

# RECORD WORLD



Who In The World:  
The Sylvers

## HITS OF THE WEEK

### SINGLES

**TAMIA**  
STEVIE WONDER, "I WISH" (prod. by Stevie Wonder) (writer: Stevie Wonder) (Jobete/Black Bull, ASCAP) (3:37). Not an easy task—to pick the first single out of all the brilliant material on "Songs In The Key Of Life," but as this week's Chartmaker already attests, this popular and much requested track should be a major hit. Tamla 54274 (Motown).

**MUSHROOM RECORDS**  
HEART, "DREAMBOAT ANNIE" (prod. not listed) (writers: Ann Wilson & Nancy Wilson) (Andorra, ASCAP) (2:10). The title track from the group's successful debut album is not as immediate as "Crazy On You" or "Magic Man," but it has an atmosphere and charm that should captivate listeners as it begins to generate airplay. Mushroom M 7023.

**WINDSONG RECORDS**  
STARLAND VOCAL BAND, "HAIL! HAIL! ROCK AND ROLL!" (prod. by Milton Okun) (writers: B. Danoff & T. Danoff) (Cherry Lane, ASCAP) (2:42). The "Afternoon Delight" group covers a variety of vocal styles here that range from doo-wop to the Beach Boys. Despite the Chuck Berry derived title, it's an original that could go far. Windsong 10855 (RCA).

**CASABLANCA**  
DONNA SUMMER, "SPRING AFFAIR" (prod. by Giorgio Moroder & Pete Bellotte) (writers: Donna Summer-Giorgio Moroder-Pete Bellotte) (Rick's Music, BMI) (3:39). Spring is still a way off, but Donna's love suite could melt the snow and radiate a glowing warmth anyway. Her affair with the charts continues to grow stronger with each single released. Casablanca 872.

**MCA RECORDS**  
LYNYRD SKYNYRD, "FREEBIRD" (prod. not listed) (writers: Allen Collins & Ronnie Van Zant) (Duchess/Hustlers) (4:55). "What song is it you want to hear?" Ronnie Van Zant asks the screaming fans, and the group replies with this audience favorite that goes back to their first album. This edited live reading should become an enormous singles success. MCA 1948.

**ATLANTIC**  
ABBA, "DANCING QUEEN" (prod. by Benny Andersson & Bjorn Ulvaeus) (writers: Benny Andersson-Stig Anderson) (Bjorn Ulvaeus) (Countless, BMI) (3:50). The song has already been number one in almost every major music market around the world and is now poised to repeat its success. The disco-styled treatment should make it a favorite here. Atl. 3372.

**ASYLUM**  
LINDA RONSTADT, "SOMEONE TO LAY DOWN BESIDE ME" (prod. by Peter Asher) (writer: Karla Bonoff) (Sky Harbor, BMI) (3:58). Ronstadt takes a respite from the rock remakes and has come up with a sparkling ballad performance from the "Hasten Down The Wind" album. Always a radio favorite, she could go all the way with this one. Asylum 45361.

**CAPRICORN**  
ELVIN BISHOP, "SPEND SOME TIME" (prod. by Allan Blazek) (writer: Elvin Bishop) (Crabshaw, ASCAP) (3:18). Mickey Baker, the voice behind the popular "Fooled Around and Fell In Love," handles the lead vocal this time out. Elvin's latent commercial success should continue to gain momentum with this easy going and memorable song. Capricorn 0266 (WB).

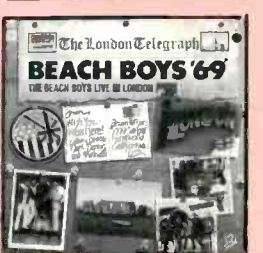
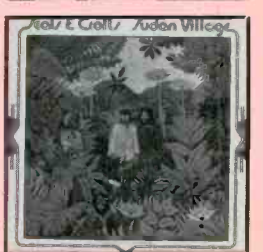
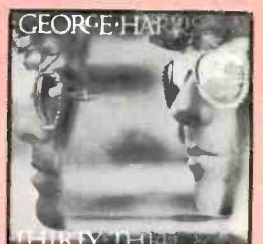
### ALBUMS

**GEORGE HARRISON, "THIRTY THREE & 1/3."** This is the album that will place Harrison on yet a new plateau. "This Song" is already off to a strong start, bulleting up The Singles Chart at 48 this week, paving the way for similar lp action. Both the writing and performances are the most mature Harrison has come up with in several years. Dark Horse DH 3005 (WB) (6.98).

**STREISAND, KRISTOFFERSON, "A STAR IS BORN"** (Original Soundtrack). The film opens Christmas Day on the heels of one of the biggest pre-premiere press and promotion campaigns ever. Streisand and Phil Ramone have produced the lp, the music the collective product of Paul Williams, Streisand, Rubert Holmes, the Bergmans and others. Columbia JS 34403 (8.98).

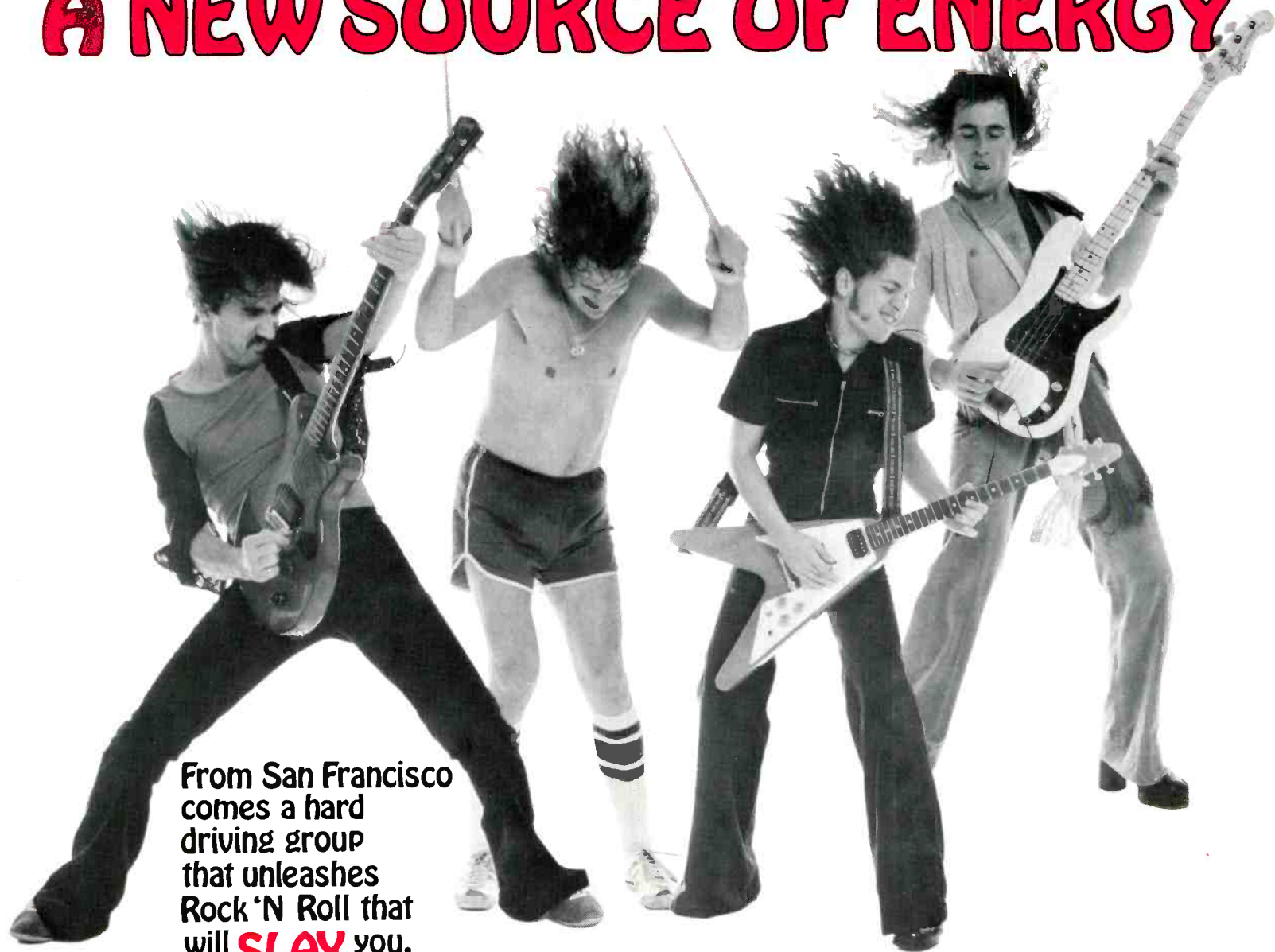
**SEALS & CROFTS, "SUDAN VILLAGE."** A change of pace for the group and from tradition: a live album of new material, including the addition of vocalist Carolyn Willis on "Baby I'll Give It To You," "Cause You Love" and "Put Your Love In My Hands" and the fiddle tunes that have been their showstoppers for years — "Arkansas Traveller" and "Eighth of January." WB BS 2976 (6.98).

**"BEACH BOYS '69."** Available for several years as an English import, this live set includes such old standbys as "Wouldn't It Be Nice," "Sloop John B," "California Girls," "Barbara Ann" and "Good Vibrations." "Their Hearts Were Full of Spring" has not been released here on any previous package. These boys will never lose their appeal. Capitol ST-11584 (6.98).





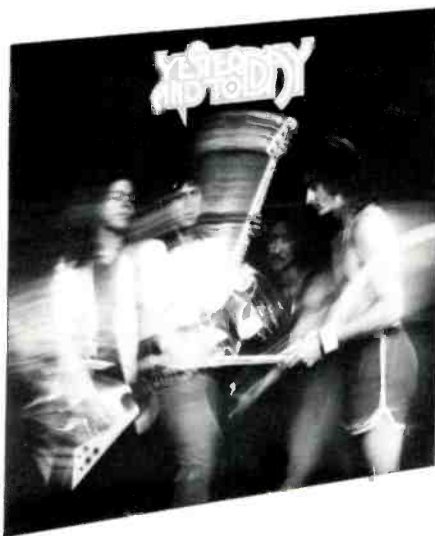
# A NEW SOURCE OF ENERGY



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driving group  
that unleashes  
Rock 'N Roll that  
will **SLAY** you.

## YESTERDAY & TODAY

the Group and the L.P.



PS 677

Sensational  
re-order  
pattern in  
Northern  
California.

Straight ahead energy from four wild men  
on London Records & Tapes.



# RECORD WORLD

## Boston LP Jumps to #2; Wonder Holds Top Spot

BY LENNY BEER

■ Stevie Wonder (Tamla) is still #1 for the seventh consecutive week, earning second most weeks as #1 album of the year, passing the Eagles hits (Asylum) and trailing "Frampton Comes Alive" (A & M); however, the contest for the top slot is heating up with the key competition coming not from the established superstars but from Boston (Epic), whose first album ever has moved into the #2 position. With the momentum that Boston has at this point, next week could become one of the year's most interesting in regard to competition at the top.

Also showing strong sales gains are Rod Stewart (WB) at #5, Electric Light Orchestra (UA) at #9 and a trio of newcomers. The Doobie Brothers greatest hits (WB) has exploded at rack accounts with retail solid, leading to a move of 35 to 12; Kiss (Casablanca), which has had multiple albums on the chart almost the entire year, is scoring well with their newest, "Rock and Roll Over," jumping 43 to 13; and Jackson Browne (Asylum), with incredible retail strength far exceeding his previous efforts on

(Continued on page 6)

## Browne's 'Pretender': A Commercial Standout

By MARC KIRKEBY & DAVID MCGEE

■ NEW YORK—Jackson Browne's new Asylum album, "The Pretender," is breaking through in sales and FM airplay with remarkable rapidity, signalling the singer/writer's rise to commercial success on a level with his past critical achievement, and giving him the sort of retail and radio momentum usually associated with Elton John, Led Zeppelin or the Eagles. The album has already joined Browne's three previous albums at the gold level in sales, just as the holiday buying season reaches its acme.

### Outstrips Expectations

"It's outstripping our expectations" (Continued on page 43)

## Live Beatles Tape From Dec., 1962 To Be Made Available Worldwide

By IRA MAYER

■ NEW YORK—A tape of a live Beatles performance recorded at the Star Club in Hamburg, Germany in December, 1962, is being readied for release on the U.K.-based Lingasong label via Double H Licensing Corp., according to Lee Halpern, president of the latter New York-headquartered concern.

Halpern further told **Record World** that necessary legal clearances have been obtained by Lingasong for the release of the recordings. Studio time has been booked for the transference of the original 1/4-track mono tape to a 2" 16-track configuration for purposes of noise sup-

pression, equalization and stereo synthesizing.

The recording was originally made by Ted Taylor who, at the time, was a member of King Size Taylor and the Dominoes, an English pub band which was sharing the stage with The Beatles. Existence of the tape was discovered by The Beatles' first manager, Alan Williams, in the course of his researching his book, "The Man Who Gave The Beatles Away." Taylor offered to sell the tape to Brian Epstein in 1963. Epstein offered to purchase it for 20 pounds.

### DG Clearance

Paul Murphy, owner and managing director of Lingasong, purchased the tape from Taylor. Clearances were then obtained from D.G., since at the time the recording was made The Beatles were under agreement with Deutsche Grammaphone Gesellschaft. The arrangement for the release of the tape was made through Polydor International, present-day parent company of D.G. Murphy then enlisted the aid of Halpern's company and of ERH Sales, independent production analysts headed by Halpern. ERH will be responsible for manufacturing product worldwide and for artwork, tape duplication and packaging concept. Double H will act as worldwide distributor.

According to Harry Castleman and Walter J. Podrazik's "All Together Now—The First Complete Beatles Discography 1961-1975," the tape includes 28 cuts, including two versions each of

(Continued on page 22)

## Casablanca Markets Instant Catalogue LPs

By SAM SUTHERLAND

■ LOS ANGELES—Encouraged by customer response to a "limited edition" catalogue package by Kiss, and armed with new demographic feedback culled from marketing questionnaires enclosed in recent albums, Casablanca Records and Filmworks is stepping up an already aggressive merchandising profile with two forthcoming campaigns for "cata-

logue" items assembled from material less than two years old.

Unlike conventional greatest hits or oldies anthologies, Donna Summer's "Love To Love You Baby" and a disco sampler titled "Get Down And Boogie" have been compiled from performances on recent Casablanca albums still being marketed actively. Both will use extra-musical marketing hooks to maximize the exposure developed through conventional advertising and instore media, with a lower list price

(Continued on page 36)

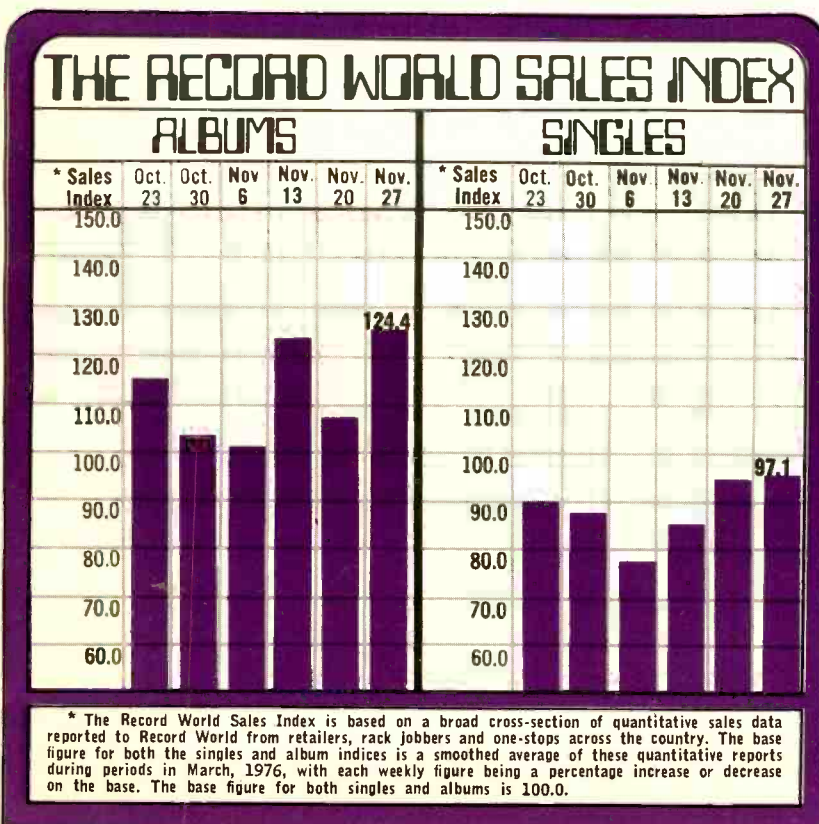
## Casablanca Reports 90% Sales Increase

■ LOS ANGELES—Neil Bogart, president of Casablanca Records and Filmworks, has announced 4th quarter sales for the recording division of \$7,412,000 as compared to \$3,912,000 for the corresponding quarter in 1975, an increase of 90 percent. Domestic sales for the fiscal year ending October 31, 1976 were \$25,976,000, and Bogart anticipates a substantial addition to that figure when foreign income is added. Casablanca Records recently merged with Peter Guber's Filmworks to form Casablanca Record and Filmworks, Inc.

## RW Advertising Awards Get Strong Response

■ NEW YORK — The First Annual **Record World** Advertising Awards program, designed to provide recognition for those individuals and/or companies exhibiting a high standard of excellence and creativity in the field of advertising, has met with enthusiastic response on an industry-wide level. To date, entries have been received from a broad range of companies from throughout the nation. As the January 20, 1977

(Continued on page 22)





## Atl. Names Greenberg Coast VP & GM

■ Bob Greenberg, former west coast general manager of Atlantic Records, has been promoted to vice president, it was announced by Ahmet Ertegun, chairman. In this capacity, Greenberg will continue to oversee all operations for Atlantic on the west coast, work-

(Continued on page 37)



Bob Greenberg

## Phonodisc Reports Strong Sales Month

■ NEW YORK — Irwin H. Steinberg, president of the Polygram Record Group, and John Frisoli, senior vice president and general manager of Phonodisc Incorporated, have announced that October '76 has been the biggest sales month ever for Phonodisc Inc.

This announcement follows on the heels of a previous announcement naming September '76 as Phonodisc Inc.'s highest profit month. As a result of its record-breaking months, Phonodisc Inc. is expanding its physical space as well as its sales personnel nationally.

Phonodisc Inc. sales are now running 12 percent of the industry marketplace on an annualized basis.

Phonodisc Inc. distributes the Polydor Incorporated family of labels (Polydor, Oyster, Spring, ECM, Polydor/Kolob, MGM, Verve and Deutsche Grammophon) as well as RSO and the Phonogram labels (Mercury, Philips and Archive).

## Powerhouse Picks

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

● **Queen** (Elektra) "Somebody to Love."

● Garners a myriad of major stations nationwide and is showing great strength in numbers on radio surveys.

● **Manfred Mann** (Warner Brothers) "Blinded by the Light."

● Primary airplay originated in St. Louis and Milwaukee and has now developed into a national breakout with powerhouse adds from coast to coast. Already number one in Louisville after three weeks of play.

## Chappell Bows Studios On Both Coasts

■ NEW YORK—Chappell Music Company has opened east and west coast on-the-premises demo recording studios.

A fully professional 16-track studio has been built on the premises of the New York offices at 810 Seventh Avenue, while an 8-track studio (which can facilitate 16-track) has been completed for Chappell-Los Angeles headquarters at 6255 Sunset Boulevard.

The studios will allow Chappell to make top quality demos for both song presentations and for Chappell writer/artists for placement on labels.

In making the announcement, Chappell president Norman Weiser said, "We feel this is a necessary and important step in the music publishing industry. By including such complete recording facilities into our overall publishing operations, we are propelling Chappell fully into the contemporary music scene. We feel this will give writers, artists, producers and all our Chappell associates a decided artistic advantage in the industry."

## K-Tel Reports Loss

■ MINNETONKA, MINN.—K-Tel International, Inc. has reported sales of \$13,255,000 for the first quarter of fiscal 1977, up 23 percent from the \$10,758,000 reported last year. As anticipated by the company, a loss was reported for the quarter. The loss for the quarter was \$1,238,000 compared to a loss of \$1,095,000 reported for the comparable period last year.

Philip Kives, president, noted that the first quarter typically produces a loss from operations. This is due to the seasonal nature of K-Tel's business, which is at its lowest point during the summer months.

## Bunky Sheppard Rejoins Motown

■ LOS ANGELES—Bunky Sheppard, formerly national director of r&b promotion, has rejoined Motown Records as vice president of r&b promotion, it was announced by Barney Ales, label president.

Sheppard, who initially left Motown in mid-August to reactivate his own label, Bunky Records, will direct and coordinate all r&b promotion activities, and all related functions in conjunction with the artist relations department.

Sheppard brings with him three years of tenure at the label and 20 years of promotional experience. He suggested that there would be only a minor realignment in his promotional staff.

Sheppard originally joined the label in New York as an east coast regional promotion man, and then later worked his way to national field director. He served as national r&b promotion director for 18 months.

Sheppard also resigned his position as president of Ju-Par Records (Bunky Records) and has dissolved his ownership in the label.

## Ertegun To Receive Humanitarian Award

■ NEW YORK — Ahmet Ertegun, chairman of the board and chief executive officer of Atlantic Records, will receive the Sixth Annual "Humanitarian Award" of the Conference of Personal Managers East at a cocktail party and luncheon in his honor at the St. Regis Roof in New York on Friday, April 29, 1977. George Scheck, president of CPME, will host the luncheon.

## Gwen Glenn Sets Motown Distribution

■ LOS ANGELES — Gwen Glenn Enterprises, independent production company, has entered into an exclusive distribution agreement with Motown Records.

Gwen Glenn, formed a little over one year ago by Mrs. Gwen Gordy-Lupper and Ms. Gwen Joyce Fuller, has been producing such artists as Diana Ross, Jermaine Jackson and G. C. Cameron for Motown Records.

Mrs. Gordy-Lupper founded and owned Anna and Tri-Phi Records of Detroit, which was eventually merged with Motown.

Gwen Glenn's deal with Motown has provision for them to produce new artists, as well as those already established on the label.



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Vol. 33, No. 1536



# The Comedy Album Of The Year!

The First Record Album Of NBC's

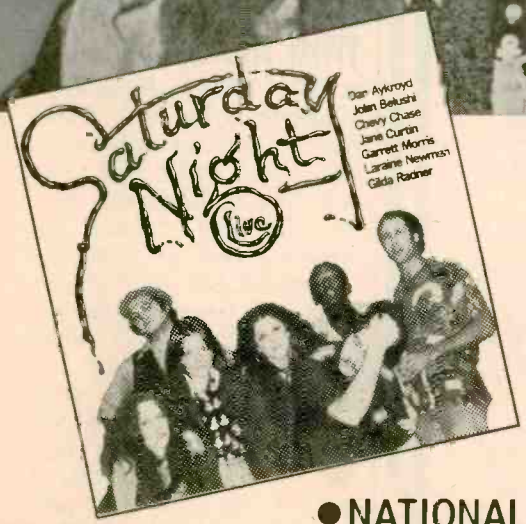
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It's More Fun Than A Barrel Of Dead Monkeys!

On Arista Records



# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ Ace promotion executive **Pete Bennett** is happening. A float in the Macy's Thanksgiving Day Parade was preceded earlier in the week by a party honoring the release of "Laverne and Shirley Sing," the Atlantic album by **Penny Marshall** and **Cindy Williams** (who were also on the float). **Julius LaRosa** and **Morty Gunty** were among the well wishers on hand at the posh Atrium Club party. Needless to say there were photographers aplenty, of both the television and print variety. And needless to add we'll be seeing the product of all those flashbulbs popping in these very pages in coming weeks.

Other social events included the overly-attended **Natalie Cole** party at **Ted Hook's** Backstage, following her brilliant Winter Garden opening. We dare not report who all was there, or how many or what they were, but nothing could have marred the impression left by Ms. Cole.

Also in this category, in its own strange way, was **Dory Previn's** one night stand at the Ballroom, something we originally promised Ballroom owner **Gregory Dawson** we wouldn't write about. (The only press in attendance were those who called and asked to be invited, this having been "for the public.") The reason for writing, however, is that Ms. Previn has agreed to do a week at the Ballroom, and we recommend making reservations now, even before a date is set. 500 were turned away that night and missed a winning performance by a sensitive songwriter and author, Ms. Previn having read a chapter from her newly published autobiography, "Midnight Baby." It was a most upbeat presentation and one in which performer and room were perfectly suited to each other. An historic evening for the intimate Soho restaurant/cabaret.

**TWO FIVES FOR A TEN:** There's not much to say after that once the "Ten" is identified as **10cc**; **Lol Creme** and **Kevin Godley**, who've been perfecting the Gizmo, a new instrument, for the better part of the year, have left the group to finish working on that and a three-ep set, "Consequences," based on the sounds of the Gizmo. (No, we didn't make this one up.) 10cc will now consist of **Graham Gouldman** and **Eric Stewart**, who have been with the group since 1973.

**MORE IMPORTANT THAN SOFTBALL NEWS:** **Crack The Sky** is now being managed by **Jack Boyle's** **Cellar Door**. If nothing else, they should be getting some work . . . **Thin Lizzy** guitarist **Brian Robertson** severed an artery in his hand causing the cancellation of several dates on the group's American tour. One of these dates was last weekend's appearance at the Palladium which would have been the group's first show in the New York area . . . As if to further prove he's one of the most hard working guitarists in rock, upon finishing a date with the **Doobie Brothers** at Niagara Falls, **Rory Gallagher** took over for the guitarist in the houseband of the Niagara Hilton later that night. The other members of Rory's band could not stand to see the other musicians struggling to keep up with him, so they also took the stage from the locals, playing a set that went into the wee hours.

**MISSING PERSONS DEPT.:** The new **Tommy West** single is a song titled "I Know" which was originally recorded by the **Spaniels** in the late '50s. Several people have tried unsuccessfully to reach **Pookie Hudson** of the group, so if anybody can provide a lead as to his whereabouts, please contact the Lifesong offices in New York . . . **Rock Humor:** **Joe Walsh** was given a surprise birthday greeting by members of the **Eagles** on November 20 when they took the stage for their encore in miner's hats with flashing lights.

**PRESSING MATTERS (WHAT A TITLE FOR A MAGAZINE DEVOTED TO THE MANUFACTURE OF RECORDS):** "A Long Playing Price War" brought financial page readers of the Sunday New York Times moderately up to date on the question of retail price wars in the record biz . . . The Sunday News Magazine ran a revealing study of "The Selling of **Bessie Smith**," detailing the posthumous income from various Bessie Smith-related endeavors and chronicling the battles her survivors face in attempting to share the profits . . . A lengthy daily Times piece on **Phoebe Snow** by **Robert Palmer** . . . **Paulette Weiss** is the new pop music editor at Stereo Review.

**HYPE, HYPE:** A definite highlight of the WEA fall campaign can be seen Dec. 10 on Cable TV, channel 10, when the promotion department's contribution, a film designed to "develop retail consciousness," will be screened. **Jack Nicholson** and **George C. Scott** have nothing to worry about. The program stars the likes of **Mitch Kanner**, **Steve Leeds** and **Peter Kane**.

(Continued on page 36)

## London Unveils New Graphics

■ NEW YORK — As part of a "revitalized look for 1977," Don Wardell, director of creative services for London Records, has unveiled a new label, sleeve and mailing envelope for the company's commercial discs. The four-color label, which depicts a pastoral scene at sunrise, will appear on all London 45s pressed after January 1, 1977. Singles from Hi, Threshold, Mach, Buk and other London-distributed companies will retain their own labels. The label's theme matches that shown on London's inner lp sleeve, redesigned last fall.



The dark blue sleeve with the London logo printed in white replaces a black one with the company and its distributed labels ringed around the center. The mailing envelope, which is the same dark blue as the sleeve, takes the place of a white enveloped with brown printing.

## Arista Names Hall Intl. Op. Director

■ NEW YORK—Elliot Goldman, executive vice president of Arista Records, has announced the promotion of Mafalda Hall to the position of director, international operations for Arista's world-wide activities. Ms. Hall will be based at Arista's London office where she has, for the past two years, acted as international manager for the company's English affiliate.

Ms. Hall has had extensive experience in all aspects of the music business. She joined Arista's U.K. office after four years in management, which included handling Brian Auger's Oblivion Express and Stealer's Wheel, as well as Denny Laine, currently with Wings. She was also associated with Paragon Publicity and Public Relations as administrative director for two years.

## Queen Intl. Promotions Names Ric President

■ NEW YORK — Stu Ric has been named president of Queen International Promotions Ltd., formerly known as Queen Booking Corporation whose president was Ruth Bowen.

Ric was at one time president of Stu Eric Enterprises, which was based in New Jersey. That firm consisted of a management division, a promotional division and theatrical booking division.

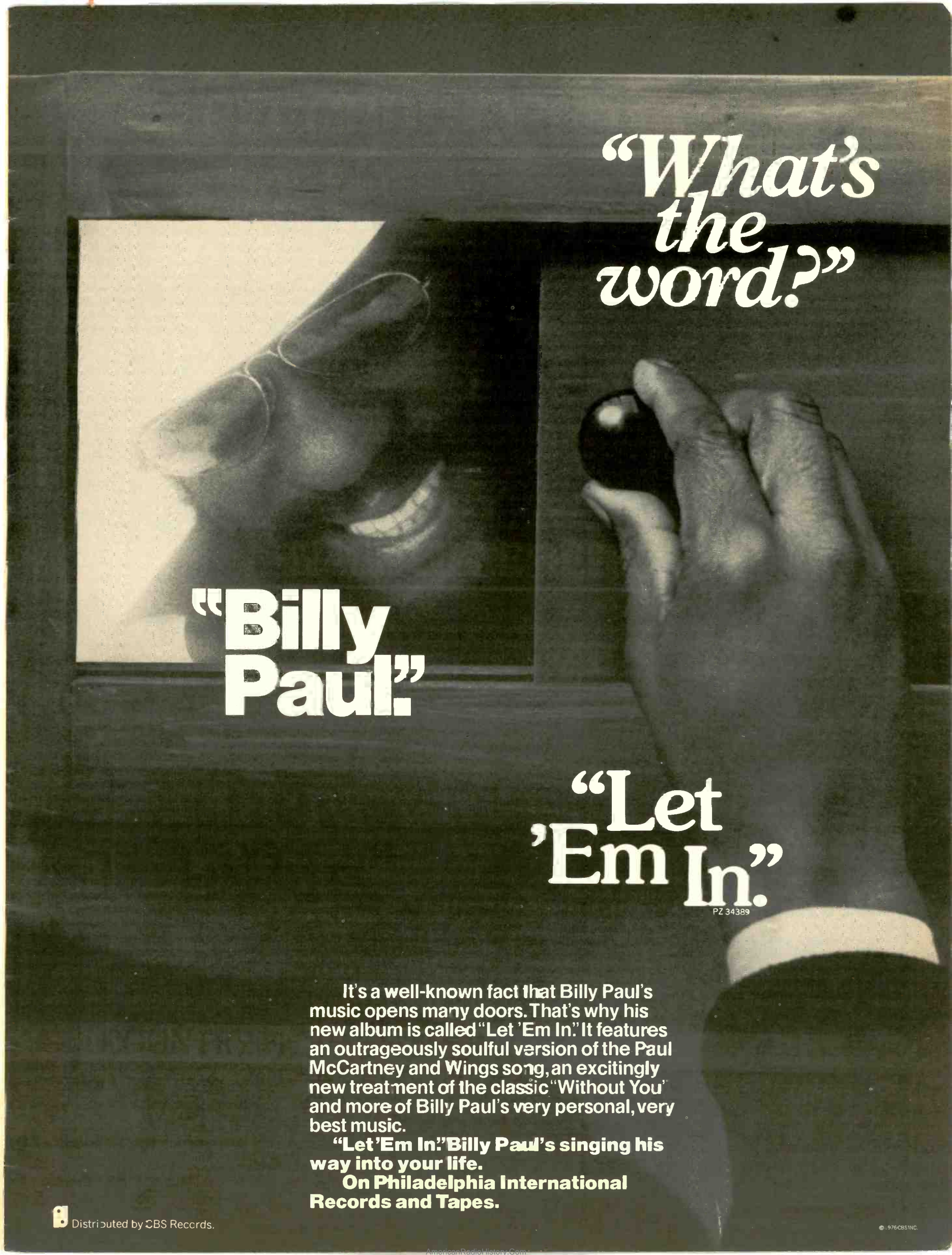
Ric hopes to institute the same program in Queen International along with a few more divisions that will be announced.

## Chicago Soiree



Columbia recording supergroup Chicago was in New York recently to play SRO dates at Madison Square Garden and Nassau Coliseum as part of their current national tour. While in town, the band was presented with platinum record awards for their "Chicago X" album and gold records for their latest single hit, "If You Leave Me Now," at a luncheon held in their honor. Shown, bottom row (from left): Paul Smith, vice president, marketing, branch distribution, CBS Records; Walter Yetnikoff, president, CBS Records, Group; Larry Fitzgerald, Chicago's manager; Bruce Lundvall, president, CBS Records, Division; Rick Asher, president, CBS Records, International; Jack Craig, vice president and general manager, marketing, CBS Records; Don Dempsey, vice president, marketing, Columbia Records. Top row (from left): Don DeVito, vice president, talent acquisition, east coast, Columbia Records; Chicago's Danny Seraphine, Peter Cetera, Terry Kath, Bobby Lamm, Walter Parazaidar, Lee Loughnane, Laudir De Oliveira; Don Colberg, regional promotion marketing manager, northeast region, Columbia Records; Jim Pankow of Chicago; Stan Monteiro, vice president, national promotion, Columbia Records; Matty Matthews, local promotion manager, New York, CBS Records; Bob Sherwood, director, national promotion, Columbia Records.





*“What’s  
the  
word?”*

**“Billy  
Paul.”**

**“Let  
'Em In.”**

PZ 34389

It's a well-known fact that Billy Paul's music opens many doors. That's why his new album is called "Let 'Em In." It features an outrageously soulful version of the Paul McCartney and Wings song, an excitingly new treatment of the classic "Without You" and more of Billy Paul's very personal, very best music.

**“Let 'Em In.” Billy Paul's singing his way into your life.**

**On Philadelphia International Records and Tapes.**



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Richard Perry: Quintessential '70s Producer

By PAT BAIRD

Richard Perry is one of the acknowledged leaders in modern record production and has been described as the ultimate example of the producer of the '70s. He graduated from Michigan State University with a degree in music and drama and moved right into record production with a two year stint at Warner Brothers Records. His first project as an independent was the Barbra Streisand "Stoney End" album, considered by many as a turning point in her career. Since then he has produced albums for Ringo Starr,



Richard Perry

Carly Simon, Art Garfunkel and Andy Williams. He is currently represented on the charts with albums by Leo Sayer, Burton Cummings and Manhattan Transfer. He recently acquired his own recording studio, Studio 55, and is about to begin production on his first venture as a film director for United Artists. In the following dialogue, the first of two parts, Perry discusses his role as a record producer and his upcoming debut as a film director.

**Record World:** At various times producers have been described as engineers, musicians, alchemists and drill sergeants. Would you agree with that description?

**Richard Perry:** No, I think he's more than that. A producer can really be all things to all artists and it really depends on the individual circumstances. Certainly drill sergeant would not be applicable to all cases and I think you can add therapist at the top of the list.

**RW:** What ingredients go into your own image as a producer?

**Perry:** Musical background is helpful but not necessary as has been proven by a lot of producers who don't have any real musical training. Engineering background is helpful but the least necessary. Some producers get screwed up by knowing or thinking they know too much about engineering. That's best left to the engineers, but an understanding of it is helpful. I think that when I say therapist, I mean that the key behind record producing, or really any creative effort, would be to understand the emotional and psychological point of view of the artist. Only in that way are you able to bring out their best on record, by knowing what makes them tick, by knowing what turns them on and what turns them off, by surrounding them with the most pleasant environment to nurture their creativity. I think knowledge and understanding of musicians is very important because very frequently about half the record is determined by the proper casting of musicians, picking the right man for the right job, the musicians that will create the most exciting chemistry with the artist for that particular song perhaps, or for all of them. It varies. One band may work for a whole album or sometimes it's very refreshing to make changes.

We all know what a producer is. The difference is how he goes about executing those jobs and really what their own personal concept of the producer is. There are producers who feel their job ends when the record is finished. That's when one of my jobs ends and when many others begin. From that point I feel my involvement with an artist involves his entire career of which the record is one vital part; but if the other areas aren't working, the best record in the world can go unnoticed. I always compare the overall spectrum of things to a relay team of which I run the opening lap. I make the record. You can make a great record, i.e. you open up a 30-yard lead. You hand the baton to the next man, the promotion, merchandising effort on behalf of the record company, management, getting proper work for the artist to support the album, all the other elements. If those people don't run winning laps, the lead that you've established with the record is completely blown because it hasn't been followed through. In other words, what I do has to be part of a winning team which involves record company and management as well as cooperation and understanding of the artist. Everyone's energies must be

moving in the same direction to make it work. It doesn't happen by magic.

**RW:** Do you physically oversee the other aspects of an artist's career, or are you saying you understand that these elements must take place?

**Perry:** I am physically involved, hopefully as little as possible because it's not really my job and I would rather not have to do it. However, I feel that because I am so vitally concerned with all aspects of an artist's career once I get involved, that out of necessity I feel compelled to stay on top of what's going on in all those areas. In addition, there are times it can be very beneficial to be working that closely with a record company. Sometimes I might have an idea, even a merchandising idea, that may be useful to them. I feel that as many ideas as can be applied to a specific project by the people who are intimately involved can only make it that much better. Any creative input I can supply to a record company or management is just for their use but can only be helpful and can never hurt. Things like being involved in helping to put together the band the artist might be going on the road with, helping to rehearse the band, making sure the sound is right. Each step is vitally important in relating back to the record and reflecting its image.

**RW:** So you wouldn't get involved in making sure a tour is proper?

**Perry:** No, that's the manager's job but we might discuss which hall to play in Los Angeles. Just as I like to get the opinions of other people . . . a case in point, just as I may sit down with the manager and get his views on what should be the single or perhaps how he might like the sequence of an album I might be putting together . . . he might ask me what I think of a particular tour.

**RW:** There was an article in The Village Voice several weeks ago in which you were described as the forerunner of the producer of the '70s. Would you agree with that description?

**Perry:** I find no fault with it.

**RW:** In the beginning of your career, how did you view a producer's role and how did you change it?

**For a producer to really care, not just about the record but about the artist**

**...is the main difference in the producer of the '70s.**

**Perry:** I couldn't see working with an artist I did not have a strong personal rapport with. Every artist I've ever worked with, I've been close friends with. I think the most creative collaborations can only begin on that level. I've retained a relationship with all my artists, whether we've worked together again or not. It's important to instill the artists' confidence and trust in me on a level that perhaps had seldom been reached before. Many times it may be that the producer may not really care that much—"okay, let's do the job, let's count it off." Many producers perhaps couldn't have cared less about the personal relationship that existed between them and the artist. The way I feel is that every time we go into the studio we try to create something very special and I think I am able to get certain musicians to do things for me that they wouldn't do for anyone else because: a) I try to make them as comfortable and turned on as possible for what they're doing, and b) I try to inspire them to their best heights. For a producer to really care, not just about the record but about the artist, where their head is at, how they're feeling, to be sensitive to their needs as well as to the music, I think is, in a word, the main difference in the producer of the '70s. In the past, to many producers, it was just a job.

**RW:** With the exception of Phil Spector, producers were rarely known and certainly not to the consumer. The producers of the '70s seem to have emerged as personalities. Did you do this deliberately or was it because you were so identified with the albums you produced?

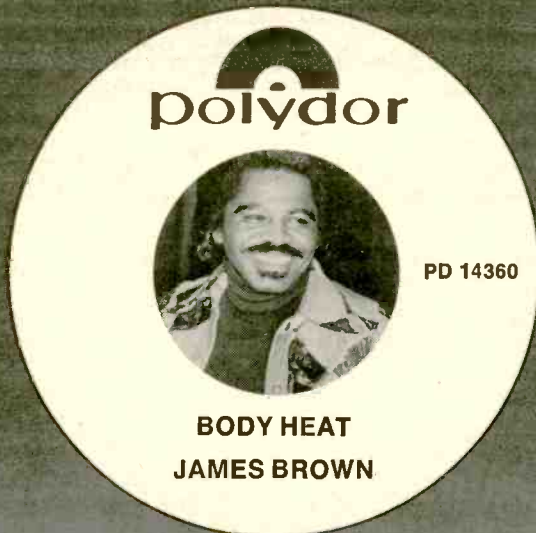
**Perry:** I think the latter. I certainly didn't set out thinking I wanted to become a star producer. I only wanted to become the very best producer I could be and I think the records really speak for themselves. If it's said that I am the first star producer, I think it's the records

(Continued on page 37)



# THE GOODS

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# THE COAST

By JAAN UHELSZKI



■ How did you spend your Thanksgiving? Most of greater LA's rock enthusiasts and post sixties archivists were set to shuttle up to San Francisco to witness **The Band's** last hurrah, final exit, or "Last Waltz," depending on who you ask. **Bill Graham** had made elaborate preparations to convert the, uh, urban quaintness of Winterland into **Robbie Robertson's** vision of Surrealistic House and Gardens. FM Productions promised at least decking the halls in velvet and brocade. They even went so far

as to rent the chandelier used in "Gone With The Wind," in addition to borrowing the ballroom set from La Traviata from the SF opera, for the Band's backdrop. For posterity and possibly the motion pictures, you'll be interested in knowing that The Band's Last Waltz is probably the most expensive home movie ever made, considering **Martin Scorsese**, was to direct 12 cameramen to capture the event on film. It was all to begin at 5:00 p.m., with the traditional turkey (200 traditional turkeys that is, each weighing in at 28 pounds, plus 500 extra drumsticks, making up 5,600 lbs. of fowl) that was provided along with pumpkin pie and cranberry sauce for the 5,000 expected, paying guests—no comps at this concert. At press time, the scheduled guest artists were **Neil Diamond** (who chartered a Lear jet for his family), **Ringo Starr**, **Roger McGuinn**, **Eric Clapton** and **Bob Dylan**. According to a spokesman at FM, The Band was to appear at precisely 9:00 p.m., to be followed by the guest performers, doing one song each backed by The Band. The grand finale would, of course, be a jam. Graham anticipated everything, and petitioned the city of SF for a special permit that allows him to remain open past the hour of 2:00 a.m., and suggested that you B.Y.O. sleeping bags.

One of those who didn't make it up north was the head heathen of heavy metal rock, **Ted Nugent**, who boasted to **RW** that he had tracked and killed his own Thanksgiving dinner with a bow and arrow. All we had to say is, it beats the prices at Chalet Gourmet. **Lynyrd Skynyrd** had 10 turkeys flown into Ft. Worth, where they were playing and wanted us to make sure to tell everyone that they weren't trying to compete with the Bill Graham spread. **Grace Slick** and **Skip Johnson** spent a quiet Thursday at the MD's where they both had the mandatory blood tests for their Nov. 29 wedding.

TAKE IT TO . . . CITY HALL? Forty of St. Louis' finest **Black Sabbath** fans stormed the offices of **Concert News**, brandishing a petition of 2,000 names that demanded that Black Sabbath schedule a concert in their town. The 40 fans and their 2,000 names represented two days of diligent fanaticism at St. Louis' five high schools to plead with Sabbath to add a St. Louis show. Maybe the band should reconsider bypassing the Gateway to the Mississippi, since 2,000 unsolicited, guaranteed ticket sales is some enticement. Imagine if they would have advertised.

GO WEST YOUNG MAN—**Ashley Pandell** took a little bit of his Manhattan hot spot to an even hotter locale, Palm Springs. He is taking over the 43 unit Howard Manor, and renovating it to appeal to California's B.P. In addition to lodgings, the new Ashley's of Palm Springs will sport a soundproof club with capacity for 500 merrymakers, and live talent.

NOTES AND COMMENT: A standout single on the **Hollywood Stars'** debut album for Arista (produced by **Harry Maslin**) is "All The Kids On The Street." . . . Is it true that **Jim Messina** is co-producing a live **Hall and Oates** album? . . . **Bob Dylan** appears to be as accessible as **Alice Cooper**, shedding his anti-social inclinations by showing up twice this week; first backstage swapping tips with **Rory Gallagher** at Santa Monica, civic and then again, spotted in the audience at **Eric Clapton's** show at the Forum . . . Return to Sender: We've heard that we can expect the **Real Don Steel** to be back on our airwaves, joining the roster at KTNO. . . **Sherbet**, those Australian label toppers, are agent-shopping in the US, and are eager to see America first via a possible spring tour . . . **Gary Wright's** next, "The Light of Smiles," will be in the stores by Dec. 28 . . . You Oughta Be In Pictures: **Bonnie Raitt** is doing a film for Dutch TV, shooting her segment among the trashy rayon and teeny weeny bikinis at **Fredericks of Hollywood**. Oo la la . . . Speaking of another Hollywood landmark, the Whiskey re-opened on Nov. 25, thrusting us back into the world of Star Magazine and glitter rock with an appearance by the **Quick** and **Van Helin** . . . Could there be another management maneuver in the air for **Frank Zappa**? . . . Snooping around at the Brothers Studios in Santa Monica we were

(Continued on page 36)

## Dream Come True:

# Denver Knocks 'Em Out At The Grand Ole Opry

■ NASHVILLE — John Denver (RCA) fulfilled one of his "life's ambitions" here Sunday by performing to two sell-out crowds at the Grand Ole Opry House. It is safe to say that his first Nashville appearance effectively solidified support among local industry figures and fans alike, after being named the Country Music Association's Entertainer of the Year in 1975.

Against one of the most aesthetic back-drops ever to adorn the stage of the Opry House, Denver performed his polished sets before an avid and somewhat reverent audience. With a welcome absence of glitter, the back-drop included a hanging exhibit of huge stained glass panels, plants, ferns, and massive, earthy macrame. To the rear of the stage was a full orchestra led by arranger/conductor Lee Holdridge. All in all, a photographer's delight.

Denver was preceded, and at the end joined by, his Windsong proteges, the Starland Vocal Band, comprised of four of the finest stylists to come on the scene in several years—Bill and Taffy Danoff, John Carroll and Margot Chapman. Bill Danoff's unusual writing is well-suited for the group's four-part vocal treatment of the smooth melodies and strong lyrics, and their arrangement and delivery of other writers' most demanding material is

superb. Besides their MOR hit, "Afternoon Delight," "California Day" and "Boulder to Birmingham," the SVB did a ribald, juiced-up version of the wickedly funny "Third-Rate Romance" with a little hip-slinging and gum-cracking. Their finale was Paul Simon's "American Tune," which they sang a cappella in crystal clear, chorale style.

Accompanied by Steve Wiesberg, Dick Kniss, Hal Blaine and John Sommers, Denver played a set that has been polished to a fine edge, with all of his lesser quality material removed. He included songs from his earliest albums, "Poems, Prayers and Promises," greatest hits "Rocky Mountain High," "Annie's Song," "Thank God I'm A Country Boy," and new cuts "Come And Let Me Look Into Your Eyes" and "Baby You Look Good To Me Tonight." The warm crowd joined in with handclapping and singing on several numbers, while on others there was respectful silence.

Halfway through the evening performance he paused to apologize for frequent tuning by explaining that the concert was being recorded for a possible upcoming live album. The fans loved it. Denver's producer, Milton Okun, assistant producer Kris O'Connor and engineer Mickey Crofford were all present for the

(Continued on page 54)

## Far Out Affair



Far Out Productions and Management hosted a party in Los Angeles recently for the Booty People, War, ABC Records and friends in honor of the signing of the Booty People to ABC and of ABC's November release of "Love Is All Around," an album of previously unreleased material recorded between 1969 and 1971, by War featuring Eric Burdon. Far Out Productions president Jerry Goldstein produced and remixed the lp. Pictured, left to right, at the party are (front row) Ray Goodlow, Booty People; Steve Gold, president, Far Out Management; (second row) singer Claudia Lennear; Lonnie Jordan, War; John Iann, Booty People; Aalon; (back row) Jeff Cheen, artist relations, Far Out Mgmt.; Eloise Laws; Ronnie Laws; Rick Hendrix, Booty People; ABC VP Otis Smith; Lee Oskar, War; B. B. Dickerson; Mitch McDowell, Richard Smith and Robert Palmer, Booty People; Goldstein; and ABC Records chairman Jerry Rubinstein.



WE HAVE THE ORIGINAL HIT VERSION

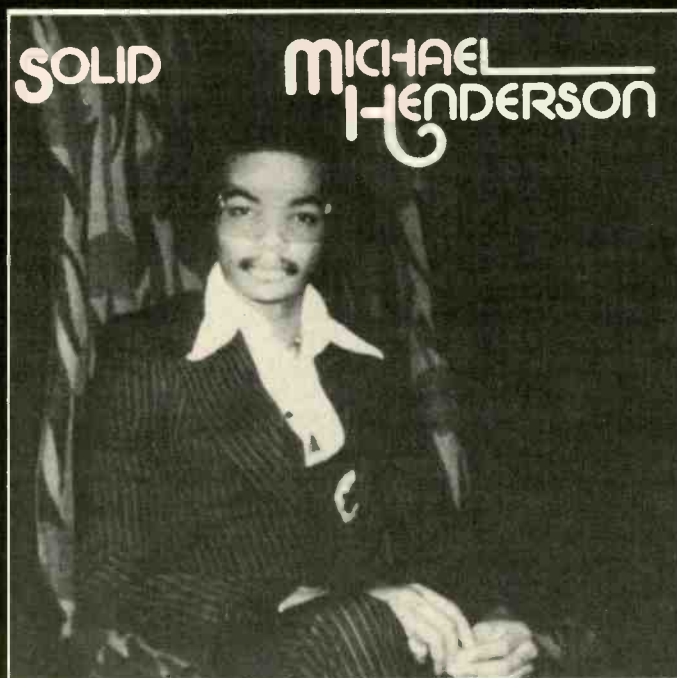
# “BE MY GIRL”

BDA 552

## Michael Henderson

*(writer, producer, arranger, artist)*

from the Hit Chart Album



BDS 5662





**AL STEWART**—Janus 266

**YEAR OF THE CAT** (prod. by Alan Parsons)  
(writers: Al Stewart & Peter Wood)  
(Dejamus/Purple Pepper, ASCAP) (4:32)

Al Stewart's moving title song from his latest album brims with emotion from the first piano note to the last saxophone gasp. This is the song that could establish him on the AM airwaves.

**MELISSA MANCHESTER**—Arista 0218

**MONKEY SEE, MONKEY DO** (prod. by V. Poncia)  
(writer: Michael Franks) (Warner-Tamerlane/  
Mississippi Mad, BMI) (3:12)

Michael Franks' composition sounds like a natural for Melissa. Her swinging, mid-tempo interpretation has all the immediate appeal of a first rate hit.

**LABELLE**—Epic 8 50315

**ISN'T IT A SHAME** (prod. by David Rubinson &  
Friends) (writer: Edelman) (Hastings, BMI)  
(3:01)

This ballad was penned by Randy Edelman and is given a sultry reading by Patti and company. The understated production places the emphasis on the vocals.

**LOU REED**—Arista 0215

**I BELIEVE IN LOVE** (prod. by Lou Reed)  
(writer: Reed) (Amine, BMI) (2:45)

Reed's first all out pop record in some time is a high spirited good-time music song. With tunes such as this, Reed could carve a new image for himself.

**WILLIE NELSON**—Columbia 3 10453

**UNCLOUDY DAY** (prod. by Arif Mardin)  
(writer: Nelson) (Willie Nelson, BMI)  
(3:03)

Nelson's crossover potential has gotten him pop play in the past and should serve as a base of support here. Give this number careful consideration.

**SISTER SLEDGE**—Cotillion 44208 (Atl.)

**CREAM OF THE CROP** (prod. by Bobby Eli)  
(writers: Eli & Barry) (Ocean's Blue/  
Friday's Child, BMI) (3:35)

The group continues to improve with each outing and this Barry-Eli song is their best uptempo effort yet. The cream of the crop is an understatement in this case.

**BOOTSY'S RUBBER BAND**—WB 8291

**PSYCHOTICBUMPSCHOOL** (prod. by Clinton & Collins)  
(writers: Collins-Clinton-Wornell-Collins)  
(Backstage, BMI) (2:59)

The Parliamentfunkadelicrubberband strikes again with their left field approach to funk. "Casper" and company offer a complete education in three minutes.

**PEOPLE'S CHOICE**—TSOP ZS8 4784 (CBS)

**COLD BLOODED & DOWN-RIGHT FUNKY** (prod. by  
Kenneth Gamble & Leon Huff) (writers: Huff &  
Brunson) (Mighty Three, BMI) (3:10)

A pounding, mostly instrumental tune by the group, with the only vocal being the title of the song, chanted with a nasty sneer. A good choice for r&b, disco play.

**THE STILLS-YOUNG BAND**—

Reprise 1378 (WB)  
**MIDNIGHT ON THE BAY** (prod. by Stills-Young-  
Gehman) (writer: Neil Young) (Silver Fiddle,  
BMI) (3:23)

The duo follows "Long May You Run" with a low-key Young composition. The acoustic guitar of Stills should help make it a welcome addition to any pop list.

**BOB DYLAN**—Columbia 3 10454

**STUCK INSIDE OF MOBILE WITH THE MEMPHIS  
BLUES AGAIN** (prod. by D. DeVito & B. Dylan)  
(Dwarf, ASCAP) (3:35)

Edited from Dylan's "Hard Rain" album, this track has been getting good airplay and could take off. The B-side, "Rita May," is a previously unreleased song.

**DION**—Warner Bros. 8293

**QUEEN OF '59** (prod. by S. Barri & M. Omartian)  
(writers: DiMucci & Touhy) (County Line/Skinny  
Zach, ASCAP) (3:28)

A masterful singer/songwriter, Dion has a special appeal that spans generations. This love song to a lady should put him back on the charts where he's been for so long.

**DANA**—Ariola America 7647 (Capitol)

**FAIRYTALE** (prod. by Barry Blue) (writer: Geedus)  
(Tincabell/Heath Levy, ASCAP) (3:08)

This English songstress possesses an appealing voice that has accounted for several hits there. Her chart success could spread to these shores with this cute tune.

**BOBBY RYDELL**—PIP 6531

**IT'S GETTING BETTER** (prod. by R. Bleiweiss &  
B. Stahl) (writers: Mann & Weil) (Screen  
Gems-Columbia, ASCAP) (2:40)

Another '60s singer comes back with a 1970s sound. A great pop ballad in a time honored style, it could put Rydell back on top of the charts again.

**BUNNY DAVIS**—Philomega 803

**SIX MILLION DOLLAR LOVER** (prod. by Fioravanti &  
Shrill) (writers: same as prod.) (Melomega/  
Chappell, ASCAP) (2:58)

He may not be bionic but he's a six million dollar lover to his lady anyway. A convincing performance and percolating beat that could pick up some r&b spins.

**MOTHER'S FINEST**—Epic 8 50310

**RAIN** (prod. by Tom Werman) (writers: Daniel-  
Seay-Kennedy-Murdock-Moore-Keck)  
(Tisra-Til, ASCAP) (3:22)

Mixing hard rock and fiery soul rhythms, the group could very well reign over the charts. This follow to "Fire" is a sure shot from their debut album.

**JAMES GANG**—Atco 7067

**I NEED LOVE** (prod. by Ron and Howard Albert)  
(writer: Giallombardo) (Jaga, ASCAP)  
(2:59)

The band has gone through many personnel changes over the years, but the bed-rock rhythm foundation remains intact with a Bad Company influenced sound.

**MARTHA REEVES**—Arista 0211

**THE REST OF MY LIFE** (prod. by General Johnson)  
(writer: Johnson) (Music In General, BMI)  
(3:20)

The pairing of Reeves and the General appears to be a particularly fortuitous one for both artists concerned. Her soulful elegance and the driving intensity of the song should send it chartward.

**PARKER MCGEE**—Big Tree 16082 (Atl.)

**I JUST CAN'T SAY NO TO YOU** (prod. by K. Lehning)  
(writers: McGee & Gibson) (Dawnbreaker, BMI)  
(3:06)

McGee penned the last couple of hits for England Dan & John Ford Coley. He is a sensitive lyricist who also conveys that quality well when he is on his own.

**SIMON MAY**—Pye 71082

**THE SUMMER OF MY LIFE** (prod. by Barry Lang)  
(writer: May) (ATV, BMI) (4:12)

The songstress benefits from a lush Alan Parsons-type production on this ballad which complements her vocal. A promising debut headed for certain easy listening acceptance.

**BRAINSTORM**—Tabu 10811 (RCA)

**WAKE UP AND BE SOMEBODY** (prod. by Jerry Peters)  
(writer: Kent) (Interior, BMI) (3:48)

The first record on the new RCA distributed custom label has a Salsa undercurrent and an extremely energetic feel in either its long or short versions.

**CRACKERS**—Warner Bros. 8300

**DON'T TAKE AWAY THE MUSIC** (prod. by L. Roberts)  
(writer: Tawney) (Lazy Libra, ASCAP)  
(3:13)

The group lays down a solid Doobie Brothers-type rhythm which makes for a very infectious sound. Add that to a crisp pop production, and it could go far.

**RUSH**—Mercury 73873

**FLY BY NIGHT/IN THE MOOD** (prod. by Rush &  
T. Brown) (writers: Lee & Peart/Lee)  
(Core, ASCAP) (4:53)

A medley of songs by the hard rockin' Canadian trio puts the emphasis on fuzz toned guitar and histrionic vocals. The live recording captures the excitement.

**MELLO, CHILL & SHOCK**—Shock 2 (Janus)

**FEEL THE MUSIC** (prod. by The Keystone Co.)  
(writers: Jackson & Santifer)  
(Heavy Music, BMI) (2:58)

A pounding drum beat introduces the track before it takes off with a Supremes-like reading. One thing's certain, once you feel the music, you've got to give in.

**SNEAKERS AND LACE**—PIP 6532

**DOWN ON THE STREET** (prod. by Margo & Levenson)  
(writers: same as prod.) (Cheep Skate, BMI;  
Bambar, ASCAP) (2:20)

The group follows its skateboard novelty record with a straight pop number sounding somewhat reminiscent of Jay & the Americans' "Come A Little Bit Closer."



# Recognition & Acknowledgement

## Advertising Creativity

### THE RECORD WORLD ANNUAL ADVERTISING AWARDS 1976

*final deadline for entries... January 20, 1977.*

#### 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.



WORLD DEDICATED TO THE NEEDS OF THE MUSIC RECORD INDUSTRY



**CAPRICORN PRINCESS**

**ESTHER PHILLIPS—Kudu 31 (CTI) (6.98)**

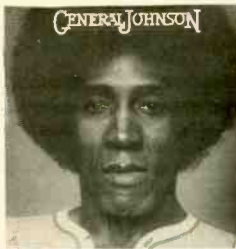
The resurgence of interest in Ms. Phillips, sparked by the success of her interpretation of "What A Difference A Day Made" a few lps back, should be further fueled with her renditions of "Higher and Higher," "All the Way Down" and "Magic's In the Air." Voice is in superb form, package bold.



**GENERAL JOHNSON**

**Arista AL 4082 (6.98)**

A strong r&b writer and performer, General Johnson's first for the label exhibits the maturity of his abilities on both counts. Produced straight-forwardly by Johnson and Rick Chertoff, "Only Love Can Mend A Broken Heart," "All In the Family" and "Temperature Risin'" have the most immediate appeal.



**PLAY 'N' THE GAME**

**NAZARETH—A&M SP-4610 (6.98)**

Particularly successful as a touring band, these Scotsmen have their act—recorded and live—together. "Somebody To Roll," "Wild Honey" and "Waiting For the Man" are hard rockers in the classic tradition produced by guitarist Manny Charlton. Lead vocalist Dan McCafferty gives the group its personality.



**MELODY MAKER**

**HUGH MASEKELA—Casablanca NBLP-7036 (6.98)**

"Hi-Life" and "Melodi" are two of Masekela's shining moments—relaxed, melodic and smoothly executed. There are, of course, also some light disco efforts, but the pulse is unforced on "Melody Maker," "Dance" and "Toejam." The supporting group is as strong as its leader, which is a considerable compliment.



**SATURDAY NIGHT LIVE**

**Arista AL 4107 (6.98)**

A variety of skits, monologues and musical segments from the highly successful and imaginative NBC-TV series. Dan Aykroyd, John Belushi, Chevy Chase, Jane Curtin, Garrett Morris, Laraine Newman and Gilda Radner are in their glory on "Weekend Update," "Word Association" and "Bedtime Story."



**GOLDEN SOUL**

**VARIOUS ARTISTS—Atlantic SD 18198 (6.98)**

Classic tracks from the Atlantic vaults are brought together as a benefit album for the United Nations High Commissioner for Refugees. From the opening Otis Redding cut ("Sittin' On the Dock of the Bay") right through to Aretha Franklin's "You Make Me Feel Like A Natural Woman," these are stars and star material.



**HEARD YA MISSED ME, WELL I'M BACK SLY & THE FAMILY STONE—Epic PE 34348 (6.98)**

Though this is a self-produced effort, there's a tribute from Kenny Gamble stickered over the cover; there's also guitar help from Peter Frampton on "Let's Be Together." Majority of cuts are disco-flavored, with "Blessing In Disguise" the strongest all-round track, title tune and "Everything In You" close.



**THE TEA DANCE**

**D. C. LaRUE—Pyramid PY-9006 (Roulette) (6.98)**

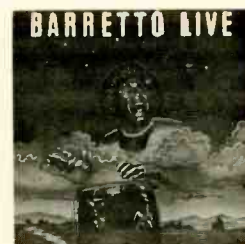
Packaged as though it were a soundtrack, LaRue's second lp will add considerably to his stature as a significant disco contributor. RW Disco File columnist Vince Aletti enthused over the album last week, citing the title track, "Fanfare," "Indiscreet" and "Don't Keep It In the Shadows" as definite highlights.



**TOMORROW: BARRETTO LIVE**

**RAY BARRETTO—Atlantic SD 2-509 (7.98)**

Recorded last May, Barretto's program reflected a transitional period—the breaking in of new material (and a move in a slightly more pop direction) as well as satisfying old fans with the trademarks of his career. It is also a perfect introduction to a Latino star who has great potential beyond that realm.



**NEW ENGLAND**

**WISHBONE ASH—Atlantic SD 18200 (6.98)**

Both the group and label appear determined to regain the stature of the former's earlier years. Thus the latest effort alternates pounding hard rockers ("Mother of Pearl," "Runaway," "Outward Bound") with some gentler cuts for softer formats ("When You Know Love," "Rescue Me"). It should work to good advantage.



**ONCE UPON A JUKE BOX**

**STYLISTICS—H&L HL-69015 (6.98)**

This first-rate vocal quintet takes on ten standards, giving them contemporary r&b treatment. "Satin Doll," "Unchained Melody," "My Funny Valentine" and "After the Lights Go Down Low" have attracted dimes and quarters throughout their lives; "Once Upon A Juke Box" is sure to supplement their income.



**CLARK TERRY'S BIG-B-A-D-BAND**

**LIVE! AT BUDDY'S PLACE—Vanguard VSD 79373 (6.98)**

There's more big band music being made these days than one might expect, Terry's being a fine example of a contemporary sounding ensemble propelled by a muted rhythm section. Three sides were composed and arranged by saxist Ernie Wilkins and there's a pair of Ellington songs.



**LET 'EM IN**

**BILLY PAUL—Phila. Intl. PZ 34389 (CBS) (6.98)**

The McCartneys' "Let 'Em In" and Badfinger's "Without You" are among the more unusual tracks Paul tries on this outing — a pair of Gamble-Huff tunes and two by Dexter Wansel (one of Phila. Intl.'s rising stars) are more typical and in some ways more adaptable to his soulful style.



**ALBEDO 0.39**

**VANGELIS—RCA LPL1-5136 (6.98)**

By far one of the most interesting synthesizer-centered outfits, Vangelis has yet to achieve the American acclaim its progressive, sophisticated work deserves. Each of nine cuts has an individual character, the title track straight in a Lothar and the Hand People vein.



(Continued on page 31)



# UNFINISHED BUSINESS

doesn't waste a note, breath, or beat.

The Blackbyrds composed every song themselves, with producer Donald Byrd co-authoring two tracks and Wade Marcus contributing nonpareil horn arrangements.

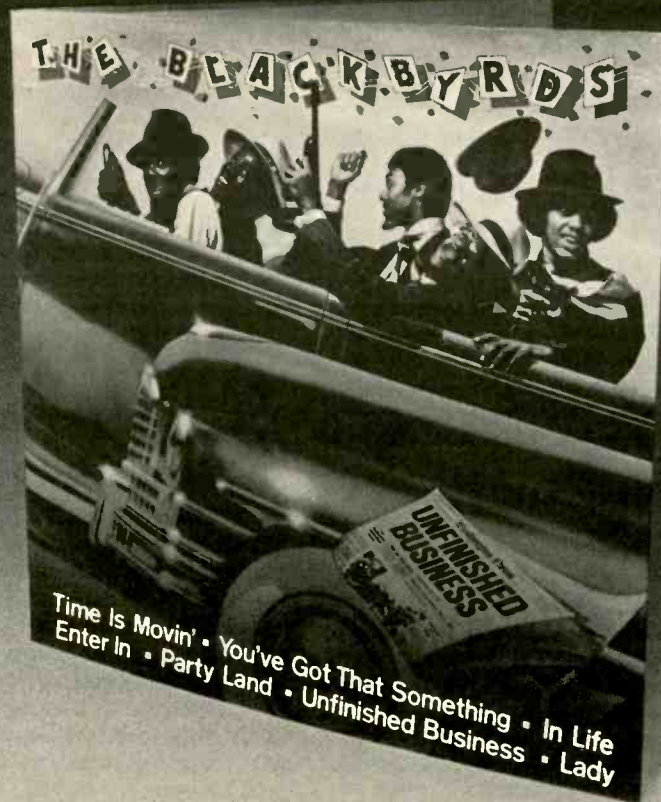
But the biggest story here is the performances of the Blackbyrds themselves, playing and singing better than ever.

Listen to Kevin Toney's keyboards—especially the organ on "Time Is Movin'" and "Party Land." Or Orville Saunders's guitar on "Enter In." Wesley Jackson's supple sax makes the title cut an exercise in unrestrained sensuality. And drummer Keith Killgo and bassist Joe Hall provide the rhythmic base that will keep these grooves on the charts for many months to come.

Under the wise tutelage of the good Dr. Byrd, the Blackbyrds have been living in the best of two worlds — the classroom and the road. They earned a bachelor's degree in auric metallurgy with *City Life*, and are going for their master's degree in platinum studies with *Unfinished Business*. (F-9518)

On Fantasy Records and GRT Tapes

## THE BLACKBYRDS



Produced by Donald Byrd for Blackbyrds Productions Inc.





# COPY WRITES

## (A Report on the Music Publishing Scene)

■ **PERFECT HARMONY:** Artie Kaplan and Norman J. Simon's "Harmony" has been chosen by the Music Educators National Conference as the theme song for Music In Our Schools Week, March 6-12, 1977. The MENC is distributing lead sheets, bumper stickers, posters, buttons and flyers, all carrying the "Harmony" logo, as well as vocal and band arrangements, to its 64,000 members. The theme will be used at all activities during that week which honors music education in U.S. schools. The last two songs similarly chosen were "This Land Is Your Land" and "God Bless America." "Harmony" first appeared in Kaplan's "Confessions Of A Male Chauvinist Pig" lp (Hopi/Vanguard) and other recorded versions have gone to the top of the charts in Europe and South America. It is published by Thrice Music and Norman J. Simon Music.

**Tom Chapin** (Fantasy) stopped by RW's office this week to talk about his new album ("Life Is Like That") and his relatively new vocation as a songwriter. The host for the long running Peabody Award winning children's television show "Make A Wish" said he started writing songs during those tedious waits between tapings. He's the last of the Chapin brothers (Harry and Steve Chapin are the others) to write his own material. "I have two very prolific brothers," he said, "but Harry is very lyric oriented, Steve is very classical and I'm more rhythmic." Having three songwriters in the family (another brother **Jeb** works for Tom's booking agency) is nothing unusual for the Chapins because, Tom said: "the only family pressure we had was to find one creative thing we wanted to do and do it well." Tom is currently on tour "in all the states Jimmy Carter won." He has his own publishing firm, The Last Music Company.

If anyone's been wondering where April/Blackwood's **Larry Fogel** has been the past six months (nights anyway) it was in the studio putting together a three volume sampler of material from **Kenneth Gamble** and **Leon Huff's** Mighty Three Music catalogue. Each disc contains 20 "proven" hits and 20 "potential" hits written or released between 1972 and 1975. The package will contain a book of corresponding lead sheets which, Fogel hopes, will save time for the producers interested in cutting the songs. A world-wide mailing is planned for January.

**NEW TWOSOME:** Chappell Music could be considered the primary stomping grounds for successful singing/songwriting duos. **Daryl Hall** and **John Oates** have already charted huge hits on two labels and **Ed Sanford** and **John Townsend** have their first album out on Warner Brothers. Latest to sign are **Phil Galdston** and **Peter Thom**, also to Warners. Their first album will be produced by **John Simon**.

**Ralph MacDonald**, one of the top percussionists in the country, is also the president of Antisia Music. MacDonald, along with partners **Bill Salter** and **William Eaton**, is responsible for writing and/or publishing eight gold records, including the MacDonald/Salter standard "Where Is the Love," covered by some 125 artists in 19 languages. Antisia currently has tunes in albums by **Freddy Hubbard**, **Stuff**, **Tom Scott**, **Esther Phillips**, **David Fathead Newman** and **Robin Kenyatta**.

Is **Janis Ian's** Mine Music up for grabs?

C.A.M. writer **Bruce Foster** has signed with Epic Records. His first single, "Born to Break My Heart," was produced by **Jimmy Ienner** and is due for late December release. . . . A songbook featuring selections from the hit Broadway production "The Robber Bridegroom" has been released by Macmillan Performing Arts, publishers of the score. It was composed by **Robert Waldman** and **Alfred Uhry**.

**A SONG WHOSE TIME HAS COME:** "(Your Love Has Lifted Me) Higher and Higher," made famous by **Jackie Wilson**, is included in new albums by **Esther Phillips** and **Martha Reeves**. It was written by **Gary Jackson**, **Carl Smith** and **Raynard Miner** and is published by Warner Bros. Music.

**SIGNINGS:** **Ezra Cook**, publishing director for Anacrusis/Bandora Music, reports an exclusive worldwide agreement between **Cherry Vanilla** and Bandora. . . . **The Gap Band** from Tulsa, Okla., to BNB Management's publishing division. They record for Tattoo Records (RCA).

**APPOINTMENTS:** **Rick Shoemaker** upped to professional manager, west coast, and **Dianne Petty** to general manager, Nashville, both at ABC/Dunhill Music. **OPENINGS:** April Blackwood stars a full-scale Nashville operation in January. . . . Chappell to open an eight and 16-track recording studio in their L.A. offices.

## Cherry's Jubilee



The recent successes of Epic/Sweet City's Wild Cherry group in garnering gold and platinum awards for their debut single, "Play That Funky Music," and a gold record for their first album, "Wild Cherry," were the cause for the gala Wild Cherry awards dinner held in Cleveland recently. Shown displaying the platinum and gold are (from left): Rick Swig, associate director, national promotion, Epic Records; Paris Ely, associate director, product planning, special markets, CBS Records; Glen Wright, local promotion manager, Cleveland, special markets; Mark Avsec of Wild Cherry; Chuck Schwartz, local promotion manager, Cleveland, CBS Records; Bob Rath, group's art package designer; Allen Wentz of Wild Cherry; Chris Maduri, artist relations, Sweet City; Ron Alexenburg, senior vice president, Epic Records and Associated Labels; Bryan Bassett of Wild Cherry; Jim Tyrrell, vice president, marketing, Epic Records and Associated Labels; Carl Maduri, president, Sweet City; Mike Belkin, president, Sweet City; Robert Parissi of Wild Cherry; Norm Leskew, director, marketing, Sweet City; Ron Beitle of Wild Cherry; Bruce Harris, director, merchandising and product management, Epic Records and Associated Labels; Tony Parissi; Ira Sherman, product manager, Epic Records and Associated Labels; Vernon Slaughter, associate director, promotion, special markets, CBS Records; Don Van Gorp, regional director, midwest region, CBS Records; Joey Porello, director, promotion, Sweet City.

## CBS Xmas 'Blitz' Sees Solid Results

■ **NEW YORK** — The CBS Records 1976 "Christmas Blitz" marketing campaign, which began in October, represents the most massive marketing project yet undertaken by the labels.

It involves all areas of product in a continuous multi-media campaign under which a variety of special marketing plans for each artist. The media application was predicated on the utilization of unique consumer reach and frequency studies completed by the company during the first half of 1976.

### Flexibility

The flexibility of the "Christmas Blitz" program is one of its major assets, according to the company. It is designed to take advantage of any circumstances, such as regional selling, artist touring, radio reaction, etc., and maximize each event. Further, while the approach is national, CBS Records is providing for regionalized reaction to certain artists or type of music. For instance, within the current "Superstars" campaign a special multi-artist project was initiated in the midwest involving Aerosmith, Ted Nugent, Blue Oyster Cult and Jeff Beck.

As an example, in and around all of its major artist campaigns, CBS Records has incorporated individualized merchandising approaches on behalf of Mary Kay Place, Engelbert Humperdinck, and Gene Roddenberry's "Star Trek" album in order to take advantage of their artists' styles. Many current artists tours were coordinated with specialized

marketing plans so as to turn multi-concert appearances by these artists into an "event" type campaign. Among the most recent were the major market appearances of Earth, Wind & Fire, Chicago and Bruce Springsteen and they will be continuing with Aerosmith's upcoming three nights at Madison Square Garden.

The "A Star Is Born" original soundtrack album has afforded Columbia with another challenge which has been met with the most extensive multimedia campaign in the label's history for a soundtrack release.

The black / soul / progressive area of the blitz is a two-stage program designed to use the current known hit product, adding new artist releases currently materializing into best-selling albums as a segment of the second-stage.

The CBS Records Nashville marketing department is basing its section of the blitz around the continuous string of single record chart successes and addressing itself to similar national and regional artist groupings.

On the classical front, the blitz is structured to a great extent around the recent classical success of the label, including the opera releases as well as the "Concert of the Century" album.

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**Melanie:**

# Gearing Up for a Major Success

■ NEW YORK—While much is now being made of the musical inspiration apparently being provided by the New Jersey shore, the first artist to emerge from that area was neither Springsteen nor Southside Johnny, but Melanie (Atlantic).

Her success boomed in the late '60s and '70s with the release of 10 albums, numerous singles (including three gold records), several world tours and a concert following that bordered on the idolatrous. For the past two years, she's been neither retired nor hiding but quietly staying at home concentrating on her two infant children. She's now finished with this "slowing down" period and has just released a new album ("Photographs").

Visiting Record World's offices recently to talk about the new album, she said she feels it's "the best album I've ever made. It's the first one I've really been in synch with and want to perform the songs I've recorded. Before, I'd record an album and then go off and write more songs and want to sing just the new ones. I'm more in contact with this album."

Although she said she doesn't put any particular importance on

her hometown roots and doesn't really think she and Springsteen are kindred spirits, she remembered running into him when his public performances were limited to a Long Branch antique shop and said she now sees some similarities in their performing styles.

"I never wanted to admit I was a record person," she said. "I wanted to be an 'artist' and I was afraid that being a performer would take away from the artistry. I think Springsteen's success has changed that thought. Singer/songwriters usually would come out on a stage and just stand there. I never wanted to perform my songs or do anything to distract attention from the lyrics. I now feel much more comfortable about it."

For years Melanie performed alone and her concerts became famous for the fans and worshippers who would surround her on stage. "I really didn't know what to make of it then," she said. "I think I was so alone on stage, people felt obliged to keep me company. I know it turned a lot of people off because they had come to hear the music and suddenly they saw all these people sitting around me lighting candles.

I think it eventually hurt my validity and credibility as a performer."

Another aspect of performing alone was that she had to use "extreme dynamics" to express the emotions behind her lyrics. She is now learning to rely on her four-piece Home Made Band to help her project her messages.

Melanie and the band are currently on a coast-to-coast tour and will be taping both the Tonight Show and The Mike Douglas Show. She said she'll stay on the road "as long as it takes. This is an expanding experience."

Pat Baird

## Melba Met Date Gets Buddah Push

■ NEW YORK—Buddah Records will be launching an extensive promotional, advertising and publicity campaign in support of the just-released "Melba" album by singer/actress Melba Moore. The national campaign will focus on key markets, with special emphasis in New York in conjunction with the artist's forthcoming concert at the Metropolitan Opera House on Sunday, December 12.

A heavy schedule of ads will be taken for the "Melba" lp, produced by Van McCoy, who also produced Melba's previous Buddah album, which included the hit singles "Lean On Me" and the lp title tune, "This Is It." Radio spots, with a special concentration in New York in the weeks leading up to the Met concert, and co-op ads with retailers will be utilized to support the new "Melba" album.

## The 'Point' Is . . .



There's a point to the triangular silver disc that RCA Records artist Harry Nilsson is holding, specially made for him by RCA in London. It is to celebrate the fact that Nilsson's album, "The Point" has achieved sales worth more than \$150,000 in the U.K. alone. At the same time Nilsson is also working on a stage musical version of "The Point" to be premiered at London's Mermaid Theatre this Christmas.

## ABC Collection Series

■ LOS ANGELES—ABC Records will emphasize catalogue product in a "Collection Series" of releases that will feature major artists' work that has been difficult to obtain, Don England, ABC sales VP, announced. The series will be marketed in several releases consisting of pre-packs of either 15 or 25 albums listing for \$4.98 each.

The first 15 were shipped last week, and included collections by The Mamas and The Papas, Steppenwolf, The Grass Roots and others. The second release, scheduled for January, will emphasize jazz artists in the ABC catalogue. The albums will be packaged in uniform jackets with comprehensive liner notes on the inside sleeve.

## Summer & 'Spring Affair'



Casablanca Record and Filmworks recently hosted a party on behalf of Donna Summer, celebrating a successful engagement at Roseland and the gold certification of her album, "The Four Seasons Of Love," from which the single, "Spring Affair," has just been released. Pictured, from left, are: Donna's co-producer and co-writer and recording artist on the Oasis label (distributed by Casablanca) Giorgio Moroder, Donna Summer and Neil Bogart, president of Casablanca Record and Filmworks.

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## CONCERT REVIEW

### Neil Young: A Night To Remember

■ NEW YORK—Neil Young's (Reprise) concert tours are infrequent, even counting the recent, shortened series of dates with Stephen Stills, and his three dates at the Palladium here Nov. 18-20 provided a welcome, if puzzling, look into the thinking of one of the most dominant figures in American rock and roll in the seventies.

Young, it might be said, was enigmatic before it was fashionable. Songs such as "Broken Arrow" and "On The Way Home" accounted in large part for the cult reputation earned by the Buffalo Springfield, and the three solo albums released in rapid succession in 1969-70 after the group's break-up established Young as a major artist—perhaps the major artist—American rock had to offer.

But after the dissolution of Crosby, Stills, Nash & Young and the resounding success of "After The Goldrush," Young fell silent for well over two years, and when he returned, it was with a series of disappointing albums and frenetic, overwrought concerts. His two most recent albums, "Tonight's The Night" and "Zuma," on Reprise, have reestablished Young critically, and the present tour, a conservative effort in several respects, seems designed to do the same for him as a live performer.

Young performed two sets, one acoustic and solo, the other backed by Crazy Horse. On a Chip Monk-designed stage dominated by two guitar-holding wooden Indians, Young played virtually all his acoustic favorites, including a rearranged "Old Laughing Lady" and a lively "Sugar Mountain," and each received the expected audience response. If his performances of

these songs were not remarkable, they were faithful to the originals, which are probably unsurpassed by any singer/songwriter's work since.

The electric set, performed with Ralph Molina, Billy Talbot and Frank San Pedro, showed Young to be in his best form on guitar in years. His "Down By The River" and "Don't Cry No Tears" were clearer and more powerful than in the past, and although "Cinnamon Girl," the finale, seemed a bit thrown away, it is still a classic song interpreted energetically by its writer.

Glimpses of Young's more recent work, not to say new material, were few. The Neil Young who performed at the Palladium seemed in a cheerful, relaxed mood, far from the brooding loner who emerges from so much of his opus, both old and new. It is hard to imagine the Neil Young of old becoming upset when a crowd failed to sing along with "Sugar Mountain;" it was also somewhat surprising to hear so many favorites in one concert. Neil Young freely played many of his best cards at the Thursday show, but kept a major portion of his hand close to his chest.

Marc Kirkeby

### RCA Promotes Palmacci

■ NEW YORK — Larry Palmacci has been promoted to the post of regional album specialist at RCA Records.

Palmacci, who has served as a salesman for RCA's Boston branch office since 1972, will continue to report to Frank O'Donnell, regional sales manager, RCA Records. His area of activity will include New York, Philadelphia, Boston and Washington/Baltimore.

### Ponty Power



Jean Luc Ponty, who recently played the Bottom Line as part of his latest tour, coinciding with the release of his third Atlantic album, "Imaginary Voyage," was visited by his mentor and fellow countryman, Stephane Grappelli. Seen here backstage at the Bottom Line are (from left): Beth Rosengard and Tunc Erim, both of Atlantic's FM/special projects department; Grappelli; Ponty; and Ramon Silva, jazz a&r/product manager.

### Gotta Have Heart



A bon voyage party to send off Mushroom Records group Heart on its first European tour was occasion for the belated presentation of the group's first gold album for "Dreamboat Annie." The album, containing the single hits "Crazy On You" and "Magic Man" and the newly-released title cut, has subsequently been certified platinum. The album was Mushroom Records' first U.S. release last March. Heart is currently on tour in Europe and begins its first tour of Great Britain on Dec. 2. From left: Heart's Mike Derosier, Howard Leese, Steve Fossan, Ann Wilson and Nancy Wilson; Mike Flicker, "Dreamboat Annie" producer and Mushroom a&r director; Roger Fisher of Heart; Ken Kinnear, Heart personal manager. Not pictured: Shelly Siegel, Mushroom Records' general manager.

### Casablanca Ups Friedman

■ LOS ANGELES — Scott Shannon, vice president, pop promotion, Casablanca Record and Filmworks, has announced the appointment of Marsha Friedman to the post of pop promotion coordinator.

In her new position, Ms. Friedman will be responsible for gathering and disseminating airplay and sales information and assisting Shannon in the coordination of pop promotion campaigns on behalf of the label's records.

Ms. Friedman was formerly employed in the personnel department of the company.

### Siddons Signs Sparks

■ LOS ANGELES — Bill Siddons of Siddons and Associate Management has announced exclusive North American representation of Sparks. Siddons and John Hewlett have formed Overseas Management, with Hewlett taking primary responsibility for Europe.

Sparks' latest album, "Big Beat," is being distributed by Columbia Records in the United States and Canada, and Island Records elsewhere. Sparks will be touring the east and midwest primarily with Patti Smith.

Magna Artist's Ron Rainey, Stan Goldstein and Wayne Forte are representing Sparks for the U.S. dates.

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# DISCO FILE TOP 20

1. **SPRING AFFAIR/SUMMER FEVER**  
DONNA SUMMER—Casablanca (lp cuts)
2. **ANOTHER STAR**  
STEVIE WONDER—Tamla (lp cut)
3. **WELCOME TO OUR WORLD**  
MASS PRODUCTION—Cotillion (lp cut)
4. **DOWN TO LOVE TOWN**  
ORIGINALS—Motown (disco disc)
5. **DANCIN'/SEARCHING FOR LOVE**  
CROWN HEIGHTS AFFAIR—Delite (lp cuts)
6. **WHEN LOVE IS NEW**  
ARTHUR PRYSOCK—Old Town (disco disc)
7. **CALYPSO BREAKDOWN**  
RALPH MacDONALD—Marlin (lp cut)
8. **SIR DUKE/I WISH**  
STEVIE WONDER—Tamla (lp cuts)
9. **YOU + ME = LOVE**  
UNDISPUTED TRUTH—Whitfield (disco disc)
10. **DON'T LEAVE ME THIS WAY**  
THELMA HOUSTON—Tamla (lp cut)
11. **MAKES YOU BLIND**  
GLITTER BAND—Arista
12. **MIDNIGHT LOVE AFFAIR**  
CAROL DOUGLAS—Midland Intl. (lp medley)
13. **THAT'S THE TROUBLE/SORRY**  
GRACE JONES—Beam Junction (disco disc)
14. **TAKE THE HEAT OFF ME/HELP, HELP/FEVER/SUNNY**  
BONEY M.—Atco (lp cuts)
15. **SHOULD I STAY/I WON'T LET YOU GO**  
VICKI SUE ROBINSON—RCA (lp medley)
16. **LET YOURSELF GO/YOU'RE MY DRIVING WHEEL**  
SUPREMES—Motown (lp cuts)
17. **GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES**  
EDDIE KENDRICKS—Tamla (lp cuts)
18. **CAR WASH**  
ROSE ROYCE—MCA (lp cut)
19. **I DON'T WANNA LOSE YOUR LOVE**  
EMOTIONS—Columbia (lp cut)
20. **STUBBORN KIND OF FELLA**  
BUFFALO SMOKE—RCA (disco disc)

## Alta Debuts in S.F.

■ SAN FRANCISCO — With the signing of ABC recording artist John Handy, a new management company, Alta California Artists, opened its doors for business at 827 Folsom St., San Francisco. ACA will handle management and publishing administration for Handy, and plans to add other artists to the roster soon, in a search for new talent.

President of ACA is Bill Allen, who also heads Adam's Dad Management Company, a division of David Rubinson & Friends, a position he has held for the last three years. Administrative assistant to Allen is Judi Lightning, who comes to ACA from David Allen's Boarding House in San Francisco.

Alta's current plans call for a new John Handy release on ABC in January, 1977, and a national tour for the same artist beginning in mid-January.

NEW RELEASE:  
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# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ In an effort to catch up with the pre-Christmas surge of album releases, here's a quick list of recent lps that, for the most part, have already been well-received in the discos though only a few have seriously won this particular listener over. Starting with the strongest, they are: "Where Will You Go When the Party's Over" (an ominous question in the disco business) is the title of the new Archie Bell & the Drells album (on Philadelphia International) and, while it doesn't quite have the immediate impact of the group's previous lp, Bell does have irresistibly spirited moments—"Everybody Have a Good Time" is the longest (6:15), best production (by Bunny Sigler); "Nothing Comes Easy," the single, sounds better here; and both "Dancin' Man" and the title track are fine . . . "You Name It" (Motown) presents the Dynamic Superiors in their established frantic falsetto style on a number of long tracks—check out "Stay Away" (5:39), a Hal Davis production, in particular, and "I Can't Stay Away" and "Looking Away" (do you detect an odd pattern here?) . . . Side Effect's "Always There" was one of the year's best songs primarily because of the gutsy vocals of the group's female lead singer, a combination of Mavis Staples and Gladys Knight—how disappointing, then, that their latest album, opening up with "Always There," contains nothing else as strong in that particular vein. "What You Need" (Fantasy) does have an interesting cut in a mellower mood, though: "Keep That Same Old Feeling" . . . Spiders Webb was produced by Jeff Lane (B. T. Express, Brass Construction, Mark Radice) so the tracks sound great but the vocals and lyrics on "I Don't Know What's on Your Mind" (Fantasy) leave something to be desired; "I've Learned From My Burns" is getting the most play, followed by the title cut and "Spider's Webb," which is mostly instrumental . . . Fat Larry's Band ("Feel It" on WMOT) was produced by

(Continued on page 40)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### ZIEGFELD'S/WASHINGTON, D.C.

DJ: Richie Kaczor

**ANOTHER STAR**—Stevie Wonder—Tamla (lp cut)

**CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)

**CAR WASH**—Rose Royce—MCA (lp cut)

**DANCIN'/SEARCHING FOR LOVE**—Crown Heights Affair—Delite (lp cuts)

**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)

**DOWN TO LOVE TOWN**—Originals—Motown (disco disc)

**FOUR SEASONS OF LOVE**—Donna Summer—Casablanca (entire lp)

**GOTTA GET IT**—Tony Valor Sounds Orchestra—Brunswick (disco disc)

**WELCOME TO OUR WORLD**—Mass Production—Cotillion (lp cut)

**YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

### IPANEMA/NEW YORK

DJ: Ronnie Soares

**BAHIA/NEGA DO OBALUAE**—Wando—Brasilia (disco disc)

**BOY, I REALLY TIED ONE ON/DREAM**—Esther Phillips—Kudu (lp cuts)

**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)

**DOWN TO LOVE TOWN**—Originals—Motown (disco disc)

**MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)

**NO TEARS TOMORROW**—Lonnie Smith—Groove Merchant (lp cut)

**O BA BA/INDISCREET/DON'T KEEP IT IN THE SHADOWS**—D.C. LaRue—Pyramid (lp cuts)

**SPRING AFFAIR/SUMMER FEVER/AUTUMN CHANGES**—Donna Summer—Casablanca (lp cuts)

**TAKE THE HEAT OFF ME/SUNNY/FEVER**—Boney M.—Atco (lp cuts)

**YOU KEEP ME HANGING ON/STOP! IN THE NAME OF LOVE**—Roni Hill—Hot Foot (import)

### CIRCUS MAXIMUS/LOS ANGELES

DJ: Mitch Schatsky

**ANOTHER STAR/I WISH/SIR DUKE**—Stevie Wonder—Tamla (lp cuts)

**DADDY COOL/HELP, HELP/TAKE THE HEAT OFF ME**—Boney M.—Atco (lp cuts)

**DANCIN'/SEARCHING FOR LOVE**—Crown Heights Affair—Delite (lp cuts)

**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)

**LOVE BUG**—Bumble Bee Unlimited—Mercury (disco disc)

**LOVE IS STILL BLUE**—Paul Mauriat—Free Spirit (disco disc)

**MAKES YOU BLIND**—Glitter Band—Arista

**NO TEARS TOMORROW**—Lonnie Smith—Groove Merchant (lp cut)

**WELCOME TO OUR WORLD/WINE-FLOW DISCO**—Mass Production—Cotillion (lp cuts)

**WHEN LOVE IS NEW**—Arthur Prysock—Old Town (disco disc)

### CASBAH/ATLANTA

DJ: Jim Burgess

**ANOTHER STAR/I WISH**—Stevie Wonder—Tamla (lp cuts)

**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)

**DOWN TO LOVE TOWN**—Originals—Motown (disco disc)

**DREAMIN'**—Loleatta Holloway—Gold Mind

**HELP, HELP/SUNNY/FEVER**—Boney M.—Atco (lp cuts)

**LET YOURSELF GO/YOU'RE DRIVING MY WHEEL/LOVE I NEVER KNEW YOU COULD FEEL SO GOOD**—Supremes—Motown (lp cuts)

**SPRING AFFAIR/SUMMER FEVER/AUTUMN CHANGES**—Donna Summer—Casablanca (lp cuts)

**THAT'S THE TROUBLE/SORRY**—Grace Jones—Beam Junction (disco disc)

**WELCOME TO OUR WORLD**—Mass Production—Cotillion (disco disc)

**WHEN LOVE IS NEW**—Arthur Prysock—Old Town (disco disc)

## Beatles Tape

(Continued from page 3)

"To Know Her Is To Love Her" and "Roll Over Beethoven" and such oddities as Paul McCartney singing "Besame Mucho" and "Falling In Love Again," the earliest "I Saw Her Standing There" known to be on tape, two songs with Star Club waiter Horst Obber singing lead, and various other cuts featuring each of the members.

George Harrison, asked about the tape while in New York promoting his new Dark Horse album and single, recalled having heard the tape and said that the quality was poor and that he had doubted anyone would seek to release it. Castleman and Podrazik wrote of the tape, "They say this is a pretty good recording; it might make a great double album set someday." And one record industry insider who was familiar with the tape and had heard it expressed great pleasure that the Star Club recording would finally be made available.

Halpern believed there to be two-and-a-half hours of tape but stated that only that material which seemed representative of the group during those years would be used. His current projection is for a three-lp package to be merchandised initially by mail order only. Target date for release is around the first of the year.

## RW Advertising Awards

(Continued from page 3)

deadline nears, we urge those companies who haven't sent in their entries to prepare them.

The awards, which will be chosen by an impartial, blue-ribbon panel of individuals from the radio, retail and creative services areas of the industry, will be given in eight categories of advertisements which appeared in 1976 in **Record World**. The categories include ads for single records and albums, black & white ads, four color ads, special inserts, artist image ads, institutional ads and small space ads. There will be a first, second and third place winner for each category, and the awards will be presented to executives from the marketing, advertising and creative departments responsible for the winning record manufacturer's advertising.

The awards presentation will take place in March, 1977 at a soon-to-be-announced location.

## Boston Brings Platinum

■ NEW YORK — Epic Records group Boston's debut album, "Boston," has been declared platinum by the RIAA.





# CLASSICAL



## CLASSICAL RETAIL REPORT

DECEMBER 4, 1976

### CLASSIC OF THE WEEK



**MASSENET  
ESCLARMONDE**  
SUTHERLAND, ARAGALL,  
BONYNGE  
London

### BEST SELLERS OF THE WEEK

**MASSENET: ESCLARMONDE**—  
Sutherland, Aragall, Bonyng—  
London  
**CONCERT OF THE CENTURY**—Columbia  
**MAHLER: SYMPHONY NO. 3**—  
Horne, Levine—RCA  
**FREDERICA VON STADE SINGS  
FRENCH OPERA ARIAS**—Columbia

### RECORD WORLD/TSS/ LONG ISLAND

**BEETHOVEN: SYMPHONY NO. 5**—  
Kleiber—DG  
**ENRICO CARUSO: A LEGENDARY  
PERFORMER**—RCA  
**CONCERT OF THE CENTURY**—Columbia  
**GERSHWIN: WATTS BY GEORGE**—  
Columbia  
**VLADIMIR HOROWITZ: CARNEGIE HALL  
RECITALS 1975-76**—RCA  
**MASSENET: ESCLARMONDE**—Sutherland,  
Aragall, Bonyng—London  
**MUSSORGSKY: PICTURES AT AN  
EXHIBITION**—Beroff—Angel  
**PUCCINI: MADAMA BUTTERFLY**—Freni,  
Pavarotti, Karajan—London  
**TCHAIKOVSKY: 1812 OVERTURE,  
OTHERS**—Fiedler—DG  
**VERDI: LUISA MILLER**—Caballe, Pavarotti,  
Milnes, Maag—London

### SAM GOODY/NEW YORK

**BOLLING: SUITE FOR GUITAR AND  
PIANO**—Lagoya, Bolling—RCA  
**CONCERT OF THE CENTURY**—Columbia  
**MAHLER: DAS LIED VON DER ERDE**—  
Baker, King, Haitink—Philips  
**MASSENET: LE CID**—Bumbry, Domingo,  
Queler—Columbia  
**MASSENET: ESCLARMONDE**—Sutherland,  
Aragall, Bonyng—London  
**LUCIANO PAVAROTTI SINGS CHRISTMAS  
MUSIC**—London  
**VIVALDI: FOUR SEASONS**—Perlman—  
Angel  
**WAGNER: RIENZI**—Kollo, Hollreiser—  
Angel  
**WEILL: THREEPENNY OPERA**—Shakespeare  
Festival Original Cast—Columbia

### KING KAROL/NEW YORK

**ENRICO CARUSO: A LEGENDARY  
PERFORMER**—RCA

### SONGS OF STEPHEN FOSTER, VOL. II— Nonesuch

**GERSHWIN: BLUE MONDAY**—Gregg Smith  
—Turnabout  
**MAHLER: SYMPHONY NO. 3**—Horne,  
Levine—RCA  
**MASSENET: ESCLARMONDE**—Sutherland,  
Aragall, Bonyng—London  
**LUCIANO PAVAROTTI SINGS SACRED  
CHRISTMAS MUSIC**—London  
**FREDERICA VON STADE SINGS FRENCH  
OPERA ARIAS**—Columbia  
**TCHAIKOVSKY: SWAN LAKE**—Previn—  
Angel  
**WAGNER: DIE MEISTERSINGER**—Domingo,  
Fischer-Dieskau, Jochum—DG

### RECORD & TAPE COLLECTORS/ BALTIMORE

**CHARPENTIER: LOUISE**—Cotrubas,  
Domingo, Pretre—Columbia  
**HANDL: CONCERTO A DUE CORE**—  
Marriner—Angel  
**HANDEL: MESSIAH**—Marriner—Argo  
**LISZT: TRANSCENDENTAL ETUDES**—  
Sherman—Vanguard  
**THE BAROQUE LUTE**—Dambois—ABC  
**MAHLER: SYMPHONY NO. 3**—Baker,  
Levine—RCA  
**MASSENET: ESCLARMONDE**—Sutherland,  
Aragall, Bonyng—London  
**LUCIANO PAVAROTTI SINGS SACRED  
CHRISTMAS MUSIC**—London  
**FREDERICA VON STADE SINGS FRENCH  
OPERA ARIAS**—Columbia  
**WEILL: THREEPENNY OPERA**—Shakespeare  
Festival Original Cast—Columbia

### RECORD BAR/DURHAM, N.C.

**BARTOK: BLUEBEARD'S CASTLE**—Trojanos,  
Boulez—Columbia  
**BEETHOVEN: SYMPHONY NO. 7**—  
Kleiber—DG  
**FRANCK: PSYCHE AND OTHER  
SYMPHONIC POEMS**—Barenboim—DG  
**GERSHWIN: PORGY AND BESS**—Laine,  
Charles—RCA  
**HOLST: THE PLANETS**—Ormandy—RCA  
**MAHLER: DAS LIED VON DER ERDE**—  
Baker, Haitink—Philips  
**MAHLER: SYMPHONY NO. 3**—Horne,  
Levine—RCA  
**MONTEVERDI: MADRIGALS**—Corboz—RCA  
**SAINT-SAENS: REQUIEM**—Corboz—RCA  
**TCHAIKOVSKY: NUTCRACKER**—  
Dorati—Philips

### TOWER RECORDS/ SAN FRANCISCO

**BRAHMS: DOUBLE CONCERTO**—  
Reiner—Victrola  
**CHARPENTIER: LOUISE**—Cotrubas,  
Domingo, Pretre—Columbia  
**CONCERT OF THE CENTURY**—Columbia  
**MASSENET: LE CID**—Bumbry,  
Domingo, Queler—Columbia  
**ROSSINI: ELISABETTA, REGINA  
D'INGHILTERRA**—Caballe, Carreras,  
Masini—Philips  
**FREDERICA VON STADE SINGS FRENCH  
OPERA ARIAS**—Columbia  
**STRAUSS: DIE FLEDERMAUS**—  
Kleiber—DG  
**TCHAIKOVSKY: SWAN LAKE**—  
Previn—Angel  
**VERDI: OVERTURES**—Karajan—DG  
**WAGNER: RIENZI**—Kollo, Hollreiser—  
Angel

## Santa Pavarotti & a Fine Messiah

By SPEIGHT JENKINS

■ NEW YORK—The flood of records before Christmas has this season as always reached gigantic proportions. But there is one that strikes this listener as the one indispensable Christmas record for 1976; the London recording of popular sacred music by Luciano Pavarotti. The tenor sang on the record what he felt at home in, and so favorite American Christmas carols are in short supply. But he brings to the record such a powerful sense of belief and devotion to the material he presents that it is sure to make any listener happy.

Many homes in America still treasure the Leontyne Price album on RCA made in 1960 or 1961. Abetted by the brilliant conducting of Herbert von Karajan, Miss Price sang with warmth and complete dedication to the religious sense of Christmas. Such belief does not demand that anyone be a Christian to appreciate it; the faith of the artist makes the music meaningful and to that all music

lovers can respond.

Exactly the same feeling comes over with Pavarotti. The high points are the two "Ave Marias" (the Bach-Gounod and the Schubert) and the Sanctus from the Berlioz Requiem. One would not immediately think of Pavarotti singing that Sanctus; it is the property of a lighter tenor. But he sings it—really sings it—and makes it his own. Berlioz never wrote more ethereal music, and there is a peculiar virtue in combining the angelic quality of the music to a basically sensual, lyric Latin voice.

The Ave Marias present such perfect vocalism—even color, perfect control of the breath, appropriate, tasteful mezzo voice—that they are almost too beautiful to hear, and the Franck Panis Angelicus sounds newly minted with all of the hackneyed quality gone. Stardella's "Pieta Signore" is not well known in America nor is Mercadeante's "Parola Quinta;"

(Continued on page 49)

## BACH, BACH, AND BACH

3 Great New Recordings

3 Best-Selling Artists



M2 34226



M 34216

**E. POWER BIGGS/J.S. BACH  
THE SIX ORGAN-CONCERTO  
SINFONIAS  
FROM THE CANTATAS**  
The Gewandhaus Orchestra  
Hans-Joachim Rotzsch, Conductor



M 34272

Compatible Stereo/Quad

On Columbia Records and Tapes.





# 101 THE SINGLES CHART 150

DECEMBER 4, 1976

DEC. 4	DEC. 27		
101	103	<b>SLOW DANCING FUNKY KINGS</b> —Arista 0209 (Jazzbird/Benchmark, ASCAP)	
102	116	<b>DON'T FIGHT THE HAND</b> HAMILTON, JOE FRANK & DENNISON—Playboy P 6088 (Eee Cee, BMI)	
103	104	<b>DOG EAT DOG</b> TED NUGENT—Epic 8 50301 (Magicland, ASCAP)	
104	110	<b>SHERRY KEANE BROTHERS</b> —20th Century TC 2302 (Bunz Off/Catapa, BMI)	
105	114	<b>MAN'S SMART, WOMAN'S SMARTER</b> ROBERT PALMER—Island 075 (Chesdal, BMI)	
106	115	<b>LUCKY MAN</b> STARBUCK—Private Stock 125 (Brother Bills, ASCAP)	
107	106	<b>(SHE'S JUST A) FALLEN ANGEL</b> STARZ—Capitol P 4343 (Rock Steady/Starzsongs, ASCAP)	
108	101	<b>BABY, BABY I LOVE YOU</b> TERRY CASHMAN—Lifesong 45015 (Blendingwell, ASCAP)	
109	107	<b>GREY RAINY DAYS</b> LONNIE JORDAN—United Artists XW873 Y (Far Out/River Jordan, BMI)	
110	112	<b>IT KEEPS YOU RUNNIN'</b> DOOBIE BROTHERS—Warner Bros. 8282 (Taruipin, BMI)	
111	105	<b>MAKE IT UP TO ME IN LOVE</b> ODIA COATES AND PAUL ANKA—Epic 8 50298 (Spanka, BMI)	
112	120	<b>CAN'T LET A WOMAN</b> AMBROSIA—20th Century TC 2310 (Rubicon, BMI)	
113	108	<b>ELENORE FLO &amp; EDDIE</b> —Columbia 3 10209 (Jazzbird/Benchmark, ASCAP)	
114	—	<b>PRISONER (CAPTURED BY YOUR EYES)</b> LA JETS—RCA PB 10826 (Koppelman-Bandier, BMI)	
115	—	<b>CALADONIA</b> ROBIN TROWER—Chrysalis CHS 2122 (Misty Days/Chrysalis, ASCAP)	
116	—	<b>I KINDA MISS YOU</b> MANHATTANS—Columbia 3 10430 (Nattahnam/Blackwood, BMI)	
117	129	<b>GREEN GRASS &amp; HIGH TIDES</b> OUTLAWS—Arista 0213 (Mustlers, BMI)	
118	119	<b>EVERY NOW AND THEN</b> MAC DAVIS—Columbia 3 10418 (Screen Gems-EMI, BMI)	
119	125	<b>(WE DON'T WANT YOUR MONEY) WE WANT MINE</b> CRACK THE SKY—Lifesong 45016 (Blendingwell, ASCAP)	
120	121	<b>HEART ON MY SLEEVE</b> BRYAN FERRY—Atlantic 3364 (Irving, BMI)	
121	—	<b>FEELINGS</b> WALTER JACKSON—Chi-Sound CH 17599 E (UA) (Fermata, ASCAP)	
122	—	<b>SUZIE CINCINNATI</b> BEACH BOYS—Brother/Reprise RPS 1375 (WB) (Brother, BMI)	
123	127	<b>LIVING TOGETHER (IN SIN)</b> WHISPERS—Soul Train SB 10773 (RCA) (Bridgeport, BMI)	
124	128	<b>MILLION DOLLAR FACE</b> RICK SPRINGFIELD—Chelsea CH 3055 (Portal Music, BMI)	
125	132	<b>MIDNIGHT SOUL PATROL</b> QUINCY JONES—A&M 1878 (Kidada, BMI)	
126	126	<b>BLESS MY SOUL</b> SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro) (Excellorec/Shipsong, BMI)	
127	—	<b>KING KONG (YOUR SONG)</b> BOBBY PICKETT & PETER FERRARA—Polydor 14361 (Number One Song, ASCAP)	
128	102	<b>(ONE MORE YEAR OF) DADDY'S LITTLE GIRL</b> RAY SAWYER—Capitol P 4344 (Horse Hairs, BMI)	
129	135	<b>WHEN LOVE IS NEW</b> ARTHUR PRY SOCK—Old Town 1000 (Mighty Three, BMI)	
130	130	<b>YOU'VE GOT ME RUNNIN'</b> GENE COTTON—ABC 12217 (Dawnbreaker, BMI)	
131	131	<b>REMEMBER YESTERDAY</b> JOHN MILES—London 5N 20089 (British Rocket, ASCAP)	
132	133	<b>IN ONE EYE AND OUT THE OTHER</b> CATE BROTHERS—Asylum 45354 (Big E Little e/Cate Bros./Warner Bros./Midnight Hour, BMI)	
133	117	<b>MEMORY SILVER</b> —Arista 0210 (Lifesong Thomas/Careers, BMI)	
134	136	<b>NEVER IN MY LIFE</b> BABY FACE—ASI 1009 (Tektra Pub, BMI)	
135	137	<b>FINGER FEVER</b> DRAMATICS—ABC 12220 (Groovesville, BMI)	
136	138	<b>YOU &amp; ME</b> TAMMY WYNETTE—Epic 8 50264 (Algee, BMI)	
137	139	<b>LONG LONG TIME</b> LARRY SANTOS—Casablanca NB 869 (MCA, ASCAP)	
138	123	<b>GREEDY FOR YOUR LOVE</b> DONNY GERRARD—Greedy G 107 (Joyfully Sad, BMI)	
139	145	<b>FEELS LIKE HEAVEN</b> EASY STREET—Capricorn CPS 0265 (No pub. listed)	
140	134	<b>IT'S SO EASY/LISTEN TO ME</b> DENNY LAINE—Capitol P 4340 (MPL Commun, BMI)	
141	—	<b>MONKEE SEE, MONKEE DO</b> MELISSA MANCHESTER—Arista 0218 (Warner-Tamerlane/Mississippi Mud, BMI)	
142	111	<b>IF I ONLY COULD</b> ROWANS—Elektra 45347 (Lemuria, BMI)	
143	113	<b>SOMEDAY</b> HENRY GROSS—Lifesong 45014 (Blendingwell, ASCAP)	
144	122	<b>THE RAVEN</b> ALAN PARSONS PROJECT—20th Century TC 2308 (Fox Fanfare, BMI)	
145	140	<b>THE BIG DEBATE</b> JOHNNY CALEN—Bang 730 (Silver Cloud/Friend, ASCAP)	
146	141	<b>COMIN' CHOCOLATE MILK</b> —RCA PB 10758 (Marsaint, BMI)	
147	142	<b>SALTY TEARS</b> THELMA JONES—Columbia 3 10403 (Razzle Dazzle, BMI)	
148	143	<b>COWBOY SONG</b> THIN LIZZY—Mercury 73841 (RSO, ASCAP)	
149	144	<b>MY SWEET SUMMER SUITE</b> LOVE UNLIMITED ORCHESTRA—20th Century TC 2301 (Sa-Vette, January, BMI)	
150	146	<b>HAPPY BEING LONELY</b> THE CHILITES—Mercury 73844 (Stone Diamond, BMI)	

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

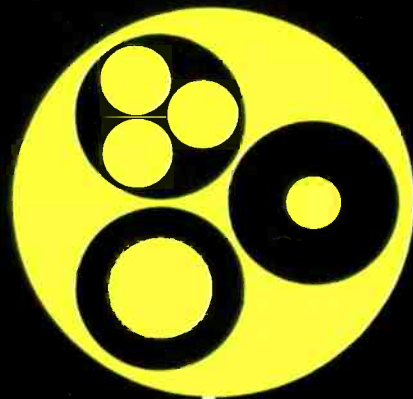
A DOSE OF ROCK 'N' ROLL	Arif Mardin (Bloomsbury, BMI)	92	LOST WITHOUT YOUR LOVE	David Gates (Kipahulu, ASCAP)	71	
A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	28	LOVE BALLAD	Larry Mizell & Fonce Mizell (Unichappell, BM)	32	
A LITTLE BIT MORE	Ron Haffkine (Bygosh, ASCAP)	42	LOVE ME	Freddie Perren (Unichappell, BMI)	33	
AIN'T NOTHIN' LIKE THE REAL THING	Mike Curb & Michael Lloyd (Jobete, ASCAP)	63	LOVE SO RIGHT	Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI)	11	
AFTER THE LOVIN'	Joel Diamond & Charlie Calielo (Silver Blue, ASCAP)	23	LOWDOWN	Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	35	
BABY BOY	Brian Aherne (Sook, ASCAP)	66	MADEMOISELLE	Styx (Almo/Styglan, ASCAP)	78	
BETH	Bob Ezrin (Cafe American/Kiss Songs, ASCAP: All By Myself, BMI)	7	MAGIC MAN	Mike Flicker (Andorra, ASCAP)	25	
BLINDED BY THE LIGHT	Manfred Mann (Laurel Canyon, ASCAP)	47	MORE THAN A FEELING	John Boylan & Tom Scholz (Pure, BMI)	5	
CAR WASH	Norman Whitfield (Duchess, BMI)	46	MUSKRAT LOVE	Captain & Toni Tennille (Wishbone, ASCAP)	3	
CATFISH	L. Payton (ABC-Dunhill/Rail, BMI)	90	NADIA'S THEME (THE YOUNG AND THE RESTLESS)	Barry DeVorzon & Perry Botkin, Jr. (Screen-Gems-EMI, BMI)	8	
DAZZ	Jim Healy, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolley, ASCAP)	24	NIGHT MOVES	Bob Seger & Punch Andrews (Gear, ASCAP)	83	
DEVIL WOMAN	B. Welch (Unichappell, BMI)	37	NIGHTS ARE FOREVER WITHOUT YOU	Kyle Lehning (Dawnbreaker, BMI)	10	
DID YOU BOOGIE (WITH YOUR BABY)	Joe Renzetti & David Chacklee (Goblet, BMI)	48	OB-LA-DI OB-LA-DA	George Martin (Maclean, BMI)	76	
DISCO DUCK (Part 1)	Bobby Manuel (Stafree, BMI)	9	OPEN SESAME	K. G. Prod. & Mr. Vee Prod. (Delightful/Gang, BMI)	77	
DO THAT STUFF	George Clinton (Rick's Music/Malbiz, BMI)	91	PLAY THAT FUNKY MUSIC	Robert Parissi (Bernablaze, ASCAP)	21	
(DON'T FEAR) THE REAPER	M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	30	ROCK'N ME	Steve Miller (Sailor, ASCAP)	4	
DON'T GO BREAKING MY HEART	Gus Dudgeon (Big Pig/Leeds, ASCAP)	39	SATURDAY NIGHT	Maurice White & Charles Stepney (Saggifire, BMI)	75	
DON'T TAKE AWAY THE MUSIC	Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	64	SAVE IT FOR A RAINY DAY	Stephen Bishop, BMI)	86	
DO IT TO MY MIND	Johnny Birstol (Bushka, ASCAP)	67	SAY YOU LOVE ME	Fleetwood Mac & Keith Olsen (Gentoo, BMI)	98	
DO WHAT YOU WANT, BE WHAT YOU ARE	Christopher Bond (Unichappell, BMI)	68	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	Casey-Finch (Sherlyn, BMI)	56	
DO YOU FEEL LIKE WE DO	Peter Frampton (Almo/Fram-Dee/UA, ASCAP)	31	SHAKE YOUR RUMP TO THE FUNK	Allan Jones (Barkay, BMI)	69	
DRIVIN'WHEEL	Dan Hartman (Knee Trembler, ASCAP)	65	SHE'S GONE	Arif Mardin (Unichappell, BMI)	27	
ENJOY YOURSELF	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	62	SILVER HEELS	Stan Hartzman & Blaze (Rockhopper, ASCAP)	94	
FERNANDO	Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	26	SIXTEEN REASONS	Sidney Sharp & Jimmy Haskell (Belinda/Elvis Presley, BMI)	87	
FLIGHT '76	Thomas J. Valentino (RFT/Don Kirshner, BMI)	72	SOMEBODY TO LOVE	Queen (Queen/Beachwood, ASCAP)	45	
FLOWERS	Maurice White & Charles Stepney (Saggifire, BMI/Kalimba, ASCAP)	74	SORRY SEEMS TO BE THE HARDEST WORD	Gus Dudgeon (Big Pig/Leeds, ASCAP)	20	
FREE	Maurice White & Charles Stepney (Kee-Drick, BMI)	80	SO SAD THE SONG	Milton Okun (Cherry Lane, ASCAP)	88	
FREE BIRD	Producer Not Listed (Duchess/Hustlers)	57	STAND TALL	Richard Perry (Shillelegh, BMI)	18	
GETAWAY	Maurice White & Charles Stepney (Kalimba, ASCAP)	51	STILL THE ONE	Chuck Plotkin (Siren, BMI)	36	
GIVE IT UP (TURN IT LOOSE)	Leo Graham (N.Y. Times/Content/Little Bear's, BMI)	43	THAT'LL BE THE DAY	Peter Asher (MPL Communications, BMI)	38	
HEART ON MY SLEEVE	David Kershenbaum (Irving, BMI)	95	THE BEST DISCO IN TOWN	J. Morali & R. Rome (Can't Stop, BMI)	29	
HELLO OLD FRIEND	Rob Fraboni (Stigwood/Unichappell, BMI)	59	THE END IS NOT IN SIGHT (THE COWBOY TUNE)	Barry Byrd Burton (Fourth Floor, ASCAP)	97	
HOT LINE	Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	19	THE RUBBERBAND MAN	Thom Bell (Mighty Three, BMI)	2	
I CAN'T LIVE A DREAM	Mike Curb & Michael Lloyd (Silver Blue/Arnold, ASCAP)	89	THE WRECK OF THE EDMUND FITZGERALD	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	14	
I DON'T WANT TO LOSE YOUR LOVE	M. White & C. Stepney (Pamjokeen, BMI)	74	THIS MASQUERADE	Tommy LiPuma (Skyhill, BMI)	100	
I'D REALLY LOVE TO SEE YOU TONIGHT	K. Lehning (Dawnbreaker, BMI)	53	THIS SONG	George Harrison (Ganga, B.V., BMI)	48	
I LIKE DREAMING	Kenny Nolan (Sound of Nolan/Chelsea, BMI)	52	THIS ONE'S FOR YOU	Ron Dante & Barry Manilow (Kamakazi, BMI)	61	
I NEVER CRY	Bob Ezrin (Ezra/Early Frost, BMI)	15	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	Tom Dowd (Cock & Trumpet, ASCAP)	1	
I ONLY WANT TO BE WITH YOU	Jimmy Ienner (Chappell, ASCAP)	34	TORN BETWEEN TWO LOVERS	P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP)	70	
I WISH	Stevie Wonder (Jobete/Black Bull, ASCAP)	40	WALK THIS WAY	Jack Douglas (Daksel, BMI)	60	
IF YOU LEAVE ME NOW	James William Guercio (Big Elk/Polish Prince, ASCAP)	16	WEEKEND IN NEW ENGLAND	Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	84	
IT'S A LONG WAY THERE G.	Wheatley & The Little River Band (Australian Tumbleweed, BMI)	44	WHAM BAM	Tom Sellers & Clive Dais (Colgess, ASCAP)	99	
JEANS ON	Air Prod. (Math/Dick James, BMI)	50	WHENEVER I'M AWAY FROM YOU	B. Reno & J. Davis (Midsong, ASCAP)	81	
JUST TO BE CLOSE TO YOU	James Carmichael & Commodores (Jobete/Commodores Enter., ASCAP)	17	WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON	Sandy Linzer (Miller/Fisher-Pink Pelican, BMI)	54	
KEEP ME CRYING	Willie Mitchell (Jec/Green, BMI)	58	WITH YOU	Sylvia (Unichappell Begonia/Aschen, BMI)	96	
LET 'EM IN	Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	55	YESTERDAY'S HERO	Jimmy Ienner (Edward B. Marks, BMI)	79	
LET'S BE YOUNG TONIGHT	Michael L. Smith (Jobete, ASCAP, Stone Diamond, BMI)	82	YOU ARE MY STARSHIP S.	Drinkwater & J. Schoenbaum (Electrocord, ASCAP)	41	
LIVIN' IT DOWN	Huey P. Meaux (Ben Peters/Crazy Cajun, BMI)	85	YOU ARE THE WOMAN	Jim Mason (Stephen Stills, BMI)	12	
LIVIN' THING	Jeff Lynne (Unart/Jet, BMI)	22	YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW	Don Davis (Groovesville, BMI)	6	
			YOU'LL NEVER FIND ANOTHER LOVE	LIKE MINE	Gamble & Huff (Mighty Three, BMI)	93
			YOU MAKE ME FEEL LIKE DANCING	Richard Perry (Brainstorm, BMI)	13	



# YEAR END '76

The Sounds

of Success



**ISSUE DATE:**  
December 25, 1976

**AD DEADLINE:**  
December 14, 1976



Wind up another winning year with Record World as we present our annual end-of-the-year awards issue. Containing news analyses, marketing/merchandising wrap-ups and reviews of the year's major industry events, in addition to the coveted Record World Year End Awards, this special issue promises to be the most in-depth, informative publication of its kind.

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# "Spring Affair"

NB 872

The New Single From

# Donna Summer

The First Lady Of Love

## National Disco Action Top 40

- 1 **FOUR SEASONS OF LOVE**—Donna Summer—Oasis (LP all cuts)
- 2 **DOWN TO LOVE TOWN**—Originals—Motown (12-inch)
- 3 **MY SWEET SUMMER SUITE/ BRAZILIAN LOVE SONG**—Love Unlimited Orchestra—20th Century (12-inch/LP)
- 4 **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland International (LP)
- 5 **MAKES YOU BLIND**—Glitter Band—Arista
- 6 **ANOTHER STAR/I WISH/SIR DUKE ISN'T SHE LOVELY**—Stevie Wonder—Tamla (LP)
- 7 **WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO**—Mass Production—Cotillion (LP)
- 8 **CAR WASH**—Rose Royce—MCA (LP)
- 9 **DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO**—Vicki Sue Robinson—RCA (LP)
- 10 **CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOG**—Buzzard's Original Salsoul Band—RCA (LP)
- 11 **YOU**—

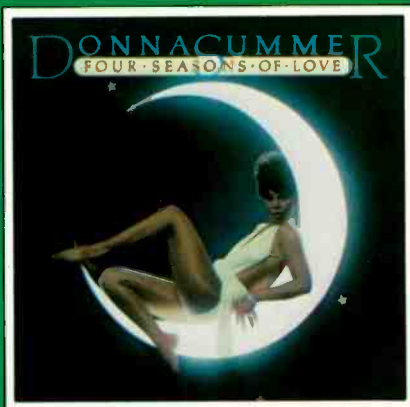


## DISCO FILE TOP 20

NOVEMBER 20, 1976

1. **SPRING AFFAIR/SUMMER FEVER**  
DONNA SUMMER—Casablanca (lp cuts)
2. **ANOTHER STAR**  
STEVIE WONDER—Tamla (lp cut)
3. **DOWN TO LOVE TOWN**  
ORIGINALS—Motown (disco disc)
4. **MIDNIGHT LOVE AFFAIR**  
CAROL DOUGLAS—Midland Intl. (lp medley)
5. **CALYPSO BREAKDOWN**  
RALPH MacDONALD—Marlin (lp cut)
6. **YOU + ME = LOVE**  
UNDISPUTED TRUTH—Whitfield (disco disc)
7. **MAKES YOU BLIND**  
GLITTER BAND—Arista
8. **SOUR AND SWEET/CHERCHEZ LA FEMME**  
SAVANNAH BAND—RCA (lp cuts)
9. **GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES/MUSIC MAN**  
EDDIE KENDRICKS—Tamla (lp cuts)
10. **DANCIN'/SEARCHING FOR LOVE**  
CROWN HEIGHTS AFFAIR—Delite (lp cuts)
11. **SIR DUKE/I WISH/BLACK MAN**  
STEVIE WONDER—Tamla (lp cuts)
12. **SHOULD I STAY/ I WON'T LET YOU GO**  
VICKI SUE ROBINSON—RCA (lp medley)
13. **WELCOME TO OUR WORLD**  
MASS PRODUCTION—Cotillion (lp cut)
14. **CAR WASH**  
ROSE ROYCE—MCA (lp cut)
15. **I DON'T WANNA LOSE YOUR LOVE**  
EMOTIONS—Columbia (lp cut)
16. **IT'S GOOD FOR THE SOUL/NICE 'N' NAASTY/DON'T BEAT AROUND THE BUSH**  
SALSOUK ORCHESTRA—Salsoul (lp)
17. **WHEN LOVE IS NEW**  
ARTHUR PRYSOCK—Old Town (disco disc)
18. **THAT'S THE TROUBLE**  
GRACE JONES—Beam (disco disc)
19. **YOU**

From The  
RIAA Certified  
Gold Album



NBLP 7038

The Christmas Gift of Love from



See our ads in the December issues of  
PEOPLE, NEW YORK MAGAZINE, NEW WEST MAGAZINE, PLAYGIRL, VIVA, AFTERDARK, HIGH TIMES and ENCORE.



DECEMBER 4, 1976



# THE SINGLES CHART

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

DEC. 4	NOV. 27			WKS. ON CHART
1	1	<b>TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)</b>	ROD STEWART Warner Bros. WBS 8262 (3rd Week)	10
2	3	<b>THE RUBBERBAND MAN</b> SPINNERS/Atlantic 3355		12
3	2	<b>MUSKRAT LOVE</b> CAPTAIN & TENNILLE/A&M 1870		11
4	4	<b>ROCK 'N ME</b> STEVE MILLER BAND/Capitol P 4323		16
5	7	<b>MORE THAN A FEELING</b> BOSTON/Epic 8 50266		11
6	9	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN McCOO & BILLY DAVIS, JR./ABC 12208		13
7	8	<b>BETH KISS</b> /Casablanca NB 863		14
8	10	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b> BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856		15
9	5	<b>DISCO DUCK (PART I)</b> RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)		17
10	13	<b>NIGHTS ARE FOREVER WITHOUT YOU</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)		9
11	12	<b>LOVE SO RIGHT</b> BEE GEES/RSO 859 (Polydor)		11
12	14	<b>YOU ARE THE WOMAN</b> FIREFALL/Atlantic 3335		15
13	17	<b>YOU MAKE ME FEEL LIKE DANCING</b> LEO SAYER/ Warner Bros. WBS 8283		8
14	6	<b>THE WRECK OF THE EDMUND FITZGERALD</b> GORDON LIGHTFOOT/Reprise RPS 1369 (WB)		15
15	18	<b>I NEVER CRY</b> ALICE COOPER/Warner Bros. WBS 8143		11
16	11	<b>IF YOU LEAVE ME NOW</b> CHICAGO/Columbia 3 10390		18
17	15	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES/Motown M 1402F		14
18	22	<b>STAND TALL</b> BURTON CUMMINGS/Portrait 6 77001		10
19	26	<b>HOT LINE</b> SYLVERS/Capitol P 4336		7
20	27	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> ELTON JOHN/ MCA/Rocket 40645		4
21	16	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY/Epic/Sweet City 8 50225		25
22	28	<b>LIVIN' THING</b> ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y		6
23	29	<b>AFTER THE LOVIN'</b> ENGELBERT HUMPERDINCK/Epic 8 50270		6
24	31	<b>DAZZ BRICK</b> /Bang 727		7
25	19	<b>MAGIC MAN</b> HEART/Mushroom M 7011		20
26	20	<b>FERNANDO</b> ABBA/Atlantic 3346		16
27	21	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 3332		19
28	23	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073		27
29	25	<b>THE BEST DISCO IN TOWN (MEDLEY)</b> RITCHIE FAMILY/ Marlin 3306 (TK)		14
30	30	<b>(DON'T FEAR) THE REAPER</b> BLUE OYSTER CULT/ Columbia 3 10384		18
31	24	<b>DO YOU FEEL LIKE WE DO</b> PETER FRAMPTON/A&M 1867		9
32	35	<b>LOVE BALLAD</b> LTD/A&M 1867		9
33	39	<b>LOVE ME</b> YVONNE ELLIMAN/RSO 858 (Polydor)		6
34	32	<b>I ONLY WANT TO BE WITH YOU</b> BAY CITY ROLLERS/ Arista 0205		14
35	33	<b>LOW DOWN</b> BOZ SCAGGS/Columbia 3 10367		23
36	34	<b>STILL THE ONE</b> ORLEANS/Asylum 45336		20
37	36	<b>DEVIL WOMAN</b> CLIFF RICHARD/Rocket PIG 40574 (MCA)		23
38	37	<b>THAT'LL BE THE DAY</b> LINDA RONSTADT/Asylum 45340		16
39	38	<b>DON'T GO BREAKING MY HEART</b> ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)		23

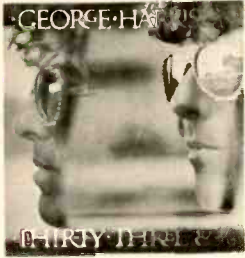
**CHARTMAKER OF THE WEEK**

40	—	<b>I WISH</b> STEVIE WONDER Tamla T 54274F (Motown)		1
41	40	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS/ Buddah BDA 542		12
42	41	<b>A LITTLE BIT MORE</b> DR. HOOK/Capitol P 4280		24
43	42	<b>GIVE IT UP (TURN IT LOOSE)</b> TYRONE DAVIS/Columbia 3 10388		12
44	44	<b>IT'S A LONG WAY THERE</b> LITTLE RIVER BAND/Harvest P 4318 (Capitol)		11

45	70	<b>SOMEBODY TO LOVE</b> QUEEN/Elektra 45362		2
46	57	<b>CAR WASH</b> ROSE ROYCE/MCA 40615		4
47	79	<b>BLINDED BY THE LIGHT</b> MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252		4
48	68	<b>THIS SONG</b> GEORGE HARRISON/Dark Horse DRC 8294 (WB)		3
49	48	<b>DID YOU BOOGIE (WITH YOUR BABY)</b> FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079		14
50	54	<b>JEANS ON</b> DAVID DUNDAS/Chrysalis 2094		7
51	47	<b>GETAWAY</b> EARTH, WIND & FIRE/Columbia 3 10373		22
52	58	<b>I LIKE DREAMING</b> KENNY NOLAN/20th Century TC 2287		4
53	43	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)		26
54	72	<b>WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR.</b> BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA PB 10827		3
55	50	<b>LET 'EM IN WINGS</b> /Capitol P 4293		23
56	46	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND/TK 1019		23
57	—	<b>FREEBIRD</b> LYNRYD SKYNYRD/MCA 1948		1
58	65	<b>KEEP ME CRYING</b> AL GREEN/Hi 2319 (London)		4
59	66	<b>HELLO OLD FRIEND</b> ERIC CLAPTON/RSO 861 (Polydor)		5
60	67	<b>WALK THIS WAY</b> AEROSMITH/Columbia 3 10449		3
61	45	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 0206		12
62	93	<b>ENJOY YOURSELF</b> JACKSONS/Epic 8 50289		4
63	71	<b>AIN'T NOTHIN' LIKE THE REAL THING</b> DONNY & MARIE/ Polydor PD 14363		3
64	83	<b>DON'T TAKE AWAY THE MUSIC</b> TAVARES/Capitol P 4348		5
65	73	<b>DRIVIN' WHEEL</b> FOGHAT/Bearsville BSS 0313 (WB)		3
66	69	<b>BABY BOY</b> MARY KAY PLACE/Columbia 3 10422		5
67	77	<b>DO IT TO MY MIND</b> JOHNNY BRISTOL/Atlantic 3350		3
68	80	<b>DO WHAT YOU WANT, BE WHAT YOU ARE</b> DARYL HALL & JOHN OATES/RCA PB 10808		3
69	85	<b>SHAKE YOUR RUMP TO THE FUNK</b> BAR KAYS/Mercury 73833		4
70	96	<b>TORN BETWEEN TWO LOVERS</b> MARY MacGREGOR/ Ariola America P 7638 (Capitol)		2
71	81	<b>LOST WITHOUT YOUR LOVE</b> BREAD/Elektra 45365		2
72	75	<b>FLIGHT '76</b> WALTER MURPHY & THE BIG APPLE BAND/ Private Stock 123		4
73	76	<b>9,999,999 TEARS</b> DICKIE LEE/RCA PB 10764		4
74	74	<b>I DON'T WANT TO LOSE YOUR LOVE/FLOWERS</b> EMOTIONS/ Columbia 3 10347		11
75	86	<b>SATURDAY NIGHT</b> EARTH, WIND & FIRE/Columbia 3 10449		2
76	78	<b>OB-LA-DI, OB-LA-DA</b> BEATLES/Capitol P 4347		3
77	—	<b>OPEN SESAME</b> KOOL & THE GANG/De-Lite 1586		1
78	87	<b>MADEMOISELLE</b> STYX/A&M 1877		3
79	—	<b>YESTERDAY'S HERO</b> BAY CITY ROLLERS/Arista 0216		1
80	82	<b>FREE DENIECE</b> WILLIAMS/Columbia 3 10429		4
81	64	<b>WHENEVER I'M AWAY FROM YOU</b> JOHN TRAVOLTA/ Midland Intl. MB 10780 (RCA)		8
82	84	<b>LET'S BE YOUNG TONIGHT</b> JERMAINE JACKSON/ Motown M 1401F		7
83	—	<b>NIGHT MOVES</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369		1
84	—	<b>WEEKEND IN NEW ENGLAND</b> BARRY MANILOW/Arista 0212		1
85	89	<b>LIVIN' IT DOWN</b> FREDDY FENDER/ABC Dot DOA 17652		6
86	—	<b>SAVE IT FOR A RAINY DAY</b> STEPHEN BISHOP/ABC 12232		1
87	92	<b>SIXTEEN REASONS</b> LAVERNE & SHIRLEY/Atlantic 3367		3
88	91	<b>SO SAD THE SONG</b> GLADYS KNIGHT & THE PIPS/Buddah BDA 544		9
89	53	<b>I CAN'T LIVE A DREAM</b> OSMONDS/Polydor PD 14348		11
90	90	<b>CATFISH</b> FOUR TOPS/ABC 12223		26
91	94	<b>DO THAT STUFF</b> PARLIAMENT/Casablanca NB 871		2
92	52	<b>A DOSE OF ROCK 'N' ROLL</b> RINGO STARR/Atlantic 3361		10
93	55	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)		30
94	100	<b>SILVER HEELS</b> BLAZE/Epic/Sweet City 8 50292		5
95	—	<b>HEART ON MY SLEEVE</b> GALLAGHER & LYLE/A&M 1850		1
96	—	<b>WITH YOU</b> MOMENTS/Stang 5068 (All Platinum)		1
97	59	<b>THE END IS NOT IN SIGHT (THE COWBOY TUNE)</b> AMAZING RHYTHM ACES/ABC 12202		11
98	62	<b>SAY YOU LOVE ME</b> FLEETWOOD MAC/Reprise RPS 1356 (WB)		22
99	60	<b>WHAM BAM SILVER</b> /Arista 0189		23
100	56	<b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209		26



**FLASHMAKER**



**33 1/3**  
**GEORGE HARRISON**  
Dark Horse

**MOST ADDED**

- 33 1/3—George Harrison—Dark Horse
- HEJIRA—Joni Mitchell—Asylum
- WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn
- WHITE BIRD—David LaFlamme—Amherst
- HIGH LONESOME—Charlie Daniels Band—Epic
- NEW ENGLAND—Wishbone Ash—Atlantic
- PLAYIN' THE GAME—Nazareth—A&M
- HEARD YA MISSED ME, WELL I'M BACK—Sly & the Family Stone—Epic
- MIND EXPLODING—Lucifer's Friend—Janus
- JAMES TAYLOR GREATEST HITS—WB

**WNEW-FM/NEW YORK**

- ADDS:**
- ALBEDO 0.39—Vangelis—RCA
  - TERRY CASHMAN—Lifesong
  - FLYING—Hometown Band—A&M
  - GARDEN OF LOVE LIGHT—Narada Michael Walden—Atlantic
  - MAN WITH THE SAD FACE—Stanley Turrentine—Fantasy
  - OUTSIDER—Tom Pacheco—RCA
  - RENAISSANCE—Lonnie Liston Smith—RCA
  - STAR IS BORN—Barbra Streisand, Kris Kristofferson—Col
  - SUDAN VILLAGE—Seals & Crofts—WB
  - 33 1/3—George Harrison—Dark Horse
- HEAVY ACTION (airplay, in descending order):**
- PRETENDER—Jackson Browne—Asylum
  - HEJIRA—Joni Mitchell—Asylum
  - HEAT TREATMENT—Graham Parker—Mercury
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
  - NEW WORLD RECORD—ELO—UA
  - BLUE MOVES—Elton John—MCA/Rocket
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - BORN TO RUN—Bruce Springsteen—Col
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - ALL THIS AND WORLD WAR II—Various Artists—20th Century

**WBCN-FM/BOSTON**

- ADDS:**
- ACT LIKE NOTHING'S WRONG—Al Kooper—UA
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - PRISMS—Lyons & Clark—Shelter
  - RADIO ETHIOPIA—Patti Smith—Arista
  - REDDY TEDDY—Spoonfed

- ROCK AND ROLL OVER—Kiss—Casablanca
  - 33 1/3—George Harrison—Dark Horse
  - WHITE BIRD—David LaFlamme—Amherst
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay):**
- ALPHA BAND—Arista
  - JOAN ARMATRADING—A&M
  - HEJIRA—Joni Mitchell—Asylum
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - PRETENDER—Jackson Browne—Asylum
  - SOMEBODY TO LOVE (single)—Queen—Elektra
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - ZOOT ALLURES—Frank Zappa—WB

**WLIR-FM/LONG ISLAND**

- ADDS:**
- BOULEVARD—Murray McLauchlan—True North
  - DIRT, SILVER & GOLD—Nitty Gritty Dirt Band—UA
  - GARDEN OF LOVE LIGHT—Narada Michael Walden—Atlantic
  - HEJIRA—Joni Mitchell—Asylum
  - PLAYIN' THE GAME—Nazareth—A&M
  - SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
- HEAVY ACTION (airplay, in descending order):**
- WIPE THE WINDOWS—Allman Bros. Band—Capricorn
  - HEJIRA—Joni Mitchell—Asylum
  - ALESSI—A&M
  - PRETENDER—Jackson Browne—Asylum
  - CERTIFIED LIVE—Dave Mason—Col
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - BOSTON—Epic
  - SPITFIRE—Jefferson Starship—Grunt
  - HOPPKORV—Hot Tuna—Grunt
  - HIGH LONESOME—Charlie Daniels Band—Epic

**WHCN-FM/HARTFORD**

- ADDS:**
- HEARD YA MISSED ME, WELL I'M BACK—Sly & the Family Stone—Epic
  - HEJIRA—Joni Mitchell—Asylum
  - IN CONCERT—Jimmy Cliff—WB
  - JAMES MONTGOMERY BAND—Island
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - NOBODY KNOWS WHAT YOU DO—John Hartford—Flying Fish
  - PLAYIN' THE GAME—Nazareth—A&M
  - SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
  - SUDAN VILLAGE—Seals & Crofts—WB
  - 33 1/3—George Harrison—Dark Horse
- HEAVY ACTION (airplay, in descending order):**
- CERTIFIED LIVE—Dave Mason—Col
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - NIGHT SHIFT—Foghat—Bearsville
  - PRETENDER—Jackson Browne—Asylum
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

- TROUBADOUR—J.J. Cale—Shelter
- YEAR OF THE CAT—Al Stewart—Janus

**WBLM-FM/MAINE**

- ADDS:**
- FAMILY PORTRAIT—Earl Scruggs Revue—Col
  - HEJIRA—Joni Mitchell—Asylum
  - BILLY PRESTON—A&M
  - RADIO ETHIOPIA—Patti Smith—Arista
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - JAMES TAYLOR GREATEST HITS—WB
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - HOPPKORV—Hot Tuna—Grunt
  - MAIN REFRAIN—Wendy Waldman—WB
  - ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - JOAN ARMATRADING—A&M
  - PRETENDER—Jackson Browne—Asylum
  - FLOWING FREE FOREVER—Michael Murphey—Epic
  - YEAR OF THE CAT—Al Stewart—Janus
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col

**WCMF-FM/ROCHESTER**

- ADDS:**
- BANDOLIER—Budgie—A&M
  - HEJIRA—Joni Mitchell—Asylum
  - KISS TOMORROW GOODBYE—Dirty Angels—Private Stock
  - JAMES MONTGOMERY BAND—Island
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - PRETENDER—Jackson Browne—Asylum
  - JAMES TAYLOR GREATEST HITS—WB
  - 33 1/3—George Harrison—Dark Horse
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay, sales, in descending order):**
- WITHIN REACH—O—UA (Import)
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - ALL THE WORLD'S A STAGE—Rush—Mercury
  - FROM THE BLUE EAGLE—Bat McGrath—Amherst
  - PHOTOGRAPH—Melanie—Atlantic
  - HEAT TREATMENT—Graham Parker—Mercury
  - NIGHT SHIFT—Foghat—Bearsville
  - NIGHT MOVES—Bob Seger—Capitol
  - HYMN TO THE SEEKER—Mac Gayden—ABC

**WIOQ-FM/PHILADELPHIA**

- ADDS:**
- ALBEDO 0.39—Vangelis—RCA
  - BEACH BOYS '69—Capitol
  - DIRT, SILVER & GOLD—Nitty Gritty Dirt Band—UA
  - GOTTLE O' GEER—Fairport—Island
  - HEJIRA—Joni Mitchell—Asylum
  - IT'S FOR YOU—Hammersmith—Mercury
  - PLAYIN' THE GAME—Nazareth—A&M
  - SUDAN VILLAGE—Seals & Crofts—WB
  - 33 1/3—George Harrison—Dark Horse
  - ROGER TROY—RCA

- HEAVY ACTION (airplay, sales, in descending order):**
- ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - BOSTON—Epic
  - BOULEVARD—Murray McLauchlan—True North
  - CARELESS—Stephen Bishop—ABC
  - CERTIFIED LIVE—Dave Mason—Col
  - END OF THE BEGINNING—Richie Havens—A&M
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - LETOVERTURE—Kansas—Kirshner
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - PRETENDER—Jackson Browne—Asylum

**WHFS-FM/WASHINGTON**

- ADDS:**
- DIRT, SILVER & GOLD—Nitty Gritty Dirt Band—UA
  - HEARD YA MISSED ME, WELL I'M BACK—Sly & the Family Stone—Epic
  - HEJIRA—Joni Mitchell—Asylum
  - HIP ELEGY—Joachim Kuhn—BASF
  - JUKES LIVE AT THE BOTTOM LINE—Southside Johnny—Epic
  - MAJESTY MUSIC—Miroslav Vitous—Arista
  - RENAISSANCE—Lonnie Liston Smith—RCA
  - REST OF MY LIFE—Martha Reeves—Arista
  - TOMORROW—Ray Barretto—Atlantic
  - YESTERDAY'S DREAMS—Alphonso Johnson—Epic
- HEAVY ACTION (airplay, sales, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - PRETENDER—Jackson Browne—Asylum
  - NIGHT MOVES—Bob Seger—Capitol
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - SMALL CHANGE—Tom Waits—Asylum

**WQDR-FM/RALEIGH**

- ADDS:**
- CALIENTE—Gato Barbieri—A&M
  - FREE FOR ALL—Ted Nugent—Epic
  - THIS SONG (single)—George Harrison—Dark Horse
  - WHITE BIRD—David LaFlamme—Amherst
- HEAVY ACTION (airplay, sales, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - NEW WORLD RECORD—ELO—UA
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - BLUE MOVES—Elton John—MCA/Rocket
  - NO REASON TO CRY—Eric Clapton—RSO
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - LONG MAY YOU RUN—Stills-Young Band—Reprise
  - PRETENDER—Jackson Browne—Asylum
  - SPIRIT—Earth, Wind & Fire—Col
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col

**WAIV-FM/JACKSONVILLE**

- ADDS:**
- ALL THE WORLD'S A STAGE—Rush—Mercury
  - ATTIC THOUGHTS—Bo Hansson—Sire
  - JUICE—Ryo Kawasaki—RCA
  - PRESHUS CHILD—Alex Harvey—Kama Sutra
  - WHITE BIRD—David LaFlamme—Amherst

- HEAVY ACTION (airplay, sales, in descending order):**
- BLUE MOVES—Elton John—MCA/Rocket
  - CALIENTE—Gato Barbieri—A&M
  - CRYSTAL BALL—Styx—A&M
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - HIGH VOLTAGE—AC/DC—Atco
  - NIGHT MOVES—Bob Seger—Capitol
  - NIGHT SHIFT—Foghat—Bearsville
  - PRETENDER—Jackson Browne—Asylum
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

**WYDD-FM/PITTSBURGH**

- ADDS:**
- HEARD YA MISSED ME, WELL I'M BACK—Sly & the Family Stone—Epic
  - HELP IS ON THE WAY—Melissa Manchester—Arista
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - RADIO ETHIOPIA—Patti Smith—Arista
  - SLIPSTREAM—Sutherland Bros. & Quiver—Col
- HEAVY ACTION (airplay, sales, in descending order):**
- AUTOMATIC MAN—Island
  - BOSTON—Epic
  - CALLING CARD—Rory Gallagher—Chrysalis
  - CERTIFIED LIVE—Dave Mason—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LETOVERTURE—Kansas—Kirshner
  - NIGHT SHIFT—Foghat—Bearsville
  - PRETENDER—Jackson Browne—Asylum
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - TROUBADOUR—J.J. Cale—Shelter

**WMMS-FM/CLEVELAND**

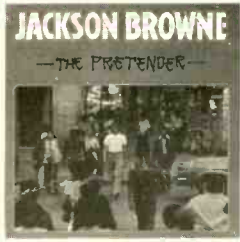
- ADDS:**
- CHORDS OF FAME—Phil Ochs—A&M
  - DERRINGER LIVE IN CLEVELAND—Epic
  - HAVE A GOOD TIME—Al Green—Hi
  - HEJIRA—Joni Mitchell—Asylum
  - JUKES LIVE AT THE BOTTOM LINE—Southside Johnny—Epic
  - MIND EXPLODING—Lucifer's Friend—Janus
  - JAMES MONTGOMERY BAND—Island
  - SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
  - JAMES TAYLOR GREATEST HITS—WB
  - YES WE HAVE NO MANANAS—Kevin Ayers—Harvest
- HEAVY ACTION (airplay, sales, in descending order):**
- ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - BLUE MOVES—Elton John—MCA/Rocket
  - BOSTON—Epic
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NIGHT MOVES—Bob Seger—Capitol
  - RADIO ETHIOPIA—Patti Smith—Arista
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - SMALL CHANGE—Tom Waits—Asylum
  - YEAR OF THE CAT—Al Stewart—Janus
  - ZOOT ALLURES—Frank Zappa—WB



# THE FM AIRPLAY REPORT

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

## TOP AIRPLAY



**THE PRETENDER**  
JACKSON BROWNE  
Asylum

### MOST AIRPLAY

- THE PRETENDER—Jackson Browne—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- NEW WORLD RECORD—ELO—UA
- BOSTON—Epic
- BLUE MOVES—Elton John—MCA/Rocket
- NIGHT MOVES—Bob Seger—Capitol
- NIGHT SHIFT—Foghat—Bearsville
- 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

### WEBN-FM/CINCINNATI

- ADDS:**
- CERTIFIED LIVE—Dave Mason—Col
  - HEJIRA—Joni Mitchell—Asylum
  - MAIN REFRAIN—Wendy Waldman—WB
  - JAMES TAYLOR GREATEST HITS—WB
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
  - ZOOT ALLURES—Frank Zappa—WB
- HEAVY ACTION (airplay):**
- BLUE MOVES—Elton John—MCA/Rocket
  - BOSTON—Epic
  - DREAMBOAT ANNIE—Heart—Mushroom
  - NEW WORLD RECORD—ELO—UA
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - PRETENDER—Jackson Browne—Asylum
  - SILK DEGREES—Boyz Scaggs—Col
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### W-4-FM/DETROIT

- ADDS:**
- ACT LIKE NOTHING'S WRONG—Al Kooper—UA
  - GARDEN OF LOVE LIGHT—Narada Michael Walden—Atlantic
  - HELP IS ON THE WAY—Melissa Manchester—Arista
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - RITA MAY (single)—Bob Dylan—Col
  - SPACE TRAVELER—James Vincent—Caribou
  - 33 1/3—George Harrison—Dark Horse
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn

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

- NIGHT MOVES—Bob Seger—Capitol
- NEW WORLD RECORD—ELO—UA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- SPITFIRE—Jefferson Starship—Grunt
- BLUE MOVES—Elton John—MCA/Rocket
- SPIRIT—Earth, Wind & Fire—Col
- TROUBADOUR—J.J. Cale—Shelter
- ZOOT ALLURES—Frank Zappa—WB

### WXRT-FM/CHICAGO

- ADDS:**
- HUMMIN'—Nat Adderley—Little David
  - MAJESTY MUSIC—Miroslav Vitous—Arista
  - MIND EXPLODING—Lucifer's Friend—Janus
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay, sales, phones):**
- BOSTON—Epic
  - FREE FOR ALL—Ted Nugent—Epic
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LEFTOVERTURE—Kansas—Kirshner
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol

### WZMF-FM/MILWAUKEE

- ADDS:**
- HOPPKORV—Hot Tuna—Grunt
  - LIFE IS LIKE THAT—Tom Chapin—Fantasy
  - MIND EXPLODING—Lucifer's Friend—Janus
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - WHITE BIRD—David LaFlamme—Amherst
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FREE FOR ALL—Ted Nugent—Epic
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - NIGHT SHIFT—Foghat—Bearsville
  - BOSTON—Epic
  - TECHNICAL ECSTASY—Black Sabbath—WB

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- BOULEVARD—Murray McLauchlan—True North
  - FAMILY PORTRAIT—Earl Scruggs Revue—Col
  - HOME IS WHERE THE HEART IS—Bobby Womack—Col
  - IN CONCERT—Jimmy Cliff—WB
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LASSO FROM EL PASO—Kinky Friedman—Epic
  - NOBODY KNOWS WHAT YOU DO—John Hartford—Flying Fish
  - PRISMS—Lyons & Clark—Shelter
  - RAZOR'S EDGE—John Payne Band—Arista/Freedom
  - WAR IN A BABYLON—Max Romeo—Island
- HEAVY ACTION (airplay):**
- HEAT TREATMENT—Graham Parker—Mercury
  - HEJIRA—Joni Mitchell—Asylum
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - NEW WORLD RECORD—ELO—UA
  - PRETENDER—Jackson Browne—Asylum
  - 33 1/3—George Harrison—Dark Horse
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn

### KSHE-FM/ST. LOUIS

- ADDS:**
- KISS TOMORROW GOODBYE—Dirty Angels—Private Stock
  - PLAYIN' THE GAME—Nazareth—A&M
  - 33 1/3—George Harrison—Dark Horse
- HEAVY ACTION (approximate airplay, phones):**
- CERTIFIED LIVE—Dave Mason—Col
  - HEAT TREATMENT—Graham Parker—Mercury
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - NIGHT SHIFT—Foghat—Bearsville
  - PRETENDER—Jackson Browne—Asylum
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- BANDOLIER—Budgie—A&M
  - CAPRICORN PRINCESS—Esther Philips—Kudu
  - CATFISH—Four Tops—ABC
  - HEARD YA MISSED ME, WELL I'M BACK—Sly & the Family Stone—Epic
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - MIND EXPLODING—Lucifer's Friend—Janus
  - 33 1/3—George Harrison—Dark Horse
- HEAVY ACTION (airplay):**
- BLUE MOVES—Elton John—MCA/Rocket
  - CERTIFIED LIVE—Dave Mason—Col
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - PRETENDER—Jackson Browne—Asylum
  - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
  - SPACE TRAVELER—James Vincent—Caribou
  - YEAR OF THE CAT—Al Stewart—Janus

### KZEW-FM/DALLAS

- ADDS:**
- FLYIN' HIGH—Blackfoot—Epic
  - HEJIRA—Joni Mitchell—Asylum
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - PLAYIN' THE GAME—Nazareth—A&M
  - REX—Col
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - 33 1/3—George Harrison—Dark Horse
  - THRILLS—Lost Gonzo Band—MCA
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- PRETENDER—Jackson Browne—Asylum
  - NIGHT SHIFT—Foghat—Bearsville
  - NEW WORLD RECORD—ELO—UA
  - BOSTON—Epic
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - BLUE MOVES—Elton John—MCA/Rocket
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - SOMEBODY TO LOVE (single)—Queen—Elektra

### KPFT-FM/HOUSTON

- ADDS:**
- BLACK DIAMONDS—Groundhogs—UA
  - FAREWELL FAIRBANKS—Randy Edelman—20th Century
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - HIP ELEGY—Joachim Kuhn—BASF
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - LIVING ALONE—Marie Cain—Col
  - MAJESTY MUSIC—Miroslav Vitous—Arista
  - PRISMS—Lyons & Clark—Shelter
  - SWEET BIRD—Lani Hall—A&M
  - TOMORROW—Ray Barretto—Atlantic
- HEAVY ACTION (airplay):**
- JOAN ARMATRADING—A&M
  - IT'S YOUR WORLD—Gil Scott-Heron & Brian Jackson—Arista
  - LIBERATED FANTASIES—George Duke—BASF
  - MAIN REFRAIN—Wendy Waldman—WB
  - MAIN SQUEEZE—Chuck Mangione—A&M
  - PRETENDER—Jackson Browne—Asylum
  - RADIO ETHIOPIA—Patti Smith—Arista
  - SCHOOL DAYS—Stanley Clarke—Nemperor
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - ZOOT ALLURES—Frank Zappa—WB

### KBPI-FM/DENVER

- ADDS:**
- HEJIRA—Joni Mitchell—Asylum
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - JUKES LIVE AT THE BOTTOM LINE—Southside Johnny—Epic
  - NIGHT SHIFT—Foghat—Bearsville
  - WHITE BIRD—David LaFlamme—Amherst
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - PRETENDER—Jackson Browne—Asylum
  - BOSTON—Epic
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - DREAMBOAT ANNIE—Heart—Mushroom
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

### KMYR-FM/ALBUQUERQUE

- ADDS:**
- ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - CERTIFIED LIVE—Dave Mason—Col
  - ENDLESS FLIGHT—Leo Sayer—WB
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - NIGHT SHIFT—Foghat—Bearsville
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- PRETENDER—Jackson Browne—Asylum
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - YEAR OF THE CAT—Al Stewart—Janus
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - NEW WORLD RECORD—ELO—UA
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SPIRIT—Earth, Wind & Fire—Col
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - BLUE MOVES—Elton John—MCA/Rocket

### KWST-FM/LOS ANGELES

- ADDS:**
- BLACK DIAMONDS—Groundhogs—UA
  - HEJIRA—Joni Mitchell—Asylum
  - PLAYIN' THE GAME—Nazareth—A&M
  - 33 1/3—George Harrison—Dark Horse
- HEAVY ACTION (airplay, sales, phones):**
- CERTIFIED LIVE—Dave Mason—Col
  - HEAT TREATMENT—Graham Parker—Mercury
  - LEFTOVERTURE—Kansas—Kirshner
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - NIGHT SHIFT—Foghat—Bearsville
  - PRETENDER—Jackson Browne—Asylum
  - RADIO ETHIOPIA—Patti Smith—Arista
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - YEAR OF THE CAT—Al Stewart—Janus

### KOME-FM/SAN JOSE

- ADDS:**
- BLACK HAT SALOON—Rusty Wier—Col
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - LIBERATED FANTASIES—George Duke—BASF
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - PHOTOGRAPH—Melanie—Atlantic
  - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
  - 33 1/3—George Harrison—Dark Horse
  - WHITE BIRD—David LaFlamme—Amherst
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn
  - YESTERDAY & TODAY—London
- HEAVY ACTION (sales, airplay, in descending order):**
- BOSTON—Epic
  - PRETENDER—Jackson Browne—Asylum
  - TROUBADOUR—J.J. Cale—Shelter
  - NEW WORLD RECORD—ELO—UA
  - BLUE MOVES—Elton John—MCA/Rocket
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - YEAR OF THE CAT—Al Stewart—Janus
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn

### KZEL-FM/EUGENE

- ADDS:**
- HAVE A GOOD TIME—Al Green—Hi
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - 33 1/3—George Harrison—Dark Horse
  - WAR IN A BABYLON—Max Romeo—Island
  - WHITE BIRD—David LaFlamme—Amherst
- HEAVY ACTION (airplay, phones):**
- BOSTON—Epic
  - HEAT TREATMENT—Graham Parker—Mercury
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - PRETENDER—Jackson Browne—Asylum
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - WIPE THE WINDOWS—Allman Bros. Band—Capricorn



# The Time Is Right for Graham Parker

By BARRY TAYLOR

■ Graham Parker and the Rumour are just a couple of dates into their first American tour. They're still feeling jet-lagged as they play a warm-up gig before the always important first Bottom Line show.

In less than a year, the combination of Parker's eclectic charisma and some incisive rock and roll playing by the Rumour has seen the group rise up the ranks to headliners in the U.K. Here, at My Father's Place in Long Island, they are playing bottom bill to Bob Weir's Ace "without Bob Weir" as the sign on the door says — Bob's out on tour with the Grateful Dead, but the place is swarming with Dead Heads nevertheless.

Parker and the Rumour take the stage oblivious to the Long Island Dead Head phenomenon. The audience remains cool through the first couple of numbers, their reaction a study in nonchalance until some beer-guzzling rowdies maliciously block the sole follow spot which casts a shadow on Parker for almost two songs.

"Okay," The Shadow says pointedly, "Here's something for that wise-guy and whoever else it may concern." Guitarist Martin Belmont leans into the volume of a biting solo and The Shadow chastises the rowdies with his song, "You can't stop me-no, not, if it pleezes ME-E!"

The rowdies slink back into their seats.

A week later at the Bottom Line, Parker is onstage again, a slightly menacing figure in over-sized opaque sunglasses which obscure his features. His short, cropped hair is even more straggly and he's wearing a narrow lapelled sport jacket over a white t-shirt and ill fitting jeans. There are no distractions this time and he performs a set that seems to make an intimate connection with the audience. The presence of the Rumour—Brinsley Schwarz, Martin Belmont, Bob Andrews, Stephen Goulding and Andrew Bodner—is more pronounced, and to-



gether with Parker they create a fervor for rock and rhythm and blues styles of the '50s and '60s with songs such as "White Honey," "Soul Shoes," "Back Door Love" and "That's What They All Say." They're only the opening act, but their performance overshadows the headliner and attracts the sort of attention normally afforded potential superstars.

Though comparisons have been made to Springsteen, Van Morrison, Dylan and sundry punk rockers, Parker shrugs them all off by saying that he's playing some of the most original music on the planet. He claims that his identity will be established once people start listening to his albums.

"With 'Heat Treatment' I don't think comparisons with people like Van Morrison and Dylan are valid anymore," he says of his second album. "We lean in all directions, appeal to a lot of people and we're not punks because we're not pretending to be stupid."

Parker's three albums released this year (one an "official bootleg" recorded live at a Phonogram Convention in London) are accented by his unique feel and sensitivity for the music and fully justify the banner headlines that proclaim, "Graham Parker and the Rumour is the brightest new group to arrive in 1976."

**Record World:** Less than a year before you were signed by Phonogram you were pumping gas. Is being a rock and roller a dream come true for you?

**Graham Parker:** It wasn't a dream, a desire, a certainty anyway as far as I was concerned. It just took me a long time to do it. I had a group when I was 15, doing r&b, Stones things, "High Heeled Sneakers," some Same & Dave, but it's true: I was working in a gas station when I first met my manager, Dave Robinson.

**RW:** How did you meet Dave Robinson?

**GP:** I met Dave through Paul Riley, a guy who used to play bass

with Chilli Willi and the Red Hot Peppers. He introduced me to Dave who liked the songs and let me do a free demo in his studio. He had his own studio at the time and it was there that I met the other guys in the band. Brinsley Schwarz and Ducks Deluxe had broken up and they were doing sessions and just hanging out there.

**RW:** Was most of the material for the "Howlin' Wind" album already written by that time?

**GP:** I had five or six songs from the album at that time, but I wrote some more at the time I was doing demos. I was writing pretty strong and it was all sort of accelerating for the first album. The writing was getting better and everything seemed to be happening at the right time because I was just peaking.

**RW:** Your group is something of an all-star line-up of British pub band musicians who have united behind you. It seems that one of your strengths is that these musicians have complete faith in your abilities to the point where they are taking a back seat.

**GP:** First of all, I don't know anything about pub-rock. I didn't know Brinsley Schwarz. I just saw the name in the papers. I never got to London to see the bands because I was living in the suburbs. All we got were the white blues groups like Chicken Shack. We all got together because Dave talked me into it. He had to twist my arm. These were the first really good musicians I ever played with, so I told Dave, "Maybe y'know, okay," so the next thing I know I'm rehearsing with Brinsley, Bob and Martin and they weren't sure about me. They didn't know if I was really that good or not. It just started to snowball. As soon as we started doing gigs, we knew we had something pretty good going and when we got the album deal, we just stuck together.

**RW:** The only initial criticisms I've seen about your performance is that you weren't very confident on stage as a front man.

**GP:** Well, there I was on stage in a pub where sort of famous bands had played before and I was really scared, really freaked out about it, so I would just stand behind the mike and sing. It was a really heavy thing for me at first.

**RW:** You now have a very forceful personality projected from the stage. How long did it take to acquire the confidence?

**GP:** Until now the way I see it.

**RW:** You have said in print that you don't find that contemporary music has much to offer. Do you feel at all removed from today's music scene?

**GP:** No. I feel that my music is contemporary. I know where the roots are, but I feel that the way we do it is 1976. It's not nostalgia.

**RW:** No, it's not exactly nostalgia, but you have 12 songs on your first album and there's a very strong r&b or rockabilly feel to them. Kind of like British rock the way it was in the '60s.

**GP:** I guess it does have that raw bit. Bands spend hours doing operas and making them as seemingly difficult as possible. It's harder to play simple. To me, that's what it's about. I always hoped there would be more people doing that from a 1976 point of view. Most of what everybody else is doing today I've been through. Maybe not on a professional level because it would have been a flash in a pan.

**RW:** When was "Heat Treatment" recorded?

**GP:** This past September. It was recorded at Rockfield and it's a lot different from the first one.

**RW:** How?

**GP:** I don't really know how to explain it. Robert John Lange, the guy who did City Boy produced it. "Heat Treatment" could come as a surprise to some people. There is more stress on the sound of the vocals and the harmonies. It's a more complete album than "Howlin' Wind."

**RW:** Was there anything you wanted to do on it but couldn't? Something we can look forward to on future albums?

**GP:** I would have liked to have had some strings on the album, but it's too much of a hassle finding the time. What I need is more time. We did the album in two weeks. A month would have been more like it.

**RW:** And now the question everybody would like to have answered. Why the shades?

**GP:** They're just a bad habit. I started to see too much so I put shades on to cut down on what I see. Someone once said that I look pretty cool in shades, so I just left them on. I do take them off in the bath though . . . if the lights are dim.



# Album Picks

(Continued from page 16)

## PHIL OCHS: CHORDS OF FAME

A&M SP-4599 (7.98)

An album compiled by the late Ochs' brother, Michael, drawing from Phil's three Elektra and five A&M sets. Extensive liner notes are provided by poet Ed Sanders. Twenty-four cuts are included; among them: "I Ain't Marchin' Anymore," "There But For Fortune," "Changes," "Pleasures of the Harbor."



## MASS MEDIA STARS

AQUA FRAGILE—Import IMP 1005 (Jem) (6.98)

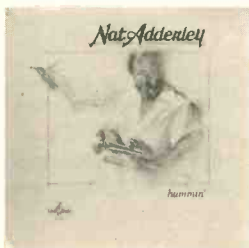
The group's second album—first to be released here—is an Italian version of Genesis circa "Selling England by the Pound." Lead singer Bernardo Lanzetti is now lead singer with PFM. FM attention is spurring on sales in several markets with concerted Jem efforts to make both the album and Import label known.



## HUMMIN'

NAT ADDERLEY—Little David LD 1012 (Atl.) (6.98)

Groups such as Stuff and Adderley's current lineup are opening the way for a very up-to-date playing style that seems to (deceptively) be grooving along. The technique is precise, the involvement total, tracks such as "Hummin'" and the "M\*A\*S\*H" theme allowing solo and ensemble space.



## WINDOWS

O'DONEL LEVY—Groove Merchant GM 3313 (PIP) (6.98)

Levy is a sensitive guitarist who's given a discified environment by producer Sonny Lester. Levy's own group is augmented by a half dozen horns, ten strings and an additional percussionist. "Panama Red," "I'll Sing From My Window" and "Green Machine" look out on bright pastures.



## FLORESTA CANTO

PHIL WOODS with CHRIS GUNNING & ORCHESTRA  
RCA BGL1-1800 (6.98)

Though you'd have to know that Woods is a saxman before you picked up the album, his and Gunning's talents applied to bossa nova work most naturally. They've shared the arranging and orchestrating and drawn from an interesting body of composers.



## BE BE K'ROCHE

Olivia LF906

"A national women's recording company . . . The owners of this company are the women who work for it," is the self-description of this new label. Be Be K'Roche is a San Francisco quartet with a distinctive rocking personality. "Kahlua Mama," "Understand" and "Strong and Free" are representative.



## HOT TRACKS

HERB ELLIS/RAY BROWN SEXTET—Concord  
Jazz CJ-12

In addition to the group's namesakes, Harry "Sweets" Edison, Jake Hanna, Plas Johnson and Mike Melvoin contribute to a hearty, swinging mainstream set. The tunes are originals from within the sextet plus the Burke/Van Heusen "But Beautiful" and Johnny Hodges' "Squatty Roo."



# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

HAPPIER—Paul Anka—UA  
LOVE THEME FROM A STAR IS BORN—Barbra Streisand—Col  
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista

## Most Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic  
STAND TALL—Burton Cummings—Portrait  
YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—WB

## WBZ/BOSTON

### Adds

CERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA  
LIVIN' THING—Electric Light Orchestra—UA  
SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket  
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista

### Active

I NEVER CRY—Alice Cooper—WB  
LOVE SO RIGHT—Bee Gees—RSO  
NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkin, Jr.—A&M  
YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—WB

## WNHC/NEW HAVEN

### Adds

AIN'T NOTHIN' LIKE THE REAL THING—Donny & Marie—Polydor  
CERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA  
EVERY FACE TELLS A STORY—Olivia Newton-John—MCA  
OB LA DI, OB LA DA—The Beatles—Capitol  
TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America  
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista

### Active

SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket  
TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)—Rod Stewart—WB  
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC  
YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—WB

## WNEW/NEW YORK

### Adds

BEAUTIFUL NOISE—Neil Diamond—Col  
GROOVY PEOPLE—Lou Rawls—Phila. Intl.  
LOST WITHOUT YOUR LOVE—Bread—Elektra  
LOVE THEME FROM A STAR IS BORN—Barbra Streisand—Col  
NOBODY BUT ME—Bobby Vinton—ABC  
THERE'S NOTHING GREATER THAN OUR LOVE—Al Martino—Capitol

### Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic  
TOGETHER—O. C. Smith—Caribou  
WHEN LOVE IS NEW—Arthur Prysock—Old Town

## WBAL/BALTIMORE

### Adds

DANCING QUEEN—ABBA—Atlantic  
HAPPIER—Paul Anka—UA  
LIKE A SAD SONG—Frank Sinatra—Reprise  
LOVE THEME FROM A STAR IS BORN—Barbra Streisand—Col  
SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC  
WHEN A CHILD IS BORN—Johnny Mathis—Col

## WMAL/WASHINGTON

### Adds

BEAUTIFUL NOISE—Neil Diamond—Col  
HAPPIER—Paul Anka—UA  
I CAN COUNT ON YOU—Clint Holmes—Private Stock  
I LIKE DREAMIN'—Kenny Nolan—20th Cent.  
LIKE A SAD SONG—Frank Sinatra—Reprise

### Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic  
SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Reprise  
TOGETHER—O. C. Smith—Caribou  
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista  
YOU GOT ME RUNNIN'—Gene Cotton—ABC

## WTMJ/MILWAUKEE

### Adds

CERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA  
HAPPIER—Paul Anka—UA  
HELP WANTED—Hudson Brothers—Arista  
IF NOT YOU—Dr. Hook—Capitol  
I LIKE DREAMIN'—Kenny Nolan—20th Cent.  
THIS SONG—George Harrison—Dark Horse/WB  
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista  
WHAT CAN I SAY—Boyz Scaggs—Col  
WOMAN'S GOT TO HAVE IT—James Taylor—WB

### Active

IF NOT YOU—Dr. Hook—Capitol  
SLOW DANCING—Funky Kings—Arista

## KMOX/ST. LOUIS

### Adds

DANCING QUEEN—ABBA—Atlantic  
HAPPIER—Paul Anka—UA  
IT AIN'T EASY COMIN' DOWN—Charlene—Prodigal  
WHITE BIRD—David Laflamme—Amherst

### Active (Phones)

IF NOT YOU—Dr. Hook—Capitol

## KSFO/SAN FRANCISCO

### Adds

DANCING QUEEN—ABBA—Atlantic  
EVERY FACE TELLS A STORY—Olivia Newton-John—MCA  
HEY DAISY—Tom Bresh—Farr  
IT SHOULD HAVE BEEN EASY—Patty Leatherwood—Epic  
SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt—Asylum  
SUCH A NIGHT—David Bromberg—Fantasy

Also reporting this week: WHDH, WGN, KFI, WIP, WLW, WSB, KMBZ, WIOD, KULF, KOY, WGAR.



## CONCERT REVIEW

### Harry Chapin: Beneficial Performance

■ NEW YORK — Harry Chapin (Elektra) has built a following of all ages as a superior balladeer and a conscientious social activist. The success of his career and Avery Fisher Hall (12) appearance is due to his truthfulness in both realms.

Chapin distinguished himself with ballads that mix and match his visionary impulse with highly personal recollections of himself and his family. The songs are usually long; his biggest hit to date is "Taxi," which doubled the once almost mandatory three minute playing time for singles.

Chapin's songs call up images that are well-defined by the presence of literal conventions: introduction, plot, dénouement and conclusion. The connecting thread is the unequivocal truth, and his greatness lies in his power to tell the truth borne of his moral passion. This passion is displayed by his sensitive devotion to his family and his enthusiastic dedication to worthy causes, which he supports with over one hundred benefit concerts a year.

### CBS Intl. Taps Two For Marketing Posts

■ NEW YORK — CBS Records International has appointed two people to the newly created position of manager, artist marketing, for the international division. Gary Williams has been named to the post for the Columbia label, Ellen Stolzman for Epic and associated labels.

The pair will work with CRI subsidiaries on the release of domestic product overseas and will help implement support programs for CBS artists in foreign markets. Both will report to Bunny Freidus, CRI VP, marketing services.

Williams has been with CRI since 1972, serving most recently as coordinator of marketing services. Stolzman joins the company with an MBA from the Wharton School of Finance and a BA from the University of Pennsylvania, and with a background in banking and airlines work.

### Heathfield To Polydor

■ NEW YORK — Polydor Incorporated has named James Heathfield to the post of local promotion manager in Atlanta. The announcement was made by Arnie Geller, director of national promotion for the label.

Prior to joining Polydor, Heathfield served as promotion manager for United Artists in both Los Angeles and Boston. He also worked as promotion manager for RCA in Minneapolis.

Chapin usually solos benefits; however, this concert was played for his own benefit and he pleased his patrons with a champion band. Highlighted by cello and piano, the latter played by his brother Steve, the band shared singing chores.

Chapin seems wholly appropriate as a songwriter whose vision is that of the progenitor. No song indicates this more clearly than "Someone Keeps Calling My Name," which was backed by the Choir of Boys and Men of Grace Church. The image is further enhanced by "Tangled Up Puppet," written about his daughter, and "Cat's In the Cradle," during which his infant son, Josh, was called up to dance on stage.

Pablo LaPrelle

### Charlie A-L'Amour



Epic Records recently hosted a special reception for Charlie Daniels (left) at the Forum Club, prior to his concert appearance. Honored at the gathering was Louis L'Amour (right), famed western novelist and author of the book "High Lonesome," after which Charlie named his latest Epic lp, as well as dedicating the album to L'Amour.

### Planning Session



Newly signed Casablanca Record and Filmworks recording artists Meisburg and Walters recently visited the company's offices to discuss the release of their upcoming album, shipping in mid-December. The duo is currently on a national tour. Pictured, standing, from left, are: Larry Harris, executive vice president, Casablanca Record and Filmworks; Jim Phillips, the group's manager and Maury Lathower, vice president, international operations. Seated, from left, are Steve Meisburg and John Walters.

### Walking Tall



Bob Pittman, program director of WMAQ, R. J. King and Jay Marks, air personalities at WMAQ, are seen talking with a couple of young walkers at the WMAQ/March of Dimes Walk-A-Thon. R. J. King walked the entire 17 miles for about \$18,000 in pledges. Following the Walk-A-Thon, there was a free concert featuring David Houston and Dave Gibson and Hackenbush.

## CABARET REVIEW

### Galt MacDermot Sings of 'Dudes' and 'Hair'

■ NEW YORK — There is a certain irony in the fact that Galt MacDermot is as immediately associated with "Dude" and "Via Galactica" as he is with "Hair" and "Two Gentlemen of Verona." As the composer of all four shows—the first two noteworthy as flops of historic proportions, the latter two as landmark successes — he has gained a curious reputation. Certainly neither "Dude" nor "Via Galactica" closed so early in their runs because of MacDermot's contribution; but guilt by association runs deep in Broadway blame. If nothing else, MacDermot's appearance

at the Ballroom recently affirmed the notion that at least a portion of the music he composed for both shows continued to stand on its own.

MacDermot is not at all a performer. He has no voice to speak of, little presence and a straightforward piano style. One would have enjoyed hearing him talk about the experience of working on both kinds of shows—the hits as well as the losers. Though "Dude" and "Via Galactica" must be painful memories in one sense, they were central to his presentation and obviously close to his heart.

On the night seen, MacDermot was assisted by Virginia Vestoff and Norman Matlock, both of whom had worked with him on different shows. In addition to material from the musicals mentioned, there was also music from other lesser known projects.

Ira Mayer

### DJM, Adelante Pact

■ NEW YORK — DJM Records has assigned its advertising account to Adelante Advertising, Inc. of New York. Adelante will be placing special emphasis on advertising and promoting to the black consumer market. Adelante's opening assignment for DJM is to promote Johnnie "Guitar" Watson's album, "Ain't That A Bitch."

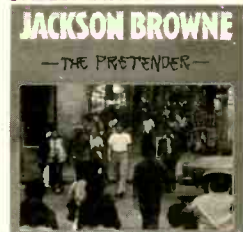
The opening thrust for Johnnie "Guitar" Watson will be in radio and print starting in December, 1976. Ads will appear in national publications such as Essence, Black Sports, Ebony, Jet, Tuesday, National Lampoon, Rolling Stone and others.



# THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

## SALESMAKER OF THE WEEK



**THE PRETENDER**  
JACKSON BROWNE  
Asylum

### TOP SALES

- THE PRETENDER**—Jackson Browne—Asylum
- BLUE MOVES**—Elton John—MCA
- GREATEST HITS**—James Taylor—WB

### ABC/NATIONAL

- BRASS CONSTRUCTION II**—UA
- DANCE**—Pure Prairie League—RCA
- GOLD**—Ohio Players—Mercury
- GRAND FUNK HITS**—Grand Funk Railroad—Capitol
- IT LOOKS LIKE PHOEBE SNOW**—Phoebie Snow—Col
- NEW SEASON**—Donny & Marie—Polydor
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- PLAYIN' THE GAME**—Nazareth—A&M
- ROCK & ROLL OVER**—Kiss—Casablanca
- SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island

### CAMELOT/NATIONAL

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- AFTER THE LOVIN'**—Engelbert Humperdinck—ABC
- BLUE MOVES**—Elton John—MCA-Rocket
- BOSTON**—Epic
- DON'T STOP BELIEVIN'**—Olivia Newton-John—MCA
- GREATEST HITS**—James Taylor—WB
- ROCK & ROLL OVER**—Kiss—Casablanca
- THE PRETENDER**—Jackson Browne—Asylum
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song
- TONIGHT'S THE NIGHT**—Rod Stewart—WB

### HANDLEMAN/NATIONAL

- ALL THIS & WORLD WAR II**—Various Artists—20th Century
- BEST OF THE DOOBIES**—Doobie Brothers—WB
- BLUE MOVES**—Elton John—MCA-Rocket
- BRASS CONSTRUCTION II**—UA
- BURTON CUMMINGS**—Portrait
- NADIA'S THEME**—Barry DeVorzon & Perry Botkin, Jr.—A&M
- PIPE DREAMS**—Gladys Knight & the Pips—Buddah (Soundtrack)
- ROCK & ROLL OVER**—Kiss—Casablanca
- SOMETHING SPECIAL**—Sylvers—Capitol
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song

### MUSICLAND/NATIONAL

- BEST OF THE DOOBIES**—Doobie Brothers—WB
- BRASS CONSTRUCTION II**—UA
- HELP IS ON THE WAY**—Melissa Manchester—Arista
- HOMETOWN BOY MAKES GOOD**—Elvin Bishop—Capricorn
- MAIN SQUEEZE**—Chuck Mangione—A&M
- ROCK & ROLL OVER**—Kiss—Casablanca
- THE PAINTER**—Paul Anka—UA
- THE PRETENDER**—Jackson Browne—Asylum
- 12 HITS OF CHRISTMAS**—Various Artists—UA

### RECORD BAR/NATIONAL

- BEST OF GEORGE HARRISON**—Capitol
- BEST OF LOGGINS & MESSINA**—Col

- BLUE MOVES**—Elton John—MCA-Rocket
- BRASS CONSTRUCTION II**—UA
- CERTIFIED LIVE**—Dave Mason—Col
- GREATEST HITS**—James Taylor—WB
- HARDCORE JOLLIES**—Funkadelic—WB
- HIGH LONESOME**—Charlie Daniels Band—Epic
- LITTLE RIVER BAND**—Capitol
- WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS**—Allman Brothers—Capricorn

### KING KAROL/NEW YORK

- BEST OF GEORGE HARRISON**—Capitol
- BLUE MOVES**—Elton John—MCA-Rocket
- BRASS CONSTRUCTION II**—UA
- DEEP CUTS**—Strawbs—Oyster
- MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl.
- OPEN SESAME**—Kool & the Gang—DeLite
- SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island
- THE PRETENDER**—Jackson Browne—Asylum
- TOO HOT TO STOP**—Bar Kays—Mercury

### RECORD WORLD-TSS STORES/LONG ISLAND

- BEST OF GEORGE HARRISON**—Capitol
- BEST OF THE POINTER SISTERS**—ABC Blue Thumb
- BLUE MOVES**—Elton John—MCA-Rocket
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DO I LOVE YOU**—Peter Lemongello—Private Stock
- HOPPKORV**—Hot Tuna—Grunt
- JOHNNY THE FOX**—Thin Lizzy—Mercury
- LIVE IN EUROPE**—Deep Purple—WB
- RADIO ETHIOPIA**—Patti Smith—Arista
- THE PRETENDER**—Jackson Browne—Asylum

### TWO GUYS/EAST COAST

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
- BOSTON**—Epic
- DON'T STOP BELIEVIN'**—Olivia Newton-John—MCA
- HOPPKORV**—Hot Tuna—Grunt
- I HOPE WE GET TO LOVE IN TIME**—Marilyn McCoo & Billy Davis Jr.—ABC
- MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl.
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- NO REASON TO CRY**—Eric Clapton—RSO

### CUTLER'S/NEW HAVEN

- BEST OF GEORGE HARRISON**—Capitol
- BLUE MOVES**—Elton John—MCA-Rocket
- BOSTON**—Epic
- BRASS CONSTRUCTION II**—UA
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- ROCK & ROLL OVER**—Kiss—Casablanca
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- THE PRETENDER**—Jackson Browne—Asylum
- YEAR OF THE CAT**—Al Stewart—Janus

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

- ABBA'S GREATEST HITS**—Atlantic
- BLUE MOVES**—Elton John—MCA-Rocket
- GOOD HIGH**—Brick—Bang
- HEARD YA MISSED ME, WELL I'M BACK**—Sly & the Family Stone—Epic
- RENAISSANCE**—Lonnie Liston Smith—RCA
- SOMETHING SPECIAL**—Sylvers—Capitol
- 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
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy

### FOR THE RECORD/ BALTIMORE

- BRASS CONSTRUCTION II**—UA
- CAR WASH**—MCA (Soundtrack)
- GOOD HIGH**—Brick—Bang
- HARDCORE JOLLIES**—Funkadelic—WB
- MELBA**—Melba Moore—Buddah
- PIPE DREAMS**—Gladys Knight & the Pips—Buddah
- THE PRETENDER**—Jackson Browne—Asylum
- TOO HOT TO STOP**—Bar Kays—Mercury
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy
- VERY TOGETHER**—Deodato—MCA

### GARY'S/RICHMOND

- BEST OF THE DOOBIES**—Doobie Brothers—WB
- BLUE MOVES**—Elton John—MCA-Rocket
- DANCE**—Pure Prairie League—RCA
- GREATEST HITS**—James Taylor—WB
- LITTLE RIVER BAND**—Capitol
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- SPIRIT**—Earth, Wind & Fire—Col
- THE PRETENDER**—Jackson Browne—Asylum
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy

### NATL. RECORD MART/ MIDWEST

- BEST OF GEORGE HARRISON**—Capitol
- BEST OF THE DOOBIES**—Doobie Brothers—WB
- CAR WASH**—MCA (Soundtrack)
- GREATEST HITS**—James Taylor—WB
- IT LOOKS LIKE PHOEBE SNOW**—Phoebie Snow—Col
- LEFTOVERTURE**—Kansas—Kirshner
- ROCK & ROLL OVER**—Kiss—Casablanca
- THE PRETENDER**—Jackson Browne—Asylum
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy

### RECORD REVOLUTION/ CLEVELAND

- HAVE A GOOD TIME**—Al Green—Hi
- HEAT TREATMENT**—Graham Parker & the Rumour—Mercury
- IN CONCERT**—Jimmy Cliff—WB
- LIBERATED FANTASIES**—George Duke—BASF
- LIVING INSIDE YOUR LOVE**—Earl Klugh—Blue Note
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- RENAISSANCE**—Lonnie Liston Smith—RCA
- SARAGASSO SEA**—John Abercrombie/Ralph Towner—ECM
- THE PRETENDER**—Jackson Browne—Asylum
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song

### PEACHES/ COLUMBUS, OHIO

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- ALL THIS & WORLD WAR II**—Various Artists—20th Century
- BEST OF THE DOOBIES**—Doobie Brothers—WB
- CERTIFIED LIVE**—Dave Mason—Col
- ENDLESS FLIGHT**—Leo Sayer—WB
- GLOW**—Al Jarreau—WB
- GOOD HIGH**—Brick—Bang
- LEFTOVERTURE**—Kansas—Kirshner
- THE PRETENDER**—Jackson Browne—Asylum
- THE ROARING SILENCE**—Manfred Mann's Earth Band—WB

### LIEBERMAN/MINNEAPOLIS

- BEST OF GEORGE HARRISON**—Capitol

- BOSTON**—Epic
- HELP IS ON THE WAY**—Melissa Manchester—Arista
- HIGH LONESOME**—Charlie Daniels Band—Epic
- HOMETOWN BOY MAKES GOOD**—Elvin Bishop—Capricorn
- IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic
- NIGHT SHIFT**—Foghat—Bearsville
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- RADIO ETHIOPIA**—Patti Smith Group—Arista
- THE PRETENDER**—Jackson Browne—Asylum

### ONE OCTAVE HIGHER/ CHICAGO

- CAR WASH**—MCA (Soundtrack)
- GOLD**—Ohio Players—Mercury
- GOOD HIGH**—Brick—Bang
- HELP IS ON THE WAY**—Melissa Manchester—Arista
- HOW LATE'LL YA PLAY 'TIL**—David Bromberg Band—Fantasy
- JOHNNY THE FOX**—Thin Lizzy—Mercury
- LEFTOVERTURE**—Kansas—Kirshner
- ROCK & ROLL OVER**—Kiss—Casablanca
- ROCK & ROLL HEART**—Lou Reed—Arista
- YEAR OF THE CAT**—Al Stewart—Janus

### MUSHROOM/ NEW ORLEANS

- BLUE MOVES**—Elton John—MCA-Rocket
- CERTIFIED LIVE**—Strawbs—Oyster
- GREATEST HITS**—James Taylor—WB
- HEAT TREATMENT**—Graham Parker & the Rumour—Mercury
- RENAISSANCE**—Lonnie Liston Smith—RCA
- SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island
- THE PRETENDER**—Jackson Browne—Asylum
- UNORTHODOX BEHAVIOR**—Brand X—Passport
- YEAR OF THE CAT**—Al Stewart—Janus

### PEACHES/DALLAS

- ACT LIKE NOTHING'S WRONG**—Al Kooper—UA
- ALL THIS & WORLD WAR II**—Various Artists—20th Century
- BLUE BENSON**—George Benson—Polydor
- CERTIFIED LIVE**—Dave Mason—Col
- HAVE A GOOD TIME**—Al Green—Hi
- LEROY HUTSON II**—Curton
- NEW ENGLAND**—Wishbone Ash—Atlantic
- RENAISSANCE**—Lonnie Liston Smith—RCA
- THE JACKSONS**—Epic
- WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS**—Allman Bros.—Capricorn

### INDEPENDENT RECORDS/ DENVER

- BLUE MOVES**—Elton John—MCA-Rocket
- CERTIFIED LIVE**—Dave Mason—Col
- GREATEST HITS**—James Taylor—WB
- GULF WINDS**—Joan Baez—A&M
- LEFTOVERTURE**—Kansas—Kirshner
- MAIN SQUEEZE**—Chuck Mangione—A&M
- NIGHT SHIFT**—Foghat—Bearsville
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- THE PRETENDER**—Jackson Browne—Asylum
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song

### ODYSSEY/ SOUTHWEST & WEST

- ACT LIKE NOTHING'S WRONG**—Al Kooper—UA
- ALPHA BAND**—Arista
- BEST OF GEORGE HARRISON**—Capitol
- BEST OF LOGGINS & MESSINA**—Col
- BURTON CUMMINGS**—Portrait
- GREATEST HITS**—James Taylor—WB
- HEARD YA MISSED ME, WELL I'M BACK**—Sly & the Family Stone—Epic

- IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic
- THE PRETENDER**—Jackson Browne—Asylum
- ZOOT ALLURES**—Frank Zappa—WB

### WHEREHOUSE/ CALIFORNIA

- BEST OF THE DOOBIES**—Doobie Brothers—WB
- CALLING CARD**—Rory Gallagher—Chrysalis
- CERTIFIED LIVE**—Dave Mason—Col
- MAIN SQUEEZE**—Chuck Mangione—A&M
- NADIA'S THEME**—Barry DeVorzon—Arista
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- SOMETHING SPECIAL**—Sylvers—Capitol
- THE PRETENDER**—Jackson Browne—Asylum
- TOO HOT TO STOP**—Bar Kays—Mercury

### LICORICE PIZZA/ LOS ANGELES

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- BEST OF THE DOOBIES**—Doobie Brothers—WB
- BLUE MOVES**—Elton John—MCA-Rocket
- BOSTON**—Epic
- CERTIFIED LIVE**—Dave Mason—Col
- GREATEST HITS**—James Taylor—WB
- ROCK & ROLL OVER**—Kiss—Casablanca
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- THE PRETENDER**—Jackson Browne—Asylum
- THE SONG REMAINS THE SAME**—Led Zeppelin—Swan Song

### MUSIC PLUS/LOS ANGELES

- A STAR IS BORN**—Col (Soundtrack)
- DON'T STOP BELIEVIN'**—Olivia Newton-John—MCA
- GOLDEN WINGS**—Opa—Milestone
- GREATEST HITS**—James Taylor—WB
- NADIA'S THEME**—Barry DeVorzon—Arista
- NADIA'S THEME**—Barry DeVorzon & Perry Botkin Jr.—A&M
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- NO REASON TO CRY**—Eric Clapton—RSO
- SWEET BIRD**—Lani Hall—A&M
- WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS**—Allman Bros.—Capricorn

### TOWER/LOS ANGELES

- A STAR IS BORN**—Col (Original Soundtrack)
- CARMEL BY THE SEA**—Jack Daugherty Orchestra—Monterrey
- DONALD BYRD'S BEST**—Blue Note
- ENDLESS FLIGHT**—Leo Sayer—WB
- HEARD YA MISSED ME, WELL I'M BACK**—Sly & The Family Stone—Epic
- HOME IS WHERE THE HEART IS**—Bobby Womack—Col
- MELODY MAKER**—Hugh Masekela—Casablanca
- PLAYING THE GAME**—Nazareth—A&M
- RENAISSANCE**—Lonnie Liston Smith—RCA
- THE JACKSONS**—Epic

### EVERYBODY'S RECORDS/ NORTHWEST

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- BEST OF GEORGE HARRISON**—Capitol
- BEST OF THE DOOBIES**—Doobie Brothers—WB
- HIGH LONESOME**—Charlie Daniels Band—Epic
- HOMETOWN BOY MAKES GOOD**—Elvin Bishop—Capricorn
- IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic
- LITTLE RIVER BAND**—Capitol
- MAIN SQUEEZE**—Chuck Mangione—A&M
- SARAGASSO SEA**—John Abercrombie/Ralph Towner—ECM
- THE PRETENDER**—Jackson Browne—Asylum



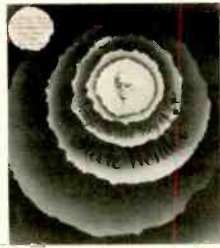


# THE ALBUM CHART

**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)	WEEKS ON CHART	
<b>1</b> <b>1</b> SONGS IN THE KEY OF LIFE STEVIE WONDER Tamla T13 340C2 (Motown) (7th Week)	8	X
<b>2</b> 4 BOSTON/Epic PE 34188	11	F
<b>3</b> 3 BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	4	J
<b>4</b> 2 THE SONG REMAINS THE SAME LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	5	I
<b>5</b> 6 A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	20	F
<b>6</b> 5 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	45	G
<b>7</b> 7 SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	8	F
<b>8</b> 8 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	28	F
<b>9</b> 12 A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	5	F
<b>10</b> 10 CHICAGO X/Columbia PC 34200	23	F
<b>11</b> 11 ONE MORE FROM THE ROAD LYNRYD SKYNYRD/ MCA 2 6001	10	G
<b>12</b> 35 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	3	F
<b>13</b> 43 ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	2	F
<b>14</b> 15 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	40	F
<b>15</b> 16 SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	38	F
<b>16</b> 17 SUMMERTIME DREAM GORDON LIGHTFOOT/ Reprise MS 2246	24	F
<b>17</b> 9 DREAMBOAT ANNIE HEART/Mushroom MRS 5005	30	F
<b>18</b> 37 THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	2	F
<b>19</b> 14 CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	11	F
<b>20</b> 13 SILK DEGREES BOZ SCAGGS/Columbia PC 33920	38	F
<b>21</b> 18 FLEETWOOD MAC/Reprise MS 2225 (WB)	71	F
<b>22</b> 21 SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	21	F
<b>23</b> 19 FREE-FOR-ALL TED NUGENT/Epic PE 34121	11	F
<b>24</b> 22 NO REASON TO CRY ERIC CLAPTON/RSO 1 3004 (Polydor)	8	F
<b>25</b> 23 HASTEN DOWN THE WIND LINDA RONSTADT/ Asylum 7E 1072	15	F
<b>26</b> 24 THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	16	F
<b>27</b> 28 THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/ Casablanca NBLP 7034	9	F
<b>28</b> 25 SPIRIT JOHN DENVER/RCA APL1 1694	14	F
<b>29</b> 30 HOT ON THE TRACKS COMMODORES/Motown M6 867S1	22	F
<b>30</b> 20 WILD CHERRY/Epic/Sweet City PE 34195	20	F
<b>31</b> 31 ROCKS AEROSMITH/Columbia PC 34165	28	F
<b>32</b> 33 AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	24	F
<b>33</b> 36 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	87	F
<b>34</b> 34 FIREFALL/Atlantic SD 18174	32	F
<b>35</b> 26 LONG MISTY DAYS ROBIN TROWER/Chrysalis CHR 1107	9	F
<b>36</b> 38 NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 89517 (Atlantic)	14	F
<b>37</b> 27 BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	14	F
<b>38</b> 29 A FIFTH OF BEETHOVEN WALTER MURPHY BAND/ Private Stock PS 2015	13	F
<b>39</b> 32 LONG MAY YOU RUN STILLS/YOUNG BAND/Reprise MS 2253 (WB)	10	F
<b>40</b> 42 YEAR OF THE CAT AL STEWART/Janus JXS 7022	7	F
<b>41</b> 39 WAR'S GREATEST HITS/United Artists LA648 G	14	G
<b>42</b> 40 PART 3 KC & THE SUNSHINE BAND/TK 605	7	F
<b>43</b> 41 BREZIN' GEORGE BENSON/Warner Bros. BS 2919	32	F
<b>44</b> 46 FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	6	F
<b>45</b> 48 DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA APL1 1504	15	F
<b>46</b> 56 LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	3	F
<b>47</b> 74 BRASS CONSTRUCTION II/United Artists LA677 G	2	F



48	45	ALL THE WORLD'S A STAGE RUSH/Mercury SRM 2 7508	7	G
49	51	KISS ALIVE KISS/Casablanca NBLP 7020	61	G
50	49	SOME PEOPLE CAN DO WHAT THEY LIKE ROBERT PALMER/ Island ILPS 9420	6	F
51	53	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	23	F
<b>52</b>	91	THE BEST OF GEORGE HARRISON/Capitol ST 11578	2	F
<b>53</b>	83	NEW SEASON DONNY & MARIE/Polydor PD 1 6083	2	F
<b>54</b>	47	TED NUGENT/Epic PE 33692	14	F
<b>55</b>	62	JOHNNY THE FOX THIN LIZZY/Mercury SRM 1 1119	4	F
<b>56</b>	65	IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387	4	F
<b>57</b>	59	GREATEST HITS ELTON JOHN/MCA 2128	13	F
<b>58</b>	60	BEST OF LEON LEON RUSSELL/Shelter SRL 52004 (ABC)	6	F
<b>59</b>	64	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	8	F
<b>60</b>	67	GULF WINDS JOAN BAEZ/A&M SP 4603	4	F
<b>61</b>	63	TECHNICAL ECSTASY BLACK SABBATH/Warner Bros. BS 2969	5	F
<b>62</b>	98	CERTIFIED LIVE DAVE MASON/Columbia PG 34174	2	G
<b>63</b>	69	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952	5	F

**CHARTMAKER OF THE WEEK**

**64** — GREATEST HITS

JAMES TAYLOR

Warner Bros. BS 2979



<b>65</b>	78	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2228	3	F
<b>66</b>	71	GREATEST HITS ABBA/Atlantic SD 18189	9	F
<b>67</b>	76	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	3	F
<b>68</b>	82	GOLD OHIO PLAYERS/Mercury SRM 1 1122	3	F
<b>69</b>	84	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	3	F
<b>70</b>	73	LOVE TO THE WORLD LTD/A&M 4589	16	F
<b>71</b>	80	DESTROYER KISS/Casablanca NBLP 7025	3	F
<b>72</b>	72	ROCK AND ROLL HEART LOU REED/Arista 4100	4	F
<b>73</b>	44	MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34245 (CBS)	10	F
<b>74</b>	61	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/ Atlantic SD 7269	13	F
<b>75</b>	94	CAR WASH (Soundtrack)/MCA 2 6000	2	F
<b>76</b>	68	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/ Atlantic SD 18181	19	F
<b>77</b>	79	CHICAGO'S GREATEST HITS/Columbia PC 33900	54	F
<b>78</b>	86	ZOOT ALLURES FRANK ZAPPA/Warner Bros. BS 2970	2	F
<b>79</b>	92	GOOD HIGH BRICK/Bang 408	2	F
<b>80</b>	75	DEDICATION BAY CITY ROLLERS/Arista 4093	12	F
<b>81</b>	54	BEST OF B.T.O./Mercury SRM 1 1101	16	F
<b>82</b>	50	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	35	F
<b>83</b>	70	CRYSTAL BALL STYX/A&M SP 4604	6	F
<b>84</b>	58	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	23	F
<b>85</b>	93	BURTON CUMMINGS/Portrait PR 34261	2	F
<b>86</b>	96	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	2	F
<b>87</b>	87	FLOWERS EMOTIONS/Columbia PC 34163	6	F
<b>88</b>	52	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	42	F
<b>89</b>	55	RINGO'S ROTOGRAVURE RINGO STARR/Atlantic SD 18193	7	F
<b>90</b>	88	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	50	F
<b>91</b>	57	DIANA ROSS' GREATEST HITS/Motown M6 869S1	19	F
<b>92</b>	66	BICENTENNIAL NIGGER RICHARD PRYOR/Warner Bros. BS 2960	10	F
<b>93</b>	95	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	3	F
<b>94</b>	103	RADIO ETHIOPIA PATTI SMITH/Arista 4097	1	F
<b>95</b>	124	HIGH LONESOME CHARLIE DANIELS BAND/Epic PE 34377	1	F
<b>96</b>	114	NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412	1	F
<b>97</b>	99	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	18	F
<b>98</b>	106	DANCE PURE PRAIRIE LEAGUE/RCA APL1 1925	1	F
<b>99</b>	100	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	2	F
<b>100</b>	101	DEEP CUTS STRAWBS/Oyster OY1 1603 (Polydor)	1	F



# 151-200 ALBUM CHART

- 151 THE JACKSONS/Epic PE 34229
- 152 NICE 'N' NAASTY SALSOUL ORCHESTRA/Salsoul SZS 5502
- 153 JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
- 154 CALLING CARD RORY GALLAGHER/Chrysalis CHR 1124
- 155 IS THIS WATCH WONT? BARRY WHITE/20th Century T 516
- 156 MIDNIGHT LOVE AFFAIR CAROL DOUGLAS/Midland Intl. BKL1 1798 (RCA)
- 157 IT'S YOUR WORLD GIL SCOTT-HERON & BRIAN JACKSON/Arista 5001
- 158 FLOWING FREE FOREVER MICHAEL MURPHEY/Epic PE 34220
- 159 PIPE DREAMS (ORIGINAL SOUNDTRACK) GLADYS KNIGHT & THE PIPS/Buddah BDS 5676
- 160 BLACK HAT SALOON RUSTY WEIR/Columbia PC 34319
- 161 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
- 162 DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
- 163 THE BEST OF FRIENDS LOGGINS & MESSINA/Columbia PC 34388
- 164 LED ZEPPELIN IV/Atlantic SD 7208
- 165 HEARD YA MISSED ME, WELL I'M BACK SLY & THE FAMILY STONE/Epic PE 34348
- 166 OPEN SESAME KOOL & THE GANG/De-Lite DEP 2023
- 167 JUMP ON IT MONTROSE/Warner Bros. BS 2963
- 168 BEST OF BREAD /Elektra EKS 75056
- 169 WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS ALLMAN BROTHERS/Capricorn 2CX 0177 (WB)
- 170 MADE IN EUROPE DEEP PURPLE/Purple PR2995 (WB)
- 171 THE BEATLES/Capitol SWBO 101
- 172 GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694
- 173 SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
- 174 DONALD BYRD'S BEST/Blue Note BN LA700 G (UA)
- 175 SLIPSTREAM SUTHERLAND BROTHERS & QUIVER/Columbia PC 34376
- 176 THE BEST OF THE POINTER SISTERS/ABC/Blue Thumb BTS4 6026/2
- 177 ACT LIKE NOthings WRONG AL COOPER/United Artists LA702 G
- 178 GRAND FUNK HITS/Capitol ST 11579
- 179 PHOTOGRAPHS & MEMORIES JIM CROCE'S GREATEST HITS/ABC ABCD 835
- 180 62-66 BEATLES/Capitol SKBO 3403
- 181 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
- 182 HEAT TREATMENT GRAHAM PARKER & RUMOUR/Mercury SRM 1 1117
- 183 SEALS & CROFTS GREATEST HITS/Warner Bros. BS 2886
- 184 UNORTHODOX BEHAVIOUR BRAND X/Passport PPSD 98019 (ABC)
- 185 THE ALPHA BAND/Arista 4102
- 186 LIBERATED FANTASIES GEORGE DUKE/MPS BASF G22835 (AFE)
- 187 PORTS OF THE HEART JIMMY SPHEREIS/Epic PE 34276
- 188 PLAY'N THE GAME NAZARETH/A&M SP 4610
- 189 WELCOME TO OUR WORLD MASS PRODUCTION/Cotillion SD 9910 (Atlantic)
- 190 CARELESS STEPHEN BISHOP/ABC ABCD 954
- 191 GORDON LIGHTFOOT'S GREATEST HITS/Warner Bros. 2RS 2237
- 192 TONIGHT!! AT THE CAPRI LOUNGE LORETTA HAGGERS/MARY KAY PLACE/Columbia PC 34353
- 193 IF YOU'RE EVER IN TEXAS FREDDY FENDER/ABC Dot DOSD 2061
- 194 HELEN REDDY'S GREATEST HITS/Capitol ST 11467
- 195 GREAT STORIES HARRY CHAPIN/Elektra 7E 2009
- 196 MY NAME IS JERMAINE JERMAINE JACKSON/Motown M6 84251
- 197 CHAMELEON LABELLE/Epic PE 34189
- 198 SARAGASSO SEA ABERCROMBIE/TOWNER/ECM 1 1080 (Polydor)
- 199 SOLID MICHAEL HENDERSON/Buddah BDS 5662
- 200 EARTH MOVER HARVEY MASON/Arista 4096

# ALBUM CROSS REFERENCE

ABBA	66	KC & THE SUNSHINE BAND	42
AEROSMITH	31	EARL KLUGH	134
AMERICA	93	JOHN KLEMMER	112
PAUL ANKA	138	LED ZEPPELIN	4
ROY AYERS UBIQUITY	129	GORDON LIGHTFOOT	16
JOAN BAEZ	60	LITTLE RIVER BAND	127
GATO BARBIERI	124	LONNIE LISTON SMITH	122
BAR KAYS	106	LYNYRD SKYNYRD	11
BAY CITY ROLLERS	80	LTD	70
BEACH BOYS	97, 105	JEAN LUC PONTY	119
BE BOP DELUXE	134	MELISSA MANCHESTER	107
JEFF BECK	130	CHUCK MANGIONE	114
BEE GEES	19, 102	BARRY MANILOW	26
GEORGE BENSON	43	MANFRED MANN'S EARTH BAND	133
ELVIN BISHOP	113	BOB MARLEY & THE WAILERS	125
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BLUE OYSTER CULT	32	DAVE MASON	62
BOSTON	47	STEVE MILLER BAND	8
BRASS CONSTRUCTION	47	WALTER MURPHY BAND	38
BRICK	79	OLIVIA NEWTON-JOHN	65
DAVID BROMBERG	140	TED NUGENT	23, 54
JACKSON BROWNE	18	OHIO PLAYERS	68
BROTHERS JOHNSON	142	O'JAYS	73
BTO	81	ORIGINAL SOUNDTRACK:	
DR. BUZZARD'S ORIG. SAVANNAH BAND	45	ALL THIS & WW II	101
CAPTAIN & TENNILLE	15, 33	A STAR IS BORN	136
BLACK SABBATH	61	CAR WASH	75
J. J. CALE	149	ORLEANS	123
HARRY CHAPIN	126	OZARK MOUNTAIN DAREDEVILS	115
CHICAGO	10, 77	ROBERT PALMER	50
ERIC CLAPTON	24	PARLIAMENT	27
STANLEY CLARKE	131	RICHARD PRYOR	92
COBHAM/DUKE BAND	148	PURE PRAIRIE LEAGUE	98
JUDY COLLINS	128	QUEEN	90
COMMODORES	29	LOU RAWLS	118
NORMAN CONNORS	109	LOU REED	72
ALICE COOPER	59	LINDA RONSTADT	25
BURTON CUMMINGS	85	DIANA ROSS	91
CHARLIE DANIELS	95	RUSH	48
JOHN DENVER	28	LEON RUSSELL	58
DEODATO	143	LEO SAYER	86
BARRY DeVORZON	147	BOZ SCAGGS	20
NEIL DIAMOND	84	BOB SEGER & THE SILVER BULLET BAND	69, 99
DONNY & MARIE	53, 103	SILVER CONVENTION	117
DOOBIE BROTHERS	12	PATTI SMITH	94
DRAMATICS	141	PHOEBE SNOW	56
BOB DYLAN	111	SPINNERS	76
EAGLES	14, 120	RINGO STARR	89
EARTH, WIND & FIRE	7	AL STEWART	40
ELECTRIC LIGHT ORCHESTRA	9, 51	ROD STEWART	5
EMOTIONS	87	STILLS/YOUNG BAND	39
ENGLAND DAN & JOHN FORD COLEY	36	STRAWBS	100
ENGELBERT HUMPERDINK	135	STYX	83
FIREBALL	34	SYLVERS	116
FLEETWOOD MAC	21	JAMES TAYLOR	64
FOGHAT	67	TEMPTATIONS	144
PETER FRAMPTON	145	THIN LIZZY	55
FUNKADELIC	145	ROBIN TROWER	35
AL GREEN	121	GINO VANNELLI	150
DARYL HALL & JOHN OATES	37, 74	VARIOUS ARTISTS:	
GEORGE HARRISON	52	NADIA'S THEME	96
HEART	17	WAR	41
HOT TUNA	139	TOM WAITS	146
WALTER JACKSON	110	WILD CHERRY	30
JEFFERSON STARSHIP	22	DENIECE WILLIAMS	108
ELTON JOHN	3, 57	WINGS	82
QUINCY JONES	104	STEVIE WONDER	1
KANSAS	46	GARY WRIGHT	88
KISS	13, 49, 71	FRANK ZAPPA	78

# 101 THE ALBUM CHART 150

DECEMBER 4, 1976

- |        |         |  |
|--------|---------|--|
| DEC. 4 | DEC. 27 |  |
| 101    | 113     | ALL THIS AND WORLD WAR II (ORIGINAL SOUNDTRACK)/20th Century 2T 522        |
| 102    | 112     | GOLD VOL. I BEE GEES/RSO RS 1 3006 (Polydor)                               |
| 103    | 104     | DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068 |
| 104    | 85      | I HEARD THAT!! QUINCY JONES/A&M SP 3705                                    |
| 105    | 90      | 15 BIG ONES BEACH BOYS/Brother/Reprise MS 2251 (WB)                        |
| 106    | 116     | TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099                                |
| 107    | 121     | HELP IS ON THE WAY MELISSA MANCHESTER/Arista 4095                          |
| 108    | 109     | THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242                           |
| 109    | 81      | YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655                         |
| 110    | 110     | FEELING GOOD WALTER JACKSON/Chi Sound CH LA656 G (UA)                      |
| 111    | 97      | HARD RAIN BOB DYLAN/Columbia PC 34349                                      |
| 112    | 89      | BAREFOOT BALLET JOHN KLEMMER/ABC ABCD 950                                  |
| 113    | 123     | HOMETOWN BOYS MAKE GOOD ELVIN BISHOP/Capricorn CP 0176 (WB)                |
| 114    | 129     | MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4612                                    |
| 115    | 102     | MEN FROM EARTH OZARK MOUNTAIN DAREDEVILS/A&M SP 4601                       |
| 116    | 131     | SOMETHING SPECIAL SYLVERS/Capitol ST 11580                                 |
| 117    | 119     | MADHOUSE SILVER CONVENTION/Midland Intl. BKL1 1824 (RCA)                   |
| 118    | 77      | ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)                   |
| 119    | —       | IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195                          |
| 120    | 122     | ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039                                  |
| 121    | 132     | HAVE A GOOD TIME AL GREEN/Hi SHL 32103 (London)                            |
| 122    | —       | RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822                              |
| 123    | 108     | WAKING & DREAMING ORLEANS/Asylum 7E 1070                                   |
| 124    | 135     | CALIENTE GATO BARBIERI/A&M SP 4597   |
| 125    | 126     | LIVE BOB MARLEY & THE WAILERS/Island ILPS 9376                             |
| 126    | 105     | ON THE ROAD TO KINGDOM COME HARRY CHAPIN/Elektra 7E 1082                   |
| 127    | 137     | LITTLE RIVER BAND/Capitol ST 11512   |
| 128    | 111     | BREAD & ROSES JUDY COLLINS/Elektra 7E 1076                                 |
| 129    | 115     | EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070          |
| 130    | 118     | JEFF BECK/WIRED/Epic PE 33849  |
| 131    | 117     | SCHOOL DAYS STANLEY CLARKE/Nemperor NE 439 (Atlantic)                      |
| 132    | —       | UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518                              |
| 133    | 133     | THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965         |
| 134    | 107     | MODERN MUSIC BE BOP DELUXE/Harvest ST 11575 (Capitol)                      |
| 135    | —       | AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381                       |
| 136    | —       | A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403                     |
| 137    | 139     | LIVING INSIDE YOUR LOVE EARL KLUGH/Blue Note BN LA667 G (UA)               |
| 138    | 134     | THE PAINTER PAUL ANKA/United Artists LA653 G                               |
| 139    | —       | HOPPKORV HOT TUNA/Grunt BFL1 1920 (RCA)                                    |
| 140    | 120     | HOW LATE'LL YA PLAY 'TILL DAVID BROMBERG BAND/Fantasy F 79007              |
| 141    | 144     | JOY RIDE DRAMATICS/ABC ABCD 955  |
| 142    | 125     | LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567                               |
| 143    | 143     | VERY TOGETHER DEODATO/MCA 2219   |
| 144    | 127     | DO THE TEMPTATIONS THE TEMPTATIONS/Gordy G6 97551 (Motown)                 |
| 145    | —       | HARD CORE JOLLIES FUNKADELIC/Warner Bros. BS 2973                          |
| 146    | 128     | SMALL CHANGE TOM WAITS/Asylum 7E 1078                                      |
| 147    | —       | NADIA'S THEME BARRY DeVORZON/Arista 4104                                   |
| 148    | 130     | "LIVE" ON TOUR IN EUROPE COBHAM/DUKE BAND/Atlantic SD 18194                |
| 149    | 136     | TROUBADOUR J. J. CALE/Shelter SRL 52002 (ABC)                              |
| 150    | 138     | THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596                           |



## Bogart (Continued from page 3)

added as an incentive.

"We're going out with them at a suggested list of \$4.98," Neil Bogart, CRF president, told RW. Bogart noticed that the campaigns will be the first to utilize the date collected since Casablanca began enclosing marketing questionnaires in its key albums. In putting the theory to the test, Bogart continued, Casablanca will be keying the campaigns to the post-holiday season traditionally considered one of the slowest sales periods in the record industry calendar.

"If there's ever a fall-off in sales, it's in February and March," Bogart said. "Everybody's already taken their gifts back to the stores to exchange them, or they've spent their holiday money. We're trying to get them back into the stores earlier than they'd normally come back.

"We buck the trend by going out very strongly in traditionally weak periods, and turning them into strong periods for us."

The strategy for that turnaround will rely on the special merchandising techniques that Casablanca is increasingly displaying in its sales approach. The Summer anthology—which takes the album length title song, and pairs it with another single track album side, "Try Me, I Know We Can Make

It"—is being packaged as a greeting card, complete with mailing envelope, and will be targeted at Valentine's Day.

"Get Down And Boogie" will be directed at accounts as the centerpiece for an overall disco promotion, with Casablanca supplying divider cards and other in-store point-of-purchase aids designed for general disco use as well as identification with the anthology itself.

"A lot of people go into discos and really don't know what's playing," Bogart explained. "The records aren't announced, and so there are people who literally don't know who they're listening to." The album was programmed by two disco dj's Bogart described as stars in their own right, Bobby Guttadro and Studio One's Paul Dougan, and will use disco hits by Summer, Parliament, Blacksmoke and Roberta Kelly as draws.

While other questionnaires have largely corresponded in with Casablanca's earlier demographic projections, Bogart noted feedback on Summer and other disco acts has resulted in a revised consumer print schedule that seeks an older and more varied audience than anticipated.

Both records will also use the limited edition stature as selling

points. Bogart described the response to the Kiss "The Originals" package as indicative of the potential for boosting recent catalogue sales through special merchandising, noting that the package has since sold out its only pressing, contributing to a Casablanca return figure that Bogart asserted has hung near 12 percent for two years.

## Casablanca Snares Six

■ LOS ANGELES — During the thirty-day period beginning on October 15, six of Casablanca's records were certified gold or platinum by the RIAA, it was announced by Neil Bogart, president of Casablanca Record and Filmworks. Included in the six are Kiss' "Rock N Roll Over," certified gold, and the group's "Destroyer" lp, certified platinum following a sales spurt that coincided with the top-ten success of their single, "Beth." Within the same period, Parliament's "Mothership Connection" lp attained platinum status while the single from the lp, "Tear The Roof Off The Sucker" and the group's new album, "The Clones Of Dr. Funkenstein" were both certified gold. In addition, Donna Summer's new album, "The Four Seasons Of Love," has been certified gold, the third album by the artist to attain that status.

## Spring Winter Albums

■ NEW YORK—Spring Records' winter release will consist of records by its leading artists, Joe Simon and Millie Jackson. Simon's single, "Easy To Love," will ship in December, with a like-titled lp to follow. Jackson will release a new album in mid-December. "Lovingly Yours" already has advance orders from several foreign countries.

## Tosh Pays a Visit



Columbia Records reggae artist Peter Tosh visited RW's N.Y. office recently after his east coast tour promoting his recent lp release, "Legalize It." Pictured from left are RW's reggae-buff and art director Michael Schanzer, Tosh and Tosh's manager Herbie Miller.

## Be Bop Signs In



Be Bop Deluxe fans packed the Licorice Pizza record store in West Los Angeles a few days after the group's appearance at the Forum to gather the various members' autographs on albums and posters. Seated at the table (starting at the far end) are, from left, bassist Charles Tumahai, drummer Simon Fox, keyboardist Andrew Clark, and Jan Nelson with her husband, guitarist Bill Nelson.

## CLUB REVIEW

### Aztec Two Step Building a Following

■ NEW YORK—Aztec Two Step made what has become one of its regular Manhattan appearances at the Bottom Line (15-16), welcomed by shamelessly enthusiastic mobs of fans who cheered them on, at one show, to five encores. With the release of a third album (second on RCA), the group is consolidating its hold on an audience that thrives on acoustically-centered contemporary folk sounds. Thus the compact electric arrangements that now surround their dual acoustic guitars and light, folky harmonies, complement each other and will contribute to the building of a national following.

The program was approximately evenly divided between the early Elektra material which first gained Rex Fowler and Neal Shulman attention in the northeast, and the "Second Step" and "Two's Company" lps subsequently released by RCA. It mattered little that the voices were not in perfect synch or that their writing style is a little too consistent. The packed Bottom Line house at the show caught sang and danced along and would have stayed all night.

Opening was David Forman (Arista), who was recently discussed in these pages. On this outing the lyrics clearly outshone the performances, giving a personal view of a most talented writer who would do well to work closely with a sympathetic composer arranger.

Ira Mayer

## Apostol Relocates

■ NEW YORK — John Apostol, president of Apostol Enterprises Ltd., has announced that he has officially moved his offices to 40 Underhill Blvd., Suite 2M, Syosset, New York 11791.

## The Coast (Continued from page 12)

delighted to find that the new Beach Boys album should include 11 brand new Brian Wilson compositions. Whether for fun or profit—Brian also cut his own version of "You've Lost That Lovin' Feeling" . . . Fleetwood Mac has finally finished their album, appropriately titled "Rumors," for a mid-January release. But rock and roll's own Bob, Ted, Carol, Alice and Mick's single, "Go Your Own Way"/"Silver Spring" will be out this week, to tide you over . . . Barry Melton has recruited Robert Hunter for his band . . . Lou Reed and his portable Panasonics make their second Los Angeles appearance on Dec. 10 at the Roxy . . . Pete Bennett informs us, after an especially tiring day meeting with major network execs, that we can expect a Rick Nelson TV special . . . Perhaps the reason Gregg Allman wasn't at Jimmy Carter's victory celebration was because he had already booked studio time at Wally Heider's where he and Cher (with the engineering expertise of John Haney) are preparing a duo project for Warner Brothers.

ROOM AT THE TOP: What record company president laments that he's perpetually treated like a mere office boy by that company's executive vice president? So as not to confuse matters more, the EVP's monogram is TK.

## New York, N. Y. (Continued from page 8)

EVERYBODY WANTS TO SEE THEIR NAMES IN PRINT, TAKE 2: Lenny "The Juggler" Beer . . . Also, Dickey Betts who still thinks no one can spell his name. That's R-I-C-H-A-R-D.

STRANGE HAPPENINGS IN MUDVILLE: In the throes of delirium, Flashmakers PR director Pat "Swine Flu Sally" Baird hallucinated a visit from the team's late, unlamented legal counsel John Skiba. "He's come back to haunt us," she screamed in a panic last Tuesday. "He said he's about to be reincarnated as a movie star signed to play the lead in the film version of Phillip Roth's 'The Breast.'" Commented Flashmakers coach slash general manager David McGee, "His cup runneth out, if you get my drift."



# Dialogue

(Continued from page 10)

that substantiated that and certainly not anything that I did. I never went out to launch any massive publicity campaign or did anything overtly to become a star. I just tried to make the best records I possibly could and was very intimately and passionately involved in all the work I did and the careers of the artists I worked with.

**RW:** What do you think are the ingredients of the Richard Perry sound?

**Perry:** First, clarity of individual instruments. I try to give everything its own space on a record, by making sure the parts are structured and have a real purpose. Then a record can sound full without being over-crowded.

Similarly, in building a track, one should always make sure that no instruments are fighting the vocal. This is a common error. The voicing of the strings, for instance, is as important if not more important than the notes they are playing. To me, a truly great arranger is one whose ego and aesthetic sense are not in conflict; they are able to make their artistic contribution and still be totally supportive to the artist in the arrangement. It's actually down to a basic law of physics. Within that framework I try to make everything as clear and present as possible, individually. People have told me they can hear everything on my records and have said they sound different on the radio. Well that's wonderful to hear and very flattering because it means that this basic concept is working. This is, I suppose, the real motivation behind it. In addition to that I always look for as full a range on the sound spectrum as possible, getting very present highs to very pulsating yet distinct bottom sound. Also, I try to contour or shape the sound of every record I make, musically and sonically to the particular needs of the individual song I'm recording.

**RW:** Isn't the drum sound the hardest to achieve?

**Perry:** I suppose it is but in the past few years it's been one of the easiest for me. I've spent enough time with the engineers I've worked with where we both know what we're going after. At least 50 percent or more of getting a great drum sound is placing the right mike in the right position on the drum set. The other 50% is making sure the drums themselves sound good and are properly tuned. Once you've got that, a drum sound is no longer a mystery. I can't remember the last time I worried about a drum sound. Yet I was very thrilled and flattered when, at some point in the recent past, Bernie Taupin had been quoted as saying that I had the best snare drum sound in the history of rock and roll. I considered that a supreme compliment. I suppose it is helpful that I studied and played drums for 10 years because in most cases the drums are the rhythmic core of my records. If your drummer has the right groove and is in the proverbial pocket, everything else can fall into place very easily or you can overdub it and still not lose the feel. But if the drums are right, the record is on its way to being right.

One last criteria—there are certain sounds on the individual instruments, certain frequencies that turn us on, and other frequencies that are irritating. The overtones that they produce can actually be uncomfortable to listen to. The best positive example would be The Beatles records where sometimes the record would begin with just a piano or just the drum and, before we even knew what the song was, it would perk up our ears and get us excited, just the sound of the instrument and what the musician was playing. The consumer doesn't say "what a great drum sound or great bass sound." The consumer only reacts to what he or she is hearing. He or she reacts emotionally and gets turned on by it but he's not going to stop and analyze why. In other words, they react subconsciously to a great drum sound. The simple drum builds on "You're So Vain" created some kind of turned on excitement for the listener. I venture to say that most people wouldn't have said to themselves, consciously "oh, great drums." It was just part of what was happening on the record.

**RW:** Would you ever go back to mono?

**Perry:** No, I am not a member of the back-to-mono club. However, there are a lot of records I make that I do not like to spread into a full stereo. There are certain records that definitely feel better in mono but that doesn't mean I will necessarily mix them in mono. What I will do is go for a more mono-oriented sound in my stereo mix. If you love mono, you can go basically mono in a stereo format. You just don't have to split everything on two sides. Very frequently I will do that if it's kind of a tight funky thing that has its roots in mono. Still, it's nice to spread them a little bit and give everything a little more breathing room. Here again, the placement of the stereo goes back to what I was talking about giving everything its own space. This also relates to what's playing musically. If you have a lead guitar line usually you don't want to put it in the same space as the piano unless the piano is doing strictly supportive work. Usually you wouldn't want to put two guitars in the same place unless it's a

**“ To me, a truly great arranger is one whose ego and aesthetic sense are not in conflict; they are able to make their artistic contribution and still be totally supportive to the artist in the arrangement. ”**

particular type of combination.

**RW:** Are you excited by the advanced technology in record technique or would you rather go back to the more simplified methods?

**Perry:** I'm excited about the advanced technologies that I've heard about. There are computerized consoles that can remember part of your mix and hopefully soon will get it to the point where it can remember all of the mix. This I think would be extremely beneficial. Many times I'll do a mix and then think "if I could only have had the voice a touch louder" or sometimes when you realize after listening to it that you could have had more or less echo in the mix. To be able to get that extra degree of perfection without draining yourself unnecessarily in trying to reproduce a mix would be fantastic. However, it's really not something I'm dying for because mixing has never been a problem. Usually if anything's wrong I just go back and do it again and I usually do it in half the time it took me to do it the first time. All of the other equipment is just useful tools to the engineer and producer. We're not being taken over by automation or anything like that.

I also think we've become too dependent on the console with not enough thought given to the natural acoustic sound of the instrument. I've seen some engineers immediately start to EQ something without bothering to wait and see what it sounds like on its own first. Maybe it doesn't need anything, maybe very little, maybe just move the mike in a certain position that would give you the sound you're looking for. While equalization can be very important it is a synthetic process equalization. ☺

## Bob Greenberg (Continued from page 4)

ing out of the Los Angeles-based offices of the label. Greenberg, responsible for the signings of numerous artists to Atlantic within the last two years, will continue to pursue the company's open-door policy of actively seeking-out acquisition of new talent. Prior to joining Atlantic as west coast general manager in 1974, Greenberg had served as local (out of

Hartford, Connecticut) and then east coast regional promotion director (out of New York City) for Warner Bros. Records through 1970-71. This was followed by two years as assistant national promotion director for WB in Burbank. He started in the music business in 1960 as local promotion rep for Eastern Record Distributors in Hartford.

## Arlo's Day



Friday, November 5, 1976 was proclaimed "Arlo Guthrie Day" in Massachusetts by Governor Michael Dukakis. The Governor came to WCOZ in Boston that day to present Arlo with the proclamation and to add that Arlo's song "Massachusetts" was declared the official state song for the day. Pictured here at the presentation are, from left: Paul Carachidi, composer of the proclamation, WCOZ's George Taylor Morris, Arlo, Gov. Dukakis, WCOZ's Mark Parenteau and Mike Symonds of Warner Bros.



# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Somebody's Knocking" — Ben E. King (Atlantic). Lamont Dozier wrote this tune for King. He has emerged with a heavy, rhythmic tune destined for chart action.

**DEDE'S DITTIES TO WATCH:** "Passion" — Ecstasy, Passion & Pain (Roulette); "Dancing In The Aisles (Take Me Higher)" — Silver Convention (Midland International); "Summer Snow" — Blue Magic (WMOT).

The Jackie Wilson Foundation, set up specially for the recording artist, has induced many entertainers to come forward and state that they have sent in the past to an organization known as "Salute Foundation." One such artist is Barry White, who was appalled at the fact that monies sent in the amount of \$10,000 were not used for the rehabilitation of Wilson. However, it was not received by his guardian, Edward N. Adorian, Jr. An appeal by Joyce McCrae for all who have sent money to this organization (Salute Foundation) earmarked for Jackie Wilson contact Edward N. Adorian, Jr. at 400 Market St., Camden, New Jersey 08102; phone: (609) 966-4610.



New York's Amsterdam News testimonial dinner honored bandleader Lionel Hampton at the Waldorf Astoria. Hundreds of friends of the classic bandleader were on hand. Pictured from left are Manhattan borough president Percy Sutton, Hampton, comedian Joey Adams and Hillery Johnson, Atlantic Records vice president.

This editor has learned that Philadelphia's own Norman Harris started producing for Mercury's Dells. Harris, better known as the Harris Machine, has come a long way from a studio musician to producing name acts such as Eddie Kendricks and now The Dells, not to mention the Philadelphia acts. In conjunction with this new label, Gold Mine, a press party was held at New York's Leviticus last Thursday (18).

(Continued on page 42)

## Who In The World:

### Sylvers Come On Strong

■ Over the past few years, it's been a known fact that the Jackson Five and the Osmonds have ruled the roost of teenage pop music, but it seems a band called the Sylvers are giving those two bands a run for the money. The Sylvers, also a family act, features nine members ranging in age from the mid-teens to the mid-twenties.

According to the band, they decided to break into the music business after they shrewdly observed that the voices of Donny Osmond, age 18 and Michael Jackson, age 17 were cracking into a lower range. What the Sylvers did was to re-group their act (called the Little Angels featuring the four elder Sylvers in the '60s) around the prowess and clear falsetto of Foster, age 14. The result was a hit single called "Misdemeanor," to be followed by a string of hit singles such as "Boogie Fever" and "Cotton Candy." "Boogie Fever" had the distinct honor of being one of the biggest crossover records of 1976 according to the label.

Their success might be better summed up by Foster who re-

marked to People magazine that "When you get white kids coming up to you for your autograph, you know you've made it."

The Sylvers' latest accomplishment is their new Capitol album, "Something Special," produced by Freddie Perren.

The record includes ten tunes penned by members of the band and Perren along with his song-writing partner, Keni St. Lewis. The group's finely honed harmonies are put to good use on the album along with lead vocals by Foster, Angie and Edmond.

### Roadshow Appoints

#### Maye Hampton James

■ NEW YORK — Fred Frank has announced the appointment of Maye Hampton James as vice president of national promotion for Roadshow Records. Maye will be working out of Roadshow's New York office and in addition to Fred Frank will be reporting to Nick Albarano, vice president and general manager at Roadshow's Los Angeles headquarters.

### Laws in Boston



Blue Note recording artist Ronnie Laws recently played the Berklee School of Music in Boston and was feted at a party at the Harvard Club. Surrounding Ronnie were (from left): Jim Parry, WBCN; Mark Parenteau, WCOZ; George Taylor Morris, WCOZ; Ellen Darst, WBCN; Jeff Dengrove, UA; Ronnie Laws; Ken Greenblatt, WBCN; Dick Masters, Malverne Distributors; Neil Hammel, Malverne Sales; Larry Miller, WCOZ; (seated) Roger Lifeset, UA; Bev Mire, WCOZ; Maxanne, WBCN; Jeep Holland, UA; George Mull, Malverne; Jeff Cheen, Far Out Management.

## R&B PICKS OF THE WEEK

**SINGLE** **DONNA SUMMER, "SPRING AFFAIR"** (Rick's Music, Inc., BMI/Original Publisher: Sunday Music). Ms. Summer has been blessed with the ability to handle all the material given her with her special talent. Extracted from her latest lp, "Four Seasons Of Love," this particular cut is an uptempo ditty destined to hit home with all music lovers. Casablanca NB 872.

**SLEEPER** **AQUARIAN DREAM, "GUITAR TALK"** (Kama Sutra Music / Norman Connors Music/Valda Music, BMI). Norman Connors has produced a real down-home number. The female artist has a strong quality of pure soul, laced with gospel overtones. If you haven't heard a guitar talk, listen to a totally different side of the musical spectrum. Buddah BDA 546.

**ALBUM** **CHI-LITES, "HAPPY BEING LONELY."** Blowing in from the Windy City, the Chi-Lites are produced by their own Marshall Thompson. Gale winds are forecasted with thunderous reactions for their new single, "Happy Being Lonely." Gusty breezes softly touch you with "I Turn Your Way," and "Message To The World," which was written by General Cook, is done quite tastefully. Every cut is superb. Mercury SRM-1-1119.







## “Where Will You Go When the Party’s Over”?

Right back to side one, cut one. And start the party all over again with the group that knows the most about good-time partying, Archie Bell & The Drells. “Where Will You Go When the Party’s Over” is a non-stop disco party and it’s the hottest new album of 1977 (and it’s still

only 1976). Don’t miss out on all the action. Get with Archie Bell & The Drells. They’ll tell you where to go.

**“Where Will You Go When the Party’s Over.” Archie Bell & The Drells do the disco one better. Includes the single “Nothing Comes Easy.” On Philadelphia International Records and Tapes.**





DECEMBER 4, 1976

DEC. 4	NOV. 27	
1	3	<b>DAZZ BRICK</b> —Bang 727
2	2	<b>CAR WASH ROSE ROYCE</b> —MCA 40615
3	1	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208
4	4	<b>LOVE BALLAD LTD</b> —A&M 1847
5	5	<b>THE RUBBERBAND MAN SPINNERS</b> —Atlantic 3355
6	12	<b>ENJOY YOURSELF THE JACKSONS</b> —Epic 8 50289
7	6	<b>JUST TO BE CLOSE TO YOU COMMODORES</b> —Motown M 1402F
8	7	<b>GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS</b> —Columbia 3 10388
9	10	<b>SHAKE YOUR RUMP TO THE FUNK BAR KAYS</b> —Mercury 73833
10	11	<b>CATFISH 4 TOPS</b> —ABC 12223
11	8	<b>YOU ARE MY STARSHIP NORMAN CONNORS</b> —Buddah BDA 542
12	9	<b>MESSAGE IN OUR MUSIC O'JAYS</b> —Phila. Intl. Z58 3601 (CBS)
13	18	<b>DO IT TO MY MIND JOHNNY BRISTOL</b> —Atlantic 3350
14	13	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC &amp; THE SUNSHINE BAND</b> —TK 1019
15	14	<b>A FIFTH OF BEETHOVEN WALTER MURPHY &amp; THE BIG APPLE BAND</b> —Private Stock 073
16	16	<b>HOT LINE SYLVERS</b> —Capitol P 4336
17	15	<b>PLAY THAT FUNKY MUSIC WILD CHERRY</b> —Epic/Sweet City 8 50225
18	19	<b>SO SAD THE SONG GLADYS KNIGHT &amp; THE PIPS</b> —Buddah BDA 544
19	22	<b>WITH YOU MOMENTS</b> —Stang 5068 (All Platinum)
20	26	<b>KEEP ME CRYIN' AL GREEN</b> —Hi 2319 (London)
21	17	<b>LOWDOWN BOZ SCAGGS</b> —Columbia 3 10367
22	20	<b>GETAWAY EARTH, WIND &amp; FIRE</b> —Columbia 3 10373
23	21	<b>JUMP ARETHA FRANKLIN</b> —Atlantic 3358
24	23	<b>GET THE FUNK OUT MA FACE BROTHERS JOHNSON</b> —A&M 1851
25	33	<b>I KINDA MISS YOU MANHATTANS</b> —Columbia 3 10430
26	24	<b>NICE 'N' NAASTY SALSOL ORCHESTRA</b> —Salsoul S22011 (Caytronics)
27	25	<b>LET'S BE YOUNG TONIGHT JERMAINE JACKSON</b> —Motown M 1401F
28	29	<b>GREY RAINY DAYS LONNIE JORDON</b> —United Artists XW873 Y
29	27	<b>THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY</b> —Marlin 3306 (TK)
30	28	<b>ANYTHING YOU WANT JOHN VALENTI</b> —Ariola America P 7625 (Capitol)
31	30	<b>DISCO DUCK (PART I) RICK DEES &amp; HIS CAST OF IDIOTS</b> —RSO 857 (Polydor)
32	47	<b>OPEN SESAME KOOL &amp; THE GANG</b> —De-Lite 1586
33	31	<b>YOU SHOULD BE DANCING BEE GEES</b> —RSO 853 (Polydor)
34	39	<b>I DON'T WANT TO LOSE YOUR LOVE EMOTIONS</b> —Columbia 3 10347
35	40	<b>WHO ARE YOU TEMPTATIONS</b> —Gordy G 7152F (Motown)
36	41	<b>DON'T MAKE ME WAIT TOO LONG BARRY WHITE</b> —20th Century TC 2309
37	38	<b>LIVING TOGETHER (IN SIN) THE WHISPERS</b> —Soul Train SB 10773 (RCA)
38	43	<b>DON'T TAKE AWAY THE MUSIC TAVARES</b> —Capitol P 4348
39	50	<b>SATURDAY NIGHT EARTH, WIND &amp; FIRE</b> —Columbia 3 10439
40	51	<b>LOVE ME, LOVE ME, LOVE ME THE STAPLES</b> —Warner Bros. WBS 8279
41	46	<b>DO THAT STUFF PARLIAMENT</b> —Casablanca NB 871
42	52	<b>FREE DENICE WILLIAMS</b> —Columbia 3 10429
43	48	<b>WHEN LOVE IS NEW ARTHUR PRY SOCK</b> —Old Town 1000
44	44	<b>FINGER FEVER DRAMATICS</b> —ABC 12220
45	45	<b>DON'T WALK AWAY GENERAL JOHNSON</b> —Arista 0203
46	54	<b>DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS</b> —Phila. Intl. Z58 3610 (CBS)
47	34	<b>BLESS MY SOUL SKIP MAHOANEY &amp; THE CASUALS</b> —Abet 9466 (Nashboro)
48	56	<b>WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"</b> —RCA PB 10827
49	—	<b>I LIKE TO DO IT KC &amp; THE SUNSHINE BAND</b> —TK 1020
50	53	<b>FAR EAST MISSISSIPPI OHIO PLAYERS</b> —Mercury 73860
51	63	<b>DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL &amp; JOHN OATES</b> —RCA PB 10808
52	63	<b>FEELINGS WALTER JACKSON</b> —Chi Sound CH 17599 E (UA)
53	55	<b>MIDNIGHT SOUL PATROL QUINCY JONES</b> —A&M 1878
54	37	<b>THE BOOTY FATBACK BAND</b> —Spring 168 (Polydor)
55	—	<b>YOU GOTTA BELIEVE POINTER SISTERS</b> —ABC/Blue Thumb 271
56	64	<b>HOME IS WHERE THE HEART IS BOBBY WOMACK &amp; BROTHERHOOD</b> —Columbia 3 10437
57	65	<b>THIS TIME IMPRESSIONS</b> —Cotillion 44210 (Atlantic)
58	60	<b>BODY ENGLISH KING FLOYD</b> —Chimneyville 10212 (TK)
59	57	<b>FREE AND SINGLE BROTHERS JOHNSON</b> —A&M 1881
60	62	<b>EVERYTHING IS BEAUTIFUL JIMMY CASTOR BUNCH</b> —Atlantic 3362
61	68	<b>FOR OLD TIME SAKE DOROTHY MOORE</b> —Malaco 1037 (TK)
62	42	<b>GROOVY PEOPLE LOU RAWLS</b> —Phila. Intl. Z58 3604 (CBS)
63	66	<b>YOU'RE MY DRIVING WHEEL SUPREMES</b> —Motown M 1407F
64	67	<b>SUPERMAN LOVER JOHNNY GUITAR WATSON</b> —DJM DJUS 1019 (Amherst)
65	69	<b>A LOVE OF YOUR OWN AVERAGE WHITE BAND</b> —Atlantic 3363
66	70	<b>LOVE SO RIGHT BEE GEES</b> —RSO 859 (Polydor)
67	73	<b>WORN OUT BROKEN HEART LOLLEATA HOLLOWAY</b> —Gold Mine 4000 (Salsoul)
68	74	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE STANLEY TURRENTINE</b> —Fantasy 782
69	—	<b>PARTY NIGHT CURTIS MAYFIELD</b> —Curton 0122 (WB)
70	—	<b>GOIN' UP IN SMOKE EDDIE KENDRICKS</b> —Tamlia T 54277F (Motown)
71	75	<b>TOGETHER O. C. SMITH</b> —Caribou Z58 9017 (CBS)
72	—	<b>HIDEAWAY FANTASTIC 4</b> —Westbound WT 5032 (20th Century)
73	—	<b>I GOT A NOTION AL HUDSON &amp; THE SOUL PARTNERS</b> —ABC 12230
74	36	<b>IT'S JUST A MATTER OF TIME PEABO BRYSON</b> —Bullet 01 (Bang)
75	—	<b>IF YOU AIN'T MAN ENOUGH TOMMY TATE</b> —Koko 7233

**Bristol 'Does It'**



Johnny Bristol, whose first single is "Do It To My Mind" (currently on the RW chart at a bulleted #67), recently would up a five city junket as the first phase of a cross country marketing campaign in behalf of the single and his album, "Bristol's Creme." Seen here (from left) are: Tunc Erim, Atlantic FM/special projects coordinator; Atlantic chairman Ahmet Ertegun; Bristol; Dick Kline, vice president, promotion; and Consumer Rapport's Yolanda McCullough and Frank Floyd.

**Disco File** (Continued from page 22)

Vince Montana but he, too, can only go so far with lackluster lyrics and vocals from this group which usually backs up **Blue Magic**; "Center City" is the best here but the lyrics drag it down—try "Music Maker" or their version of "Fascination" (aka "Funky Music Is a Part of Me"), the **Luther/David Bowie** song . . . **Jumbo** is a German group and its first American release, "Turn on to Love" (Pye), has a 17-minute cut (the title song) that is, not surprisingly, in the **Donna Summer/Giorgio** vein: sexy vocals (male), many breaks, frequent moaning and sighing (female). Altogether it's not bad, with some fine moments in the production. "Sexy Lady," also included here, had some success as a single last year . . . **Esther Phillips'** "Capricorn Princess" (Kudu) is a varied collection produced by **Creed Taylor** whose best cut, "Boy, I Really Tied One On," a bitter, biting morning-after song, is already getting top 10 listings; much of the rest is typically uneven: a version of **Ronnie Walker's** "Magic's in the Air" that cuts the pace of the original, leaving it limp; **Johnny Mercer's** "Dream" goes to the other extreme, speeding up impossibly; "Higher & Higher" is the same old song with no new inspiration. The ballads are the best . . . **Norman Harris** produced the new **Soul Train Gang** album (Soul Train), so it's far superior to their original effort but, again, many of the best cuts are slow. That leaves two good versions of the "Soul Train Theme" (which combine to nearly ten minutes) and "Ooh Cha," the sweet single, also available on a 12-inch pressing.

**FEEDBACK:** Both Ron Soares from Ipanema in New York and Mitch Schatsky from Circus Maximus in Los Angeles listed "No Tears Tomorrow" from **Lonnie Smith's** "Keep on Lovin' " Ip (Groove Merchant) in their top 10 lists this week. The song is a breezy instrumental with a nice kick that reminds me of upbeat **George Benson** and could catch on big . . . Strongest cut this week: **Thelma Houston's** "Don't Leave Me This Way," which made every top 10 list. Also strong: the albums from **Boney M.** (Atco), **the Supremes** (Motown) and **D. C. LaRue.**

**London To Issue  
12" Disco Discs**

■ **NEW YORK** — Due to an increase in its disco output, London Records has announced that it will issue its forthcoming disco singles on 12-inch discs. The 45s will have their own special disco sleeve and label and will come shrinkwrapped. London's first disco release, slated for December 3, will be "Nobody Can Love Me (Like You Do)" by Nature Zone, b/w "Porcupine." A future release will be Andre Gagnon's "Surprise," b/w its immediate predecessor, "Wow." These 12-inch discs will be initially distributed along the eastern seaboard, with national distribution planned after January 1, 1977.

**N.Y.C. Bus Promo  
Set by Midland**

■ **NEW YORK** — Midland International Records will undertake an extensive promotional campaign in December through advertisements on the New York City bus system, it was announced by Bob Reno, president of the firm.

"The bright young stars are on Midland" is the theme of the campaign, and the posters that will span the sides of the buses feature the latest releases by Midland artists John Travolta, Carol Douglas, Touch of Class, and Silver Convention. The four-color posters display the Midland logo and slogan, "We Have Your Music," as well as four lp covers.



# **Two New Releases From Brunswick & Dakar**

**NEW SINGLES**

**TYRONE  
DAVIS  
Ever Lovin' Girl**

DK 4561

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**BOHANNON  
Gittin' Off**

DK 4560

**BRUNSWICK**

**DAKAR**



DECEMBER 4, 1976

1. **SONGS IN THE KEY OF LIFE**  
STEVIE WONDER—Tamla T12 340C2  
(Motown)
2. **SPIRIT**  
EARTH, WIND & FIRE—Columbia  
PC 34241
3. **CAR WASH (Soundtrack)**  
MCA 2 6000
4. **THE CLONES OF DR. FUNKENSTEIN**  
PARLIAMENT—Casablanca NBLP 7034
5. **HOT ON THE TRACKS**  
COMMODORES—Motown M 867S1
6. **FLOWERS**  
EMOTIONS—Columbia PC 34163
7. **MESSAGE IN THE MUSIC**  
O'JAYS—Phila. Intl. PZ 34245 (CBS)
8. **FEELING GOOD**  
WALTER JACKSON—ChiSound CH LA656  
G (UA)
9. **THIS IS NIECY**  
DENIECE WILLIAMS—Columbia PC 34232
10. **PART 3**  
KC & THE SUNSHINE BAND—TK 605
11. **LOVE TO THE WORLD**  
LTD—A&M SP 4589
12. **HAPPINESS IS BEING WITH THE**  
**SPINNERS**  
SPINNERS—Atlantic SD 18181
13. **GOOD HIGH**  
BRICK—Bang BLP 408
14. **BRASS CONSTRUCTION II**  
United Artists LA677 G
15. **FOUR SEASONS OF LOVE**  
DONNA SUMMER—Casablanca NBLP 7038
16. **CHAMELEON**  
LABELLE—Epic PE 34189
17. **BICENTENNIAL NIGGER**  
RICHARD PRYOR—Warner Bros. BS 2960
18. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM  
DJLPA 3 (Amherst)
19. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
20. **SOUL SEARCHING**  
AVERAGE WHITE BAND—Atlantic  
SD 18179
21. **TOO HOT TO STOP**  
BAR KAYS—Mercury SRM 1 1099
22. **DO THE TEMPTATIONS**  
TEMPTATIONS—Gordy G6 975S1  
(Motown)
23. **TALES OF KIDD FUNKADELIC**  
FUNKADELIC—Wesbound W 277  
(20th Century)
24. **LOVE AND TOUCH**  
TYRONE DAVIS—Columbia PC 34268
25. **I HOPE WE GET TO LOVE IN TIME**  
MARILYN McCOO & BILLY DAVIS, JR.—  
ABC ABCD 952
26. **DR. BUZZARD'S ORIGINAL**  
"SAVANNAH BAND"  
RCA APL1 1504
27. **HARD CORE JOLLIES**  
FUNKADELIC—Warner Bros. BS 2978
28. **PIPE DREAMS**  
GLADYS KNIGHT & THE PIPS—Buddah  
BDS 5676
29. **OPEN SESAME**  
KOOL & THE GANG—De-Lite DEP 2023
30. **JOY RIDE**  
DRAMATICS—ABC ABCD 955
31. **IS THIS WATCHA WONT?**  
BARRY WHITE—20th Century T 516
32. **A FIFTH OF BEETHOVEN**  
WALTER MURPHY BAND—Private Stock  
PS 2015
33. **HAVE A GOOD TIME**  
AL GREEN—Hi SHL 32103 (London)
34. **THE JACKSONS**  
EPIC PE 34229
35. **SOLID**  
MICHAEL HENDERSON—Buddah  
BDS 5662
36. **WILD CHERRY**  
Epic/Sweet City—PE 34196
37. **GOLD**  
OHIO PLAYERS—Mercury SRM 1 1122
38. **UNFINISHED BUSINESS**  
BLACKBYRDS—Fantasy F 9518
39. **NAKED & WARM**  
BILL WITHERS—Columbia PC 34327
40. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor  
PD 1 6070

## RCA Latin Meet



RCA Records executives from all over Latin America met for a two-day series of meetings recently in Rio de Janeiro, Brazil. The meetings were chaired by Adolfo Pino, president of RCA Brazil, who has assumed responsibility for marketing of RCA Records in Central and South America. On the agenda were discussions that covered all Latin American activities during 1976, formulation of marketing plans for the first half of 1977 and a review of a&r and release plans for the coming year. Shown here (back row, from left) are: Joe Vias, Jr., director, international planning and administration, RCA Records, International; Horacio Bulnes, general manager, RCA Argentina; Guillermo Infante, marketing manager, RCA Mexico; Pino; Alberto Galtes, general manager, RCA Spain; Helcio Carmo, manager, marketing development, Central and South America. (Front row, from left): Monolo Diaz, manager, a&r, RCA, Spain; Mario Pizzumo, manager, a&r, RCA Argentina; Eduardo Magallanes, manager, a&r, RCA Mexico and Osmar Zandomenigui, manager, a&r, RCA Brazil.

## 'Best of Stewart II' Released by Mercury

■ CHICAGO—As a follow-up to the first double album, Phonogram, Inc./Mercury Records has released "The Best Of Rod Stewart, Volume II," a second two-record set with a suggested list price of \$7.98 for albums, \$9.98 for tapes.

### Nineteen Tracks

Nineteen tracks are included on "Volume II," including such performances as "Reason To Believe," "Country Comforts" and "Twistin' The Night Away."

## Soul Truth

(Continued from page 38)

Salsoul Records, the distributor of this new label, introduced it to the press, with Lolleata Holloway performing. An announcement made by Harris indicated that they picked up The First Choice. This spectacular fete proved to be one of the highlights of the year.

After Paul Johnson's exit from Motown his replacement was unknown. As we all know Bunky Sheppard left before Johnson. However, it seems that the company has reached a decision to seek out Sheppard to fill Johnson's slot. Sheppard is back with Motown acting as vice president in charge of r&b. The company picked up the label in which he, Sheppard, was affiliated with, Ju-Par, which is handled by John "Junny" Garrett.

On Crimson Dynasty Records is the first of Muhammad Ali's recordings. "I'm The Greatest" is an album in which Ali recites some of the cuts, such as: "I'm The Greatest (Ali's Bicentennial Freedom Song)," "Muhammad Ali," "High Hopes" and "Ali's Elusive Dream." This package is unique and portray's what "The Champ" would like to express in the best way imaginable.

DECEMBER 4, 1976

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
2. **I HEARD THAT**  
QUINCY JONES—A&M SP 3705
3. **SCHOOL DAYS**  
STANLEY CLARKE—Nemperor NE 439  
(Atlantic)
4. **BAREFOOT BALLET**  
JOHN KLEMMER—ABC ABCD 950
5. **"LIVE" ON TOUR IN EUROPE**  
COBHAM/DUKE BAND—Atlantic SD 18194
6. **SECRETS**  
HERBIE HANCOCK—Columbia PC 34280
7. **VERY TOGETHER**  
DEODATO—MCA 2219
8. **CALIENTE**  
GATO BARBIERI—A&M SP 4597
9. **MAIN SQUEEZE**  
CHUCK MANGIONE—A&M SP 4612
10. **BENSON & FARRELL**  
GEORGE BENSON & JOE FARRELL—  
CTI 6069
11. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
12. **ROMEO & JULIET**  
HUBERT LAWS—Columbia PC 34330
13. **LIVING INSIDE YOUR LOVE**  
EARL KLUGH—Blue Note BN LA667 G  
(UA)
14. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor  
PD 1 6070
15. **MAN WITH THE SAD FACE**  
STANLEY TURRENTINE—Fantasy F 9519
16. **BOB JAMES THREE**  
CTI 6063
17. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
18. **WINDJAMMER**  
FREDDIE HUBBARD—Columbia PC 34166
19. **UNFINISHED BUSINESS**  
THE BLACKBYRDS—Fantasy F 9518
20. **IT'S YOUR WORLD**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 5001
21. **SOLID**  
MICHAEL HENDERSON—Buddah BDS 5662
22. **GLow**  
AL JARREAU—Reprise MS 2248 (WB)
23. **EARTH MOVER**  
HARVEY MASON—Arista 4096
24. **FEVER**  
RONNIE LAWS—Blue Note BN LA628 G  
(UA)
25. **SOUND OF A DRUM**  
RALPH MacDONALD—Marlin 2202 (TK)
26. **STUFF**  
Warner Bros. BS 2968
27. **BLUE BENSON**  
GEORGE BENSON—Polydor PD 1 6084
28. **THOSE SOUTHERN NIGHTS**  
THE CRUSADERS—ABC Blue Thumb  
BTS D 6024
29. **GOOD KING BAD**  
GEORGE BENSON—CTI 6062
30. **HARD WORK**  
JOHN HANDY—ABC Impulse ASD 9311
31. **PREMONITION**  
JON LUCIEN—Columbia PC 34255
32. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
33. **IMAGINARY VOYAGE**  
JEAN LUC PONTY—Atlantic SD 18195
34. **RENAISSANCE**  
LONNIE LISTON SMITH—RCA APL1 1822
35. **SHADOW PLAY**  
LA EXPRESS—Caribou PZ 34355 (CBS)
36. **THE BEST OF THE CRUSADERS**  
ABC Blue Thumb BTSY 6027/2
37. **NIGHT FLIGHT**  
GABOR SZABO—Mercury SRM 1 1019
38. **PORGY & BESS**  
RAY CHARLES, CLEO LAINE—  
RCA CPL2 1831
39. **SANBORN**  
DAVID SANBORN—Warner Bros. BS 2957
40. **LIBERATED FANTASIES**  
GEORGE DUKE—MPS/BASF G22835 (AFE)



# Jackson Browne

(Continued from page 3)

tions," said Stan Marshall, Elektra/Asylum VP for sales. "We have had virtually across the board reorders from every rack, and you know since we shipped gold there were a lot of rack orders to begin with. We weren't really sure how quick they'd come in, but they've been right on the heels of the release, and we expect it to go platinum."

"The Pretender" stands at a bulleted 18 on this week's Album Chart, up from last week's Chart-making 37. It has been Sales-maker of the Week on the Retail Report for two weeks running, and follows last week's FM Flash-maker performance with Top Air-play honors this week. Of the 26 stations reporting, 22 list the album among their most played records, topping even the highest-ever airplay figures achieved last month by Stevie Wonder's "Songs In The Key Of Life."

"Staff consensus and listener response are incredible," said Jeff Pollack, music director at KBPI-FM in Denver, where the lp is already first in requests and second (to Wonder) on the station's store report. WNEW-FM (New York) music director Tom Morrera said the lp had "received more airplay in its first week than Stevie Wonder did, and he in turn had received more airplay than any album in a long time." WNEW-FM played the album 33 times in its first week in the studio, compared to 25 for "Songs In The Key Of Life."

After the aesthetic achievements of his other albums, "The Pretender" was expected to be an artistic success, but several of the programmers contacted emphasized Jon Landau's production as an added asset. Landau has given more of an edge to Browne's music, they said, making it sound better on the radio.

On the retail level "The Pretender" is steadily moving out its competition, even though that competition is Stevie Wonder and Elton John, as well as such sure-fire products as James Taylor's and the Doobie Brothers' greatest hits albums.

The cold, hard facts are these: for the second consecutive week, "The Pretender" picked up over twice as many breakout reports as the other albums in the Top Sales category; it is a top 20 album at virtually every account contacted by the Record World chart department; it is a strong number one record at several key accounts, including Everybody's (where it outsold the number two album by nearly 200 pieces) and Lieberman Enterprises (where it outsold the number two album by

a 2:1 ratio). And it's closing in fast on the top spot at a number of other large accounts—at Record Bar, for instance, the album moved up to number five; at Music Plus it moved up to number four; at the Odyssey chain it is number two a mere 18 pieces behind the top-selling Stevie Wonder album; at Waxie Maxie it is number nine.

Ken Dobin of Waxie Maxie expressed a common sentiment when he said that Browne's album is "one of the fastest breaking white artist albums we've had this year. I've reordered big quantities twice already. It looks like it'll be one of our top 10 pop albums of the year."

Commenting on the album's fast start at Record Bar, Fred Traub said, "'The Pretender' is pretty solid all the way around—southeast, northeast, midwest, west coast and in the Carolinas. And there's no promos being run. The record's doing it on its own unless it's an in-store pick."

"'The Pretender' was number one two weeks ago, number one last week and it might be number one again this week, depending on how the Joni Mitchell album does," said Michael Reff of Everybody's Records. "It's far and away Jackson's biggest album. You know, there was a lot of anticipation for this album. We wondered how it would do — figured it would be all right — but never expected it to be as big an album as Stevie Wonder's. We thought it would be another big cult item, like his other ones. But we didn't run any ads on it, no promos of any kind and people still picked up on it right off the bat."

## Rory's Office Party



Terry Ellis, president of Chrysalis Records, recently hosted a party for Rory Gallagher prior to his appearance at the Shrine auditorium, with press and radio representatives invited to attend the bash at Chrysalis L.A. headquarters. Pictured from left, standing: Ellis; Tom Ross, west coast head of music dept., ICM; Billy Bass, national promotion director for Chrysalis; Gallagher; Chris Wright, co-chairman, Chrysalis Records; Jaan Uhelszki, Record World; Michael Lippman, attorney; Doug D'Arcy, managing director, Chrysalis London. Keeling: Paul Sullivan, P.D., KNAC; Sam Bellamy, P.D., KMET; Mark Cooper, music director, KWST; Sharon Bolyard, Pacific Presentations; Jack Ashton, national album coordinator, Chrysalis; Marv Helfer, national sales manager, Chrysalis.

## CLUB REVIEW

### Daredevils, Kings Offer Range of Styles

■ NEW YORK—A range of musical interests is not necessarily a liability, as countless performers have proved, but for a newcomer, a repertoire that encompasses several styles can make it difficult for audiences to grasp what it is an artist has to offer. The confusion that can result need not be damaging, but when the artist has a hit in one style, it may force him to emphasize that style to the exclusion of others that may previously have been dominant.

The Ozark Mountain Daredevils (A&M) and the Funky Kings (Arista) shared a bill at the Bottom Line recently, and while both groups have shown themselves capable of scaling the singles charts, both also seem to be heading in several directions at once, and one wonders how long such diffusion can continue.

The Daredevils are essentially a bluegrass-rock band, at their best when the nine members are jamming feverishly on a list of instruments that ranges from guitars and fiddles to kazoos. The infectious nature of this music is what has kept it largely unchanged from the folk music brought here by English, Scottish and Irish settlers hundreds of years ago. The Daredevils respond well to this tradition, and most of the audience came to hear this side of their music.

However, the Daredevils are best known to national audiences for a pop smash, "Jackie Blue," that represents a completely different style, and their set is now dotted with compositions in a similar vein. It seems unlikely that those who bought "Jackie Blue" (as opposed to the group's albums) are the same people who

make up the crowd at a Daredevils hoedown, and their reception of the ballads in the set was accordingly less enthusiastic. The group, however, was equally at ease with both styles, and meaning different things to different people apparently upsets them not at all.

It must be said, the Funky Kings are not funky. If this were 1966, they would be called a folk-rock group; as it is, they are an assemblage of singer-songwriters, with the emphasis on the latter. Jack Tempchin, Jules Shear and Richard Stekol are the nucleus of the Kings, and the quality of their material is quite good if their varying performing styles are hard to pin down. Tempchin wrote "Peaceful Easy Feeling," which opened the set, and also penned "Slow Dancing," an appealing ballad now climbing the charts, and he seems to account for the down-tempo portion of the group's repertoire. Stekol, on the other hand, is a rock and roller along the lines of Henry Gross or perhaps an early Todd Rundgren, and his spotlight numbers are much more energetic. Shear falls somewhere in between. Their set was thus moderately confusing, though enjoyable, and left one wondering which way (or ways) they will choose to pursue.

Marc Kirkeby

### MCA Names Leendertsen Seattle Promo Manager

■ LOS ANGELES—Former MCA Seattle salesman Jerry Leendertsen has been appointed to the post of Seattle promotion manager for the label, according to MCA's vice president of promotion Vince Cosgrave.

Prior to joining MCA's Seattle sales force in February, 1974, Leendertsen was an independent promotion representative in that city and previously worked at radio station KOL as promotions manager. Leendertsen is also an experienced sound engineer and has handled sound chores for Seattle's Paramount Theatre.

### Soul City Pacts Macey Lipman

■ LOS ANGELES—Johnny Rivers, president of Soul City Records, has announced that Macey Lipman Marketing has been retained to establish and coordinate independent distribution and promotion for the reactivated label. Lipman will also direct all phases of marketing.

Lipman served as vice president, director of marketing when Soul City was formed in 1966.



## Conozca a su Disc Jockey

By VILO ARIAS SILVA

■ MEXICO—Director de los programas musicales más importantes que ha tenido desde sus inicios la televisión mexicana, como fueron Variedades de Medio Día, Mc Factor Las Estrellas y Usted, TV Musical Ossart, Rock 7.30 en donde surgieron todos los conjuntos rocanroleros de México, Variedades de Media Noche, Tardeadas Musicales, Música de Ayer y Hoy y Música del Recuerdo. Descubridor de artistas como **Angélica María**, **César Costa**, **Enrique Guzmán** y **Marco Antonio Muñiz** por citar algunos; y conductor de uno de los programas radiales de música moderna de mayor impacto en la actualidad, **Juan Calderón** se ha convertido en una pieza fundamental en el impulso de todos los jóvenes valores de la composición e interpretación de México.



Juan Calderon

Por su experiencia musical y su peculiar estilo para conducir, el programa de las "Dos Horas de Juan Calderón" en Radio Felicidad, marcan una nueva etapa de la difusión musical en México.

**Juan Calderón**, español por nacimiento pero mexicano por naturalización, tuvo sus primeros contactos con el medio artístico siendo todavía un niño. Fungió como secretario de grandes ídolos del cine y la radio, y cargó las maletas del Trío **Los Tres Caballeros**, como el lo declara con su característica sencillez.

En 1953, ingresó a trabajar como ayudante del productor de televisión **Antonio Fernández**. Esta incursión, Juan la considera como el inicio de una pasión futura que le vino después; y cuando apenas cumplía los 21 años, ya se había convertido en el director de televisión más joven de toda la historia televisiva de México ganándose el apelativo de "niño prodigio."

Su afán de realizar mejor las cosas, y su independencia en su profesión, lo llevó en dos oportunidades a tener conflictos con los altos ejecutivos de la televisión y

fué despedido. Y es precisamente en uno de esos despidos, en que un amigo que nunca falta en los momentos difíciles como lo declara **Calderón**, llamado **José Ignacio Aguado** prestigiado publicista, le sugirió que podría llevar a la radio los conocimientos que tenía en materia musical, cristalizándose la idea con la participación de **Ramiro Garza**, quien con su experiencia radial el grabó el programa de radio piloto.

En esos momentos, **Juan Calderón** iniciaba otra etapa más en su vida profesional. Nuevamente se dió a la lucha de volver a comenzar. A pesar de su largo y brillante historial como primera figura de la producción y dirección de los más importantes programas musicales de TV.; nos declara Juan que la tarea fué muy dura. Sus amigos de toda la vida no lo creían. No podía ser cierto, que **Juan Calderón** el hombre más importante de la televisión en México durante muchos años, se convirtiera por circunstancias de la vida, en un locutor. Pero, el espíritu de **Juan Calderón** no decayó. Tocó puertas buscando anunciantes. Visitó amigos. Con una grabadora que pesa ochenta kilos y sin coche, recorrió agencia por agencia de sol a sol. En camiones, en el metro, vió cliente por cliente; hasta que por fin, el fatigoso trabajo dió resultados, ya que había conseguido interesar a cinco anunciantes para el proyectado programa radial. Sin pensarlo dos veces, llegó a la XEDF con el señor **Antonio Rivera**, quien junto con **Gustavo Paez** no solo le brindaron el tiempo que necesitaba, sino que apoyaron incondicionalmente la idea del programa, naciendo en esos momentos el programa de **Juan Calderón**, que en un principio fué de una hora, pero

(Continued on page 46)

## Record World En Puerto Rico

By CARMEN MIRABAL

■ Amigos de esta prestigiosa revista dedicada al medio discográfico, a partir de esta columna estaré informandóles de lo que sucede en nuestro mercado discográfico.

Recientemente se presentó en nuestra Isla, **Roberto Carlos**, quien vino traído por el empresario **Alberto Dircie** (Allied Wholesale). En nuestra plaza se había oído a Roberto solamente con "Detalles"

(Continued on page 45)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Generalmente no soy simpatizante de reportar noticias de una sola parte, cuando existen dos en desacuerdo. Pero tengo que reportar lo interesante de un asunto que concierne a políticas presentes o que puedan alterar por bien o por mal, el futuro de la industria discográfica en Estados Unidos (latina) (y a veces también la norteamericana). Por ello es que he reportado siempre en el caso establecido entre La Discoteca S.A. de Venezuela y Discolando Records de Nueva York, las informaciones recibidas de **Orlando Brú**. Ni **Rickens** ni **Vidal** de la Discoteca han abierto la boca. Quizás por caballerosidad, por no reconocimiento a la fuente informativa o talvés por complejo de culpa. No me voy a detener a juzgar ni considerar la actitud de cada parte. Simplemente, reporto que la Discoteca S.A. de Venezuela a accedido, por medio de sus abogados, a indemnizar a Discolando Records de Nueva York, en la cantidad de \$50,000.00 por daños y perjuicios al lanzar material licenciado en Estados Unidos, a través de su propia y recién creada distribución, a la cual le deseo los mejores logros. Adicionalmente, según me expresa **Brú**, la empresa de **Rickens** y en viaje relampago a Nueva York del otrora grato amigo **Vidal**, comprará al total del inventario prensado por **Brú**, descansando en sus almacenes de Nueva York. El total del inventario que compra La Discoteca asciende a la cifra de \$89,713.21, para ser exactos.



Alberto Cortes

**David H. Stockley**, A&R Marketing Co-Ordinator para Latin America y el Caribe de la empresa EMI visitó nuestras oficinas en Miami, en compañía de su licenciado en Estados Unidos, **José García** de Latin International. David, Inglés que domina a la perfección el Español, requisito más que necesario, imprescindible para poder hoy día dialogar de igual a igual con todos los latinos y españoles, demuestra a las claras que EMI pretende entrar en un nuevo proceso que corresponderá más ampliamente al liderato que supuestamente la empresa debía tener en el mundo latino, debido a su amplio poder entre las transnacionales. David me anuncia la apertura de nuevos y eficientes estudios de grabación con lo último en el mercado en sus filiales de Brasil, México y Chile. Le deseamos al buen Inglés el más impresionante éxito en sus funciones y deseo fervientemente que los ejecutivos de EMI hayan o estén comenzando a despertar de su largo y profundo sueño . . . **Lorenzo Santamaría** está



Vicentico Valdes

filmando la película "Viva y Muera Don Juan" sobre la obra de Don Juan Tenorio. A más de ello, Lorenzo ha recibido de EMI en España dos discos de oro, por las altas ventas alcanzadas por sus interpretaciones de "Para que no me Olvides" y "Si tú fueras mi mujer" . . . Después del fracaso total en las presentaciones de **Luis Aguilé** en Miami, Fla. **Raphael** obtuvo un éxito absoluto en sus presentaciones la semana pasada . . . WCMQ Radio y FM92 anuncian la presentación en el Gusman Hall de Miami, de **Alberto Cortés** para los primeros días de Diciembre. Me comentan que **Blanca Rosa Gil** no resultó favorecida con el dictamen de los jueces en Puerto Rico, en el caso establecido entre ella y la empresa Fania de **Jerry Masucci**. Blanca grabó por su parte un long playing recientemente, concediéndole la distribución en Estados Unidos al sello Orosound . . . El grato colega **José Alfredo Lopez** de "Avance" de Nueva York va hacia adelante con los trofeos "Hall de la Fama" que



Judge's Nephews

(Continued on page 45)



# LATIN AMERICAN HIT PARADE

## Brazil

By PESQUISA (JULIO ROSEMBERG)

1. **FERNANDO**  
ABBA—RCA
2. **WHEN YOU'RE GONE**  
MAGGIE McNEAL—WEA
3. **NAO SE VA**  
JANE & HERONDY—RCA
4. **MOCA BONITA**  
ANGELA MARIA—Copacabana
5. **NEM OURO NEM PRATA**  
RUY MAURITY—Som Livre
6. **CHILDREN**  
PAUL DENVER—Young
7. **ESTUPIDO CUPIDO**  
CELLY CAMPELLO—EMI
8. **MY LIFE**  
MICHAEL SULLIVAN—Top Tape
9. **LOVE HURTS**  
NAZARETH—Philips
10. **REMEMBER**  
TONY STEVENS—Young

## New York

By RADIO JIT (MIKE CASINO)

1. **LA HIJA DE NADIE**  
YOLANDA DEL RIO
2. **EL BUEN PASTOR**  
RALPHY LEAVITT
3. **CATALINA LA O**  
PETE CONDE
4. **JAMAS**  
CAMILO SESTO
5. **CUIDADO AMOR**  
JULIO IGLESIAS
6. **LA VIDA SE VA Y NO VUELVE**  
ROBERTO YANEZ
7. **TU MENTE**  
MIGUELITO PUVENTUD
8. **LO QUE ANSIO YO**  
GILBERTO MONROIG
9. **PERIODICO DE AYER**  
HECTOR LA VOE
10. **AJENO A TU PIEL**  
LOS ANGELES NEGROS

## Spain

By FERNANDO MORENO

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

## Miami

By WQBA (MARIO RUIZ)

1. **OLVIDATE**  
LOS ANGELES NEGROS
2. **OBSESION**  
JULIO IGLESIAS
3. **AMORES QUE NO SON DE LA**  
**MANANA**  
LISSETTE
4. **TU CUERPO**  
ROBERTO CARLOS
5. **COMO ANTES**  
BLANCA ROSA, GIL
6. **QUE FALTA DE RESPETO**  
LOS SOBRINOS DEL JUEZ
7. **COMO PUEDO SER FELIZ SIN**  
**TU AMOR**  
CLAUDIO FONTANA
8. **VIENTO**  
MARYLIN PUPU
9. **UNA MUJER**  
FLOR DE LOTO
10. **MUSICA Y AMBIENTE**  
CHARANGA 76

## En Puerto Rico

(Continued from page 44)

y un poco con "El día que me quieras," se presentó un especial de televisión con **Paquito Cordero**, y a pesar de la promoción que el empresario le dió, aparentemente fué un especial más. Se pasó por segunda vez el especial y a las dos semanas se anunció la venida del artista, procedente de Miami y Santo Domingo. La promoción fué pésima y como era de esperarse, el espectáculo fracasó. Supuestamente se presentarían dos funciones con **Lucécita Benítez**. El show de la tarde, que tenía alrededor de 2000 personas tuvo que ser suspendido porque los instrumentos no llegaron a tiempo de Santo Domingo. Por la noche hubieron unas 800 personas. Aunque el espectáculo fué un rotundo fracaso, artísticamente hablando estuvo excelente, ya que la boricua Benítez cantó como nunca y **Roberto Carlos** dejó marcado un precedente con su voz e interpretación. En la Sala de Convenciones del Hilton hay capacidad para unas 4,500 personas. Aunque no llegaron a mil los asistentes, el "standing ovation" para ambos artistas fué realmente impresionante. De todos modos, a raíz de su visita, "Tu Cuerpo" ha comenzado a sonarse bien por radio . . . Se organizaron en nuestro medio las empresas Mas con **Sergio Collado** (Musart) y **Charlie Muñoz** (Coco) para la promoción de bailes, orquestas, etc. Estos muchachos son muy trabajadores y diestros en su profesión. Ojalá tengan suerte en esta nueva empresa . . . **Conradito Gonzalez** y **Luis Iglesias** estuvieron de visita en Puerto Rico para dejar a cargo de sus líneas a **Iris Corchado**. Ellos representan a Teca Records y Gas. Lo que más se escucha de ellos es "Viento" en la voz de **Marilyn Pupo**.

Se organizó en Puerto Rico la empresa Audio Latino. Al organizarse ya están batallando fuerte en la radio y a pesar de la navidad que se avecina, predomina la promoción de **Morris Albert**. Han sido aceptados fuertemente **Los**

**Sobrinos del Juez** (The Judge's Nephews) y comienzan a hacerse oír **Perla y Nilton Cesar** con "Tu te vas" . . . Nadie se explica el éxito de **José José** en nuestra Isla. Sin prácticamente ninguna promoción de radio desde que pegó "La Nave del Olvido" y "El Triste," el artista azteca llenó noche a noche el Club Caribe del Hotel Hilton . . . Se comenta que hubo divisiones en Alhambra Records y que han hecho, si no me equivoco, a **Ricardo Fabregas**, Gerente General . . . **Frankie Bibiloni** es el Vicepresidente del Primer Festival Latinoamericano del Disco, a celebrarse en Puerto Rico en Abril. El mismo consiste en una entrega de premios que será transmitida a varios países. Los interesados pueden comunicarse con él al Box 6847, Loiza Station, Santurce, Puerto Rico.

**Carmita Jiménez** grabó un nuevo L.D. para el sello Flamboyant Records de **Alfred D. Herger**, quien ya sacó al mercado el long playing **Anexo 3**, triunfador de "Cuanto te Amo" y recientemente el de **Awilda** . . . Regresó a KVM Radio el querido **Papo Perez Ramírez**, hijo de **Don Perez Perry**, quien conjuntamente con **Eduardo González**, son los responsables de la nueva programación. Se espera que las nuevas facilidades de la emisora estén listas para Marzo próximo.

Once Q sigue cada vez más fuerte, ahora con la promoción de **Raphael** y otros concursos en los cuales regalan miles de dólares al público. **Gleason, Moreira** y **Wilma** se ocupan de que la emisora se mantenga entre las favoritas y hay oportunidades para todo el mundo . . . Otra emisora que sorprendió en el survey fué Radio Rock, donde **Marianito** logró que a través de su programación automatizada de Radio Rock (única en a.m. en Puerto Rico funcionando así) se colocara como la número 1. Bien dice el adagio "No van bien los de adelante si los de atrás corren bien" . . . ¡Y ahora hasta la próxima!

## Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. **ANDO BUSCANDO UN AMOR**  
SOCIOS DEL RITMO
2. **UNA LAGRIMA Y UN RECUERDO**  
GRUPO MIRAMAR
3. **MI SACRIFICIO**  
LOS PRADO
4. **17 AÑOS**  
JUAN GABRIEL Y MARIA VICTORIA
5. **EL TORO PALOMO**  
JOSE LUIS GAZCON
6. **FUERON FALSAS**  
LOS CACHORROS
7. **FALSO**  
LOS BUKIS
8. **EN MEXICO**  
CONJUNTO AFRICA
9. **AQUELLA TARDE**  
LOS PASTELES VERDES
10. **ME HE DE COMER ESA TUNA**  
FLORES DE LA LAGUNA

## San Francisco

By KBRG (OSCAR MUNOZ)

1. **UNA LAGRIMA Y UN RECUERDO**  
GRUPO MIRAMAR—Arriba
2. **ME HE DE COMER EST TUNA**  
RONDALLA FLORES DE LA LAGUNA—Gas
3. **PERIODICO DE AYER**  
HECTOR LAVOE—Fania
4. **EL ECO DE TU ADIOS**  
YOLY SANDOVAL—Peerless
5. **CAMINITO**  
JULIO IGLESIAS—Alhambra
6. **EL CALENDARIO**  
BROWN EXPRESS—Fama
7. **NOMAS CONTIGO**  
MARIO QUINTERO—Orfeon
8. **BESITO DE COCO**  
CELIA, JOHNNY, JUSTO Y PAPO—Vaya
9. **YO TE PERDONO**  
LOS TERRICOLAS—Discolando
10. **LA OTRA ESPANA**  
MOCEADES—Zafiro

## Nuestro Rincon

(Continued from page 44)

serán extendidos por la Hispanic International Research Institute el 11 de Diciembre en New Jersey, durante un solemne acto en el cual serán honradas altas personalidades en cada una de sus profesiones. Indiscutiblemente, serán también galardonados personalidades discográficas y artísticas. El trofeo del "Hall de la Fama" va tomando cada día más importancia local e internacional. ¡Aplausos Joaló!

**José Fajardo** (Coco) actuará para los reclusos de la Bedford Hills Correctional facility (carcel de mujeres) el día 20 de Noviembre, en celebración del "Día del Descubrimiento de Puerto Rico." Al día siguiente, **Bobby Rodriguez** y **La Compañía**, de Fania, estarán actuando para los reclusos en la Prision Greenhaven de Stormville, N.Y. . . . En proceso de producción una nueva grabación del eternamente popular **Vicentico Valdés**, para el conglomerado discográfico de Fania, en producción de **Fabian Rose** . . . **Los Sobrinos del Juez** (The Judge's Nephews) firmaron largo contrato con la muy importante cadena hotelera norteamericana "Ramada's Inn," para presentarlos en las principales plazas de Estados Unidos a través de sus muy importantes nights clubs. El contrato permitirá a **Los Sobrinos del Juez** sus ya acostumbradas salidas para cumplir compromisos internacionales . . . Estaré en Miden en el próximo año en el magnó evento que se celebrará en Cannes, Francia, del 21 al 27 de Enero . . . Y ahora . . . ¡Hasta la próxima!

When there is a certain disagreement between two Latin recording companies, I generally try to report the opinion of both sides, but in the case of La Discoteca, S.A. from Venezuela and Discolando Records from New York, it has been quite impossible to follow the same pattern since the only one that has been supplying me with his information is **Orlando Bru** from Discolando. La Discoteca either has ignored our media, have been acting as VIPs or went through a guilty feeling that did not permit them to keep stirring the stick in the matter. Anyway, **Orlando Bru** is reporting to us this week after sueing the Venezuelan company for breaking their licensing agreement in the States, opening their own distribution and facilities, an agreement has been reached in which La Discoteca will extend Discolando a check for \$50,000 for damages and will buy the entire stock of Discolando Records, sitting in their warehouse, that amount to the figure of \$89,719.21, to be exact.

**David H. Stockely**, a&r marketing coordinator for Latin America and the Caribbean for EMI, visited our offices in Miami this week, accom-

(Continued on page 46)



## Disc Jockey (Continued from page 44)

dado el vigoroso impulso que fué cobrando día a día el programa tuvo que ser ampliado a las dos horas que actualmente se difunden.

Con todas estas experiencias vividas en su larga trayectoria profesional estrechamente ligado a la música, **Juan Calderón** el disc jockey de moda, analiza el desarrollo por el que atraviesa el medio musical de México.

**Record World:** ¿Que opinas de la música moderna que se realiza en México?

**Juan Calderón:** Considero que está en proceso. Yo pienso que existe un bache de **Armando Manzanero** hasta la fecha. Pero, tenemos buenos proyectos que deben recibir el apoyo de los medios de difusión, como son **Héctor Meneses** y **Napoleón** por citar ejemplos. Existe talento entre los nuevos valores, pero necesitan apoyo. Cuando un artista tiene promoción y éxito, asegura su paso ya que el hambre da atrás.

**RW:** ¿Consideras tú que el problema es solo difusión?

**Juan Calderón:** Definitivamente.

**RW:** ¿Consideras que la música moderna grabada en México está capacitada para su exportación?

**Juan Calderón:** La actual música moderna, definitivamente no. Por que las gentes son nuevas y todavía están en desarrollo, pero tienen enormes cualidades. Y vuelvo a citar el ejemplo de **Héctor Meneses** al que considero que en un futuro tiene que imponerse en los mercados internacionales.

**RW:** ¿Que opinas del sistema de promoción que están empleando las compañías grabadoras?

**Juan Calderón:** Fatales todas. Con excepción de **Melody** y posiblemente ahora **EMI Cápitol**. Según dicen las compañías que no se salvan de esta excepción, que están en proceso, pero ya son muchos años en proceso. Yo considero que no están promoviendo bien y punto. Y te diré por qué. Por un lado, están cargando los presupuestos a partidas equivocadas, sin darse cuenta que la radio es el principal vehículo para la venta de sus productos. Por otro lado, el servicio es pésimo y te daré un ejemplo que pasa fre-

cuentemente; supongamos que un disco que está en programación se raya y de la estación lo solicitamos a la compañía grabadora para su reposición, y sucede que pasan más de siete días del pedido y este no llega, lo que como resultado que el tema tiene que salir de programación por qué ya perdió la vigencia el número, por culpa del mal servicio de las compañías grabadoras. Como te repito, el servicio es fatal.

Así mismo, tienen que considerar las compañías grabadoras, que en toda la República Mexicana existen más de 600 estaciones de radio y hay que fortalecer las entregas de novedades. Hay que estar en contacto con todas las estaciones, por que hasta la más pequeña, es importante en su medio. Y es precisamente por esta falta de capacidad profesional de los ejecutivos que manejan al promoción en las compañías grabadoras, que un hit no puede lograr ventas de 500 mil ó un millón de copias, por que el éxito disuero por falta de promoción no abarca toda la República.

Yo considero, que sí desde el punto promocional las compañías están mal manejadas, desde ese momento todo está mal. Y si los ejecutivos mayores que dirigen las compañías, no le dan importancia a la promoción, pues entonces estos señores ejecutivos no están en nada.

Y para finalizar, **Juan Calderón** hace público su agradecimiento a los muchos amigos que le tuvieron confianza en esta nueva etapa de su vida profesional, y muy en especial al señor **Edilberto Huesca** de la Sociedad Mexicana de Radio SOMER, que fué pieza fundamental en la cristalización de lo que ahora es el programa musical de "Las Dos Horas de Juan Calderón."

De esta forma, **Record World** presenta al mundo a **Juan Calderón**, al que todo el medio disquero latino le puedo hacer llegar sus producciones a la siguiente dirección Audio J.C. Producciones—Liverpool No. 108 despacho 101 México 6 D.F.

## Nuestro Rincon (Continued from page 45)

panied by **Jose Garcia**, their licensee in the States for Latin product, announcing new and very energetic policies to be accomplished from now on, regarding the distribution and promotion of their Latin product in the above-mentioned area. I am glad EMI is starting to reactivate their executive staff since it had been quite frustrating to see how one of the top multinational companies had been doing close to nothing for their product and artists in the Latin world. Even without moving their fingers heavily, their artists, by logical force, have been smash-in several areas. Simultaneous releases and planned promotional tours and campaigns of artists and new productions will open the door to great success for the company. David, who is British and speaks Spanish without any accent at all, is young and energetic and is anxious to go ahead and talk to Latins in their own language, which will be a great help to his success in all Latin America. Congratulations EMI! . . . Ah!, the company is announcing new and very modern recording fac-

# RECORD WORLD LATIN AMERICAN ALBUM PICKS



### OUR HERITAGE—NUESTRA HERENCIA

**LOU PEREZ**—Tico TSLP 1412

El gran arreglista y música salsero Lou Perez en un repertorio muy comercial y bailable producido por Louie Ramirez. "Yo soy el son," "No hay nada como un Son," "Nuestra Herencia," "El sabor de mi orquesta" y otras. Excelente labor de Lou en la flauta. Muy buenos músicos! Temas de Lou Perez.

■ Superb salsa arranger and musician Lou Perez in a very commercial and danceable package, produced by Louie Ramirez. "Que tenga Sabor" (E. Mancebo), "Se va conmigo" (A. Peñalver), "Dame tu Corazón" (L. Perez) and "Our Heritage" (L. Perez).



### CON LO MEJOR DE LOS CORRIDOS

**IGNACIO LOPEZ TARSO**—Caytronics CYS 1467

La gran fuerza interpretativa de Ignacio Lopez Tarso es difícil de superar. Le acompañan Los Madrugadores del Bajío, Martha Collantes, Hermanos Segura y Gilberto Parra. Corridos dichos dramáticamente. "Benito Juarez" (Albarran), "El Barzón" (M. Muñiz Davila) y "El día de San Juan" (F. Curiel).

■ Ignacio Lopez Tarso dramatically interprets Mexican "corridos" as nobody could! "Catarino Maravillas" (M.N. Lira), "La Chamuscada," "El Día de San Juan" (F. Valdés Leal).



### MARCANDO EL RITMO

**LOS MELODICOS**—Discolando OLP 8320

Bajo la dirección de Renato Capriles, la gran orquesta venezolana Los Melodicos demuestran aquí claramente su fuerza interpretativa salsera. "Monta la Olla" (A. Alemán), "Mexico, que lindo es Mexico" (Mallebreera-Burrulli), "Quiero ser Feliz" (D.A.R.) y "El Lestolan Fu man Chu" (A. Alemán).

■ Super Orchestra Los Melodicos from Venezuela under the direction of Renato Capriles shows here how talented they are playing salsa. "Reclamo de Amor" (M. Matamoros), "Noche de Luna" (G. Curiel), "Calipso del Brujo" (C. Guerra), more.



### LA NUEVA LEY DE LA CANCIÓN RANCHERA

**ROSENDA BERNAL**—Latin Int. DLIS 5051

Sigue Rosenda Bernal afianzando sus ventas en música ranchera. Con gran fuerza entre las masas sigue adelante con este album. "No Vales la Pena" (R. Alfaro-V. González), "Los Bueyes 'N." (L. Gutierrez), "El Resbalón" (I. Ramirez) y "Madre Soltera" (J.M. Panuelas).

■ Rosenda Bernal keeps moving ahead successfully with her performances of ranchera music from Mexico. Commercial package! "Me Estoy Acostumbrando a tí" (Ceratto), "Aquel Inmenso Amor" (A. Ramirez), "La vida Fácil" (G. Morales), more.

cilities in Brazil, Chile and Mexico . . . **Lorenzo Santamaría** is starring in the film "Viva y Muera Don Juan," based on the novel "Don Juan Tenorio" and filmed in Spain. Lorenzo also was awarded two gold records in Spain by his company for his great achievements with his performances of "Para que no me Olvidas" and "Si tú fueras mi Mujer." . . . **Luis Aguile's** performances in Miami were not so successful two weeks ago, but **Raphael** enjoyed crowded performances at the Guzman Hall last week. I learned that **Blanca Rosa Gil** was not favored with the decision of the courts in Puerto Rico with the legal problem in which she was involved with Fania Records, the label that signed her as an exclusive artist several years ago. Now, Blanca produced a new album and gave the distribution of such to Orosound Records in Miami, which will distribute it in the States and Puerto Rico . . . WCMW and FM 92 will present a concert at the Guzman Hall in Miami with **Alberto Cortés** in early December.



## BMI's Rare Donation



The Carl Haverlin Collection/BMI Archives, now on a worldwide tour, displays some 6000 items from the 16th century to the present, with the focus on a variety of musical pieces, letters to American presidents, literary figures, and Civil War mementos. The Collection was recently on display in San Francisco at Grace Cathedral, where Carl Haverlin, former president of BMI, presented an 1863 Union Hymn Book to Reverend Stanley Rodgers, Dean of Grace Cathedral, on behalf of BMI. From left: Henry Katzman, BMI; James Roy Jr., director of BMI archives; John Fenstermaker, choir master for the Cathedral; Haverlin; Reverend Rodgers; Michael Lampen, Cathedral's archivist; and Neil Anderson, BMI.

### CONCERT REVIEW

## A Maverick Montrose at Winterland

■ The fans may have put down their money primarily to come and boogie but in the bargain they ended up getting as tasty and well-rounded a guitar concert as one might hope for. Ronnie Montrose played a half-dozen axes during the set, opening with the well-known anthem "Rock the Nation." "Rock Candy" also came up near the front end of the set, with Montrose moving into newer material as the show opened up. The band has been a favorite in San Francisco since its inception and had no trouble taking a three-song encore which included "Jump On It," the title track of the new Warner Bros. package, plus the sensuous Jagger-Richard composition, "Connection."

### Refined Energy

The bass-less quartet (synthesized bass lines are supplied by Jim Alcivar) was tighter and stronger than when this reporter observed them at the Winterland opening a year ago. Ronnie Montrose has refined and focused his energy and the voice of Bob James cuts across the riff-laden music with more tone and presence. Though they will not be headlining elsewhere on the current tour (which includes dates mostly with Black Oak Arkansas and Ted Nugent in halls ranging from 5000 to 18,000), it should not be long before their national draw matches that of San Francisco.

Due to problems with their equipment, Automatic Man opened the show the second

night after filling the second spot the first night, and got only moderate response each night. The very loud and flashy Mother's Finest, an Atlanta black/white, male/female band that goes heavy on the electric boogie with songs like "Hard Rock Nigger," obviously made a number of new friends among the young and oft-disoriented denizens of Winterland.

Bill Graham, who manages Montrose, celebrated the occasion by hosting a post-concert penthouse champagne breakfast for press, radio and publicity friends.

Jack McDonough

## ASCAP Honors Thomson



ASCAP president Stanley Adams (right) is seen here presenting a silver bowl to board member Virgil Thomson, in honor of Thomson's 80th birthday at a recent Town Hall gala.

## Takoma, Briar Suit

■ LOS ANGELES—Takoma Records, based in Santa Monica, and Briar Records, operated by John Delgatto of Pasadena, are currently involved in a legal dispute here centering on a 1974 agreement bringing exclusive distribution of the Briar label under the Takoma aegis.

Legal proceedings began September 20 when Takoma filed suit in Los Angeles Superior Court against the Briar operation, alleging breach of contract, and seeking an injunction and accounting of the firm's business.

On November 2, the court dissolved the injunction owing to Takoma's failure to post \$25,000 bond.

Briar's current cross-complaint alleges eight causes of action against Takoma, including 24 counts of breach of contract, conspiracy to interfere with business, trade libel, defamation and unfair competition. Briar is also seeking \$146 thousand in general and punitive damages.

The Briar catalogue is currently comprised of six artists.

Representing Takoma in the proceedings is Art Stashower of Sklar, Cohen and Stashower, while Briar's counsel is Lloyd M. Segal.

## Richard LPs Set For USSR

■ LOS ANGELES—Rocket recording artist Cliff Richard will have two of his albums released in the Soviet Union, it was announced by Tony King, executive vice president of Rocket Records. The lps, "The Best Of Cliff Richard" and "I'm Nearly Famous," are the first by Cliff Richard ever to be available in the U.S.S.R.

The release follows the artist's three-week tour of Russia.

## Devereux Named CMRRA GM

■ TORONTO—At a recent meeting of the board of directors of the Canadian Musical Reproduction Rights Agency Limited (CMRRA), Cyril Devereux was appointed general manager of the agency.

The CMRRA was incorporated in May, 1975 and set up by the Canadian Music Publishers Association in Canada to service the Canadian record manufacturers by the issuing of licenses and the receipt of all due royalties in respect of Canadian and U.S. publisher members. The Harry Fox Agency ceased collecting directly from Canada as of April 1, 1976.

### Background

Devereux, who has recently retired from the management of Chappell Music, has had 30 years of experience in the Canadian Music Industry, having arrived in Canada in 1946 to open the offices of Chappell.

He is director of the Canadian Music Publishers Association and a director and president of CA-PAC.

The board of directors also appointed Al Mair of Attic Publishing Group as president of the agency.

The CMRRA has recently moved to new and larger premises at 111 Avenue Road, Toronto, M5R 3J8; phone: 922-4170.

## Motown Taps Cenci

■ LOS ANGELES — Nick Cenci has been appointed to the position of national promotion director of secondary radio markets for Motown Records, it was announced by president Barney Ales.

Cenci will direct and plan all Motown promotional activities in the secondary markets nationwide, and will report directly to Ales.

Working primarily in Pittsburgh and the Pennsylvania area, Cenci has worked in multiple capacities in the music industry for 25 years. He initially worked as a radio programmer for the Jay Michael Show, on WCAE in Pittsburgh (1952-57). He later went on to work as a promotion man for local distributors, as well as racking, and working the one-stop level.

In the '60s, Cenci spent a brief spell producing and managing The Vogues, and also produced Lou Christie. He eventually returned to distributing and independent promotion for MGM, Warner Bros. and others, and has worked in that area since 1972.

Cenci is permanently based, and will operate his new position from Pittsburgh.



## GERMANY

By JIM SAMPSON

■ MUNICH—Waves of protest from all parts of the political spectrum followed the revocation of protest singer **Wolf Biermann's** East German citizenship by the East Berlin regime. Biermann's current West German tour is his first here in 12 years. Just after the expulsion, West German television shuffled its schedule to include a complete broadcast of a Biermann concert in Cologne. A few days before they kicked Biermann out, the East Germans authorized the return of **Udo Juergens** for two TV and concert dates in November, his first appearances in the communist country in seven years. Reportedly, the East Germans want more pop music exchanges with the West next year.

A summit conference of music moguls met in Berlin recently to celebrate **Jack White's** tenth anniversary in the business. Among those offering congratulations: **Friedrich Schmidt** and **Albert Czapski** of Ariola, **Kurt Richter** and **Gerhard Schulze** from Teldec, Polydor's **Wolfgang Arming**, Hansa boss **Peter Meisel** and **Michael von Winterfeld** of CBS. As producer, composer and lyricist, White's name has appeared on hundreds of lps, sales of which total over 100 million units. Singers on hand to honor their benefactor included **Juergen Marcus**, **Tina York**, **Lena Valaitis** and **Tony Marshall**.

A&M's **Jerry Moss** flew into Munich for the start of **Karen and Richard Carpenter's** tour and joined in an apres show party at the home of Ariola director **Monti Lueftner** . . . Promoter **Fritz Rau** and **Charles Aznavour** must have been pleased by the young, enthusiastic audiences at the concerts of the "Napoleon of chansons."

Is disco music dying in Deutschland? To judge from the success of Hansa's new supergroup **Boney M.**, reports to that effect are greatly exaggerated. The group's single, "Daddy Cool," has been number one for over two months, with 800,000 copies sold. Further disco expansion is planned by **Giorgio Moroder**, who is launching his Oasis label through Hansa/Ariola. Oasis' first release in January will include an lp by **Donna Summer's** back-up band, **Munich Machine**.

RCA Germany's first independent opera production is a curiosity: "Die Drei Pintos," started by Weber and completed by Mahler. **Hermann Prey** heads the cast in a fine performance of a most obscure work . . . There is considerable pre-release interest in the film "Bugsy Malone," and in **Paul Williams' music** on the Polydor soundtrack . . . EMI's **Bernd Gockel** reports the **Bay City Rollers' "Dedication"** lp shipped 60,000 units in four weeks . . . Yet another signing for **Wolfgang Kretzschmar** and Intersong Music Publishing: **Mike Hurst** as writer and producer . . . **Horst Hohenboeken** leaves Polydor to join Metronome as international a&r manager, replacing **Rolf Enoch** who takes over Metronome's national a&r division . . . Under the guidance of super-manager **Hans R. Beierlein**, Olympic champion and national idol **Rosi Mittermaier** is recording Bavarian folk music for Ariola.

### Sanson Gets Gold



French songstress **Veronique Sanson** was recently awarded a gold album commemorating sales in excess of 160,000 copies for her fourth lp, entitled "Vancouver." **Veronique Sanson** was one of the first artists signed to the now five-year-old WEA Filipacchi Music. Pictured from left: **Daniel Filipacchi**, president; **Veronique Sanson**; **Bernard Saint Paul**, Veronique's producer and personal manager; **Bernard de Bosson**, managing director.

## ENGLAND

By RON MCCREIGHT

■ LONDON — CBS appropriately staged a helicopter arrival for **ABBA** to meet media personalities last Monday (15th). However, fog caused a delayed start to a party on board a Thames launch at which the four superstars from Sweden were presented with a gold album for sales on their "Arrival" album after only one week on release. First single from the lp, "Money Money Money," hit number 34 the first week.

**Boz Scaggs** is also in town to promote his "Lowdown" single, which is already hovering in the bottom end of the chart. **The Sandpipers** are planning a visit to support their breaker, "Hang On Sloopy" (Satril), which is winning a battle for chart honors over the re-issued original version by **The McCoys**.

**Graham Parker and the Rumour** have left for an American tour while their superb "Heat Treatment" album (Phonogram) attracts an increasing amount of interest. **Budgie** supports the export drive too with a 15 day American promotional tour for their "Bandolier" lp (A&M), and **Twiggy** also crosses the Atlantic for several TV appearances.

**Daryl Hall & John Oates** plan a New Year tour commencing on January 12th in Birmingham, taking in the H. Odeon on January 23rd. **The Marshall Tucker Band**, **Bonnie Bramlett** and **Grinderswitch** have already commenced an extensive tour under the banner of "Straight Southern Rock," and to coincide Polydor has issued an album of the same title on Capricorn featuring tracks by the artists concerned. Winter tours also scheduled for **Rod Stewart**, who opens on December 1st and plays four nights at the London Olympia arena from December 21st to 24th; **Joan Armatrading**, who, as previously announced, hits the road on December 6th and now includes a New Victoria show on December 12th; **Moon**, which plays 23 club and college dates from November through December 22nd; and **Steve Hillage**, whose tour commenced on November 12th and runs to December 20th, taking in the H. Odeon on December 16th. **John Miles** plays one show at the New Vic on Christmas Eve following promotional dates for his "Stranger In The City" album (Decca).

Former head of premier British blues label Blue Horizon producer **Mike Vernon** recently returned to the business by forming **Chipping Norton Records and Studios**. Already the studio has produced the **Climax Blues Band's "Gold Plated"** album (BTM), **Duncan Brown's** first lp for Transatlantic, and **Stevie Winwood** makes his return to the studios there this month. The record label boasts the talents of the **Olympic Runners** and **The Chants**.

Continuing the Christmas rush of strong singles, RSO issues a **Paul Nicholas** party style maxi/EP featuring "Grandma's Party" as the lead track. RCA has issued current American hits by **John Travolta** (Midland) and **Vicki Sue Robinson**. Travolta's "Whenever I'm Away From You" was co-written by British composer **Gary Benson**, whose own single, "Sharing You" (State), continues to make steady sales progress. Polydor is in a festive mood with "Keep Christmas Alive" by **McCulloch**, "I Saw Mommy etc." by **Damon Metro**, "Sleigh Ride" by **The Memphis Sound** (RSO) and "When A Child Is Born" by **100 Ton & A Feather** (UK), which competes with the already charted **Johnny Mathis** version (CBS). Deejay **Chris Hill**, who scored last year, makes another bid on Phonogram with "Bionic Santa." Other companies look back to the catalogue with **Bill Haley's "Shake Rattle & Roll"** (MCA), **Rod Stewart's "Maggie May"** (Phonogram) and **George Harrison's "My Sweet Lord"** (EMI) all being re-issued.

### Seider To Host UA at MIDEM

■ LOS ANGELES — **Artie Mogull**, president of United Artists Records, has appointed **Harold Seider** to host United Artists affiliates at MIDEM, January 21-27 in Cannes, France. Seider, recently named president of United Artists Music and Records Group, Inc., international division, will be representing UA worldwide MIDEM.

### Rounder Adds Jazz Labels

■ SOMERVILLE, MASS.—**Rounder Records** has announced a major expansion of its distribution service in the New England area with the addition of a number of contemporary jazz labels. Included in the list of labels added over the last few months are **Classic Jazz**, **Inner City**, **Strata-East**, **JCOA**, **Concord Jazz**, **Emanem** and **Sackville**.



## LRB on the Move



Little River Band (Capitol) played the Childe Harold club in Washington, D.C. during their current American tour. Pictured backstage after their show, back row: Graham Goble, LRB; Glenn Wheatley, group's manager; Glenn Shorrock, LRB; George McArdle, LRB; Don Grierson, Capitol's director of merchandising & advertising; Front row: Danny Lyons, Capitol sales, Washington; Bruce Portman, Capitol promotion, Washington; Ira Derfler, Capitol district manager, Washington; David Briggs, LRB; Beeb Birles, LRB; sitting center: Derek Pellici, LRB.

## Pavarotti (Continued from page 23)

both are serious, reverential pieces ideally suited to the tenor's beauty of voice and control.

### 'Agnus Dei'

Bizet's Agnus Dei used to be performed a lot; now it is less familiar, but Pavarotti manages to make it a feast of color with some Gallic feeling. In the familiar carol area are "O Come All Ye Faithful," sung as "Adeste Fidelis" and "O Holy Night." The record is named after the latter, which is peculiar, because it is not the best cut. Actually, Pavarotti's great colleague Joan Sutherland does a more exciting job with that particular carol on her record of Christmas songs, but the tenor's vocalism is not one whit off the mark.

All cannot be perfect, and unfortunately neither the Wandsworth Boys Choir nor conductor Kurt Herbert Adler rise to the tenor's level. Adler is invariably too slow—murky at times—and the boys sing without the kind of unity or intonational accuracy one might ask. These are not fatal complaints; for once—and maybe only this once—the sheer magnificence of Pavarotti's tenor triumphs over conducting. How ever many of this record one has ordered in any retail store, double the order. This is sure to be the hit with customers in every corner of America.

### 'Messiah'

London, along with the Pavarotti record, brought out on Argo a complete "Messiah" with Neville Marriner conducting the St.-Martin-in-the-Fields Orchestra in a performance that was set to capture the style and actual music

heard at the work's London premiere on March 23, 1743 (less than a year after the world premiere, in Dublin). Marriner, no doubt, in large part succeeds. The overture gives one an idea of the kind of clean, precise and human playing that is Marriner's forte, and the album has many lovely moments. Soprano Elly Ameling brings her usual command of baroque style and lovely voice effectively to bear on the soprano role.

### Marriner

Marriner carefully makes sure that all the appoggiaturas and other ornaments familiar in Handel's day are applied. As a matter of pure personal taste, this listener does not enjoy "I Know That My Redeemer Liveth" so fussed up. But there is no question that Handel did, and that Miss Ameling sings the aria exactly the way the composer expected to hear it. It's a perfect case of where musically one knows something is right, but because of other experiences the bastardized later and simple version is the sound one listens for. Nonetheless, however it is done, it is beautiful. When sung so well, Anna Reynolds offers cool, yet moving singing of the mezzo role and Gwynne Howell a strong, slightly rough bass. Philip Langridge supplies a light, Irish, clear tenor voice, no doubt exactly what Handel heard that day so long ago.

### Rewarding

Marriner almost never disappoints. His is an interesting *Messiah*, faithful and rewarding; it should do a large business this Christmas.

## CLUB REVIEW

### Elvin Bishop Struts His Stuff

■ LOS ANGELES—Elvin Bishop (Capricorn) was struttin' his stuff before the Roxy audience at his recent engagement here, foolin' around while they were falling in love with him. The southern rocker, who is closely identified with the shakin' Macon sound, is actually from San Francisco, but hearing the set you'd have sworn he'd never been out of Dixie.

Hearing the Elvin Bishop Band, you'd be tempted to believe they all grew up together in a place called Boogieville, U.S.A. The members are Mich "Fly" Brooks, bass; Don Baldwin, drums; Johnny Vernazza, guitar; Melvin Seals, keyboards; Bill Slais on tenor sax and keyboards; Thomas on vocals; and of course, the inimitable Elvin

himself on that searing seething sweet southern gee-tar.

Mickey Thomas, who has just signed a solo recording contract with MCA, provides the vocals on Elvin's new single, "Spend Some Time" and who was the lead vocal on "Fooled Around And Fell In Love," was a real highlight with his soaring vocals.

The band, which has always been a quality, tight sound machine, was aided and abetted by a section of horns. This was the first public engagement of the Elvin Bishop Band with horns and one hopes that this is a permanent addition. The sound is fuller, deeper and richer — making E.B. a much better total band.

Elvin Bishop presents a dynamic show, changing moods from blues to stone southern rock and accompanying it all with some of the best good time showmanship around. He's more infectious than the flu!

Michael Kirk

### Chappell Releases Hardcover Songbook

■ NEW YORK — Chappell Music has released its first hardcover songbook, entitled "Cole Porter, A Musical Anthology." The 256-page volume will list for \$14.95, and contains lyrics to 44 Porter classics. The book also traces Porter's career through 108 photographs, including stills from numerous Porter shows and films. There are reproductions for each original sheet music title page, as well as an introduction by Robert Kimball, author of "Cole," and a show and film index. The volume, designed and edited by Chappell senior editor Lee Snider, will be distributed by Chappell to music and book stores nationally.

### ABC Re-Inks Buffett

■ MIAMI — Jerry Rubinstein, Chairman of the Board, ABC Records, has announced the re-signing of Jimmy Buffett to an exclusive recording contract with ABC Records.

The singer/songwriter and his Coral Reefer Band are currently in Miami's Criteria Studios putting the finishing touches on Buffett's upcoming ABC album, "Changes In Latitudes, Changes In Attitudes." The lp, which will be released in January, is being produced by Norbert Putnam.

### 20th Signs Formula V



Russ Regan, president of 20th Century Records, has announced the signing of Formula V to an exclusive recording contract. The group, which writes their own material, includes Richard Cason (keyboard and vocals); Billy Ray Charles (lead guitar and vocals); Alfreda James (percussion and vocals); Leon Kittrell (drums and vocals); and Earl "Solo" Espy (bass and vocals). Formula V, formerly known as Formula IV, came to Regan's attention when they became the house band at Freddie Jett's Pied Piper on the Crenshaw Strip. The group's debut album for the label is set for an early '77 release. Pete Peterson, manager of Formula V, and Richard Cason are co-producers. Pictured at the signing: Russ Regan (center) with, from left: Billy Ray Charles, Alfreda James, Leon Kittrell, Charles Richard Cason, managers Pete Peterson and Peggy Eldridge, and Earl "Solo" Espy.



## Cream of the Crop



Cream Records in-studio album presentation of the new Woody Guthrie LP release brought together a number of Guthrie's fans & friends. Among them were (from left): Jess Pearson, narrator/performer on the LP; Al Bennett, president, Cream Records; and Bobby Weiss, international representative of Cream Records.

## Allman Bros. Campaign Planned by Capricorn

■ MACON, GA. — Capricorn Records has announced a major advertising, promotion and merchandising campaign in support of the newly-released album by The Allman Brothers Band, "Wipe the Windows, Check the Oil, Dollar Gas." This specially-priced (\$7.98 list) two-record set contains previously unreleased live material gathered over a four-year period, including such dates as New Year's Eve 1972 at the Warehouse in New Orleans, the 1973 Watkins Glen Festival, 1973 at Winterland in San Francisco, and shows from the group's four-month tour in 1975.

### Marketing

The multi-faceted campaign, which is being coordinated by Diana Kaylan, Capricorn's director of creative services and advertising, is aimed at all levels of marketing. Specially constructed 60-second radio spots are being implemented in 30 major FM markets. Full-color album inserts are planned for trade publications, in addition to regular ads and teasers for trade and consumer publications. The major in-store merchandising aid in the campaign is a three-and-a-half foot-long die cut hardboard mobile depicting the automobile on the cover of the album. This will be supplied to all retail stores, racks, and one-stops.

## Kelly Joins Tropicana

■ NEW YORK—Audiofidelity Enterprises has announced the appointment of Bill Kelly as sales and promotion manager of Tropical Record Distributors in Miami, Fla. He replaces Bill Weiss, who has moved back to the northeast for personal reasons.

## Keane Bros. Promo Planned by 20th

■ LOS ANGELES — An extensive promotion and press schedule has been arranged for The Keane Brothers, 20th Century-Fox Records' newly signed artists, relative to the release of their new single, "Sherry."

### Press; Radio; TV

The schedule in New York and Philadelphia includes the following: Screen & TV Album; Movie World Magazine; Teenbeat Magazine; WNBC/Update; People; Teen Favorites; TV & Movie Screen; Scholastic Magazine; WNBC-TV News; Herald News; American Girl; Joe Franklin Show; WOR-TV; Sixteen Magazine; Superteen Yearbook; Photoscreen Magazine; Modern Hi-Fi and Music Magazine; Wonderama and Cousin Brucie shows.

## CONCERT REVIEW

### Al Stewart: Meeting a Problem Head-On

■ SAN FRANCISCO — Al Stewart (Janus) is an intriguing songwriter and pleasing performer whose main problem remains what it has been in the past: to wit, how many people out there are willing to listen to eight-minute songs about the Russian Revolution.

The answer could be an easy one: to wit, all the people who are sick of three-minute songs about bubblegum love. But Stewart has taken several steps with his current record and tour—which brought him here to the Great American Music Hall October 18-19—to meet the problem head-on. For one thing, his new LP, "Year Of The Cat," has a very bright, engaging, modern-deco cover that is quite different

## Rawls in Nashville



Philadelphia International recording artist Lou Rawls (center) greets Mrs. John Sturdivant and John Sturdivant, vice president, Record World (at left) and Gwen Booker, administrative advisor, WRFN, Nashville, and Liza Reynolds, music director, WSM, Nashville (right), during CBS Records' reception following Rawls' recent performance at The Grand Ole Opry House. The CBS reception, which hosted local, regional and national media representatives, was held in celebration of his gold charttopper, "You'll Never Find (Another Love Like Mine)."

from the somber jackets of his first two Janus packages. And the songs are shorter: only the title track runs over five minutes.

For another thing, the device of using sepia slides of Russian peasant and war scenes during "Roads to Moscow" (including photos of Alexander Solzhenitsyn, the principal inspiration for the tune) went a long way toward keeping the Music Hall crowd tuned in during the narrative.

But most important is the band. Stewart's songs, besides being long, are quite intellectual by normal rock and roll standards, and Al's voice—even though its soft edges are its main attraction—does not command great attention by itself. Thus the songs

tend to spread and diffuse. Stewart's guitarist is especially crucial in offsetting this. With his sharp leads he is able to draw wandering attention back into the song and he saved several of the tunes for this reviewer. The absence of the saxophone on the live performance of "Year Of The Cat" was notable, since the sax is such an important component of the recorded version; nonetheless the keyboard work on that tune and others was absolutely sparkling.

Stewart did 10 tunes during his first Music Hall set on the 19th to a full house heavily stacked with local press and industry people who gave a genuinely warm and rousing reception to all the tunes. Half the songs were from the new album. Stewart introduced the upbeat "If It Doesn't Come Naturally, Leave It" as "our Springsteen number"—and indeed it did have a slight "Born To Run" tinge to it. The two opening tunes, "Apple Cider Re-Constitution" and the heavily folk-flavored "The Dark and the Rolling Sea" were from "Modern Times," as was the Vonnegut-based "Sirens of Titan." Encore was "Oh Carol," which he repeated in the late set; in the late set Stewart also offered "Nostradamus," which got a particularly strong welcome.

Jack McDonough

## Queen For A Day



Queen announced their album "A Day At The Races" scheduled for release soon, by sponsoring the A Day At The Races Hurdle Race at Kempton Park Races in London recently. The race was the highlight in an afternoon's racing in aid of the Sports Aid Foundation. Competitors included "Comedy of Errors" and champion hurdler "Lanzarote" who finally won the race. Queen presented champion jockey John Francome and trainer Eric Winter with the top prize as well as various other gifts. Guests included John Reid (manager of Queen), Rick Wakeman, Graham Chapman and Tim Brooke Taylor, Ed Stewart, Dave Dee and Marianne Faithful. Pictured are (from left), back row: Queen—Freddie Mercury, Roger Taylor, Brian May and John Deacon. Front row: Eric Winter, John Reid and John Francome.

## Mothers Get Gold

■ LOS ANGELES — Frank Zappa's Mothers of Invention have earned a gold album for "Overnight Sensation," according to the RIAA.



## Clark Re-Inks with Hughes



Roy Clark will begin his sixth year performing for the Hughes Hotels, Las Vegas, with a new contract calling for 12 annual weeks of appearances at the Frontier. Formalizing the agreement there during his current headlining stand are (from left) Clark; Jim Halsey, Clark's manager; Merle Coombs, general manager of the Frontier Hotel; and Walter Kane, general manager, entertainment division, for Summa Corporation and the Hughes Hotel chain.

### CONCERT REVIEW

## Ralph MacDonald: An Unknown Begins His Trip Toward the Top

■ NEW YORK—Just like behind every great man, there's a great woman, behind every music superstar, there's a cast of "unknowns" who make him great. Up until recently, Ralph MacDonald (TK) had been one of these "unknowns."

#### Percussionist/Writer

You may not be familiar with his name, but you surely must be familiar with his beat. MacDonald has played percussion with people such as Aretha Franklin, Grover Washington, Jr., Bette Midler, Paul Simon and many others. In addition to being a master percussionist, MacDonald is also an excellent writer, having penned "Mr. Magic" for Grover, "Where Is Love" for Roberta Flack, "When You Smile" for Shirley Bassey and "Tradewinds" for Rod Stewart.

His concert at the new Avery Fisher Hall was billed "Ralph MacDonald and Friends," and those "friends" were the very cream of New York's studio circuit, with Steve Gadd and Rick Marotta on drums, Anthony Jackson on bass, Eric Gale and Hugh McCracken on guitar, Richard Tee on keyboards, Randy Brecker, Harold Vick and Ronnie Cuber, among others, on horns, and six of the best studio back-up singers in the business, including Lani Groves and Gwen Guthrie. The entire line-up was under the musical direction of William Eaton, who performed in the same capacity for Harry Belafonte, Aretha Franklin and Roberta Flack and is currently working with Ashford and Simpson on their new lp. Then there

were the guests who made the evening very special: Bob James, Grover Washington, Jr. and Patti Austin.

#### 'Where Is The Love'

The first set opened with a rousing rendition of "Where Is The Love" with some excellent solos by the back-up singers and Harold Vick on tenor sax. The next tune was a new song by MacDonald for Grover, titled "Smoke Rings and Wine" and featuring Grover on soprano sax in a beautiful, haunting melody that earned a standing ovation. The title song from MacDonald's recent album, "Sound Of A Drum" (Marlin), came next and was followed by "Jam On A Groove" with Bob James on keyboards and synthesizer, and MacDonald taking a virtuoso percussion solo. Grover was in the spotlight once again for a reading of "Mr. Magic" before the set closed with a medley of MacDonald compositions: "Trade Winds" "When You Smile," "Time In Love," "You've Got Style," "Rock Me Arms" and "If You Can Believe."

#### Patti Austin

After a brief intermission, the second set opened with a drum duel between Gadd, Marotta and MacDonald before Patti Austin was introduced. Patti, who recently had her first solo album released by CTI, has sung back-up to Paul Simon ("Still Crazy") and Frankie Valli ("Swearin' To God"). She offered four selections from her album and held the audience spellbound with her soaring, melodic range.

Basil Nias

## COUNTRY SINGLES PUBLISHERS LIST

A LITTLE AT A TIME Eddie Kilroy (Jack & Bill ASCAP) .....	36	MAHOGANY BRIDGE Dave Burgess (Singletree, BMI) .....	75
A MANSION ON THE HILL Jim Foglesong (Milene, ASCAP) .....	88	MILES AND MILES TO TEXAS Tommy Alsup (Brazos Valley, BMI) .....	85
A WHOLE LOTTA THINGS TO SING ABOUT Jerry Bradley (Pi-Gem, BMI) .....	57	MY BETTER HALF George Richey (Tree, BMI) .....	76
AMONG MY SOUVENIRS Billy Sherrill (Chappell & Co., ASCAP) .....	42	MY EYES ADORED YOU Mike Curb (Stone Diamond-Tannyboy/BMI/Kenny Nolan, ASCAP) .....	96
ARE YOU READY FOR THE COUNTRY Waylon Jennings & Ken Mansfield (Silver Fiddle, BMI) .....	38	MY GOOD THING'S GONE Johnny Morris (Narvel the Marvel, BMI/Driftaway, ASCAP) .....	35
BABY BOY Brian Ahern (Sook, ASCAP) .....	9	MY HEART WON'T CRY ANYMORE Milton Blackford (Allan Cartee, BMI) .....	94
BROKEN DOWN IN TINY PIECES Ron Chancey (Pick A Hit, BMI) .....	15	NEVER DID LIKE WHISKEY Larry Butler (Hungry Mountain, BMI) .....	18
CHEATIN' IS Billy Sherrill (Tree, BMI) .....	31	OLD TIME FEELING Johnny Cash & Charlie Bragg (Almo, ASCAP/Danor, BMI) .....	51
CHEROKEE MAIDEN Ken Nelson & Fuzzy Owen (Chappell & Co., ASCAP) .....	30	ORDINARY MAN Bill Walker (Con Brio/Blue Branch, BMI) .....	67
COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER PLACE) Billy Sherrill (Algee, BMI) .....	39	9,999,999 TEARS Roy Dea & Dickey Lee (Lowery, BMI) .....	1
DADDY HOW'M I DOIN' Cape Kennedy (Country Pickers, BMI) .....	82	POOR WILTED ROSE Larry Morton (Me & Sam, ASCAP) .....	87
DADDY'S LITTLE GIRL Ron Haffkine (Horse Hairs, BMI) .....	46	PUT ME BACK INTO YOUR WORLD Owen Bradley (Basket, ASCAP) .....	43
DON'T BE ANGRY Stan Silve (Acuff-Rose, BMI) .....	24	RAMBLIN' ROSE Nelson Larkin (Swecko, BMI) .....	80
DROP KICK ME JESUS Bobby Bare & Bill Rice (Black Sheep, BMI) .....	14	C. B. SAVAGE Rod Hart (Shelby Singleton/Little Richie Johnson, BMI) .....	60
EVERY FACE TELLS A STORY John Farrar (Chrysalis/Brunch Welch/Dejamas, BMI-ASCAP) .....	22	RED NECK ROCK prod unknown (Bill Black/Fi, ASCAP) .....	98
EVERY NOW AND THEN Rich Hall (Screen Gems-Columbia, BMI) .....	40	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE Bob Ferguson (Don Kirshner/Kirshner Songs, ASCAP) .....	53
EVERYTHING'S COMING UP LOVE Mel Tillis & John Virgin (Sawgrass, BMI) .....	92	SHAKE, RATTLE AND ROLL Billy Swan & Chip Young (Belinda, BMI) .....	97
EVERYTHING I OWN Norro Wilson (Colgems, BMI) .....	19	SHE'S FREE BUT SHE'S NOT EASY Owen Bradley (Jimmy/Clancy, BMI) .....	68
FOR LOVE'S OWN SAKE Larry Butler (Bobby Goldsboro, ASCAP) .....	83	SHE TOOK MORE THAN HER SHARE Ray Baker (Acuff-Rose, BMI) .....	33
FOX ON THE RUN Jerry Kennedy (Dick James, BMI) .....	13	SHOW ME A MAN Jack Glimmer (Tree, BMI) .....	29
GOOD WOMAN BLUES John Virgin (Sawgrass, BMI) .....	4	SING A SAD SONG Eddie Kilroy (Four Star, BMI) .....	50
HANGIN' ON Gary S. Paxton (Alamo, BMI) .....	32	SOMEBODY SOMEWHERE Owen Bradley (Coal Miners, BMI) .....	12
HER BODY COULDN'T KEEP YOU (OFF MY MIND) Russ Reeder & Bob Webster (Blue Echo, ASCAP) .....	79	SOMEDAY SOON Dave Burgess (W.B. Music, ASCAP) .....	62
HER NAME IS Billy Sherrill (Tree, BMI) .....	17	STATUES WITHOUT HEARTS Fred Foster (First Generation, BMI) .....	25
HERE'S TO THE NEXT TIME Nelson Larkin (Perr, BMI-Seesaw, BMI) .....	90	STEALIN' FEELIN' Tommy Hill (Power Play, BMI) .....	66
HEY DAISY Jimmy Bowen (Fiddleback, Creature Comfort, BMI) .....	72	SWEET DREAMS Brian Ahern (Acuff-Rouse, BMI) .....	11
HIGHWAY 2-18 Phil Gernhard & Tony Scotti (Famous, ASCAP) .....	99	TAKE MY BREATH AWAY Norro Wilson (Jibodi/Al Gallico, BMI) .....	7
HILLBILLY HEART Jerry Kennedy (Dan Penn/Easy Nine, BMI) .....	6	THANK GOD I'VE GOT YOU Jerry Kennedy (American Cowboy, BMI) .....	16
HONKY TONK FOOL Jim Vienneau (United Artists, Unart-BMI/ASCAP) .....	93	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') Ray Griff (Blue Echo, ASCAP) .....	52
HOT AND STILL HEATIN' Larry Rogers (Partned/Julep, BMI) .....	84	THE GREATEST SHOW ON EARTH Owen Bradley (Forrest Hills/Ash Valley, BMI) .....	95
I CAN SEE ME LOVIN' YOU AGAIN Billy Sherrill (Jack & Bill, ASCAP) .....	47	THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC) .....	59
I CAN'T BELIEVE SHE GIVES IT ALL TO ME Owen Bradley (Twitty Bird, BMI) .....	28	(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER HAD Jerry Kennedy (Mandy, ASCAP) .....	21
I JUST CAN'T TURN MY HABIT INTO LOVE Snuffy Miller (Royal Oak, ASCAP) .....	64	THINKIN' OF A RENDEZVOUS Billy Sherrill (Tree, BMI) .....	2
IF I KNEW YOU WHEN Jerry Foster (Jack & Bill, ASCAP) .....	91	TWO DOLLARS IN THE JUKEBOX David Malloy (Briarpatch, BMI) .....	27
IF NOT YOU Ron Haffkine (Horse Hairs, BMI) .....	78	TWENTY-FOUR HOURS FROM TULSA Fred Kelly (Arch, ASCAP) .....	81
IF YOU WANT TO MAKE ME FEEL AT HOME Danny Davis (Lawday, BMI) .....	70	WHEN IT'S JUST YOU AND ME Larry Butler (House of Gold, BMI) .....	54
I'M LOSING IT ALL Don Grant (Tree, BMI) .....	100	WHEN LEA JANE SANG Porter Wagoner (Owepar, BMI) .....	65
I'M SORRY Don Davis (Champion, BMI) .....	89	WHEN THE NEW WEARS OFF OF OUR LOVE Jerry Crutchfield (Black Sheep, BMI) .....	86
INSTEAD OF GIVIN' UP (I'M GIVIN' IN) Ray Pennington (Best Way, ASCAP) .....	77	WHY LOVERS TURN TO STRANGERS George Richey (Hartline, BMI) .....	69
IT HURTS TO KNOW THE FEELING'S GONE Dave Bel (Belinda, BMI) .....	34	WILLIE, WAYLON AND ME David Allan Coe Ron Bledsoe & Waylon Jennings (Show-For, BMI) .....	61
I'M ALL WRAPPED UP IN YOU Wesley Rose (Acuff-Rose, BMI) .....	41	WIGGLE WIGGLE Chip Young (Ahab, BMI) .....	73
IT'S ALL OVER Johnny Cash & Charlie Bragg (House of Cash, BMI) .....	58	WOMAN DON'T TRY TO SING MY SONG Walter Haynes (Tree, BMI) .....	37
I'M GONNA LOVE YOU Jerry Bradley & Charley Pride (Dunbar/Westgate, BMI) .....	5	WOMAN STEALER Gary S. Paxton (White Tornado, BMI) .....	71
LAURA (WHAT'S HE GOT THAT I AIN'T GOT) Larry Butler (Al Gallico, BMI) .....	20	YOU AND ME Billy Sherrill (Algee, BMI) .....	63
LAWDY MISS CLAWDY Eddie Kilroy (Venice, BMI) .....	8	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) Allen Reynolds (Hall-Clement, BMI) .....	23
LAY DOWN Larry Rogers (Partner, BMI) .....	56	YOUNG GIRL Ron Chancey (Warner/Tammerlane, BMI) .....	55
LET MY LOVE BE YOUR PILLOW Tom Collins & Ronnie Milsap (Chess, ASCAP) .....	49	YOUR PLACE OR MINE Roy Dea (Chappell, ASCAP) .....	44
LIARS ONE, BELIEVERS ZERO Buddy Killen (Tree, BMI) .....	74		
LIVING IT DOWN Huey P. Meaux (Ben Peters/Crazy Cajun, BMI) .....	3		
LOOKING OUT MY WINDOW THROUGH THE PAIN Dick Heard (Chess, ASCAP) .....	26		
LOVE IS ONLY LOVE (WHEN SHARED BY TWO) Ron Chancey (ABC/Dunhill, BMI) .....	48		
LOVE IT AWAY Snuffy Miller (Excellorec BMI) .....	45		



## UA's Butler 'Hits The Street' To Strengthen Country Division

■ NASHVILLE—Larry Butler, vice president of country product for United Artist Records, came down from atop the UA Tower here recently and took to the streets. On a two-and-one-half week trip around the country, he visited station managers, program directors and music directors "to educate myself as to what was going on in different markets, and find out if we had any immediate problems so we could get on it and solve them.

"I asked the people I visited to be honest," Butler said, "and I'm sure they were. Some of them said we should continue doing what we have been, and I love to hear that. What I really enjoyed were the ones that were totally honest and told me of a few problems we did have—that's the reason I went."

### Texas

Butler related that one of the problems he discovered was in Texas, "which is the strongest country market in the country," where radio people felt UA might not be as strong promotionally as they could be. "I checked it out," Butler said, "and they were right. We had a good man working that area, but he was spread too thin having to work all markets. We had a new country promotion man for the area before I even got back to Nashville."

Another problem Butler discovered was that some stations were not getting enough copies of each new release, and a need to resupply the stations with "oldies." If a record is hot those guys can wear it out in a hurry," he stated. "They will get all they need from here on out."

Jerry Seabolt, national promotion director for UA's country division, said, "Larry went out there and saw some of the problems we encounter on a day-to-day basis. He ran into situations where he was looking at those

short playlists and stocking problems in the marketplace and he was able to see first-hand things that I might otherwise not be able to adequately explain. The trip will certainly serve to create a much better relationship between the a&r division and the promotion division, because now I can tell him about a problem and he can say 'Yeah I ran into that same thing in Dallas,' or wherever, and I understand what you are up against'."

Butler concluded by saying "I went to find out how I could make UA's country division even stronger than it is now, and I acquired some direct knowledge on this trip that will make it possible."

## Starcrest Ups Petrie

■ NASHVILLE — David Kane and Chuck Honey, executive heads of Starburst Records, Ltd., have placed Jim Petrie in charge of all administrative activities of the company's Starcrest label, including artist signing, sales, promotion and advertising. Prior to joining the firm last January, Petrie had been a member of the sales and promotion staff at Dot Records, Nashville, and had also served ABC/Dot as midwestern country marketing director.

The move permits a&r head Scott Turner to devote his time exclusively to production and creative activities, including the development of artists under contract.

Nancy Kay has joined the label as promotion coordinator, reporting directly to Petrie.

## Cochran Exits World Wide

■ NASHVILLE — Wally Cochran has announced his resignation as president of World Wide Music, Inc. Cochran's separation is complete, as he will not be associated with any of that company's promotion or distributing operations.

Future plans will be announced shortly. For further information, Cochran can be reached at (615) 329-1111.

## Bush Joins Gusto

■ NASHVILLE — Ken Rollins, national promotion director for Gusto-Starday Records, has announced the expansion of the promotion staff with the addition of Judy Bush.

Ms. Bush has previously worked with Warner Brothers, MGM, JMI and SSS Records. She will join the team of Rollins and Charlie Dick to complete the active promotion staff at Gusto.

# NASHVILLE REPORT

By RED O'DONNELL

### ■ DID YOU KNOW:

That **Boots Randolph** solos with the San Antonio Symphony Wednesday and next Saturday wings out with his band for 12-concert tour of Japan?

That **Jimmy Dean** guest-stars in an upcoming NBC-TV world premiere movie, "The City"? He plays a slightly over-the-hill country singer in the 90-minute police adventure feature.

That **Faron Young's** tour of Great Britain, booked by **Jeffrey S. Kruger**, opens Feb. 3, 1977 in the strife-torn Northern Ireland city of Belfast? Faron should be able to take it in stride. He's accustomed to some strife—and some storm? (**Charley Pride** recently played two SRO shows in Belfast.)

That Warner Bros. recording artist **Donna Fargo** sings "I've Loved You All the Way" when she guests on the Dick Van Dyke TVer Thursday?

That **Anson Williams**, "Potsy" of the "Happy Days" series, has ventured in the recording field? First release is "Deeply," written by **Charles Fox** and **Norman Gimbel**.

That **Merle Travis**, **Jody Miller**, **Teddy Wilburn**, **Jack Reno**, **Jim Nesbitt**, **John Wesley Ryles**, **Ferlin Husky** & **Rusty Delaney** are birthdaying?

That **Nat Stuckey** is on a tour of England, German and Spain?

That **Loretta Lynn** recently visited her idol, **Gregory Peck**, on the Universal Studio back lot where he is filming the "MacArthur" picture? Incidentally, Loretta, husband **Mooney** and their twin daughters, **Patsy** and **Peggy**, leave next Tuesday (7) for her vacation hideout on the west coast of Mexico. "I'll be there for two months," she says. "No makeup and no hair curlers, but lots of fresh air, sunshine and good food. Hasta la vista!"

(Continued on page 54)



## Rising Star, Denim Admitted To ILA

■ NASHVILLE—The Independent Label Association (ILA), a Nashville-based organization to unite independent labels and to promote their contributions to the music industry, has accepted two new labels into the association. The new members are Rising Star Records of Nashville and Denim Records of Doylestown, Pennsylvania.

Membership in the ILA now totals nine independent labels with over 23 contracted artists.

### Next Meeting

The next meeting of the ILA will be Saturday, December 4 at 4:00 p.m. in the offices of World International Group, Inc. located at 22 Music Square West, Nashville. All independent labels which are interested in the ILA and its activities are encouraged to attend.

## COUNTRY PICKS OF THE WEEK

**SINGLE** **GEORGE JONES AND TAMMY WYNETTE**, "NEAR YOU" (F. Craig/K. Goell; Supreme, ASCAP). Country music's dynamic duo teams up once again to grace the airwaves with their own special blend of soothing warmth. With Billy Sherrill's added touch, we can look to hear a lot of this one. Epic 8 50314.

**SLEEPER** **THE WONDERFULS**, "HOW DO I SPELL RELIEF" (T. Skinner/J. L. Wallace; Widget/Narvel the Marvel, BMI). The first release by a brand-new MCA set is sure to rouse attention and help launch the group to the forefront. This cut is permeated by a strain of subtle humor. Wonderful, wonderful! MCA 40657.

**ALBUM** **CHET ATKINS**, "THE BEST OF CHET ATKINS AND FRIENDS." The maestro's friends are the best—Dolly, Boots, Danny Davis, Les Paul, Hank Snow, Ray Stevens, Jerry Reed, Lenny Breau, Johnny Gimble, Merle Travis and Arthur Fiedler and the Boston Pops. "There ain't no dogs here." RCA 1 1985.





# COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** By Jove, I think C. W. McCall's done it again! He's now taking his convoy "Round The World With The Rubber Duck" and you'll be hooked when they roll into England, Germany and finally the USSR! It should be an easy roll to the top.

Asleep at the Wheel is beginning to chalk up listings on "Miles and Miles of Texas;" added this week at KBUL, WJQS, WSLR, KRMD, KKYX and KCUB.

Billy Thundercloud has a great sound on "It's Alright" that's beginning to move at KSOP, KKYX and WPNX — watch for big happenings!

Dr. Hook brings out a strong follow-up to their recent hit outing. "If Not You" is off to a fast start at KCKC, KLAQ, KAYO, WKDA, WHOO, KBOX, KENR, KSOP and WJQS.



C. W. McCall

Monster Movers: Bill Anderson, Freddie Hart.

"Whispers" by Bobby Borchers is an early mover at WHOO, WBAM, KKYX, KFDI, WTSO, WMAD, WWOL, WNYN, WWOK, KAYQ, KGFX and KAYO.

We feel MCA is missing a chance to have a big chart single on Tanya Tucker if they don't decide to try



Bill Anderson

the "B" side! The fine country flavored "Ridin' Rainbows" seems like a natural to offset country radio's opposition to the disco-sounding "Shortcut." Perhaps music directors can convince the powers that be to flip it. "Ridin' Rainbows" is already the most requested single at WKDA!

Sonny Throckmorton's "Lovin' Me" spinning in Akron and Salt Lake City; Sue Richards' "My Heart Won't Cry Anymore" showing an initial surge in western and southwestern markets.

British pop star Englebert Humperdinck has moved to America and is now setting his sights toward country stardom! "After the Lovin'" is getting good initial response at WINN, WHK and WBAM.

## SURE SHOTS

George & Tammy — "Near You"

Ray Griff — "Last of the Winfield Amateurs"

Rex Allen, Jr. — "Two Less Lonely People"

## LEFT FIELDERS

Chip Taylor — "Hello Atlanta"

Nat Stuckey — "Shady Side of Charlotte"

## AREA ACTION

Kenny Dale — "Bluest Heartache of the Year" (KIKK, KENR)

Karon Blackwell — "Blue Skies and Roses" (KVOO)

## HOTLINE CHECKLIST

KAYO, Seattle  
KAYQ, Kansas City  
KBOX, Dallas  
KCKC, San Bernardino  
KCKN, Kansas City  
KCUB, Tucson  
KENR, Houston  
KERE, Denver  
KGFX, Pierre  
KHEY, El Paso  
KIKK, Houston  
KJJJ, Phoenix  
KKYX, San Antonio  
KLAC, Los Angeles

KLAK, Denver  
KRAK, Sacramento  
KSON, San Diego  
KVET, Austin  
KVOO, Portland  
WAXU, Lexington  
WBAM, Montgomery  
WBAP, Ft. Worth  
WDEE, Detroit  
WGBG, Greensboro  
WHK, Cleveland  
WHN, New York  
WHOO, Orlando  
WIL, St. Louis

WINN, Louisville  
WIRE, Indianapolis  
WJJD, Chicago  
WKDA, Nashville  
WMAD, Madison  
WMAQ, Chicago  
WPIK, Washington  
WPLO, Atlanta  
WPNX, Columbus  
WSLR, Akron  
WTSO, Madison  
WWOK, Miami  
WXCL, Peoria

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ Tom "Cat" Reeder of WKCW (Warrenton, Va.), happy with all new equipment, starting with the transmitter. The station covers Washington, D.C. and parts of Virginia, West Virginia and Maryland with its 142 record playlist plus a bluegrass cut every quarter hour. The Tomcat relies heavily on names like Tubb, Acuff, Ritter and other "hard" country acts to create his country sound. The line-up is Del Davidson, Roy Self, Reeder, Terry Linton and Dick Sanderson. Jim Wescott is the news director. The station has been country since 1960 . . . The folks at WWOL (Buffalo, N.Y.) helped put the lid on a \$6,000 money raising effort for the Kidney Foundation . . . Jim Moore of WFMB-FM (Springfield, Ill.) is looking for some good work from a nighttimer. Send tapes and resumes to the station.

Peggy Sears is the new half of the "Peck and Peggy" show on KBOX (Dallas), replacing the "Penny" half, which went off to do her half on KVET (Austin). Lydia Anderson is now all nighting on KVET, her first job in radio, and those who know say she's the talk of the town . . . Charlie Russell of KHEY (El Paso) celebrating being a grandfather type.

A recent conversation with Jim West of TM Productions in Dallas indicates that country automation will be, in the opinion of many of the syndicators, the next big development for low budget programmers. A couple of the syndie people from different companies look for the country area to grow at the rate of about 10 percent per year for the next three or four years, with the highest increase to come in the AM sector. Nearly everybody in syndication has one or more country packages with new ones popping up almost monthly. There has been much ado made about the need for "sincerity" in country programming, from all fields, and if the much discussed theory holds, then the success of syndication won't happen. It would appear that with the incredible change that country music has undergone within the past six years, and with the good ratings gained by many stations using a less than "sincere" format, some gaping holes have been blown in the "sincere" premise, and that people have changed along with the music—or that so many new listeners have come into the "new country" field, that being good at what you do is better than being sincere. Too many times those of us in programming equate mediocrity with quality, or sincerity, and the two don't match. Syndication has proven that, in most formats, quality equates with boredom, but also breeds comfort in the listener's mind in that it is genuinely always the same. It'll be interesting to watch the progress of back-

(Continued on page 54)

TIME FOR



## RAG DOLL

(for Christmas)

DEANNA - DARLENE



## ON THE COUNTRY CHARTS THIS WEEK

- |    |                       |              |                  |               |
|----|-----------------------|--------------|------------------|---------------|
| 62 | "Someday Soon"        | Kathy Barnes | Republic Records | IRDA<br>R-293 |
| 75 | "Mahogany Bridge"     | David Rogers | Republic Records | IRDA<br>R-311 |
| 81 | "24 Hours From Tulsa" | Randy Barlow | Gazelle Records  | IRDA<br>330   |

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## Fine Times for Sovine



Congratulating Roger Sovine on his recent promotion to assistant vice president, Nashville, BMI are, from left: (front) Billy Sherrill, Buddy Killen, Roger Sovine, Bob Beckham; (back) Bill Hall, Don Gant, Bob Thompson, George Richey, Norro Wilson, Joe Talbot, Bill Denny, Wayland Holyfield, Ron Chancey, Ron Bledsoe and Dale Morris.

**HOT & SELLING**  
**Chattanooga**  
**Shoe Shine Boy**  
**TOMMY**  
**WILLS**  
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## John Denver

(Continued from page 12)

occasion.

### CMA Awards

At a reception between the matinee and evening concerts, Chet Atkins, on behalf of Denver's label, RCA, presented him with his long-overdue awards as the CMA's 1975 Entertainer of the Year, and for Single of the Year that same year, "Back Home Again." He had been in Australia at the time of the televised award show and accepted the awards via satellite.

Luke Lewis

## Mandrell Tapes Retardation PSA's

■ NASHVILLE—ABC/Dot recording artist Barbara Mandrell has video-taped public service announcements designed to aid a fund-raising program benefiting mentally retarded children of Tennessee.

The spots outline details relating to the Knights of Columbus Foundation for Mental Retardation, Inc., and its two-day Tootsie Roll give-away set for various shopping centers all over the State November 26-27.

## ILA Honors Cin-Kay

■ NASHVILLE — The Independent Label Association (ILA) has presented their first award. The recipient of the first ILA Letter-of-Merit Award is Cin-Kay Records.

R.J. Lindsey, ILA president, presented the award to Cin-Kay for being the first ILA member to have a record enter the national charts with a bullet. The record, "Daddy How Am I Doing?" by Rick Smith, was produced by Gene Kennedy in Nashville for the west coast label.

## Nashville Report (Continued from page 52)

That veteran banjo player-comic **Harold Morrison** will be a "semi regular" on the **Jackson Five's** CBS-TV weekly series that starts at mid-season (January)?

"It's the break of this old country boy's career," said Morrison, who had just returned from Hollywood where he taped nine of the shows—and was told to stand by for five more. "I pick and tell some jokes and do a carnival barker bit," continued Morrison. "I had never worked with any black performers before in all my 25 years of performing. The Jacksons are just great—immensely talented. I think they thought I am sort of a rural Henny Youngman."

You may have seen and heard Morrison do his stuff on the **Wilburn Brothers**, **Tammy Wynette-George Jones** and **Loretta Lynn** shows—in person or on TV.

"I've been in this business 2½ decades," said Morrison, native of High Lonesome, Mo. (pop. 100) in the Ozarks. "I figured the parade had passed me by. Like they say, Ole Harold is an 'overnight success.'"

That this may be a first?

The local Rising Star label has signed a mother-daughter country music vocal duo—**Deanna Bass** and her six-year-old daughter. First release, produced by **Dave Mathes**, is "Rag Doll (for Christmas)" b/w "CB Santa."

That **Diana Trask** recently said: "I think **Don Williams** is one of today's finest talents"?

That radio and television personality **Jim Kearse's** first release on **Henry Strzelecki's** October label is "I Hate Me (For Hurting You)." (If Henry ever establishes subsidiaries of October will they be called November and December?)

That when **Danny Davis** of **Nashville Brass** is asked, "Gee, how do you break into the music business?" he replies "you really don't want to break into the music business. There's only one way to break into any business: Look where the center of the business is, learn every doggone thing you can about it, and slowly eat your way through."

That **Diana Trask** is booked for a tour of her native Australia, starting Thursday and continuing through Dec. 17?

That if some country artist believes he or she isn't getting a break on any of the really big radio stations, maybe he or she should get in touch with **Tom (Cat) Reeder**, program director at WKCW, Box 740, Warrenton, Va. 22186? Reeder writes: "We try to give everyone in country music a fair shake. Our station has been all country since 1960—and that's been our policy all along."

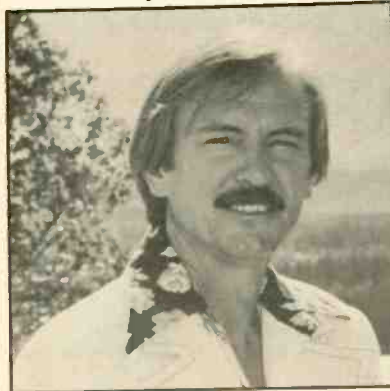
That **Ruby Falls**, the only black female singer in country music, has this to say: "My color has neither helped nor hurt me get bookings. I've been in this business 13 years and know that unless you have or have had a 'hit' record, bookers don't like to take a chance with you. You can't blame them too much, can you? It gets frustrating but it doesn't bring about any hate or malice." Meanwhile, Ruby says that "In between bookings I'm working as a secretary at 50 States Records to support my career as a singer."

## Country Radio (Continued from page 53)

ground country, elevator country, foreground country or whatever labels are applied. Some will work, some won't and they'll all reduce your overhead. And perhaps those formats which offer a uniqueness in the listener's mind will increase the income. At last count there were 14 country syndicated series on the market. There doesn't seem to be an accurate figure of the number of stations programming syndie formats, and in checking around the countryside everytime a station manager says he's bought one, another says he just dropped one.

## Con Brio's "Man" Power Is Showing

"Ordinary Man" (CBK 114)



"Dale McBride"  
 from the  
 upcoming album  
**"THE ORDINARY MAN"**  
 (CBL 00151)

"Little Man" (CBK 115)



Hawaii's  
**"Sheila Tilton"**  
 This One's Twice as Much  
 As  
**"Half As Much"**  
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 67 **Record World**  
 61 **Cashbox**

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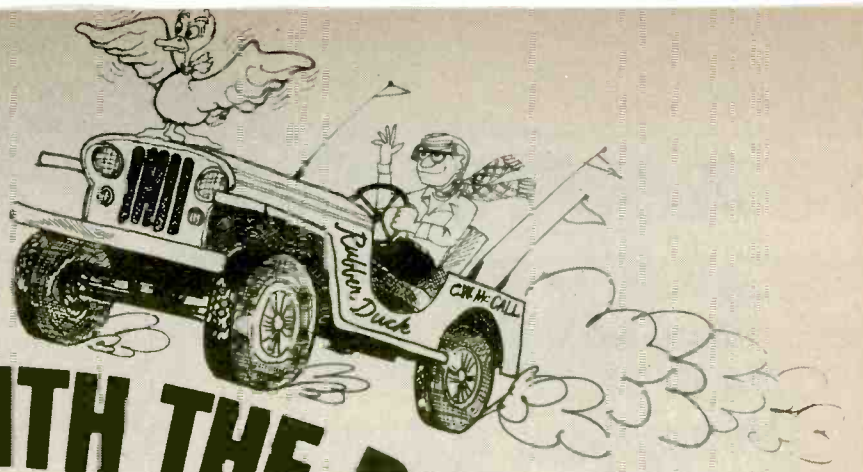


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# 'ROUND THE WORLD WITH THE RUBBER DUCK



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**Booking:**  
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# MARGO SMITH

## "Take My Breath Away"

Warner Bros. WBS 8261

Produced by Norro Wilson.

Warner Country is young Country.



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**REX ALLEN, JR.**—Warner Bros. 8297

**TWO LESS LONELY PEOPLE** (W. Holyfield; Maplehill/Vogue, BMI)  
Warm, uplifting lyrics are highlighted by Allen's appealing vocal treatment on this irresistible ballad. The combination should make it a smash.

**WILLIE NELSON**—Columbia/Lone Star 3 10453

**UNCLOUDY DAY** (Arr. W. Nelson; W. Nelson, BMI)

The man who knows his way around a country song like a master puts his touch to a traditional gospel classic.

**NAT STUCKY**—MCA 40658

**THE SHADY SIDE OF CHARLOTTE** (K. Westbery/H. Sanders/G. Mabry; Tuckahoe, BMI)

Traditional country material delivery and instrumentation in fine form should carry this one to the bright side and up the charts.

**JOHNNY RUSSELL**—RCA 10853

**THE SON OF HICKORY HOLLER'S TRAMP** (D. Frazier; Acuff-Rose, BMI)

Russell's strong vocals serve to strengthen these poignant lyrics about a woman raising kids the hard way.

**JIM STAFFORD**—Warner Bros. 8299

**TURN LOOSE OF MY LEG** (W. Hammond; Famous/Hamburger, ASCAP)

Stafford cuts loose with a gutbuster that's sure to draw heavy requests from the menfolks who are plagued by liberationists.

**WEBB PIERCE**—Plantation 145

**CHRISTMAS TIMES COMING** (T. Logan; Leeds, ASCAP)

Up-tempo tune about goin' home to the country for the holidays. Solid seasonal sound that's sure to get plenty of play.

**JEANNIE C. RILEY**—Warner Bros. 8290

**PURE GOLD** (J. C. Riley; Jeannie C. Riley, BMI)

Backed by strong production, Jeannie delivers her self-penned song with such assurance there's no doubt it's not fool's gold.

**HERB PEDERSEN**—Epic 50309

**OUR BABY'S GONE** (H. Pedersen; Daria, ASCAP)

Perfect drive-time tune with just enough of a "progressive" feel to help it cross over. It has all of the makings of a charttopper.

**JIMMIE PETERS**—Moonlite 7

**LOVE TAKES CARE OF US** (J. Peters/M. McNair; Tweety Bird/Spinback, BMI)

**THROUGH CRYING EYES** (J. Peters/M. McNair; Tweety Bird/Spinback, BMI)

Two excellent offerings from Peters and "friends." The first is a duet treatment of a soft ballad; the second a flowing mid-tempo number.

**DEE McCALL**—Republic 327

**HE WALKS LIKE A MAN** (D. Hildebrand; Central Songs, BMI)

Dee belts out praise for her man with intermediate breaks to admit sweetly "that it's the little boy I love." Interesting contrasts.

**HARLAN SANDERS**—Epic 8 50312

**A SOUTHERN STAR IN A NORTHERN SKY** (H. Sanders/R.C. O'Leary; Warner-Tamerlane, BMI)

Sanders sheds some light on a few problems Jimmy Carter might soon be facing. A toe-tapper that's sure to pick up heavy airplay.

**JESSICA JAMES**—MCA 40660

**GIVE ME ONE GOOD REASON** (W. Holyfield; Vogue/Maplehill, BMI)

A peppy up-tempo number by Conway's little girl is solid enough to serve as one good reason to receive calls for more.

**MICKEY GILLEY**—Playboy 6095

**LONELY CHRISTMAS CALL** (G. Jones/G. Riddle; Gald, BMI)

**PRETTY PAPER** (W. Nelson; Tree, BMI)

Gilley wraps up two Christmas classics to brighten the upcoming holiday season. Look for loads of airplay on both these tunes.



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# THE COUNTRY ALBUM CHART

DECEMBER 4, 1976

DEC. 4	NOV. 27		WKS ON CHART
1	1	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	8
2	2	DAVE & SUGAR—RCA APL1 1818	12
3	4	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	6
4	3	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	14
5	5	YOU AND ME TAMMY WYNETTE—Epic KE 34289	9
6	6	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	17
7	7	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	10
8	9	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1110	8
9	10	ALONE AGAIN GEORGE JONES—Epic KE 34290	8
10	13	MARY KAY PLACE—Columbia KC 34353	7
11	15	BEST OF CHARLY PRIDE, VOL. III—RCA APL1 2023	5
12	12	THE MAGNIFICENT MUSIC MACHINE TOM T. HALL—Mercury SRM1 1111	7
13	14	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	6
14	11	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	13
15	16	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	21
16	22	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	5
17	8	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	15
18	17	SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451	8
19	19	HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285	6
20	18	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	14
21	20	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	14
22	45	BEST OF GLEN CAMPBELL—Capitol ST 11577	2
23	23	SPIRIT JOHN DENVER—RCA APL1 1694	12
24	27	DOIN' WHAT I FEEL MARVEL FELTS—ABC Dot DOSD 2065	4
25	30	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	21
26	26	I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH—Columbia KC 34270	6
27	35	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	3
28	41	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	3
29	28	TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356	5
30	49	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	2
31	38	KENNY ROGERS—United Artists LA689 G	4
32	21	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	10
33	25	20-20 VISION RONNIE MILSAP—RCA APL1 1666	28
34	24	PEANUTS AND DIAMONDS BILL ANDERSON—MCA 2222	10
35	29	HOMEMADE LOVE TOM BRESH—Farr FL 1000	10
36	37	HANK N' ME RAY PRICE—ABC Dot DOSD 2062	5
37	32	UNITED TALENT CONWAY & LORETTA—MCA 1109	24
38	31	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES—Columbia KC 34309	7
39	40	TWO MORE SIDES CLEDUS MAGGARD—Mercury SRM 1 1112	4
40	44	11 MONTHS AND 29 DAYS JOHN AUSTIN PAYCHECK—Epic KE 33943	3
41	42	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	5
42	—	RONNIE MILSAP LIVE—RCA APL1 2043	1
43	33	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	21
44	53	WELCOME TO MEL TILLIS COUNTRY—MGM MG1 5022	2
45	36	KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559	9
46	39	MISSISSIPPI BARBARA FAIRCHILD—Columbia KC 34307	5
47	46	SUPER SONGS DANNY DAVIS—RCA APL1 1986	4
48	47	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	45
49	58	I'M NOT EASY BILLIE JO SPEARS—United Artists LA684 G	2
50	—	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	1
51	56	BLACK HAT SALOON RUSTY WIER—Columbia KC 34319	2
52	57	SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SWS 3301	3
53	50	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI—RCA APL1 1312	44
54	34	TEDDY BEAR RED SOVINE—Starday SD 968X	21
55	—	FAMILY PORTRAIT EARL SCRUGGS REVUE—Columbia PC 34346	1
56	48	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	13
57	43	LOVIN' SOMEBODY LaCOSTA—Capitol ST 11569	4
58	59	TEXAS WOMAN PAT BOONE—Hitsville H6 40551	3
59	61	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	53
60	51	LYNN ANDERSON'S GREATEST HITS LYNN ANDERSON—Columbia KC 34308	7
61	52	THAT LOOK IN HER EYES FREDDIE HART—Capitol ST 11568	10
62	55	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	20
63	60	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	19
64	63	SOUTH OF THE BORDER GENE AUTRY—Republic IRDA 6011	10
65	64	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	25
66	54	EDDY EDDY ARNOLD—RCA APL1 1817	11
67	62	NOW AND THEN CONWAY TWITTY—MCA 2206	27
68	65	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	23
69	68	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	32
70	66	A LEGENDARY PERFORMER JIM REEVES—RCA CPL 1 1891	11
71	67	KING OF ALL THE TAVERNS LITTLE DAVID WILKINS—MCA 2215	8
72	71	TEXAS COOKIN' GUY CLARK—RCA APL1 11944	7
73	69	BY REQUEST DEL REEVES & BILLIE JO SPEARS—United Artists LA649 G	10
74	72	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2058	14
75	75	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	37

# EMMYLOU

## "Sweet Dreams"

Warner/Reprise RPS 1371

Produced by Brian Ahern  
for Happy Sack Productions.

Warner Country is young Country.



© 1976 Warner Bros. Records, Inc.



DECEMBER 4, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

DEC. 4

NOV. 27

WKS. ON CHART

**1** **2** **9,999,999 TEARS**  
DICKY LEE  
RCA PB 10764 **13**



**2** **5** **THINKIN' OF A RENDEZVOUS** JOHNNY DUNCAN/  
Columbia 3 10417 **10**

**3** **3** **LIVING IT DOWN** FREDDY FENDER/ABC Dot DOA 17652 **13**

**4** **6** **GOOD WOMAN BLUES** MEL TILLIS/MCA 40627 **10**

**5** **1** **I'M GONNA LOVE YOU** DAVE & SUGAR/RCA PB 10768 **13**

**6** **9** **HILLBILLY HEART** JOHNNY RODRIGUEZ/Mercury 73855 **9**

**7** **10** **TAKE MY BREATH AWAY** MARGO SMITH/  
Warner Bros. 8261 **10**

**8** **11** **LAWDY MISS CLAWDY** MICKEY GILLEY/Playboy 6089 **9**

**9** **13** **BABY BOY** MARY KAY PLACE/Columbia 3 10422 **8**

**10** **12** **SHE NEVER KNEW ME** DON WILLIAMS/ABC Dot DOA 17658 **8**

**11** **17** **SWEET DREAMS** EMMYLOU HARRIS/Reprise RPS 1371 **8**

**12** **4** **SOMEBODY SOMEWHERE** LORETTA LYNN/MCA 40607 **13**

**13** **15** **FOX ON THE RUN** TOM T. HALL/Mercury 73850 **8**

**14** **14** **DROP KICK ME** JESUS BOBBY BARE/RCA PB 10790 **8**

**15** **18** **BROKEN DOWN IN TINY PIECES** BILLY CRASH CRADDOCK/  
ABC Dot DOA 17659 **7**

**16** **7** **THANK GOD I'VE GOT YOU** STATLER BROTHERS/  
Mercury 73846 **13**

**17** **8** **HER NAME IS** GEORGE JONES/Epic 8 50271 **14**

**18** **21** **NEVER DID LIKE WHISKEY** BILLIE JO SPEARS/  
United Artists XW880Y **7**

**19** **23** **VERYTHING I OWN** JOE STAMPLEY/ABC Dot DOA 17654 **7**

**20** **22** **LAURA (WHAT'S HE GOT THAT I AIN'T GOT)**  
KENNY ROGERS/United Artists XW868 Y **9**

**21** **25** **(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER**  
HAD FARON YOUNG/Mercury 73847 **9**

**22** **28** **EVERY FACE TELLS A STORY** OLIVIA NEWTON-JOHN/  
MCA 40642 **6**

**23** **29** **YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS**  
GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y **5**

**24** **30** **DON'T BE ANGRY** DONNA FARGO/ABC Dot DOA 17660 **7**

**25** **31** **STATUES WITHOUT HEARTS** LARRY GATLIN/Monument  
45 201 **6**

**26** **33** **LOOKING OUT MY WINDOW THROUGH THE PAIN**  
MEL STREET/GRT 083 **6**

**27** **35** **TWO DOLLARS IN THE JUKEBOX** EDDIE RABBITT/  
Elektra 45357 **5**

**28** **43** **I CAN'T BELIEVE SHE GIVES IT ALL TO ME**  
CONWAY TWITTY/MCA 40649 **3**

**29** **16** **SHOW ME A MAN** T. G. SHEPPARD/Hitsville 6040 **12**

**30** **19** **CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED**  
TONIGHT DIANA MERLE HAGGARD/Capitol 4326 **13**

**31** **38** **CHEATIN' IS** BARBARA FAIRCHILD/Columbia 3 10423 **7**

**32** **45** **HANGIN' ON** VERN GOSDIN/Elektra 45353 **6**

**33** **44** **SHE TOOK MORE THAN HER SHARE** MOE BANDY/  
Columbia 3 10428 **5**

**34** **34** **IT HURTS TO KNOW THE FEELING'S GONE** BILLY MIZE/  
Zodiac ZS 1011 **10**

**35** **46** **MY GOOD THING'S GONE** NARVEL FELTS/ABC Dot DOA  
17664 **5**

**36** **49** **A LITTLE AT A TIME** SUNDAY SHARPE/Playboy 6090 **5**

**37** **37** **WOMAN DON'T TRY TO SING MY SONG** CAL SMITH/  
MCA 40618 **8**

**38** **57** **ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN**  
WAYLON JENNINGS/RCA PB 10842 **3**

**39** **40** **COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER**  
PLACE) DAVID HOUSTON/Epic 8 50275 **11**

**40** **27** **EVERY NOW AND THEN** MAC DAVIS/Columbia 3 10418 **10**

**41** **50** **I'M ALL WRAPPED UP IN YOU** DON GIBSON/ABC/Hickory  
AH 54001 **4**

**42** **24** **AMONG MY SOUVENIRS** MARTY ROBBINS/Columbia  
3 10396 **15**

**43** **48** **PUT ME BACK IN YOUR WORLD** EDDY ARNOLD/RCA PB  
10794 **7**

**44** **63** **YOUR PLACE OR MINE** GARY STEWART/RCA PB 10833 **3**

**45** **32** **LOVE IT AWAY** MARY LOU TURNER/MCA 40620 **10**

**46** **60** **DADDY'S LITTLE GIRL** RAY SAWYER/Capitol 4344 **6**

**47** **47** **I CAN SEE ME LOVIN' YOU AGAIN** JOHNNY PAYCHECK/  
Epic 8 50291 **7**

**48** **53** **LOVE IS ONLY LOVE (WHEN IT'S SHARED BY TWO)**  
JOHNNY CARVER/ABC Dot DOA 17661 **4**

**49** **68** **LET MY LOVE BE YOUR PILLOW** RONNIE MILSAP/  
RCA PB 10843 **2**

**50** **64** **SING A SAD SONG** WYNN STEWART/Playboy 6091 **4**

**51** **65** **OLD TIME FEELING** JOHNNY CASH & JUNE CARTER CASH/  
Columbia 3 10436 **3**

**52** **62** **TAKIN' WHAT I CAN GET** BRENDA LEE/MCA 40640 **5**

**53** **66** **SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE**  
JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822 **3**

**54** **70** **WHEN IT'S JUST YOU AND ME** DOTTIE WEST/  
United Artists XW898 Y **3**

**55** **26** **YOUNG GIRL** TOMMY OVERSTREET/ABC Dot DOA 17657 **9**

**56** **61** **LAY DOWN** CHARLY McCLAIN/Epic 8 50285 **7**

**57** **36** **A WHOLE LOTTA THINGS TO SING ABOUT** CHARLEY PRIDE/  
RCA PB 10757 **15**

**58** **41** **IT'S ALL OVER** JOHNNY CASH/Columbia 3 10424 **8**

**59** **56** **THE WRECK OF THE EDMUND FITZGERALD** GORDON  
LIGHTFOOT/Reprise RPS 1369 **7**

**60** **76** **C. B. SAVAGE** ROD HART/Plantation PL 144 **3**

**61** **39** **WILLIE, WAYLON AND ME** DAVID ALLAN COE/Columbia  
3 10395 **11**

**62** **42** **SOMEDAY SOON** KATHY BARNES/Republic 293 **11**

**63** **40** **YOU AND ME** TAMMY WYNETTE/Epic 8 50264 **16**

**64** **67** **I JUST CAN'T (TURN MY HABIT INTO LOVE)** KENNY STARR/  
MCA 40637 **4**

**65** **69** **WHEN LEA JANE SANG** PORTER WAGONER/RCA PB 10803 **4**

**66** **81** **STEALIN' FEELIN'** MIKE LUNSFORD/Starday SD 146 **2**

**67** **80** **ORDINARY MAN** DALE McBRIDE/Con Brio 114 **3**

**68** **73** **SHE'S FREE BUT SHE'S NOT EASY** JIM GLASER/MCA 40636 **5**

## CHARTMAKER OF THE WEEK

**69** — **WHY LOVERS TURN TO STRANGERS**  
FREDDIE HART  
Capitol 4363 **1**



**70** **87** **IF YOU WANT TO MAKE ME FEEL AT HOME**  
DEWAYNE ORENDER/RCA PB 10813 **2**

**71** **77** **WOMAN STEALER** BOBBY G. RICE/GRT 084 **4**

**72** **84** **HEY DAISY** TOM BRESH/Farr 012 **2**

**73** **79** **WIGGLE WIGGLE** RONNIE SESSIONS/MCA 40624 **5**

**74** — **LIARS ONE, BELIEVERS ZERO** BILL ANDERSON/MCA 40661 **1**

**75** **78** **MAHOGANY BRIDGE** DAVID ROGERS/Republic 311 **4**

**76** **83** **MY BETTER HALF** DEL REEVES/United Artist XW885 Y **2**

**77** **91** **INSTEAD OF GIVIN' UP (I'M GIVIN' IN)** BILLY WALKER/  
RCA PB 10821 **2**

**78** — **IF NOT YOU** DR. HOOK/Capitol 4364 **1**

**79** **72** **HER BODY COULDN'T KEEP YOU (OFF MY MIND)**  
GENE WATSON/Capitol 4331 **10**

**80** **90** **RAMBLIN' ROSE** JOHNNY LEE/GRT 096 **2**

**81** **96** **TWENTY-FOUR HOURS FROM TULSA** RANDY BARLOW/  
Gazelle IRDA 330 **2**

**82** **59** **DADDY HOW'M I DOIN'** RICK SMITH/Cin Kay CK 114 **7**

**83** **54** **FOR LOVE'S OWN SAKE** ED BRUCE/United Artists XW862 Y **10**

**84** **86** **HOT AND STILL HEATIN'** JERRY JAYE/Hi 2318 **5**

**85** **94** **MILES AND MILES OF TEXAS** ASLEEP AT THE WHEEL/  
Capitol 4357 **2**

**86** — **WHEN THE NEW WEARS OFF OF OUR LOVE** JODY MILLER/  
Epic 8 50304 **1**

**87** **89** **POOR WILTED ROSE** ANN J. MORTON/Prairie Dust 7606 **3**

**88** — **A MANSION ON THE HILL** RAY PRICE/ABC Dot DOA 17666 **1**

**89** **92** **I'M SORRY** CONNIE CATO/Capitol 4345 **2**

**90** **97** **HERE'S TO THE NEXT TIME** BILLY LARKIN/Casino GRT 097 **2**

**91** — **I KNEW YOU WHEN** JERRY FOSTER/Hitsville 6043 **1**

**92** — **EVERYTHING'S COMING UP LOVE** SHERRY BRYCE/MCA 40630 **1**

**93** **93** **HONKY TONK FOOL** BEN REECE/Polydor PD 14356 **3**

**94** — **MY HEART WON'T CRY ANYMORE** SUE RICHARDS/ABC Dot  
DOA 17665 **1**

**95** **99** **THE GREATEST SHOW ON EARTH** LITTLE DAVID WILKINS/  
MCA 40646 **2**

**96** — **MY EYES ADORED YOU** MARTY MITCHELL/Hitsville 6044 **1**

**97** — **SHAKE, RATTLE AND ROLL** BILLY SWAN/Columbia 3 10443 **1**

**98** — **RED NECK ROCK** BILL BLACK COMBO/Hi 2317 **1**

**99** — **HIGHWAY 2-18** BELLAMY BROTHERS/Warner Bros. WBS  
8284 **1**

**100** **100** **I'M LOSING IT ALL** EDDY RAVEN/ABC Dot DOA 17663 **2**



# KATHY BARNES

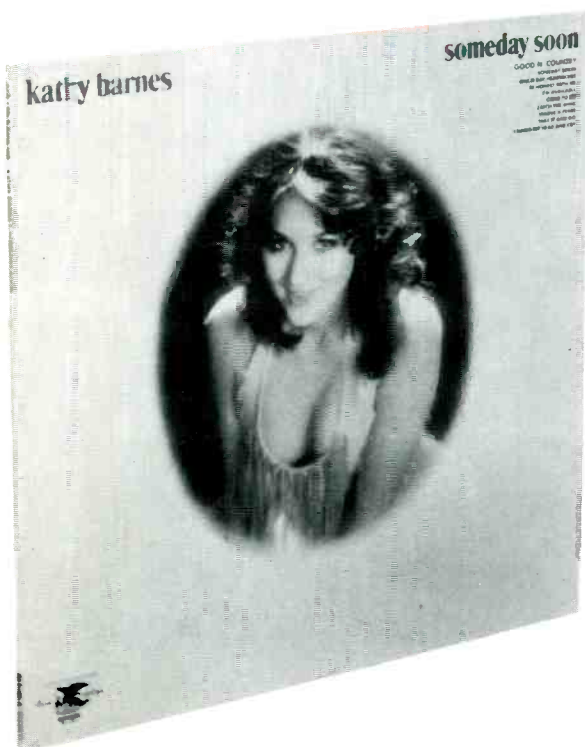
## “Good 'n' Country”

IRDA R-338

Her brand new Single  
from her brand new Album  
“Someday Soon”

IRDA R-6019

Republic Records





You can almost see  
 Dave Mason and his band perform.  
 "Certified Live" was recorded  
 without overdubs or studio tricks,  
 and mixed to sound  
 like a real Dave Mason concert.

# Dave Mason in person.



Produced by Dave Mason for Treucom A.G

**DAVE MASON TOUR**

- |   |  |   |  |   |
|---|--|---|--|---|
| 11/18 University of Oklahoma<br>Norman, Okla.   | 11/24 Louisiana State Univ.<br>Baton Rouge, La.  | 12/1 Westchester<br>Premier Theatre<br>Tarrytown, N.Y.          | 12/5 State Univ. of N.Y.<br>Oneonta, N.Y.                              | 12/11 Monmouth College<br>Long Branch, N.J. |
| 11/19 Lou Rogers Auditorium<br>Fort Worth, Tex. | 11/26 Municipal College<br>Jackson, Miss.        | 12/2 Civic Center<br>Hartford, Conn.                            | 12/7 Univ. of Lowell<br>Lowell, Mass.                                  | 12/12 Syria Mosque<br>Pittsburgh, Pa.       |
| 11/20 Texas Tech<br>Lubbock, Tex.               | 11/27 Municipal College Aud.<br>Birmingham, Ala. | 12/3 Worcester Poly Tech<br>Harrington Aud.<br>Worcester, Mass. | 12/8 Hofstra Univ.<br>Hofstra Univ. Playhouse<br>Hempstead, L.I., N.Y. | 12/14 Constitution Hall<br>Washington, D.C. |
| 11/21 Summit<br>Houston, Tex.                   | 11/28 Municipal Aud.<br>Nashville, Tenn.         | 12/4 Music Hall<br>Boston, Mass.                                | 12/9 Lafayette College<br>Easton, Pa.                                  | 12/15 Hampton Coliseum<br>Hampton, Va.      |
| 11/22 Municipal Auditorium<br>Austin, Tex.      | 11/29 Auditorium Theatre<br>Chicago, Ill.        |   | 12/10 Spectrum<br>Philadelphia, Pa.                                    | 12/17-19 Palladium<br>New York, N.Y.        |