John—MCA
  - BURTON CUMMINGS—Portrait
  - GOLD PLATED—Climax Blues Band—Sire
  - GULF WINDS—Joan Baez—A&M
  - HOPPKORV—Hot Tuna—Grunt
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - LEFTOVERTURE—Kansas—Kirshner
  - NIGHT MOVES—Bob Seger—Capitol
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- HEAVY ACTION (sales, airplay, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - NEW WORLD RECORD—ELO—UA
  - TROUBADOUR—J.J. Cale—Shelter
  - BOSTON—Epic
  - YEAR OF THE CAT—Al Stewart—Janus
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - JUMP ON IT—Montrose—WB
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - NO REASON TO CRY—Eric Clapton—RSO
  - LONG MAY YOU RUN—Stills—Young Band—Reprise

### KZEL-FM/EUGENE

- ADDS:**
- CARELESS—Stephen Bishop—ABC
  - EVERYTHING MUST CHANGE—Randy Crawford—WB
  - FLYING—Hometown Band—A&M
  - GOLD PLATED—Climax Blues Band—Sire
  - HOLD ON—Dan Hill—20th Century
  - LEFTOVERTURE—Kansas—Kirshner
  - LIFELINES—Richard Supa—Epic
  - NIGHT MOVES—Bob Seger—Capitol
  - PLANETS—Patrick Gleeson—Mercury
  - UNORTHODOX BEHAVIOUR—Brand X—Sire
- HEAVY ACTION (airplay, phones):**
- BAREFOOT BALLET—John Klemmer—ABC
  - BLUE MOVES—Elton John—MCA
  - GULF WINDS—Joan Baez—A&M
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - JUMP ON IT—Montrose—WB
  - NEW WORLD RECORD—ELO—UA
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - YEAR OF THE CAT—Al Stewart—Janus

*On May 29th we made our introductory announcement of a new concept of awards for Creative Achievement as a result of the efforts of the industry's Marketing, Advertising and Creative Executives.*

*The response we received was most gratifying. Consider this second statement of ours as a reminder that we are in the fourth quarter rapidly approaching the final deadline for entries....January 20, 1977.*

*We look forward to your participation*

*Recognition & F*

*Advertising*

THE RECORD WORLD ANNUAL



*Acknowledgement*

*of Creativity*

ADVERTISING AWARDS 1976

## AWARD QUALIFICATIONS

Advertisements submitted must have appeared in any issue of Record World during the period of January 1 to December 31, 1976.

## AWARD CATEGORIES

- A. Single Record Ad (single page/black and white or two color)
- B. Album Ad (single page/black and white or two color)
- C. Two Page Spread (individual artist/album or multi-product black and white or two color)
- D. Four Color Ad (single page—regardless of content)
- E. Four Color Ad (two page spread—regardless of content)
- F. Advertising Spectacular (outstanding inserts—regardless of content)
- G. Special Issue Advertising (black and white or color non-product artist image or institutional ads)
- H. Small Space Ad (less than full page, teasers—regardless of content)

## AWARDS PANEL

Judges will be selected from the fields of retailing, rack jobbing and radio.

## AWARDS PROCEDURE

For each category there will be a first, second and third choice winner.

- First Choice —Record World Gold Label Advertising Award
- Second Choice—Record World Silver Label Advertising Award
- Third Choice —Record World Advertising Award Citation

The appropriate award for each category will be given to the executives of the marketing, advertising and creative departments responsible for the winning record manufacturer's advertising.

## AWARDS PRESENTATION

Winning ads will be announced at the Record World First Annual Advertising Awards function to be held during March 1977. Invited guests will include record manufacturers, contestants, award judges, representatives of the entertainment and advertising trade press, consumer media and recording stars.

## AWARDS ENTRY INSTRUCTIONS

Contact your Record World representative for awards entry application.

All eight categories are open to each participating advertiser.

Maximum of three ads can be submitted for any one category. Identify category entered with designated letter A thru H.

Five copies required of every ad submitted. Each copy must be identified as to Record World issue date.

Final deadline for all material is January 20, 1977.

START PLANNING NOW TO PARTICIPATE IN THE FIRST ANNUAL RECORD WORLD ADVERTISING AWARDS/1976.

PLEASE RETAIN THIS INSERT AS YOUR GUIDE FOR AWARDS PARTICIPATION.



DEDICATED TO THE NEEDS OF THE MUSIC RECORD INDUSTRY

### Michael Lippman: The Role of the Music Business Attorney

By LENNY BEER

■ Michael Lippman is a member of the State Bar of California and has been an attorney specializing in the entertainment industry for the past five years. He is a member of the prestigious law firm of Cooper, Epstein, and Hurewitz, whose clients include Leo Sayer, Captain and Tennille, Carroll O'Connor, Glen Campbell, BTO, Patti Smith, Rod Stewart, Earl Slick Band, Toni Basil, Staple Singers and others.



Michael Lippman

**Record World:** It seems that attorneys, during the past few years, have been playing a more visible role in the record industry. Why?

**Michael Lippman:** For a variety of reasons. The record industry has grown considerably in the past few years and is now a multi-billion dollar business. It is no longer the "loose" business it once was. It is now quite complex and sophisticated. Problems and complications are now such that only those who are specially trained are able to handle them. There's a growing awareness within the industry of how the law affects business, what the law is, and what the law should be. Artists and managers have become more dependent on attorneys who have both the experience and the knowledge necessary to operate within a legal framework.

**RW:** From a legal viewpoint, how similar or dissimilar is the record business to other media: TV and movies?

**Lippman:** Dealmaking in all those areas is very similar, although there are some aspects that are unique to each. Dealing with the road would be one such facet of the music business, that is getting an act out on tour and handling all of the situations that can arise while they're out travelling for what could be a very long time. There are other areas too, such as dealing with songwriters and publishers, that are normally particular to records.

**RW:** Do most entertainment lawyers involve themselves in actual road arrangements and contracts?

**Lippman:** I don't think that most of them do, although I have on certain occasions. My background includes work for an agency where I learned certain techniques of the road and knew most of the promoters in the country, so I'm able to deal with them and do so when it's helpful to my clients.

**RW:** How does an attorney become an entertainment lawyer?

**Lippman:** Through experience, by working either for a company that's involved in some area of the entertainment field or for a law firm that specializes in entertainment. My own personal history is that I came to Los Angeles for a vacation while I was in law school and someone put me together with an entertainment law firm. Before that, I really had no idea of what the entertainment business was like. I had had a business background from college and a basic legal background from law school, but I fell in love with it, went back to finish law school and then returned to Los Angeles and began working for C.M.A.—which is now I.C.M. as an attorney in their legal department. I think that large agencies such as ICM are excellent places for attorneys to learn the entertainment business because of the diversity of activities in which they're involved.

**RW:** Did you specialize in record industry matters from the beginning?

**Lippman:** Actually, I was primarily involved with television and motion picture work for quite a while after I got to C.M.A. then I became involved with music for two reasons. The first was that I was the youngest guy there and when some record deals had to be negotiated, they found that nobody there knew anything about it. Since I was the youngest, they just gave me those responsibilities and I had to either sink or swim very quickly. The other thing that brought me into the music business was David Bowie. I helped bring him over to C.M.A. as a client.

**RW:** What were your responsibilities at C.M.A.?

**Lippman:** For the first two years, I was strictly an attorney working in the legal department. Although even at that time I had a great deal of client contact. Then I was asked to become an "attorney/agent." This meant that I was representing clients and also working in the legal department. As an attorney, I was negotiating record contracts, artists' concert riders and making deals for the film and TV directors the agency represented, putting together the actual deals and then doing most of the contract work. Agencies are not allowed to draft contracts, the buyer usually does that. The agent negotiates a deal and then he'll turn it over to an attorney in the legal department who follows up on all the paper work, reading the contract drawn up by the buyer and making whatever changes that can be made to the benefit of his clients. So I was doing both—the agent's work and the attorney's work—but it was the booking part of my responsibilities that I didn't like. I wanted to practice law—that's what I had been trained to do, and so I left C.M.A. after three years and joined the firm of Cooper, Epstein and Hurewitz.

**RW:** Who were some of the clients that you were working with while you were at C.M.A.?

**Lippman:** They included Electric Light Orchestra, Cat Stevens, Bette Midler, Al Green, Minnie Riperton, Leo Sayer, David Essex, Bowie, directors—Stanley Dorfman, Mark Warren, and John Avildson. Although I wasn't happy as an agent, I do recognize that agencies are very important to artists' careers.

**RW:** There have been times in your career that you've seemed to be acting in capacities that are not generally associated with an attorney-client relationship. Yet you've always avoided being called a manager.

**Lippman:** I never have been a manager. I've always been an attorney and if I've given advice or acted in areas that are properly the province of management, it's been in cases where my clients haven't had anybody else to perform those functions. I am not the kind of person who leaves his business when he leaves the office. I am very involved with the people I represent. I think that artists need both an attorney and a manager, and when my clients don't have managers, I try to find one for them. Just recently, I arranged for the Earl Slick Band to sign with BNB for management. It becomes a problem because there aren't very many good managers and the ones who are good are usually involved with as many artists as they can handle.

**In the music industry an attorney has to be both business-wise and street-wise in order to deal with the problems that exist here.**

**RW:** What makes a good entertainment attorney? Are there any particular skills that this industry requires of lawyers that wouldn't be as important in other areas of business?

**Lippman:** In the music industry an attorney has to be both business-wise and street-wise in order to deal with the problems that exist here. As I said earlier I think it's important for me to be personally involved with my clients. I believe one also has to enjoy music and know something about it. Experience is also very important in entertainment law, as it is anywhere, but it is especially valuable in the negotiation of contracts. Since a major function of entertainment attorneys is the negotiation of contracts, it's important that they have an ability to deal with people, an ability to be firm without turning them off.

**RW:** To what extent is each deal you make a unique situation?

**Lippman:** It's often said that all deals in the music and records area are basically similar. But when you're negotiating as an attorney, you always have to know who your client is and what's best for him in his particular situation. Also, every record company has its own personality, and each of them has to be dealt with in a slightly different manner. The differences can be big ones, too, as they're likely to be, for example, between big companies and small ones.

(Continued on page 60)

# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

- MAKE IT UP TO ME IN LOVE**—  
Odia Coates & Paul Anka—  
Epic
- TORN BETWEEN TWO LOVERS**  
Mary McGregor—Ariola  
America
- GLADIOLA**—Helen Reddy—  
Capitol
- HELLO OLD FRIEND**—Eric Clapton  
—RSO
- STAND TALL**—Burton Cummings  
—Portrait

## Most Active

- STAND TALL**—Burton  
Cummings—Portrait
- AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic
- LOVE ME**—Yvonne Elliman—RSO
- MUSKRAT LOVE**—Captain &  
Tennille—A&M

## WIP/PHILADELPHIA

### Adds

- DAYBREAK**—Barry Manilow—  
Arista (ex-lp cut)
- EVERY FACE TELLS A STORY**—  
Olivia Newton-John—  
MCA (extra)
- LONELY PEOPLE**—Joe Miller—  
Polydor (extra)
- MAKE IT UP TO ME IN LOVE**—  
Odia Coates & Paul Anka—  
Epic (extra)
- PETER GUNN**—Deodato—MCA
- SLOW DANCING**—Funky Kings—  
Arista (extra)
- SORRY SEEMS TO BE THE HARDEST  
WORD**—Elton John—  
MCA/Rocket
- YOU MAKE ME FEEL LIKE DANCING**  
—Leo Sayer—WB

### Active

- AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic
- I NEVER CRY**—Alice Cooper—WB
- LOVE ME**—Yvonne Elliman—RSO
- LOVE SO RIGHT**—Bee Gees—RSO
- NADIA'S THEME (The Young &  
The Restless)**—Barry DeVorzon  
& Perry Botkin Jr.—A&M
- SO SAD THE SONG**—Gladys Knight  
& The Pips—Buddah
- STAND TALL**—Burton Cummings—  
Portrait
- YOU'RE THE ONE**—Blood, Sweat  
& Tears—Col

## WBAL/BALTIMORE

### Adds

- LIVING IT DOWN**—Freddie Fender  
—ABC
- LONELY PEOPLE**—Joe Miller—  
Polydor
- TOGETHER**—O. C. Smith—Caribou
- TORN BETWEEN TWO LOVERS**—  
Mary McGregor—  
Ariola America
- WEEKEND IN NEW ENGLAND**—  
Barry Manilow—Arista (lp cut)

## WSM/NASHVILLE

### Adds

- DUKE OF EARL**—Bergen White—  
Private Stock
- HELP YOURSELF TO ALL YOU NEED**  
—Marc Alan Trujillo—  
Private Stock
- TONIGHT'S THE NIGHT (Gonna Be  
Alright)**—Rod Stewart—WB
- WHENEVER I'M AWAY FROM YOU**  
—John Travolta—Midland Intl.

### Active

- I NEVER CRY**—Alice Cooper—WB
- MUSKRAT LOVE**—Captain &  
Tennille—A&M
- NIGHTS ARE FOREVER (Without  
You)**—England Dan &  
J. F. Coley—Big Tree
- SO SAD THE SONG**—Gladys Knight  
& The Pips—Buddah
- STAND TALL**—Burton Cummings—  
Portrait
- THE END IS NOT IN SIGHT**—  
Amazing Rhythm Aces—ABC

## WTMJ/MILWAUKEE

### Adds

- DISCONCERTO**—Philharmonic 2000  
—Mercury
- KEEP ME CRYIN'**—Al Green—Hi
- LIVIN' THING**—Electric Light  
Orchestra—UA
- MAKE IT UP TO ME IN LOVE**—  
Odia Coates & Paul Anka—Epic
- REMEMBER YESTERDAY**—  
John Miles—London
- STEAL HER AWAY**—John Davidson  
—20th Cent.
- SWEET DREAMS**—Emmylou Harris  
—Reprise
- TORN BETWEEN TWO LOVERS**—  
Mary McGregor—Ariola  
America

### Active

- HER NAME IS**—George Jones—  
Epic (phones)
- LIVIN' THING**—Electric Light  
Orchestra—UA

## WCCO/MINNEAPOLIS

### Adds

- HEART ON MY SLEEVE**—  
Bryan Ferry—Atlantic
- LONG, LONG TIME**—Larry Santos  
—Casablanca
- MAN IN THE GLASS**—Guy Marks  
—Ariola America
- NADIA'S THEME (The Young &  
The Restless)**—Sounds of  
Sunshine—Pip
- NEVER IN MY LIFE**—Babyface—  
ASI

### Active

- MAN IN THE GLASS**—Guy Marks  
—Ariola America  
(heavy phones)

## KULF/HOUSTON

### Adds

- HEART ON MY SLEEVE**—Gallagher  
& Lyle—A&M
- THE BEST DISCO IN TOWN**—  
Ritchie Family—Marlin

### Active

- A DOSE OF ROCK 'N' ROLL**—  
Ringo Starr—Atlantic
- AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic
- MUSKRAT LOVE**—Captain &  
Tennille—A&M
- STAND TALL**—Burton Cummings—  
Portrait

## KOY/PHOENIX

### Adds

- EVERY FACE TELLS A STORY**—  
Olivia Newton-John—MCA
- GLADIOLA**—Helen Reddy—  
Capitol
- NEVER IN MY LIFE**—Babyface—  
ASI

### Active

- AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic
- SALTY KISSES**—Thelma Jones—Col
- STAND TALL**—Burton Cummings—  
Portrait

## KFI/LOS ANGELES

### Adds

- BABY I'LL GIVE IT TO YOU**—  
Seals & Crofts—WB
- REMEMBER YESTERDAY**—  
John Miles—London
- SO SAD THE SONG**—Gladys Knight  
& The Pips—Buddah
- WOMAN'S GOT TO HAVE IT**—  
James Taylor—WB
- YOU'RE THE ONE**—Blood, Sweat  
& Tears—Col

### Active

- BREEZIN'**—George Benson—WB
- EVERY FACE TELLS A STORY**—  
Olivia Newton-John—MCA
- LOVE ME**—Yvonne Elliman—RSO
- MAKE IT UP TO ME IN LOVE**—  
Odia Coates & Paul Anka—  
Epic
- STAND TALL**—Burton Cummings—  
Portrait
- YOU ARE THE WOMAN**—Firefall  
—Atlantic

Also reporting this week: WBAL,  
KMOX, WSB, KSFO, WGN, WIOD,  
WLW, WMAL, WNHC, WGAR,  
WHDH.

# Album Picks

(Continued from page 28)

## OPEN SESAME

**KOOL AND THE GANG**—Delite DEP 2023 (6.98)

Though others have borrowed liberally from the horn-based r&b sound which Kool helped develop and popularize, his own career travels the patterns of his singles successes. "Open Sesame" has the unity of form and performance to change that as a listen to either side straight through will indicate.



## GOOD HIGH

**BRICK**—Bang BLP-408 (6.98)

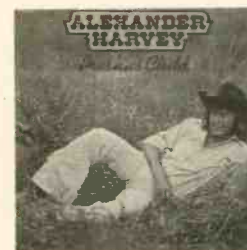
This label's building a special strength in the soul-disco realm, the former having been the emphasis of the recent Peabo Bryson lp, the latter in the case of this quintet. "Here We Come," "Music Matic," "Southern Sunset" and the title song give credence to their raison d'etre. Listening is a good high.



## PRESHUS CHILD

**ALEXANDER HARVEY**—Kama Sutra KSBS 2618 (Buddah) (6.98)

Alexander "Delta Dawn" Harvey adds light touches here and there, never getting lost in melodramatic sentimentality. "Highroller," "You Make It All Blue," "Catfish Bates" and "Play My Cards" keep this preshus child in focus. Also: "Lonesome Cup of Coffee."



## PORTS OF THE HEART

**JIMMIE SPHEERIS**—Epic PE 34276 (6.98)

Spheeris continues to nurture pockets of great admiration in certain parts of the country, his Shawn Phillips-like sense of quirkiness given weight by sensitive arrangements and production. "Child From Nowhere," "Emerald and the Dream Dance" and "Whirlpool" make all the appropriate stops.



## THE ESSENTIAL TRAVIS SHOOK AND THE CLUB WOW

*Just Like Real Records JLR 333 (5.00)*

Having toured extensively with George Carlin, among other acts, this Boston-based group has met with great audience enthusiasm but limited record appeal. They've now taken things into their own hands and produced a fine set of some of their best material.



## ON OUR WAY TO NUMBER 1

**POISON**—Roulette SR 3017 (6.98)

An energetic Mandrill-like band from the instrumental standpoint, but with group vocals superimposed over nicely contrasting percussion and horn tracks. "Our Place In Time," "Let Me Lay My Funk On You" and "You Can't Run Away From Yourself" combine all these elements with the greatest of ease.



## TONY BIRD

**Col PC 34324 (6.98)**

Emanating from South Africa, Tony Bird's point of view is different from that to which we are accustomed. The voice, too, will require some getting used to, though using Donovan as a reference point might prove helpful. "Windows Of My Life," "Athlone Incident" and "Old Man's Song" are particularly sensitive.



## SALESMAKER OF THE WEEK



### THE SONG REMAINS THE SAME

LED ZEPPELIN  
Swan Song

#### TOP SALES

- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Columbia

#### ABC/NATIONAL

- ALL THE WORLD'S A STAGE—Rush—Mercury
- CRYSTAL BALL—Styx—A&M
- DEEP CUTS—Strawbs—Oyster
- GOLD PLATED—Climax Blues Band—Sire
- NADIA'S THEME—Various Artists—A&M
- NO REASON TO CRY—Eric Clapton—RSO
- PAINTER—Paul Anka—UA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- TROUBLEMAKER DEDICATED TO CHARLENE—Willie Nelson—Col

#### CAMELOT/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- ALL THE WORLD'S A STAGE—Rush—Mercury
- BEST OF LEON RUSSELL—Shelter
- BOSTON—Epic
- LONG MAY YOU RUN—Stills/Young Band—Reprise
- NIGHT ON THE TOWN—Rod Stewart—WB
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

#### HANDLEMAN/NATIONAL

- ALL THE WORLD'S A STAGE—Rush—Mercury
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- LIVE—Bob Marley & the Wailers—Island
- NO REASON TO CRY—Eric Clapton—RSO
- PAINTER—Paul Anka—UA
- RINGO'S ROTOGRAVURE—Ringo—Atlantic
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- TECHNICAL ECSTASY—Black Sabbath—WB
- THE CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca

#### MUSICLAND/NATIONAL

- BEST OF LEON RUSSELL—Shelter
- CRYSTAL BALL—Styx—A&M
- JESUS CHRIST SUPERSTAR—MCA
- LONG MISTY DAYS—Robin Trower—Chrysalis
- NO REASON TO CRY—Eric Clapton—RSO
- PART 3—K.C. & the Sunshine Band—T.K.
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- THE CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca
- TROUBLEMAKER DEDICATED TO CHARLENE—Willie Nelson—Col
- YEAR OF THE CAT—Al Stewart—Janus

#### RECORD BAR/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BURTON CUMMINGS—Portrait

- CARELESS—Stephen Bishop—ABC
- DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
- GOOD HIGH—Brick—Bang
- IS THIS WHATCHA WANT—Barry White—20th Century
- IT LOOKS LIKE PHOEBE SNOW—Phoebe Snow—Col
- NADIA'S THEME—Various Artists—A&M
- SPARKLE—Aretha Franklin—Atlantic
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

#### KING KAROL/NEW YORK

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- DEEP CUTS—Strawbs—Oyster
- FOUR SEASONS OF LOVE—Donna Summer—Casablanca
- I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis, Jr.—ABC
- JOHNNY THE FOX—Thin Lizzy—Mercury
- LONG MAY YOU RUN—Stills/Young Band—Reprise
- MODERN MUSIC—Be Bop Deluxe—Capitol
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- VICKI SUE ROBINSON—RCA

#### SAM GOODY/EAST COAST

- ABBA'S GREATEST HITS—Atlantic
- BOSTON—Epic
- DEEP CUTS—Strawbs—Oyster
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- HOPPLORV—Hot Tuna—Grunt
- LOVE, LIFE & FEELINGS—Shirley Bassey—UA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

#### TWO GUYS/EAST COAST

- BEST OF LEON RUSSELL—Shelter
- BOSTON—Epic
- BRAINSTORM—Donny & Marie—Polydor
- CHILDREN OF THE WORLD—Bee Gees—RSO
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- FARTHER ALONG—Spirit—Mercury
- FLY LIKE AN EAGLE—Steve Miller—Capitol
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- WAKING AND DREAMING—Orleans—Asylum

#### FOR THE RECORD/ BALTIMORE

- CAR WASH (Soundtrack)—MCA
- CHAMELEON—Labelle—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca
- EARTH MOVER—Harvey Mason—Arista
- GOOD HIGH—Brick—Bang
- PART 3—K.C. & the Sunshine Band—T.K.
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- YEAR OF THE CAT—Al Stewart—Janus

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

- BLUE MOVES—Elton John—MCA
- I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis, Jr.—ABC
- LIVE ON TOUR IN EUROPE—Cobham/Duke Band—Atlantic
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- SOME PEOPLE CAN DO WHAT THEY WANT—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- VICKI SUE ROBINSON—RCA

#### GARY'S/RICHMOND

- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BOSTON—Epic
- FLY LIKE AN EAGLE—Steve Miller—Capitol
- LONG MAY YOU RUN—Stills/Young Band—Reprise
- MEN FROM EARTH—Ozark Mountain Daredevils—A&M
- NIGHT ON THE TOWN—Rod Stewart—WB
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col

#### PEACHES/ATLANTA

- BLUE MOVES—Elton John—MCA
- BURTON CUMMINGS—Portrait
- DANCE—Pure Prairie League—RCA
- GULF WIND—Joan Baez—A&M
- LEFTOVERTURE—Kansas—Kirshner
- LITTLE RIVER BAND—Harvest
- MADHOUSE—Silver Convention—Midland Intl.
- PETER & THE WOLF—Various Artists—RSO
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- UNORTHODOX BEHAVIOUR—Brand X—Passport

#### NATIONAL RECORD MART/ MIDWEST

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BICENTENNIAL NIGGER—Richard Pryor—WB
- CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca
- DEDICATION—Bay City Rollers—Arista
- IT LOOKS LIKE PHOEBE SNOW—Phoebe Snow—Col
- NO REASON TO CRY—Eric Clapton—RSO
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

#### RECORD REVOLUTION/ CLEVELAND

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BENSON & FARRELL—George Benson, Joe Farrell—CTI
- DAVID FORMAN—Arista
- IT'S YOUR WORLD—Gil Scott-Heron & Brian Jackson—Arista
- ROCK A ROLL HEART—Lou Reed—Arista
- SMALL CHANGE—Tom Waits—Asylum
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- UNORTHODOX BEHAVIOUR—Brand X—Passport
- WIGGY BITS—Polydor

#### ONE OCTAVE HIGHER/ CHICAGO

- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- CRYSTAL BALL—Styx—A&M
- FEELING GOOD—Walter Jackson—UA
- FREE-FOR-ALL—Ted Nugent—Epic
- HOW LATE'LL YA PLAY'TIL—David Bromberg Band—Fantasy
- LONG MISTY DAYS—Robin Trower—Chrysalis
- MESSAGE IN THE MUSIC—O'Jays—Phila. Intl.
- NO REASON TO CRY—Eric Clapton—RSO
- PART 3—K.C. & the Sunshine Band—T.K.
- RINGO'S ROTOGRAVURE—Ringo—Atlantic

#### ROSE DISCOUNT/CHICAGO

- BOSTON—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- DON'T STOP BELIEVIN'—Olivia Newton-John—MCA

- FOUR SEASONS OF LOVE—Donna Summer—Casablanca
- GULF WINDS—Joan Baez—A&M
- RINGO'S ROTOGRAVURE—Ringo—Atlantic
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- THIS ONE'S FOR YOU—Barry Manilow—Arista

#### 1812 OVERTURE/ MILWAUKEE

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BOSTON—Epic
- CHILDREN OF THE WORLD—Bee Gees—RSO
- NIGHT ON THE TOWN—Rod Stewart—WB
- NO REASON TO CRY—Eric Clapton—RSO
- PRIVATE EYES—Tommy Bolin—Col
- ROCK & ROLL HEART—Lou Reed—Arista
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

#### PEACHES/DALLAS

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- EARTH MOVER—Harvey Mason—Arista
- JOHNNY THE FOX—Thin Lizzy—Mercury
- LIVING INSIDE YOUR LOVE—Earl Klugh—Blue Note
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- TECHNICAL ECSTASY—Black Sabbath—WB
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- TOO HOT TO STOP—Bar Kays—Mercury
- TURNING POINT—Tymes—RCA
- YEAR OF THE CAT—Al Stewart—Janus

#### MUSHROOM/ NEW ORLEANS

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- ANIMAL NOTES—Crack the Sky—Lifesong
- BOSTON—Epic
- CALIENTE—Gato Barbieri—A&M
- HOW LATE'LL YA PLAY TIL—David Bromberg Band—Fantasy
- IT'S YOUR WORLD—Gil Scott-Heron & Brian Jackson—Arista
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- YEAR OF THE CAT—Al Stewart—Janus

#### TAPE CITY/NEW ORLEANS

- BOSTON—Epic
- CRYSTAL BALL—Styx—A&M
- GOOD HIGH—Brick—Bang
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- PART 3—K.C. & the Sunshine Band—T.K.
- RINGO'S ROTOGRAVURE—Ringo—Atlantic
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- THIS IS NIICY—Deniece Williams—Col

#### CIRCLES/PHOENIX

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BOSTON—Epic
- FOUR SEASONS OF LOVE—Donna Summer—Casablanca
- IT LOOKS LIKE PHOEBE SNOW—Phoebe Snow—Col
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- TECHNICAL ECSTASY—Black Sabbath—WB

- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- YEAR OF THE CAT—Al Stewart—Janus

#### INDEPENDENT/DENVER

- BURTON CUMMINGS—Portrait
- JOHNNY THE FOX—Thin Lizzy—Mercury
- PORGY & BESS—Ray Charles, Cleo Laine—Pablo
- SMALL CHANGE—Tom Waits—Asylum
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- VICKI SUE ROBINSON—RCA
- YEAR OF THE CAT—Al Stewart—Janus

#### ODYSSEY/SOUTHWEST & WEST

- ANYTHING YOU WANT—John Valenti—Ariola-America
- CATFISH—Four Tops—ABC
- CRYSTAL BALL—Styx—A&M
- GULF WINDS—Joan Baez—A&M
- IT LOOKS LIKE PHOEBE SNOW—Phoebe Snow—Col
- JUICE NEWTON & SILVER SPUR—RCA
- SHADOW PLAY—L.A. Express—Caribou
- SMALL CHANGE—Tom Waits—Asylum
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

#### TOWER RECORDS/ LOS ANGELES

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- FOUR SEASONS OF LOVE—Donna Summer—Casablanca
- GULF WIND—Joan Baez—A&M
- IT LOOKS LIKE PHOEBE SNOW—Phoebe Snow—Col
- MADHOUSE—Silver Convention—Midland Intl.
- NAKED & WARM—Bill Withers—Col
- PORGY & BESS—Ray Charles, Cleo Laine—Pablo
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- TOO HOT TO STOP—Bar Kays—Mercury

#### LICORICE PIZZA/ LOS ANGELES

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- ALICE COOPER GOES TO HELL—WB
- BOSTON—Epic
- FREE-FOR-ALL—Ted Nugent—Epic
- MODERN MUSIC—Be Bop Deluxe—Capitol
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TECHNICAL ECSTASY—Black Sabbath—WB
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- YEAR OF THE CAT—Al Stewart—Janus

#### WHEREHOUSE/ CALIFORNIA

- BURTON CUMMINGS—Portrait
- DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
- GULF WIND—Joan Baez—A&M
- IT LOOKS LIKE PHOEBE SNOW—Phoebe Snow—Col
- JOHNNY THE FOX—Thin Lizzy—Mercury
- MY NAME IS JERMAINE—Jermaine Jackson—Motown
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- THIS IS NIICY—Deniece Williams—Col
- YEAR OF THE CAT—Al Stewart—Janus

NOVEMBER 6, 1976



# 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)

NOV. 6	OCT. 30	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	<b>SONGS IN THE KEY OF LIFE</b> STEVIE WONDER Tamla T13 34062 (Motown) (3rd Week)	4	X
2	2	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON/A&M SP.3703	41	G
3	3	<b>SPIRIT EARTH, WIND &amp; FIRE</b> /Columbia PC 34241	4	F
4	4	<b>DREAMBOAT ANNIE</b> HEART/Mushroom MRS 5005	26	F
5	5	<b>FLY LIKE AN EAGLE</b> STEVE MILLER BAND/Capitol ST 11497	24	F
6	7	<b>ONE MORE FROM THE ROAD</b> LYNRYD SKYNYRD/ MCA 2 6001	6	G



**CHARTMAKER OF THE WEEK**

7	—	<b>THE SONG REMAINS THE SAME</b> LED ZEPPELIN Swan Song SS 2 201 (Atlantic)	1	I
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8	8	<b>BOSTON</b> /Epic PE 34188	7	F
9	9	<b>CHICAGO X</b> /Columbia PC 34200	19	F
10	10	<b>CHILDREN OF THE WORLD</b> BEE GEES/RSO RS 1 3003 (Polydor)	7	F
11	6	<b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920	34	F
12	11	<b>FLEETWOOD MAC</b> /Reprise MS 2225 (WB)	67	F
13	12	<b>HASTEN DOWN THE WIND</b> LINDA RONSTADT/Asylum 7E 1067	11	F
14	18	<b>A NIGHT ON THE TOWN</b> ROD STEWART/Warner Bros. BS 2983	16	F
15	14	<b>WILD CHERRY</b> /Epic/Sweet City PE 34195	16	F
16	15	<b>SPITFIRE</b> JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	17	F
17	16	<b>FREE-FOR-ALL</b> TED NUGENT/Epic PE 34121	7	F
18	17	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 4090	12	F
19	19	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY BAND/ Private Stock PS 2015	9	F
20	22	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052	36	F
21	23	<b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570	34	F
22	20	<b>BIGGER THAN BOTH OF US</b> DARYL HALL & JOHN OATES/ RCA APL1 1467	10	F
23	21	<b>SPIRIT</b> JOHN DENVER/RCA APL1 1694	10	F
24	27	<b>LONG MAY YOU RUN</b> STILLS/YOUNG BAND/Reprise MS 2253 (WB)	6	F
25	29	<b>NO REASON TO CRY</b> ERIC CLAPTON/RSO RS 1 3004 (Polydor)	4	F
26	26	<b>HOT ON THE TRACKS</b> COMMODORES/Motown MS 86751	18	F
27	31	<b>SUMMERTIME DREAM</b> GORDON LIGHTFOOT/Reprise MS 2246 (WB)	20	F
28	30	<b>LONG MISTY DAYS</b> ROBIN TROWER/Chrysalis CHR 1107	5	F
29	24	<b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919	28	F
30	13	<b>HARD RAIN</b> BOB DYLAN/Columbia PC 34349	6	F
31	25	<b>WAR'S GREATEST HITS</b> /United Artists LA648 G	10	F
32	34	<b>FIREFALL</b> /Atlantic SD 18174	28	F
33	33	<b>DIANA ROSS' GREATEST HITS</b> /Motown M6 86951	15	F
34	35	<b>BICENTENNIAL NIGGER</b> RICHARD PRYOR/Warner Bros. BS 2960	6	F
35	28	<b>AT THE SPEED OF SOUND</b> WINGS/Capitol SW 11525	31	F
36	32	<b>ROCKS</b> AEROSMITH/Columbia PC 34165	24	F
37	37	<b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868	38	F
38	40	<b>NIGHTS ARE FOREVER</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	10	F
39	36	<b>MESSAGE IN THE MUSIC</b> O'JAYS/Phila. Intl. PE 34245 (CBS)	6	F
40	39	<b>AGENTS OF FORTUNE</b> BLUE OYSTER CULT/Columbia PC 34164	20	F
41	38	<b>BEAUTIFUL NOISE</b> NEIL DIAMOND/Columbia PC 33965	19	F
42	47	<b>THE CLONES OF DR. FUNKENSTEIN</b> PARLIAMENT/ Casablanca NBLP 7022	5	F
43	44	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/ A&M SP 4552	83	F
44	41	<b>DEDICATION</b> BAY CITY ROLLERS/Arista 4093	8	F

45	42	<b>BEST OF B.T.O. (SO FAR)</b> B.T.O./Mercury SRM 1 1011	12	F
46	43	<b>OLE ELO ELECTRIC LIGHT ORCHESTRA</b> /United Artists LA630 G	19	F
47	49	<b>TED NUGENT</b> /Epic PE 33692	10	F
48	50	<b>SCHOOL DAYS</b> STANLEY CLARKE/Nemperor NE 439 (Atlantic)	7	F
49	55	<b>RINGO'S ROTOGRAVURE</b> RINGO STARR/Atlantic SD 18193	3	F
50	53	<b>I HEARD THAT!!</b> QUINCY JONES/A&M SP 3705	6	F
51	48	<b>ABANDONED LUNCHEONETTE</b> DARYL HALL & JOHN OATES/Atlantic SD 7296	9	F
52	54	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND</b> / RCA APL1 1504	11	F
53	63	<b>PART 3</b> KC & THE SUNSHINE BAND/TK 605	3	F
54	52	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS/Buddah BDS 5655	13	F
55	65	<b>ALL THE WORLD'S A STAGE</b> RUSH/Mercury SRM 2 7508	3	G
56	57	<b>KISS ALIVE</b> KISS/Casablanca NBLP 7020	57	G
57	46	<b>ALL THINGS IN TIME</b> LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	20	F
58	51	<b>JEFF BECK/WIRED</b> /Epic PE 33849	20	F
59	56	<b>15 BIG ONES</b> BEACH BOYS/Brother-Reprise MS 2251 (WB)	17	F
60	69	<b>YEAR OF THE CAT</b> AL STEWART/Janus JXS 7022	3	F
61	45	<b>EVERYBODY LOVES THE SUNSHINE</b> ROY AYERS UBIQUITY/ Polydor PD 1 6070	11	F
62	62	<b>BREAD &amp; ROSES</b> JUDY COLLINS/Elektra 7E 1076	9	F
63	73	<b>HAPPINESS IS BEING WITH THE SPINNERS</b> / Atlantic SD 18181	15	F
64	78	<b>FOUR SEASONS OF LOVE</b> DONNA SUMMER/Casablanca NBLP 7038	2	F
65	66	<b>BAREFOOT BALLET</b> JOHN KLEMMER/ABC ABCD 950	7	F
66	67	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128	103	F
67	70	<b>MEN FROM EARTH</b> OZARK MOUNTAIN DAREDEVILS/ A&M SP 4601	4	F
68	59	<b>DO THE TEMPTATIONS</b> THE TEMPTATIONS/Gordy G6 975S1 (Motown)	8	F
69	61	<b>LOOK OUT FOR #1 BROTHERS</b> JOHNSON/A&M SP 4567	34	F
70	74	<b>ALICE COOPER GOES TO HELL</b> /Warner Bros. BS 2896	4	F
71	60	<b>SOUL SEARCHING</b> AWB/Atlantic SD 18179	16	F
72	93	<b>SOME PEOPLE CAN DO WHAT THEY LIKE</b> ROBERT PALMER/ Island ILPS 9420	2	F
73	80	<b>ON THE ROAD TO KINGDOM COME</b> HARRY CHAPIN/ Elektra 7E 1082	2	F
74	58	<b>WAKING &amp; DREAMING</b> ORLEANS/Asylum 7E 1070	11	F
75	—	<b>A NEW WORLD RECORD</b> ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	1	F
76	64	<b>BEST OF THE BAND</b> /Capitol ST 11533	9	F
77	77	<b>LOVE TO THE WORLD</b> LTD/A&M SP 4589	12	F
78	75	<b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307	14	F
79	76	<b>SECRETS</b> HERBIE HANCOCK/Columbia PC 34280	8	F
80	83	<b>GREATEST HITS</b> ABBA/Atlantic SD 18189	5	F
81	89	<b>BEST OF LEON</b> LEON RUSSELL/Shelter SRL 52004 (ABC)	2	F
82	71	<b>THE GIST OF THE GEMINI</b> GINO VANNELLI/A&M SP 4596	13	F
83	68	<b>HARVEST FOR THE WORLD</b> ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	24	F
84	79	<b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053	46	F
85	98	<b>CRYSTAL BALL</b> STYX/A&M SP 4604	2	F
86	87	<b>TROUBADOUR</b> J.J. CALE/Shelter SRL 52002 (ABC)	4	F
87	88	<b>CHICAGO'S GREATEST HITS</b> /Columbia PC 33900	50	F
88	126	<b>TECHNICAL ECSTASY</b> BLACK SABBATH/Warner Bros. BS 2969	1	F
89	91	<b>MODERN MUSIC</b> BE BOP DELUXE/Harvest ST 11575 (Capitol)	2	F
90	81	<b>IN THE POCKET</b> JAMES TAYLOR/Warner Bros. BS 2912	19	F
91	92	<b>FLOWERS</b> EMOTIONS/Columbia PC 34163	2	F
92	82	<b>PRIVATE EYES</b> TOMMY BOLIN/Columbia PC 34329	4	F
93	84	<b>SOMEWHERE I'VE NEVER TRAVELLED</b> AMBROSIA/ 20th Century T 510	7	F
94	85	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW/Arista 4060	53	F
95	102	<b>I HOPE WE GET TO LOVE IN TIME</b> MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952	1	F
96	86	<b>GO STOMU</b> YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	12	F
97	90	<b>THE ORIGINALS</b> KISS/Casablanca NBLP 7032	10	H
98	94	<b>WHISTLING DOWN THE WIRE</b> CROSBY & NASH/ABC 956	16	F
99	72	<b>AIN'T THAT A BITCH</b> JOHNNY GUITAR WATSON/ DJM DJLPA3 (Amherst)	11	F
100	96	<b>NATALIE</b> NATALIE COLE/Capitol ST 11517	24	F

# Earl, The Pearl, Klugh.

In a year when guitar music has dominated the charts, listen to this:

Earl Klugh's second album is going up there, in the same league as the people he once played with. And he's played with the best: With George Benson; with Chick Corea's Return to Forever; with George Shearing. His amplified finger-picking style has created a relentlessly beautiful music that's uniquely his own.

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**Dazzling Moves. Earl Klugh's new album, "Living Inside Your Love." On Blue Note Records and Tapes.**

Produced by Dave Grusin and Larry Rosen for Grusin/Rosen Productions



# 101 THE ALBUM CHART 150

NOVEMBER 6, 1976

NOV. 6	OCT. 30	
101	101	HOW LATE'LL YA PLAY 'TIL DAVID BROMBERG BAND/ Fantasy F 79007
102	103	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894
103	95	GREATEST HITS MONKEES/Arista 4989
104	104	TALES OF KIDD FUNKADELIC FUNKADELIC/Westbound W 277 (20th Century)
105	109	FEELING GOOD WALTER JACKSON/Chi Sound CH LA655 G (UA)
106	107	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523
107	105	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176
108	97	SKY HIGH TAVARES/Capitol ST 11533
109	121	VICKI SUE ROBINSON/RCA APL1 1829
110	125	DEEP CUTS STRAWBS/Oyster OY 1 1603 (Polydor)
111	115	BRAIN STORM OSMONDS/Polydor PD 1 6077
112	—	IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387
113	99	THE MANHATTANS/Columbia PC 33820
114	123	SMALL CHANGE TOM WAITS/Asylum 7E 1078
115	106	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088
116	122	FUNKY KINGS/Arista 4078
117	100	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068
118	119	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242
119	108	MUSIC, MUSIC HELEN REDDY/Capitol ST 11547
120	120	MARVIN GAYE'S GREATEST HITS/Tamla T6 348S1 (Motown)
121	—	GULF WINDS JOAN BAEZ/A&M SP 4603
122	124	CHAMELEON LABELLE/Epic PE 34189
123	110	E MAN GROOVIN' JIMMY CASTOR BUNCH/Atlantic SD 18186
124	138	"LIVE" ON TOUR IN EUROPE COBHAM/DUKE BAND/ Atlantic SD 18194
125	131	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965
126	111	COMING OUT MANHATTAN TRANSFER/Atlantic SD 18183
127	112	AIN'T NOTHIN' STOPPIN' US NOW TOWER OF POWER/ Columbia PC 34302
128	133	CAR WASH (SOUNDTRACK)/MCA 2 6000
129	139	BENSON & FARRELL GEORGE BENSON & JOE FARRELL/ CTI 6069
130	—	BURTON CUMMINGS/Portrait PR 34261
131	134	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039
132	114	FRAMPTON PETER FRAMPTON/A&M SP 4512
133	—	JOHNNY THE FOX THIN LIZZY/Mercury SRM 1 1119
134	—	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
135	145	DESTROYER KISS/Casablanca NBLP 7025
136	149	THE TROUBLEMAKER DEDICATED TO CHARLENE WILLIE NELSON/Columbia KC 34112
137	—	GOOD HIGH BRICK/Bang 408
138	—	MADHOUSE SILVER CONVENTION/Midland Intl. BKL1 1824 (RCA)
139	140	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
140	113	SILVER/Arista 4076
141	141	GLOW AL JARREAU/Reprise MS 2248 (WB)
142	143	LIVE AT LAST TIM WEISBERG/A&M SP 4600
143	—	ANIMAL NOTES CRACK THE SKY/Lifesong LS 6005
144	147	JOAN ARMATRADING/A&M SP 4588
145	117	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
146	148	THE ROYAL SCAM STEELY DAN/ABC ABCD 931
147	—	LITTLE RIVER BAND/Capitol ST 11512
148	—	GOLD PLATED CLIMAX BLUES BAND/Sire SASD 7523 (ABC)
149	118	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537
150	116	JUMP ON IT MONTROSE/Warner Bros. BS 2963

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151	JOY RIDE DRAMATICS/ABC ABCD 955
152	LIVING INSIDE YOUR LOVE EARL KLUGH/Blue Note BN LA667 G (UA)
153	LOVE AND TOUCH TYRONE DAVIS/ PC 34268
154	SOLID MICHAEL HENDERSON/ Buddah BDS 5662
155	GOIN' UP IN SMOKE EDDIE KENDRICKS/Tamla T6 346S1 (Motown)
156	LIFE ON MARS DEXTER WANSEL/ Phila. Intl. PZ 34079 (CBS)
157	NICE 'N' NAASTY SALSOUL ORCHESTRA/Salsoul SZS 5502
158	THE POWER OF MUSIC THE MIRACLES/Tamla T6 344S1
159	VERY TOGETHER DEODATO/MCA 2219
151	CHICKEN SKIN MUSIC RY COODER/ Reprise MS 2254 (WB)
161	LIVE BOB MARLEY & THE WAILERS/ Island ILPS 9376
162	MY NAME IS JERMAINE JACKSON/Motown M6 842S1
163	THE PAINTER PAUL ANKA/ United Artists LA653 G
164	ROMEO & JULIET HUBERT LAWS/ Columbia PC 34330
165	LOVE, LIFE AND FEELINGS SHIRLEY BASSEY/United Artists LA605 G
166	500 MILES HIGH FLORA PURIM/ Milestone 9070
167	DANCE PURE PRAIRIE LEAGUE/ RCA APL1 1924
168	CALIENTE GATO BARBIERI/A&M SP 4597
169	COMIN' CHOCOLATE MILK/RCA APL1 1830
170	TOO HOT TO STOP BAR KAYS/ Mercury SRM 1 1092
171	A LITTLE BIT MORE DR. HOOK/ Capitol ST 11522
172	NAKED & WARM BILL WITHERS/ Columbia PC 34327
173	CALLING CARD RORY GALLAGHER/ Chrysalis CHR 1124
174	THE MORE YOU DO IT RONNIE DYSON/Columbia PC 34350
175	IN ONE EYE AND OUT THE OTHER CATE BROS./Asylum 7E 1080
176	LEFT OVERTURE KANSAS/ Kirshner PZ 34224 (CBS)
177	10 YEAR OVERNIGHT SUCCESS BLACK OAK ARKANSAS/MCA 2224
178	NIGHT FLIGHT GABOR SZABO/ Mercury SRM 1 1019
179	LIBERATED FANTASIES GEORGE DUKE/MPS/BASF G 22835
180	PORGY & BESS RAY CHARLES & CLEO LAINE/RCA CPL2 1831
181	BLACK HAT SALOON RUSTY WEIR/ Columbia PC 34319
182	IT'S YOUR WORLD GIL SCOTT- HERON & BRIAN JACKSON/Arista 5001
183	STUFF/Warner Bros. BS 2968
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185	NEW NATION RODERICK FALCONER/ United Artists LA651 G
186	NEW SEASON DONNY & MARIE OSMOND/Polydor PD 1 6083
187	EARTH MOVER HARVEY MASON/ Arista 4096
188	LET'S STICK TOGETHER BRIAN FERRY/Atlantic SD 18187
189	ANYTHING YOU WANT JOHN VALENTI/Ariola America 512 (Capitol)
190	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
191	DAVID FORMAN/Arista 4084
192	UNORTHODOX BEHAVIOUR BRAND X/Passport PPSD 98019 (ABC)
193	COLOR HER SUNSHINE WILLIE HUTCH/Motown M6 871S1
194	JESUS CHRIST SUPERSTAR (SOUNDTRACK)/MCA 2 10000
195	THE SANFORD-TOWNSEND BAND/ Warner Bros. BS 2966
196	CARELESS STEPHEN BISHOP/ABC ABCD 954
197	MIDNIGHT LOVE AFFAIR CAROL DOUGLAS/Midland Intl. BKL1 1798 (RCA)
198	TOUCH JOHN KLEMMER/ABC Impulse ABCD 922
199	NORMAN CONNORS PRESENTS AQUARIAN DREAM/Buddah BDS 5672
200	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)

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## Who In The World:

# Boston—A Rock and Roll Explosion

By DAVID MCGEE

"I've been listening to the Boston album . . . and I know it's going to kick hell out of this market."

—Peter Schliewen, owner, Record Revolution (Cleveland, Ohio) quoted in Record World, Oct. 2, 1976.

■ "Boston," the debut album by the group of the same name, has not only "kicked hell" out of Cleveland, but out of virtually every other market, large and small, in the country during its rapid ascent into the top 10 of the **Record World** Album Chart.

On September 18, "Boston" entered the Album Chart inauspiciously at a bulleted 134. One week later, however, the album broke wide open: it captured Top Airplay honors on the FM Airplay Report, was listed among the Retail Report's top selling new albums in the country and shot up to a bulleted 76 on the Album Chart, thus adding Chartmaker of the Week to its harvest of awards. At the same time, a single from the album, the irresistible "More Than A Feeling," debuted on the Singles Chart at 96.

In subsequent weeks "Boston" has remained among the country's best-selling albums, as its chart positions attest. From that bulleted 76, it has jumped impressively to a bulleted 53 to a bulleted 42 to a bulleted 23 to a bulleted 13 to a bulleted 8, where it remains this week (although unbulleted). The single rose fast too, and now sits at a bulleted 16 position.

Whether or not "Boston" goes to the top of the Album Chart (Stevie Wonder, Peter Frampton and Earth, Wind And Fire are formidable barriers), the fact remains that it has chalked up chart positions and sales figures (it went gold last week) far exceeding the expectations of the group and of its manager, Paul "Do they think I just fell off the turnip truck" Ahern.

Moreover, in one swift stroke Boston—guitarists Tom Scholz and Barry Goudreau, bassist Fran Sheehan, drummer Sib Hashian and lead vocalist Brad Delp—has become a group to be reckoned with. Critics, in panning the album, have insisted that MIT-grad Scholz, the group's mastermind, is adept at stringing together every rock cliché in the book. Beyond this, they say, "Boston" is calculated, fairly run of the mill hard rock. One dullard went so far as to dismiss the album in a single, rather odd, sentence: "Ted Nugent meets Aerosmith."

This is a falderal. If Boston's music is cliché-ridden, then so is much of what we hear today. Give me a group that can play as

well and with as much passion as Boston. Give me a songwriter, such as Scholz, who doesn't insult me with inane lyrics. Give me a singer, such as Delp, whose voice resonates with feeling.

What Boston does it does well, and that alone is an admirable quality. But the reason for this ringing defense of the group goes beyond the authority with which Boston plays hard rock: in an age when electronic instruments are befuddling and overwhelming many musicians (whose works are coming to resemble pointless, atonal meanderings more than anything else) Boston offers hope that harmony and melody will prevail.

The group began its first national tour on October 22 in Tulsa, Oklahoma at the Civic Center Arena, on a bill headed by Black Sabbath. Boston's set was loose: several instrumental flights went on long after there was anything new to add, the musicians were noticeably uneasy, instruments fell out of tune frequently and there were sound problems.

But the strengths were evident: Delp's singing is every bit as impressive in person as it is on the album; Hashian and Sheehan are as solid a rhythm section as one could ask for; and both Scholz and Goudreau are capable of firing off stunning lead lines or providing unflagging rhythm support. And even the musicians' first-night jitters couldn't undercut the power of their well-constructed songs.

After the set, Scholz discussed the formation of Boston, his career and his hopes for the band's future.

**Record World:** How did the band come together?

**Tom Scholz:** I did a demo tape on which Brad did the lead singing—and I had been, for years, making these tapes and finally got a couple of offers—

**RW:** You and Brad were the only musicians on the demo?

**Scholz:** I also worked with a drummer. I'd been doing that for quite awhile — making tapes, sending them in, getting a flood of rejections. This was my last one too. I was going to quit if I didn't get anything from this.

Anyway, all the band members are old friends of mine.

**RW:** Had all of you played together in other bands?

**Scholz:** Yeah, we had all played in different combinations.

**RW:** Did you really want a career in music?

**Scholz:** Sure. That was the whole idea. Why else would anyone in his right mind blow \$30,000 and all his spare time for six years making tapes? It was a real effort.

**RW:** Why didn't you just put a band together and start playing full-time?

**Scholz:** Oh, I tried that, but I gave up about three or four years ago and decided just to go down to the basement, write songs, record and practice the art of playing. I couldn't get to first base: couldn't get jobs in clubs, couldn't get in at agencies. I also had trouble from various musicians in the city because I worked another job to support this habit. So they used to give me this shit about how I wasn't serious about music—if I was I wouldn't be working full time; I'd be playing all the time in bars. I tried it—a lot—for several years and I wasn't getting anywhere. I mean, not even a little bit. Aerosmith did that and it seemed like every month they made a little more progress, were one more step up. In my case, everything I tried got worse and worse as time went on. So finally I stopped being masochistic and stopped beating my head against the wall.

**RW:** Did you have the band together when the tape was accepted?

**Scholz:** We put the band together physically the first time to play for Epic when they decided they wanted to see us. We got five warm bodies holding guitars. That's all they wanted and that's all they got.

**RW:** Same musicians?

**Scholz:** All except the drummer. It didn't work out with him; he wanted to do a drum solo during our audition. The night before we auditioned I was going over a few things, trying to get everybody psyched up, and this guy says, "You know, I don't think we're going to get this contract unless we have something flashy like a good drum solo right in the middle." We'd only been working on arrangements and on this set for a month . . . so we got Sib, whom I'd known for quite awhile.

**RW:** The album isn't the demo tape you sent in is it?

**Scholz:** No, we did it over again because I did such a good job producing the drums on the tape. But some of the things on the album were done as close as possible to the things on the tape. By that time so many people had heard it that they could pick out certain sections that were missing.

**Charlie McKenzie** (road manager): Tom also made the decision to hold Paul and I back until he'd recorded two more songs. We had an original four song demo tape and Paul wanted to take it over immediately. But Tom said, "We've got to get two more songs in it. I feel that they're important and that the tape will do better with six on it instead of four."

**Scholz:** In the meantime I had to build a studio in my basement. I had bought the deck and was loaning it to some really crummy studio out in the boondocks. I was going out there and recording after 12 o'clock at night, but they closed down before I got the thing done. So I had to put the studio together, and that was the reason for most of the delay. But one of the two songs I added was "More Than A Feeling."

**RW:** Where do you want to go with the band? What would you like the band to accomplish?

**Scholz:** To tell the truth, I'm there right now. This is all I wanted to do—play for people that wanted to hear the music. That's one of the reasons I quit playing clubs around town—nobody wants to hear anything except something they've already heard a million times on the radio. You could play some fantastic song, and play it really well, and there'll be ten or twenty people out there yelling for you to play "Louie, Louie." I'm awfully happy that all of a sudden we're in a position where we can play our music and people will accept us.

**RW:** I think the most interesting thing about the group is its approach to hard rock—specifically, as you stated it on the back of the album, in regards to using technology in a very musical way.

**Scholz:** I'm glad you understood that. I read that and wasn't sure if I'd said anything. No, that is true. A long time ago I made a conscious decision that I was going to have to use my best shot if I was going to really make a serious try at this, because I wasn't the world's greatest guitar player or organ player or anything else. One thing I did have was a good technical background and knew that I could make recordings if I worked at it a little bit. And I knew that I could maybe at that time make up for a lack of these things or whatever by knowing these things. Fortunately it took so long that I became confident enough to feel assured playing the instruments; and I still have the technological background that I can use to add a little something to the music.

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Love's Got Me Tired (But I Ain't Tired Of Love)" — Laura Lee (Ariola). Lady responsible for "Women's Love Rights," is back after some time away from the recording scene. This particular tune tells a story of that one emotion most sensitive people experience — love. Meanwhile as you listen to the soulful

handling of the lyrics your are graced by a monologue to send this number up the charts.

**DEDE'S DITTIES TO WATCH:** "Do That Stuff" — Parliament (Casablanca); "Either You Love Me Or Leave Me" — Jeanette (Baby) Washington (Sixth Avenue); "Body English" — King Floyd (Chimneyville).

**UP & COMING:** "Gloria's Theme" — Anthony C. Renfro's Orchestra (Renfro).

News from ABC Records is that in January the new Harold Melvin and The Bluenotes lp will be released. The title of the album which is being produced in Philadelphia's Sigma Sound Studios is "Reach In The Sky."

Jerry Boulding, who at one time held down the position of program director of Radio Station WWRL-AM (New York) and station manager of WCHB-AM (Detroit), is now operations manager of WVON-AM (Chicago). When contacted Boulding stated that no changes would take place right away upon trying to bring numbers back to that major station.

A name synonymous with women in promotion is

(Continued on page 51)

## Ariola Signs Laura Lee



Laura Lee, who already has several r&b hits to her credit, recently signed a new contract with Ariola America Records. Her first single for Ariola, "Love's Got Me Tired (But I Ain't Tired of Love)," was released last week. Pictured standing, from left: Arlene Schesel (director of r&b promotion), Howard Stark (vice president, Ariola America) and Jay Lasker (president, Ariola America). Seated: Laura Lee.

## PUSH for D.J.



RCA Records star D. J. Rogers, who recently starred at "PUSH-Expo '76" in Chicago, is presented with plaque bearing an "E" for "Excellence in all phases of living" from Reverend Jesse Jackson, national president of Operation Push.

## Salsoul, Gold Mind Set Distrib. Pact

■ **NEW YORK**—Joe Cayre, president of Cayre Industries, Incorporated, has announced an agreement with Norman Harris to distribute, via Salsoul Records, Harris' newly formed Gold Mind Records on an exclusive, long-term, worldwide basis. The signing of the label deal represents a year of negotiations and is effective immediately.

The premiere release resulting from the union of Salsoul and Gold Mind Records will be "Worn Out Broken Heart," by Loleatta Holloway. The single ships this week and Ms. Holloway and Norman Harris are currently in the studio putting the finishing production touches on the album to be released in a few weeks. Other artists signed to Gold Mind Records include Love Committee with lead singer Ron Tyson, and Norman Harris making his recording debut as a solo artist.

Harris will continue his individual production assignments through Baker-Harris-Young Productions for Salsoul Records, already represented by Double Exposure, and he will remain as an artist with The Salsoul Orchestra.

## 'Devil Woman' Gold

■ **LOS ANGELES** — "Devil Woman," from Cliff Richard's Rocket lp "I'm Nearly Famous," has been certified gold by the RIAA.

## Thrasher to Monument

■ **NASHVILLE**—Monument Records vice president Paul Lovelace has announced the addition of Norman Thrasher to the staff in the position of national promotion director for r&b product, as Monument continues to expand its operation under new independent distribution.

Thrasher will work promoting the r&b acts on the Monument and Sound Stage 7 labels. He will work closely with John Richbourg, head of the r&b division for Monument and Sound Stage 7.

## Groove Merchant Intl. Celebrates 5th Anniv.

■ **NEW YORK**—The past year has been the most successful ever for Groove Merchant International, the jazz label formed by Sonny Lester five years ago. Increased chart showings and rising sales have brought a steady growth each year, according to the label.

This year, for the first time, all Groove Merchant albums are being released in both 8-track and cassette configurations. The label, which is distributed by P.I.P. Records, a division of Pickwick International, is following the success of its last five chart-making albums with new releases by four of its top artists—Jimmy McGriff, Lonnie Smith, Joe Thomas and O'Donnell Levy. Groove Merchant also intends to continue issuing its line of twofer lps.

## Jimmy Bishop

(Continued from page 4)

vice president and general manager for the past year and a half and played an important role in the success of that consistent hit-producing company. While there, one of his major responsibilities was management and direction for PIR's Mighty Three Music publishing company, which contains many of Gamble and Huff's most potent hit songs.

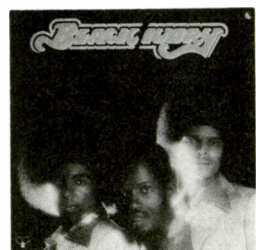
In his new post, Bishop will be responsible for supervising all facets of the April-Blackwood Music Publishing operations. In addition, he will liaison with all CBS foreign publishing affiliates.

## R&B PICKS OF THE WEEK

**SINGLE** MAJOR HARRIS, "LAID BACK LOVE" (Muscle-Tuff Music, BMI). A slight change from the norm for the mellow, melodic Harris, this up-tempo disc was produced by Bobby Eli and written by him with the aid of Len Barry. Lyrics are very suggestive, best fitting the Harris style. He is not "laid back" but up front with dash and glory. WMOT Records WM-4002 (Atlantic).

**SLEEPER** THE CAPRELLS, "WHAT YOU NEED BABY" (U.S. Arabella Music/Caprell Original, BMI). Haunting rhythm makes for compelling reaction to this new group. The Caprells are a family group with much talent and should go all the way. Destined to garner much chart action. Great for discos. Ariola America P-7649 (Capitol).

**ALBUM** "BLACK IVORY." Producing themselves, they have come a long way since their old days. Known for slow tunes, Ivory has excelled with a cut entitled "Dance." As the album goes on, a smoother "White Wind" comes into play. Harmony plays an important role when hearing the quality of "Making Love in My Mind." Budah BDS 5658.



# GET ON THIS NEW BOHANNON L.P.



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ALSO AVAILABLE ON 8 TRACK TAPES AND CASSETTES

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

NOVEMBER 6, 1976

NOV.	OCT.	
6	30	
1	1	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES— Motown M 1402F
2	4	<b>LOVE BALLAD LTD</b> —A&M 1847
3	5	<b>THE RUBBERBAND MAN</b> SPINNERS—Atlantic 3355
4	2	<b>GIVE IT UP (TURN IT LOOSE)</b> TYRONE DAVIS—Columbia 3 10388
5	3	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS—Buddah BDA 542
6	9	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12208
7	6	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073
8	7	<b>MESSAGE IN OUR MUSIC</b> O'JAYS—Phila. Intl. ZS8 3601 (CBS)
9	8	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND—TK 1019
10	11	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY—Epic/Sweet City 8 50225
11	10	<b>LOWDOWN</b> BOZ SCAGGS—Columbia 3 10367
12	12	<b>GETAWAY</b> EARTH, WIND & FIRE— Columbia 3 10373
13	13	<b>ANYTHING YOU WANT</b> JOHN VALENTI—Ariola America P 7625 (Capitol)
14	14	<b>GET THE FUNK OUT MA FACE</b> BROTHERS JOHNSON—A&M 1851
15	15	<b>NICE 'N' NAASTY</b> SALSOL ORCHESTRA—Salsoul SZ 2011 (Caytronics)
16	20	<b>JUMP/HOOKED ON YOUR LOVE</b> ARETHA FRANKLIN—Atlantic 3358
17	16	<b>THE BEST DISCO IN TOWN</b> (MEDLEY) RITCHIE FAMILY—Marlin 3306 (TK)
18	19	<b>CATFISH</b> 4 TOPS—ABC 12223
19	17	<b>WHO'D SHE COO?</b> OHIO PLAYERS—Mercury 73814
20	18	<b>YOU SHOULD BE DANCING</b> BEE GEES—RSO 853 (Polydor)
21	22	<b>LET'S BE YOUNG TONIGHT</b> JERMAINE JACKSON—Motown M 1401F
22	21	<b>MY SWEET SUMMER SUITE</b> LOVE UNLIMITED ORCHESTRA— 20th Century TC 2301
23	29	<b>ENJOY YOURSELF</b> THE JACKSONS—Epic 8 50289
24	27	<b>SHAKE YOUR RUMP TO THE FUNK</b> BAR KAYS—Mercury 73833
25	28	<b>SO SAD THE SONG</b> GLADYS KNIGHT & THE PIPS— Buddah BDA 544
26	23	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS—Phila. Intl. ZS8 3592 (CBS)
27	26	<b>QUEEN OF MY SOUL</b> AWB—Atlantic 3354
28	30	<b>RUN TO ME</b> CANDI STATON—Warner Bros. WBS 8249
29	37	<b>CAR WASH</b> ROSE ROYCE—MCA 40615
30	31	<b>UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME</b> PEABO BRYSON—Bullet 01 (Bang)
31	24	<b>MR. MELODY</b> NATALIE COLE—Capitol P 4328
32	38	<b>DISCO DUCK (PART I)</b> RICK DEES & HIS CAST OF IDIOTS—RSO 857 (Polydor)
33	42	<b>HOT LINE</b> SYLVERS—Capitol P 4336
34	36	<b>DISCO BODY</b> JACKIE MOORE—Kayvette 5127 (TK)
35	25	<b>ONE LOVE IN MY LIFETIME</b> DIANA ROSS—Motown M 1398F
36	53	<b>DO IT TO MY MIND</b> JOHNNY BRISTOL—Atlantic 3350
37	44	<b>GREY RAINY DAYS</b> LONNIE JORDAN—United Artists XW873 Y
38	41	<b>UNDISCO KID</b> FUNKADELIC—Westbound 5029 (20th Century)
39	47	<b>WITH YOU</b> MOMENTS—Stang 5068 (All Platinum)
40	50	<b>DAZZ</b> BRICK—Bang 727
41	43	<b>LET'S GET IT TOGETHER</b> EL COCO—AVI Avis 115
42	48	<b>BLESS MY SOUL</b> SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro)
43	40	<b>ME &amp; MY GEMINI</b> FIRST CLASS—All Platinum AP 2365
44	33	<b>LEAN ON ME</b> MELBA MOORE—Buddah BDA 535
45	46	<b>HAPPY BEING LONELY</b> CHI-LITES—Mercury 73844
46	51	<b>SECOND TIME AROUND</b> LUTHER—Cotillion 44205 (Atlantic)
47	54	<b>KEEP ME CRYIN'</b> AL GREEN—Hi 2319 (London)
48	49	<b>HOME TO MYSELF</b> BRENDA & THE TABULATIONS— Chocolate City CC 004 (Casablanca)
49	55	<b>THE BOOTY</b> FATBACK BAND—Spring 168 (Polydor)
50	32	<b>STAR CHILD</b> PARLIAMENT—Casablanca NB 864
51	52	<b>GET UP ON '76</b> ESQUIRES—Ju Par 104
52	58	<b>LIVING TOGETHER (IN SIN)</b> THE WHISPERS—Soul Train SB 10773 (RCA)
53	59	<b>FINGER FEVER</b> DRAMATICS—ABC 12220
54	60	<b>I KINDA MISS YOU</b> MANHATTANS—Columbia 3 100430
55	66	<b>GROOVY PEOPLE</b> LOU RAWLS—Phila. Intl. ZS8 3604 (CBS)
56	61	<b>KEEP SMILING</b> GABOR SZABO—Mercury 73840
57	35	<b>I'D RATHER BE WITH YOU</b> BOOTSY'S RUBBER BAND— Warner Bros. WBS 8246
58	34	<b>THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME</b> RONNIE DYSON—Columbia 3 10356
59	45	<b>BECAUSE I LOVE YOU GIRL</b> STYLISTICS—H&L HL 4674
60	67	<b>DON'T WALK AWAY</b> GENERAL JOHNSON—Arista 0203
61	69	<b>WHO ARE YOU?</b> TEMPTATIONS—Gordy G 7152F (Motown)
62	62	<b>BETWEEN DUSK &amp; DAWN</b> (FULL TIME THING) WHIRLWIND—Roulette R 7195
63	64	<b>TEACH ME (IT'S SOMETHING ABOUT LOVE)</b> BLUE MAGIC—Atco 7061
64	70	<b>YOU OUGHT TO BE HAVING FUN</b> TOWER OF POWER—Columbia 3 10409
65	73	<b>DON'T TAKE AWAY THE MUSIC</b> TAVARES—Capitol P 4348
66	—	<b>OPEN SESAME</b> KOOL & THE GANG—De-Lite 1586
67	68	<b>I GOT TO LET ME SHOW YOU</b> ESTHER WILLIAMS—Friends & Co. 129
68	—	<b>ON &amp; OFF</b> DAVID RUFFIN—Motown M 1405F
69	—	<b>I DON'T WANT TO LOSE YOUR LOVE</b> EMOTIONS—Columbia 3 10347
70	—	<b>EVERYTHING IS BEAUTIFUL</b> JIMMY CASTOR BUNCH— Atlantic 3362
71	74	<b>AIN'T NOTHING SPOOKY</b> RUDY LOVE—Calla 112 (Pye)
72	72	<b>DOWN TO LOVE TOWN</b> ORIGINALS—Soul 35119 (Motown)
73	75	<b>FIND 'EM, FEEL 'EM AND FORGET 'EM</b> DOBIE GRAY—Capricorn CPS 0259 (WB)
74	39	<b>THIS MASQUERADE</b> GEORGE BENSON—Warner Bros. WBS 8209
75	—	<b>GREEDY FOR YOUR LOVE</b> DONNY GERRARD—Greedy G 107

# Discotheque Hit Parade

(Listings are in alphabetical order, by title)

**BOOMBAMAKAOO/NEW YORK**  
DJ: Jorge Wheeler  
**ANOTHER STAR**—Stevie Wonder—Tamla  
(lp cut)  
**DON'T WALK AWAY**—General Johnson—  
Arista (disco disc)  
**DOWN TO LOVE TOWN**—Originals—  
Motown (disco disc)  
**GOIN' UP IN SMOKE/THANKS FOR THE  
MEMORIES/MUSIC MAN**—Eddie  
Kendricks—Tamla (lp cuts)  
**I BELIEVE IN LOVE**—Rock Gazers—  
Sixth Avenue (disco disc)  
**LIKE HER!**—Gentlemen & Their Lady—  
Roulette (disco disc)  
**MESSAGE IN OUR MUSIC**—O'Jays—Phila.  
Intl. (disco disc)  
**SPRING AFFAIR/SUMMER FEVER**—Donna  
Summer—Casablanca (lp cuts)  
**WHEN LOVE IS NEW**—Arthur Prysock—  
Old Town (disco disc)  
**YOU'RE MY DRIVING WHEEL**—Supremes  
—Motown

## PIPPINS/NEW YORK

DJ: The Aeggie T Experience  
**ANOTHER STAR/I WISH**—Stevie Wonder  
—Tamla (lp cuts)  
**BIYO**—Earth, Wind & Fire—Columbia  
(lp cut)  
**CAR WASH**—Rose Royce—MCA (lp cut)  
**DANCIN'/MUSIC IS THE WORLD**—Crown  
Heights Affair—Delite (lp cuts)  
**GOIN' UP IN SMOKE/MUSIC MAN**—Eddie  
Kendricks—Tamla (lp cuts)  
**I DON'T WANNA LOSE YOUR LOVE**—  
Emotions—Columbia (lp cut)  
**SPRING AFFAIR/SUMMER FEVER**—Donna  
Summer—Casablanca (lp cuts)  
**WELCOME TO OUR WORLD/I LIKE TO  
DANCE**—Mass Production—Cotillion  
(lp cuts)  
**WHITE WIND**—Black Ivory—Buddah  
(lp cut)  
**YOU'LL NEVER FIND ANOTHER LOVE LIKE  
MINE**—Stanley Turrentine—Fantasy  
(lp cut)

**TRAMP'S/WASHINGTON, D.C.**  
DJ: Linda Schaefer  
**CAR WASH**—Rose Royce—MCA  
**CERCHEZ LA FEMME/SOUR AND SWEET**  
—Savannah Band—RCA (lp cuts)  
**DAYLIGHT/SHOULD I STAY/I WON'T LET  
YOU GO**—Vicki Sue Robinson—RCA  
(lp cuts)  
**DOWN TO LOVE TOWN**—Originals—  
Motown (disco disc)  
**I DON'T WANNA LOSE YOUR LOVE**—  
Emotions—Columbia (lp cut)  
**IT'S GOOD FOR THE SOUL/DON'T BEAT  
AROUND THE BUSH/RITZY MAMBO**—  
Salsoul Orchestra—Salsoul (lp cuts)  
**MIDNIGHT NIGHT AFFAIR**—Carol  
Douglas—Midland Intl. (lp medley)  
**MY SWEET SUMMER SUITE**—Love  
Unlimited Orchestra—20th Century  
(disco disc)  
**SPRING AFFAIR/SUMMER FEVER**—Donna  
Summer—Casablanca (lp cuts)  
**YOU + ME = LOVE**—Undisputed Truth  
—Whitfield (disco disc)

## END UP/SAN FRANCISCO

DJ: Tom Junell  
**CERCHEZ LA FEMME/SOUR AND SWEET/  
I'LL PLAY THE FOOL**—Savannah Band  
—RCA (lp cuts)  
**DOWN TO LOVE TOWN**—Originals—  
Motown (disco disc)  
**FULL TIME THING**—Whirlwind—Roulette  
(disco disc)  
**GOIN' UP IN SMOKE**—Eddie Kendricks—  
Tamla (lp cut)  
**I WISH**—Stevie Wonder—Tamla (lp cut)  
**MAKES YOU BLIND**—Glitter Band—Arista  
**MIDNIGHT LOVE AFFAIR**—Carol Douglas  
—Midland Intl. (lp medley)  
**SHOULD I STAY/I WON'T LET YOU GO**—  
Vicki Sue Robinson—RCA (lp medley)  
**SPRING AFFAIR**—Donna Summer—  
Casablanca (lp cut)  
**YOU + ME = LOVE**—Undisputed Truth  
—Whitfield (disco disc)

# Disco File

(Continued from page 17)

tropical paradise "T.K. DISCO" sleeve, but the label itself is untimed and gives no indication of what speed the record is cut at . . . Barry White's "Don't Make Me Wait Too Long" (20th Century) is an impossibly racy hustle with fervent vocals that is not much of a change from the Barry White material of the past but should satisfy those who can never get enough of his lushly ornate style (the lushness here runs 4:42) . . . The Earls, a group that goes way back, are on vinyl again with a tight rave-up song called "Get On Up and Dance" (a commercial disco disc from Woodbury Records, P.O. Box 402, Woodbury, New York); designed as a continental/walk dance record, this one gets a little mechanical after a time but manages to keep up a nice vocal spirit for just over seven minutes.

NOTE: Of the twelve disco discs received in the past week, including the ones reviewed above, all, for the first time, were at 45 rpm speed, but five of them—a larger percentage than before—were unmarked as to speed. At a time when record companies are asking for more "professionalism" from disco DJs, one would expect them to demonstrate a little more professionalism and common sense of their own. The disco market is not a throwaway, second-class market; it's probably one of the most serious and technically sophisticated group of record buyers and players there is, and it deserves to be treated as such.

The new Silver Convention album is apparently the result of an attempt by the group's producers, Michael Kunze and Silvester Levay, to restructure the group's style and take them in a different direction. What they've come up with on "Madhouse" (Midland International) is certainly interesting but rarely inspired; its departure from the group's established ecstatic sound isn't strong enough to take the listener along on what seems to be an unsteady new course, so the tendency is to fall back on the few cuts that cling to the old style without any of the new pretensions to deeper meaning. The best of these is "Dancing in the Aisles" ("of a 747") which takes the fine

(Continued on page 54)



# THE R&B LP CHART

NOVEMBER 6, 1976

1. **SONGS IN THE KEY OF LIFE**  
STEVIE WONDER—Tamla T13 34062 (Motown)
2. **SPIRIT**  
EARTH, WIND & FIRE—Columbia PC 34241
3. **HOT ON THE TRACKS**  
COMMODORES—Motown M 86751
4. **MESSAGE IN THE MUSIC**  
O'JAYS—Phila. Intl. PZ 34245 (CBS)
5. **HAPPINESS IS BEING WITH THE SPINNERS**  
SPINNERS—Atlantic SD 18181
6. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
7. **FEELING GOOD**  
WALTER JACKSON—ChiSound CH LA 655 G (UA)
8. **LOVE TO THE WORLD**  
LTD—A&M SP 4589
9. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
10. **THE CLONES OF DR. FUNKENSTEIN**  
PARLIAMENT—Casablanca NBLP 7034
11. **FLOWERS**  
EMOTIONS—Columbia PC 34163
12. **DO THE TEMPTATIONS**  
TEMPTATIONS—Gordy G6 97551 (Motown)
13. **BICENTENNIAL NIGGER**  
RICHARD PRYOR—Warner Bros. BS 2960
14. **SOUL SEARCHING**  
AVERAGE WHITE BAND—Atlantic SD 18179
15. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor PD 1 6070
16. **PART 3**  
KC & THE SUNSHINE BAND—TK 605
17. **A FIFTH OF BEETHOVEN**  
WALTER MURPHY BAND—Private Stock PS 2015
18. **WILD CHERRY**  
Epic/Sweet City PE 34195
19. **CHAMELEON**  
LABELLE—Epic PE 34189
20. **LOVE AND TOUCH**  
TYRONE DAVIS—Columbia PC 34268
21. **SILK DEGREES**  
BOZ SCAGGS—Columbia PC 33920
22. **SPARKLE**  
ARETHA FRANKLIN—Atlantic SD 18176
23. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
24. **WAR'S GREATEST HITS**  
United Artists LA648 G
25. **TALES OF KIDD FUNKADELIC**  
FUNKADELICS—Westbound W 277 (20th Century)
26. **HARVEST FOR THE WORLD**  
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
27. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
28. **DR. BUZZARD'S ORIGINAL**  
**SAVANNAH BAND**  
RCA APL1 1504
29. **I HEARD THAT!!**  
QUINCY JONES—A&M SP 3405
30. **JOY RIDES**  
DRAMATIC—ABC ABCD 955
31. **AIN'T NOTHIN' STOPPIN' US NOW**  
TOWER OF POWER—Columbia PC 34302
32. **THIS IS NIECY**  
DENIECE WILLIAMS—Columbia PC 34232
33. **SOLID**  
MICHAEL HENDERSON—Buddah BDS 5662
34. **THE MORE YOU DO IT**  
RONNIE DYSON—Columbia PC 34350
35. **CHILDREN OF THE WORLD**  
BEE GEES—RSO RS 1 3003 (Polydor)
36. **FOUR SEASONS OF LOVE**  
DONNA SUMMER—Casablanca NBLP 7038
37. **IS THIS WHATCHA WONT?**  
BARRY WHITE—20th Century T 516
38. **SKY HIGH**  
TAVARES—Capitol ST 11533
39. **PEABO**  
PEABO BRYSON—Bullet 7000 (Bang)
40. **CAR WASH (Soundtrack)**  
MCA 2 6000

## Soul Truth (Continued from page 48)

**Effie Smith.** Ms. Smith has been away from the promotion scene since the downfall of Stax Records; however, she is back stronger than strong. If you have any product to be promoted please contact this indie at 213-296-3130.

Whatever happened to **George Morris**? It is now coming to the surface that after a long wait Morris has secured a position with a new label based in New York. Strawberry Records is that label: they have a new release entitled "Dream Express," the artist's name is Lady Rose. When you hear this new artist ask yourself, who does she remind you of or who is she?

**J. L. Seymore**, agent for the William Morris Agency, is leaving as of October 30th. Seymore handled such artists as **Parliament/Funkadelic**, **Spinners**, **Barry White**, **George Benson**, **Rufus**, **Jimmy Castor** and **Lou Rawls** to name a few. At present his future plans are indefinite.

Radio Station WHYT-AM (Noblesville, Ind.) has increased their power from 250 watts directional signal to 500 watts. This particular station will now serve such areas as Marion, Kokomo, Anderson, Muncie, Ft. Wayne and Indianapolis. Black programming was their main format however during the morning broadcasts they program Top 40.

The new organization Forever, Inc. is structured to deal with the problems of Blacks in media i.e. promotion, radio announcers, publishers, artists, program directors, newsmen, television personalities, etc. It will deal directly by going to the source of the problem.

## Phil Walden (Continued from page 4)

and Walden also answered questions about the future of that association, and about the financial prospects for Capricorn.

"I don't plan for it to stay status quo, at least as far as financial arrangement," he said. "I have great emotional ties with the entire WCI organization, having been associated with Atlantic Records for many years as a personal manager for numerous acts and later as a label and now with Warner Brothers for several years. I have friends that I enjoy working with and whose opinions and abilities I respect. The first consideration probably will be to remain within that system, but obviously we will be talking to other record companies.

### Time To Diversify

"Now that we have built and matured as a company it's time for us to develop beyond the custom label image to diversify our artist roster through more control of our own destiny. We've been in a very good situation with Warner. We've had the freedom, we've had the autonomy. But we are at a growth state now where we desire to grow out of the custom label status, and we are one of the few within the realm of custom labels that has its own sales and promotion, art and publicity and marketing departments. We are at a stage where I think within the next two or three years we can in fact double and triple

our billing."

Walden claimed he doesn't have "any more interest than the ordinary citizen" in elective or appointive political office, and that regardless of the outcome of Tuesday's elections, he expects to remain a record executive.

### Seeks No Office

"First of all, I wouldn't be offered anything like that," Walden said emphatically. "I'm in the music business, I enjoy the music business, I have not reached my goals in this industry and I have no intentions of slowing down any efforts that I've always made to reach my goals.

"I plan to continue to support people I believe in, and people I think can improve the form of government that we have, or the administration of the government that we have, both on the city and state and national level, but I have no intentions of seeking an elective office."

### Dabbles In Politics

Walden said that his role in the Carter campaign has been "greatly exaggerated. My role was more important in the early days in fund raising. I keep an interest in them by calling the headquarters daily to find out what's going on. I do little small things, but in the latter months I have on purpose avoided trying to play any major role.

"Some people like to shoot doves or some people like to go skiing. I like to dabble in politics."



# THE JAZZ LP CHART

NOVEMBER 6, 1976

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
2. **I HEARD THAT!!**  
QUINCY JONES—A&M SP 3705
3. **BAREFOOT BALLET**  
JOHN KLEMMER—ABC ABCD 950
4. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
5. **SECRETS**  
HERBIE HANCOCK—Columbia PC 34280
6. **SCHOOL DAYS**  
STANLEY CLARKE—Nemperor NE 439 (Atlantic)
7. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor PD 1 6070
8. **VERY TOGETHER**  
DEODATO—MCA 2219
9. **WINDJAMMER**  
FREDDIE HUBBARD—Columbia PC 34166
10. **GLOW**  
AL JARREAU—Warner Bros. BS 2248
11. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
12. **BOB JAMES THREE**  
CTI 6063
13. **HARD WORK**  
JOHN JANDY—ABC Impulse ASD 9311
14. **FEVER**  
RONNIE LAWS—Blue Note BN LA628 G (UA)
15. **"LIVE" ON TOUR IN EUROPE**  
COBBAM/DUKE BAND—Atlantic SD 18194
16. **SOLID**  
MICHAEL HENDERSON—Buddah BDS 5662
17. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
18. **CALIENTE**  
GATO BARBIERI—A&M SP 4597
19. **THOSE SOUTHERN KNIGHTS**  
THE CRUSADERS—ABC Blue Thumb BTSD 6024
20. **GOOD KING BAD**  
GEORGE BENSON—CTI 6062
21. **SANBORN**  
DAVID SANBORN—Warner Bros. BS 2957
22. **BENSON & FARRELL**  
GEORGE BENSON & JOE FARRELL—CTI 6069
23. **EVERYBODY COME ON OUT**  
STANLEY TURRENTINE—Fantasy F 9506
24. **LIVING INSIDE YOUR LOVE**  
EARL KLUUGH—Blue Note BN LA667 G (UA)
25. **SOUND OF A DRUM**  
RALPH McDONALD—Marlin 2202 (TK)
26. **FLY LIKE THE WIND**  
MCCOY TYNER—Milestone M 9067
27. **LIFE ON MARS**  
DEXTER WANSEL—Phila. Intl. PZ 34079
28. **ALTURA DO SOL (HIGH SUN)**  
PAUL HORN—Epic PE 34231
29. **500 MILES HIGH**  
FLORA PURIM—Milestone 9070
30. **NIGHT FLIGHT**  
GABOR SZABO—Mercury SRM 1 1019
31. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
32. **EARTH MOVER**  
HARVEY MASON—Arista 4096
33. **YELLOW & GREEN**  
RON CARTER—CTI 6045 S1 (Motown)
34. **BOBBY HUMPHREY'S BEST**  
Blue Note BN LA699 G (UA)
35. **ROMEO & JULIET**  
HUBERT LAWS—Columbia PC 34330
36. **MISTER MAGIC**  
GROVER WASHINGTON—Kudu KU 2051
37. **IT'S YOUR WORLD**  
GIL SCOTT HERON & BRIAN JACKSON—Arista 5001
38. **GAGAKU AND BEYOND**  
HERBIE MANN—Finnadar SR 9014 (Atlantic)
39. **PREMONITION**  
JON LUCIEN—Columbia PC 34255
40. **STUFF**  
Warner Bros. BS 2968

## THEATER REVIEW

### Kander & Ebb Outshine '2 By 5'

■ NEW YORK—"2 By 5," Downstairs at the Village Gate, offers a curious series of paradoxes for the reviewer. The two are John Kander and Fred Ebb, music and lyrics writers, respectively, for "Cabaret," "Chicago," "Funny Lady" and the upcoming "New York, New York." The five are the singers performing Kander and Ebb's songs. Unquestionably, their work is among the very best being written for Broadway, film and cabaret (in the latter category they have written shows for Liza Minnelli, Chita Rivera and Shirley MacLaine). Kander writes music that is melodically sophisticated yet highly accessible; Ebb writes miniature character portraits which evoke a broad range of emotions. Their songs stand completely on their own when taken out of context and are, indeed, perhaps more brilliant when stacked back-to-back than when weighed down by whatever connective tissue has been designed to hold them together. (True, they write for theater and film, not the reverse, but it is inevitably their work that stands out in the end product).

In "2 By 5" the songs are given the ultimate test: the stage is practically bare, the acting either over-obvious or non-existent. The voices are uniformly strong—D'Jamin Bartlett, Kay Cummings, Danny Fortus, Shirley Lemmon and Scott Stevenson—and their enthusiasm is omnipresent. Given the nature of the music they are performing, the setting would seem to be perfect.

The problem that arises is the lack of resolution between conflicting outlooks: Do the singers try to develop a sense of where the music came from originally (nowhere identified in the pro-

gram) or do they allow their own personalities to emerge? Were one or the other road taken (preferably the latter, in this writer's view), "2 By 5" would have developed into a legitimate cabaret revue. As it stands now, however, the show itself lacks personality.

Kudos again to Kander and Ebb and the performers as well as to musical director/pianist Joseph Clonick. Perhaps a new directorial voice could yet impose the point of view necessary to make an all-right evening into a very special one.

Ira Mayer

### 14 From Audiofidelity

■ NEW YORK—Audiofidelity Enterprises will release 14 albums in November, headed by the latest George Duke album on the MPS/BASF label, "Liberated Fantasies." Also included in the release: on MPS/BASF, "Karuna Supreme" by John Handy and Ali Akbar; "Hip Elegy" by Joachim Kuhn; "The Wide Point" by Albert Mangelsdorff and Elvin Jones; and "Travelin' On" by Oscar Peterson; also, on MPS/BASF's classical line, Carl Orff's "Catulli Carmina;" "12 Cellists of the Berlin Philharmonic;" and J. S. Bach's "Brandenburg Concertos."

Teddy Wilson & His All-Stars will be represented on the Chiaroscuro label. From Black Lion, the lineup will include "Piano Ragtime" by Duncan Swift; "Saturday Night at the Montmartre" by Ben Webster; "It Don't Mean A Thing If It Ain't Got That Swing" by Earl Hines and Paul Gonsalves; and "Kansas City Woman" by Buddy Tate and Humphrey Lyttelton. Making his debut on the Audio Fidelity label is Peter Dean.

### Bernstein, DG Pact



Leonard Bernstein recently signed a long term contract with Deutsche Grammophon providing for a "substantial program of new recordings." Seen at the signing are (seated, from left): Dr. Peter von Siemens; J. Dieter Bliersbach, Polydor International VP; Leonard Bernstein and Julia von Siemens. Standing are Dr. Uli Markele, Polydor International artist promotion manager; Udo von Stein, senior counsel legal department; and Harry Kraut, Bernstein's manager.

### Mason's Certified Bash



Columbia Records recently hosted an album listening party for Dave Mason's next album for the label. It is an entirely live album that was recorded in July at the Universal Amphitheater and was produced by Dave Mason and engineered by Ron Nevison. Mike Dilbeck, west coast director of a&r for Columbia was the executive producer. The album, titled "Certified Live," will be released this week and is a two record set. Pictured from left, standing: Stan Monteiro, national vice president, Columbia promotion; Jerry Longden, formerly with KLOS; Warren Williams, local promotion manager, Columbia; Dave Mason; David Perry, KMET; Jim Ladd, KMET. Kneeling from left: Paul Rappaport, FM regional promotion manager; Gerald Johnson, bass player for Dave Mason.

### Sire November LPs

■ NEW YORK—Seymour Stein, managing director of Sire Records, has announced Sire's release schedule for the month of November.

Scheduled for release are: "Rocks In My Head" by Mike Berry; Bo Hansson's third album, "Attic Thoughts;" two-record sets by The Impressions, The Troggs and The Pretty Things, and a special disco mix of "Money Man" from Martha Velez' lp "Escape From Babylon." Sire bands currently in the studio include The Ramones, Stanky Brown Group and Renaissance.

### Cohen Sets Pubberies

■ LOS ANGELES — Joel Cohen, president of Kudo III Management in Beverly Hills, has started two music companies, Spitfire Music (BMI) and Crestline Music (ASCAP), to go along with his newly-created Moon Records.

### Skynyrd Gold

■ LOS ANGELES—MCA Records vice president of marketing Rick Frio has announced that the live Lynyrd Skynyrd double album set, "One More From The Road," has been certified gold by the RIAA.

### Phil Reed Dies

■ LOS ANGELES — Phil Reed, lead guitarist for Flo & Eddie was found dead Sunday morning, October 25 at the Terrace Hilton in Salt Lake City, Utah, following a fall from his 9th story hotel room. The initial police report has ruled out any possibility of death as a result of drugs, alcohol or suicide.

### Two from Private Stock

■ NEW YORK — Private Stock Records has announced the release of albums by new artists the Dirty Angels and Peter Lemongello. Each LP is backed by extensive exploitation campaigns geared for the artist's specific audience.

The Dirty Angels are teenage rockers whose Private Stock debut LP is titled "Kiss Tomorrow Good-bye."

Lemongello's debut Private Stock LP, "Do I Love You," is being advertised and promoted across the board at the consumer level as well as in the trade press.

### BOA 'Magazine'

■ LOS ANGELES—Publication of a Black Oak Arkansas "Official Poster Magazine" has initiated a licensing arrangement between the rock group and Merchandising Corporation of America, Inc. Hereafter, the latter, a division of MCA, will exclusively coordinate and direct the licensing of various Black Oak-inspired items, including T-shirts, belt buckles, clothing, games, special toys and novelties, and other souvenirs.

### Pye Releases Three

■ NEW YORK — Pye Records president Marvin Schlachter has announced the immediate release of three new albums on the Pye label and the introduction of the Pye-distributed Calla Records' first 12-inch disco single.

Scheduled for release are: "Limousine" by the Dutch rock band; "Back Into the Light" by Prelude, and "Stephane Grappelli" by the jazz violinist. Also set for release is the 12-inch single version of "Disco Queen" from the album "Rudy Love and The Love Family."

## CLASSICAL RETAIL REPORT

NOVEMBER 6, 1976

### CLASSIC OF THE WEEK



**BIZET**  
**CARMEN**  
TROYANOS, TE KANAWA,  
DOMINGO, VAN DAM, SOLT  
London

### BEST SELLERS OF THE WEEK

**BIZET: CARMEN**—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London  
**BEETHOVEN: SONATAS**—Berman—Columbia  
**GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS**—Gershwin, Thomas—Columbia  
**VERDI: MACBETH**—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

### KING KAROL/N.Y.

**ENRICO CARUSO: LEGENDARY PERFORMER**—RCA  
**CHARPENTIER: LOUISE**—Cotrubas, Domingo, Prete—Columbia  
**CONCERT OF THE CENTURY**—Columbia  
**GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS**—Gershwin, Thomas—Columbia  
**GLEESON: THE PLANETS (ELECTRONIC)**—Mercury  
**VLADIMIR HOROWITZ—THE 1975-76 CONCERTS**—RCA  
**MASSENET: LE CID**—Bumbry, Domingo, Queller—Columbia  
**ARTURO TOSCANINI AND THE PHILADELPHIA ORCHESTRA**—RCA  
**VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch  
**VERDI: MACBETH**—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

### KORVETTES/N.Y.

**BERLIOZ: REQUIEM**—Burrows, Bernstein—Columbia  
**BIZET: CARMEN**—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London  
**THE CONCERT OF THE CENTURY**—Columbia  
**LISZT: B MINOR SONATA, OTHERS**—Berman—Columbia  
**MASSENET: LE CID**—Bumbry, Domingo, Queller—Columbia  
**MENDELSSOHN: VIOLIN CONCERTO**—Kogan—Connoisseur Society  
**STRAVINSKY: SACRE DU PRINTEMPS**—Maazel—London  
**VERDI: IL CORSARO**—Gardelli—Philips  
**VERDI: MACBETH**—Verrett, Cappuccilli, Ghiaurov, Abbado—DG  
**VERDI: I MASNADIERI**—Gardelli—Philips

### RECORD THEATER/CLEVELAND

**BACH: PARTITAS**—Menuhin—Angel  
**BARBER, IVES: QUARTETS**—Cleveland Quartet—RCA

**BEETHOVEN: SONATAS**—Berman—Columbia  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**BRAHMS: PIANO CONCERTO NO. 1**—Rubinstein, Mehta—London  
**FLUTE CONCERTOS**—Rampal—RCA  
**GERSHWIN: PORGY AND BESS**—Laine, Charles—RCA  
**LISZT: ONATA IN B MINOR, OTHERS**—Berman—Columbia  
**MASSENET: THAIS**—Sills, Gedda, Milnes, Maazel—Angel  
**YEHUDI MENUHIN AND RAVI SHANKAR**—Angel

### CACTUS RECORDS/HOUSTON

**BEETHOVEN: SONATAS**—Berman—Columbia  
**BEETHOVEN: SYMPHONY NO. 5**—Solti—London  
**BIZET: CARMEN**—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London  
**BRAHMS: PIANO CONCERTO NO. 1**—Rubinstein, Mehta—London  
**GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS**—Gershwin, Thomas—Columbia  
**HOLST: THE PLANETS**—Ormandy—RCA  
**MAHLER: DAS LIED VON DER ERDE**—Baker, Haitink—Philips  
**MASSENET: THAIS**—Sills, Gedda, Milnes, Maazel—Angel  
**RODRIGO: GUITAR PIECES**—Pepe Romero—Philips  
**VERDI: RIGOLETTO**—Sutherland Pavarotti Milnes, Bonyng—London

### ODYSSEY RECORDS/ SAN FRANCISCO

**BEETHOVEN: SONATAS**—Berman—Columbia  
**BEETHOVEN: SYMPHONY NO. 7**—Kleiber—DG  
**BERLIOZ: REQUIEM**—Burrows, Bernstein—Columbia  
**BIZET: CARMEN**—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London  
**CHOPIN**—Ax—RCA  
**HOLST: THE PLANETS**—Ormandy—RCA  
**MAHLER: DAS LIED VON DER ERDE**—Baker, Davis—Philips  
**ROSSINI: ELISABETTA, REGINA D'INGHILTERRA**—Caballe, Carreras, Masini—Philips  
**VERDI: MACBETH**—Verrett, Cappuccilli, Ghiaurov, Abbado—DG  
**VERDI: OTELLO**—Rysanek, Vickers—RCA

### TOWER RECORDS/ SAN FRANCISCO

**BEETHOVEN: SYMPHONY NO. 7**—Kleiber—DG  
**BIZET: CARMEN**—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London  
**GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS**—Gershwin, Thomas—Columbia  
**VLADIMIR HOROWITZ: THE 1975-76 CONCERTS**—RCA  
**ROSSINI: BALLET MUSIC**—De Almeida—Philips  
**ROSSINI: ELISABETTA, REGINA D'INGHILTERRA**—Caballe, Carreras, Masini—Philips  
**SHOSTAKOVICH: CELLO CONCERTO**—Rostropovich, Ozawa—DG  
**STRAUSS: DIE FRAU OHNE SCHATTEN**—Rysanek, Boehm—Richmond  
**ARTURO TOSCANINI AND THE PHILADELPHIA ORCHESTRA**—RCA  
**WAGNER: RIENZI**—Hollreiser—Angel

## A Star — And A Rare, Once Popular Opera

By SPEIGHT JENKINS

NEW YORK — Some of us remember very well when Frederica von Stade appeared first at the Metropolitan Opera. She came in as a comprimario—forever giving the lie to the adage that one can never move up to stardom—and first sang one of the three genii in the *The Magic Flute*. But it was as Wowkle in *La Fanciulla del West*, that winter of 1969-70 that she was first really noticed. Later came the many pants roles—a marvelous, touching Siebel in *Faust*, a virile, exciting and wonderfully sung Stephano in *Romeo et Juliette*, Niklausse in *Les Contes d'Hoffman*, an unforgettable Cherubino—and then the touch of Rolf Liebermann changed all. Miss von Stade enacted that same Cherubino, in 1973, to open the new era of the Paris opera.

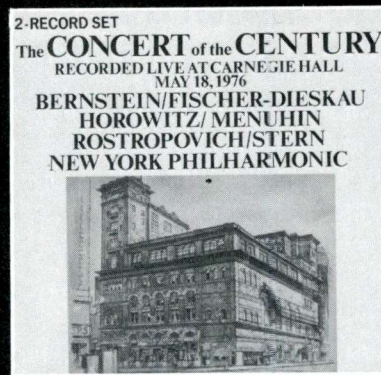
### Solidified Lyric Mezzo

Since then we have had far too little of her in N.Y., and she will regretfully not be singing with the Metropolitan again until season after next. She has steadily

developed her lyric mezzo both up and down, moved to solidify it and make it more expressive and worked hard on becoming an even better actress. Miss von Stade is beautiful to look at, and her voice has enormous variety both in color and in style. She has scored big successes in New York as Rosina in *The Barber of Seville*, Penelope in Monteverdi's *Ritorno d'Ulisse in Patria*, and Cenerentola in Washington (with La Scala) and in San Francisco. But though she has not done a lot of French opera onstage here, it is clear that her mezzo is perfectly suited to the many, largely unperformed roles of that genre. Columbia, in shrewdly building an opera catalogue, discovered that Miss von Stade's talents were largely unrecorded, and they have begun more and more to use her. This month, their first opera month ever, they have issued a major record called *Frederica Von Stade in French Opera Arias*. Though an

(Continued on page 62)

## The Concert of the Century is the classical hit of the year



M2X 34256

This is the one that everyone's been waiting for! And Columbia Masterworks is launching its largest promotion campaign of the year to support it.

### Featuring:

- Major time buys on Radio Stations in all Major Markets
- Ads in Major Newspapers and National Magazines
- Full-Color Poster and Stand-Up for In-Store Display

Recorded in Compatible Stereo/Quadraphonic Sound.

On Columbia Records and Tapes.



# Casablanca-Filmworks

(Continued from page 3)

Filmworks, Inc., prove especially timely in light of ongoing speculation that Bogart's two-year-old independent label might trade on its current impressive success and accept one of several rumored, lucrative distribution deals with major entertainment combines.

The agreement was announced by Bogart and Guber in Hamilton, Bermuda, where the first property scheduled to be completed under the CRF, Inc., aegis, a film version of the Peter Benchley best-seller, "The Deep," is in production.

Peter Guber was named chairman of the board of the newly merged company and will also serve as president of Casablanca Filmworks, the firm's film arm. Neil Bogart was named president of CRF. Other board members include vice chairman, Richard Trugman and vice presidents Larry Harris and Cecil Holmes, both of Casablanca Records. The merger was structured by Pete Pryor of the law firm of Pryor, Cashman and Sherman and Richard Trugman of Bushkin, Kopelson, Walsh and Trugman. CRF is located at 8255 Sunset Blvd. in Los Angeles and has recently purchased the building adjacent to its offices to house some of the new production offices. CRF will maintain studio offices on the Columbia lot.

The \$8,500,000 dollar Columbia Picture which will be the first CRF project is scheduled for a massive June 1977 campaign. Guber began his career with Columbia in 1968 and left in 1975

as executive vice president in charge of worldwide production to form Filmworks. Guber's Filmworks currently enjoys a long-term multiple pictures agreement with Columbia.

The second Casablanca Records and Filmworks project for Columbia is "Six Weeks," a current best selling novel written by Fred Mustard Stewart with a screenplay written by David Seltzer, author of "The Omen." Photography is planned for an early 1977 start. Tatum O'Neal has been set for one of the three leading roles. Other motion picture projects including Paramount Television's 4-hour TV special "Attack on the Lusitania," a joint venture with Jozak and Good Times Productions.

CRF has also concluded a book publishing deal with Bantam for "Inside the Deep," written by Guber. Bogart and Guber are currently scouting for a television division head. Bogart and Guber, both 33, have been friends for the past 16 years.

After leaving Bermuda, Bogart will return to Los Angeles, followed by a trip to Europe where he is currently setting up offices in the United Kingdom and concluding new record licensing deals throughout Europe.

## WEA Intl. Inks Hanlon

NEW YORK — Nesuhi Ertegun, president of WEA International, has announced the signing of John Hanlon from New Zealand to an exclusive worldwide contract to WEA.

# Atlantic Signs Narada Walden



Narada Michael Walden has been signed to an exclusive long term contract with Atlantic Records, it was announced by Jerry Greenberg, president. "Garden of Love Light," Walden's debut solo album for Atlantic is set for November '76 release. Walden is best known for his three-year tenure as drummer/pianist with the final Mahavishnu Orchestra lineup, with whom he toured and recorded three lps. Shown above at the signing are, from left: Greenberg; Walden's manager, attorney Barry Platnick; Atlantic a&r director Jim Delehant; Atlantic jazz a&r/product manager Raymond Silva and (seated) Walden.

## Santana Tour

NEW YORK — Columbia Records artists Santana have left the country to embark on a six-week tour of Great Britain and the continent, accompanied by fellow Columbia artists Journey, made up largely of Santana alumni.

The current Santana band consists of Carlos Santana, guitar; Tom Coster, keyboards; Jose Chepito Areas, timbales; Pablo Tellez, bass; Paul Rikow, congas and bongos; and Graham Lear, drums.

Journey's manager, Walter Herbert, was also previously associated with Santana as manager.

## Stanley Clarke Solo Tour

NEW YORK — Nemporer Records artist Stanley Clarke has announced details of his first tour as a solo artist, and his signing as producer for Roy Buchanan's second lp for Atlantic.

Clarke will begin his tour November 23 at the Palladium here, with a band that will consist of Ray Gomez, guitar; David Sancious (Epic), keyboards; Gerry Brown (Blue Note), drums and Clarke on bass and vocals. Clarke has also released a single, "Hot Fun" b/w "Life Is Just A Game."

## Perry in Vegas



When RCA recording artist Perry Como was in Las Vegas appearing at the Hilton Hotel and filming a TV special, he was visited by Anne Wright (right), RCA promotion from Australia, and friend Jenny Bright. The two got acquainted with the singer during his tour of Australia.

## Epic Chicago Showcase



Epic recording artist Jimmy Peterik and Epic/Full Moon recording artist Bonnie Koloc were recently showcased in Chicago's newest venue, the Ivanhoe Theatre. Both artists are from the Chicago area and both have new albums just released. Epic Records took over the Ivanhoe for a night, introducing the artists to members of radio, television, press and CBS Records accounts in the area along with Chicago residents. Shown at the post-concert party are (front, from left): Jim Scully, branch manager, Chicago Branch, CBS Records; Bill Todd, program director, WDAI-FM; Dave Remedi, FM progressive promotion, CBS Records. (Back, from left): Lou Mann, local promotion manager, Chicago, Epic Records and Associated Labels; Jimmy Peterik; Ron Alexenburg, senior vice president, Epic Records and the Associated Labels; Bonnie Koloc; Arthur Gorson, Ms. Koloc's producer; Steve Popovich, vice president, a&r, Epic Records; Don Van Gorp, regional director, midwest region, CBS Records; Jim Jeffries, director, national promotion, Epic Records.

## Polydor Xmas Campaign

NEW YORK — Polydor Inc. has announced an extensive Christmas season merchandising campaign for three albums by the Osmonds, including the first Christmas album by the family; "Brainstorm" by the group; and the new Donny & Marie Osmond lp, "New Season."

The two-record Christmas set, released last week, will have a special \$7.98 list.

## Disco File (Continued from page 50)

image of its title and gives it life with a spirited production. "Everybody's Talking 'Bout Love," once a truly inane vocal introduction is dispensed with, is also pleasant, as is "Midnight Lady." But even if this is something of a disappointment for the disco crowd, "Madhouse" grows on you as an at-home listening album—Levay and Kunze still have a delicate, highly polished production style and their concept is technically sharp—and deserves attention on that level.

Speaking of mood records, pick up on "Hotmosphere" by Dom Um Romao (Pablo, through RCA), an exciting, varied collection of cuts by this Brazilian percussionist that is one of the more vibrant Brazilian jazz records to come out this year.



## Watergate Tapes

(Continued from page 3)

appeal fails, the planning for the distribution and manufacture of tapes and records will be worked out by Federal Judge John J. Sirica.

At least one manufacturer—Warner Brothers Records—already has a detailed program for such distribution, and is apparently prepared to submit it to Sirica at the earliest possible date. However, it is highly unlikely that the court would assign exclusive rights to the tapes to any one manufacturer, and thus any Warner advantage in this situation is solely one of preparedness—the manufacturer who can get the best-quality package onto the street quickest is likely to be the one to enjoy the greatest sales, and to have its version of the tapes remain a profitable catalogue item. Warner Brothers already apparently has carefully wrought plans for packaging, marketing and distribution.

According to the features of the Warner plan announced to date, Warner Brothers would distribute two sets of tapes. One, meant for general consumption, would be a two record or tape set and would contain excerpts of the most important passages with an accompanying text. The other would be a complete set of the 22 hours of recordings played during the trial; Warner says it would be made available to schools, libraries and the public without profit.

The appeals court ruling says that any distribution of such records or tapes must be "prompt and on an equal basis for all persons desiring copies." While that language leaves the court's intentions open to several interpretations, from a record industry point of view it would appear that any manufacturer desiring to put out a set of the tapes would have to press them in sufficient quantity to make them available to virtually consumer on an "equal basis."

Judge Sirica had ruled last year that the release of the tapes to the general public might prejudice the trials of several Watergate defendants whose cases were still on appeal. Those appeals are still continuing, but the appellate court ruled that the widespread availability of transcripts of the tapes has served to negate damage their actual release might do.

Sirica's ruling had been appealed by ABC, CBS, NBC, PBS and WB among others. The decision may be viewed as something of a landmark for the record business, because it puts recordings on a level with print and broadcast as an information medium, the first time such a judicial comparison has been made.

## Warner Bros. Sets November LP Release

■ LOS ANGELES — Warner Brothers Records will ship 11 albums this week as the first part of two releases scheduled for November.

Set for release are: "Best of the Doobies;" "In Concert—The Best of Jimmy Cliff;" "Snakes and Ladders—The Best of the Faces;" "Endless Flight" by Leo Sayer; "Night Shift" by Foghat; "Made In Europe" by Deep Purple; "Zoot Allures" by Frank Zappa; "Hardcore Jollies" by Funkadelic; Elvin Bishop's "Struttin' My Stuff" on Capricorn; "Hutson II" by LeRoy Hutson on Custom records, and a re-issue of the "Phil Spector's Christmas Album" on Warner-Spector.

## Two Record Sets

(Continued from page 3)

recorded during the "Wings Over America" tour is also expected.

A dozen greatest hits packages are already charted in the top 100 this week with the Eagles' "Their Greatest Hits: 1971-1975" (Asylum), "War's Greatest Hits" (UA) and Diana Ross' Greatest Hits (Motown) currently at the vanguard of the activity at 20, 31 and 33 respectively.

This past week saw the release of greatest hits lps by the Ohio Players (Mercury), Mott the Hoople (Columbia), the New Riders of the Purple Sage (Columbia), Ten Years After (Columbia) and Leo Kottke (Capitol). Capitol, Columbia, Warner Brothers, and Atlantic are among the labels planning holiday campaigns around forthcoming greatest hits albums by artists such as George Harrison, the Doobie Brothers, Loggins and Messina, the Faces, Aretha Franklin, Stephen Stills, John Prine, Jimmy Cliff and Glen Campbell.

Though there was some initial concern expressed over the two record sets' affect on the volume of sales, the Wonder album has kept the **RW** Sales Index over the 100.0 mark (103.3 this week) for the entire month of its release, with its top ten competitors continuing to sell at an even clip.

A recent poll of retailers (see **RW** 10-16-76) showed that response to the Wonder album was "immediate and overwhelming" despite its price, with virtually everyone agreeing that sales have been "far heavier than even they had anticipated in preparing their initial orders."

The general consensus of retailers interviewed last week was that the proliferation of double album sets will help to increase the holiday cashflow and price will not be a determining factor for customers.

## Spinners Honored



Atlantic Records president Jerry Greenberg took to the stage of the Westchester Premier Theater last weekend for a surprise presentation to the Spinners of five RIAA gold plaques, commemorating U.S. sales in excess of a half-million units for their current Atlantic lp, "Happiness Is Being With The Spinners," produced by Thom Bell and containing their latest hit single, "Rubberband Man." "Happiness Is Being With The Spinners" represents the group's 10th gold record on Atlantic in five years. Shown above are, from left: Henry Fambrough, Billy Henderson, Bobby Smith, Pervis Jackson, Greenberg and Philippe Wynn.

## New York, N. Y.

(Continued from page 10)

makers' miserable ex-legal counsel **Jon Skiba** tracked down and came to blows with the team's coach slash general manager **David McGee** last weekend in Norman, Oklahoma at the Big 8 Conference showdown between the Oklahoma University Sooners and the Oklahoma State U. Cowboys. Skiba, though, did not anticipate OU alum McGee being in the company of Tulsa's legendary **Richard "Mox The Box" Moxley**, an ardent OU fan, who beat Skiba to a bloody pulp when he cheered an OSU touchdown. Mox then transported the lowly Skiba—whose roving eyes had OU coeds in mortal fear for their lives—to Tulsa and deposited him at the door of the Sin Alley Club. There, Skiba, who had not had a date for 49 consecutive weeks, was tortured to death by topless dancing girls. Funeral services for Skiba will be announced next week. In addition to Skiba's death, McGee's four-day sojourn to Tulsa produced the first major transaction of the winter trading season. In a straight cash deal, the Flashmakers acquired famed Oklahoma softball aces **Mike Rowley**, **Gary Hamilton** and **Larry "The Rev" Gibson**, all of whom will be featured on prime time television in the Flashmakers' Marathon Telethon. For interviews, contact the newly-appointed, but very blockos, p.r. director, Pat "Swine Flu Sally" Baird, at **RW**.

## How Big Is The Industry?

(Continued from page 3)

Frampton, and The Beatles, were also checked for actual sales price and here again the discount ranged from 20 per cent to 40 per cent off list.

There is really nothing very startling about this information. Everybody in the record industry has known that records have sold at a sizeable discount throughout the country for the past two decades. But for the first time we have it in detail through a survey.

That brings us to the heart of the matter. In the face of this information what is the true size of the record industry?

For the past five years we have been calling the record business A Two Billion Dollar Industry. The Record Industry Association of America (RIAA) has reported this many times in its annual reports on the size of the business. But the RIAA has based its figures on records selling at full list price. And it has done so in spite of the criticism it has received about this type of analysis from its own members, and members of its own research panel.

Many well-informed record men are convinced that the record business is a 1.5 Billion Dollar industry at best. And they include all recordings sold everywhere, in retail outlets, by television, through clubs, mail order, and even by the pirates. This difference of half a billion dollars is too large to be ignored.

Isn't it time now for the RIAA to do some research of its own, and survey enough retail outlets to establish an average sales price of a \$6.98 list lp? (And tapes and double lps, etc.) Once that is done then the RIAA could base its reports on actuality instead of fantasy.

Everything is bigger than big and realer than real in the record business. It's not unexpected for anyone to double the sales and the airplay of a hit record when talking to a competitor, or another manager, or whatever. But figures concerning the size of our industry are too serious for old fashioned hype. It's time for the RIAA to get some accurate figures even if we all have to admit that we're not as large as we've been pretending to be for the past five years. A little honesty never hurt—for long anyway.

## Record World en Nueva York

By EMILIO GARCIA

■ Se observa inquietud entre los distribuidores de la Décima Avenida por el crecimiento de la piratería, especialmente en la fabricación de los cartuchos de 8 pistas. Asegura un ejecutivo, que la piratería está tan bien organizada, que han habido casos que el producto pirateado ha salido a la venta antes que el producto legítimo. Y agregó, es lamentable ver, que mientras las autoridades lucen tan "despistadas," en cuanto a la persecución de los duplicadores, estos continúan con más fuerza sus ilícitos negocios.

El activo y talentoso productor argentino **Fabián Ross**, finalizó en los estudios de la RCA de Nueva York, el proceso de mezcla, del nuevo álbum de **Vitín Avilés**, el popular cantante puertorriqueño, cuya grabación fue realizada en la RCA de Argentina, con arreglos y dirección musical de **Horacio Malvicino** y el acompañamiento de su Orquesta.

Sin duda alguna, el "hit" que más se ha escuchado en las estaciones de radio durante los últimos meses es "Cierra los ojos y juntos recordaremos" interpretado por **Yolandita Monge**, la popularísima cantante puertorriqueña, quien está disfrutando de uno de los mejores momentos de su carrera artística . . . Con arreglos de **Tito Puente** y **Joe Cain**, el sello Mericana lanzó al mercado un magnífico álbum grabado por el destacado bolerista **Gilberto Monroig**. En él figuran entre otros temas "Lo que ansio yo" de **Bobby Capó**, que luce como el primer éxito de este elepé.

"El que mucho abarca poco aprieta" del compositor cubano **J. Carbó Menéndez**, en versión de **Roberto Torres** "El Castigador,"

apunta como un fuerte número para que el creador del arrollador éxito "El Caminante," se sitúe nuevamente en los primeros lugares de popularidad y ventas en el medio discográfico . . . "Meregué a piano" es el título del nuevo álbum del maestro **Rafael Solano**, que el sello Discolando acaba de lanzar al mercado. También del consagrado músico y compositor dominicano, el pambichino "Dominicanita," permanece bien situado entre los éxitos de más ventas.

**Roberto Yanés**, el cantante argentino que ha tenido en su brillante carrera artística infinidad de éxitos a nivel internacional, se impone ahora en nuestro medio musical, con su magnífica versión de "La vida se va y no vuelve" de **Henry Nelson** . . . Muy activo regresó de Hong Kong el buen amigo **Rinel Sousa**, de Caytronics Corp. . . En el género de la "salsa" neoyorkina, **Héctor Lavoe**, ha armado verdadero revuelo con el tema "Periódico de ayer" de **C. Curet Alonso**, con el cual acapara las mejores ventas del sello Fania.

Suenan muy fuerte en la radio **Los Sobrinos del Juez** ("The Judge's Nephews) con el atractivo número "Vuelve conmigo amor" de **Santiago** . . . En el género de la música ranchera **Yolanda del Rio**, artista del sello Arcano, se anota un gran éxito con la canción "La hija de Nadie" . . . Dentro de las novedades lanzadas recientemente por el sello West Side Latino, se destaca el nuevo álbum del popular compositor y cantante brasileño **Claudio Fontana**, en el cual se luce el feliz autor de "Happy Birthday, My Darling," interpretando un hermoso repertorio en español.

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Recibo carta de la SACM (Sociedad de Autores y Compositores de Música, S. de A., firmada por **José Angel Espinoza**, "Ferrusquilla," que dice así: "El Consejo Directivo de esta Sociedad, en su reunión reglamentaria de este día acordó dirigirse a usted por mi conducto a efecto de expresarle a nombre de los Compositores de México la más profunda gratitud por las atenciones que para algunos de nuestros compañeros y en general para nuestro gremio ha tenido usted a través

de la acreditada revista "Record World." El caso más reciente es el relativo a nuestro compañero consejero, maestro **Ramón Inclán** . . ." Reciba la SACM mi más vibrante acuse de recibo ante demostración tan sincera y emotiva como poco frecuente en este mundillo nuestro, en que a casi todo el mundo se le olvida dar las gracias o al menos reconocer los gestos. Todo ello habla muy alto de los compositores de México. ¡Gracias!

A último momento fué suspendido el primer espectáculo que presentaría **Roberto Carlos** en Puerto Rico. Unos dicen que el hecho de que el artista brasileño viaja con más de 7,000 libras de sobrepeso, dificulta el traslado de los instrumentos a tiempo con sus presentaciones. Otros manifiestan que la promoción del artista no justificaba

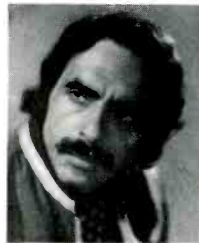
dos presentaciones. De todas maneras, el segundo espectáculo anunciado se convirtió automáticamente en el único y disfrutó de buena asistencia.

Por otra parte, la promoción de **Roberto Carlos** no ha sido de las más impresionantes en los últimos tiempos en estas zonas y mucho se habla de la no disponibilidad de grabaciones en castellano del intérprete, ya que su último long playing fué lanzado con dos temas en este idioma, de los cuales, "Inolvidable" se encontraba de éxito interesante y el resto en portugués, provocando una reacción desfavorable del público comprador que



Yolandita Monge

motivó cierto género de devoluciones después de efectuadas las compras. Esto se llama frustración y generalmente no lo perdona nadie que haya invertido su dinero. Yo creo que las presentaciones de **Roberto Carlos** deben de ser aligeradas de peso, ya que en algunos casos el resultado final es desfavorable para todos . . . Las acuaciones de **Los Fania All Stars** en el Yokohama's Ygai Ongaku-do Amphitheatre, en Sun Plaza Hill de Tokio y en el Japanese TV Variety Show de Japón fué un brillante suceso. De allá pasaron a California, donde lograron éxito total en el Hollywood Palladium, con "casa llena" a pesar de ser Viernes por la noche . . . Discolando Records negoció con la emisora WBNX de Nueva York la programación musical durante las horas de la mañana de esa emisora neoyorkina.



Luis Gerardo Tovar

Por otra parte, me anuncia **Orlando Brú** la apertura de sus oficinas en Mc. Allen, Texas, a cargo de **Yolanda González** en el cargo de producción y promoción. Ya han firmado y grabado a varios artistas locales, entre los que se cuentan **Ruben Vela**, **Pepe Maldonado**, **Chano Cadenas**, **Pedro Ayala** y **Ernesto Guerra**.



Helcio Carmo

Lanzó TR Records en Nueva York el álbum titulado "Curious" por **Tito Rodríguez Jr.** como "leader de la banda" y músico. El álbum coproducido por **Tito Jr.** y **Eddie Martínez**, ha contado con arreglos de **Marty Sheller** y **Willie Mullings** . . . Radio KCUZ, P.O. Box 1118, Clifton, Arizona 85533 está solicitando música navideña para su programación, que deben dirigidas a **Frank Quihuis** o **Ira Soler** . . . Firmó **Juan Marcelo** con CBS para la distribución de sus grabaciones independientes para

(Continued on page 58)



¡OTRA MAS DE VELVET!



**Odilio Gonzalez**  
"En Navidades"

Cuando tu me miras El Bolitero  
Lloraras, lloraras No me quiere Guilla  
Cuerpo Cobarde El Burrito de Belen  
Arbolito Estampa Campesina  
Triste Despedida No se puede ser fiel

Velvet LPV 1515

VELVET RECORDS INC.  
P.O. Box 398  
10128 N.W. 80 Ave.  
Telfs. (305) 823-0812  
Hialeah Gardens, Florida 33016

VELVET DE PUERTO RICO  
Calle Cerra No. 629  
Telfs. (809) 722-3191

AUDIORAMA RECORDS  
658 - 10th Ave.  
N.Y.C. New York

# A HURRICANE OF



**"Recordando El Ayer,"  
Celia & Johnny with  
Justo Betancourt and  
Papo Lucca,**

Vaya JMVS-52: In release only a week and already at the top of the charts! Definitely, *THE SALSA* LP of 1976. The personnel alone makes it a must. Third in the Celia & Johnny series, propelled by the smash single, "BESITO DE COCO."



**"Chuito El De Bayamon  
Con Johnny El Bravo,"**

International 913: A legendary Salsa vocalist, Chuito, backed by a choice ensemble led by Johnny El Bravo join forces to create the sleeper of the year. Vibrant as always, Chuito's voice rings with the lushness of El Campo De Borinquen. A blockbuster from International!



**"Los Linces," Los Linces,**

International INT-912: Tight, suave five-part harmonies from a superb vocal group. "Estoy Cargando Una Cruz" is the hot single from this new LP. Los Linces have received five gold records for outstanding sales in Latin America, and now they are exclusively on International!



**"Sabu, Siempre Sabu,"  
Sabu,**

International 909 — The youthful, passionate voice of Sabu, delivering twelve new songs of love. A giant album, awash with the urgency of a youth in love. Exclusively on International.



**"La Quieniela Del Dia,"  
Cortijo Y Su Combo  
Con Ismael Rivera,**

Tico TSLP 1406: The cream of the Cortijo — Ismael Rivera Collaboration, one of the seminal bands in Latin music history. *ALL* the fire of Ismael Rivera, *ALL* the drive of Cortijo. *Smoke!*

# HITS

Distributed by **FANIA** . . . of Course

Fania Records, 888 7th Ave., N.Y., N.Y. 10019 212 397-6730

## Albums

### El Salvador

By MARIO MELENDEZ

1. AMIGOS  
SANTANA—CBS
2. AMOR LIBRE  
CAMILO SESTO—Ariola
3. GRANDES EXITOS DE ELTON JOHN  
ELTON JOHN—Dideca
4. BOOGIE DOWN U.S.A.  
PEOPLE'S CHOICE—Indica
5. GRANDES EXITOS DE EAGLES  
EAGLES—Dicesa
6. LEO DAN RANCHERO  
LEO DAN—CBS
7. GRANDES EXITOS DE BARRY WHITE  
BARRY WHITE—Sisa
8. MAHOGANY  
DIANA ROSS—Fonica
9. EL AMOR  
JULIO IGLESIAS—Dila
10. TOMMY (SOUNDTRACK)  
VARIOS—Dideca

### Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. DE TI DEPENDE  
HECTOR LAVOE
2. TRIBUTO A TITO RODRIGUEZ  
FANIA ALL STARS
3. OH CUANTO TE AMO  
ANEXO TRES
4. EL BOCHINCHE  
CORTIJO
5. MUY DESPACITO  
LOS ANGELES NEGROS
6. PENSAMIENTO Y PALABRAS  
WILKINS
7. EL BUEN PASTOR  
LA SELECTA
8. DESAFIO  
FANIA ALL STARS
9. ALGUIEN A QUIEN SE AMO  
YOLANDITA MONGE
10. BEST DISCO IN TOWN  
RITCHIE FAMILY

## Record World en España

By FERNANDO MORENO

■ Tres nombres vamos a tratar hoy, que vienen por derecho propio a nuestra columna, tres nombres que por ella solos no necesitan presentación ya que dentro de un mismo fin tienen tres funciones distintas, nos referimos a Enrique M. Garea, de Discos Columbia S.A., Tomás Muñoz de Discos CBS, y Alberto Galtéz, de Discos RCA. El primero de ellos con sus viajes internacionales, está llevando nuestra industria a países que hacen muy poco tiempo solo sacaban nuestros éxitos y esto no era la realidad de nuestro presente, ahora, son catálogos enteros los que se reflejan en las listas de éxitos en casi todos los países de habla hispana. No cabe duda que es una labor ingrata llena de sinsabores, de no estar en casa u de un sinfín de inconvenientes que contrae el estar continuamente de viaje, pero el saber estar de Enrique hace que todo esto sea una continuidad de su trabajo, de ese trabajo que también sabe hacer y tantos buenos frutos le está dando a España en general. El segundo, con su ejemplo dentro de una compañía tan grande como es CBS, ha logrado, que la misma se convierta en el gran monstruo que es dentro de nuestra industria nacional no solo en ventas, donde en estos momentos es número uno, sino también en organización y un largo etc. que hacen la labor de este hombre algo muy importante. Solo nos basta ver las campañas de promoción que se suelen hacer, escuchar cualquier emisora de radio, ver cualquier programa de Tv, para darnos cuenta de la labor que día tras día y siempre él primero ha sabido dar a su compañía. El tercero, ha tenido, quizás, la labor más ingrata al tener que casi empezar por los cimientos de una reestructuración dentro de la compañía, el acoplamiento del nuevo

personal ha sido perfecto y los frutos ya son una realidad palpable y dentro de muy poco tendremos más de una sorpresa interesante y agradable, su nombramiento dentro de nuestros premios anuales como la "Compañía en Expansión del año" así lo justifica y deseamos que la labor emprendida con tanto tino vaya a más para nuestro bien. Tres nombres, tres personas, tres cometidos que hacen que nuestra Industria Española se sienta fuerte y firme dentro de la industria mundial del disco. A Enrique N. Garea, Tomás Muñoz y Alberto Galtéz, nuestra admiración y el mayor respeto por lo que representan.

Hisvavox anuncia el fichaje de Manolo Galván para su catálogo. Indiscutiblemente es un paso adelante para fortalecerlo aún con vistas a esta próxima temporada que se acerca peliaguda en todos los terrenos. Una buena noticia y por contrapartida otra mala y también dentro de Hisvavox. Los Angeles, también de este catálogo, acaban de desaparecer por la muerte de dos de sus componentes en accidente de carretera, Poncho y José Luis ya no estarán más con nosotros, ¡descansen en paz! . . . Enhorabuena a Luis Garza por su nombramiento de Jefe del Departamento de Promoción en RCA, se lo merece por su saber estar y por su profesionalidad . . . Sube y sube la canción de Ana y Johnny "Yo también necesito amar" de CBS . . . "Piel de Diciembre" cantada por Betty Missiego en todas las listas de éxitos del país.

Se presentó Lolita en Madrid con las consiguientes crónicas buenas y malas ¿cuándo dejaremos de querer hundir a nuestros artistas? ¿por que no nos parecemos más a los franceses que hacen de cualquier cosa suya un ídolo? . . . se encuentra entre nosotros

(Continued on page 59)

## Singles

### Spain

By FERNANDO MORENO

1. EL JARDIN PROHIBIDO  
SANDRO GIACOBBE
2. EUROPA  
SANTANA—CBS
3. SI TU FUERAS MI MUJER  
LORENZO SANTAMARIA—EMI
4. I LOVE TO LOVE  
TINA CHARLES—CBS
5. FERNANDO  
ABBA—Columbia
6. SOLO TU  
CAMILO SESTO—Ariola
7. YO TAMBIEN NECESITO AMAR  
ANA Y JOHNNY—CBS
8. O TU O NADA  
PABLO ABRAIRA—Movieplay
9. QUE PASA CONTIGO TIO?  
LOS GOLFOS—RCA
10. LOS CUATRO DETECTIVES  
PEPE DA ROSA—RCA

### Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. PERIODICO DE AYER  
HECTOR LA VOE
2. VENCERE  
HARLOW/MIRANDA
3. OH CUANTO TE AMO  
ANEXO TRES
4. EL BOCHINCHE  
CORTIJO
5. MUY DESPACITO  
LOS ANGELES NEGROS
6. PENSAMIENTO Y PALABRAS  
WILKINS
7. EL BUEN PASTOR  
LA SELECTA
8. DESAFIO  
FANIA ALL STARS
9. ALGUIEN A QUIEN SE AMO DE MAS  
YOLANDITA MONGE
10. BEST DISCO IN TOWN  
THE RITCHIE FAMILY

### New York

By Radio JIT (MIKE CASINO)

1. LA HIJA DE NADIE  
YOLANDA DEL RIO
2. LA SOLEDAD  
GRAN COMBO
3. BRINDO POR TU CUMPLEANOS  
ALDO MONGES
4. MARIA LUISA  
ISMAEL MIRANDA
5. LA VIDA SE VA Y NO VUELVE  
ROBERTO YANES
6. SOFRITO  
MONGO SANTAMARIA
7. CIERRA LOS OJOS  
YOLANDITO MONGE
8. EL BUEN PASTOR  
RAPHY LEAVITT
9. AJENO A TU PIEL  
LOS ANGELES NEGROS
10. HACHA Y MACHETE  
HECTOR LA VOE

### Miami

By OSCAR GUTIERREZ

1. GLORIOSO SAN ANTONIO  
LOS SOBRINOS DEL JUEZ—Audio Latino
2. HOY TENGO GANAS DE TI  
MIGUEL GALLARDO—Latin Int.
3. PIENSO EN TI  
TOMAS FUNDORA—Fundador
4. OBSESION  
JULIO IGLESIAS—Alhambra
5. QUE LO SEPA QUEIN LO SEPA  
RUAL MARRERO—Mericana
6. TU CUERPO  
ROBERTO CARLOS—Caytronics
7. BRASILIA CARNAVAL  
GEORGIE DANN—Caytronics
8. MEMORIES (TE RECUERDO)  
MORRIS ALBERT—Audio Latino
9. VERR ACA  
JOAN RICHARDS—Parnaso
10. ADORO  
PEARLY QUEEN—Lita

## Nuestro Rincon

(Continued from page 56)

el territorio argentino. Por otra parte, CBS acaba de terminar en Brasil un album por Luiz Carlos Magno, artista en el cual tienen cifradas grandes esperanzas de éxito internacional.

Lamentable el deceso de Alfonso González "Poncho" y José Luis Avellaneda del grupo español Los Angeles de Hisvavox. Carlos Alvarez, otro miembro del grupo ha estado al borde de la muerte después del trágico accidente en las demoníacas carreteras de España . . . Después de sus actuaciones en Miami, Yolandita Monge saldrá para Nueva York, al objeto de presentarse en los teatros Jefferson y Eagle, en Noviembre 12 y 14. Se presentarán con Yolandita, Raul Marrero, Vitin Aviles, Oscar Solo y Paquito Soto. Su éxito "Cierra los Ojos" todavía se mantiene en muchas tablas de éxitos, después de catapultarla a gran popularidad. Coco lanzará próximamente un nuevo album de Yolandita Monge titulado "Reflexiones" . . . Mi más cordial saludo a nuestro corresponsal en Venezuela, Luís Gerardo Tovar . . . Sigue adelante Helcio Carmo, responsable ante Pino de RCA Brasil, del desarrollo de la Regional de RCA en Latinoamérica. La brillante labor de Helcio se está haciendo notar poderosamente . . . Y ahora . . . ¡Hasta la próxima!

I deeply appreciate a letter received from SACM (Association of Mexican Authors and Composers) signed by Jose Angel Espinoza, "Ferusquilla," which reads: "The executive directors' staff of this association, in their official meeting of this day, agreed to express to you, through me, our deepest appreciation for all the facts expressed by you in favor of some of our members in particular and to our association in general. The most recent case was the one with relation to our adviser, Maestro Ramon Inclán." Thank you very much, all members of SACM, for this beautiful letter which reflects the high standards of your association. In days in which almost nobody at all remembers to express their thanks for any particular action, yours is highly appreciated by Record World and this writer. Thanks!

The first performance by Roberto Carlos in Puerto Rico was unexpectedly cancelled. Some argued that difficulties in transporting more

(Continued on page 59)

## En España (Continued from page 58)

y quizás para afincarse para siempre **Claudio Fabbri**. Le damos la bienvenida a este gran compositor y cantante... Ví el debut en "Florida Park" de **Carmen Sevilla** días pasado, no sé si el éxito en taquilla sería bueno pero lo que es en lo artístico... yo creo que lo mejor que podía

hacer es dedicarse solo y exclusivamente al cine, pues lo que es en la canción... Que buena labor la que realiza día tras día el frente de los micrófonos de La Voz de Madrid, Rafa, para mí ha sido toda una sorpresa.

Ivan Mogull Española ha contratado para nuestro país los im-



## LATIN AMERICAN ALBUM PICKS



### LO DICE TODO

**GRUPO FOLKLORICO Y EXPERIMENTAL NUEVAYORKINO—Salsoul SAL 4110**

La labor del Grupo Folklorico en este album es espectacular. Conservadas las raíces musicales del Caribe y Brasil, se lanzan a magistrales interpretaciones en las cuales la labor de los músicos, vocalistas e ingeniero y mezclas de sonido sobrepasan cualquier esfuerzo anterior. Una obra de arte! Geniales en "Cinco en uno Callejero" (Henny Alvarez), "Se me Olvidó que te olvidé" (L. de la Colina), "Ao Meu lugar voltar" (J. Rodríguez) y "Corta el Bonche" (A. Ruíz). Producida por Rene Lopez y Andy Kaufman.

■ Grupo Folklorico y Experimental Nuevayorkino is spectacular in this package. Musical roots are maintained in a blend of up to the minute recording techniques and mixing. Caribbean and Brazilian music in the great way. Conceived, produced and performed by top musicians. Call it anything you want to, this is really "sabor latino." "Dime la Verdad" (M. Guerra), "La Mama" (J. Barreto), "Cinco en uno Callejero" and "Trompeta N Cuero" (A. Armenteros).

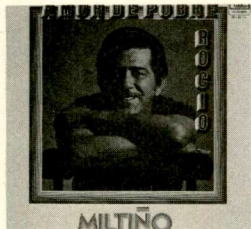


### CUANDO TU ME MIRAS—EL BOLITERO

**ODILIO GONZALEZ—Velvet LPV 1515**

Abre Velvet la época navideña con esta grabación del siempre popular Odilio Gonzalez de Puerto Rico. Música de Puerto Rico. "Cuando Tú me Miras" (T. Valentin), "Arbolito," "Estampa Campesina," "Triste Despedida" (B. Lopez) y otras.

■ Christmas season is close and Velvet knows it. Odilio Gonzalez, top popular singer of "jibara" music of Puerto Rico, will sell this in the festivities. "No me quiere Guilla" (T. Valentin), "No se Puede ser Fiel" (A. Carmenatti), "Cuerpo Cobarde" (G. Ibarreto), others.

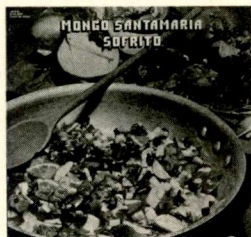


### AMOR DE POBRE

**MILTINO—Latin Int. DLIS 6605**

El muy popular en Latinoamerica, Miltiño de Brasil, ofrece aquí un cargamento de boleros que significan ventas populares. "No me Platiques" (V. Garrido), "Amor de Pobre" (Pepe Avila), "Rocio" (N. Rosa), "La Mentira" (A. Carrillo).

■ Brazilian bolero singer Miltiño will sell this package of unforgettable boleros well. "Cobarde" (G. Maceo-L. Faissal), "Estoy Pensando en tí" (R. Sampaiao-Santos) and "El Hombre y la Mujer" (P. Avila).



### SOFRITO

**MONGO SANTAMARIA—Vaya JMV5 53**

Con su "Sofrito" (N. Creque) vendiendo fuerte, Mongo Santamaría y excelentes músicos salseros se lucen en esta producción de Marty Sheller. "Iberia" (A. Donellan), "Cruzan" (A. Donellan), "Oh mi Shangó" (M. Santamaría) y "Five on the Color Side."

■ Mongo is selling well with "Sofrito," included here. Outstanding salsa package produced by Marty Sheller. Musicians are at their best! "Secret Admirer" (W. Allen), "Princess" (M. Sheller), "Spring Song" (A. Donellan), more.

portantes catálogos de **Shapiro Bernsteins** y los catálogos que controlan las obras de **Bob Dylan**... Notas Mágicas ha llegado a un acuerdo con la Editora Hans Sikorski de Alemania para controlar las obras para España de los autores rusos más importantes... Se anuncia que para representar a España en el próximo **Festival de la CTI**, se ha elegido a **Maria Ostiz**, esto si, por votación democrática, pero después de leer la relación de los votantes cabe preguntarse, ¿están todos los que debieran de estar?, o por el contrario, estaban los que debían de estar?, todo una vez más se quedará en el secreto del sumario y a nosotros solo nos queda la respuesta de siempre, ¿Es **Maria Ostiz** la más idónea para este Certamen?, ¿no podía ser que otro cantante con más aspiraciones que esta señora, con di-

nero, sin afán de ser algo más en la canción fuera más en consonancia?, ¿no sería posible que TVE reuniera a las personas que verdaderamente saben de que vá el asunto?, o por el contrario ya se sabía de antemano que esta ¿cantante? iría y no se quiso reunir a quien de verdad se debía de reunir, en fin que ya tenemos ¿cantante? para el **Festival de la Oti** y otro año más haremos el ridículo, por que se puede ganar o perder eso no importa pero lo que no se puede hacer es escoger a alguien que ni siente la canción y por lo tanto no se la hará sentir a esos millones de espectadores que verán el Certamen. Así que a esperar para otro año a ver si las cosas se hacen tan solo un poquito mejor... y nuestro premios están a la vuelta de la esquina, y este año mejor que nunca. ¡Ya les contaré!

## Nuestro Rincon

(Continued from page 58)

than 7000 pounds of sound equipment caused the cancellation. Others considered that the poor promotion of the artist in Puerto Rico did not justify two shows. Anyway, the second show, which became the only one, was a success. Now, the big problem seems to be that sometimes it is not that easy to release **Roberto Carlos'** recordings in Spanish because of non-availability. His latest album was released, containing "Inolvidable" and "El Humahuqueño," two of his smash tunes at the moment, recorded in Spanish, and the rest of the package was released in Portuguese, directed to Spanish speaking consumers, which originated certain amount of returns when buyers noticed that most of the album was Portuguese. This is a complete frustration and it could hurt the image of the artist. So, if there is not enough product to promote and release a complete album in Spanish, it shouldn't be promoted. It is as easy as that!... The **Fania All Stars** were a success at the Sun Plaza Hill of Tokyo, the Yokahama's Yagai Ongaku-do Amphitheater and the Japanese TV Variety Show in Japan. From there, they also smashed with their presentations at the Hollywood Palladium in Los Angeles, which clearly indicates that "salsa" is moving ahead in those territories... Discolando negotiated an agreement with WBNX through which they will program all the morning hours with their record production... On the other hand, **Orlando Bru** announced that he is opening offices in McAllen, Texas, under the direction of **Yolanda Gonzalez**, who will take care of production and promotion. They already signed and produced recordings by local artists such as **Ruben Vela**, **Pepe Maldonado**, **Chano Cadenas**, **Pedro Ayala** and **Ernesto Guerra**.

TR Records released in New York an album titled "Curious" by **Tito Rodriguez Jr.**, in which he shows how talented he is as a leader of a band and as a musician. The album was co-produced by Tito's son and **Eddie Martinez** with arrangements by **Marty Sheller** and **Willie Mullins**... Radio KCUZ, P.O. Box 1118, Clifton, Arizona, will appreciate Christmas deejay copies addressed to **Frank Quihuis** or **Ira Soler**... **Juan Marcelo**, previously with RCA, granted the distribution of his product in Argentina to CBS. As an independent producer, **Juan Marcelo** will grant such rights to several companies in Latin America. On the other hand, CBS produced an album by their new artist, **Luiz Carlos Magno**, which they consider could become a winner.

**Alfonso Gonzalez** "Poncho" and **José Luís Avellaneda**, members of the Spanish group **Los Angeles** (Hispanvox), died in an automobile accident on the very risky highways of Spain. Another member of the group, **Carlos Alvarez**, was in critical condition for several weeks. Our deepest condolences!... After successful performances in Miami, **Yolandita Monge** will perform at the Eagle and Jefferson Theaters in New York on November 12th and 14th. Together with Yolandita will be **Raul Marrero**, **Vitin Aviles**, **Oscar Solo** and **Paquito Soto**. Her smash success, "Cierra los Ojos," is still at the top of several charts in the States. A new album by Yolandita will be released shortly by Coco Records under the title "Reflexiones"... Our best regards and congratulations to our correspondent in Venezuela and talented artist, **Luis Gerardo Tovar**... **Helcio Carmo**, who is directing the regional operation in Latin America, under the guidance of **Adolfo Pino** from RCA, Brazil, keeps moving forward. He is showing a lot of stamina and know how!... And that's it for the time being!

## The End Is Almost In Sight



Presidential candidate Jimmy Carter is shown thanking The Amazing Rhythm Aces after the group's SRO campaign fund-raising performance at the Fox Theatre in Atlanta. Carter climbed five flights of stairs at the theatre to say thanks following the show, which will help his campaign war chest. Pictured with Carter (from left) are: ARA's Jeff Davis, J. B. Hooker, Byrd Burton, Billy Earhart, Butch McDade and Russell Smith.

## Dialogue

(Continued from page 41)

**RW:** Are you ever called upon to decide matters such as what company an artist should sign with? What criteria would you base that kind of decision on?

**Lippman:** I've had to make that kind of decision on several occasions and it's always been a matter of trying to match the needs of the individual client with the personality of the record company, and each company, as I said, has its own personality. A record company may work very well for one client and then they'll do the very same things for another artist and it will be horrendous. I firmly believe that it's the function of management to make that type of decision, but managers often come to attorneys for advice. The advice that I give in that situation is based on my own experience with the company or companies with whom we're negotiating and I always try to look as far into the future as possible. It's almost like a marriage.

As far as the attorney's function goes—as long as the deal works well, you don't even need an attorney; you don't even need a piece of paper. It's when something goes wrong that the contract becomes important to the interpretation of your client's position. So the attorney's responsibility in constructing any deal is to look into the future as much as possible, to try and foresee what could eventually go wrong in the relationship and then to try to draw up the contract in a manner that affords the client the best possible protection.

**RW:** What kinds of things go wrong most often?

**Lippman:** There are any number of mishaps. Your client may become sick; there may be acts of God or something may happen that prevents the record company from performing as it should. There are breaches of contract on both ends and you've got to see that your client is protected.

**RW:** Do you often advise clients on whether the terms they're seeking in a deal are reasonable or unreasonable? Is that the function of the attorney or management?

**Lippman:** It's both of their responsibilities. Certain managers are more experienced than others in those matters. I know managers who are tremendous record people and don't know too much about working on the road and others that are great on the road but don't know too much about deal-making. All managers are different; each have different areas of expertise. But certainly, you're always going to have instances in which certain clients are making demands that you consider unreasonable, and giving them advice in those situations is part of your responsibility.

**RW:** Do you nurse any ambitions in this industry beyond the role of an attorney?

**Lippman:** I don't think so. I enjoy being an attorney. I had the opportunity while working at C.M.A. to go beyond the role of an attorney, to be an agent, and I didn't like it at all. Attorneys perform many services in the music business and, as we've discussed, I get involved in other areas on behalf of my clients at certain times. I enjoy deal-making, I like to stay with a project from its beginning to its end and I want to make sure that the paper work involved accurately reflects the deal that's been arrived at. But at this time I have no aspirations beyond the legal field.

## The Coast

(Continued from page 24)

Memphis on Nov. 22. In his repertoire of course is "Disco Duck," and a possible follow up called "Disgorilla," a spoof called "Barley White," and another shot at the hit parade titled "Flick The Bic" . . . **Bryan Ferry** telexed Atlantic Records to tell them he had glandular fever, and would be postponing his European tour, slated for December, until late January. Look for another solo album from Ferry by the end of this year, but look longer for an American tour . . . **Supertramp** is recording its next at Caribou with **Geoff Emerick** producing and **Pete Henderson** assisting . . . Were **Don Zimmermann**, **Joe Petrone**, and **Jim Mazza** discussing the cheesecake or the charts last night when we spotted them in a conspicuous corner at the Palm? . . . **Eric Carmen's** new friend is none other than **Elton John**, who's apparently giving him a guided tour of London, where Eric is finishing up recording his next album . . . Watch for a Greatest Hits record from **Linda Ronstadt** . . . Three of **Kiss'** tunes from their "Destroyer" LP have been selected for coverage by some unlikely candidates. **Frank Sinatra** asked for the music to "King of the Nighttime World," **Sammy Davis Jr.** requested "Great Expectations," and **Cher** wants to do "Do You Love Me." . . . Metracal for Lunch Bunch, revisited: **Al DiNoble** of Casablanca Records is 199 with a bullet, with a little help from his friends . . . Fear of: **Hometown Band's** single, "Flying" was originally titled "Fear of Flying", until A&M received a formal complaint from **Erica Jong** . . . **Leber and Krebs'** newest acquisition is **Rex**, whose first album is on Columbia, and is aptly titled "Rex." Incidentally, Rex is Rex Smith, baby brother of **Starz** lead singer, **Michael Lee Smith** . . . **Aerosmith** will be back on home shores, from their European tour, and should be recording their fifth album with **Jack Douglas**, at the beginning of next year . . . Is it true that **Bill Graham** is closing Winterland for good, his last show being a big New Years Eve bash? . . . What do you mean Peter Frampton is supporting **Gerald Ford**—since when did they give "foreigners" the vote? . . . **Michael Des Barres** reports that the **Detective** album has finally been completed with the help of **Andy Johns** and will be released on Swan Song in January . . . **Tom Dowd** is taking **Little Whisper and the Rumors** (Atlantic) in the studio next week . . . **Gemini Agency** is a year old, and they celebrated their first birthday by announcing they've done bookings to the tune of 4 and a half million dollars already. Their roster includes such stars as **Diana Ross**, **The Commodores**, **Judy Collins** and **Henry Fonda**.

FIRST ANNUAL COAST ROCK 'N' ROLL TAROT AWARD goes to former column team-mate **Karen Fleeman**, who told readers two years ago that **Bob Brown**, now artist relations maven at UA, and "close personal friend" **Melissa Seay** were engaged. Despite interim controversy and disappointment when said event didn't come about, COAST has resolutely refused to print a retraction (well, we weren't asked, actually). Now we don't need to, since the duo have finally made the announcement. Prophecy meets journalism once more, with feeling.

## Generating U.S. Support



Following a tour of Canada, Van Der Graaf Generator made their debut and only U.S. appearance to date at New York's Beacon Theater on October 18th. Following this, a reception was held at the Essex House. Shown from left are: Peter Hammill and Hugh Banton of Van Der Graaf Generator; Jeff Laytin, attorney for Charisma Records in the U.S.; Guy Evans of Van Der Graaf Generator; Scott Muni, program director of WNEW-FM, who introduced the band on stage at the Beacon Theater; Tony Stratton Smith, president of Charisma Records; Gordian Troeller, manager of Van Der Graaf Generator; Charles Fach, executive vice president and general manager of Phonogram, Inc./Mercury Records; and David Jackson of Van Der Graaf Generator.

# AM ACTION

(Compiled by the Record World research department)

■ **Spinners** (Atlantic). The #2 record in Detroit (3-2 CKLW and 2-2 WDRQ) continues to make strong moves in that direction all over the country. 25-7 WGCL, 23-16 13Q, 5-3 WHBQ, 11-6 WCOL, HB-25 WFIL, 15-14 WABC, 29-22 WRKO, 25-19 KFRC and is joined by KILT, WOKY, WQAM, Q102, KXOK and WQXI just to name a few.

**Marilyn McCoo and Billy Davis, Jr.** (ABC). A crucial week in the life of this record which has proven itself in select markets and has now broken some barriers with KHJ, KFRC, KLIF and WMPS going on the



Rod Stewart

disc. It takes healthy moves in all other areas. 11-8 CKLW, 26-18 WGCL, 14-11 WDRQ, 22-14 WHBQ, 39-34 WCOL and also continues to fill in with the secondaries. KFRC, WSGA, WAAY, WAUG, WDRG, KNOE, 24-19 KEEL, HB-29 WFOM.

**Firefall** (Atlantic). Some very noteworthy adds here including KHJ, WLS, KDWB and WSAI. Among the jumps are 23-16 WRKO, 24-18 KILT, 18-13 WOKY, 5-5 WGCL, 12-11 Q102, 29-24 Z93, 14-7 WKBW, 13-10 WLAC and 16-15 WCOL.



Mary Kay Place

**England Dan & John Ford Coley** (Big Tree). The momentum on this single continues as WFIL, KHJ and Q102 go with the record. Moves at radio stations are beginning to look extremely healthy. 21-15 WOKY, 26-17 WHBQ, 28-23 Z93, 26-20 KSTP, 5-4 WKBW, 29-21 WCOL, HB-29 WGCL, 30-28 WRKO and HB-24 KJR.

**Engelbert Humperdinck** (Epic). One of the most added records on the street this week at major radio stations and still #1 at WKBW. New on WFIL, CKLW, WPGC, WMPS, WCOL as well as WFOM, ZYQ, WPRO-FM, WGUY, KFRC, WAUG, WBJR, KKLS and WSAR. Some of the numbers include HB-26 WRKO, 27-21 KCPX, HB-35 WCUE, extra-30 WGLF, 26-23 WSGA, HB-22 WHHY, 29-24 WFLB, 28-24 WGSU and 21-13 KAKC. A sales breakout on the East Coast this week again.

**Rod Stewart** (Warner Bros.). Readded to CKLW (an edit). Also new on KDWB, WQXI and KLIF and moves 18-1 13Q, 1-1 KILT, 27-12 WLS, 1-1 WLAC, 5-2 WNOE, 6-3 WKBW, 19-7 Z93, 21-15 WFIL, 21-10 WCOL, 10-6 Q102, 10-2 WSAI, 27-19 WQAM, 7-4 WGCL, 20-11 WOKY, 16-9 KJR and 9-4 KSTP. Sales are automatic.

**Brick** (Bang). Continues to solidify the South with adds on WQAM, WMPS, Y100 and WFOM (18-14 WQXI, 18-14 Z93) although r&b activity is now nationally spread. Top 40 sales are popping up in some spots outside the South.

## CROSSOVERS

**Sylvers** (Capitol). Emerging as one of the strongest crossover records with proven pop appeal. (30-21-19 WRKO) as well as new action on KHJ, KFRC, WMPS, WGCL, WFLB, WGSN and WCUE. Indications from the secondaries are equally encouraging, 17-13 WSAR, 28-23 KEEL among others. (One of this week's Powerhouse Picks.)

## NEW ACTION

**Mary Kay Place** (Columbia) "Baby Boy." The renowned Loretta Haggars of "Mary Hartman" fame ventures into a serious recording career and from the looks of the real sales being picked up on this disc, she may have a real record. Strong reports from the midwest and north central area off country action and jukebox activity have filtered over to pop accounts indicating a top 40 demand for the disc. WOKY is the first major to take a shot. Also on WEAQ, WHB and KCBQ. This week's Chartmaker of the Week.

## S.E. Radio Conference Set for Alabama

■ LOS ANGELES — Birmingham, Alabama will be the site of the first Southeast Secondary Radio Conference, January 14 and 15, 1977, it was announced by the planning committee of the Conference.

The goals of the two day conference will be to bring together, for an exchange of positive ideas, southern radio, trade, and record representatives. Topics to be discussed are AOR Radio, music, engineering, management, programming, a combined radio and record meeting, and a national trade meeting.

In announcing the site as the Birmingham Hyatt House, the committee also said that registrations will be held to \$30.00 for radio people, and \$40.00 for record and trade people. Any profits from the seminar will be donated to a worthy southeastern college broadcasting dept. on behalf of the radio and record industry. Application forms are available from any of the Committee Members: Don Anti (Anti/Muscolo Promo., L.A.); Bob Baron (WAAY Huntsville, Ala.); Reggie Blackwell (WRFC, Athens, Ga.); Jan Jeffries (WSGN, Birmingham, Ala.); Frank Lewis (WERC, Birmingham, Ala.); John Randolph (WAKY, Louisville, Ky.); Jerry Rogers (WSGA, Savannah, Ga.); Mike St. John (WMPS, Memphis, Tenn.); Mark St. John (WISE, Asheville, N.C.); Scott Shannon (Casablanca, L.A., Ca.); Bruce Stevens (WBBQ, Augusta, Ga.); Charlie Walker (Janus, Atlanta, Ga.); Lanny West (WHHY, Montgomery, Ala.).

## Pure Songs Pacts With Colgems-EMI

■ NEW YORK — Colgems-EMI Music has signed a long-term administration / publishing pact with Pure Songs (ASCAP). The announcement was made by Lester Sill, president of Colgems-EMI Music, and Paul Ahern, manager/publisher of Boston, the group whose music is represented in the new arrangement.

Included in this new agreement is Boston's current Epic lp and single.

## 'NOE Assignments

■ The following clarification of assignments at WNOE AM & FM has been issued: Buzz Bennett has been named operation consultant for AM & FM; Mark Driscoll has been named research director for AM & FM; Bob Reno is program director of FM and advisor to AM.

## S.F. Radio Trade

(Continued from page 6)

owners Family Life Stations which plans to displace the big-band-swing format for religious programming. The owners of KMPX —known as the first commercial FM rock progressive station—National Science Network, is leaving the broadcasting business. The whole deal is threatened by the as yet unfilled challenged. The KMPX Listeners Guild, led by longtime media activist George Conklin, had until Nov. 1 to file its protest with the commission.

In another prominent format-change controversy, the Committee to Save Jazz Radio has dropped its protest against the sale of WRVR-FM New York by the Riverside Church to Sonderling Broadcasting, which announced two weeks ago that it will not take the station to a black progressive format and forsake jazz as originally planned. The listeners protest had held up approval of the WRVR sale for more than 15 months. Now that Sonderling has promised to keep the station jazz, the committee says it will no longer stand in the way. Sonderling has agreed as part of the settlement with the listeners group to reimburse \$10,000 in legal fees incurred during the protest by the group.

## RW N.Y. Seminar

(Continued from page 14)

radio executives that specific sources of national and regional information is a must. **RW** illustrated how it is filling this need. Beer explained that quantitative reports—not qualitative reports—are required from its reporters. The buyers give **RW** piece counts on the records they report. This information is collated and put into the charts. Furthermore Beer pointed out that the recent features added to the magazine (the regional breakout, singles chart analysis, albums chart analysis and sales index) are also part of a program to inform the people in the radio and retail side of the industry. All concluded this was a step in the right direction.

The system by which **RW** separates records into the various categories was also a topic of conversation at the seminar. Members of the audience asked **RW** how r&b, jazz, pop and country records are able to cross over to various other charts. The **RW** staff explained that the type of airplay a record receives or the category the racks, retail, and one stop accounts report a record to **RW** determines its place on a chart. It is the input from its reporters in the field that determines how **RW** categorizes the various records.

## Jan Olofsson To Head IRDA London Office

■ NASHVILLE—IRDA executives Hank Levine and Mike Shepherd announced the opening this month of the London office of IRDA and the appointment of Jan Olofsson as manager of IRDA's European operations.

Olofsson, in his capacity as head of the London office, will be placing with European labels masters released by IRDA in the U.S. He will also be acquiring European masters for American release through IRDA and coordinate with IRDA's Nashville headquarters all European activities, including supervision of royalty collections.

Olofsson came to England from Sweden in 1968 to run the Olga Records office in the U.K. The next year he started Green Light Records, an English label whose first release, "Israelite," by Desmond Dekker became a number one record internationally. Now as head of IRDA's London office, he is presently seeking permanent quarters for the company there.

## Peters Intl. Pacts With Arion of France

■ NEW YORK — Peters International has announced a licensing agreement with the Arion catalogue of France for the manufacture and distribution of that label's product in the U.S. and Canada, beginning with the release of 120 classical and folk albums.

Peters has been importing Arion product, but increased import prices have made Arion records prohibitively expensive. Peters will now be marketing the catalog at \$6.98. In the current release will be 70 classical albums and 50 "folklore" albums from countries around the world. A promotional and merchandising campaign is planned to introduce the new line.

Chris Peters, head of the company, also announced the appointment of Om Kumar Joshee as manager of the Peters International Indian department, signalling an expansion of the company's involvement in the importing of records and tapes from India.

## A Star and an Opera

(Continued from page 53)

album cover is not the best reason for anyone ever to buy an album, Clive Bardo's photo of Miss von Stade on the cover is one of the most beautiful on any record jacket, ever. Any retailer who sees the album would be crazy not to exhibit it.

Inside there are a canny selection of arias. The brightness of the two page arias—from *Les Huguenots* and from *Romeo*—show the flexibility and timbre of her voice. Then she launches into a long and varied aria from Berlioz' *Beatrice et Benedict*, that shows the weight of the voice followed by Charlotte's "Va, laisse couler mes larmes" from *Werther*. One would not hear the mezzo in this part now; her voice is not dark enough, but here the aria is lovely. After so many tears, she turns comic and light and sings one of the delightful *Perichole* arias with such the right bounce. The highlights of the whole record are on side two: "D'amour l'ardente flamme" and "Connais-tu le pays?" In both the honeyed, light quality of her voice is made deeper and sweeter, and the mezzo sings with passion and perfect control. John Pritchard accompanies sensitively. It is a fine album, showing one of the finest

young American singers in a good, strong light.

The most eagerly awaited recording in Columbia's Opera Month is the first stereo pressing of Gustave Charpentier's *Louise*. The opera has not been given at the Met since Dorothy Kirsten sang the role in 1949 and has become somewhat rare everywhere. The new recording boasts Ileana Cotrubas in the title role, Placido Domingo as Julien, Gabriel Bacquier as the Father and Jane Berbie as the Mother. The last two are the highlights of the recording to this listener. Both have a wonderful sound, perfect style and come over as intensely moving and expressive. The father was one of Ezio Pinza's most famous roles, and Bacquier, while not having a tenth of Pinza's voice, manages an equally potent effect. He has passion, emotion and a wealth of color. Miss Berbie is equally good—both a shrew and tragic. Of great value also is the quality of the Ambrosian Opera Chorus which makes the big ensemble scene on Montmartre spectacular. Georges Pretre brings life to this performance, and though it does not make a revival of the opera seem a necessity it does great justice to Charpentier.

## ENGLAND

By RON McCREIGHT

■ LONDON—No sign of winter doldrums with several major international names hitting town for concert and promotional tours. WEA has its fair share with **Fleetwood Mac** coming in for three days of promotion and to meet media executives at a welcoming reception; **Gary Wright** arriving to enjoy the same opportunity a few days later before commencing his British tour with **Peter Frampton**; **The Cate Brothers** making a successful debut at the New Victoria; and **Linda Ronstadt** and **Jackson Browne's** respective tours coming up shortly. **Wings** put the seal on 14 months of triumphant touring around the world with three shows at Wembley's Empire Pool. **Paul McCartney** proved once and for all that he has put together not just a back-up band but more a unit of first class individual talents which were once again on display to a capacity audience of 8000. This time a solid 2½ hours on stage saw McCartney & Co. energetically perform every **Wings** favourite as well as a few Beatle classics and a few additional visual effects brought in since their last shows in the U.K. **Andy Williams** opened a week's season at the London Palladium which he follows with a nationwide tour as well as radio and TV appearances. for his new "Andy" album (CBS). Completing a memorable week was **Rocket's** party to launch **Elton's** "Blue Moves" album, where **EJ** and **Kiki Dee** were presented with a gold record for sales on "Don't Go Breaking My Heart." **Elton** played piano/voice interpretations of two tracks on BBC-TV the previous day (19).

**Lou Reizner's** long awaited film/album project utilizing Beatles songs, "All This And World War II," makes its bow on November 9th when Riva issues a double lp package. The idea of using **Lennon & McCartney** titles to outline an anti-war story first arose in 1973 when **Russ Reagan** approached Reizner with the project. Two singles are also available shortly—**Frankie Laine's** "Maxwell's Silver Hammer" and **Rod Stewart's** "Get Back," and although the movie opens in the States on November 11th, it will not be screened here till February next year.

**Alex Harvey** is responsible for another album with a difference—"The Loch Ness Monster" (Mountain). Harvey spent several days in Scotland during the summer taping interviews with eye witnesses of the legendary monster and these have been edited into what is described as an "interesting, informative and often humorous" revelation of people's theories on this historic mystery.

**Elektra/Asylum** is launching a major sales campaign on November 1st based on the new **Eagles** album—"Hotel California." **Jackson Browne's** "The Pretender" and "The Best Of The Doors" also feature in the promotion, which includes window displays in 250 key retail outlets, as well as radio and press advertising. Meanwhile, the WEA group has also undertaken a massive singles campaign on 20 re-issues of "All Time Greats," including **Todd Rundgren's** "I Saw The Light," **Alice Cooper's** "School's Out," **Wilson Pickett's** "Midnight Hour," the **Stones'** "Brown Sugar" and **Roberta Flack's** "Killing Me Softly."

A similar package on **Elvis Presley** singles is being considered by RCA, although new managing director **Gerry Oord** promises some exciting new deals in the coming months, having already signed a licensing agreement for **Larry Page's** Penny Farthing label.

**Nana Mouskouri** opens her extensive U.K. tour at the Fairfield Hall on November 12th following the outstanding success of "Passport" (Phonogram), which has just been certified gold by BPI. Ms. Mouskouri closes her series of concerts at the Royal Albert Hall on December 1st. 'Old Blue Eyes' utilizes this venue from February 28th next year for an entire week of shows—thus becoming the first artist in the 105 year history of the R.A. Hall to do so.

**Arthur Cookson** switches from Bronze to Chrysalis as international manager; **Tony Berry** is promoted to regional sales promotion coordinator at Arista; **Colin McLean** joins Satriel as Scottish area promotions representative; and **Anita Carter** leaves Island to become p.a. at the newly formed Red Shadow Music promotion/PR company which has just secured a deal with **Bill Curbishley's** Trifold.



# Import Albums

# ENGLAND'S TOP 25

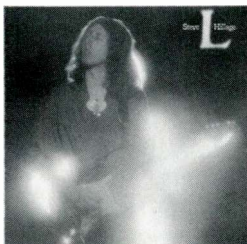
## OCTOBERON

**BARCLAY JAMES HARVEST**—Polydor 2442 144 (U.K.)  
The group's last lp, "BJH," marked a change in direction with its shorter, pop oriented songs which apparently did not suit them well. "Octoberon" is a return to longer compositions with a reliance on the mellotron sounds that inspired their earlier efforts. "Polk Street Rag" and "Rock 'n' Roll Star" are highlights.



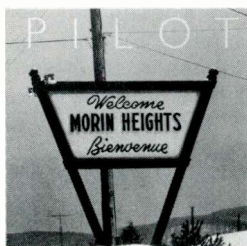
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**STEVE HILLAGE**—Virgin 28 023 (Germany)  
The former member of Gong has recorded a remarkable second solo album under the production aegis of Todd Rundgren and assisted by the Utopia band. Mixing hard rock with passages reminiscent of his "Fish Rising," Hillage has created a thoughtful and well balanced album with a stirring version of Donovan's "Hurdy Gurdy Man."



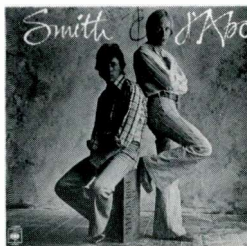
## MORIN HEIGHTS

**PILOT**—EMI 779 (U.K.)  
The group's third album is the first produced by Roy Thomas Baker. The liner notes proclaim, "No handclaps" which gives some indication that Pilot's come of age. A more sophisticated collection of songs, but the group recreates its unique pop slant with numbers like "Canada," "Penny In My Pocket" and "Running Water."



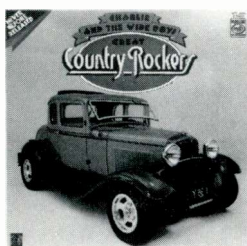
## SMITH & d'ABO

**CBS 81583 (U.K.)**  
Take one former member of the Dave Clark Five and one former Manfred Mann and the result is not a nostalgic trip back through time, but a very contemporary sounding pop album from two men who more than hold their own. Of the dozen tracks, "Running Away From Love" boasts the most memorable harmonies and hook.



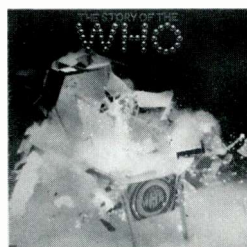
## GREAT COUNTRY ROCKERS

**CHARLIE AND THE WIDE BOYS**—Anchor MFP 50293 (U.K.)  
Like so many fledgling bands, this one simply could not make ends meet and broke up in 1974. These recordings, made available for the first time, demonstrate the band's amiable sound, reminiscent of Brinsley Schwarz. Guy Evans of Van der Graaf Generator was with them here, having since returned to that outfit.



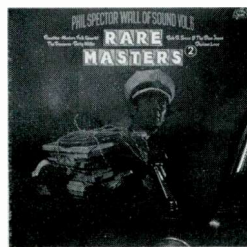
## THE STORY OF THE WHO

**Polydor 2683 069 (U.K.)**  
This two record set makes a great holiday album in that it is the most complete collection assembled on the group. Songs date back to "My Generation" and "Substitute," moving on to a one side "Tommy" digest, four songs from "Who's Next" and two from "The Who By Numbers." An eight page book and exploding pinball machine enhances the package.



## RARE MASTERS 2

**PHIL SPECTOR WALL OF SOUND VOL. 6**—Spector 2307 009 (U.K.)  
Volume six in this popular series unearths 14 more tracks, 10 of which are previously unissued. Standout tracks are numerous and include several Ronnettes gems including Ronnie's personal favorite, "I Wish I Never Saw The Sunshine." "This Could Be The Night" by the MFQ, a Brian Wilson favorite, has a sound very similar to the early Beach Boys.



## Singles

- 1 MISSISSIPPI PUSSY CAT/Sonet
- 2 WHEN FOREVER HAS GONE DEMIS ROUSSOS/Philips
- 3 IF YOU LEAVE ME NOW CHICAGO/CBS
- 4 HOWZAT SHERBET/CBS
- 5 HURT MANHATTANS/CBS
- 6 DON'T TAKE AWAY THE MUSIC TAVARES/Capitol
- 7 SUMMER OF MY LIFE SIMON MAY/Pye
- 8 DANCING QUEEN ABBA/Epic
- 9 DANCING WITH THE CAPTAIN PAUL NICHOLAS/RSO
- 10 SAILING ROD STEWART/Warner Bros.
- 11 I'LL MEET YOU AT MIDNIGHT SMOKIE/RAK
- 12 THE GIRL OF MY BEST FRIEND ELVIS PRESLEY/RCA
- 13 DISCO DUCK RICK DEES AND HIS CAST OF IDIOTS/RSO
- 14 THE BEST DISCO IN TOWN RITCHIE FAMILY/Polydor
- 15 PLAY THAT FUNKY MUSIC WILD CHERRY/Epic
- 16 RUBBERBAND MAN DETROIT SPINNERS/Atlantic
- 17 COULDN'T GET IT RIGHT CLIMAX BLUES BAND/BTM
- 18 JAWS LALO SCHIFRIN/CTI
- 19 CAN'T GET BY WITHOUT YOU REAL THING/Pye
- 20 LOVE AND AFFECTION JOAN ARMATRADING/A&M
- 21 DANCE LITTLE LADY DANCE TINA CHARLES/CBS
- 22 DISCO MUSIC JALN BAND/Magnet
- 23 QUEEN OF MY SOUL AVERAGE WHITE BAND/Atlantic
- 24 I AM A CIDER DRINKER WURZELS/EMI
- 25 COMING HOME DAVID ESSEX/CBS

## Albums

- 1 GREATEST HITS ABBA/Epic
- 2 THE STORY OF THE WHO/Polydor
- 3 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 4 SOUL MOTION VARIOUS/K Tel
- 5 STUPIDITY DR. FEELGOOD/UA
- 6 BEST OF THE STYLISTICS VOL. 2/H&L
- 7 A NIGHT ON THE TOWN ROD STEWART/Riva
- 8 HARD RAIN BOB DYLAN/CBS
- 9 COUNTRY COMFORT VARIOUS/K Tel
- 10 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 11 GREATEST HITS DIANA ROSS/Tamla Motown
- 12 JOAN ARMATRADING A&M
- 13 20 GOLDEN GREATS BEACH BOYS/Capitol
- 14 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 15 LAUGHTER AND TEARS NEIL SEDAKA/Polydor
- 16 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 17 DEDICATION BAY CITY ROLLERS/Bell
- 18 ALBEDO 0.39 VANGELIS/RCA
- 19 L STEVE HILLAGE/Virgin
- 20 SPIRIT JOHN DENVER/RCA
- 21 ARMCHAIR MELODIES VARIOUS/K Tel
- 22 LET'S STICK TOGETHER BRYAN FERRY/Island
- 23 HIS 20 GREATEST HITS GENE PITNEY/Arcade
- 24 WINGS AT THE SPEED OF SOUND/Parlophone
- 25 DEREK AND CLIVE LIVE PETER COOK AND DUDLEY MOORE/Island

# Uptempo Rockers Needed by AM Pop Stations

(Continued from page 3)

Boston, Heart, Peter Frampton, and Leo Sayer, all of which are doing well where programmed.

Bryan McIntyre at WCOL in Columbus concurs. "We've noticed the lack of uptempo rockers," he commented, "when we've made our adds. But, for now, we can balance that out with oldies." WCOL's own airplay lineup also shows a drop in new adds, "something we're seeing that's never happened before," according to McIntyre. Yet, of the four titles added in recent weeks—two of them album cuts—only one is a strong uptempo single.

There are promotion executives who are picking up those complaints, as well. At Arista, national promotion chief Dave Carrico remarked, "I hear a lot of people say, 'Oh God, not another ballad,' when one crosses their desk." Although he doesn't see the imbalance as the major problem some radio figures assert it may be, Carrico is responding with a new Outlaws single that he hopes will achieve a faster start-up because of the situation.

"We're trying to take advantage of that need for a faster rock'n'roll record," he observed. "It will be interesting to see what happens with the record." The song, "High Tide and Green Grass," is an edit of one of the more popular FM items from the group's debut album.

At Capitol, Bruce Wendell, vice president, promotion, concedes that his label's uptempo songs are showing more rapid acceptance. Singles by Steve Miller, Tavares and the Sylvers have all shown clout where programmed. But Wendell also spoke for a number of promotion and programming professionals contacted by **RW** when he asserted that the situation is neither clear-cut nor unusual. "The bottom line is hit records," Wendell said. "They'll add what they need, and if they need uptempo records, they'll add them to balance their programming. They won't just add fast records exclusively; of course, it's a lot easier to add a harder, fast-driving record."

Bob Sherwood, director of national promotion at Columbia Records, also felt that the programmers' requests for more "up" songs is a chronic factor. "It's an ongoing thing. Top 40 radio is always going to be starving for uptempo songs, especially white rock'n'roll records," he told **RW**, adding that the ARB sweep only amplifies that situation. "During a book, the impact of a station is more

important than at any other time. An uptempo record is one they can really build faster."

At ABC Records, promotion chief Charlie Minor also saw the problem as a familiar programming complaint. "That's the case 90 per cent of the time," Minor commented. "Ballads are traditionally more prominent in the fall and spring, which only augments the situation." Like Sherwood, Minor cited the rating war as a key element of the current programming needs described by stations. "It's especially a factor going into the ARB. If the record's uptempo, you've got a much better chance of getting a reaction right away."

Like Carrico at Arista, Minor will soon be able to test the contention of a ballad overload. "We're going to release a couple of singles that will fall into that faster vein," he reported, after noting that another recent label release had offered some index to the programmers' needs. "I think the Marilyn McCoo and Billy Davis, Jr., record is probably a good example. It's really starting to go now."

Factors other than the ARB, or an explicit imbalance between ballads and rockers, were also discussed by some correspondents. At KHJ here, Charlie Van Dyke was among those who felt the situation probably doesn't constitute a major trend, although "It makes sense when based on the philosophy that you've got to have a certain balance." That philosophy, however, might need to be interpreted differently for different time slots.

Van Dyke was also among those who saw the proliferation of softer adult pop formats as a major force in current pro-

gramming trends at Top 40 stations. At WIFE in Indianapolis, Jack Armstrong agreed, and pointed out, "The MOR stations seem to be selling records. And there are a lot of record companies out there that want it to look like MOR is happening."

Armstrong felt that some of the emphasis on ballads may come from those stations hoping to shore up their upper demographic ratings by programming ballads. "Basically, as far as rock tunes go, there's a lot of people who are paranoid about rock'n'roll because they're afraid they'll chase off older listeners."

At the same time, other programmers and promotion personnel felt that the rise of other pop formats only reinforced the demand for uptempo songs. At Columbia, Sherwood saw many Top 40 stations feeling the pinch of softer formats and responding with rockers to regain a sharply defined identity among their listeners. With stations generally lumped under the adult and MOR banners playing many of the same ballads scoring on Top 40, Sherwood asserted, faster songs are an obvious counter move.

ABC's Minor also cited the broader range of formats as a key. "There are fewer and fewer singles selling," he commented, "and if you've got a faster song, you've got a better shot at the teens. Teens still buy something like 80 per cent of all the singles sold."

Whether real or imagined, major trend or micro-trend, the ballads/rocker equation will figure in singles programming prominently during the coming weeks. As Carrico put it, "For the last few weeks, everybody's crying the blues over ballads."

## Fania All-Stars in Tokyo



The Fania All-Stars are back in the United States after bringing Salsa to the Japanese people last month during four performances in Tokyo and Yokohama. The group also appeared on Japanese television. Pictured above arriving at the Tokyo airport are from left: promoter/manager Ralph Mercado, Mrs. Ismael Miranda, Bobby Valentin, Alex Masucci, Ismael Miranda, Roberto Roena, Ismael Quintana, musical director Johnny Pacheco, Nicky Marrero, Izzy Sanabria, Larry Harlow, Jerry Masucci, Santos Colon and Jose Florez.

## Ronny Vance Joins 20th Century Music

■ LOS ANGELES — Herb Eisman, president of 20th Century Music Publishing Group, has announced the appointment of Ronny Vance as director of creative activities. His responsibilities will be the exploitation of the existing catalogue as well as acquisitions of writers and artists for the publishing company and Twentieth Century Music Productions.

Vance comes to 20th from ABC Music Publishing in Los Angeles, after having started in the ABC New York office. Prior to that, Vance was general manager of Red Giant Music, as well as Joel Dorn's assistant at Masked Announcer Productions.

## WEA Intl. Prepares Push on Soundtracks

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced that WEA International has embarked upon the most extensive soundtrack campaign in its five year history.

The three soundtracks include "All This and WWII," "King Kong" and Led Zeppelin's "The Song Remains the Same." Special executive meetings have been held for each individual soundtrack, and each track will be treated as a separate entity with its own marketing and merchandising campaign.

## CBS, Amusement Park

(Continued from page 8) which averaged out to \$3.33 per spot.

The talent search contest ran in conjunction with the park concerts also provided for low-cost exposure. Each of the participating stations chose a winner from aspiring performers in their listening areas, and five finalists performed on stage during the "Country Days" concert series. The winner was awarded a professional audition at CBS Records' Nashville Studio.

The entire King's Island "Country Days" campaign was synopsized in a stunning audiovisual presentation created by Bill Barnes, art director and Dan Pinckard, product manager, both with CBS Records' Nashville office.

With nearly 100 top CBS executives in Nashville for the Grand Ole Opry Birthday Celebration, Rick Blackburn, vice president of marketing for CBS in Nashville, took advantage of the gathering by holding a day-long country music marketing meeting, at which the King's Island Promotion presentation was unveiled.

## Pirate Sentenced

■ EL PASO, TEXAS—A two-year jail sentence and a \$4,000 fine were imposed on James E. Hays, doing business as Sunland Sound Co., who pleaded guilty in Federal District Court here to four counts of infringing copyrights in a sound recording.

Judge William T. Sessions sentenced Hays to a year in prison and a \$1,000 fine on each of the four counts. However, the prison sentences on the last two counts are to be served concurrently with those on the first two counts.

### Raided by FBI

The court proceedings stemmed from a raid on Sunland Sound Co. by FBI agents during which more than 8,500 infringing 8-track tapes, duplicating equipment and raw materials were seized. The case was prosecuted by Assistant U. S. Attorney William Hardie.

## Amherst Releasing 4

■ NEW YORK — Amherst Records' fall marketing campaign will be highlighted by the release of four new albums, label president Leonard Silver has announced.

Scheduled for release are: "From the Blue Eagle" by Bat McGrath; "Someday" by country artist Steve Bateman; a debut album by Black Ice, and "White Bird" by David LaFlamme Band.

In addition Amherst will be mounting a major push on the DJM Records product which they distribute. DJM albums include "Mulgrave Street/Inspiration" by Amazing Blondel, "Listen to the Buddah" by Ozo and Johnny Guitar Watson's "Ain't That A Bitch."

## Epic Signs Chapman



Epic Records has announced the signing of performer/songwriter Marshall Chapman to the label. Marshall Chapman's kick-off release for Epic, scheduled for an immediate release, is entitled "Somewhere South of Macon." Pictured above during the signing ceremony, are, from left: Roy Wunsch, director, sales and promotion, Epic country product; Bruce Lundvall, president, CBS Records Division; Bonnie Tallent, director, contemporary music, CBS Records, Nashville; Marshall Chapman; Ron Alexenburg, senior vice president, Epic Records and The Associated Labels; Paul Smith, vice president, marketing, branch distribution, CBS Records; Ron Bledsoe, vice president, talent acquisition, CBS Records, Nashville; and Rick Blackburn, vice president, marketing, CBS Records, Nashville.

## H&L Announces Winter Release

■ ENGLEWOOD CLIFFS, N.J. — H&L Records winds up its '76 release schedule with three new packages that will be presented to distributors through in-person sales meetings throughout the country.

Bud Katzel, vice president & general manager, announced that the meetings got underway last week when Hugo & Luigi, owners and co-presidents of the label, personally presented the product to Malverne Distributors of New York and New England.

In the meeting held at H&L Record's offices in Englewood Cliffs, New Jersey, Hugo & Luigi unveiled the new Stylistics album entitled, "Once Upon A Jukebox."

Vivian Reed, the star of the hit Broadway musical "Bubbling Brown Sugar," debuts in this release with her new solo album, entitled "Brown Sugar." A major promotion campaign, including a series of cocktail parties and luncheons around the country to introduce Vivian Reed to the trade, is planned on behalf of the "Brown Sugar" packaging.

Also included in the release announcement is "The Hustle & Best of Van McCoy." A strong print advertising campaign will underscore the efforts on behalf of this album.

All this past week, Bud Katzel hit the road to present the H&L product to the label's distributors in Miami, Atlanta, St. Louis, Dallas, San Francisco and Los Angeles. At the same time, Irv Derfler, field sales manager, covered Detroit, Minneapolis, Chicago, Cleveland, Baltimore / Washington, Philadelphia and Buffalo. The product will be shipped this week and complete merchandising aids include a new two-color pocket catalogue.

## Reid Between The Lines



Columbia recording artist John Reid recently performed at the Troubadour as part of a promotional tour for his debut Columbia album, "Facade." Pictured from left: Don Ellis, national vice president, Columbia a&r; Terry Powell, director of talent acquisitions, Columbia a&r; John Reid; Stan Monteiro, national vice president, Columbia promotion; Mike Atkinson, regional promotion manager, Columbia; Chuck Thagard, director of national promotion; Warren Williams, local promotion manager.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ John Leslie joins KSO, Des Moines, coming from sister station WNBF in Binghamton, New York . . . one of Leslie's claims to fame (???) is that he came in first in a belch-off at the first annual Armadillo Exposition and Confab in Victoria, Tx . . . following John's morning burps on KSO, the rest of the line up is John France, Perry St. John, Curtis King and Ray Mathews . . . also new to the station is Rick Wilson who joins the news team . . . during the affair in Nashville some of us were remembering (which is a favorite pastime of many of us worn out has been) Biff Collie, Tex Davis, Charlie Walker, Joe Allison and others who spent years working on the air before going straight, and the subject got around to wierd and funny commercials from years ago . . . anyway, 'twas agreed that the winner was one used by the then road salesman Bill Tanner, now head honcho of the William B. Tanner Company (formerly Pepper/Tanner or John Pepper Co.). Back in the early and mid fifties Tanner had this product called Ever-Dri which he was bartering for station jingle packages . . . Nobody really remembered much about the commercial except one line which was part of the song . . . "Under your left arm, over your cornflakes, always use Ever-Dri." The station I was with, at the time, bought the package and it was so bad we never put it on the air . . . we did run the spots though. A lot of cornflakes and armpits have gone under the bridge since then, and Tanner has gone on to head probably the largest dollar volume production company in the world. There was another outfit in the late fifties that seems to have passed into oblivion, which was going to sell cars by mail C.O.D. They had a wierd bunch of commercials about ordering your new car C.O.D. from someplace in Ohio. A guy bought one for delivery in North Carolina. On the appointed day the car arrived via tow bar affixed to a pick up truck . . . the hassle started when nobody new what to do with the trade in . . . wound up in a fist fight, and near riot, which resulted in the buyer damned near destroying the pick up truck with a baseball bat . . . sometimes you wonder if those days weren't the most entertaining of all.

WWVA Wheeling, W. Va. ran a contest offering twice the height of the winner in silver dollars. PD Charlie Cook passed along over \$1,200 to some dude who measured six foot five . . . Bob Cole, formerly WWOK, Miami waiting in line to get into court to get a definitive decision in a contract squabble . . . he wants to go to work for another station in the market but can't until the courts make a ruling. After a three year success story in Dallas, Penny Reeves departs the Peck and Penny show at KBOX to head southwest to KVET in Austin.

Larry Scott, FKDI, Wichita will be the M.C. for a planned "live" broadcast tribute to Bob Wills. Several stations are planning on carrying the program via tape in November . . . Seems like the radio folk who attended many of the shows in Nashville have pretty much agreed that the highlight was the George Jones/Tammy Wynette performance on the Columbia show . . . Bill Robinson commenting that no matter what else seems to go right or wrong the WIRE, Indianapolis station tours to Nashville are a continuing success. The station has a unique plan whereby the air personalities participate in the financial success of the tours and the station insures super high enthusiasm on their part. If you'd like details get in touch with Robbie at the station.

## CBS Names Regional Country Mktng. Mgrs.

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the further expansion of the label's country marketing force with the addition of four regional country marketing managers to CBS Records' Nashville marketing team.

Upon making the new additions of Jay Jenson, Brian Langlois, Zim Zémarel, and Dan Walker to the country marketing staff known, Blackburn stated: "These four appointments are further confirmation of CBS Rec-

ords' unparalleled dedication to the country music explosion. Each of the four individuals is responsible for the coordination of country music sales and promotion within his specific region of the country. Through the existing branch organization, they will carry out the Nashville marketing emphasis, enlisting the cooperation of and coordinating their efforts with the CBS branch country music specialists, local promotion managers, and the regional promotion marketing managers within their geographical territories. This marks a unique Nashville-based and nationally-placed attention being given to country music."

Jay Jenson has been named to the post of southwestern regional country marketing manager, CBS Records. Jenson will be based in Dallas. Jenson joined Columbia Records in 1971 as local promotion manager in Chicago, and

(Continued on page 68)

## RCA Runs Promotions On Dave & Sugar, Lee

■ NASHVILLE—A national Dave and Sugar "Sugar Bowl" promotion has been launched by RCA Records in conjunction with the trio's latest album, "Dave and Sugar." The sales manager who does the best overall branch promotion will win a trip to New Orleans for three days to see the Sugar Bowl game in the New Year.

### Guessing Game

The promotion is a guessing game for customers—how many sugar cubes are contained in a display glass jar?—with branch managers setting window and in-store displays with their store accounts. RCA Records' Dave and Sugar posters and mobiles are available, and are being distributed to retail accounts.

At the same time, RCA began running radio station promotions, with calculators given as prizes, in many major markets to call attention to Dickey Lee's current hit single, "9,999,999 Tears." The stations asked listeners to call in and attempt to repeat the title within a specified number of seconds, 3 or 5, with the fastest caller receiving the calculator.

## ABC To Mobilize Pop Promo Staff To Help with Country Crossovers

■ NASHVILLE — "At ABC Records, the name of the game is music—period." So said Charlie Minor, new ABC vice president in charge of pop promotion when questioned by **Record World** concerning the relationship of the parent company to Nashville-based Dot Records in working Dot product on a national level.

"We're working together with Dot even closer than ever before," said Minor, who came to ABC on September 1 from A&M Records where he was national promotion director. Not only will ABC continue to be supportive of the marketing, promotion and creative efforts made by Dot in the coming year, according to Minor, but the company will take an increasingly active role in helping to continue the label's tradition of country-to-pop crossover records

and the spreading of those recordings to an ever-widening audience.

Coming from a background in which he worked as a pop promotion man on the local, regional and national levels, Minor realizes the problems involved in the attempt to interest Top 40 programmers in country product, but he says that the full energies of the national ABC promotion staff will be available to Dot for that effort.

### Country-to-Pop

"Basically, my feeling on the country-to-pop situation is that the major problem record people have is that Top 40s have been programmed for years to accept r&b crossovers. The concept of getting them to accept a Freddy Fender, a Don Williams, a Narvel Felts—to get that kind of record crossed pop — is foreign to them, because they haven't heard it in the way they hear a Rufus, Stevie Wonder, etc., every day on Top 40 radio stations," says Minor.

"Probably 20 per cent to 30 per cent—even as high as 40 per cent sometimes — of a major Top 40's active list consists of r&b crossover records, whereas, not even 5 percent (and usually not even one record) comes from country-to-pop crossovers. It's a problem of acceptance. You don't hear country crossovers as oldies in Top 40 rotation.

"The problem we have is trying to make people understand that Top 40 radio stations have active country listeners as well as black listeners. It's an audience that wouldn't go for pure country but likes a little country mixed with the pop."

Minor says that one of the major obstacles to the addition of country records to Top 40

(Continued on page 68)

## Celebration Reflections

By LUKE LEWIS

■ NASHVILLE—Now that the dust has settled here in Nashville following the Grand Ole Opry Birthday Celebration, participants have had time to both reflect and look ahead to next year. There seems to be mutual agreement that changes are necessary to move the occasion in a more productive direction, however at this point no plans have been initiated. In order to help facilitate those with the power and will to generate those changes it might be interesting to hear comments from those concerned.

*Bob Pitman—Program Director—WMAQ-Chicago:*

"It was my first visit—I enjoyed it. It gave me a chance to visit with people and exchange ideas and better explain what we're doing. It's a loose format—but I like it. There were too many parties and activities at once—I'd like it more spread out time-wise."

*Marty Sullivan—Music Director—KRDM-Shreveport:*

"It's time we went back to having a disc jockey convention—it's a little bit spread out, now an Opry celebration and nothing else. The taping sessions are all that there is for jockeys anymore—it's almost turning into a Fan Fair."

*Jim Brady—Music Director—WHK-Cleveland:*

"I think things were too spread out and should be more centralized. I was not able to make record company visits as I wanted to, as things were too far apart—too much partying and no chance to make business contacts. I would rather attend the Seminar and meet people that way.

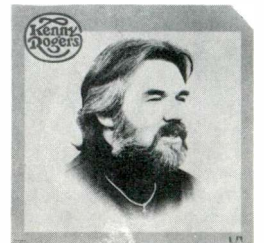
(Continued on page 68)

## COUNTRY PICKS OF THE WEEK

**SINGLE** JOHNNY CASH & JUNE CARTER CASH, "OLD TIME FEELING" (T. Jans/W. Jennings; Alma, ASCAP/Danor, BMI). Those old time feelings that are resurrected on rare occasions and bring a smile to your eyes are captured and reflected perfectly on this soothing duet by Johnny and June. The two should help warm up winter and heat up the charts. Columbia 3-20436.

**SLEEPER** DEWAYNE ORENDER, "IF YOU WANT TO MAKE ME FEEL AT HOME" (L. Morris/R. Hughes; Lawday, BMI). Danny Davis adds his tasteful touch to this entry, providing a rich texture to enhance a fine vocal performance by DeWayne. Should provide a welcome addition to the playlists, and help launch an impressive talent to the forefront. RCA-JH-10813.

**HIT** KENNY ROGERS, "KENNY ROGERS." Highlighted by his current bulleted hit "Laura (What's He Got That I Ain't Got)" this looks to be Kenny's best effort to date. Both sides are loaded! Standouts are "Lucille" and "The Son Of Hickory Holler's Tramp." Produced by Larry Butler. UA-LA689-G.



## UEP Reception



United European Publishers (UEP) hosted a reception in Nashville recently to acquaint the publishers of that city with the group's organization. UEP is a cooperative group of European publishers, formed a year ago, to better serve their American counterparts. By signing one contract with UEP, American publishers can cover all of its individual deals for Europe. UEP representatives pictured above are standing, from left: George Glick, Edition Intro (Germany); Nanou Lamblin, Edition Intro; Krikor Mintangian, Durium S.P.A. (Italy); Trudy Meisel, director of Edition Intro; Peter Phillips, ATV Music (Great Britain), and Elisabel Mintangian, president of Durium S.P.A. Pictured seated are Ander Moren, professional manager of Sweden Music (Scandinavia) and Len Beadle, creative director, ATV Music.

# COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "Sing A Sad Song" was the powerhouse that launched the spectacular career of Merle Haggard more than a decade ago; now the song's creator, Wynn Stewart, makes it live again on his new Playboy single. This, coming "After The Storm," should surpass it and make a "Beautiful Day" for all concerned!!

Johnny Carver is coming on super-strong with "Love Is Only Love (When Shared By Two)"; adds this week at KFDI, WBAP, WJQS, WXCL, KAYO, WKDA, WCMS.

"Two Dollars In The Jukebox" will draw the quarters for Eddie Rabbitt; It's a mover at WMAD, KIKK, WWVA, KENR, KCKN, WKDA, KFDI.

Dottie West's first United Artists single "When It's Just You And Me" is starting to show well at WSM, WXCL, KFDI, WCMS.



Sporting a remake of "We Live In Two Different Worlds," Don Gibson is spinning at WONE, KKYY, KFDI, WCMS; Brenda Lee's "Takin' What I Can Get" beginning to happen in Texas and Southeast.

As Fearlessly Forecasted last week, Larry Gatlin's "Statues Without Hearts" is breaking nationwide with heavy play in nearly every market.

Movers: Jim Glaser, Narvel Felts. Though it contains somewhat risqué lyrics, "C. B. Savage" by Rod Hart is the most requested record in markets where it's being aired!

These include WXCL, WCMS and KLPR.

David Rogers is getting good action on "Mahogany Bridge" at WONE, KJJJ, KRMD; Side of the Road Gang's "What Am I Doin' Hanging' Round" added in Dallas and Phoenix.

Kenny Starr is picking up first week adds on "I Just Can't (Turn My Habit Into Love)" at WKDA, KCKC, KFDI, WPNX; Bobby Goldsboro's "She Taught Me How To Live Again" showing in Indianapolis and San Antonio.

### SURE SHOTS

Johnny Carver — "Love Is Only Love"

Gary Stewart — "Your Place Or Mine"

Johnny Cash & June Carter Cash — "Old Time Feeling"

### LEFT FIELDERS

Faith O'Hara — "Coming Around"

Eddy Raven — "I'm Losing It All"

DeWayne Orender — "If You Want To Make Me Feel At Home"

### AREA ACTION

Dave Dudley — "Rooster Hill" (WCMS)

Marty Montez — "I Hate Crying Alone" (WDEE)

Gene Davis — "Oh Those Texas Women" (KVOO)

## NASHVILLE REPORT

By RED O'DONNELL



■ Loretta Lynn has three dates with NBC-TV's "Midnight Special" series within the next two months. She'll visit the Nov. 12th program briefly, host and perform on the Nov. 26th show and return for some singing on the Dec. 31 presentation. So what else is new?

"I'm trying to lose five pounds," said Loretta.

"Six months ago I was a scrawny 100 pounds—now I'm up to 136. I feel much better. You know I told you that I had learned how to eat and how

not to worry. I let my manager, Dave Skepner, do the worrying," laughed the MCA recording artist.

Meanwhile, Loretta, her husband Mooney and their twin daughters plan to leave Dec. 7 for two months vacation at their winter home in Mexico. (She'll have taped those TV appearances prior to departure).

I'm surprised it hasn't happened sooner—

Cledus Maggard, Mercury artist of "White Knight" success, recently participated in what may be the "first CB wedding."

Maggard, while performing in Baltimore, accepted an invitation to "give the bride away" at a ceremony where the bride and groom replied with "10-4's" instead of conventional "I do's." CB channels in the Baltimore area broadcast the nuptials.

Oh yes, handles for the bride and groom were (are) "Dreamboat" and "Fonz." (Happy Days!).

Tammy Wynette is in Great Britain, taping four TV specials—and for a string of personal appearances. Meanwhile a court hearing on Tammy's divorce suit against her businessman husband, J. Michael Tomlin, has been postponed. (Tomlin, who was married to Tammy for less than two months, plans to contest the suit).

The Dolly Parton Doll, an 11-inch look-alike for the singer-writer, is expected to "go on sale before Christmas." The doll, wearing a jumpsuit, has Dolly's hairdo, dimples—and yes, bosom. "It's a Barbi-like doll," says designer Ann Warden. "It's made of vinyl in Japan and is to be distributed in this country by Goldberger Dolls, Inc. of New York City."

Birthdaying: Bill Anderson, Charlie Walker, Roy Rogers, Stonewall Jackson and Archie Campbell.

Terry Bradshaw has a new Mercury single called "Take These Chains from My Heart." . . . And publisher Jim Pelton asks: "Wonder if Terry's recent football injury will make him add this to the title 'And Horsecollar from My Neck.'?"

Starday recording artist Red (Woodrow Wilson) Sovine, who hit the jackpot with "Teddy Bear," has shed the cast that has been on his right leg since August. The limb was broken when Sovine fell off an outdoor stage in, of all places, Deadwood, S. D. . . . (Well, it could have happened in Broken Bow, Okla.???)

Watch for Roy Rogers and wife Dale Evans on Hee Haw this winter.

(Continued on page 68)

### HOTLINE CHECKLIST

KAYO, Seattle  
KBOX, Dallas  
KBUL, Wichita  
KCKC, San Bernardino  
KCKN, Kansas City  
KENR, Houston  
KERE, Denver  
KFDI, Wichita  
KIKK, Houston  
KJJJ, Phoenix  
KKYX, San Antonio  
KLAC, Los Angeles  
KLAK, Denver  
KPIK, Colorado Springs

KRMD, Shreveport  
KVOO, Tulsa  
WAME, Charlotte  
WBAP, Ft. Worth  
WBRG, Lynchburg  
WCMS, Norfolk  
WDEE, Detroit  
WHK, Cleveland  
WHN, New York  
WHOO, Orlando  
WINN, Louisville  
WIRE, Indianapolis  
WJJD, Chicago  
WJQS, Jackson

WKDA, Nashville  
WMAD, Madison  
WMC, Memphis  
WONE, Dayton  
WPLO, Atlanta  
WPNX, Columbus  
WSDS, Detroit  
WSLR, Akron  
WSM, Nashville  
WSUN, Nashville  
WUBE, Cincinnati  
WWOK, Miami  
WWVA, Wheeling  
WXCL, Peoria

## RW Honors Country Label Achievements



RW VP John Sturdivant recently presented plaques to three labels that received RW country label achievement awards in the country music special issue. Pictured with Sturdivant above, at left, are ABC Dot executives Ron Chancy, Jim Fogelson (president) and Larry Baunach. In center, Sturdivant presents the plaque to RCA representatives Chet Atkins and Jerry Bradley. Pictured at right with Sturdivant are CBS executives Bruce Lundvall, Tony Martell and Rick Blackburn.

## Service Formed for Independent Labels

■ NASHVILLE — A complete service for independent labels and producers has been established in Nashville. Located at 1300 Division Street, World Wide Music Inc., was formed by several record people and is headed by four music veterans, Wally Cochran, Tony Naile, Walter Wells, and Boots Woodall. World Wide Music Inc. will offer virtually everything necessary to effectively promote product from mailing to complete distribution in all fields of music.

## CBS Marketing

(Continued from page 66) was promoted to field sales manager in Chicago for CBS Records. Most recently, Jenson was the Dallas branch manager for CBS Records.

Brian Langlois has been appointed to the position of midwestern regional country marketing manager, CBS Records. Langlois will be based in Chicago, and joins CBS Records with this appointment. Langlois was most recently midwestern regional promotion director for ABC/Dot Records in Chicago.

Dan Walker has been named western regional country marketing manager for CBS Records. Walker is Los-Angeles based. Walker joined CBS Records in 1973 as Epic local promotion manager for the Seattle area, and in 1974 became local promotion manager for Epic in Los Angeles.

Zim Zemarel assumes the post of southeastern regional country marketing manager, CBS Records. Zemarel is based in Baltimore. Zemarel joined CBS in 1956 as local promotion manager in Baltimore.

## MCA Signs Morgan

■ LOS ANGELES—MCA Records President J.K. Maitland, has announced the signing of country singer/songwriter Geof Morgan to the label.

## Celebration Reflections

(Continued from page 66)

I don't think I will ever attend the Convention again."

*Bob Fuller—Music Director-WSLR-Akron:*

"I for one, am thoroughly disgusted with the CMA and their attempt at putting together another Fan Fair, or just a money maker for WSM. I saw very few radio folks and believe me after my experience this year there will be one less next year. I think it's time for the CMA to stop thinking of the October Squirrel Convention as a money maker and get it back to the folks that make a difference, THE JOCKS! There were only two things worthwhile about the entire week and that was the Chuck Chellman-Georgia Twitty Golf Tournament and the FICAP Banquet on Friday night."

*Francis Preston—Vice President-BMI-Nashville:*

"I think moving more events to Opryland will make it better in the future."

*Bud Wendall—Vice President and General Mgr. WSM:*

"There is no way to shoehorn the entire deal into the 600 rooms of the new hotel. The numbers just won't work out. I would like to see the celebration move in a more industry-related direction."

*Jerry Bradley—Vice President Nashville Operations-RCA:*

I think we need to get the D.J.'s more involved. There seems to be too much time and money spent by the labels running around town trying to impress each other. We plan to move to Opryland as soon as possible, and plan drastic changes—a complete realignment within two years due to lack of interest and participation by the D.J.'s. I don't think it is really all it ought to be, and we would like to see a change in order for the D.J.'s to realize their wishes."

(More comments next week.)

## Nashville Report (Continued from page 67)

They taped an appearance on the highly rated series the past week . . . **Hank Williams Jr.** wants to get in touch with persons whose collection of 78's include his late father's recordings. Write Hank Jr. at 49 Music Square West, Nashville 37203 . . . (End of free adv.)

Veteran songwriter **Mitch Torok** has written and illustrated a book based on "Redneck" that he and his talented wife, **Ramona Redd**, co-wrote, and **Vernon Oxford** recorded for RCA. The slick paperback is for the "six-pack" literary set? . . . **Bob Jennings**, an old pro with a lotta experience, is now handling public relations for Acuff-Rose Publications, which was founded in 1942. (A war baby puberty?)

WXRA-FM (Alexandria, Va.) now is broadcasting country music at 50,000 watts. (WXRA is a sister station of WPIK radio—also a country music powerhouse). The increased wattage—up from 25,000—makes it possible to receive WXRA-FM as far north as Baltimore and as far south as Richmond, Va.

The stations, which simulcast their programs, are the only country music outlets in the Washington, D.C. area.

Heavyweight boxing champ **Muhammad Ali** is now a recording artist—and Nashville is in the act. Ali's recitation single of "I'm the Greatest" (his theme song) is being distributed nationally by IRDA, a local firm operated by **Hank Levine & Mike Shepherd** . . . (It's on the Crimson Dynasty label owned by Ali's friend **Stan Peahota**.)

Something I wouldn't know if I ignored press releases: **James Blackwood**, also known in some sectors as "Mr. Gospel Music," has traveled six million miles and sung at approximately 12,000 concerts during his 41-year career . . . And, according to my arithmetic Mr. Blackwood has performed at approximately 270 shows annually . . . Hit songwriter **Ben Peters** will be honored during halftime ceremonies of the Nov. 20 football game between Southern Mississippi and Memphis State in Hattiesburg. Ben and his attractive wife Jackie—are Southern Miss. grads.

## ABC-Dot

(Continued from page 66)

playlists has been an attitude that it was somehow not "hip" to program country records. Though many of the program and music directors with whom he deals are reluctant to add country records, according to Minor, many of them are country fans and listen to country stations when on their own time.

Minor says that really significant growth of country music, considering the relatively stable nature of the hard-core audience, will be accelerated only when efforts to convince Top 40 programmers to accept country artists and records on the same terms as other artists.

ABC/Dot is in a unique position with respect to country-to-pop crossovers for two reasons, as Minor sees it. First is the strength and depth of talent represented in the artist roster, and second is the experience of its promotion team under Larry Baunach, Dot vice president in charge of promotion. "At ABC/Dot, we have probably the most versatile country artists there are," says Minor. "Freddy Fender is a proven case. Don Williams is a guy that in England can have the numbers one, two and six records simultaneously. We have so much just pure talent. We have people that are so versatile it's incredible. We're dealing with talent at ABC/Dot — not just country talent. We have artists that have songs that are simply hit records, not just country hits."

In Minor's view, ABC/Dot's prospects for country-to-pop successes in the coming year are excellent. "There's no one that has the street people and the pure, true talent to cross country-to-pop that we do," he says. "Don Williams is just phenomenal. To me, he has tremendous crossover potential. Narvel Felts has had two top fifty pop records during the past year. Barbara Mandrell is a beautiful lady who do a lot of different kinds of music and cross into the pop ranks. Billy "Crash" Craddock has had two records (one really big one) that have crossed country to pop.

## Burlington Re-Signs Jim Reeves Publishing

■ NASHVILLE—Burlington Music Co. Ltd. has completed its negotiations with Mary Reeves Davis for the continued representation of the Jim Reeves catalogues. They include Acclaim Music, Ma-ree Music, Open Road Music, Mary Reeves, Inc. and Tuckahoe Music.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**WYNN STEWART**—Playboy P6091

**SING A SAD SONG** (Wynn Stewart; Four Star, BMI)

Stewart's sad song helped launch the career of Merle Haggard and it's easy to see why. Easy-flowing production and vocals capture the essence of a classic country song.

**DOTTIE WEST**—United Artists UA XW898 Y

**WHEN IT'S JUST YOU AND ME** (K. O'Dell, House of Gold, BMI)

Dottie sings a sweet song about those precious moments when differences can't fit between lovers. All the makings of a hit here.

**BILLY WALKER**—RCA JB 10821

**INSTEAD OF GIVIN' UP (I'M GIVIN' IN)** (Billy Walker, Best Way, ASCAP)

Tasty lyrics and Billy's inimitable style should carry this one. Listeners won't let you give up on it.

**GARY STEWART**—RCA JH 20833

**YOUR PLACE OR MINE** (R. Bourke/C. Anderson/M. B. Anderson, Chappell, ASCAP)

Sounds like another honky tonk hit from Gary that might get worn out on the juke.

**ASLEEP AT THE WHEEL**—Capitol 4357

**MILES AND MILES OF TEXAS** (T. Cornfield-D. Johnson, Brazos Valley, BMI)

Smooth Sassy swing from **Record World's** progressive group of the year. Strong and palatable enough to get hours and hours of airplay.

**JOHN L. SULLIVAN**—Shue SR 1991

**I NEVER CRY** (Cooper-Wagner, Ezra/Early Frost, BMI)

Sullivan has taken an Alice Cooper hit and changed the texture for us country folks. Thanks John!

**MEL TILLIS**—MGM MG 14850

**COME ON HOME** (Jeff Lopez, Tuffy, ASCAP)

Mel gets his usual fine support from the Statesiders and extends an open invite for his lover to return home. He's not a beggar and the tune won't go begging.

**MARTY MARTEL**—Record Productions of America RPA 7609

**BORN TO BOOZE** (J. Schweers; Chess, ASCAP)

A honky tonk sound about a man born for boozin', playin' for losin' and who never quite weaned himself from a bottle. Take a sip of this.

**COLLEEN PETERSON**—Capitol P-4349

**SOUVENIRS** (C. Peterson; Swofford, CAPAC)

Pretty Colleen sings about the leftovers of a love that didn't live. She's got some memories, some souvenirs and a hit.

**KINKY FRIEDMAN**—Epic 8-50299

**DEAR ABBIE** (K. Friedman; Kinky, BMI)

The Kink—the crazy man of country music—lays back on a tender ballad about a '60s radical—Abbie Hoffman. Steal this record!

**LITTLE JIMMY DICKENS**—Columbia 3-10426

**THE PREACHERMAN** (D. Royal-B. J. Burnette; Cedarwood, BMI)

Little Jimmy comes home to Columbia with a song penned by the "Teddy Bear" team, about a C.B. preacher.

**TENNESSEE PULLYBONE**—RCA PB-10812

**HEAD OVER HEELS IN LOVE** (Lester Flatt; Peer, BMI)

A new group with a funky rendition of a Lester Flatt classic. Look for this one to go to the top across the board.

ZODIAC  
RECORDS, INC.



## Billy Mize

...his best blend yet, in Regular and Kingsize...

his new hit single: BILLBOARD CASHBOX RECORD WORLD

## It Hurts To Know The Feeling's Gone

ZS 1011

from his newest album:

## Love 'N' Stuff

ZLPS077

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### HAPPY NOTE:

Billy is well again and appearing November 14 with Faron Young at the FRESNO CONVENTION CENTER

# THE COUNTRY ALBUM CHART

NOVEMBER 6, 1976

NOV. 6	OCT. 30		WKS ON CHART
1	1	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	10
2	2	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	10
3	3	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	6
<b>4</b>	6	DAVE & SUGAR—RCA APL1 1818	8
5	5	ALL I CAN DO DOLLY PARTON—RCA APL1 1666	9
6	4	SPIRIT JOHN DENVER—RCA APL1 1694	8
<b>7</b>	11	YOU AND ME TAMMY WYNETTE—Epic KE 34289	5
<b>8</b>	14	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	4
9	8	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	11
10	9	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS— RCA APL1 1816	17
11	12	PEANUTS AND DIAMONDS BILL ANDERSON—MCA 2222	6
12	10	20-20 VISION RONNIE MILSAP—RCA APL1 1666	24
13	7	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	10
14	15	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	6
<b>15</b>	20	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	4
<b>16</b>	23	ALONE AGAIN GEORGE JONES—Epic KE 34290	4
17	16	TEDDY BEAR RED SOVINE—Starday SD 968X	17
<b>18</b>	25	THE MAGNIFICENT MUSIC MACHINE TOM T. HALL—Mercury SRM 1 1111	3
<b>19</b>	28	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	13
20	21	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	17
<b>21</b>	34	MARY KAY PLACE—Columbia KC 34353	3
22	13	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	5
23	26	SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451	4
24	22	NOW AND THEN CONWAY TWITTY—MCA 2206	23
<b>25</b>	46	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	2
<b>26</b>	30	WHEN SOMETHING IS WRONG WITH MY BABY SONNY JAMES— KC 34309	3
27	18	UNITED TALENT LORETTA LYNN & CONWAY TWITTY—MCA 1109	20
28	17	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	15
<b>29</b>	49	HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285	2
<b>30</b>	41	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	2
31	19	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	16
32	27	EDDY EDDY ARNOLD—RCA APL1 1817	7
<b>33</b>	38	HOMEMADE LOVE TOM BRESH—Farr FL 1000	6
<b>34</b>	39	LYNN ANDERSON'S GREATEST HITS LYNN ANDERSON— Columbia KC 34308	2
<b>35</b>	50	I DON'T WANT TO TALK IT OVER ANYMORE CONNIE SMITH— Columbia KC 34270	2
36	40	KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559	5
<b>37</b>	—	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	1
38	24	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	19
39	29	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	41
40	37	SOUTH OF THE BORDER GENE AUTRY—Republic IRDA R 6011	6
<b>41</b>	—	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	1
42	45	KING OF ALL THE TAVERNS LITTLE DAVID WILKINS—MCA 2215	4
43	33	THAT LOOK IN HER EYES FREDDY HART—Capitol ST 11568	6
<b>44</b>	—	TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356	1
45	31	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2958	10
46	46	TURN ON TO TOMMY OVERSTREET—ABC Dot DOSD 2056	7
<b>47</b>	—	MISSISSIPPI BARBARA FAIRCHILD—Columbia KC 34307	1
48	52	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	17
49	44	BY REQUEST DEL REEVES & BILLIE JO SPEARS—United Artists LA649 G	6
50	53	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	21
<b>51</b>	—	HANK 'N ME RAY PRICE—ABC Dot DOSD 2062	1
52	35	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34354	12
53	32	A LEGENDARY PERFORMER JIM REEVES—RCA APL1 1891	7
54	55	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI—RCA APL1 1312	40
55	43	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	28
<b>56</b>	—	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	1
57	47	AFTERNOON DELIGHT JOHNNY CARVER—ABC Dot DOSD 2042	8
58	48	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists— LA608 G	20
59	51	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	21
60	54	TEXAS COOKIN' GUY CLARK—RCA APL1 1194	3
61	60	HER WAY SAMMI SMITH—Zodiac ZLP 5004	6
62	57	IN CONCERT BOB WILLS & HIS TEXAS PLAYBOYS—Capitol SKBB 11550	16
63	56	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	13
64	62	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY— RCA APL1 1944	23
65	63	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	49
66	42	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	18
67	61	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG1 5020	13
68	59	FOR THE 83RD TIME TENNESSEE ERNIE FORD—Capitol ST 11561	7
69	58	BOTH BARRELS JERRY REED—RCA APL1 1861	8
70	66	TOO STUFFED TO JUMP THE AMAZING RHYTHM ACES—ABC Dot 940	21
71	69	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	30
72	68	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	23
73	65	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/ Lone Star KC 34092	33
74	70	GILLEY'S GREATEST HITS, VOL. I—Playboy PB 409	31
75	64	SONG WRITER CARMOL TAYLOR—Elektra 7E 1069	12

## “Everything’s Coming Up Love”

MCA #40630



# Sherry Bryce

Produced by Mel Tillis and Johnny Virgin





# Thirty-seven years ago nobody even heard of a Country music award.

**But that was before BMI became involved.**

**Now today there are Country music charts...  
royalties for writers, publishers...and, of course, awards.**

*BMI would like to congratulate the writers of the 94 BMI Country songs,  
most performed from April 1, 1975 to March 31, 1976.*

Peter Allen	Don Goodman	Ira Louvin	Jim Rushing
Bill Anderson	Greg Gordon	Vince Matthews	Troy Seals
Jeff Barry	Bill Graham	Bob McDill	Whitey Shafer
Rory Bourke	Kelli Haggard	Hugh Moffatt	Billy Sherrill
Roger Bowling	Merle Haggard	Chips Moman	3 Awards
L. Russell Brown	4 Awards	Willie Nelson	Shel Silverstein
Boudleaux Bryant	Tom T. Hall	2 Awards	Carole Smith
Larry Butler	3 Awards	Michael Nesmith	Myra Smith
Wayne Carson	Linda Hargrove	Peter Noah	Joe South
Larry Cheshier	3 Awards	Kenny O'Dell	Mike Stoller
Jerry Chesnut	Larry Henley	2 Awards	Glenn Sutton
Johnny Christopher	Wayland Holyfield	Bonnie Owens	Billy Swan
Hank Cochran	Jay Hugueley	Dolly Parton	3 Awards
Jessi Colter	Mark James	3 Awards	James Taylor
2 Awards	Sonny James	Ben Peters	Conway Twitty
Sonny Curtis	Waylon Jennings	3 Awards	2 Awards
Charlie Daniels	3 Awards	Brian Potter	Jim Webb
Danny Darst	Will Jennings	Curly Putman	Kent Westberry
Mac Davis	Sammy Johns	Jerry Reed	Sterling Whipple
Al Dexter	Kevin Johnson (APRA)	Don Reid	Hank Williams
Johnny Duncan	George Jones	2 Awards	2 Awards
Wayne Duncan	Vivian Keith	Allen Reynolds	Norro Wilson
Bobby Emmons	Murry Kellum	Billy Ray Reynolds	Bobby Wood
Phil Everly	Kris Kristofferson	John Rostill (PRS)	Neil Young
Donna Fargo	2 Awards		
2 Awards	Dennis Lambert		
John Farrar (PRS)	Jack Lebock		
2 Awards	Jerry Leiber		
Freddy Fender	Irwin Levine		
Lefty Frizzell	Margaret Lewis		
James Gilreath	Charlie Louvin		



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NOVEMBER 6, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
NOV. 6 OCT. 30

WKS. ON CHART

1	2	AMONG MY SOUVENIRS MARTY ROBBINS Columbia 3 10396	11
2	3	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA MERLE HAGGARD/Capitol 4326	9
3	5	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607	9
4	4	YOU AND ME TAMMY WYNETTE/Epic 8 50264	12
5	9	I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768	9
6	8	HER NAME IS GEORGE JONES/Epic 8 50271	10
7	7	COME ON IN SONNY JAMES/Columbia 3 10392	11
8	11	9,999,999 TEARS DICKEY LEE/RCA PB 10764	9
9	10	LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652	9
10	1	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/RCA PB 10757	11
11	8	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	13
12	15	SHOW ME A MAN T. G. SHEPPARD/Hitsville 6040	8
13	24	THINKIN' OF A RENDEZVOUS JOHNNY DUNCAN/ Columbia 3 10417	6
14	18	THANK GOD I'VE GOT YOU STATLER BROTHERS/Mercury 73846	9
15	21	GOOD WOMAN BLUES MEL TILLIS/MCA 40627	6
16	23	HILLBILLY HEART JOHNNY RODRIGUEZ/Mercury 73855	5
17	12	THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	12
18	13	THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601	12
19	19	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') RAY GRIFF/Capitol 4320	10
20	20	I NEVER SAID IT WOULD BE EASY JACKY WARD/ Mercury 73826	10
21	25	SWEET TALKIN' MAN LYNN ANDERSON/Columbia 3 10401	8
22	28	TAKE MY BREATH AWAY MARGO SMITH/Warner Bros. WBS 8261	6
23	36	FOX ON THE RUN TOM T. HALL/Mercury 73850	4
24	38	LAWDY MISS CLAWDY MICKEY GILLEY/Playboy 6089	4
25	26	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	10
26	30	WILLIE, WAYLON AND ME DAVID ALLAN COE/Columbia 3 10395	7
27	46	BABY BOY MARY KAY PLACE/Columbia 3 10422	4
28	31	COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT- HER PLACE) DAVID HOUSTON/Epic 8 50275	7
29	43	SHE NEVER KNEW ME DON WILLIAMS/ABC Dot DOA 17658	4
30	37	YOUNG GIRL TOMMY OVERSTREET/ABC Dot DOA 17657	5
31	41	DROP KICK ME JESUS BOBBY BARE/RCA PB 10790	4
32	34	CALIFORNIA OAKIE BUCK OWENS/Warner Bros. WBS 8255	8
33	17	I DON'T WANT TO TALK IT OVER ANYMORE CONNIE SMITH/Columbia 3 10393	11
34	40	SOMEDAY SOON KATHY BARNES/Republic 293	7
35	16	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	14
36	14	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	15
37	39	ROSIE RED STEAGALL/ABC Dot DOA 17653	8
38	42	(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER HAD FARON YOUNG/Mercury 73847	5
39	54	SWEET DREAMS EMMYLOU HARRIS/Reprise RPS 1371	4
40	55	NEVER DID LIKE WHISKEY BILLIE JO SPEARS/ United Artists XW880 Y	3
41	57	BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC Dot 17659	3
42	51	EVERY NOW AND THEN MAC DAVIS/Columbia 3 10418	6
43	48	FOR LOVE'S OWN SAKE ED BRUCE/United Artists XW862 Y	6
44	47	HER BODY COULDN'T KEEP YOU (OFF MY MIND) GENE WATSON/Capitol 4331	6
45	52	LAURA (WHAT'S HE GOT THAT I AIN'T GOT) KENNY ROGERS/United Artists XW868 Y	5
46	49	LOVE IT AWAY MARY LOU TURNER/MCA 40620	6
47	22	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	14
48	29	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	8
49	27	THINGS ANNE MURRAY/Capitol 4329	9



50	53	REMEMBERING JERRY REED/RCA PB 10784	5
51	56	IT'S ALL OVER JOHNNY CASH/Columbia 3 10424	4
52	59	IT HURTS TO KNOW THE FEELING'S GONE BILLY MIZE/ Zodiac ZS 1011	6
53	60	WOMAN DON'T TRY TO SING MY SONG CAL SMITH/ MCA 40618	4
54	70	EVERYTHING I OWN JOE STAMPLEY/ABC Dot DOA 17654	3
55	58	I'VE TAKEN JEANNE PRUETT/MCA 40605	7
56	50	FOR YOUR LOVE BOBBY LEWIS/Record Productions of America RPA 7603	9
57	61	CLEAN YOUR OWN TABLES VERNON OXFORD/RCA PB 10787	5
58	33	WHAT'LL I DO LaCOSTA/Capitol 4327	9
59	77	EVERY FACE TELLS A STORY OLIVIA NEWTON-JOHN/ MCA 40642	2
60	67	I CAN SEE ME LOVIN' YOU AGAIN JOHNNY PAYCHECK/ Epic 8 50291	3
61	71	DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660	3
62	35	ALL I CAN DO DOLLY PARTON/ RCA PB 10730	16
63	76	CHEATIN' IS BARBARA FAIRCHILD/Columbia 3 10423	3
64	32	I THOUGHT I HEARD YOU CALLING MY NAME JESSI COLTER/Capitol 4325	9
65	68	ROOM 269 FREDDY WELLER/Columbia 3 10411	5
66	74	PUT ME BACK IN YOUR WORLD EDDY ARNOLD/ RCA PB 10794	3
67	73	DADDY HOW'M I DOIN' RICK SMITH/Cin Kay CK 114	4
68	82	LOOKING OUT MY WINDOW THROUGH THE PAIN MEL STREET/GRT 083	2
69	88	STATUES WITHOUT HEARTS LARRY GATLIN/Monument 45 201	2
70	83	HANGIN' ON VERN GOSDIN/Elektra 45353	2
71	81	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369	3
72	75	IT'S BAD WHEN YOU'RE CAUGHT WITH THE GOODS BILLY PARKER/SCR SCF 113	7

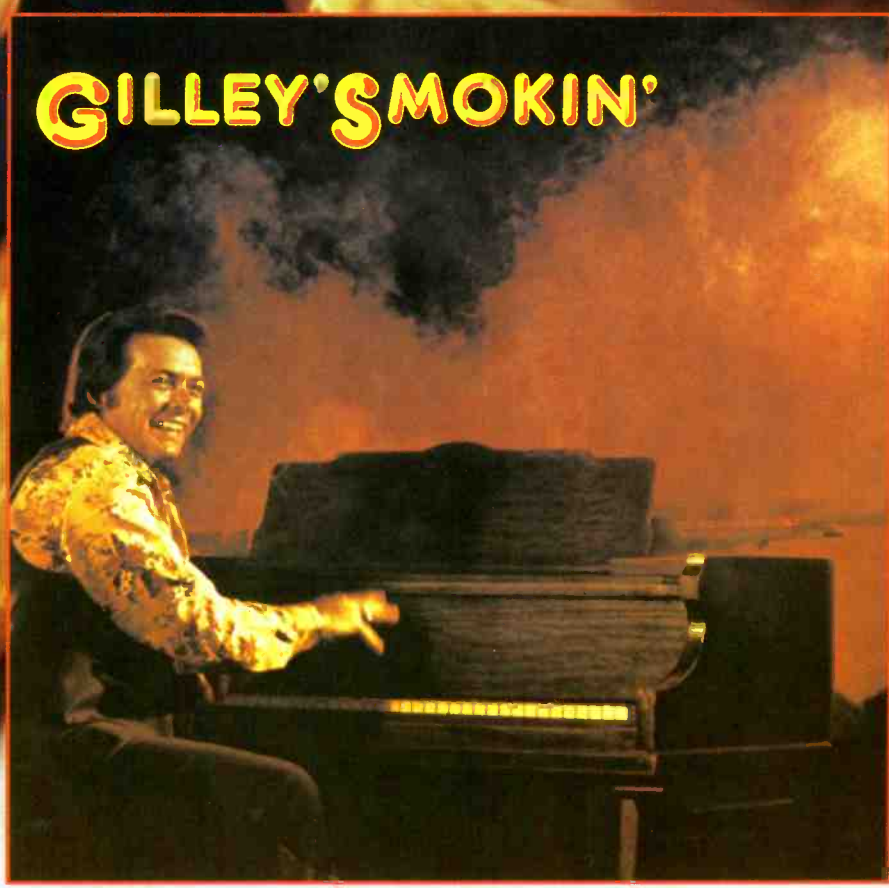
## CHARTMAKER OF THE WEEK

73	—	SHE TOOK MORE THAN HER SHARE MOE BANDY Columbia 3 10428	1
74	72	LOVE IS A TWO-WAY STREET DOTTSY/RCA PB 10766	7
75	78	WHY DON'T YOU LOVE ME HANK WILLIAMS/MGM MG 14849	5
76	—	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y	1
77	89	DADDY'S LITTLE GIRL RAY SAWYER/Capitol 4344	2
78	80	I GUESS YOU NEVER LOVED ME ANYWAY RANDY CORNOR/ ABC Dot DOA 17655	6
79	87	I'VE RODE WITH THE BEST JIM ED BROWN/ RCA PB 10786	3
80	79	CRAZY AGAIN RAYBURN ANTHONY/Polydor PD 14346	7
81	90	FOUR WHEEL COWBOY C. W. McCALL/Polydor 14352	2
82	85	BIG, BIG WORLD RONNIE PROPHET/RCA PB 50273	6
83	86	JOHNNY ONE TIME JESSECA JAMES/MCA 40613	4
84	—	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/Elektra 45357	1
85	92	LAY DOWN CHARLEY McCLAIN/Epic 8 50285	3
86	63	I LOVE US SKEETER DAVIS/Mercury 73818	8
87	44	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	14
88	—	MY GOOD THING'S GONE NARVEL FELTS/ABC Dot DOA 17664	1
89	—	TAKIN' WHAT I CAN GET BRENDA LEE/MCA 40640	1
90	93	WHISKEY, RYE WHISKEY CHUCK PRICE/Playboy 6087	2
91	—	STEPPIN' OUT TONIGHT LORI PARKER/Con Brio 113	1
92	—	A LITTLE AT A TIME SUNDAY SHARPE/Playboy 6090	1
93	95	ROCKIN' MY MEMORY CLAUDE GRAY/Granny White 10001	2
94	—	SHE'S FREE BUT SHE'S NOT EASY JIM GLASER/MCA 40636	1
95	97	OKLAHOMA SUNSHINE PAT BOONE/Hitsville 6042	2
96	98	IF THIS IS FREEDOM DANNY WOOD/London 242	2
97	99	DON'T GIVE UP ON ME STONEY EDWARDS/Capitol 4337	2
98	100	HIGH STYLE WOMAN DIXON STEELE/Elektra 45343	2
99	—	WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624	1
100	—	HOT AND STILL HEATIN' JERRY JAYE/Hi 2318	1



Features Mickey Gilley's scorching single,  
"Lawdy Miss Clawdy"  
(6089)

# HOT STUFF



## GILLEY'S MOKIN'

- Don't The Girls All Get Prettier At Closing Time
- Bring It On Home To Me
- Lawdy Miss Clawdy
- There's A Song On The Jukebox
- L-O-V-E
- What Is It
- My Babe
- How's My Ex Treating You
- I Just Can't Get Her Out Of My Mind
- I'll Fly Away

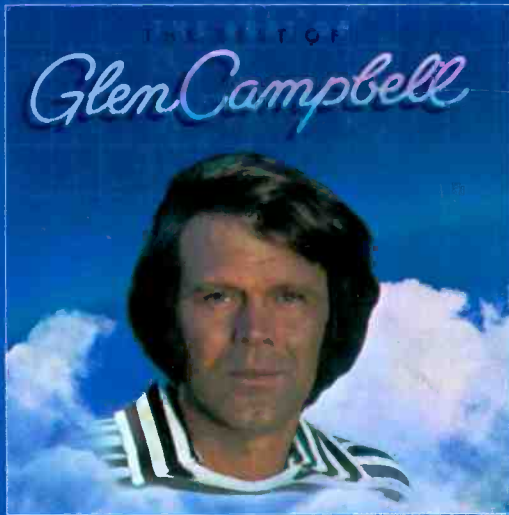
Album & Tapes on  
Playboy Records



PB415 Produced by Eddie Kilroy

# THEIR BEST!

## THE BEST OF GLEN CAMPBELL

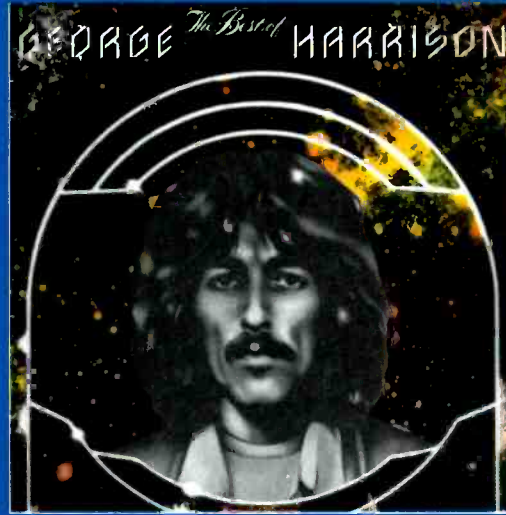


Now In One Album!

- Rhinestone Cowboy
- Gentle On My Mind
- Wichita Lineman
- Galveston
- Houston (I'm Comin' To See You)
- Country Boy (You Got Your Feet In L.A.)
- By The Time I Get To Phoenix
- The Last Time I Saw Her
- Try A Little Kindness
- It's Only Make Believe
- I Knew Jesus (Before He Was A Star)
- The Moon Is A Harsh Mistress

ST-11577

## THE BEST OF GEORGE HARRISON



Now In One Album!

- My Sweet Lord
- Give Me Love (Give Me Peace On Earth)
- Something
- If I Needed Someone
- You
- Bangla-Desh
- Dark Horse
- What Is Life
- Here Comes The Sun
- Taxman
- Think For Yourself
- For You Blue
- While My Guitar Gently Weeps

Available Mid-November

ST-11578

## GRAND FUNK HITS

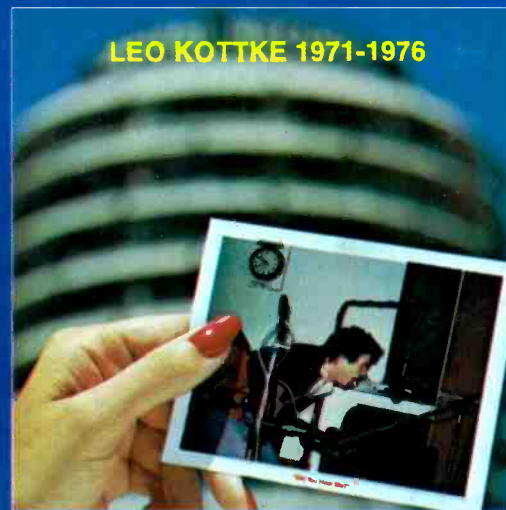


Now In One Album!

- Rock & Roll Soul
- We're An American Band
- Walk Like A Man (You Can Call Me Your Man)
- Bad Time
- Some Kind Of Wonderful
- The Loco-Motion
- Shinin' On
- Sally
- Take Me
- To Get Back In

ST-11579

## LEO KOTTKE 1971-1976



Did You Hear Me?

- Morning Is The Long Way Home
- June Bug
- When Shrimps Learn To Whistle
- Room 8
- Cripple Creek
- Pamela Brown
- Standing On The Outside
- Grim To The Brim
- Power Failure
- You Tell Me Why
- Why Ask Why?
- Open Country Joy (Constant Traveler)
- All Through The Night
- The Scarlati Rip-Off

ST-11576

# ON CAPITOL RECORDS AND TAPES!

