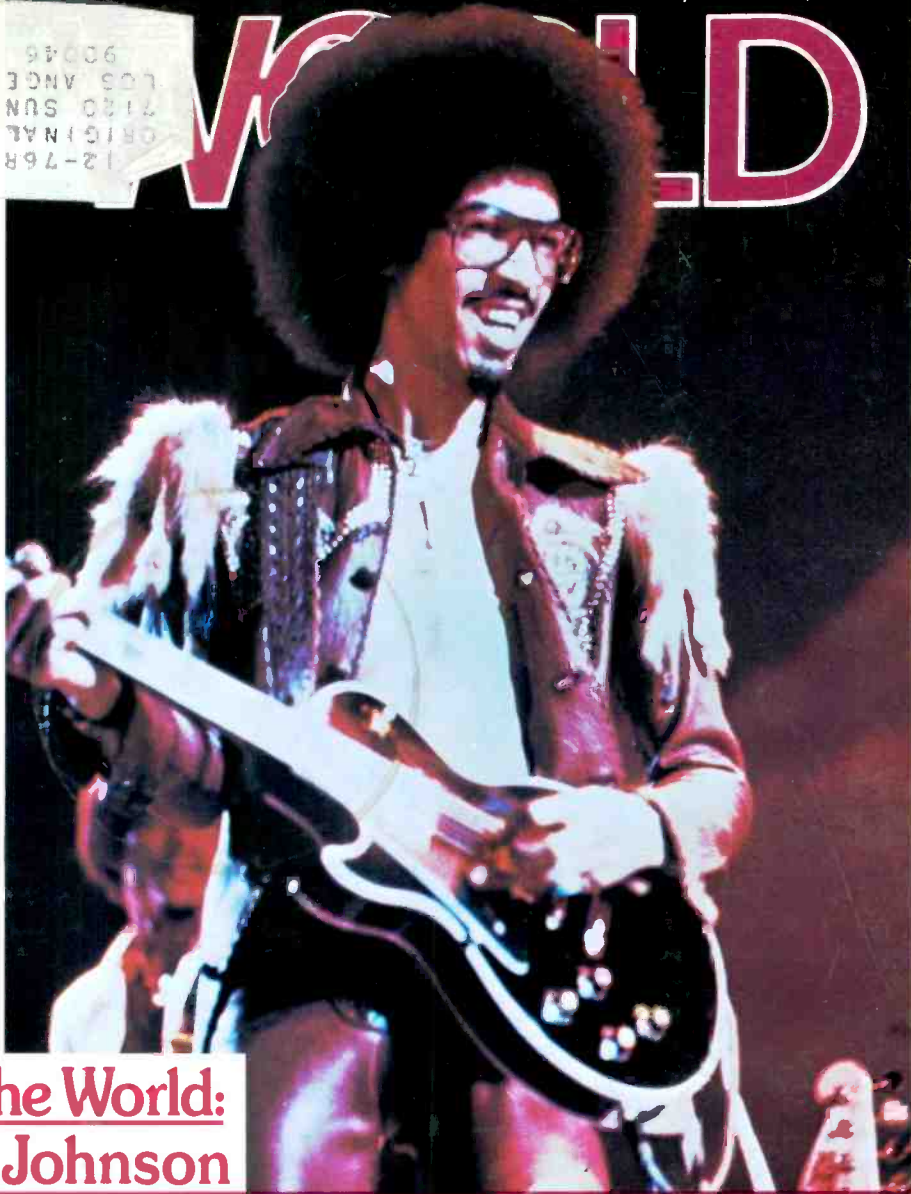
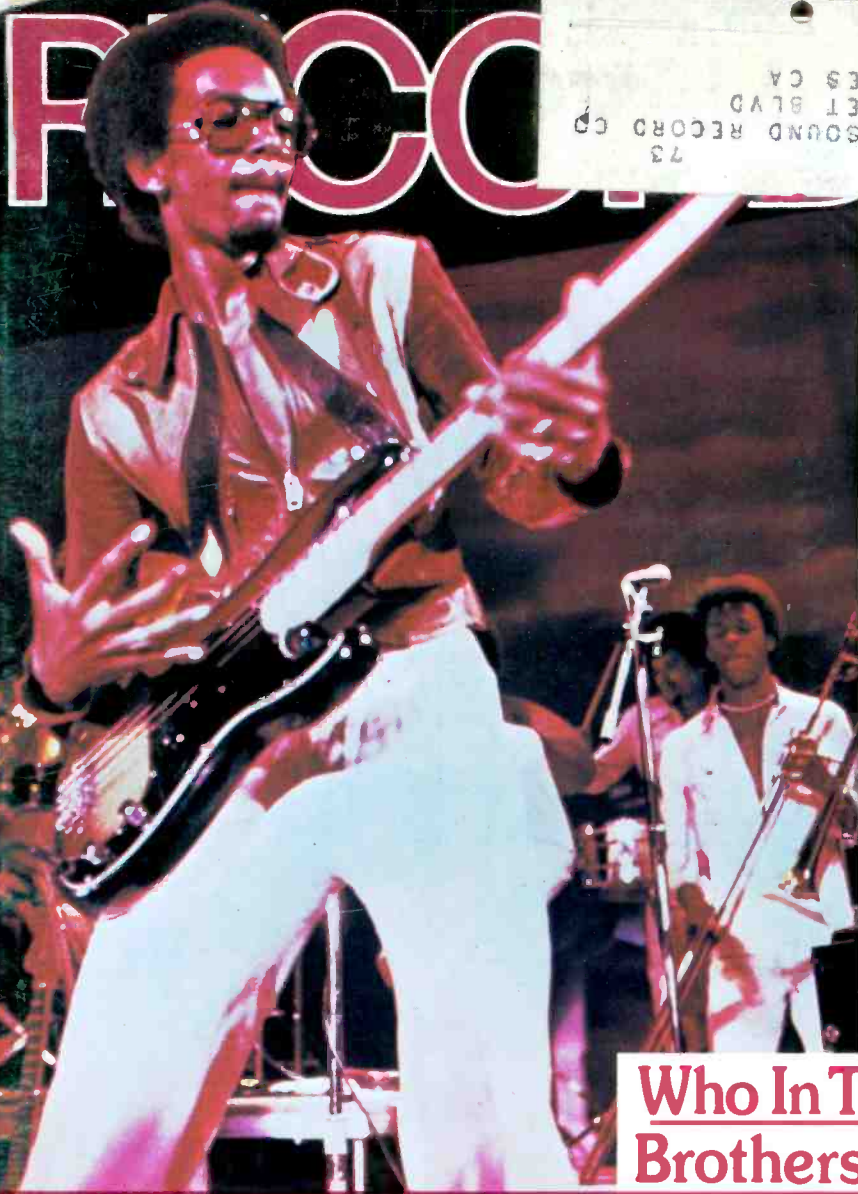


ROCKWORLD

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Who In The World: Brothers Johnson

HITS OF THE WEEK

SINGLES

O'JAYS, "MESSAGE IN OUR MUSIC" (prod. by Kenneth Gamble & Leon Huff) (writers: K. Gamble & L. Huff) (Mighty Three, BMI) (3:22). Music is the message as far as this group is concerned. And their music continues to get better with time. This throbbing scorcher from the new lp will surely rank as one of their all-time best. Phila. Intl. ZS8 3601 (CBS).

CARPENTERS, "GOOFUS" (prod. by Richard Carpenter) (writers: Wayne King-Williams Harold-Gus Kahn) (Leo Feist, ASCAP) (3:09). There's no way you could call the Carpenters predictable after this single. Here they have come up with perhaps their most uncharacteristic effort yet. It's got a novelty tinge to it but nevertheless should score well. A&M 1859.

GARY WRIGHT, "MADE TO LOVE YOU" (prod. by Gary Wright) (writer: Gary Wright) (Warner Bros., ASCAP) (3:45). Wright's platinum "Dream Weaver" lp and two gold singles has made him one of the year's most potent chart forces. Here he's in winning form again with a tastefully synthesized ballad that should send him to the top. Warner Bros. 8250.

AVERAGE WHITE BAND, "QUEEN OF MY SOUL" (prod. by Arif Mardin) (writer: Hamish Stuart) (Average, ASCAP) (3:59). It's a sensation like no other when AWB shifts into its light, seasoned soulful gear. Here the group is at its best with this mid-tempo effort praising the beauty of music. A stunning number sung exquisitely by Hamish Stuart. Atlantic 3354.

THE BEACH BOYS, "IT'S O.K." (prod. by Brian Wilson) (writers: Wilson & Love) (Brother, BMI) (2:08). The song did not exactly jump off the album, but as a single, it works remarkably well. It's another summer celebration as only they know how to produce. The saxophone is played by Roy Wood and it's more than "O.K." Brother-Reprise RPS 1368 (WB).

PARLIAMENT, "STAR CHILD" (prod. by George Clinton) (writers: Clinton-Collins-Worrell) (Mabliz/Rick's, BMI) (3:08). The Mothership Connection has already blown the roof off the sucker and here it strengthens its hold with some jive talking and a funky two-step. Home of P-funk, they mean what they say, "It ain't nothin' but a party." Casablanca NB 864.

NATALIE COLE, "MR. MELODY" (prod. by C. Jackson & M. Yancy) (writers: Jackson & Yancy) (Jay's Enterprises/Chappell & Co., ASCAP) (3:07). Natalie shows why she is one of r&b's brightest songstresses with this number that earned her an award at the recent Tokyo Music Festival. A superb song destined to be one of her biggest hits yet. Capitol P 4328.

THIN LIZZY, "COWBOY SING" (prod. by John Alcock) (writers: Lynott & Downey) (R.S.O., ASCAP) (3:17). "The Boys Are Back In Town" gave these Anglo-American rockers their first hit single after many years of tribulation. This edited "Jailbreak" track should make it two in a row as the boys let loose with their double barreled attack. Mercury 73841.

ALBUMS

THE TEMPTATIONS, "DO THE TEMPTATIONS." "I'm On Fire (Body Song)" is immediately recognizable as classic Temptations—a highly sensual number with superbly contrasted voicings. "Why Can't You and Me Get Together" and "There Is No Stopping" are the more up-beat highlights of an album that's up to the usual high standards. Gordy G6-97551 (Motown) (6.98).

HERBIE HANCOCK, "SECRETS." Hancock's not really hiding anything but attempting to go for some more subtle shadings along with the successful funkified jazz stylings which finally made him a star. "Gentle Thoughts" has been a concert highlight for a while now and is no less impressive here. For funk fans: "Doin' It" and "Cantelope Island." Columbia PC 34280 (6.98).

DARYL HALL, JOHN OATES, "BIGGER THAN BOTH OF US." The title is particularly apt considering the success of "Sara Smile" and the new life of the near-classic "She's Gone." Hall and Oates have a refreshing r&b stance that has weathered the years and is sure, finally, to gain them the mass acceptance they have sought. An outstanding effort. RCA APL1-1467 (6.98).

MARILYN MCCOO & BILLY DAVIS, JR. "I HOPE WE GET TO LOVE IN TIME." Ten years as part of the Fifth Dimension were but a start for this duo. The polish of Las Vegas is offset by a personal happiness that rings of sincerity. The choice of songs is excellent, as is the Don Davis production. Count on McCoo and Davis as a major pop and MOR attraction. ABC ABCD-952 (6.98).





Management III
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RCA Records

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RECORD WORLD

Frampton LP Strongest Since '71's 'Tapestry'

By LENNY BEER

■ Another strong week has been recorded for "Frampton Comes Alive" by Peter Frampton (A&M), as he tops The Album Chart this week for the tenth time. This is a feat which has not been achieved since 1971 when Carole King's "Tapestry," on Ode, topped the chart for 14 consecutive weeks. Further, there is still no major competition for the top slot even though Fleetwood Mac (Reprise) is surging and cutting the gap. The difference between Frampton and his nearest competitors has

been 2 to 1, and now Fleetwood has cut that deficit to about 3 to 2 in sales. The Fleetwood Mac album is currently at the two and one-half million mark in sales and is in its 57th week of charting with the third hit single moving along well. Jefferson Starship (Grunt) fell to the #3 position, but with their new single selling strongly there is a resurgence expected on this album also.

For the first time in over a month there is a new album in the top 10, Wild Cherry (Epic/ (Continued on page 8)

Contemporary Artists Bring Pop, Rock To Prime Time TV

By MARC KIRKEBY

■ NEW YORK—A dozen of contemporary music's top names will bring rock and pop to prime time network television in unprecedented quantity in the 1976-77 season, with early indicators pointing to wide acceptance of these programs by adult audiences that have in the past been reluctant to watch the artists whose records their children were buying. And the attention TV is finally paying to contemporary artists may result in increased use of TV as an advertising medium by the record industry.

The networks have usually relegated rock and pop artists to fringe-time programming, and the cancellation of ABC-TV's "In Concert" and the gearing of NBC-TV's "Midnight Special" to an older audience a year ago left most of the artists who dominate radio playlists without a television outlet. The apparent revival of network interest in these performers will concentrate on artists with the broadest of appeals, particularly to adults, and artists with rock leanings will still be almost totally excluded, but success by the performers already scheduled could change all that

by next season.

The most dramatic evidence of the reception that may await these specials came last week with the excellent national Nielsen ratings scored by the Captain and Tennille's ABC-TV debut, a special meant to prepare the way for the duo's series, set to begin on ABC September 20. In New York the special received a 27.1 rating and 48 share, almost half the total viewing audience, and results across the country gave it a whopping 26.1 rating and 51 share, representing 39.5 million viewers and easily topping its NBC and CBS competitors.

NBC-TV's August 5 Beach Boys special did not fare as well, losing to reruns of "The Waltons" and "Welcome Back, Kotter," but still drew a 10.5 rating and 22 share, representing an estimated 7.5 million homes. The Beach Boys special, produced by Lorne Michaels of "Saturday Night," (Continued on page 54)

Canada-U. S. Media Dispute Continues

By MICHAEL SHAIN

■ WASHINGTON, D.C.—A long-festering controversy between American broadcasters operating near the Canadian border and the Canadian Parliament which threatens a cut-off of trade in records, tapes, radio and TV programs between the two countries is no closer to resolution after a meeting between Secretary of State Henry Kissinger and his Canadian counterpart here last Wednesday (18).

The dispute stems from efforts within the Canadian legislature to stem the flow of American media into their country. Several years ago, the Canadian government forced Americans out of Canadian broadcast station ownership and American companies, such as RKO Radio, were impelled to sell their stations, like CKLW (Windsor, Ontario), to Canadian nationals. Later, the so-called "Canadian Content Law" prescribed a formula for programming purely Canadian artists on that country's radio stations, which previously relied almost solely on American music. Now the Canadian Parliament wants to remove from Canadian advertisers the right to deduct the cost of commercials bought on American border stations from their taxes. The proposed law would effectively prevent Canadian advertisers from using American stations whose signals penetrate the northern border. The law, if enacted, could cost 14 U.S. stations about \$20 million a year in revenues.

Senate Bill

The stations have been pestering the State Department for more than two years to intervene in the controversy. Last month, 18 U. S. Senators, led by Commerce Committee Chairman Warren Magnuson (D-Wash.), wrote to Kissinger asking that he come to the broadcasters' aid. The senators have drafted a bill that will empower the President (Continued on page 56)

Arista in Expansion; Six Artists Signed

By BARRY TAYLOR

■ NEW YORK — A "major expansion" was announced last week at Arista with the addition to the label of six new artists, marking a move to "a new level of market penetration." In addition, it was reported that Barry Manilow has been signed to a new long-term contract.

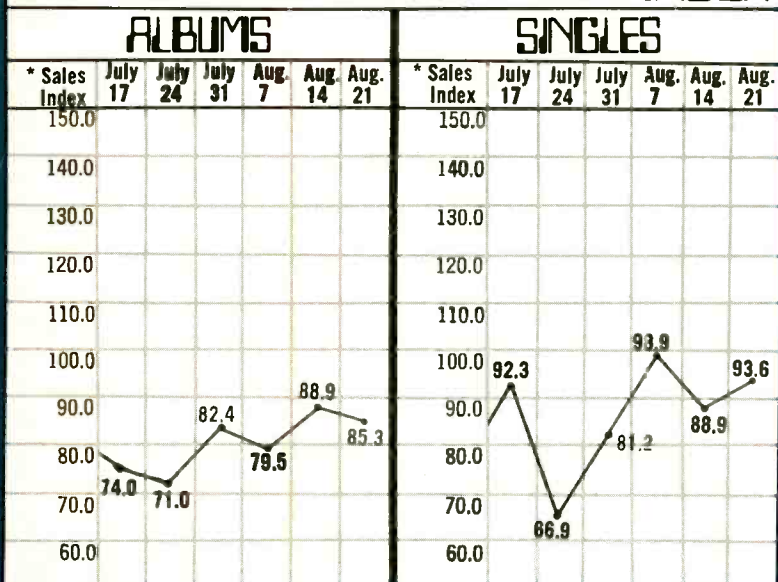
At an informal press conference held by Clive Davis in his office at the Arista Building, it was disclosed that the label has acquired Alan Parsons, Rick Danko, Mandrill, Don McLean, Randy Edelman and the Hudson Brothers.

Davis opened the meeting by citing the number of new artists the label has successfully broken in its first two years of existence and how its interest in launching long-term careers has drawn "ar- (Continued on page 18)

Goldfarb Exits London

■ NEW YORK—At press time, Record World learned that Herb Goldfarb has resigned his post as vice president of sales and marketing, London Records.

THE RECORD WORLD SALES INDEX



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

CBS Promotes Smith

■ NEW YORK—Paul Smith has been appointed to the newly-created position of vice president, marketing, branch distribution, CBS Records. The announcement was made by Bruce Lundvall, president, CBS Records, Division.

In his new post, Smith will have overall responsibilities for the direction, planning and implementation of marketing policies and practices for all CBS labels serviced by the branch distribution organization. Smith will continue to report to Jack Craig, vice president and general manager.

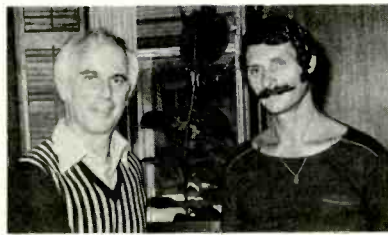
(Continued on page 59)



Paul Smith

UA Names Pipolo VP, Promotion

■ LOS ANGELES—Artie Mogull, president, United Artists Records, has announced the appointment of Pat Pipolo to the post of vice president, promotion.



Artie Mogull, Pat Pipolo

Most recently Pipolo was vice president, promotion for Island Records, and had been previously associated with MCA Records for seven years, where he moved from promotion manager at Uni Records to vice president, promotion for the entire MCA family of labels.

Headquartered at United Artists' Los Angeles office, Pipolo will report directly to Artie Mogull.

CBS Names Martell VP/GM Assoc. Labels

■ NEW YORK—Tony Martell has been appointed to the position of vice president & general manager, the Associated Labels. The announcement was made by Bruce Lundvall, president, CBS Records Division.

In his new capacity, Martell will be responsible for developing significant marketing concepts for the product on each of the Associated Labels' releases. He will report directly to Ron Alexenburg, vice president, Epic Records and Associated Labels.



Tony Martell

As vice president, marketing, CBS Records Nashville, Martell was responsible for all promotion, merchandising and artist development for the country artists on Columbia, Epic and Associated Labels. He was appointed to that position in October, 1975.

Previously, Martell held the post of vice president, east coast operations and special marketing, ABC Records. In 1971 he

(Continued on page 36)

Fuhrman to Lifesong As Dir., Sales & Mktng.

■ NEW YORK—Mel Fuhrman has been appointed director, sales and marketing for Lifesong Records, it was announced by Marty Kupps and Barry Gross, vice presidents, promotion and sales.



Mel Fuhrman

Fuhrman will coordinate all national sales efforts for Lifesong.

A veteran of 17 years in the record industry, Fuhrman spent nine years with Liberty/United Artists Records where he was general manager for Blue Note Records. For the past six years he has headed up the east coast operations of A&M Records.

Capitol Sales Surge



Employees of Capitol Records and Capitol Industries-EMI, Inc. met recently in Los Angeles to hear the financial results of the 1975-76 fiscal year announced by Bhaskar Menon, CRI chairman, president and chief executive officer. Menon reported that the company's sales and net income in fiscal 1976 were the highest in the last six years, nearly doubling the figures for the previous year. Attending the meeting were members of the boards of directors of Capitol Industries and Capitol Records, as well as representatives of Screen Gems Music, recently acquired by EMI. Pictured after the report was delivered are (from left): Bhaskar Menon; Jennifer Gimbel; Roger Gimbel, president, EMI Television Programs, Inc., and Gary Dartnell, president, EMI Films, Inc.

Powerhouse Picks

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

● **Boz Scaggs** (Columbia) "Lowdown."

● The second single released from his most widely accepted lp to date (18 with a bullet on this week's lp chart). An absolute home run—sure to enter Boz into the league of household words.

● **Heart** (Mushroom) "Magic Man."

● Standing out as one of the hottest new groups of the year, this second single off the debut lp broke wide open this week with the expected mass acceptance at the radio level. Real sales power has been exhibited wherever it is played.



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RECORD WORLD AUGUST 28, 1976

RICK DEES • DISCO DUCK

EXPLODING ACROSS THE NATION!

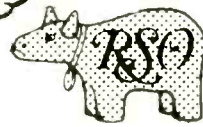
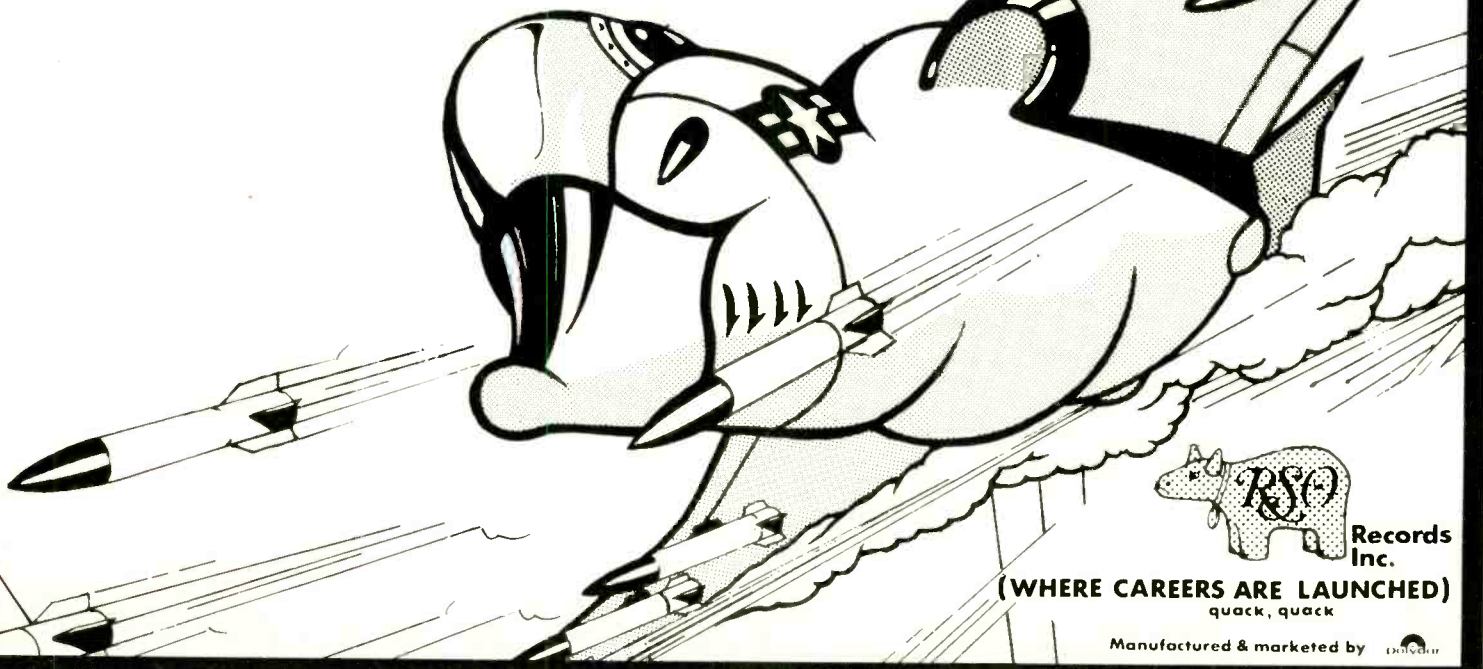
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Single Sales Index Rises; Several New Albums Explode

August a Strong Month

By LENNY BEER

■ For the fourth consecutive week, Elton John & Kiki Dee (Rocket) top The Singles Chart, scoring in large sales numbers and defeating the challenge this week of Lou Rawls (Phila. Intl.) and Wild Cherry (Epic/Sweet City). The Elton and Kiki record is blasting the country's airwaves and selling at every possible level. Also strong in the top 10 and possible future contenders for the top slot are the Bee Gees (RSO) with sales both pop and r&b, KC & the Sunshine Band (TK) with monstrous sales in the south, England Dan & John Ford Coley (Big Tree) with tremendous airplay numbers in major cities now following its success in secondaries where it broke, and Walter Murphy (Private Stock) with the hit instrumental of the year so far which is now doing a reverse crossover to r&b to expand its sales strength and continue its strong movements towards the top.

All of these strong records and the early strength of other product to be mentioned in this article have sent *The Record World Sales Index* back up over the 90 level and have made August into what appears to be a much stronger singles month than July.

Another strong week has been recorded by Boz Scaggs (Columbia) who jumps from 32 to 22 on the pop singles chart and from 34 to 28 on the r&b singles chart. Strongest activity on the single is occurring in the east in New York, Boston and Philadel-

Goody Reports Loss

■ MASPETH, N.Y.—Sam Goody, Inc. has reported results of operations for the six month and three month periods ended June 30, 1976.

George Levy, president of the 27 store chain of retail home entertainment centers, announced that sales for the six month period ended June 30, 1976 were approximately \$20,894,183 as against \$18,131,302 for the same period in 1975. Net losses for the six month period ended June 30, 1976 was \$386,322 or \$.58 per share, as against a profit of \$164,373 or \$.25 per share for the prior period.

For the quarter ended June 30, 1976, sales were \$10,454,306 as against \$9,337,131 for the second quarter in 1975. There was a net loss for the period of \$215,464 (\$.32 per share) as compared to net income of \$70,574 (\$.11 per share) for the three month period ended June 30, 1975.

phia and in the west in San Francisco and Los Angeles. With this kind of major market force behind it, the record can hardly miss. Also showing good airplay and sales signs in major markets are Orleans (Asylum) and Jefferson Starship (Grunt). Both records appear to be shoo-ins for the top 10.

The major story this week, however, must be Heart (Mushroom), which was mentioned here last week as a sure hit; those signs were confirmed this week by an avalanche of sales and airplay activity which has made the record a Powerhouse Pick this week and will shortly make the group a household name. The record, which is already top five in Milwaukee, St. Louis and Rochester, picked up major market support this week in Chicago, Cleveland, Seattle, Nashville and San Diego while showing positive airplay and sales signs everywhere. Anyone not yet aware of this record should pick up any source that they follow in the industry to confirm what we are saying here, because this independent record label with Canadian backing is fast becoming one of the most exciting stories of the record industry in 1976. Also of note is the Heart album, which is currently #22 on The Album Chart and is showing signs of being a top 10 item.

(Continued from page 5)
Sweet City) with their first ever grabbing the #10 position with a bullet. This album, which contains one of the hottest singles around, "Play That Funky Music," is super hot at the retail and one-stop levels with racks lagging behind but showing significantly positive signs.

Diana Ross, Boz Scaggs

In the teens this week, "Diana Ross' Greatest Hits" (Motown) and Boz Scaggs (Columbia) are showing the best signs of top 10 potential. Both albums are scoring well on pop and r&b levels with sales from retail, racks and one-stops all strong. Boz Scaggs is showing tremendous r&b strength on both coasts and is filling in sales now in other markets.

Chart Jumps

Good chart jumps were recorded by quite a few new albums this week. As we mentioned a couple of weeks ago, it is not very difficult for a hot new piece of product to proceed to the top 30 because of the dearth of sales on mid-chart albums, and we see this exact pattern taking place on the current chart. Barry Manilow (Arista) leads the way, moving from last week's Chartmaker position of 63 to 34 this week with racked accounts showing the strongest early numbers. Helen Reddy (Capitol) continues her strong climb and moves from 54 to 39, followed closely by Linda

Ronstadt (Asylum), who pops on as this week's Chartmaker at 45 bullet with incredible initials in some markets while others are still awaiting product. Gino Vannelli (A&M), who may turn out to be the biggest story of the late summer, is exploding nationally from its southern base and showing definite top 20 sales potential on this go around. The Beach Boys' "Endless Summer" package on Capitol is exploding again thanks to the television show and some strong marketing by the label. It jumps from 79 to 59 and appears headed toward the top, where it was two summers ago. Grand Funk Railroad (MCA) is moving well although not yet exploding as well as some of their previous sets as it jumps from its debut of 92 to 65 with good sales spread. And finally, the "Go" album by Stomu Yamashta, Stevie Winwood and Michael Shrieve (Island) is reacting with strong sales after exploding on the FM airwaves for the past month.

Orleans

Also new this week is the Orleans album (Asylum), which has a super strong single leading the way and should easily become the strongest album ever for this act, which is just now in the process of establishing itself as a major album selling force in the marketplace.

European Tour Set by Gaye

■ LOS ANGELES—Marvin Gaye's first concert appearances outside the U.S. have been set for the fall, according to Jeffrey Kruger, whose U.K.-based Ember Concerts handled arrangements for the dates and will promote some shows. The Tamla recording artist's itinerary will bring him through seven European countries and in addition to the concerts; Gaye will probably be the subject of a BBC television special. Further arrangements with European media are now being set.

Arrival

The artist will arrive in London on September 26 and is scheduled for two shows at the Royal Albert Hall beginning the following day. He'll also perform in Glasgow, Liverpool, Manchester, Birmingham and Sheffield before departing for the continent.

Other Sites

Thus far, Gaye has been booked for concerts in Belgium, Holland, France, Germany, Sweden and Denmark.

REGIONAL BREAKOUTS

Singles

East:

Earth, Wind and Fire (Columbia)
Hall & Oates (Atlantic)
Eric Carmen (Arista)
Chicago (Columbia)

South:

Rick Dees (RSO)
Earth, Wind and Fire (Columbia)
Chicago (Columbia)

Midwest:

Earth, Wind and Fire (Columbia)
Heart (Mushroom)
Hall & Oates (Atlantic)
Alan Parsons (20th Century)

West:

Hall & Oates (Atlantic)
Diana Ross (Motown)

Albums

East:

Roy Ayers (Polydor)
Dr. Buzzard (RCA)
L.T.D. (A&M)
Yamashta, Winwood, Shrieve (Island)
Country Joe McDonald (Fantasy)

South:

Al Jarreau (Reprise)
Yamashta, Winwood, Shrieve (Island)
L.T.D. (A&M)
Mother's Finest (Epic)
Gino Vannelli (A&M)
Linda Ronstadt (Asylum)

Midwest:

Linda Ronstadt (Asylum)
Beach Boys (Capitol)
Gino Vannelli (A&M)
Roy Ayers (Polydor)
Blue Oyster Cult (Columbia)
Kiss (Casablanca)

West:

Roy Ayers (Polydor)
Linda Ronstadt (Asylum)
Gino Vannelli (A&M)
Norman Connors (Buddah)
Country Joe McDonald (Fantasy)



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THE COAST

By JAAN UHELSZKI



■ RIPLEY'S BELIEVE IT OR NOT? The sultry Cher huddled with Warner's prexy, Mo Ostin, over the selection of the producer of her latest album. Cher reportedly thought that maybe Gregory L. Allman ought to produce the record, but Mo had other ideas, and another producer in mind, a certain Steve Barri. Cher grumbled a bit, but finally agreed to go into the studio with Steve, sans her huddled with Warner's prexy Mo Ostin over the "I'd Rather Believe In You." Literally and figuratively,

because Cher paid Mo still another visit—insisting that she was sure she & Gregg would make a great team (sorry Rona) and, how you say, could make beautiful music together. Ostin seemed to soften a little, because the Allmans entered the studio, with four musicians imported from Macon, and cut four demo singles. Unfortunately at this time, Mo was unavailable for comment because he was winging his way to Macon to attend the annual Capricorn Bar-B-Que. Besides Mo, the red clay of Georgia will be visited upon by Mr. Pepsodent himself, the honorable Jimmy Carter and his entire press corps; the retinue will spend "approximately 2-3 hours hand pumping and eating ribs" according to a Capricorn spokesman, ironically (?) enough on the final day of the Republican Convention. Some of Phil Walden's other guests, are Bob Regehr, Eddie Rosenblatt, Bill Graham, Joe Smith, Paul Fishkin, Jon Podell, Richard Pryor, Larry Magid, Snuff Garrett and Lt. Gov. Zell Miller. As if this line wasn't entertaining enough, Uncle Phil offered a pre-B-B-Q cocktail party, and the big day was made even bigger and better by the Georgia pines, and the musical talents of Bonnie Bramlett, Wet Willie, Elvin Bishop and Sea Leavall (as in Chuck Leavall, Jaimo Johnson, and Lamar Williams; all ex-Allmans). Although not performing, Dickie Betts, between bites of barbeque, confided that he had put together a new band with two guitarists, bass, two drummers and a keyboardist. Sound familiar?

NAME GAME: CBS is ready to christen its west coast label Portrait Records.

SPEAKING OF GREATER GEORGIA: Last week, Neil Bogart's painted playpals, Kiss, sold kisses at Peaches in Atlanta. The idea was spawned by Alex Cooley and WKLS, a.k.a. Z93. The smooches were sold appropriately enough for 93 cents with all proceeds going to Jerry Lewis' and Gene Simon's favorite charity—Muscular Dystrophy. Sorry sailors, all the Kiss fans of the male persuasion got an autographed picture of the band for their 93 cents.

NO ONE LEFT THE CAKE OUT IN THE RAIN: Jimmy Webb just turned the corner at 30, and his birthday bash looked like a page out of Who's Who. The guest list read roughly like this: Ahmet Ertegun, Chevy Chase, Brian Wilson and doctor, Ringo, Maxine Nightingale, Stephen Stills, Michael Douglas, Jim Messina and an assortment of bosomy babes wearing screaming yellow zonker T-shirts which read: "Jimmy Webb Is 30" and on the flip side—"And On Atlantic Records."

YOU ARE WHAT YOU . . . Steve Leber and David Krebs, proud parents of those heavy metal get-down-beantown-boys, Aerosmith, told us that when the band recently played the Spectrum in Phila-

(Continued on page 55)

Sizzlers Tame Bad News Bears, 7-4

Hartsdale, N.Y.—The fifth grade Dad's Club Sizzlers, coached by Chip Taylor, scored six runs in a spectacular last-inning rally and came from behind to beat the feared Bad News Bears with a final score of 7-4.

Leon "Peanut" Davis started the RBI onslaught. After a walk to David Bart, Kristian Voight (leading the league with a .667 batting average) put the Sizzlers in front to stay with a double to left center. "Hawk" Solomon

iced it off by singling Voight home.

The undefeated Sizzlers remain in a first-place tie. Next week's game against the All-Stars and their red-hot slugger Mike Zimmerman should prove a real test.

(On another front, the pressure is really on Sizzler coach Chip Taylor—he's thus far mixed the title tune for his brand-new album three times. The disc will be on the Columbia label.)

(Advertisement)

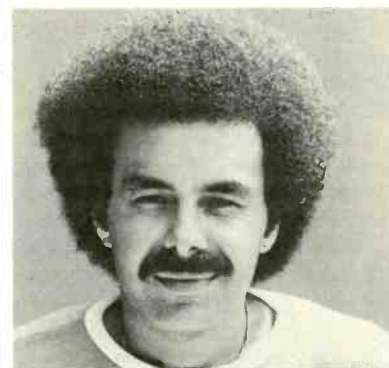
Elton Honored



MCA Records vice president of eastern operations, George Lee, surprised Elton John during a party held in Elton's honor at New York's Grand Cafe by presenting the superstar with a special award on behalf of MCA Records, commemorating the sale of over 5 million units of Elton John's "Greatest Hits" lp. The special award was designed by MCA vice president of creative services George Osaki. Shown at the party, which was held on the only night off in the middle of Elton's seven-night SRO stand of New York's Madison Square Garden, are, from left: Tony King, executive vice president, Rocket Records; Lee; Elton John; Osaki; John Reid, president of John Reid Enterprises and Elton's manager; and Connie Pappas, executive vice president, John Reid Enterprises.

Warner to Mushroom As VP, Intl. Affairs

■ VANCOUVER—Ian Warner has been appointed vice president of international affairs for Mushroom Records, according to label general manager Shelly Siegel. Warner will headquarter out of Mushroom's main offices here, effective immediately.



Ian Warner

Warner will be responsible for setting up licensing agreements for Mushroom product around the world, his initial project being the group Heart, according to Siegel. He will also oversee publishing activities for the label in the United States as well as the rest of the world.

Background

Warner comes to Mushroom from Screen Gems-Columbia Music in London where he was general manager of publishing companies for Charisma Records and director of promotion for Carlin Music in London.

Manilow Goes Gold

■ NEW YORK—Clive Davis, president of Arista Records, has announced the RIAA gold certification of Barry Manilow's latest Arista album, "This One's For You."

E/A Names Ebler East Coast GM

■ LOS ANGELES—Mel Posner, president, Elektra/Asylum/None-such Records, has announced the appointment of Ralph Ebler to the newly-created position of general manager, east coast, for the company. In his new post, Ebler will serve as liaison between Elektra/Asylum's home office and the company's east coast operations, based in New York, with overall direction for sales, promotion, advertising and artist relations; in addition, Ebler will continue in his capacity as east coast artist relations manager.



Mel Posner, Ralph Ebler

Prior to joining the company, Ebler held a variety of positions in the industry in and around Chicago. Originally a musician, Ebler moved into radio as music director for WAAF in Chicago; from there, he went to Columbia Records, handling album promotion. Subsequent local and regional promotion assignments included stints with Jimmy Martin Distributors, RCA Records and Capitol Records. Joining Elektra in 1971 as midwest regional promotion director, Ebler relocated to the company's New York offices in early 1972 as artist relations manager.

Summer

Tour starts for Neil in August and ends in September.

Sunshine

From California to New York. From Michigan to Texas and many points in between, thousands will have seen Neil "live."

and

Millions will be watching his NBC TV special "Steppin' Out" on September 17,

Sedaka

His new single

You Gotta Make Your Own Sunshine.

From his album:

NEIL SEDAKA STEPPIN' OUT

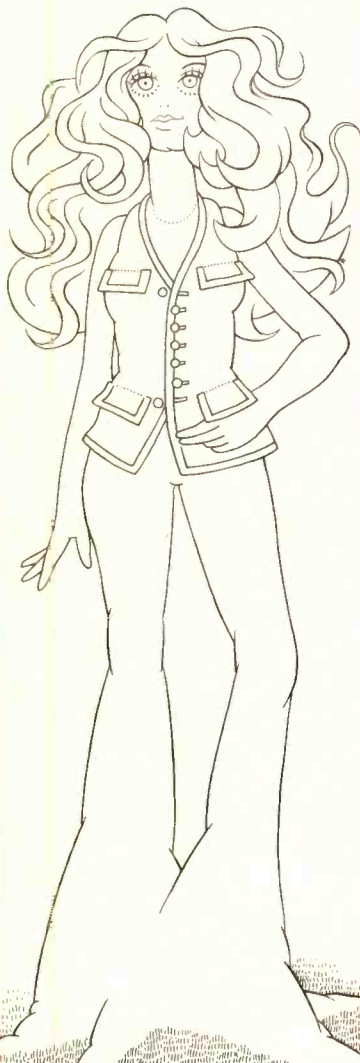


Produced by Robert Appère and Neil Sedaka
Single: Rocket PIG-40614. Album: Rocket PIG-2195

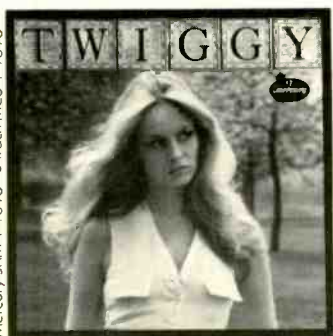


MCA RECORDS

From a little twig
a mighty
recording star
grows.



From world-famous model to star of her own TV variety show (one of the most popular in England), Twiggy is constantly reaching new heights. And now she branches out with her first album, "Twiggy." It's sure to take root in America.



"Twiggy." Featuring the single, "Here I Go Again" (73832).



products of phonogram, inc.,
one IBM plaza, chicago, ill.
a polygram company

Write or call your local Phonodisc distributor
sales office for displays and other promotional items.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ SO WHAT ELSE IS NEW? It's been said before—in these very pages—that when Elton's in town it's no secret. And as one noted for making impromptu visits to others' performances, so too was he visited by such friends as **Pele**, **Billie Jean King**, **Alice Cooper** and **Divine** for various sing-along versions of "Saturday Night's Alright For Fighting" during the closing nights of his seven show Madison Square Garden stand. Marking the end of the week, Elton found himself surrounded by various associates dressed up as bananas (**John Reid**), carrots (**Tony King**), strawberries (**Connie Pappas**) and ice cream cones (**John Hewitson**). Elton is said to have been laughing so hard "he almost couldn't play the piano." Pele presented him with a soccer ball autographed by the entire N.Y. Cosmos team while **Kiki Dee** made her final jaunt on stage for this tour in sequins.

Other stops in the city—**Scott Muni's** Friday afternoon English three hours with Elton offering his own uncensored commentary on records and assorted other subjects which we think should be rush released as a spoken word album; and a jamming visit to **Bonnie Raitt's** Central Park concert Wednesday (18) joining Bonnie, her band, **Muddy Waters' band** and **David Bromberg** on **Eric Kaz's** "Blowing Away." (Bonnie was in top form from the moment she stepped out on stage, charging into her set with the kind of enthusiasm usually reserved for 3 a.m. and a dozen beers later.)

IT'S ALL OVER BUT THE SHOUTING: The **Record World** Flashmakers, 0-9-2 following a tripleheader loss to the E Street Kings (see page 59), showed what true champions are made of by coming back strong on Wednesday to capture their first win of the season, 6-4 over **CashBox**. After **CB** jumped out to a 1-0 lead in the first inning, the Flashmakers tied the game in the second on long-suffering player-coach **David McGee's** one-out, two-on single to left and went ahead in the third on **David Herscher's** two-run, opposite field home run. Running, leaping catches by outfielders **McGee** and **Michael Schanzer**, plus sterling play by the Flashmakers' infield, snuffed out **CB** rallies in the sixth and seventh innings and sent the series (which has seen two games called as ties on account of darkness) into its sixth game, with **CB** leading two games to one.

ASIDE FROM SPORTS: We've been asked to mention that **Jeff** from **Tuff Darts** will be on the new **Sparks** album . . . The "Live at CBGB's" album, a two record set featuring various groups recorded live at the Bowery club, has been picked up by Atlantic . . . Arista has reason to be proud if the recent showings of two of its groups, **Mr. Big** and **Hello**, on a recent Supersonic TV show is any indication of their abilities . . . **Brand X** to Passport? . . . **Jerry Kasenetz** and **Jeff Katz**, who we discovered are among the top five teams of pop singles producers, are showing signs of making a significant chart comeback with **Elison Chase's** "Let's Rock." . . . The b-side of the new **Renaissance** single, "Kiev," is a live track that could not be squeezed onto the group's recent Carnegie Hall album. They've also been negotiating with the Joffrey ballet. The company wants to use two or three of Renaissance's 7-minute pieces . . . **Graham Parker and the Rumor** played what was perhaps the most exciting set an opening act has performed at the Bottom Line during their two nights at the club last week . . . Congratulations to **Johnny and Dee Davies** on the birth of **Marilyn** last week . . . It seemed that **The Who** wrapped up its "Whirlwind" four-date tour before it even got started, so don't be too surprised if the group returns before the end of the year . . . A FIRST: **Led Zeppelin's** artwork and finished tapes for the next album were delivered to Atlantic on time.

DOWN BY THE OLD MILL STREAM: William Morris music man **Dick Fox** will make his recording debut on the **Frannie Golde** album playing an African rhythm instrument whose name sounds like a Polish sausage . . . New **Outlaws** bassman **Harvey Dalton Arnold** took a day off to get married . . . **Muddy Waters** and **Johnny and Edgar Winter** reportedly making an album together for Blue Sky . . . **John Prine** to the new CBS label? . . . Is leaving Philly Intl. as easy as ABC if you're a blue note? . . . Is that really two vultures making out on the sleeve of **ZZ Top's** "It's Only Love?" . . . "Wiz" choreographer **George Faison** has mounted a \$20,000 cabaret-like act for **Stephanie Mills**, who test ran the show at the Roxy in L.A. She'll reportedly be performing it this winter at the Edison Theater on Monday nights—"The Wiz's" one dark evening . . . **Neil Sedaka** to WB? . . . **Andre Kostelanetz** has recorded an lp titled "Dance With Me" which features, among other tunes, "September Song" and "The Hustle."

Schwartz Bros. Reports Second Quarter Gains

■ WASHINGTON, D.C.—Schwartz Brothers, Inc. has reported net income of \$12,319 or \$.02 per share on sales of \$5,305,037 for the second quarter ended June 30, 1976 compared with a loss of \$83,026 on sales of \$4,899,891 in the same period last year.

For the six months ended June 30, 1976, the music merchandiser reported net income of \$31,148 or \$.04 per share on sales of \$10,536,529 compared to a loss of \$86,322 on sales of \$9,582,976 in the first half of 1975.

James Schwartz, president of the Washington based company, attributed the improved performance to a combination of higher sales and tighter cost controls in the wholesaling operations and a 20 percent sales increase in the firm's Harmony Hut retail chain.

Goldberg Forms Firm For Management, PR

■ NEW YORK — Danny Goldberg has announced the formation of Danny Goldberg Inc., a company which will be doing personal management and public relations for various artists. Goldberg is president of the company, and he has named Fran Fiman general manager of the firm.

Ms. Fiman formerly worked for Goldberg at Swan Song and at Solters and Roskin. In the public relations field, Goldberg said his company has taken on Electric Light Orchestra, Kiss, Piper, Starz and Widowmaker, as well as Riviera 76 (in association with the Howard Bloom Organization) and D.C. LaRue (in association with Norman Winter Associates).

For personal management, Danny Goldberg Inc. is representing Mirabai, and Procter and Bergman.

Spidell Exits 20th

■ LOS ANGELES — Sandi Spidell has resigned her post at 20th Century Records and will announce her future plans shortly. She can be reached at (213) 782-6886.

Curtom Signs Mason



Curtom Records co-president Marv Stuart (right) has announced the signing of Barbara Mason. Ms. Mason had two notable singles last year with "From His Woman To You" and "Shackin' Up."

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BAND

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RICK DANKO • LEVON HELM • GARTH HUDSON • RICHARD MANUEL • ROBBIE ROBERTSON

Up On Cripple Creek

Tears Of Rage

Stage Fright

*The Night They Drove
Old Dixie Down*

The Weight

Ophelia

Life Is A Carnival

It Makes No Difference

Twilight

The Shape I'm In Don't Do It

Includes The Never Before Available Song "Twilight"—Now Released As A Single (4316)



On Capitol Records and Tapes!

PHOTO: Bob Cato

Michael O'Harro:

Disco Dynamo Sees More Growth for Dance Spots

By JONATHAN SKIBA

■ NEW YORK—It can reasonably be asserted that the appearance and proliferation of so-called "disco music" over the past two years has been a popular music phenomenon of no small significance. Yet with disco stylings evident at every turn, the impact—the economic impact—of the music almost pales when compared to the revenue figures being generated by the establishments from which the music takes its name—the discos themselves. A recent issue of Forbes Magazine anted up figures like these: 10,000 discotheques with an estimated gross of around \$4 billion annually. Those kinds of numbers rival the sales statistics of the record industry as a whole and network television.

A burgeoning area like the disco industry has attracted its share of entrepreneurs, some capable, some not so capable. Among the most innovative and unabashedly successful disco proprietors is 36 year old Michael O'Harro, owner operator of the ultra chic, sophisticated Tramps Discotheque in Washington, D.C. O'Harro, celebrant of the "unmarried lifestyle," acknowledged originator of the singles bar scene back in the 1960s, is also an astute, concerned businessman, a leading disco concept consultant and articulate spokesman for the disco industry.

O'Harro's specialty is restaurant conversions—taking an unprofitable lounge in a restaurant and changing it into a money-making disco. That is precisely the surgery he performed on the Carriage House, an old-line dinner house in Georgetown. A banquet room was transformed into Tramps, a meeting and dancing place for Congressmen, businessmen, rock musicians, professional people, celebrities of all sorts and of course, the most beautiful women in the nation's capital. Tramps is thus the epitome of what O'Harro terms the disco concept. "Tramps is built on personality, promotion and public relations. The disco itself is a reflection of the elegant '30s—a Chaplinesque figure, the elegant tramp."

This recapturing of chic has been quite effective for O'Harro and Tramps as evidenced by a weekly gross of \$17,000, \$900,000 annually and a 45 percent pretax return on investment. But the Tramps concept isn't necessarily the only formula for success. O'Harro indicates he is presently involved in the development of a resort disco in the Miami Beach area that promises to have an ambiance markedly different

from that of Tramps. "We're going to be dealing with thousands of tourists. The disco is going to be large, with a kinetic emphasis—lots of energy, summery, casual, a beachy place to dance and drink and party."

O'Harro has put together a "how-to-do-it" manual for disco operators, which offers a step-by-step approach to successful disco management. Among his more general prescriptions are, of course, the development of the concert concept, which involves careful evaluation of these factors: music, decor, location and clientele. There should also be an emphasis on image building and promotion, an area where O'Harro favors the use of celebrities. "Every city has its own local celebrities—politicians, ballplayers, visiting rock musicians. Having them appear at a disco generates invaluable excitement." Also of great importance is the continuing involvement of the disco owner in day to day operations after the initial start-up period. "A disco must start strong and it must be run professionally. You must maintain service, maintain the quality of personnel, maintain the continuity of promotion."

In addition to Tramps and his consulting activities, O'Harro has been a driving force behind the formation of the International Disco Association, a trade asso-

ciation intent on promoting "disco consciousness," and gathering recognition in every facet of business and industry for discos.

"Only by banding together can we continue to grow as an industry," says O'Harro. "The IDA has got to be the voice of the industry, to sustain the disco movement's momentum, to make sure the movement remains in the public's consciousness." Some significant undertakings in the works for O'Harro and the IDA are an attempt to get a separate category of listings for "discos" in the Yellow Pages (to avoid potential adverse effects of contiguous listings with bars, topless places, etc.), and local lobbying efforts to get antiquated and/or unfavorable municipal and state statutes repealed. Such an effort was successful in Spokane, Washington, where local disco propri-

(Continued on page 53)

Sewitt Ent. Bows

■ NEW YORK—George Sewitt Enterprises Ltd., a personal management company, has been formed in New York by George Sewitt. Sewitt's musical career began with the Rascals. He was formerly associated with Management Three.

The first act signed to the new company is Diane Scanlon, a singer, songwriter, guitarist.

Sewitt can be reached at (212) 331-5380.

Mother's Magic



Epic recording group Mother's Finest turned their recent date at the Electric Ballroom in Atlanta, Ga. into a special event, with the help of their friends at CBS Records. A live broadcast was set up through the CBS Records Atlanta branch covering a network of six regional radio stations including WSHE, Ft. Lauderdale, Fla.; WAIV, Jacksonville, Fla.; WKLS, Atlanta; WKDA, Nashville; WQDR, Raleigh, No. Carolina; WERC-FM, Birmingham, Alabama. In addition, the Mayor of Atlanta proclaimed the day Mother's Finest Day. MF's debut album, titled simply "Mother's Finest," has just been released. Shown at a gala party thrown both before and after the MF show are from left: (back row) Mike Shavelson, FM promotion manager, Epic Records & Associated Labels; Mike Kech (MF); Tom Werman, director, talent acquisition, Epic Records, and the group's producer; Ron Alexenburg, senior VP, Epic Records & Associated Labels; Glenn Murdock and Joyce Kennedy (MF); Hugh Rogers, MF manager; Barbara Skydel (Premier Talent); Frank Barsalona (president, Premier Talent); Mert Paul, southeast regional director, CBS Records; (front row) Bud O'Shea, Epic RPMN; Gary "Mo" Moore (MF); Rick Swig, associate director, national promotion, Epic & Associated Labels; Jerry "The Wizard" Seay (MF); B.B. Queen (MF); Jim Jeffries, director, national promotion, Epic & Associated Labels.

ABC, Inc. Reports Record Earnings, Income

■ NEW YORK—The American Broadcasting Companies, Inc. last week reported record earnings per share, net income and revenues for the second quarter and first six months of 1976. The gains were led by the corporation's resurgent television division, with the owned radio stations also making a substantial contribution.

Earnings per share rose 49% to \$1.18 from \$.79 during the second quarter. Net income increased 52% to \$20,679,000 from \$13,616,000 in the same quarter in 1975. Revenues rose 23% to \$315,946,000 from \$257,346,000 in the second quarter last year.

Per share earnings for the six months ended July 3 were up 45% to \$1.74 from \$1.20 in the comparable period in 1975. Net income rose 47% to \$30,410,000 from \$20,665,000 last year. Revenues rose 24% to \$629,637,000 from \$508,239,000 in the 1975 period.

ABC Records reported "a modest profit" during the second quarter. The company's wholesale record distribution company showed slightly higher sales and slightly lower profits than in last year's second quarter. Profits and revenues from Word, Inc. both rose during the period.

WLIB-AM Goes to 'Caribbean' Format

■ NEW YORK—WLIB-AM, one of this city's top soul-formatted stations, switched to an "all-Caribbean" format last Monday (16), apparently the first major station in the country to do so. The station will now feature a 48-record playlist, 10 of which will be the top soul records in the market, according to program director Al Gee.

The remainder of the playlist will be composed of reggae, calypso and "spooze" (Barbados) music, which has shown substantial sales in the New York area for some time. The West Indian-American population of the greater New York area is estimated at four million people.

There is no shortage of product from which to choose, according to Gee, who said he has "more than enough records to make it work." His announcer line-up will remain the same, Gee said, and new advertisers are reported flocking to the format, especially major airlines.

Krieger to Blue Note

■ LOS ANGELES—Blue Note Records has signed ex-Doors member Robbie Krieger to a solo contract. His debut lp for the label will be self-produced.



Who would ever have expected an album this airplayable (and clean) from Flo and Eddie?

Ex-members of the Mothers of Invention just don't make that kind of music. And neither does that side of Flo and Eddie that has been corrupting the youth of our country for so long. On "Moving Targets,"^{PC 34262} Flo and Eddie, the two moving forces behind the classic Turtles' hits of the 60's, are hitting the 70's in the bullseye.

On Columbia Records and Tapes.



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THE RECORD WORLD ENVIRONMENT

RECORD WORLD AUGUST 30, 1975 \$1.50

THE SINGLES CHART

42	45	LOVE WILL KEEP US TOGETHER CAPTAIN & TENORIO	24M 1074 19
53	56	THE BIGGEST PARAKEETS IN TOWN RED STRAIN	10/10/75 19
54	46	EVERYTIME YOU TOUCH ME	10/10/75 19
11	52

THE ALBUM CHART

59	YOUNG AMERICANS DAVID BOWIE, RCA 8251 0009	54 7
76	NO WAY TO TREAT A LADY HELEN REDDY, Capitol 21 12418 6 P	...
56

THE FM AIRPLAY REPORT

THE RETAIL REPORT

RECORD WORLD COUNTRY

NSA Sets Manny Lavender, Blake Merge Epic Inks Davis

Soul, Country & Blues Signs Stella Parton

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

SOUL TRUTH
BY DON CLINE

Powerhouse Picks

THE RECORD WORLD SALES INDEX

ALBUMS										SINGLES									
Sales Index	July 10	July 17	July 24	July 31	Aug 7	Aug 14	Aug 21	Aug 28	Sept 4	Sales Index	July 10	July 17	July 24	July 31	Aug 7	Aug 14	Aug 21	Aug 28	Sept 4
150.0	140.0	130.0	120.0	110.0	100.0	90.0	80.0	70.0	60.0	150.0	140.0	130.0	120.0	110.0	100.0	90.0	80.0	70.0	60.0

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

GRT Tapes: A Unique Music Company

By JACK McDONOUGH

■ SUNNYVALE, Ca.—GRT Music Tapes, headquartered in this San Francisco Peninsula city near San Jose, has what can justifiably be called—despite the constant misuse of the word—a unique position in the American music business. Founded by Alan J. Bayley over ten years ago at a time when many in the industry thought the tape licensing business would never amount to much, and having survived five years ago what vice president of marketing Herb Hershfield called “a somewhat frightening period when we realized we had to pull together strongly,” GRT now stands as the sole remaining independent company in the prerecorded tape manufacturing and promotion business, having outlasted ITCC, North American Leisure and the most recent casualty, Ampex.

Indeed, by virtue of being the only company, GRT is thus the largest company in the prerecorded tape bracket, but their status can be quantified beyond this whimsical distinction: GRT does an annual business of about \$35 million.

Divisions

Though tape is the largest segment of the GRT Corporation, this dollar figure is produced by several branches of the corporation. These include GRT/Canada; GRT Record Pressing in Nashville; and the two corporation-owned labels, GRT and Janus. There is also a custom products division; a mail-order business; and a broadcast marketing division.

The Sunnyvale tapes operation is overseen by vice president/general manager K. White Sonner, who is responsible for the continuity of GRT's licensing agreements with 61 different labels, of which the most significant are ABC, Arista, Buddah, Fantasy, Island, and Private Stock. GRT commands a total of 142,500 square feet of manufacturing, warehouse and office space in Sunnyvale. The manufacturing plant alone employs 160 people, and broadcast marketing and mailorder is also handled out of Sunnyvale.

Sonner pointed out that GRT had the best #1 chart position in the industry in 1975 (even if GRT had the item only on tape, they were involved with more #1 chart items than any other company) and offered this perspective on his company: “The most important thing is to think of GRT as a music company. We are not a tape duplicating company. We are not like a Memorex company; we think of ourselves differently. Our whole stance in the industry is market-

ing, not manufacturing. Manufacturing is a necessary adjunct, of course, but we know how to sell tape better than anyone in the business. The 12 salesmen we have out there in the major markets are all music people. To a label looking at the figures and considering whether to manufacture and distribute their tapes themselves, we can honestly say, ‘We’re going to make you more dollars because we’re going to sell more tape. And we’re going to help you sell more records.’ They may not realize that, but we are. We know how to support a record company’s promotion of an album. We even know how to support the promotion of a single.”

Production Facilities

Rice himself extended the remarks. “You walk into GRT and see this impressive array of production facilities. And we do a hell of a job at that. Our defective rate is lower than anyone’s. But the thing we’re proudest of is sales. We’ve had people from labels tell us that we’re more influential in the marketplace than their independent distributors or their own branch offices. We offer labels 12 professional men who cover every U.S. market, plus we offer them an entire marketing department for the support of their label. So for instance, we can give Don Nix, who is on Cream, a label new to us, a far better shot than if they were doing the tape themselves. People remember us because we do unusual things, but no matter how unusual we still make it profitable to do business with us. With every promotion we initiate, we keep one thing in mind—sell-through. It’s ridiculous just to load distributors, because if the consumer doesn’t buy no one makes money.”

Some recent promotions have included a package offering the consumer a free tape headcleaner with purchase of any one of 30 different titles; the creation of a new dance called the “S.W.A.T.” (backed up by a special movie demonstrating the steps) to go with the #1 hit generated by the TV-show theme; and a country promotion in which custom ordered wagon wheels are going out to retailers for store display. GRT can also supply custom posters to a retailer within ten days.

Hershfield, whose main job is dealing with GRT's 105 different distributors (who work out of 150 different shipping points) offers further specification on the uniqueness of GRT. “We are an absolute departure from the classical music business approach,” says Hershfield. “For one thing,

we believe in non-exclusive distribution. We make no distinction between anybody who buys product, be it a one-stop, rack or whatever. For another thing, we don’t engage in promiscuous discounting. In the last two years we’ve had one discount program. Our concern is price stability. Distributors know they don’t have to defend themselves with us by buying in on a discount. As a result I think we have more rapport with distributors than any other single company, and to my knowledge we have never broken our word once to any distributor.

“And for a third thing, we are very selective in the people we hire to sell for us. We give our 12 national men more autonomy, responsibility and authority than anyone else in the music business. If our man feels a distributor is worthy of a certain return, he grants it. If he wants to make an ad buy, he makes it. They handle all aspects of the business themselves, and that demands having guys who are the best.”

From his vantage point Hershfield sees several movements in the field. Quad, he says, “is justifiably dying and we will be happy to assist in its burial. Cassettes are in a resurgence. There is a possibility of our reentry into the open reel market but right now we’re only committed to looking at it. There is a great need, as everyone realizes, to get tape out of locked cases so the customer doesn’t have to perform like a monkey to get to it. And I think the CB boom will be a boon to tape sales. Anytime you can get a man to stop turning on the radio, which is the easiest form of listening, and get him actively involved with equipment and product in his car, then you’ve

gained an advantage.”

Sonner takes the same point of view toward another potentially competitive segment of the market, the recording of borrowed or radio-played lp’s on blank cassettes. “The general belief,” says Sonner, “is that when someone records an album on a blank cassette then the manufacturer has lost a sale. That’s true, but maybe it’s a teenager recording the album. So now he’s used to cassette equipment and maybe in a few years will be settled down, maybe have a house and a new system. And he hears an album he likes and really wants, and instead of going out to borrow it he says, ‘I’ll buy the damn thing.’”

Sonner also took a look at various fluctuations in the business and possible reactions from GRT. Cassette sales, he noted, used to reach a high point in the first three months of the year with people buying tapes to fill their new Christmas hardware. This rollercoaster has flattened out, he says, and sales had been declining, but now are on a general upswing again, accounting for 14% of GRT’s volume last year as opposed to a low of 11%.

He also indicated that salesmen have recommended simultaneous release of product in both 8-track and cassette to overcome dealer resistance and to generate initial sales. So now, says Sonner, “On a marginal item we analyze it as thoroughly as we can and if no one knows the answer we go ahead and release both configurations.” Sonner estimates that of all albums released on GRT tape last year, 25%-35% were released in both 8-track and cassette.

Sonner also expects a harder push from GRT in the marketing

(Continued on page 43)

Booker T. & MG's to E/A



Joe Smith, chairman of Elektra/Asylum/Nonesuch Records, has announced the signing of Booker T. and The MG's to an exclusive recording contract with the company. The group began recording in the early '60s and quickly established themselves as the prime exponent of Memphis rhythm and blues. Booker T., Steve Cropper and Duck Dunn have also enjoyed successful careers in record production, performing and songwriting. Pictured at the signing are (from left): Lee Housekeeper of Clover Studios; Steve Cropper; Duck Dunn; Booker T. Jones; Joe Smith, and Ron Stone of Lookout Management, manager for the group.

Arista Expansion, New Signings

(Continued from page 5)

tists of quality and distinction" to Arista. Davis pointed out that the label's recent acquisitions (which include Lou Reed and the Kinks) are not indicative of any "wholesale signings of artists" but rather the result of "almost a year's work in attracting to Arista the type of artists whose careers are very much ahead of them."

Alan Parsons, a noted engineer and producer, will concentrate on producing his own records which will be concept works along the lines of "Tales of Mystery and Imagination." Rick Danko will embark on a career as a solo artist in addition to his recordings with the Band. Davis quoted an article in *Melody Maker* stating that Danko is "gaining steam as the major component in the structure (of the Band) and a solo album will prove the point."

Mandrill

Mandrill is a group with album sales "consistently in the 150,000 to 200,000 unit range" and were described by Davis as "the one group equipped to go after the audience of Earth, Wind & Fire."

Don McLean

Don McLean and Randy Edelman are a couple of singer/songwriters joining the label. McLean is known for songs such as "American Pie," "Vincent" and "And I Love You So." According to Davis, "he has only just started." Edelman is represented

NARAS Names Advisors, Elects National VPs

LOS ANGELES — Jay Cooper, president of the Recording Academy (NARAS), has announced the acceptances to his president's advisory council of Walter Yetnikoff, president of the CBS Records Group, and Artie Mogull, president of UA Records of America.

The council, designed to establish closer communications between the Academy and the recording companies, also includes Atlantic's Ahmet Ertegun, RCA's Ken Glancy, Motown's Berry Gordy, Buddah's Art Kass, MCA's Mike Maitland, Capitol's Bhaskar Menon, A&M's Jerry Moss, Warner Brothers' Mo Ostin, 20th Century's Russ Regan, ABC's Jerry Rubinstein, Elektra/Asylum's Joe Smith, Mercury's Irwin Steinberg and London's D.H. Toller-Bond.

Cooper has also announced the election of five national vice presidents by the Academy's board of trustees. They are Atlanta's Bill Huie, Chicago's Jerry Butler, Memphis's Knox Phillips, Nashville's Don Gant and San Francisco's Fred Catero. They join Cooper, first vice president Al

Steckler and secretary/treasurer Sid Feller as the Academy's national officers.

by a song, "Weekend In New England," on the new Barry Manilow album and has recently had a European hit with a re-make of "Concrete and Clay."

Hudson Brothers

The Hudson Brothers' first record for Arista will be produced by Lambert and Potter. The group's television series will return to the tube on Saturday mornings in the fall.

"Add the Kinks and Lou Reed to these artists and you can get some idea of the kind of major expansion at Arista," said Davis. He claims that the rash of signings do not mark a trend but rather a "happencence" and the "newly acquired artists alone could comprise a new record company."

The press conference was concluded with the announcement that Barry Manilow, whose total album sales during the past year and a half are approaching three million units, has been re-signed to Arista to a long term exclusive contract.



Alan Parsons, Clive Davis

Simo Doe to Atlantic

NEW YORK—Simo Doe has been appointed director of press information for special markets, it was announced by Barbara Carr, press/publicity director for Atlantic/Atco Records. In this capacity, Ms. Doe will be working directly with Ms. Carr in the coordination of publicity, press, and promotion activities for specifically designated artists on the label.



Simo Doe

Ms. Doe's duties will predominantly be concentrating on projects embracing new releases on Atlantic and its family of affiliated labels, such as the recent rush-release of the original cast recording of "Selma" on Cotillion Records, tied-in with the play's run at the Music Hall Center in Detroit.

Grimsley to WB Music

LOS ANGELES — Mel Bly, VP of Warner Bros. Music has announced the signing of Grimsley (Robert Foster) to a publishing agreement with the firm. Foster is the writer-producer and host of a new local TV series airing on KHJ-TV beginning Sept. 4. Foster wrote the theme of the show with Susan Gackenheimer.

Columbia Signs Chip Taylor



Singer/songwriter Chip Taylor has signed an exclusive recording pact with Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division. Taylor has been responsible for the writing of such songs as "Storybook Children," "Anyway That You Want Me," "Angel Of The Morning," "I Can't Let Go" and "Wild Thing," among others. His first Columbia album, titled "Somebody Shoot Out The Juke Box," contains 10 new Taylor songs, and was produced by him. It is scheduled for release in September, along with a single, culled from the lp. Shown at the signing are (from left): Marvin Cohn, vice president, business affairs, CBS Records; Mark Spector, director, contemporary music, Columbia Records; Chip Taylor; Bruce Lundvall, president, CBS Records Division; Mickey Eichner, vice president, a&r, east coast, Columbia Records.

'C.A.P.E.R.' TVer Pacts with Ideal

NEW YORK—"The Kids From C.A.P.E.R.," which debuts on NBC-TV, at noon, September 12, will be the basis for new playthings by Ideal Toy Corporation, as a result of a major new marketing agreement, it was announced by Ideal, Kirshner Entertainment Corporation and Alan Landsburg Productions.

The show is a co-production of Don Kirshner and Alan Landsburg, presidents of their companies.

Products to be based on the new children's program now are in development by Ideal and will be introduced to the toy trade at next February's Toy Fair and to the consumer in the latter half of 1977, according to Lionel A. Weintraub, president of Ideal.

"The Kids From C.A.P.E.R." is a live-action, comedy-adventure series with an original song introduced in each episode. A major record deal is expected to be announced shortly.

The Concept & Design Corporation, licensing agent for "The Kids From C.A.P.E.R.," is in the process of negotiating the licensing of other products based on the property.

Sheppard Exits Motown, Re-forms Bunky Label

LOS ANGELES — Bunky Sheppard, national promotion director for Motown Record Corporation, has resigned his position effective September 1, and has announced plans to reactivate his own record label, Bunky Records.

Sheppard, who has been one of Motown's leading promotion men over the past four years, stated, "I have thoroughly enjoyed working for Motown. I have been very happy with Motown in every manner and form. I have a strong personal desire to own and operate my own company, and I am leaving for that reason alone."

Paul Johnson, vice president of promotion for Motown praised Sheppard's achievements, and commented, "Bunky's contribution to the success of Motown Records has been magnanimous. He will be missed greatly, and after 20 years of friendship, I can only wish him the best. Those same feelings of sentiment are felt throughout our company."

Sheppard will serve as president of Bunky Records, which will operate in association with Ju-Par Records. Ju-Par is headed by John "Juney" Garrett, chairman of the board, and Richard Parker, vice president of creative division and artist relations. Headquarters for the label will be temporarily

(Continued on page 46)

3:30

THE RIGHT TIME
FOR THE NEWEST
SINGLE FROM THE
SPINNERS.

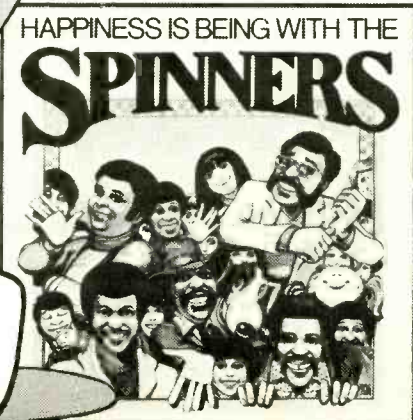
"THE RUBBER BAND MAN"

#3355

FROM THEIR LATEST LP, "HAPPINESS IS BEING WITH THE SPINNERS"



© 1976 Atlantic Recording Corp. A Warner Communications Co.



SD 18181

Produced by Thom Bell

FOUR TOPS—ABC 12214

CATFISH (prod. by L. Payton) (writers: Payton-Bridges-Farrow) (ABC-Dunhill/Rall, BMI) (3:50)

It's been some time since these perennial favorites have had a new single, but it now appears to have been worth the wait. The group strikes the same old magic chord.

SAMONA COOKE—Epic/Sweet City 8 50265

THAT'S THE WAY GOD PLANNED IT (prod. by Carl Maduri & Robert Parissi) (writer: Preston) (Glenwood, ASCAP) (3:30)

Backed by Wild Cherry, this relative of the late Sam, turns the Billy Preston song into a vibrant, personal message. The song should already be familiar.

BOXER—Virgin ZS8 9509 (CBS)

HEY BULLDOG (prod. by Boxer & Cyranol) (writers: Lennon & McCartney) (Maclen, BMI) (3:05)

These English rockers go from singing about a moose on the loose to bulldogs. Excellent singing and guitar work marks this Beatles song which is given a new life. Keep an eye peeled to the AM stations.

HARRY NILSSON & LYNDA LAURENCE—RCA JB 10759

JUST ONE LOOK/BABY I'M YOURS (prod. by Trevor Lawrence) (writers: Carroll-Payne; McCoy) (Premier/Blackwood, BMI) (3:07)

Nilsson's talents as a songwriter remain unquestioned. Here he demonstrates his ability to be a first rate interpreter with a soulful medley of these two classic tunes.

DUNN & RUBINI—Prodigal P 0630F (Motown)

DIGGIN' IT (prod. by Dunn & Rubini) (writers: Dunn & Sopuch) (Jobete, ASCAP) (2:25)

A bouncy and light flavored number by the duo given a spirited vocal reading. This is the type of song that should delight any MOR programmer.

MOTHER'S FINEST—Epic 8 50269

FIRE (prod. by Tom Werman) (writers: Daniel-Seay-Kennedy-Murdock-Moore-Keck) (Tisra-Til, ASCAP) (3:43)

Not the Ohio Players song, but an original by the new outfit, fusing hard rock with saucy soul. A fine debut that should register well on both pop and r&b stations.

BOBBY CALDWELL—PBR Intl. (TK)

THE HOUSE IS ROCKIN' (prod. by A-Side Prod.) (writers: Caldwell-Jabo-George) (Valgroup, BMI; PBR, ASCAP) (3:10)

KC & the Sunshine Band sound like they've contributed to this shuffling rhythmic number which maintains an easy groove under Caldwell's strong, stylistic vocal.

LARRY HOSFORD—Shelter 62001 (ABC)

WISHING I COULD (prod. by D. Aivali & L. Hosford) (writer: Hosford) (His and Hers/On Fire, BMI) (3:14)

With Leon Russell and George Harrison singing back-up and Tom Scribner on the musical saw, Hosford follows his "Long Distance Kisses" in fine form.

TOMMY WEST—Lifesong LS 45009

I'M READY FOR YOU (prod. by Terry Cashman & Tommy West) (writers: Cashman & West) (Blendingwell, ASCAP) (4:35)

This song from West's solo set is a majestic ballad. Building to a very immediate hook with a lush string accompaniment, he is ready to perch high on the charts.

PERRY BOTKIN, JR.—A&M 1856

NADIA'S THEME (THE YOUNG AND THE RESTLESS) (prod. by B. De Vorzon & P. Botkin, Jr.) (writers: same as prod.) (Screen Gems-Col., BMI) (2:50)

Will there be more gold for Nadia this year? The answer appears to be yes when this haunting theme catches on. The tune is already turning up on MORs.

GARY TOMS—PIP 6524

STAND UP AND SHOUT (prod. by R. Bleiweiss & B. Stahl) (writers: Toms/Bleiweiss/Stahl) (Bambar/Happy Endings, ASCAP) (2:43)

The group is still blowing its whistle on this uptempo workout reminiscent of B.T. Express and other such stompers. Disco pressings are also being made available for what could be a two-sided hit.

THE EBONYS—Buddah 537

MAKING LOVE AIN'T NO FUN (WITHOUT THE ONE YOU LOVE) (prod. by N. Harris) (writers: Harris & Felder) (Kama Sutra/Six Strings, BMI) (3:22)

This number, arranged and produced by Norman Harris could hit the charts from left field. The melody is strong and gets better with each listen. It should hit big.

GENTLEMEN AND THEIR LADY—

Roulette 7193

LIKE HER (a Johnnymelfi prod.) (writer: Johnnymelfi) (Southern, ASCAP) (3:30)

Either in its disco version or commercial edit, this product of the Johnnymelfi sound works well. A full-bodied arrangement makes it a pleasure to listen or dance to.

U.S. RADIO BAND—ABC 12212

LET ME IN YOUR LIFE (prod. by Hank Medress & Dave Appell) (writers: Kalstein) (Apple Cider/Music of the Times, ASCAP) (3:03)

The group bows a clean, brisk mainstream pop flavor with this effort reminiscent of the Bellamy Brothers. A respectable debut that gets better with each spin.

THE PUPPIES—Quality 507 (Private Stock)

SEA OF LOVE (prod. by Mel Shaw) (writers: Choury & Battiste) (Kamar, BMI) (2:10)

This Canadian group has an oldie vocal sound with some stinging blues guitar licks thrown in. A mystifying record that will give listeners something to bark over.

THE CATS—MCA 40588

COME SUNDAY (prod. by Al Capps) (writers: Caudell/Lloyd) (Happy Tuesday, ASCAP) (2:33)

The group from Holland has been around for some time and has explored many different musical styles. This easy listening number should attract pop play.

BRIAN & BRENDA—Rocket PIG 40602

GONNA DO MY BEST TO LOVE YOU (prod. by R. Appere) (writers: B. Russell-B. Russell-D. Foster) (Kengorus, ASCAP) (3:35)

The label makes its first entry into the r&b/disco field with this record by the duo. With an Ashford & Simpson-type approach, it should get immediate play.

RAY THOMAS—Threshold 5N 67023 (London)

ONE NIGHT STAND (prod. by R. Thomas & D. Varnals) (writers: Thomas & James) (Tomo's Tunes, ASCAP) (3:14)

While the Moody Blues reunion is still off in the indefinite future, the group members continue to shine on their own. Thomas' vocal makes the identification.

DAVID T. WALKER—Ode 66125 (A&M)

I WISH YOU LOVE (prod. by David T. Walker) (writers: Beach & Trenet) (Leeds, ASCAP) (4:17)

His guitar has been heard on numerous session dates, but here it is out front with a disco-fied arrangement of the classic. Still supple enough for MOR ears, it could be a big one, a la George Benson.

BILLY SWAN—Monument ZS8 8706 (CBS)

YOU'RE THE ONE (prod. by Billy Swan & Chip Young) (writers: Holly-Jennings-Corbin) (Peer Intl., BMI) (2:10)

Not to be confused with the Orleans record, this is a true rockabilly delight given a traditional arrangement. Swan shows the Buddy Holly sound is still alive.

D.J. ROGERS—RCA JH 10760

LET MY LIFE SHINE (prod. by D.J. Rogers) (writer: D.J. Rogers) (Sunbury/Woogie, ASCAP) (3:20)

Rogers has surely come into his own with this gospel-tinged number from his long awaited "On The Road Again" lp. A fine uptempo song with an extroverted vocal.

NAZARETH—A&M 1854

LORETTA (prod. by Manny Charlton) (writers: Nazareth) (Jenevieve, BMI) (3:17)

These Scotsmen are more than close enough for rock and roll on this ode to a lady. Dan McCafferty's vocal is confident — much as it was on "Love Hurts." Could be another hit for the group.

TERRY REID—ABC 12209

OOH BABY (MAKE ME FEEL SO YOUNG) (prod. by Graham Nash) (writer: Reid) (Irving/House Of Dreams, BMI) (3:29)

Ol' "Superlungs" has come back with his first album in three years and this great single. Just a shade of disco, but Reid is in full vocal regalia once again.

L. GUARDINO—LVG 334

I'M A MAN, BABY (prod. by Richard Messinger) (writer: Guardino) (Guardino, BMI) (3:23)

This singer extolls the virtues of being a man while asking you to "stop wasting your time with a woman's lib line." A standard disco current sets the mood.

Dolly

Parton

*When you talk about her talent,
you just can't say enough.*



As an artist, she consistently turns out hit after hit. As a writer, Dolly has penned all of them including "I Will Always Love You" and "Jolene". And as a performer, whether it's on tour or on television — Dolly is a professional — and the fans love her.

She's an artist, a writer and a top entertainer . . . but most of all . . . Dolly is a genuine talent.

Her latest hit single,

"All I Can Do."

PB-10730



APL1-1665

Exclusively On **RCA** Records

THE BEST OF THE BAND

Capitol ST 11553 (6.98)

Not since "Music From Big Pink" has The Band's vision been as clearly or succinctly expressed. Strangely, part of the group's brilliance has been in its inconsistency. Here are the songs that have become imbedded as anthems of pop culture. Listen and marvel at how much a part of you these songs have become.



THIS IS NIECY

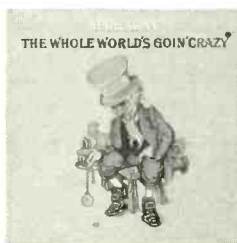
DENIECE WILLIAMS—Columbia PC 34242 (6.98)

A bright, sensitive album from the prolific production team of Maurice White and Charles Stepney. Ms. Williams has a deceptively little-girlish voice that suddenly blossoms into a very sensual instrument when a ballad's the calling card ("That's What Friends Are For"). A winner for r&b and pop ears alike.

THE WHOLE WORLD'S GOIN' CRAZY

APRIL WINE—London PS 675 (6.98)

One of Canada's most beloved of bands, April Wine's gone through changes over the years, arriving at a Led Zeppelin-ish sound that's as strong on playing as in writing. "Gimme Love," "So Bad" and "Wings of Love" are in that vein; "Marjorie" is a little more toward the Moody Blues. Major promotion is underway.



MOVING TARGETS

FLO & EDDIE—Columbia PC 34262 (6.98)

Two of the most creative rocksters in the business, Flo and Eddie have had difficulty establishing an image that conveys a sense of both the zany and tender sides of their work. The current lp reflects some of their frustration in that department yet because of the "straighter" stance will be more readily acceptable at the radio level.

A FIFTH OF BEETHOVEN

WALTER MURPHY BAND—

Private Stock PS 2015 (6.98)

Disco version of themes from Rimsky-Korsakov, Chopin, Tchaikovsky and Beethoven are Murphy's stab at stardom, the title track bulleted at 10 on The Singles Chart this week. "California Strut" and "Midnight Express" are examples of his more successful originals.



SCENE STEALER

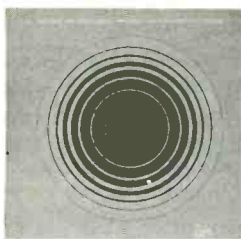
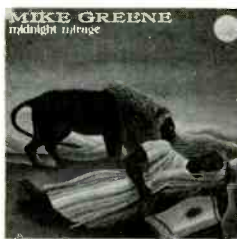
RUBY STARR—Capitol ST-11549 (6.98)

The first side of "Scene Stealer" is programmed to maximize the effect of a slow build to a hard climax; "Maybe I'm Amazed" begins comparatively gently, but by "Love On Ice" Ruby's working at fever pitch. "Fistful of Love," on the second side features guest vocals by Jim Dandy, harking to Ms. Starr's rock roots.

MIDNIGHT MIRAGE

MIKE GREEN—Mercury SRM-1-1100 (6.98)

Green's opted for a soft sound capable of finding its way onto progressive, soft rock and MOR stations. The sophisticated country shadings of his previous affiliation have given way to the flowing melodies of "Down to the Wire" and "I Need A Love" and the rocking instrumental style of "Adobe Highway."



LIVE AT THE HILLCREST CLUB, 1958

PAUL BLEY—Inner City IC 1007 (6.98)

Bley is heard along with Ornette Coleman, Don Cherry, Charlie Haden and Billy Higgins in a set that chronicles the transition from bebop to (as Coleman was to call it) "free jazz." The playing—especially Coleman on Charlie Parker's "Klactoveeseedstene"—is impassioned. The merits are clearly more than historical.

LIKE THE RIVER

LA SEINE—Ariola-America ST-50008 (Capitol) (6.98)

A combination of hard rock, carefully orchestrated vocals and guitarist/vocalist Tom Seuffert's production mark an estimable debut. Lennon/McCartney's "I'm Down" and such originals as "You Turn Me Around" and "I Want To Believe In You" are particularly flowing. Like the river.



MY SHIP

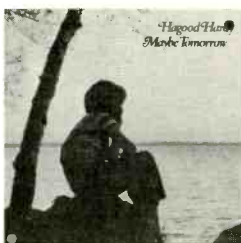
GEORGE SHEARING—MPS/BASF G 22369 (Audiofidelity) (6.98)

A solo piano album from Shearing is always a welcome addition. The music is familiar—"April In Paris," "Happy Days Are Here Again," "My Ship," "Green-sleeves"—but the interpretations are full of the kind of lyricism that comes only with the years (and love).

SOMETHING NEW

BARBI BENTON—Playboy PB-411 (6.98)

A stellar L.A. cast assists Ms. Benton as she sets out to interpret an impressive collection of contemporary material—from Tom Waits ("San Diego Serenade") to Chuck Jackson/Marvin Yancy ("Needing You") to Sedaka/Greenfield ("Staying Power"). The outcome is highly respectable and something different and new.



MAYBE TOMORROW

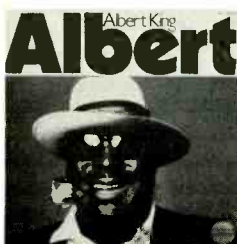
HAGOOD HARDY—Capitol ST-11552 (6.98)

A thoughtful instrumental album, Hardy playing piano and vibraharp as well as acting as producer and occasional writer. Among the more familiar tunes: the Bee Gees' "Words," "Send In the Clowns" and "(Love Theme from) Missouri Breaks." The pace is most laid back, sure-fire easy late-night programming.

ALBERT

ALBERT KING—Utopia BUL1-1731 (RCA) (6.98)

The distinctive King vocals and guitar ride right over the discified arrangements which are designed to make him "more contemporary." There's no need to beef up the blues, though—they're contemporary any time, as "I'm Ready," "Rub My Back" and "My Babe" prove. Let it wail, Albert.

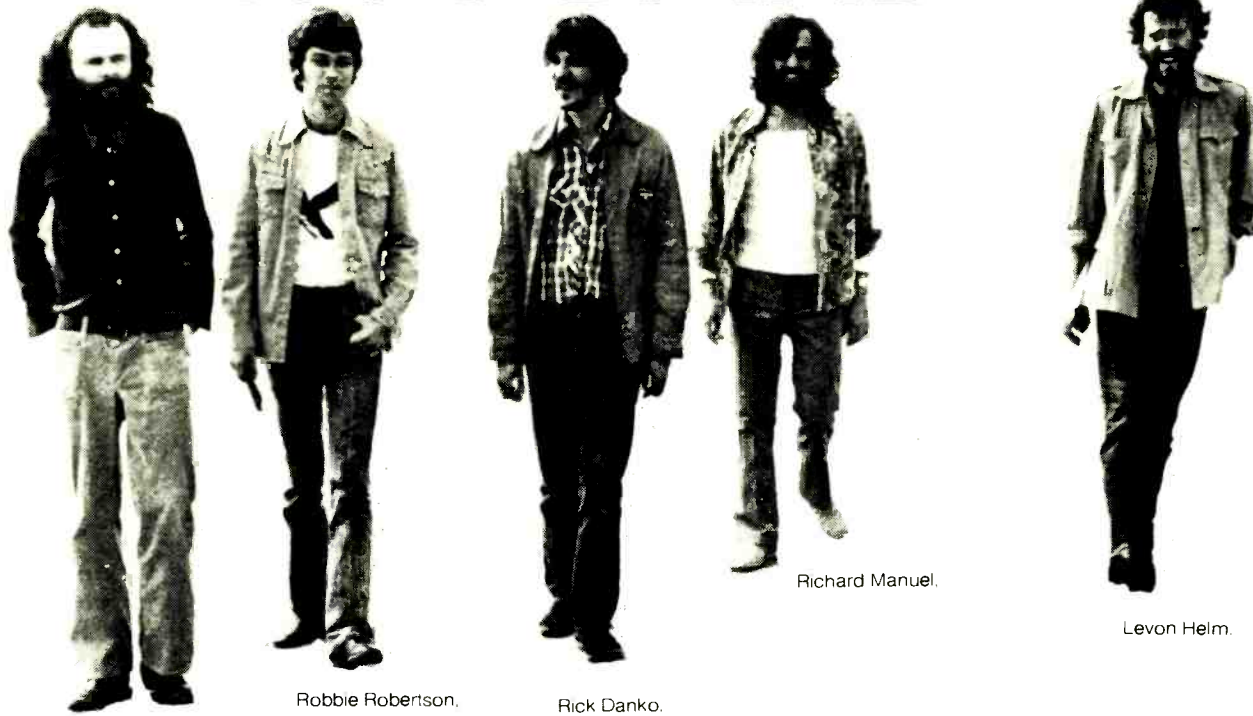


NORMAN CONNORS PRESENTS AQUARIAN DREAM

Buddah BDS 5672 (6.98)

The man whose own "starship" is taking off on its wings introduces a black octet at home with disco, jazzy-ballads and mid-tempo funk. More specifically: "Phoenix" and "Treat Me Like the One You Love" (disco), "Once Again" (ballad) and "Let Me Be the One" (Motown).

DIR PRESENTS ON SUNDAY AUGUST 29* THE BAND



Garth Hudson.

Robbie Robertson.

Rick Danko.

Richard Manuel.

Levon Helm.

In one of the Band's rare concert appearances this season, Washington, D.C. crowds were treated to a tour de force of some of the sweetest music under heaven. DIR was there, and brings you on the King Biscuit Flower Hour a 90-minute special, taped live for radio.

The Band played it all—the classics going back to their days with Dylan, new material from their recent album, Northern Lights-Southern Cross, their long string of hits (available on their Capitol album, "The Best of the Band"), and their new single, "Twilight."

The Band played them all, and you can hear them all on King Biscuit, in quadrasonic or compatible stereophonic sound. The show is hosted by Bill Minkin.

Tune into the Band on your local station, listed below. For further information, contact Bob Meyowitz, Peter Kauff or Alan Steinberg at DIR Broadcasting Corp., 445 Park Avenue, New York, NY 10022 (212) 371-6850.

P.M.			P.M.			P.M.			P.M.						
ALABAMA			Tallahassee	WGLF FM	104	MARYLAND			Elmira	WXXY FM	104.9	Vermillion	KVRF FM	102.3	P.M.
Auburn	WFRI FM	97.7 9	GEORGIA		9	Baltimore	WTKT FM	105.7 9	Ithaca	WVBR FM	93.5 10	TENNESSEE			
Birmingham	WERC FM	106.9 8	Atlanta	WJSR FM	104.7 9	MASSACHUSETTS			New York	WNEW FM	102.7 9	Chattanooga	WSIM FM	94.3 9	
Enterprise	WIRB FM	96.6 10	Augusta	WKLS FM	96 9	Boston	WBCN FM	104.1 10	Rochester	WCMF FM	96.5 9	Johnson City	WQUT FM	101.5 9	
Florence	WQLT FM	107.3 9	Columbus	WAUG FM	105.7 11	Pittsfield	WGRG FM	95.9 12	Utica/Syracuse	WOUR FM	96.9 9	Memphis	WMC FM	100 10	
Huntsville	WAHR FM	99.1 10	Savannah	WRRH FM	104.9 9	Springfield	WAQY FM	102.1 11	NORTH CAROLINA			Nashville	WKDA FM	103.3 8	
Mobile	WABB FM	97.5 9	HAWAII		8	Worcester	WAAF FM	107.3 9	Charlotte	-WRQQ FM	95 11:30	Oak Ridge/ Knoxville	WKDA FM	103.3 8	
Montgomery	WKUH FM	92.3 9	Honolulu	KQMQ FM	93.1 11	MICHIGAN			Durham	WOBS FM	107.1 11	TEXAS	WOKI FM	100.3 10:30	
ALASKA			IDAHO			Big Rapids	WBRN FM	100.9 10	Farmville	WRQR FM	94.3 10	Beaumont	KAYD FM	97.5 9	
Anchorage	KGOT FM	101.3 10	Boise	KBBK FM	92.3 9	Detroit	WABX FM	99.5 10	Greensboro	WRQK FM	98.7 10	Corpus Christie	KNCN FM	101.3 8	
ARIZONA			Pocatello	KSNM FM	96.1 10	Flint	WWCK FM	105.5 9	Havelock	WKVO FM	104.9 10	Dallas	KZEM FM	97.9 9	
Phoenix	KDKB FM	93.3 10	Rexburg	KADQ FM	94.3 9:30	Grand Rapids	WLAV FM	97 9	NORTH DAKOTA			El Paso	XHEM FM	104 9	
Tucson	KWFM FM	92.9 9	ILLINOIS			Lansing	WVIC FM	94.9 10	Fargo	KQWB FM	98.7 12	Houston	KLOL FM	101.1 10	
ARKANSAS			Chicago	WIHN FM	96.7 10	MINNESOTA			Grand Forks	KKXL FM	92.9 10	San Angelo	KB FM	104.1 7	
Fayetteville	KKEG FM	92.1 8	Rockford	WIDB FM	104 10	Brainerd	KLIZ FM	95.7 8	OHIO			San Antonio	KIXY FM	94.7 9	
Ft. Smith	KISR FM	93.7 9	Carbondale	WPDU FM	107.1 8	Duluth	WAKX FM	98.9 11	Athens	ACRN FM	99.3 10	McAllen/ Brownsville	KEXL FM	104.5 9:30	
Little Rock	KLAZ FM	98.5 8	Champaign	WXRT FM	93 11	Minn./St. Paul	KQRS FM	92.5 9	Bellaire (Wheeling, W. Va.)	WOMP	100.5 11	UTAH			
CALIFORNIA			Chicago	WYFE FM	95.3 9	Pipestone	KLOH FM	98.7 10	Belleuve	WNNR FM	92.1 9	Logan	KVWJ FM	94 10	
Carmel	KLRB FM	101.7 8	Rockford	WYFE FM	95.3 9	MISSISSIPPI			Cincinnati	WEBN FM	102.7 12	VERMONT			
Eureka	KFMI FM	96.2 8	Evansville	WKDQ FM	99.5 10	Jackson	WZZQ FM	102.9 11	Cleveland	WMMS FM	100.7 8	Lyndonville	WVM FM	91.1 8	
Fresno	KFIG FM	101.1 9	Ft. Wayne	WPTH FM	95.1 7	Meridian	WALT FM	97 9	Columbus	WCOL FM	92.3 8:30	Springfield	WCFR FM	93.5 9	
Los Angeles	KMET FM	94.7 11	Indianapolis	WNAP FM	93.1 8	Natchez	WQNZ FM	95.1 7	Dayton	WUUD FM	99.9 9	VIRGINIA			
Sacramento	KZAP FM	98.5 11	Lafayette	WAZY FM	96.7 10	MISSOURI			Jackson	WCJO FM	97.7 9	Blacksburg	WVVV FM	105 9	
San Bernardino	KOLA FM	99.9 8	South Bend	WRBR FM	103.9 9	Branson	KIRK FM	106.3 9	OKLAHOMA			Lynchburg	WGOL FM	98 9	
San Diego	KPRI FM	106.5 8	Terre Haute	WTSV FM	100.7 11	Columbia	KFMZ FM	98.3 9	Ada	KTFM FM	93.3 7	Norfolk/ Virginia Beach	WMYK FM	94 10	
San Francisco	KSAN FM	94.9 11	IOWA			Greenfield	KRFQ FM	93.5 9	Oklahoma City	KOFM FM	104.1 7	Richmond	WRVQ FM	94.5 10	
San Jose	KOME FM	98.5 10	Davenport	KIHK FM	103.7 10	Kansas City	KY 102	7	Tulsa	KMOD FM	97.5 8	WASHINGTON			
San Rafael	KTIM FM	100.9 8	Des Moines/Ames	KCCQ FM	107.1 9	St. Louis	KSHE FM	94.7 10	OREGON			Bellingham	KISM FM	93 9	
Santa Barbara	KTYD FM	99.9 11:30	KANSAS			MONTANA			Eugene	KZEL FM	96.1 9	Seattle	KISW FM	99.9 9	
Santa Maria	KXFM FM	99 11	Hays	KJLS FM	103.3 12	Missoula	KYLT FM	100.1 9	Medford	K95	10:35	Spokane	KHQ FM	98.1 9	
COLORADO			Junction City	KJCK FM	94.5 9	NEBRASKA			Portland	KGON FM	92.3 10	Yakima	KIT FM	94.5 10	
Breckenridge	KLGY FM	102.3 8:45	Wichita	KEYN FM	103.7 10	Columbia	KTTT FM	93.5 10	PENNSYLVANIA			WEST VIRGINIA			
Denver	KBPI FM	105.9 10	KENTUCKY			Lincoln	KFMQ FM	101.9 8	Bloomsville	WHLM FM	106.5 12	Charleston	WVAF FM	100 10	
Ft. Collins	KTCL FM	93.3 11	Ashland	WAMX FM	94 9	Omaha	KQKQ FM	98.5 9	Erie	WMDI FM	102.3 9	Morgantown	WCLG FM	100 9	
CONNECTICUT			Lexington	WQKQ FM	98.1 10	NEVADA			Lancaster/ Starview	WRHY FM	92.7 10	Parkersburg	WCBX FM	99.3 7	
Hartford	WHCN FM	105.9 6	Louisville	WLRS FM	102.3 9	Reno	KGLR FM	105.7 11	Linesville	WVCC FM	101.7 8:30	Green Bay	WBIZ FM	100.7 11	
DISTRICT OF COLUMBIA			LOUISIANA			NEW HAMPSHIRE			Philadelphia	WMMR FM	93.3 9	Eau Claire	WXIX FM	101.1 6	
Washington	WMAL FM	107.3 9	Baton Rouge	WFMF FM	102.5 7	Conway	WBNF FM	93.5 9	Pittsburgh	WYDD FM	104.7 10	La Crosse	WSPL FM	95.9 10	
FLORIDA			Lafayette	KPEL FM	99.9 9	NEW JERSEY			SOUTH CAROLINA			Madison	WIBA FM	101.5 10	
Ft. Lauderdale	WSHE FM	103.5 9	Monroe	KNOE FM	101.9 8	Princeton	WPRB FM	103.3 10	Anderson	WANS FM	107.3 11	Milwaukee	93-QFM	9 9	
Gainesville	WGVL FM	105.5 9	New Orleans	WRNO FM	99.5 8	NEW MEXICO			Charleston	WWVZ FM	93.5 9:30	Wausau	WIFC FM	95.5 8	
Jacksonville	WAIV FM	96.9 8	Shreveport	KROK FM	94.5 10	Alamogordo	KYLO FM	90 8	Myrtle Beach	WKZQ FM	101.7 10:30	WYOMING			
Orlando	WORJ FM	107.7 9	Thibodaux	KXOR FM	106.3 9	Las Cruces	KMYR FM	99.5 9	SOUTH DAKOTA			Casper	KAWY FM	94.5 9	
Panama City	WP FM	107.9 10	MAINE			Albuquerque	KASK FM	103.1 9	Rapid City	KKLS FM	93.9 10				
Sarasota/ St. Petersburg/ Tampa	WQSR FM	102.5 9	Lewiston	WBLM FM	107.5 9	Albany	WGBK FM	104 9	Sioux Falls	KCHF FM	93.5 12				
			Presque Isle	WDHP FM	96.9 10	Buffalo	WGRQ FM	96.9 9							

*Check your local station for exact broadcast date

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Broder's Horizons Continue To Broaden

■ LOS ANGELES—It was a brief moment of relaxation, but Dick Broder sat close to the edge of his chair; it was the kind of posture assumed only by people who can ill afford to waste time. In less than a year, his personal management activities have broadened to include involvement with five clients. There were three albums being released over a ten-day period, three labels to work with, three networks with which to bargain and such non-management activities as a 40-city roadshow that he describes, with some degree of mystery, only as "an arena spectacular" that will be preceded by a similarly-styled TV special scheduled for this fall. In addition, Broder still administers some projects he initiated with former client Tony Orlando and will serve as executive producer for the aforementioned TV special as well as for any TV series that will be in the offing for at least one of his clients. It's a crowded agenda for someone who claims that his only professional goal is to ride his horse to work.

The Staples

Broder represents The Staples (nee the Staple Singers), whose "Let's Do It Again" single recently became the biggest selling single (at 2,000,000 plus units) in the history of Warner Bros. Records; there's Marilyn and Billy, formerly of the Fifth Dimension and now recording on their own for ABC Records and The Group With No Name, a brand new Casablanca act. In addition, he's partnered with Joyce Bogart in the management of Donna Summer (Oasis) and Black Smoke (Chocolate City).

Sitting in the offices that he occupied in mid-spring, Broder recently described his plans for each artist on his diverse roster.

Diversity

"The diversity of the roster has itself opened up new fields and that enables me to take clients into areas that they might otherwise not consider," he said. "We've been expanding the Staples, for example, into the area of theatrical presentation, sharpening the attraction so they can also fit into any performing situation while, at the same time, developing individually into performers. There's a tremendous opportunity to generate a new audience for them, a very broadly-based audience that may have had only a passing awareness of them before. We've tried a lot of different situations so far: they went into a variety situation in Las Vegas with Englebert Humperdinck and they scored; they went into theatres with Freddy Prinze and that too, went over extremely well. It also happened when they went into Knott's Berry Farm and

Six Flags Over the Mid-West. Now we're booking them into music rooms, the Troubadour, the Boarding House, the Cellar Door. I've always believed that the more an attraction can do, the better off they'll be whether they choose to make use of their acceptance in different situations or not." The Staples new lp on Warners is scheduled for release in late August.

"Marilyn and Billy are in the enviable position of having all three networks bidding for their TV specials and/or series," according to Broder, who predicted that "before the ink is dry on your article" a deal would have been finalized. "They're TV people and they will be on television," he

said, wryly, adding that he hadn't "gone through a 3-year war at CBS-TV for nothing."

The Group With No Name was referred to Broder by Casablanca Records and Broder claims to have become "instantly excited about their music." Their first lp, produced by Medress and Appel, will be released next week and following a Troubadour showcase, they too will be out on the road.

"I never close the door to new clients," Broder claimed. "I don't think anybody in the business can afford to do that. I'm not looking for new artists but if I hear something that genuinely excites me, I may create the space to become involved."

(Continued on page 57)

'Selma' Session



"Selma," the original cast recording of the musical tribute to the life and career of Dr. Martin Luther King Jr., was rush released recently by Cotillion Records to coincide with the SRO premier performance of the play at Detroit's Music Hall Center. Tommy Butler, who composed, arranged and produced the show and recording, took part in a re-enactment of the 1965 march from Selma to Montgomery, Ala., which was led through the Detroit streets by Mrs. Rosa Parks. Mayor Coleman Young recently re-dedicated a Detroit boulevard in Mrs. Parks' name. Shown at the opening are (from left): Musical Hall artistic director Dr. David DeChicra (standing); "Selma" executive producer Joe Hubbard; Annsieda and Tommy Butler; Mrs. Rosa Parks; Atlantic Records director of press information/special markets Simo Doe, and Barbara Carr, Atlantic director of press and publicity.

Mingle Retires Post at HFL

■ NEW YORK — Marion B. Mingle, who has been the Head of the Film Synchronization Department of the Harry Fox Agency for many years, will retire on September 1 when she will have reached the mandatory retirement age.

Miss Mingle joined the Harry Fox Agency in 1940 after having worked previously with the Theodore Presser Company and Clayton F. Summy.

It was announced that Miss Louise Mastromano who, has been Miss Mingle's associate, has been appointed as the new head of the HFA Film Synchronization Department.

Miss Mingle will continue as a consultant to HFA on special projects and developments.

Farr Signs Silver, Platinum & Gold



Silver, Platinum and Gold have been signed to Farr Records, it was announced by Michael Ragor, head of Farr Music, Inc. The three women have already received six gold albums and one platinum album for their work as a background unit for such artists at Ringo Starr, Diana Ross, Billy Preston, Bill Wyman and Tina Turner. Their debut album and single will be released next month. Pictured at the signing are (from left): Burt Jacobs of BJ Management; Tal Armstrong, executive producer; Michael Ragor; trio members Flo King, Renee King and Edna Richardson; Huby Heard, producer, and Farr Music attorney Leonard Karobkin.

Motown Names Layton VP, Special Projects

■ NEW YORK — Joe Layton has been named vice president, Motown Productions, in charge of special projects, it was announced by Michael Roshkind, vice chairman of Motown Industries.

Director

Layton's most recent achievement was directing "An Evening With Diana Ross," the concert tour that covered Europe and was capped by Ms. Ross' appearance at the 63-year old Palace Theatre in New York.

Previously, Layton had directed and/or produced or choreographed television and concert acts of such artists as Barbra Streisand, Debbie Reynolds, Raquel Welch, Carol Burnett, Mary Martin, Bette Midler, Danny Kaye, Angela Lansbury, Carol Channing and others.

Jermaine Jackson

One of the initial responsibilities taken on by Layton at Motown is the producing of the first solo public appearance by Jermaine Jackson, formerly of The Jackson Five. His first album is titled "My Name Is Jermaine." His first single is "Let's Be Young Tonight."

Layton also will be in charge of the creative team assigned to a Diana Ross TV special scheduled for NBC airing late in 1976 or early 1977.

FBI Seizes Tapes

■ SIOUX FALLS, S. DAK.—Raids by FBI agents on Action World at 900 No. Cliff here and on a concession stand operated by the owners of Action World at the Sioux Empire Fair resulted in more than 1200 allegedly pirated tapes being seized.

Authorities said the investigation was continuing.

Labelle Cham

Labelle Does Another Head Flip.

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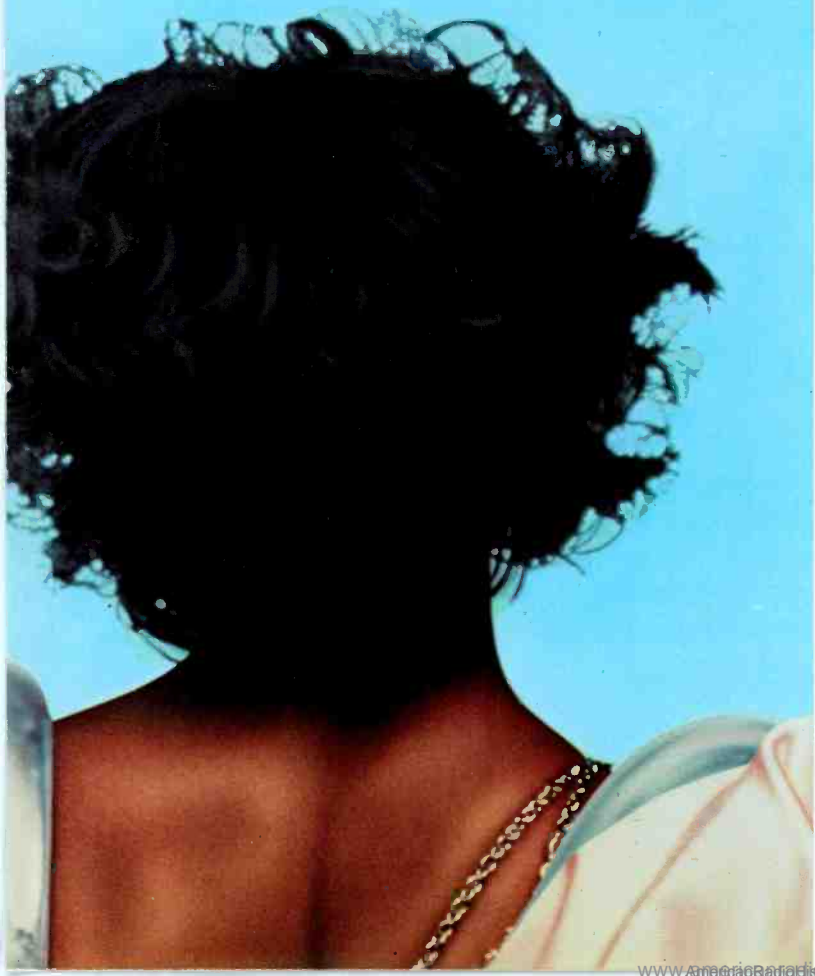
Hear the chilling voice of Patti LaBelle, soaring out front, leading the group to horizons rarely seen.

Patti touches them.

Hear Sarah Dash. A beauty. In voice, spirit and body. Her gentle, graceful, elegant touch rounds out the group which mystifies, electrifies and beautifies everyone who has ever heard them.

Together they are Labelle. And nobody can top Labelle, but Labelle.

Their new album is called "Chameleon," on
Epic Records and Tapes. PE 34189



Arranged and produced by David Rubinson & Friends, Inc.
in association with Vicki Wickham.



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Who In The World:

Brothers Johnson— A Success Story

■ NEW YORK—Louis and George Johnson—the Brothers Johnson—represent A&M Record's latest success story. Discovered by Quincy Jones and used by him for back-up on his own recordings, the Brothers soared to the top ten on both the pop and r&b charts with their first single, "I'll Be Good To You." Taken from their debut lp, "Look Out For Number One," they took production guidance from their mentor. The Brothers Johnson's second single, "Get the Funk Out Ma Face," was released just recently and debuts on The Singles Chart this week at 84 bullet, action on The R&B Chart having preceded it and taken it this week to 37 with a bullet.

Chart action, however, is not the only element of the Brothers' current success. Indeed, they have barely had time to savor their fame, having gone out on the road as part of Quincy Jones' summer tour of the United States, "The Musical World of Quincy Jones." Along with Jones on the tour, in addition to the Brothers Johnson, are Jones' orchestra and yet another new Jones project—Wattline.

Starship Tour Begins 2nd Leg

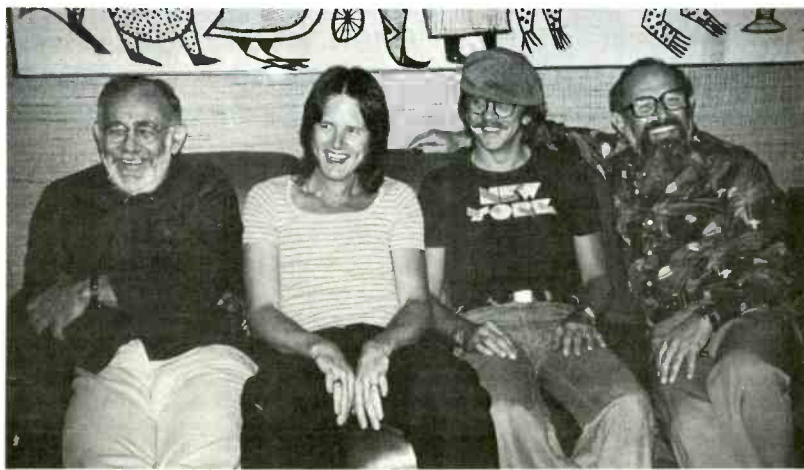
■ NEW YORK—Grunt Records' Jefferson Starship started the second leg of their Spitfire tour last week when they played two dates in Washington D.C. The twenty-two date tour is scheduled to run through early October.

Ramones at the Roxy



The Ramones recently appeared at L.A.'s Roxy. Shown backstage on opening night are (front row from left) Herb Belkin, vice president of marketing and creative services, ABC; Lauri Ylvisaker, artist relations manager, ABC; Seymour Stein, president of Sire Records; Ramones' drummer Tommy; guitar player Johnny and Danny Fields, Ramones manager; (back row, from left) Scott Jackson, national director, ABC album promotion; Ramones' bass player, Dee Dee and lead singer Joey.

WB Signs Sanford & Townsend



A recent Burbank get-together saw producer Jerry Wexler (left) and Warner Bros. Records board chairman and president Mo Ostin (right) welcoming newly signed Warner artists Sanford & Townsend to the fold. John Townsend is the one next to Wexler; Ed Sanford next to Ostin. The duo's first album, "The Sanford-Townsend Band," was produced for Warner Bros. by Wexler and is set for release this month. As a songwriting team, the duo has provided material for Loggins & Messina, Nigel Olsson and Bernie Taupin among others.

State of Israel To Honor Sills

■ LOS ANGELES — Lester Sill, president of Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., will be honored by the State of Israel at a tribute dinner to be held at the International Ballroom at the Beverly Hilton Hotel, November 1.

Sill will be honored by the State of Israel for "his lifetime dedication to humanitarian causes."

Michael Stewart, president and chairman of United Artists Music Publishing Group, Inc., is chairman for the event at which Sill will be awarded the Prime Minister's Medal by Abba Eban, who will fly in from Israel for the tribute.

Norman Weiser, of Chappell Music Co., will be honorary chairman and the co-chairmen include: Spence Berland, **Record World**; George Albert, Cashbox; David Begelman, Columbia Pictures, Ind.; Don Burkheimer, RCA

Records; Al Coury, RSO Records; Clive Davis, Arista Records; Don Ellis, Columbia Records; Joel Friedman, WEA; Snuff Garrett, Garrett Music Enterprises; David Geffen, Warner Communications; Robert Gordy, Jobete Music; George Grief, Grief/Garis Management; Leo Jaffe, Columbia Pictures Ind.; Chuck Kaye, Irving-Almo Music; Jay Lasker, Ariola-America; Jerry Lieber, Lieber/Stoller Prod.; Mike Maitland, MCA Records; Bhasker Menon, Capitol Records; Artie Mogull, United Artists Records; Jerry Moss, A&M Records; Mo Ostin, Warner Bros. Records; Russ Regan, 20th Century Records; Buddy Robbins, Chappell Music Co.; Irwin Robinson, Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc.; Joel Sill, A&M Records; Stan Sirotin, Dibility Management; Joe Smith, Elektra/Asylum Records; Abe Somer, Mitchell, Silberberg & Knupp; Howard Stark, Ariola-America; Henry Stone, T.K. Records; Mike Stoller, Leiber/Stoller Prod.; Joe Sutton, Sutton-Miller; Lee Zhitto, Billboard; Don Zimmermann, Capitol Records.

Dinner coordinators are Marilyn Mark and Howard Brandy. Lee Reed is associate coordinator.

The Los Angeles committee for the State of Israel Bonds will include: William Weinberg, chairman of the board; Michael Litvak, director; Maurice (Mickey) Weiss, general chairman; and Manny Lansky, associate director.

Rawls Reaps Gold

■ NEW YORK—Lou Rawls has had his debut Philadelphia International Records single, "You'll Never Find Another Love Like Mine," certified Gold by the RIAA.

Atlantic Releases 14

■ NEW YORK—Dave Glew, senior vice president of marketing for Atlantic Records, has announced a 14 album release schedule for late August. Leading the release is the second album by Manhattan Transfer, "Coming Out," and the first album on Big Tree Records by England Dan and John Ford Coley, "Nights Are Forever."

Also included in the release are "Selma," the original cast album on Cotillion Records; a debut album by "Wiz" star Dee Dee Bridgewater; "Not A Word For It," by Pete Carr on Big Tree; "E-Man Groovin'" by the Jimmy Castor Bunch; "Mystic Dragons" by Blue Magic; ABBA's "Greatest Hits;" "Let's Stick Together" by Bryan Ferry; "Man to Man" by Hot Chocolate; Stanley Clarke's "School Day" on Nemperor Records; Willis Jackson's Cotillion debut album "Plays With Feeling," "River High, River Low" by Les McCann, and the original soundtrack from the motion picture "Mahoney's Last Stand," produced by Glyn Johns.

Parsons Project Folio Released by 20th

■ LOS ANGELES — Herb Eisman, president of 20th Century Music Publishing Group, has launched a music folio with the Alan Parsons Project "Tales Of Mystery And Imagination."

The folio contains all of the sheet music from the successful 20th Century concept album including the single, "Dr. Tarr and Professor Fether," and additionally features the Edgar Allen Poe tales which inspired the musically adapted tunes.

The songbook complete with piano vocals, sketch score, stories and appropriate art work, was printed and distributed by Columbia Pictures Publications, out of Florida.

Marsel Names Lane

■ LOS ANGELES—Tim Lane has been appointed vice president and general manager of Marsel Records Inc., a division of Marsel Enterprises Inc., it was announced by Gavin Murrell, chief executive officer of the label.

Lane, who has worked in the recording industry for 18 years formerly was national sales manager for Atlantic Records and general manager at Capricorn Records. For the past two years he has been associated with Five Lane Productions, a production, publishing and consulting firm. Lane's responsibilities will include overseeing a&r marketing and sales for the label. He will report directly to Murrell.

DISCO FILE TOP 20

AUGUST 28, 1976

- YOU SHOULD BE DANCING**
BEE GEES—RSO (disco disc)
- BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
- SOUR AND SWEET/CHERCHEZ LA FEMME/I'LL PLAY THE FOOL**
SAVANNAH BAND—RCA (lp cuts)
- ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin (lp cut)
- I DON'T WANNA LOSE YOUR LOVE**
EMOTIONS—Columbia (lp cut)
- YOU + ME = LOVE**
UNDISPUTED TRUTH—Whitfield (disco disc)
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**
GLORIA GAYNOR—Polydor (lp cuts)
- SUN . . . SUN . . . SUN**
JAKKI—Pyramid (disco disc)
- I WANNA FUNK WITH YOU TONITE/KNIGHTS IN WHITE SATIN**
GIORGIO—Oasis (lp cuts)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**
LOU RAWLS—Phila. Intl.
- IF YOU CAN'T BEAT 'EM, JOIN 'EM**
MARK RADICE—UA (lp cut)
- ONE FOR THE MONEY**
WHISPERS—Soul Train (disco disc)
- BABY, I'M ON FIRE**
RITCHIE FAMILY—Marlin (lp cut)
- DISCO MAGIC**
T CONNECTION—Media (disco disc)
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**
TAVARES—Capitol (lp cuts)
- NICE 'N' NAASTY**
SALSOL ORCHESTRA—Salsoul (disco disc)
- PICNIC IN THE PARK/SUMMERTIME AND I'M FEELIN' MELLOW**
MFSB—Phila. Intl. (lp cuts)
- MY LOVE IS FREE/TEN PERCENT DOUBLE EXPOSURE**
Salsoul (lp cut/disco disc)
- DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cuts)
- RUN TO ME**
CANDI STATON—Warner Bros. (lp cut)

DISCO

DISCO

JIMMY DOCKETT—Sings . . .
"GET DOWN HAPPY PEOPLE"
ffr. 10.000

ALABAMA:	WRYC	VIRGINIA:	WTOY
WTQX	MICHIGAN:	WTOY	WENZ
WKVT	WTSF	WPEE	WSVS
WRAP	INDIANA:	WOWI	WRAP
WEUP	WTLG	WWRP	WJJS
WTUG	NEW JERSEY:	WANT	WVDE
WATY	WDVL	VIRGIN ISLANDS:	WVDE
WVNS	NORTH CAROLINA:	WV15	WV15
WATM	WOZZ	LOUISIANA:	WYLD
WENN	WYNG	KFPR	WYLD
WBLL	WBBS	WBOK	WNNR
WJLD	WEAL	WNNR	
CALIFORNIA:	WGTM	KENTUCKY:	WLOU
XEG	WIDU	WSTM	WSTM
KZEN	WJLH	MARYLAND:	WANN
KJLH	WJLH	WANN	WWIN
KLRO	WJLH	WANN	WWIN
COLORADO:	WVDE	MASSACHUSETTS:	WALC
KDKO	WVDE	WALS	WALS
KCAT	WVDE	WALS	WALS
FLORIDA:	OHIO:	WALS	WALS
WBBH	WDAO	WALS	WALS
WEDR	WMAN	WALS	WALS
WRHC	PENNSYLVANIA:	WALS	WALS
WERD	WGBS	WALS	WALS
WTBJ	WICK	WALS	WALS
WOKB	WICK	WALS	WALS
WDRB	SOUTH CAROLINA:	WALS	WALS
WBPJ	WCRE	WALS	WALS
WPDQ	WDRD	WALS	WALS
WBRD	WDRD	WALS	WALS
GEORGIA:	WYNN	WALS	WALS
WCLK	WPCF	WALS	WALS
WTRB	WPCF	WALS	WALS
WXAP	WPCF	WALS	WALS
WOKA	WPCF	WALS	WALS
WJGA	WPCF	WALS	WALS
WIPE	WPCF	WALS	WALS
WEAS	WPCF	WALS	WALS
WSOK	WPCF	WALS	WALS
WBBB	WPCF	WALS	WALS
WGOV	WPCF	WALS	WALS
WACL	WPCF	WALS	WALS
WDRB	WPCF	WALS	WALS
WJIZ	WPCF	WALS	WALS

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **FEEDBACK:** The fastest-moving records right now are **The Emotions'** "I Don't Wanna Lose Your Love" (Columbia), which jumped from 16 to 5 on the DISCO FILE Top 20; **Salsoul Orchestra's** "Nice 'N' Nasty" (Salsoul); "You're My Peace of Mind" by **Faith, Hope & Charity** (RCA); "Full Time Thing (Between Dusk and Dawn)" by **Whirlwind** (Roulette) and **Gary Toms'** "Party Hardy," which is shaping up as the more popular side of that group's recent disco disc for PIP. Yet none of these cuts—or anything else now currently in the Top 20—poses a serious threat at the moment to the top three records on that list. The **Bee Gees**, the **Ritchie Family** and **Dr. Buzzard's Original Savannah Band**, having been listed by virtually every DJ surveyed in the past few weeks, continue to be the strongest performers around with a lead over the runners-up that won't soon be narrowed . . . According to the latest survey sheet from the Canadian Record Pool, Canada's number one disco record is "Don't Stop the Music" by, of all people, the **Bay City Rollers** (Arista), and now, apparently, the single's broken out as an import in Boston. Mentioned last week by Boston DJs John Luongo and Jimmy Stuard (who's been dividing his week between Boston's 1270 and New York's 12 West recently), "Don't Stop" is listed this week on **Conrad Cardenas'** top from 15 Lansdowne Street. Although an under-three-minute track called "Don't Stop the Music"—very catchy bubblegum disco with whiney vocals—was included on the Rollers last American album release, "Rock N' Roll Love Letter," the Canadian single is more than six minutes with, one assumes, an instrumental break that makes up for any weakness in the singing. The longer mix was reportedly prepared by the Canadian Record Pool for Arista in Canada but there are no plans for an American release . . .

(Continued on page 46)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STUDIO ONE/LOS ANGELES

- DJ: Paul Dougan**
BEST DISCO IN TOWN/ARABIAN NIGHTS
 —Ritchie Family—Marlin (lp cuts)
DISCO MAGIC—T Connection—Media (disco disc)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
IF YOU CAN'T BEAT 'EM JOIN 'EM—Mark Radice—UA (lp cut)
GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—Rocket (disco disc)
LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE—Gloria Gaynor—Polydor (lp cuts)
MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland Intl.
SUN . . . SUN . . . SUN—Jakki—Pyramid (disco disc)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)

15 LANSDOWNE STREET/BOSTON

- DJ: Conrad Cardenas**
CHERCHEZ LA FEMME—Savannah Band—RCA (lp cut)
DON'T STOP THE MUSIC—Bay City Rollers—Arista (import)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
I WANNA FUNK WITH YOU TONITE—Giorgio—Oasis (lp cut)
I'VE GOT YOU UNDER MY SKIN—Gloria Gaynor—Polydor (lp cut)
NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (disco disc)
PICNIC IN THE PARK—MFSB—Phila. Intl. (lp cut)
TEN PERCENT—Double Exposure—Salsoul (disco disc)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)
YOU SHOULD BE DANCING—Bee Gees—RSO (disco disc)

YESTERDAY'S/BOSTON

- DJ: Cosmo Wyatt**
BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)
CHERCHEZ LA FEMME/SOUR AND SWEET—Savannah Band—RCA (lp cuts)
DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (lp cut)
GET UP OFFA THAT THING—James Brown—Polydor (disco disc)
HERE WE GO AGAIN/MOVING IN ALL DIRECTIONS—People's Choice—TSOP (lp cuts)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
LET'S GET STARTED—Commodores—Motown (lp cut)
NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (disco disc)
WHO AM I—Quickest Way Out—Warner Bros. (disco disc)
YOU SHOULD BE DANCING—Bee Gees—RSO (disco disc)

CHARLES GALLERY/NEW YORK

- DJ: Louis "Angelo" Alers**
ARABIAN NIGHTS/BEST DISCO IN TOWN/BABY, I'M ON FIRE—Ritchie Family—Marlin (lp cuts)
CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Savannah Band—RCA (lp cuts)
DISCO CRAZY/NIGHT FEVER—Fatback Band—Spring (lp cuts)
KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONITE/OH L'AMOUR—Giorgio—Oasis (lp cuts)
LET'S GET IT TOGETHER/FAIT LE CHAT—El Coco—AVI (disco disc)
LIKE HER—Gentlemen and Their Lady—Roulette (disco disc)
NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (disco disc)
RUN TO ME—Candi Staton—Warner Bros. (disco disc)
YELLOW TRAIN—Resonance—Celebration (import)
YOU SHOULD BE DANCING—Bee Gees—RSO (disco disc)

F/P/M Releases Twelve Twofers

■ **BERKELEY**—Fantasy/Prestige/Milestone Records has announced the release of 12 new twofers. Six of the new double albums are on the Prestige label, while six are on Milestone. The new twofers on Prestige are: Hank Mobley, "Messages;" Miles Davis, "Green Haze;" Phil Woods, "Altology;" Donald Byrd, "House of Byrd;" J.J. Johnson/Kai Windling/Bennie Green, "Early Bones;" and Mal Waldron, "One and Two." The Milestone twofers are Thelonious Monk, "In Person;" Bill Evans, "Spring Leaves;" Johnny Griffin/Eddie "Lockjaw" Davis, "The Toughest Tenors;" Kenny Dorham, "But Beautiful;" Elmo Hope, "The All Star Sessions;" and Mongo Santamaria, "Skins."

This marks the largest single twofers release since the inception of the reissue program at F/P/M in 1973, and brings the total number of twofers on all three labels to 124.

Chappell To Publish Gould-Leigh Musical

■ **NEW YORK**—Chappell Music is publishing an original musical by composer/conductor Morton Gould and lyricist Carolyn Leigh titled "Something To Do." The first musical ever commissioned by the Labor Department in conjunction with the National Endowment for the Arts, it is scheduled for its world premiere on Labor Day at the John F. Kennedy Center in Washington, D.C. The announcement was made by Norman Weiser, president of Chappell.

"Something To Do" is an hour-long, combining music, dance and drama. Pearl Bailey, making her first stage appearance since her retirement, leads the company in an all-star effort created by Morton Gould and Carolyn Leigh in their first collaboration. The work also features the Robert deCormier Singers with choreography by Louis Johnson.

Published by Chappell Music, "Something To Do" is part of the U.S. Department of Labor's official Bicentennial observance. Admittance is free and open to the public.

Kimmelmans Have Son

■ **NEW YORK**—Greg and Annie Kimmelman have become the parents of a son, Joshua, who weighed 5 pounds, 2 1/4 ounces at birth.

Kimmelman is currently doing independent promotion in the northeast, working with such labels as Rocket, Beserkely and Jet.

**THE
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ORCHESTRA**
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"NICE 'N' NAASTY"**

DANCE YOUR ASS

**"NICE 'N'
NAASTY"**

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(SZ 2011; GIANT 45, 12 D 2011)

Produced, Arranged and Conducted by
VINCENT MONTANA, JF.
Executive Producers: JOE CAYRE, STAN
CAYRE, KEN CAYRE

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

John Anthony on Production and A&R at A&M

By BARRY TAYLOR

■ Not exactly getting his career off to an auspicious start as a blues singer with Hognort Rubert and the Good Good Band, John Anthony soon found himself "mini-entrepreneur" and working in various capacities with various record labels in England. As a record producer, he has worked with Van der Graaf Generator, Rare Bird, Lindesfarne, Roxy Music, Genesis and Al Stewart among many others. In 1974 he discovered the group Ace who subsequently signed with Anchor. Anthony produced their first album as well as the number one single, "How Long." In March of this year, he moved to the U.S. where he was contacted by Jerry Moss and has been working since as east coast director of a&r for A&M Records.



John Anthony

Record World: What were you doing before you decided to try your hand at production?

John Anthony: I was a deejay and an MC at several huge rock shows in England; shows where people like Dick Gregory would be doing one liners while the people in the audience would go "Who's he?" I did one show at the Alexandria where Pink Floyd and Arthur Brown were playing at the same time at opposite ends of the stadium.

RW: How did you get into recording?

Anthony: Actually, I fell into recording by accident. I was working for Mercury in England, hanging around and discovering how not to run a record company. While I was there, I used to look through the filing cabinets for something to do and under "V" I found this group, Van der Graaf Generator. At the time they were suspended, which was the favorite way to deal with groups like them. To get out of suspension, they had to record an album. They were given 12 hours of studio time and me as a producer. We did an album and it turned out that a lot of people liked it. It was "Aerosol Grey Machine," somewhat of a collector's item.

I had also been singing and mini-entrepreneur at the time, but recording I found was a vocation and an art that I could really get into. I also did some demo tapes with a band called Yes which secured them a contract with Atlantic. It was 1968 and it did me a lot of good in the industry though I didn't produce their first album because I had no real previous experience.

RW: How did you get involved with Yes?

Anthony: It was by a chance meeting. I was working with their manager who then was Roy Flynn. He wanted to get into managing groups because he had his own club. I was working there and saw them one night. It was somebody like Sly Stone who cancelled and Yes was put in at the last minute. All these heavy faces had come to see Sly and instead they saw Yes, who were quite amazing. They were doing all of these Beatles and Fifth Dimension numbers with intricate harmonies. It was very fresh, and like I said, quite amazing.

RW: You spent some time as an in-house producer for Charisma in England. Did you get that job as a result of the demos you were doing?

Anthony: Yes, the demos had something to do with it, but also the fact that many people heard the Van der Graaf album including Tony Stratton-Smith who was managing the Nice, the well-known rock trio.

RW: Were you with Charisma at its inception?

Anthony: Tony Stratton-Smith told me he was forming his own record company and invited me to join his organization as an a&r man and to produce some of the acts which broadened my scope a bit. One of the first things I produced was a band called Rare Bird which was the first legit album I did since it was going to have a worldwide release. It had an enormous hit single called "Sympathy," which was enormous everywhere in the world except the U.S. I got a gold record for it—first time out.

RW: How did you get involved with Genesis?

Anthony: Some people who had heard the Rare Bird album suggested that I go to see them. I went to this tiny club and Genesis was on the stage playing. I went out after the first set to a club where I knew Tony Stratton-Smith was and I said that he should sign the band. He did the following day and I produced the first and second Charisma albums which launched them as a cult English band.

At about that time there was another band that I was involved with. They had a demo tape lying around everybody's desk which had been passed on because it was too "old fashioned." People said it was old fashioned because it had a harmonica on it which I thought was pretty interesting. The group was Lindesfarne, who were then called Brethren. They were from my hometown, Newcastle, so I immediately got on a train and saw them at a rehearsal. I did some demo tapes with them and we changed the name because there was an American group called Brethren. I did their first album which did really well and had a hit single on it called "Lady Eleanore." They were a good band; very loose and amiably drunk. They were a happy, goodtime band and I recorded them as that.

RW: You were involved with Queen at the time they recorded their first album. How did that association come about?

Anthony: I formed a production company with Trident Studios where I was working and the first band signed was Queen. I had known them for a number of years because they had been inviting me to their rehearsals. For a year and a half, nobody wanted to know them. They were slagged in every rock paper, then suddenly they "arrived." It was a Vogue magazine approach to staging which was great and they were able to carry it off because they had conviction.

At the time I was also doing a lot of other gigs as well, including half of Roxy Music's album, "For Your Pleasure." I was just picking up gigs, like a musician. I think I produced nine albums in one year.

Production is a very nebulous word to define. I always preferred 'conduction,' which is more like a drawing out of a performance.

RW: When and why did you decide to leave England?

Anthony: The Ace album was the last one I did. I had become very disillusioned working in the British music industry. The money I was supposed to have earned was being devalued at a ridiculous rate. You kinda lose some of your zeal. I didn't want to begin to charge ridiculous rates because in the long run it would come from the artist anyway.

RW: How would you describe your production sound?

Anthony: Production is a very nebulous word to define. I always preferred "conduction," which is more like a drawing out of a performance. The reason that you're in the studio in the first place is to help the artist enjoy what he is doing—to understand it and help him. The monetary thing is very secondary—especially in my case because I never got any. Producers are becoming like film directors. You expect a certain thing from a certain guy. My advantage was that I had no style. It's always been my contention that a producer starts with nothing and turns it into something, which is why I always like working with new acts. Producing the tenth album down the line is really nothing. It's better to be able to say "I started with these guys" and turned people on to them.

RW: Does your current affiliation with A&M Records date back to any specific artist you ever worked with?

Anthony: No. I didn't even know anybody at A&M too well. One day I got a call from Derek Green of A&M in England, but I didn't do anything about it for nine months. When I was here last winter I met with Jerry Moss and we had an immediate rapport. He said that he wanted to start an east coast a&r operation because in the past it had mainly been west coast. I think he realized that to be a good record company you need representation on both coasts.

(Continued on page 54)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	10	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI)	60
A LITTLE BIT MORE Ron Haffkine (Bygonesh, BMI)	21	NO, NO JOE Michael Kunze & Silvester Levay (Midson, ASCAP)	97
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	9	ODE TO BILLY JOE Kelly Gordon & Bobby Paris (Larry Shayne, ASCAP)	95
ANOTHER RAINY DAY IN NEW YORK CITY James William Guerico (Big Elk/Laminations, ASCAP)	50	ONE FOR THE MONEY Norman Harris (Golden Fleece/Hip Trip/Writers, BMI)	87
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	16	ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP)	70
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	80	PARTY Van McCoy (Warner-Tamerlane, BMI)	62
CRAZY ON YOU Mike Flicker ((How About Music, CAPAC)	81	PLAY THAT FUNKY MUSIC Robert Parisi (Bema/Blaze, ASCAP)	3
DEVIL WOMAN B. Welch (Unichappell, BMI)	20	POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	57
DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI)	63	RAINBOW IN YOUR EYES Leon & Mary Russell (Teddy Jack, BMI)	79
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'Cuil, ASCAP)	83	ROCK 'N ME Steve Miller (Sailor, ASCAP)	75
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	1	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	13
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	47	ROXY ROLLER Martin Share (Beechwood, BMI)	99
FUNNY HOW TIME SLIPS AWAY Tom Couch, James Stroud & Wolf Stephenson (Tree, BMI)	94	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	67
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	35	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	23
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	12	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	6
GET THE FUNK OUT MA FACE Quincy Jones (Kidada/Gouldris, BMI)	84	SHANNON Cashman and West (Blendingwell, ASCAP)	65
GET UP OFFA THAT THING James Brown (Dynatone/Belinda/Unichappell, BMI)	53	SHE'S GONE Arif Mardin (Unichappell, BMI)	45
GET UP AND BOOGIE Michel Kunze (Midson, ASCAP)	61	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	32
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	69	SHOWER THE PEOPLE Lenny Waronker & Russ Titelman (Country Road, BMI)	73
GOT TO GET YOU INTO MY LIFE producer not listed (Maclen, BMI)	24	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	40
HARD WORK Esmond Edwards (Hard Work, BMI)	58	SLOWDOWN Jeff Lynne (United Artists/Jet/Chappell, ASCAP)	88
HARVEST FOR THE WORLD Isley Brothers (Bovina, ASCAP)	85	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	41
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	100	SOPHISTICATED LADY Jackson, Yancy Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	55
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes ASCAP)	19	SPRINGTIME MAMMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	56
HIGHFLY (Alan Parsons (Velvet Music, Ltd.) (ASCAP)	93	STILL THE ONE Chuck Plotkin (Siren, BMI)	28
HOWZAT Sherbet & Richard Lush (Leeds, ASCAP)	71	STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	64
I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI)	44	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	49
I NEED TO BE IN LOVE Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	59	STRUTTIN MY STUFF Allan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	92
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	7	SUMMER Jerry Goldstein (Far Out, ASCAP)	18
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	42	SUNRISE Jimmy Ienner (C.A.M.-U.S.A. BMI)	77
IF YOU LEAVE ME NOW James William Guerico (Big Elk/Polish Prince, ASCAP)	26	SUPERSTAR Paul Davis (Web. IV, BMI)	46
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	48	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	52
I'M EASY Richard Baskin (Amer. Broad./Lion's Gate/Easy, ASCAP)	14	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	29
I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	72	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	38
IT'S O.K. Brian Wilson (Brother, BMI)	82	THAT'LL BE THE DAY Peter Asher (MPL Communication, BMI)	76
I'VE BEEN LOVIN' YOU D. Weinreich/Easy Street (No Exit, BMI)	98	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	34
KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood, BMI)	11	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M.Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	78
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vinaloo, BMI)	51	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER Alan Parsons (Fox-Fanfara, BMI)	74
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	4	THE WRECK OF THE EDMUND FITZGERALD Larry Waronker & Gordon Lightfoot (Moose, CAPAC)	89
LET HER IN Bob Reno (Windsong, ASCAP)	36	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	8
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI)	96	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	31
LOVE HANGOVER Hal Davis (Jobete, ASCAP)	68	WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	31
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	15	WHAM BAM Tom Sellers & Clive Davis Colgems, ASCAP)	30
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	22	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)	37
MAGIC MAN Mike Flicker (Andorra, ASCAP)	43	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	25
MAMMA MIA Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	54	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)	91
MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	90	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	17
MOONLIGHT FEELS RIGHT Bruce Blackmar & Mike Clark (Brother Bill's, ASCAP)	27	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	2
MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	33	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	39
MUSIC IS MY LIFE Joe Wissert (Koppelman-Bandier, BMI)	44	YOU ARE TO ME EVERYTHING Ken Gold (Colgems, ASCAP)	66
NADIA'S THEME Peter Botkin, Jr. & Barry DeVorson (Screen Gems-Columbia, BMI)	86	YOU SHOULD BE DANCING Bee Gees (Caserole/Unichappell, BMI)	5

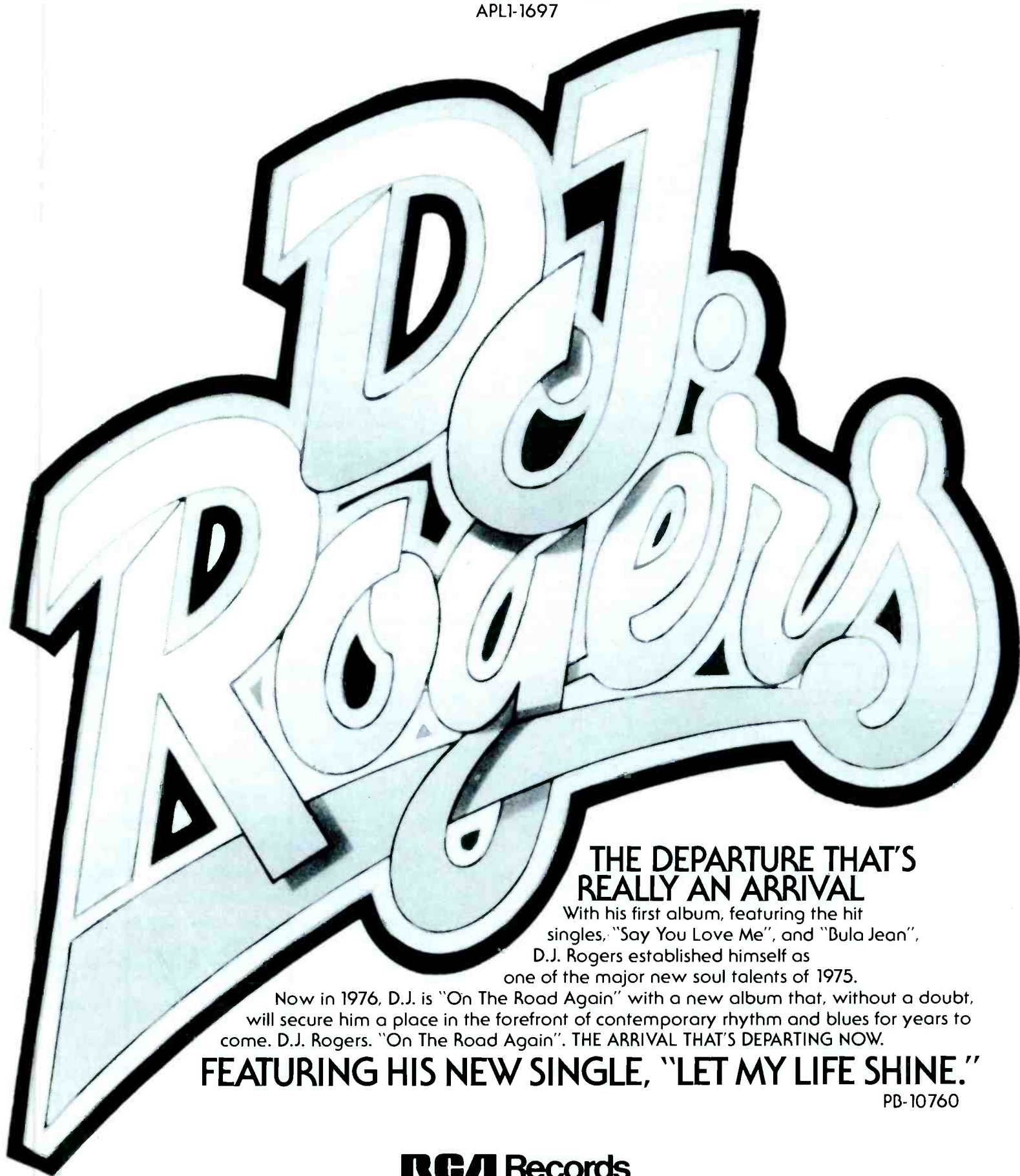
101 THE SINGLES CHART 150

AUGUST 28, 1976

AUG. 28	AUG. 21		
101	106	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)	
102	108	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 079 (Ashton, BMI)	
103	103	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534 (Electra Chord, ASCAP)	
104	115	LET'S ROCK ELLISON CHASE—Big Tree BT 16073 (Atlantic) (Kaskat, BMI)	
105	111	TAKE A HAND RICK SPRINGFIELD—Chelsea CH 3051 (Portal/Pocket Full Of Tunes, BMI)	
106	103	I'M YOUR MAN ROCK 'N ROLL TARNEY & SPENCER—Private Stock 088 (AIV, BMI)	
107	110	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems-Columbia/Summerhill, BMI)	
108	118	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol) (Minta, BMI)	
109	119	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst) (Vir-Jon, BMI)	
110	112	THE MORE I SEE YOU PETER ALLEN—A&M 1813 (Bregman, Vocco & Conn, ASCAP)	
111	109	IT MUST BE LOVE TONY JOE WHITE—20th Century TC 2276 (Tennessee Swamp Fox, ASCAP)	
112	113	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea CH 3043 (Coral Rock/American Dream/Belsize, ASCAP)	
113	120	BABY LOVE (HOW COULD YOU LEAVE ME) GROUP WITH NO NAME—Casablanca NB 860 (Cafe Americana/Lotta Miles/Apple Cider, ASCAP)	
114	121	CHERRY BOMB THE RUNAWAYS—Mercury 13819 (Bad Boy, BMI)	
115	—	CAN'T CHANGE MY HEART CATE BROTHERS—Elektra E 45326 (Flat River, BMI)	
116	117	COTTON CANDY SYLVERS—Capitol P 4255 (Perren-Vibes, ASCAP; Bull Pen, BMI)	
117	123	HEART ON MY SLEEVE GALLAGHER & LYLE—A&M 1850 (Irving, BMI)	
118	114	RESCUE ME/HAPPY ENDINGS MELISSA MANCHESTER—Arista 0196 (Chevis, BMI)	
119	—	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388 (N.Y. Times/Content/Little Boy, BMI)	
120	122	FLOWERS THE EMOTIONS—Columbia 3 10347 (Saggifire, BMI/Kalimba, ASCAP)	
121	101	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)	
122	125	TRAVELIN' MAN BOB SEGER—Capitol P 4300 (Gear, ASCAP)	
123	124	BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2293 (Sa-Vette/January, BMI)	
124	133	LEAN ON ME MELBA MOORE—Buddah BDA 535 (Van McCoy/Warner-Tamerlane, BMI)	
125	127	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)	
126	130	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES—ABC 12202 (Fourth Floor, ASCAP)	
127	132	I LOVE YOU, MARY HARTMAN JULES BLATNER—Blue Ribbon BRR 102 (Sodos, BMI)	
128	129	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269 (Four Knights, BMI)	
129	131	ROSE OF CIMARRON POCO—ABC 12204 (Fools Gold, ASCAP)	
130	135	LONG MAY YOU RUN STILLS/YOUNG BAND—Reprise RPS 1465 (WB) (Silver Fiddle, BMI)	
131	138	PEAS IN A POD SAMMY JONES—Warner Bros. WBS 8224 (Captain Crystal/Chattahoochee, BMI)	
132	134	BETTER THAN AVERAGE BRIAN GARI—Vanguard 35192 (Foxborough/Intersong/USA)	
133	—	GRASSHOPPER SPIN—Ariola America P 7632 (Capitol) (U.S. Arabella, BMI)	
134	136	ONLY YOU BABE CURTIS MAYFIELD—Curtom CMS 0118 (WB) (Mayfield, BMI)	
135	107	GOTTA BE THE ONE MAXINE NIGHTINGALE—United Artists XW820 Y (Unart, BMI)	
136	102	NITTY GRITTY ROCK AND ROLL COYOTE McCLOUD—Midland Intl. MB 10722 (RCA) (Stansell, BMI)	
137	140	FIRE MOTHER'S FINEST—Epic 8 50269 (Tisarill, ASCAP)	
138	141	FREE SPIRIT ATLANTA RHYTHM SECTION—Polydor 14339 (Low-Sal, BMI)	
139	—	IT'S A LONG WAY THERE LITTLE RIVER BAND—Harvest P 4318 (Capitol) (Australian Tumbleweed, BMI)	
140	143	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK) (Sherlyn, BMI)	
141	—	YOU ARE MY LOVE LIVERPOOL EXPRESS—Atco 7058 (Warner Bros., ASCAP)	
142	145	IF YOU SEE YOURSELF (THROUGH MY EYES) ANDY PRATT—Nemperor NE 007 (Atlantic) (April, ASCAP)	
143	137	BRING IT ON HOME TO ME MICKEY GILLEY—Playboy P 6075 (Kags, BMI)	
144	147	L.O.U. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol) (Black Sheep/Heath Levy, BMI)	
145	139	LOVE SHORTAGE PURPLE REIGN—Buddah BDA 531 (Friday's Child/WIMOT, BMI)	
146	144	LIGHT UP THE WORLD WITH SUNSHINE HAMILTON, JOE FRANK & DENNISON—Playboy P 6077 (Blacksheep, American Dream, ASCAP)	
147	126	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—Warner Bros. 8215 (Backstage, BMI)	
148	—	WANNA MAKE LOVE (COME FLICK MY BIC) SUN—Capitol P 4254 (Glenwood/Osmosis, BMI)	
149	128	OUT OF THE DARKNESS DAVID CROSBY/GRAHAM NASH—ABC 12199 (Fair Star/Staysail, BMI, Thin Ice, ASCAP)	
150	116	I NEVER CRY ALICE COOPER—Warner Bros. WBS 8228 (Ezra/Early Frost, BMI)	

ON THE ROAD AGAIN

APL1-1697



THE DEPARTURE THAT'S REALLY AN ARRIVAL

With his first album, featuring the hit singles, "Say You Love Me", and "Dula Jean", D.J. Rogers established himself as one of the major new soul talents of 1975.

Now in 1976, D.J. is "On The Road Again" with a new album that, without a doubt, will secure him a place in the forefront of contemporary rhythm and blues for years to come. D.J. Rogers. "On The Road Again". THE ARRIVAL THAT'S DEPARTING NOW.

FEATURING HIS NEW SINGLE, "LET MY LIFE SHINE."

PB-10760

RCA Records



THE SINGLES CHART

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

AUG. 28	AUG. 21			WKS. ON CHART
1	1	DON'T GO BREAKING MY HEART	ELTON JOHN & KIKI DEE Rocket PIG 40585 (MCA) (4th Week)	9
2	2	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	16
3	5	PLAY THAT FUNKY MUSIC	WILD CHERRY/ Epic/Sweet City 50225	11
4	4	LET 'EM IN WINGS	Capitol P 4293	9
5	6	YOU SHOULD BE DANCING	BEE GEES/RSO 853 (Polydor)	9
6	10	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND/TK 1019	9
7	9	I'D REALLY LOVE TO SEE YOU TONIGHT	ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	12
8	8	THIS MASQUERADE	GEORGE BENSON/Warner Bros. WBS 8209	12
9	3	AFTERNOON DELIGHT	STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	17
10	13	A FIFTH OF BEETHOVEN	WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	13
11	7	KISS AND SAY GOODBYE	THE MANHATTANS/ Columbia 3 10310	18
12	11	GET CLOSER	SEALS & CROFTS/Warner Bros. WBS 8190	17
13	12	ROCK AND ROLL MUSIC	BEACH BOYS/Brother-Reprise RPS 1354 (WB)	13
14	14	I'M EASY	KEITH CARRADINE/ABC 12117	12
15	15	LOVE IS ALIVE	GARY WRIGHT/Warner Bros. WBS 8143	19
16	17	BABY, I LOVE YOUR WAY	PETER FRAMPTON/A&M 1832	11
17	16	YOUNG HEARTS RUN FREE	CANDI STATON/Warner Bros. WBS 8181	18
18	23	SUMMER WAR	United Artists XW834 Y	8
19	20	HEAVEN MUST BE MISSING AN ANGEL	TAVARES/ Capitol P 4270	12
20	24	DEVIL WOMAN	CLIFF RICHARD/Rocket PIG 40574 (MCA)	9
21	25	A LITTLE BIT MORE	DR. HOOK/Capitol P 4280	10
22	32	LOWDOWN	BOZ SCAGGS/Columbia 3 10367	9
23	26	SAY YOU LOVE ME	FLEETWOOD MAC/Reprise RPS 1356 (WB)	8
24	18	GOT TO GET YOU INTO MY LIFE	BEATLES/Capitol P 4274	12
25	31	WITH YOUR LOVE	JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	5
26	38	IF YOU LEAVE ME NOW	CHICAGO/Columbia 3 10390	4
27	19	MOONLIGHT FEELS RIGHT	STARBUCK/Private Stock 039	19
28	33	STILL THE ONE	ORLEANS/Asylum 45336	6
29	22	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	PARLIAMENT/Casablanca NB 856	17
30	34	WHAM BAM SILVER	Arista 0189	9
31	21	TURN THE BEAT AROUND	VICKI SUE ROBINSON/ RCA PB 10562	16
32	28	SHOP AROUND	CAPTAIN & TENNILLE/A&M 1817	18
33	27	MORE, MORE, MORE	ANDREA TRUE CONNECTION/ Buddah BDA 515	25
34	29	THE BOYS ARE BACK IN TOWN	THIN LIZZY/ Mercury 73786	16
35	40	GETAWAY	EARTH, WIND & FIRE/Columbia 3 10373	8
36	30	LET HER IN	JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	17
37	43	WHO'D SHE COO?	OHIO PLAYERS/Mercury 73814	6
38	35	TEDDY BEAR	RED SOVINE/Starday SD 142	7
39	37	YOU'RE MY BEST FRIEND	QUEEN/Elektra 45318	15
40	39	SILLY LOVE SONGS	WINGS/Capitol P 4256	21
41	36	SOMETHING HE CAN FEEL	ARETHA FRANKLIN/ Atlantic 3326	13
42	41	IF YOU KNOW WHAT I MEAN	NEIL DIAMOND/ Columbia 3 10366	12
43	63	MAGIC MAN	HEART/Mushroom M 7011	6
44	49	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE	HELEN REDDY/Capitol P 4312	4
45	57	SHE'S GONE	DARYL HALL & JOHN OATES/Atlantic 3332	5
46	52	SUPERSTAR	PAUL DAVIS/Bang 726	4



47	53	DON'T STOP BELIEVIN'	OLIVIA NEWTON-JOHN/ MCA 40600	4
48	42	I'LL BE GOOD TO YOU	BROTHERS JOHNSON/A&M 1806	18
49	54	STREET SINGIN'	LADY FLASH/RSO 852 (Polydor)	7
50	44	ANOTHER RAINY DAY IN NEW YORK CITY	CHICAGO/ Columbia 3 10360	10
51	46	LAST CHILD	AEROSMITH/Columbia 3 10359	11
52	45	TAKE THE MONEY AND RUN	STEVE MILLER/Capitol 4260	16
53	55	GET UP OFFA THAT THING	JAMES BROWN/ Polydor PD 14326	7
54	47	MAMMA MIA	ABBA/Atlantic 3315	14
55	48	SOPHISTICATED LADY	NATALIE COLE/Capitol P 4259	13
56	58	SPRINGTIME MAMA	HENRY GROSS/Lifesong LS 45008	8
57	60	POPSICLE TOES	MICHAEL FRANKS/Reprise RPS 1360 (WB)	5
58	59	HARD WORK	JOHN HANDY/ABC Impulse IMP 310005	11
59	51	I NEED TO BE IN LOVE	CARPENTERS/A&M 1828	13
60	56	NEVER GONNA FALL IN LOVE AGAIN	ERIC CARMEN/ Arista 0184	18
61	50	GET UP AND BOOGIE	SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	23
62	64	PARTY VAN	McCOY/H&L 4670	7
63	77	DISCO DUCK (PART I)	RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	3
64	62	STEPPIN' OUT	NEIL SEDAKA/Rocket PIG 40582 (MCA)	11
65	65	SHANNON	HENRY GROSS/Lifesong LS 45002	28
66	66	YOU TO ME ARE EVERYTHING	THE REAL THING/ United Artists XW833 Y	6
67	61	SARA SMILE	DARYL HALL & JOHN OATES/RCA PB 10530	29
68	67	LOVE HANGOVER	DIANA ROSS/Motown M 1392F	28
69	68	GOOD VIBRATIONS	TODD RUNDGREN/Bearsville BSS 0309	14
70	78	ONE LOVE IN MY LIFETIME	DIANA ROSS/Motown M 1398F	3
71	80	HOWZAT	SHERBET/MCA 40610	2
72	69	I'M GONNA LET MY HEART DO THE WALKING	THE SUPREMES/Motown M 1391F	11
73	75	SHOWER THE PEOPLE	JAMES TAYLOR/Warner Bros. WBS 8222 3	3
74	83	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER	ALAN PARSONS PROJECT/20th Century TC 2297	3
75	84	ROCK 'N ME	STEVE MILLER BAND/Capitol P 4323	2
76	86	THAT'LL BE THE DAY	LINDA RONSTADT/Asylum 45340	2
77	88	SUNRISE	ERIC CARMEN/Arista 0200	2
78	79	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME	RONNIE DYSON/Columbia 3 10356	8
79	81	RAINBOW IN YOUR EYES	LEON & MARY RUSSELL/ Paradise 8208 (WB)	6
80	71	BOOGIE FEVER	SYLVERS/Capitol P 4179	32
81	70	CRAZY ON YOU HEART	Mushroom M 7021	17

CHARTMAKER OF THE WEEK

82	—	IT'S O.K.	BEACH BOYS Brother/Reprise RPS 1368 (WB)	1
83	89	(DON'T FEAR) THE REAPER	BLUE OYSTER CULT/ Columbia 3 10384	4
84	—	GET THE FUNK OUT MA FACE	BROTHERS JOHNSON/ A&M 1851	1
85	94	HARVEST FOR THE WORLD	THE ISLEY BROTHERS/ T-Neck ZS8 2261 (CBS)	2
86	—	NADIA'S THEME	PETER BOTKIN JR. & BARRY DE VORSON/ A&M 1856	1
87	87	ONE FOR THE MONEY	WHISPERS/Soul Train SB 10700 (WB)	5
88	92	SHOWDOWN	ELECTRIC LIGHT ORCHESTRA/ United Artists XW842 Y	2
89	—	THE WRECK OF THE EDMUND FITZGERALD	GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	1
90	73	MISTY BLUE	DOROTHY MOORE/Malaco M 1029 (TK)	26
91	97	YOU ARE THE WOMAN	FIREFALL/Atlantic 3335	2
92	98	STRUTTIN' MY STUFF	ELVIN BISHOP/Capricorn CPS 0256 (WB)	2
93	96	HIGHFLY	JOHN MILES/London 5N 20084	3
94	99	FUNNY HOW TIME SLIPS AWAY	DOROTHY MOORE/ Malaco M 1033 (TK)	2
95	90	ODE TO BILLY JOE	BOBBIE GENTRY/Capitol P 4294	6
96	76	LIVIN' AIN'T LIVIN'	FIREFALL/Atlantic 3333	12
97	—	NO, NO JOE	SILVER CONVENTION/Midland Intl. MB 10723 (RCA)	1
98	85	I'VE BEEN LOVIN' YOU	EASY STREET/Capricorn CPS 0255	7
99	105	ROXY ROLLER	SWEENEY TODD/London 5N 240	1
100	—	HERE'S SOME LOVE	TANYA TUCKER/MCA 40598	1

FLASHMAKER



BIGGER THAN BOTH OF US
DARYL HALL &
JOHN OATES
RCA

WNEW-FM/NEW YORK
ADDS:

- ASK ANYONE—I Don't Care—Kama Sutra
- BYRON BERLINE & SUNDANCE—MCA
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BIG TOWNE 2061—Paris—Capitol
- DELICATE AND JUMPY—Fania All-Stars—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- HONOR AMONG THIEVES—Artful Dodger—Col
- LIGHT OUR WAY ALONG THE HIGHWAY—Bottle Hill—Biograph
- SIBLING RIVALRY—Rowans—Asylum
- WAKING AND DREAMING—Orleans—Asylum

HEAVY ACTION (approximate airplay):

- AMERICAN FLYER—UA
- JOAN ARMATRADING—A&M
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BORN TO RUN—Bruce Springsteen—Col
- FLEETWOOD MAC—Reprise
- GO FOR BROKE—Ian Matthews—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LIVE AT CBGB'S—CBGB&OMFUG
- NIGHT ON THE TOWN—Rod Stewart—WB
- WAKING AND DREAMING—Orleans—Asylum

WLIR-FM/LONG ISLAND
ADDS:

- ASK ANYONE—I Don't Care—Kama Sutra
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BRIGATI—Asylum
- HONOR AMONG THIEVES—Artful Dodger—Col
- LIVE AT CBGB'S—CBGB&OMFUG
- MOON OVER BROOKLYN—Group With No Name—Casablanca
- SHAKE SOME ACTION—Flaming Groovies—Sire
- THIS IS NIECY—Deniece Williams—Col

HEAVY ACTION (airplay, in descending order):

- WAKING AND DREAMING—Orleans—Asylum
- TAKIN' IT TO THE STREETS—Deobie Bros.—WB
- SPITFIRE—Jefferson Starship—Grunt
- AMERICAN FLYER—UA
- ROYAL SCAM—Steely Dan—ABC
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- WEDDING ALBUM—Leon & Mary Russell—Paradise
- RESOLUTION—Andy Pratt—Nemperor

FIREFALL—Atlantic
8.5—Earthquake—Beserkley

WCOZ-FM/BOSTON
ADDS:

- AMERICAN FLYER—UA
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- I ONLY WANT MY LOVE TO GROW IN YOU (single)—Strawbs—Oyster
- THIS IS NIECY—Deniece Williams—Col
- TWILIGHT (single)—Band—Capitol
- WAKING AND DREAMING—Orleans—Asylum

HEAVY ACTION (airplay):

- BREEZIN'—George Benson—WB
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- I DON'T WANT TO GO HOME—Southside Johnny—Epic
- NIGHT ON THE TOWN—Rod Stewart—WB
- REBEL—John Miles—London
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt
- WAKING AND DREAMING—Orleans—Asylum

WCMF-FM/ROCHESTER
ADDS:

- AMERICAN FLYER—UA
- BANQUET IN BLUES—John Mayall—ABC
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Linda Ronstadt—Asylum
- MOON OVER BROOKLYN—Group With No Name—Casablanca
- WAKING AND DREAMING—Orleans—Asylum

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

- BIG TOWNE 2061—Paris—Capitol
- MOTHER'S FINEST—Epic
- SOUL SEARCHING—AWB—Atlantic
- IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
- WILD CHERRY—Epic/Sweet City
- GO—Yamashta, Winwood, Shrieve—Island
- SHAKE SOME ACTION—Flaming Groovies—Sire
- KEEP YOUR HAT ON—Jess Roden Band—Island
- GIST OF THE GEMINI—Gino Vannelli—A&M
- WIRED—Jeff Beck—Epic

WHCN-FM/HARTFORD
ADDS:

- BIGGER THAN BOTH OF US—Paris—Capitol
- GASOLIN'—Epic
- I ONLY WANT MY LOVE TO GROW IN YOU (single)—Strawbs—Oyster
- MAN IN THE HILLS—Burning Spear—Island
- NIGHTLIFE—Powerhouse—Aladdin
- NIGHTS ARE FOREVER—England Dan & J. F. Coley—Big Tree
- QUIRE—RCA
- SIBLING RIVALRY—Rowans—Asylum
- STAY (single)—Andrew Gold—Asylum

HEAVY ACTION (airplay, phones):

- AMERICAN FLYER—UA
- BEST OF THE BAND—Capitol
- CORDON BLEU—Solution—Rocket
- 15 BIG ONES—Beach Boys—Brother/Reprise
- GO—Yamashta, Winwood, Shrieve—Island

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- RESOLUTION—Andy Pratt—Nemperor
- JONATHAN RICHMAN AND THE MODERN LOVERS—Beserkley
- SINCERELY—Dwight Twilley Band—Shelter
- WAKING AND DREAMING—Orleans—Asylum

WBLM-FM/MAINE
ADDS:

- AMERICAN FLYER—UA
- BYRON BERLINE & SUNDANCE—MCA
- BIG TOWNE 2061—Paris—Capitol
- BRIGHT SIZE LIFE—Pat Metheny—ECM
- GIST OF THE GEMINI—Gino Vannelli—A&M
- PETER IVERS—WB
- LADY'S CHOICE—Bonnie Bramlett—Capricorn
- LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- JONATHAN RICHMAN AND THE MODERN LOVERS—Beserkley
- TRICK BAG—Meters—Reprise

HEAVY ACTION (airplay, in descending order):

- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- JOAN ARMATRADING—A&M
- SINCERELY—Dwight Twilley Band—Shelter
- GO—Yamashta, Winwood, Shrieve—Island
- I'VE GOT A REASON—Richie Furay Band—Asylum
- SPITFIRE—Jefferson Starship—Grunt
- NIGHT FOOD—Heptones—Island
- 2ND STREET—Backstreet Crawler—Atco
- LIVE & ON THE MOVE—James Cotton Band—Buddah
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

WIOQ-FM/PHILADELPHIA
ADDS:

- ALBERT—Albert King—Utopia
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BIG TOWNE 2061—Paris—Capitol
- BLOWIN'—Noel Redding—RCA
- GASOLIN'—Epic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SIBLING RIVALRY—Rowans—Asylum
- WAKING AND DREAMING—Orleans—Asylum
- WAR: GREATEST HITS—UA

HEAVY ACTION (airplay, phones):

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- AMERICAN FLYER—UA
- CITY BOY—Mercury
- DREAMBOAT ANNIE—Heart—Mushroom
- GENUINE COWHIDE—Delbert McClinton—ABC
- GOOD SINGIN' GOOD PLAYIN'—Grand Funk Railroad—MCA
- HARD WORK—John Handy—ABC Impulse
- RESOLUTION—Andy Pratt—Nemperor
- TO THE HEART—Mark Almond—ABC
- VALDY & THE HOMETOWN BAND—A&M

WHFS-FM/WASHINGTON
ADDS:

- ALBERT—Albert King—Utopia
- AMERICAN FLYER—UA
- BYRON BERLINE & SUNDANCE—MCA
- BIGGER THAN BOTH OF US—Hall & Oates—RCA

- PETER IVERS—WB
- MAN IN THE HILLS—Burning Spear—Island
- SIBLING RIVALRY—Rowans—Asylum

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

- JOAN ARMATRADING—A&M
- TRICK BAG—Meters—Reprise
- GO—Yamashta, Winwood, Shrieve—Island
- SANBORN—David Sanborn—WB
- GLOW—Al Jarreau—Reprise
- RESOLUTION—Andy Pratt—Nemperor
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

WQDR-FM/RALEIGH
ADDS:

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- WAKING AND DREAMING—Orleans—Asylum
- HEAVY ACTION (airplay, sales, phones, in descending order):
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SILK DEGREES—Boz Scaggs—Col
- IN THE POCKET—James Taylor—WB
- FLEETWOOD MAC—Reprise
- WIRED—Jeff Beck—Epic
- NIGHT ON THE TOWN—Rod Stewart—WB
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- BREEZIN'—George Benson—WB

SLEEPER



HONOR AMONG THIEVES
ARTFUL DODGER
Col

WQSR-FM/TAMPA
ADDS:

- AMERICAN FLYER—UA
- BIRTH OF A LEGEND—Bob Marley & the Wailers—Calla
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- GENUINE COWHIDE—Delbert McClinton—ABC
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HOMETOWN FROLICS—Tommy West—Lifesong
- MOON OVER BROOKLYN—Group With No Name—Casablanca
- SURREAL THING—Kris Kristofferson—Monument

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

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SPITFIRE—Jefferson Starship—Grunt
- WAKING AND DREAMING—Orleans—Asylum
- WIRED—Jeff Beck—Epic
- I DON'T WANT TO GO HOME—Southside Johnny—Epic
- NIGHT ON THE TOWN—Rod Stewart—WB
- 15 BIG ONES—Beach Boys—Brother/Reprise
- ALL THAT YOU DREAM (single)—Little Feat—WB

WYDD-FM/PITTSBURGH
ADDS:

- AMERICAN FLYER—UA
- AUTOMATIC MAN—Island
- BANQUET IN BLUES—John Mayall—ABC
- LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- NIGHTS ARE FOREVER—England Dan & J. F. Coley—Big Tree

HEAVY ACTION (airplay, sales):

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GIST OF THE GEMINI—Gino Vannelli—A&M
- KEYS TO THE COUNTRY—Barefoot Jerry—Monument
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROCKS—Aerosmith—Col
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

WMMs-FM/CLEVELAND
ADDS:

- BEST OF THE BAND—Capitol
- BOSTON—Epic
- GETAWAY (single)—Earth, Wind & Fire—Col
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HONOR AMONG THIEVES—Artful Dodger—Col
- HOWZAT (single)—Sherbet—MCA
- PARADISE (single)—Ronnie Spector—WB/Spector

HEAVY ACTION (sales, airplay):

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IN THE POCKET—James Taylor—WB
- NIGHT ON THE TOWN—Rod Stewart—WB
- RESOLUTION—Andy Pratt—Nemperor
- SINCERELY—Dwight Twilley Band—Shelter
- SOUL SEARCHING—AWB—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- VIVAI ROXY MUSIC—Atco

WNOE-FM/NEW ORLEANS
ADDS:

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MOTHER'S FINEST—Epic
- POINT BLANK—Arista
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

HEAVY ACTION (airplay, sales, phones):

- BREEZIN'—George Benson—WB
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GIST OF THE GEMINI—Gino Vannelli—A&M
- NIGHT ON THE TOWN—Rod Stewart—WB
- ROCKS—Aerosmith—Col
- SPITFIRE—Jefferson Starship—Grunt
- TRICK BAG—Meters—Reprise
- WILD CHERRY—Epic/Sweet City

TOP AIRPLAY



SPITFIRE
JEFFERSON STARSHIP
Grunt

MOST AIRPLAY

- SPITFIRE**—Jefferson Starship—Grunt
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- NIGHT ON THE TOWN**—Rod Stewart—WB
- WIRED**—Jeff Beck—Epic
- GO**—Yamashta, Winwood, Shrieve—Island
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- WAKING AND DREAMING**—Orleans—Asylum
- DREAMBOAT ANNIE**—Heart—Mushroom
- SOUL SEARCHING**—AWB—Atlantic

W-4-FM/DETROIT

- ADDS:**
- AMERICAN FLYER**—UA
 - AUTOMATIC MAN**—Island
 - BANQUET IN BLUES**—John Mayall—ABC
 - BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - PETER IVERS**—WB
 - MOTHER'S FINEST**—Epic
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
 - BIG TOWNE 2061**—Paris—Capitol
 - ALICE COOPER GOES TO HELL**—WB
 - 15 BIG ONES**—Beach Boys—Brother/Reprise
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
 - OH YEAH**—Jan Hammer Group—Nemperor
 - SOUL SEARCHING**—AWB—Atlantic
 - SPITFIRE**—Jefferson Starship—Grunt
 - WIRED**—Jeff Beck—Epic

WXRT-FM/CHICAGO

- ADDS:**
- AMERICAN FLYER**—UA
 - BYRON BERLINE & SUNDANCE**—MCA
 - BIG TOWNE 2061**—Paris—Capitol
 - HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
 - KLAATU**—Capitol
 - MOTHER'S FINEST**—Epic
 - SANBORN**—David Sanborn—WB
 - SIBLING RIVALRY**—Rowans—Asylum
- HEAVY ACTION (sales, phones, airplay):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
 - DREAMBOAT ANNIE**—Heart—Mushroom

- FIREFALL**—Atlantic
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- SILK DEGREES**—Boz Scaggs—Col
- SPITFIRE**—Jefferson Starship—Grunt
- WIRED**—Jeff Beck—Epic

WZMF-FM/MILWAUKEE

- ADDS:**
- AMERICAN FLYER**—UA
 - HOPES, WISHES AND DREAMS**—Ray Thomas—Threshold
 - MOTHER'S FINEST**—Epic
 - SINCERELY**—Dwight Twilley Band—Shelter
 - WAKING AND DREAMING**—Orleans—Asylum

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

- ROCKS**—Aerosmith—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- DREAMBOAT ANNIE**—Heart—Mushroom
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col

KQRS-FM/MINNEAPOLIS

- ADDS:**
- AMERICAN FLYER**—UA
 - JOAN ARMATRADING**—A&M
 - BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - GIST OF THE GEMINI**—Gino Vannelli—A&M
 - KEEP YOUR HAT ON**—Jess Roden Band—Island
 - LOVE IS A FIRE**—Country Joe McDonald—Fantasy
 - SONGS OF THE POETS**—Nina Simone—RCA
 - TOM THUMB THE DREAMER**—Michael Dinner—Fantasy
 - WAKING AND DREAMING**—Orleans—Asylum
 - WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M

HEAVY ACTION (airplay):

- BANQUET IN BLUES**—John Mayall—ABC
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- GO**—Yamashta, Winwood, Shrieve—Island
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LADY'S CHOICE**—Bonnie Bramlett—Capricorn
- LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
- OLIAS OF SUNHILLow**—Jon Anderson—Atlantic
- CORKY SIEGEL**—Dharma
- TO THE HEART**—Mark-Almond—ABC

KSHE-FM/ST. LOUIS

- ADDS:**
- AMERICAN FLYER**—UA
 - CHEATA**—Hub—Capitol
 - HONOR AMONG THIEVES**—Artful Dodger—Col
 - MOTHER'S FINEST**—Epic
 - NIGHTS ARE FOREVER**—England Dan & J. F. Coley—Big Tree
- HEAVY ACTION (approximate airplay, phones):**
- BIG TOWNE 2061**—Paris—Capitol
 - GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
 - IF I WERE BRITANNIA I'D WAIVE THE RULES**—Budgie—A&M
 - I'VE GOT A REASON**—Richie Furay Band—Asylum

LEGENDARY CHRISTINE PERFECT

- ALBUM**—Christine McVie—Sire
- LIKE THE RIVER**—La Seine—Ariola America
- SAD WINGS OF DESTINY**—Judas Priest—Janus
- SINCERELY**—Dwight Twilley Band—Shelter
- TWO FOR THE SHOW**—Trooper—Legend
- WAKING AND DREAMING**—Orleans—Asylum

KZEW-FM/DALLAS

- ADDS:**
- AMERICAN FLYER**—UA
 - BIG TOWNE 2061**—Paris—Capitol
 - LIKE THE RIVER**—La Seine—Ariola America
 - SECRETS**—Herbie Hancock—Col
 - WINDJAMMER**—Freddie Hubbard—Col
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - BREEZIN'**—George Benson—WB

KPFT-FM/HOUSTON

- ADDS:**
- AMERICAN FLYER**—UA
 - ANGELA**—Jose Feliciano—Private Stock
 - BYRON BERLINE & SUNDANCE**—MCA
 - BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - BIG TOWNE 2061**—Paris—Capitol
 - HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
 - HONOR AMONG THIEVES**—Artful Dodger—Col
 - SUPERCHARGE**—Virgin
 - WAKING AND DREAMING**—Orleans—Asylum
 - WINDJAMMER**—Freddie Hubbard—Col

HEAVY ACTION (airplay):

- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- DOCTOR IS IN AND OUT**—Yusef Lateef—Atlantic
- DUKE ELLINGTON JAZZ SESSIONS**—Atlantic
- GO**—Yamashta, Winwood, Shrieve—Island
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- NEED TO BE**—Esther Satterfield—A&M
- SOUL SEARCHING**—AWB—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- TO THE HEART**—Mark-Almond—ABC
- WIRED**—Jeff Beck—Epic

KBPI-FM/DENVER

- ADDS:**
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
 - HONOR AMONG THIEVES**—Artful Dodger—Col
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- SPITFIRE**—Jefferson Starship—Grunt
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - SILK DEGREES**—Boz Scaggs—Col
 - FIREFALL**—Atlantic
 - IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA

ARE YOU READY FOR THE COUNTRY

- Waylon Jennings—RCA
- WIRED**—Jeff Beck—Epic
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- ROCKS**—Aerosmith—Col
- IN THE POCKET**—James Taylor—WB

KMYR-FM/ALBUQUERQUE

- ADDS:**
- BIG TOWNE 2061**—Paris—Capitol
 - GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
 - LADY'S CHOICE**—Bonnie Bramlett—Capricorn
 - NIGHTS ARE FOREVER**—England Dan & J. F. Coley—Big Tree

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

- FLEETWOOD MAC**—Reprise
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- SOUL SEARCHING**—AWB—Atlantic
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SPITFIRE**—Jefferson Starship—Grunt
- ROYAL SCAM**—Steely Dan—ABC
- WIRED**—Jeff Beck—Epic
- FARTHER ALONG**—Spirit—Mercury
- WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M
- JOAN ARMATRADING**—A&M

KWST-FM/LOS ANGELES

- ADDS:**
- AMERICAN FLYER**—UA
 - BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - BIG TOWNE 2061**—Paris—Capitol
 - CHEATA**—Hub—Capitol
 - HONOR AMONG THIEVES**—Artful Dodger—Col
 - LIKE THE RIVER**—La Seine—Ariola America
 - NIGHTS ARE FOREVER**—England Dan & J. F. Coley—Big Tree
 - WAKING AND DREAMING**—Orleans—Asylum

HEAVY ACTION (airplay, sales, phones):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
- IF I WERE BRITANNIA I'D WAIVE THE RULES**—Budgie—A&M
- LOVE IS A FIRE**—Country Joe McDonald—Fantasy
- NIGHT ON THE TOWN**—Rod Stewart—WB
- SAD WINGS OF DESTINY**—Judas Priest—Janus
- SPITFIRE**—Jefferson Starship—Grunt
- STARZ**—Capitol
- TWO FOR THE SHOW**—Trooper—Legend
- VIVAI ROXY MUSIC**—Atco

KOME-FM/SAN JOSE

- ADDS:**
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - BIG TOWNE 2061**—Paris—Capitol
 - GOOD NIGHT AND GOOD MORNING** (single)—Jim Capaldi—Island
 - HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
 - LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
 - JEAN-LUC PONTY & STEPHAN GRAPPELLI**—Inner City
 - SHAKE SOME ACTION**—Flaming Groovies—Sire
 - SOUTHERN TRACKS AND FANTASIES**—Paul Davis—Bang

- TOM THUMB THE DREAMER**—Michael Dinner—Fantasy
- WAKING AND DREAMING**—Orleans—Asylum

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

- SPITFIRE**—Jefferson Starship—Grunt
- NIGHT ON THE TOWN**—Rod Stewart—WB
- GO**—Yamashta, Winwood, Shrieve—Island
- IN THE POCKET**—James Taylor—WB
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- OLIAS OF SUNHILLow**—Jon Anderson—Atlantic
- WIRED**—Jeff Beck—Epic
- CHICAGO X**—Col
- SOUL SEARCHING**—AWB—Atlantic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - DO THE TEMPTATIONS**—Temptations—Gordy
 - FEEL LIKE MAKING LOVE** (single)—Millie Jackson—Spring
 - GASOLIN'**—Epic
 - HEY BULLDOG** (single)—Boxer—Virgin
 - MAN IN THE HILLS**—Brning Spear—Island
 - QUIRE**—RCA
- HEAVY ACTION (airplay):**
- AMERICAN FLYER**—UA
 - BIG TOWNE 2061**—Paris—Capitol
 - GO**—Yamashta, Winwood, Shrieve—Island
 - HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
 - PETER IVERS**—WB
 - NIGHT ON THE TOWN**—Rod Stewart—WB
 - TRICK BAG**—Meters—Reprise
 - WAKING AND DREAMING**—Orleans—Asylum

KZEL-FM/EUGENE

- ADDS:**
- ALL I CAN DO**—Dolly Parton—RCA
 - AMERICAN FLYER**—UA
 - BEAUTIES IN THE NIGHT**—Lady Flash—RCA
 - BIG TOWNE 2061**—Paris—Capitol
 - HEAD IN THE SAND**—Sand—Ostrich
 - HONOR AMONG THIEVES**—Artful Dodger—Col
 - LIKE THE RIVER**—La Seine—Ariola America
 - SOLITAIRE**—Neil Sedaka—RCA
 - WAKING AND DREAMING**—Orleans—Asylum
 - WINDJAMMER**—Freddie Hubbard—Col
- HEAVY ACTION (airplay, phones):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
 - BIGGER THAN BOTH OF US**—Hall & Oates—RCA
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
 - HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
 - LONG HARD RIDE**—Marshall Tucker Band—Capricorn
 - LOVE IS A FIRE**—Country Joe McDonald—Fantasy
 - OLD LOVES DIE HARD**—Triumvirat—Capitol

CBS Re-Signs Janis Ian



Janis Ian has re-signed with Columbia Records and CBS Records in a renewal of her exclusive worldwide recording pact. The announcement was made by Walter Yetnikoff, president, CBS Records Group. Ms. Ian's most recent album, "Between the Lines," was certified gold by the RIAA and was the recipient of a Grammy Award. Her single, "At Seventeen," was also certified gold and was a Grammy winner. The singer/songwriter is currently on the last leg of a 20-city tour of the States, after which she will begin writing material for her forthcoming album. Ms. Ian was hosted to a special re-signing party after her recent concert at New York's Schaefer Musical Festival. Shown at the affair are (from left): Mickey Eichner, vice president, a&r east coast, Columbia Records; M. Richard Asher, president, CBS Records, International; Ms. Ian; Bruce Lundvall, president, CBS Records Division; Walter Yetnikoff, president, CBS Records Group; Jack Craig, vice president & general manager, marketing, CBS Records.

Epic's Herb Pedersen To Rock the Country

■ NEW YORK — Herb Pedersen has an album coming out.

Not the most spectacular lead in the history of trade journalism but significant nonetheless. Bluegrass, country and country rock fans might even recognize the name. Pedersen has recorded and/or performed with the Pine Valley Boys, the Smokey Grass Boys, Flatt and Scruggs, the Dillards, Country Gazette, Linda Ronstadt, Jackson Browne and Johnny Rivers, to name a few. He plays guitar, banjo and assorted other instruments of the genre.

Urban Bluegrass Roots

Says Pedersen, "1963 was the turning point for the suburban bluegrass movement in northern California. The bands I was with would play the Troubadour on hoot nights because we knew the college scouts were out, and that was the circuit to be on." He knew Mike Post in those days. A short time ago he ran into Post again. Thus came about some session work for the "Rockford Files" TV'er. And a demo tape of Pedersen's songs produced by Post. Said tape eventually made it to Gregg Geller at Epic's west coast headquarters.

Herb Pedersen has an album coming out. On Epic.

Ira Mayer

Erastus Signs Swann

■ MACON, Ga.—Erastus Records has signed Gene Swann, vocalist and keyboard player, to a recording contract. Swann is from La Grange, Georgia and has worked extensively as an instrumentalist. His first release is "Freeway Lady," written and produced by Erastus president Razy Bailey.

Rudolf Exits H&L

■ NEW YORK—Steve Rudolf has announced that he is leaving his position as national promotion manager for H & L Records. In making the announcement, Rudolf added that he would be opening Steve Rudolf Promotions Inc., an independent promotion firm.

Steve Rudolf was in charge of national promotion for H & L Records for five years. Prior to his post at H & L he held the same position for Scepter Records for five years. Rudolf started in radio in Baltimore and turned to promotion when he became local promotion manager for a distributor in Philadelphia. His first promotion slot with a manufacturer was with Warner Brothers Records in the same city.

20th Signs Keane Brothers



Russ Regan, president of 20th Century Records, has signed The Keane Brothers to the label, simultaneously setting this week for release of the pair's initial single, "Sherry." Posing after their debut performance for 20th Century staffers at the firm's L.A. headquarters are (seated, from left): Tom Keane, 12; John Keane, 11; (standing): Regan and Bob Keane, manager and father of the brothers.

Apex Plans Campaign For New Releases

■ NEW YORK—The Apex division of Springboard International Records, one of the world's largest suppliers of recordings for Christmas, will offer over 50 major artists, including such stars as Elvis Presley, Bing Crosby, Johnny Mathis, Glen Campbell and the Jackson Five, for the upcoming season. Special marketing and promotion programs for the season will be well ahead of last year, according to VP of sales Al Schiefelbein.

Among the dealer aids specially designed to maximize impulse sales are new floor and counter displays with a cartoon Santa Claus, under the legend "Music is Santa's Bag This Year." The floor unit holds 100 lps, and the counter display unit features 24 tapes shown in special pilfer proof packages.

Apex Christmas product sells for \$1.99 for lp's and \$2.99 for tapes and is sold to the retailer on a 100% guaranteed sale basis.

Collins To Chanticleer

■ LOS ANGELES — Bill Lazerus, president of Chanticleer Records, a division of Trans World Pacific, Inc. has announced the appointment of Heyward Collins to the position of vice president of Chanticleer Records. Collins, formerly associated with Huey Meaux, Crazy Cajun Productions and Calliope Records, recently completed all foreign negotiations for Freddy Fender. Active in publishing, financial and business affairs within the industry for many years, Collins' new responsibilities will include all business affairs, artist negotiations, worldwide distribution and publishing arrangements.

Michel Legrand:

A Romantic Who Does

■ NEW YORK — Take away the accent and their would still be no question but that Michel Legrand is a Frenchman. To talk with him for a few moments is to catch a glimpse of a true romantic. "When you want to do something with your life, you do it," he says, dismissing the discipline with which he must shuffle his time in order to pursue the various projects on which he works at any given moment. He cites poet Paul Verlaine's answer to the question "What did you mean?" in attempt to convey the spirit of his own endeavors — "I didn't want to mean—just to do." Then he draws a parallel between a life and a day, suggesting that each is organized along similar lines.

It is only after this kind of introduction that Legrand can be brought around to the projects at hand. He is touring; has completed production of the new Phil Woods and Lena Horne lps due soon from Gryphon (distributed by RCA); is tracking the progress of "Quire," an album he produced featuring his sister Christiane (once of the Swingle Singers) doing vocal interpretations of jazz piano solos; is about to plan his own next two records; is completing work on "Michel's Bird," an animated musical for children to be aired on ABC-TV next season; and is looking to raise money in order to bring to fruition his concept of a musical film — a work he seeks to direct as well as score.

One senses that to talk with Legrand on another day would be to discover an entirely different group of works-in-progress, hopes (someday the completion of an album, already half recorded, with Barbra Streisand singing a series of songs he composed based on the life cycle; a new opera for film) and philosophies. A man who is at no loss for past laurels ("Umbrellas of Cherbourg," which he'd like to see in a Broadway production, "Windmills of Your Mind," "Summer of '42" international appearances as conductor and pianist, numerous albums) his mind races forward in new directions even as he speaks. And does.

Ira Mayer

Tony Martell

(Continued from page 6) became president of Famous Music, which distributed Paramount, Dot and Blue Thumb Records, among other labels.

In 1958 Martell began his career in the industry with Columbia Records as a salesman.

AM ACTION

(Compiled by the Record World research department)

■ **Chicago** (Columbia). With much of the stock problems remedied, the picture developing here looks like the healthiest one of any Chicago record in some time. Added to WFIL and moves 43-16 WLS, 27-15 KTLK, 26-18 WQAM, 15-11 WQXI, 24-20 Q102, 35-29 WCOL, 25-20 13Q, 26-24 WGCL, 28-20 Z93, 30-28 CKLW, 22-17 KLIF, 24-17 KSTP, 18-11 WPGC, 27-22 WOKY, 26-24 KDWB, 22-20 WRKO, HB-29 KHJ, 9-6 KFRC, 30-26 WHBQ, 31-27 KILT, HB-27 WMPS and 13-9 Y100. Phones are good too. LP remains in the top 10 nationally.

Orleans (Asylum). Filling in beautifully now with CKLW, KHJ, WRKO (28) and WOKY. Radio numbers are starting to leap! 20-14 Z93, 12-6 KSTP, 11-8 WPGC, 22-18 WFIL, 33-25 WCOL, HB-21 KLIF, 29-24 KSLQ, 27-22 WHBQ, 22-18 KTLK, 21-15 WMPS, 22-20 WQXI, HB-25 Q102, 17-16 WGCL and 25-20 WLAC.



Orleans

Hall & Oates (Atlantic). Taking on the proportions of a smash—a regional sales breakout in three regions (see page 6). New airplay includes 13Q, KFRC, Q102, WLAC, KEEL and many other secondaries. Some good numbers are 20-14 WGCL, 14-9 KLIF, 29-24 WMPS, HB-39 KILT, 30-24 WOKY, 28-23 KSTP, 30-27 Z93, HB-27 CKLW and 10-5 WCOL.

Heart (Mushroom). With the first single finally simmering down (some late starters — WLS, WPGC, etc. — kicked up enough action on the first single to temporarily distract the possibilities on the current one) the story here is basically an explosion this week, with some especially heavy call letters joining in. They are WLS (39), KSTP (29), KJR, WGCL, WLAC, WERC, KCBQ, etc. Also 39-31 WCOL, 8-6 KSLQ, 9-5 WOKY, HB-37 KILT. Note: A Powerhouse Pick.



Silver

Rick Dees (RSO). Breaking out of the south where the initial airplay has given way to an immediate sell-through. Southern airplay includes 27-21 Z93 (#1 phones), 18-14 WMPS, 2-2 WERC and HB-26 Y100. In other areas 40-28 WCOL, 34-14 KTLK with additions on WFIL, WQAM, WPGC, WGCL and Q102.

Earth, Wind & Fire (Columbia). Continues to sell nicely through pop accounts and is beginning to pick up some top 40 stations. Adds Z93 (at 17), WPGC (late last week) and WMPS. Other pertinent info: 34-27 WCOL, 15-11 CKLW, 25-22 WGCL and 30-26 KSLQ.

Silver (Arista). Adds another bunch of impressive call letters to the growing group. Picks up WHBQ, WGCL, KXOK and KLIF. Moves like 20-10 WCOL, 23-18 WOKY, 28-17 WMPS, 6-3 KDWB are paving the way for others — HB-24 WFIL, HB-30 CKLW, extra-25 WPGC, 36-35 KSLQ, 15-14 WRKO and 21-16 Y100.

Boz Scaggs (Columbia). On his way to having his first home run both pop and r&b. Devours the marketplace with adds on WABC (11!), WHBQ (28), KTLK, KSLQ, WQAM and KXOK. Radio chart moves are beginning to go wild. 27-19 CKLW, HB-20 KLIF, 40-22 KILT, 25-15 WFIL, 24-15 WGCL, 24-18 WPGC, 29-19 WRKO, HB-29 WMPS, HB-21 WLAC, 15-12 KHJ, 14-11 KFRC, 29-26 WCOL and HB-23 Z93. (Note: One of this week's Powerhouse Picks.)

NEW ACTION

Beach Boys (Brother/Reprise) "It's O.K." This second cut off the current lp debuts as Chartmaker of the Week at 82 with a bullet, a reflection of the good initial airplay including 13Q, KSTP, KILT, WSAI, K100, KTLK, U100 and WLAC among others.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

I'VE GOT TO KNOW—Starbuck—Private Stock
IF YOU LEAVE ME NOW—Chicago—Col
NADIA'S THEME—Perry Botkin Jr.—A&M
WHAT I DID FOR LOVE—Eydie Gorme—UA
YOU AND ME—Tammy Wynette—Epic

Most Active

DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & JF Coley—Big Tree
IF YOU LEAVE ME NOW—Chicago—Col
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

WHDH/BOSTON

Adds

I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
SHOWER THE PEOPLE—James Taylor—WB
WITH YOUR LOVE—Jefferson Starship—Grunt

WNHC/NEW HAVEN

Adds

IT'S BETTER THAN WALKIN' OUT—Marlena Shaw—Blue Note
IT'S OK—Beach Boys—Brother/Reprise
ROSES—Janis Ian—Col
THAT'LL BE THE DAY—Linda Ronstadt—Asylum
WHAT KIND OF FOOL AM I—Nino Tempo & April Stevens—Chelsea

Active

A LITTLE BIT MORE—Dr. Hook—Capitol
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
ONE LOVE IN MY LIFETIME—Diana Ross—Motown
SUMMER—War—UA

WMAL/WASHINGTON

Adds

I'VE GOT TO KNOW—Starbuck—Private Stock
NADIA'S THEME—Perry Botkin Jr.—A&M
YOU ARE THE WOMAN—Firefall—Atlantic

Active

DON'T STOP BELIEVIN'—Olivia Newton-John—A&M
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & JF Coley—Big Tree
IF YOU LEAVE ME NOW—Chicago—Col
LOWDOWN—Boz Scaggs—Col
PEAS IN A POD—Sammy Johns—WB
SAY YOU LOVE ME—Fleetwood Mac—Reprise

WSB/ATLANTA

Adds

AMONG MY SOUVENIRS—Marty Robbins—Col
BETH—Kiss—Casablanca
FARTHER ALONG—Spirit—Mercury
HERE I GO AGAIN—Twiggy—Mercury
IT'S OK—The Beach Boys—Brother/Reprise
I TAKE A LOT OF PRIDE IN WHAT I AM—Paul Delicato—AOA
WINNIE THE POOH FOR PRESIDENT—Larry Grace—Buena Vista
YOU DON'T HAVE TO BE A STAR—Marilyn McCoo & Billy Davis Jr.—ABC

WGAR/CLEVELAND

Adds

DESAFIO—Fania All Stars—Col (extra)
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
GETAWAY—Earth, Wind & Fire—Col (night)
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
IF YOU LEAVE ME NOW—Chicago—Col
SHE'S GONE—Hall & Oates—Atlantic
SPRINGTIME MAMMA—Henry Gross—Lifesong
STILL THE ONE—Orleans—Asylum (night)
STREET SINGIN'—Lady Flash—RSO

Active

A FIFTH OF BEETHOVEN—Walter Murphy & the Big Apple Band—Private Stock
SAY YOU LOVE ME—Fleetwood Mac—Reprise
WITH YOUR LOVE—Jefferson Starship—Grunt
WLW/CINCINNATI

Adds

AMBER CASCADES—America—WB
HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
IF YOU LEAVE ME NOW—Chicago—Col
ROAD SONG—Charlie Rich—Epic
SUNRISE—Eric Carmen—Arista
WHAT I DID FOR LOVE—Eydie Gorme—UA
WITH YOUR LOVE—Jefferson Starship—Grunt
WTMJ/MILWAUKEE

Adds

BABY I LOVE YOUR WAY—Peter Frampton—A&M
I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA
MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Cent.
WHAT I DID FOR LOVE—Eydie Gorme—UA
YOU AND ME—Tammy Wynette—Epic
KMOX/ST. LOUIS

Adds

HOT SUMMER NIGHTS—MFSB—Phila. Intl.
I WISH YOU LOVE—David T. Walker—Ode
ROAD SONG—Charlie Rich—Epic
ROSES—Janis Ian—Col.
RUSSIAN DRESSING—Walter Murphy & the Big Apple Band—Private Stock
TIME AND TIDE—Paul Williams—A&M
YOU SEND ME—Brigati—Elektra
KFI/LOS ANGELES

Adds

AMBER CASCADES—America—WB
DID YOU BOOGIE—Flash Cadillac—Private Stock
GOOFUS—Carpenters—A&M
NADIA'S THEME—Perry Botkin Jr.—A&M
THE FIRST HELLO, THE LAST GOODBYE—Roger Whittaker—RCA
SING MY LOVE SONG—Al Martino—Capitol
YOU AND ME—Tammy Wynette—Epic

Active

AMBER CASCADES—America—WB
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA (phones)
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
IF YOU LEAVE ME NOW—Chicago—Col
SHOWER THE PEOPLE—James Taylor—WB (phones)
TEACH THE CHILDREN—Anthony Newley—UA (phones)

Also reporting this week: KSFO, WNEW, WBAL, WBZ, WHAM, WGN, WIOD, KMBZ, WIP, WSM, KULF, KOY

A Beacon of Family Entertainment

By JONATHAN SKIBA

■ NEW YORK—They hadn't been in contact for almost 12 years, until a day some two and a half years ago when Steve Metz and Stephen Singer happened on to each other in a bank in New York City. Singer had recently acquired a 20 year lease on the Beacon Theater on Manhattan's upper West Side and he explained to Metz about the need for venues for live rock entertainment that existed in the city at that time. Metz perceived the potential for booking middle size acts (those not really capable of playing larger venues like Madison Square Garden) into the Beacon and so he agreed to a partnership, with Singer handling business and financial affairs and Metz handling the daily on-line activities of the theatre. The Beacon's opening offering was a production of "Sgt. Pepper," termed by some the most expensive off-Broadway disaster in history. Still Metz says, "The show did serve to establish the Beacon as an entity," and now it is a significant entertainment forum in the metropolitan area.

Steve Metz started as a producer-manager, hitting almost immediately with Beverly Brem-

August LP Release Set by Mercury

■ CHICAGO—Phonogram, Inc./Mercury Records is releasing five new albums this month in addition to re-releasing the first two Thin Lizzy albums on the Mercury label. The new albums are by the Bar-Kays, Mike Greene, Twiggy, Houston Person, and the soundtrack for "Slumber Party '57."

The Bar-Kays album, "Too Hot To Stop," is the first lp for the group on Mercury and their first in three years. "Midnight Mirage" marks the Mercury debut of Mike Greene. He wrote all the songs on the lp, as well as singing and playing all horns and keyboards.

"Twiggy" marks the lp debut of the artist. Jazz tenor saxophonist Houston Person's Mercury debut is "Pure Pleasure." The soundtrack to "Slumber Party '57" contains various Mercury/Philips/Smash label hits from the late 1950s/early 1960s, including songs by the Platters, Paul and Paula and the Crew Cuts.

The Thin Lizzy albums being re-released are "Fighting" and "Nightlife." Originally these albums were available on Vertigo Records, but due to the success of the "Jailbreak" album and "The Boys Are Back In Town" single on Mercury, the lps are being switched to the Mercury label.

ers and her recording of "Don't Say You Don't Remember." He went on to affiliations with Tiny Tim and various members of the cast of "Godspell." Still active in managing and producing, his clients include Robin Kenyatta and R. B. Greaves, among others. Yet with an investment of \$400 thousand (\$60,000 on the stage alone), the major focus of Metz' energy and attention has to be the Beacon.

"We had our problems at first," indicated Metz. "We couldn't get a promoter to come in." Following "Sgt. Pepper," Metz worked out a deal with an initially reticent Ron Delsener for 30 shows which ultimately mushroomed to a commitment for 92 shows. In addition to booking rock acts, the theatre has hosted black shows, Latin shows, the Pan American Circus and recently the Nikolai Ballet. As Metz puts it, "We never set out to do strictly rock shows. We're trying to make the theatre like a radio station, with family entertainment; entertainment to fit the needs of the community."

However, that surrounding community has not been as enthusiastic about the Beacon's presence as Metz might have liked. Residents of a nearby retirement home were disturbed by the people the theatre was drawing into the area. But now, according to Metz, those objections have been smoothed over. "Dorothy Brunson of WBLS went to bat for us and Bruce Morrow did a piece for us on WNBC-TV. The neighborhood is happy with us."

Talking about the increasing prevalence of incidents at live shows, Metz emphasized the only real problem the Beacon had occurred when the Grateful Dead played there. The damage incurred forced the theatre to close down for three weeks while repairs were made inside and trees were planted and benches in-

'Easy' Does It



Asylum recording artist Keith Carradine was recently in New York to talk about his new album, "I'm Easy," and demonstrated his successful two-fisted approach to show business with careers in both film and music to Record World's Marc Kirkeby. Carradine's Asylum album is currently bulleted at #69 on the Record World chart.

stalled in the area around the Beacon.

Metz' prescription for avoiding such problems in the future is the maintaining of a proper security force. "My security is hand picked. Some people object to my security, maybe because they're tough, maybe because they're all black. But my security knows how to put an arm around someone and quiet them down. My security doesn't hassle people once they're inside. The only time we might have a hassle is if someone tries to bring in bottles or cans. That we won't stand for."

For the future Metz sees a continued widening of the Beacon's horizons. More classical music is in the offing inasmuch as the re-opening of Avery Fisher Hall (closed for renovation) is uncertain. Metz and the Beacon will become further involved in concert promotion, with an agreement already in the works with Inner City Broadcasting for 40 shows. Metz himself will continue to be involved with management. As he puts it, "It's in my blood." But it won't be his consuming passion. That is reserved for the Beacon.

UA Signs Marcus



Artie Mogull, president, United Artists Records, is shown with newly-signed artist, Marcus, leader of the Detroit-based heavy-metal rockers by the same name. Their debut lp will be released in September.

Rollers Rock On



The Bay City Rollers opened their first North American Tour recently in Toronto at the Maple Leaf Gardens. The Rollers began the American part of the tour on Aug. 20 in Los Angeles, where they taped the Bill Cosby Show, then proceed with eight concert dates in the eastern half of the country.

CONCERT REVIEW

Boz Brightens Greek Theater

■ LOS ANGELES — In his first L.A. appearance since April, Boz Scaggs (Columbia) sold out The New Greek Theater on August 14. Entering after a 45 minute act by Maxine Nightingale, Boz bounded on stage in a flashy white suit, amid deafening cheers, and the cries subsided only when the lights came up at the end of the show.

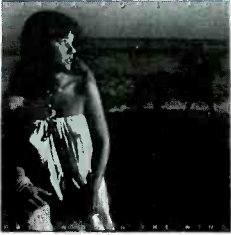
Boz drew heavily from his new album, "Silk Degrees," beginning wisely with his new hit single, "Lowdown," which the audience definitely approved of. He continued with "What Can I Say?" and a longer version of the mellow single, "Harbor Lights," complete with a mood-setting light display. Other songs from "Silk Degrees" included "Georgia," "It's Over" and "Lido Shuffle." Not all of his songs were from his new lp, however, and Boz brought the Greek to its feet with his encore, "I Got Your Number."

Boz was backed up by an incredible 22 piece orchestra whose vast and varied assortment of instruments were well-arranged and provided an elaborate setting for Scaggs. Jeff Porcaro on drums and Steve Porcaro on synthesizer were also quite strong.

Boz has recorded six albums to date, and has developed a unique and highly identifiable style; whether it be blues, rhythm and blues or ballads, each song creates a certain mood and sound that is definitely Boz. Soulful tunes such as "Slow Dancer" show Boz at his best, but with a 22 piece orchestra he was able to provide the audience with upbeat, brassy numbers that kept them rocking into the night. There is no doubt that Boz Scaggs has acquired a faithful following.

John Bunzel

SALESMAKER OF THE WEEK



HASTEN DOWN THE WIND
LINDA RONSTADT
Asylum

TOP SALES

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WILD CHERRY**—Epic/Sweet City
- GO**—Yamashta, Winwood & Shrieve—Island

ABC/NATIONAL

- BEST OF BTO**—Mercury
- DIANA ROSS' GREATEST HITS**—Motown
- DISCO TRAIN**—Donny Osmond—Polydor
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- MUSIC, MUSIC**—Helen Reddy—Capitol
- TEDDY BEAR**—Red Sovine—Starday
- THE ORIGINALS**—Kiss—Casablanca
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WILD CHERRY**—Epic/Sweet City

CAMELOT/NATIONAL

- A NIGHT ON THE TOWN**—Rod Stewart—WB
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- OLIAS OF SUNHILLOW**—Jon Anderson—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- THE ORIGINALS**—Kiss—Casablanca
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WILD CHERRY**—Epic/Sweet City

HANDLEMAN/NATIONAL

- BEST OF BTO**—Mercury
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- DIANA ROSS' GREATEST HITS**—Motown
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- GO**—Yamashta, Winwood & Shrieve—Island
- MONKEES GREATEST HITS**—Arista
- MUSIC, MUSIC**—Helen Reddy—Capitol
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WHISTLING DOWN THE WIRE**—David Crosby & Graham Nash—ABC
- WILD CHERRY**—Epic/Sweet City

KORVETTES/NATIONAL

- AMERICAN FLYER**—UA
- EARL KLUGH**—Blue Note
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HERE & THERE**—Elton John—MCA
- SILK DEGREES**—Boz Scaggs—Col
- SPITFIRE**—Jefferson Starship—Grunt
- TEN PERCENT**—Double Exposure—Salsoul
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WHISTLING DOWN THE WIRE**—David Crosby & Graham Nash—ABC
- WILD CHERRY**—Epic/Sweet City

MUSICLAND/NATIONAL

- BEST OF BTO**—Mercury
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- GO**—Yamashta, Winwood & Shrieve—Island
- MONKEES GREATEST HITS**—Arista
- MUSIC, MUSIC**—Helen Reddy—Capitol
- POINT BLANK**—Arista
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WILD CHERRY**—Epic/Sweet City
- YOU ARE MY STARSHIP**—Norman Connors—Buddah

RECORD BAR/NATIONAL

- GIST OF THE GEMINI**—Gino Vannelli—A&M
- GLOW**—Al Jarreau—Reprise
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- JOAN ARMATRADING**—A&M
- MOTHER'S FINEST**—Epic
- THE ORIGINALS**—Kiss—Casablanca
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M
- YOU ARE MY STARSHIP**—Norman Connors—Buddah

KING KAROL/NEW YORK

- ARE YOU READY FOR THE COUNTRY**—Waylon Jennings—RCA
- DELICATE & JUMPY**—Fania All-Stars—Col
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- GET UP OFFA THAT THING**—James Brown—Polydor
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LOVE IS A FIRE**—Country Joe McDonald—Fantasy
- MUSIC, MUSIC**—Helen Reddy—Capitol
- OLD LOVES DIE HARD**—Triumvirat—Capitol
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WAKING & DREAMING**—Orleans—Asylum

RECORD WORLD-TSS STORES/LONG ISLAND

- BANQUET OF BLUES**—John Mayall—ABC
- BEST OF BTO**—Mercury
- DIANA ROSS' GREATEST HITS**—Motown
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LOVE, LIFE & FEELINGS**—Shirley Bassey—UA
- MUSIC, MUSIC**—Helen Reddy—Capitol
- SPITFIRE**—John Denver—RCA
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

SAM GOODY/EAST COAST

- BEAUTIFUL NOISE**—Neil Diamond—Col
- BEST OF BTO**—Mercury
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- HOMETOWN FROLICS**—Tommy West—Lifesong
- I'VE GOT YOU**—Gloria Gaynor—MGM
- OLD LOVES DIE HARD**—Triumvirat—Capitol
- SILK DEGREES**—Boz Scaggs—Col
- SPITFIRE**—Jefferson Starship—Grunt
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WAKING & DREAMING**—Orleans—Asylum

GARY'S/RICHMOND

- A NIGHT ON THE TOWN**—Rod Stewart—WB
- FIREFALL**—Atlantic
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- HOT ON THE TRACKS**—Commodores—Motown
- MUSIC, MUSIC**—Helen Reddy—Capitol

SPARKLE—Aretha Franklin—Atlantic

- SPITFIRE**—Jefferson Starship—Grunt
- SILK DEGREES**—Boz Scaggs—Col
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WILD CHERRY**—Epic/Sweet City
- WAXIE MAXIE/WASHINGTON, D.C.**

- BEST OF THE BAND**—Capitol
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- GET UP OFFA THAT THING**—James Brown—Polydor
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HAPPINESS IS BEING WITH THE SPINNERS**—Atlantic
- LOVE TO THE WORLD**—LTD—A&M
- MOTHER'S FINEST**—Epic
- NINTH CREATION**—Pye
- SOUL SEARCHING**—Average White Band—Atlantic
- SPIRIT**—John Denver—RCA

FOR THE RECORD/BALTIMORE

- ACCEPT NO SUBSTITUTES**—Pleasure—Fantasy
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- EVERYBODY LOVES THE SUNSHINE**—Roy Ayers Ubiquity—Polydor
- HAPPINESS IS BEING WITH THE SPINNERS**—Atlantic
- LIFE ON MARS**—Dexter Wansel—Phila. Intl.
- LOVE TO THE WORLD**—LTD—A&M
- SILK DEGREES**—Boz Scaggs—Col
- SOUL SEARCHING**—Average White Band—Atlantic
- THIS IS IT**—Melba Moore—Buddah
- WILD CHERRY**—Epic/Sweet City

NATL. RECORD MART/MIDWEST

- BEST OF BTO**—Mercury
- DIANA ROSS' GREATEST HITS**—Motown
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- EVERYBODY LOVES THE SUNSHINE**—Roy Ayers Ubiquity—Polydor
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- GO**—Yamashta, Winwood & Shrieve—Island
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- MUSIC, MUSIC**—Helen Reddy—Capitol
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

RECORD REVOLUTION/CLEVELAND

- ARBOUR ZENA**—Keith Jarrett—ECM
- BOBBY BLAND & B.B. KING TOGETHER AGAIN**—ABC Impulse
- GLOW**—Al Jarreau—Reprise
- GO**—Yamashta, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- HOWLIN' WIND**—Graham Parker—Mercury
- LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
- ON LOVE**—David T. Walker—Ode
- SANBORN**—David Sanborn—WB
- WAKING & DREAMING**—Orleans—Asylum

ONE OCTAVE HIGHER/CHICAGO

- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- FIRST NIGHT**—Jane Olivior—Col
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- MOTHER'S FINEST**—Epic
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- POINT BLANK**—Arista
- TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century
- WAR'S GREATEST HITS**—UA
- WILD CHERRY**—Epic/Sweet City

1812 OVERTURE/MILWAUKEE

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- BREEZIN'**—George Benson—WB
- EVERYBODY LOVES THE SUNSHINE**—Roy Ayers Ubiquity—Polydor
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- HOPES, WISHES & DREAMS**—Ray Thomas—Threshold
- OLIAS OF SUNHILLOW**—Jon Anderson—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- TED NUGENT**—Epic

LIEBERMAN/MINNEAPOLIS

- ABANDONED LUNCHEONETTE**—Daryl Hall & John Oates—RCA
- DREAMBOAT ANNIE**—Heart—Mushroom
- GLOW**—Al Jarreau—Reprise
- GO**—Yamashta, Winwood & Shrieve—Island
- I'M EASY**—Keith Carradine—Asylum
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- OLIAS OF SUNHILLOW**—Jon Anderson—Atlantic
- SANBORN**—David Sanborn—WB
- SOUL SEARCHING**—Average White Band—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt

PEACHES/ST. LOUIS

- ACCEPT NO SUBSTITUTES**—Pleasure—Fantasy
- AMERICAN FLYER**—UA
- CROSS WORDS**—Larry Hosford—Shelter
- 8.5—Earthquake**—Beserkley
- GO FOR BROKE**—Ian Matthews—Col
- HASTEN DOWN THE ROAD**—Linda Ronstadt—Asylum
- IF I WERE BRITANNIA I'D WAIVE THE RULES**—Budgie—A&M
- THE LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WAKING & DREAMING**—Orleans—Asylum

PEACHES/ATLANTA

- DIANA ROSS' GREATEST HITS**—Motown
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LOVE TO THE WORLD**—LTD—A&M
- MOTHER'S FINEST**—Epic
- SPIRIT**—John Denver—RCA
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WAIT FOR NIGHT**—Rick Springfield—Chelsea
- WAKING & DREAMING**—Orleans—Asylum
- WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M
- YOU ARE MY STARSHIP**—Norman Connors—Buddah

MUSHROOM/NEW ORLEANS

- CITY BOY**—Mercury
- FEVER**—Ronnie Laws—Blue Note
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- GLOW**—Al Jarreau—Reprise
- GO**—Yamashta, Winwood & Shrieve—Island
- HOT ON THE TRACKS**—Commodores—Motown
- SHAKE SOME ACTION**—Flamin' Groovies—Sire
- SOUL SEARCHING**—Average White Band—Atlantic
- TRICK BAG**—Meters—Reprise
- WILD CHERRY**—Epic/Sweet City

INDEPENDENT RECORDS/DENVER

- BEAUTIFUL NOISE**—Neil Diamond—Col
- BEST OF BTO**—Mercury
- BYRON BERLINE & SUNDANCE**—MCA
- DIANA ROSS' GREATEST HITS**—Motown
- GO**—Yamashta, Winwood & Shrieve—Island

HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

- POINT BLANK**—Arista
- SOUL SEARCHING**—Average White Band—Atlantic
- WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M
- WILD CHERRY**—Epic/Sweet City
- CIRCLES/ARIZONA**
- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- DIANA ROSS' GREATEST HITS**—Motown
- GET UP OFFA THAT THING**—James Brown—Polydor
- GO**—Yamashta, Winwood & Shrieve—Island
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- SPIRIT**—John Denver—RCA
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- TOM THUMB THE DREAMER**—Michael Dinner—Fantasy
- WILD CHERRY**—Epic/Sweet City

LICORICE PIZZA/LOS ANGELES

- A NIGHT ON THE TOWN**—Rod Stewart—WB
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- BREEZIN'**—George Benson—WB
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- HOT ON THE TRACKS**—Commodores—Motown
- OLE ELO**—Electric Light Orchestra—UA
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- TED NUGENT**—Epic
- VIVA! ROXY MUSIC**—Atco
- WIRED**—Jeff Beck—Epic

MUSIC PLUS/LOS ANGELES

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- GO**—Yamashta, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- MUSIC, MUSIC**—Helen Reddy—Capitol
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- OLE ELO**—Electric Light Orchestra—UA
- SOUL SEARCHING**—Average White Band—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

TOWER/LOS ANGELES

- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- BEAUTIES IN THE NIGHT**—Lady Flash—RSO
- BOB JAMES THREE**—CTI
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- FLOWERS**—Emotions—Col
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- TEN PERCENT**—Double Exposure—Salsoul
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- TOM THUMB THE DREAMER**—Michael Dinner—Fantasy

EVERYBODY'S RECORDS/NORTHWEST

- BOB JAMES THREE**—CTI
- BREEZIN'**—George Benson—WB
- CITY BOY**—Mercury
- GO**—Yamashta, Winwood & Shrieve—Island
- GOOD SINGIN', GOOD PLAYIN'**—Grand Funk—MCA
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LOVE IS A FIRE**—Country Joe McDonald—Fantasy
- SILK DEGREES**—Boz Scaggs—Col
- THE ORIGINALS**—Kiss—Casablanca
- THE OTHER SIDE OF ABBEY ROAD**—George Benson—A&M

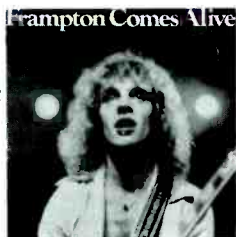


THE ALBUM CHART

PRICE CODE
 E — 5.98 H — 9.98
 F — 6.98 I — 11.98
 G — 7.98 J — 10.98

TITLE, ARTIST, Label, Number (Distributing Label)

AUG. 28	AUG. 21	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	FRAMPTON COMES ALIVE PETER FRAMPTON A&M SP 3703 (10th Week)	31	G
2	3	FLEETWOOD MAC /Reprise MS 2225 (WB)	57	F
3	2	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	7	F
4	5	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	26	F
5	6	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	21	F
6	7	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	18	F
7	4	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	9	F
8	9	CHICAGO X /Columbia PC 34200	9	F
9	10	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	7	F
10	12	WILD CHERRY /Epic/Sweet City PE 34195	6	F
11	8	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	10	J
12	14	DIANA ROSS' GREATEST HITS /Motown M6 869S1	5	F
13	11	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179	6	F
14	13	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	28	F
15	15	ROCKS AEROSMITH/Columbia PC 34165	14	F
16	16	FLY LIKE AN EAGLE THE STEVE MILLER BAND/Capitol ST 11497	14	F
17	18	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	8	F
18	21	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	24	F
19	20	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	10	F
20	17	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	10	F
21	22	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	24	F
22	24	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	16	F
23	23	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956	6	F
24	19	JEFF BECK/WIRED /Epic PE 33849	10	F
25	27	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	6	F
26	26	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	9	F
27	25	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	9	F
28	28	STARLAND VOCAL BAND /Windsong BHL1 1351 (RCA)	13	F
29	29	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	6	F
30	31	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	12	F
31	33	GREATEST HITS ELTON JOHN/MCA 2128	93	F
32	32	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	14	F
33	30	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	36	F
34	63	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	2	F
35	39	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181	5	F
36	34	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	22	F
37	36	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068	20	F
38	37	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	10	F
39	54	MUSIC, MUSIC HELEN REDDY/Capitol ST 11547	3	F
40	42	NATALIE NATALIE COLE/Capitol ST 11517	14	F
41	40	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	21	F
42	45	KISS ALIVE KISS/Casablanca NBLP 7020	47	G
43	41	ALICE COOPER GOES TO HELL /Warner Bros. BS 2896	6	F
44	49	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180	6	F



CHARTMAKER OF THE WEEK

45 — **HASTEN DOWN THE WIND**
LINDA RONSTADT
Asylum 7E 1067

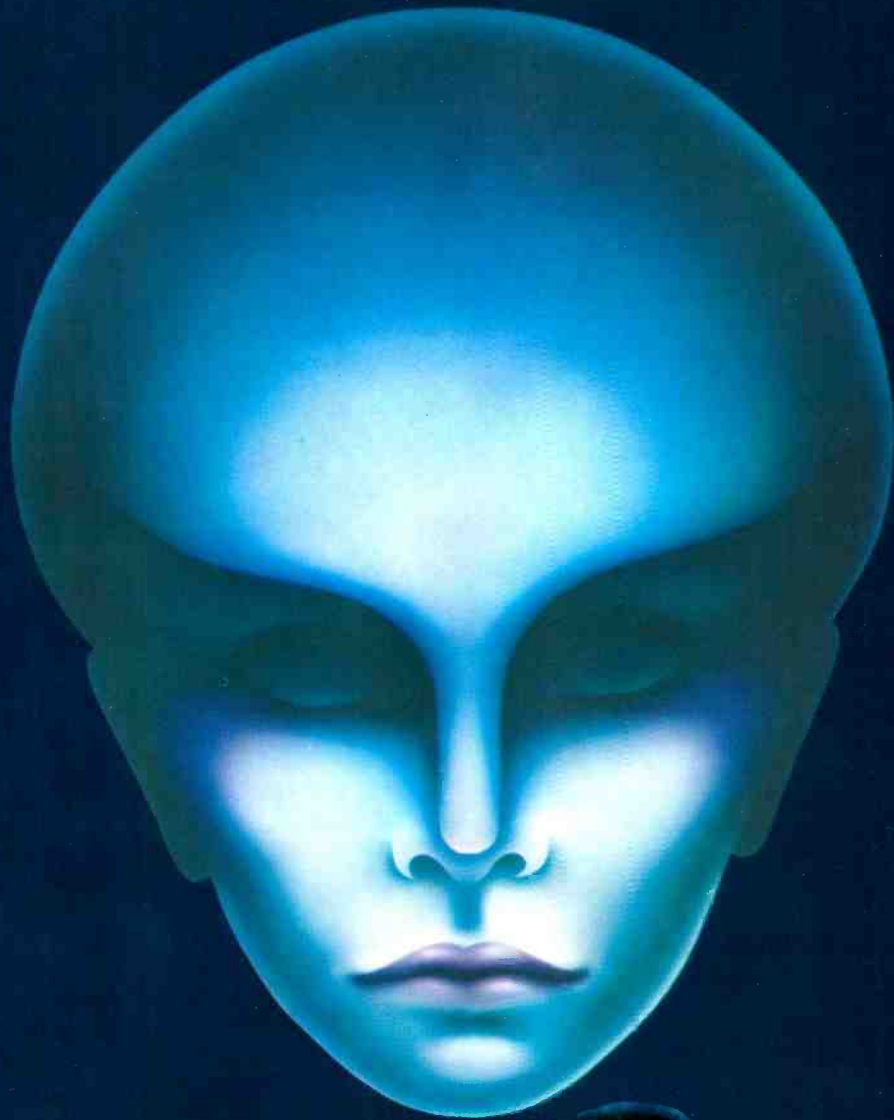


46 48 **SONG OF JOY** CAPTAIN & TENNILLE/A&M SP 4570 24 | F

47	38	JOHN TRAVOLTA /Midland Intl. BKL1 1563 (RCA)	14	F
48	43	FIREFALL /Atlantic SD 18174	18	F
49	52	THE MANHATTANS /Columbia PC 33820	17	F
50	50	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	13	F
51	76	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596	3	F
52	35	CHANGES ONEBOWIE DAVID BOWIE/RCA APL1 1732	12	F
53	57	I'VE GOT A REASON THE RICHIE FURAY BAND/Asylum 7E 1067	4	F
54	55	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	14	F
55	56	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	73	F
56	58	CHICAGO'S GREATEST HITS /Columbia PC 33900	40	F
57	59	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	43	F
58	46	A KIND OF HUSH CARPENTERS/A&M SP 4581	9	F
59	79	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	4	F
60	62	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	28	F
61	51	DIANA ROSS /Motown M6 861S1	26	F
62	64	BOB JAMES THREE /CTI 6063	5	F
63	78	BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1011	2	F
64	65	TED NUGENT /Epic PE 33692	39	F
65	92	GOOD SINGIN' GOOD PLAYIN' GRAND FUNK RAILROAD/MCA 2216	2	F
66	67	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	10	F
67	96	GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	2	F
68	72	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	10	F
69	77	I'M EASY KEITH CARRADINE/Asylum 7E 1066	3	F
70	44	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	10	F
71	61	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506	11	F
72	66	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	17	F
73	82	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	3	F
74	68	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	41	F
75	47	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)	8	F
76	60	JAILBREAK THIN LIZZY/Mercury SRM 1 1081	16	F
77	81	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B.B. KING/ABC Impulse ASD 9317	6	F
78	80	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	8	F
79	71	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)	9	F
80	73	GOOD KING BAD GEORGE BENSON/CTI 6062	6	F
81	69	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	62	F
82	53	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)	7	F
83	74	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	7	F
84	95	LOVE TO THE WORLD LTD/A&M SP 4589	2	F
85	83	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	20	F
86	70	HERE AND THERE ELTON JOHN/MCA 2197	15	F
87	104	DR. BUZZARD'S ORIGINAL SAVANNAH BAND /RCA APL1 1504	1	F
88	91	CITY BOY /Mercury SRM 1 1098	3	F
89	97	GREATEST HITS MONKEES/Arista 4089	2	F
90	101	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJPA3 (Amherst)	1	F
91	93	VIVA! ROXY MUSIC /Atco SD 36 139	3	F
92	75	THE ROYAL SCAM STEELY DAN/ABC ABCD 931	16	F
93	94	SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)	3	F
94	85	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/Island ILPS 9383	17	F
95	110	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070	1	F
96	107	GLOW AL JARREAU/Reprise MS 2248 (WB)	1	F
97	—	WAKING & DREAMING ORLEANS/Asylum 7E 1070	1	F
98	99	SKY HIGH TAVARES/Capitol ST 11533	4	F
99	86	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186	23	F
100	111	TEDDY BEAR RED SOVINE/Starday SD968X (Gusto)	1	F

AUTOMATIC MAN

IT IS INCREASINGLY RARE
THAT A NEW SOUND EXPLODES ON THE SCENE
WITH IRRESISTIBLE FORCE.
NOW WE HAVE JUST SUCH AN OCCASION
AUTOMATIC MAN!



PRODUCED BY AUTOMATIC MAN & LOU CASABIANCA / ASSOCIATE PRODUCER KEITH HARWOOD
ONLY ON ISLAND RECORDS & TAPES ILPS 9397



101 THE ALBUM CHART 150

AUGUST 28, 1976

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103 102 MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013
104 106 TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
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108 117 POINT BLANK/Arista 4087
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173 AMERICAN FLYER/United Artists LA650 G
174 SUMMERTIME MFSB/Phila. Intl. PZ 34238 (CBS)
175 DERRINGER/Blue Sky PZ 34181 (CBS)
176 PETER FRAMPTON/A&M SP 4512
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Alan Walden:

Spreading the Sounds of the South

■ NASHVILLE — "It is still not easy to break a southern rock group. Unless they really have something special, they will never get out of the south."

Alan Walden—who uttered the above statement not long ago during an interview with **Record World**—knows what he's talking about. After helping his brother Phil found Capricorn Records in 1968, Walden went out on his own, searching for "... that Otis Redding . . . that artist that had leadership ability, performing ability and was also a decent human being." His search led him not to a solo artist, but to a rock group—Lynyrd Skynyrd—which he promptly signed to a managerial contract. Two albums and four years later, band and manager, by mutual consent, parted ways. But by this time, Walden had guided the group to a pre-eminent position among southern bands.

Outlaws

While he was with Skynyrd, Walden was directed (by Skynyrd's Ronnie Van Zant) to another hot, but unsigned, southern band from Tampa, Florida called the Outlaws. Walden called the Outlaws' manager, Charlie Brusco, and the two found they were perfect complements. Brusco was aggressive and convivial in his manner, but was still a newcomer to the music business; Walden was a loner by choice, but was a savvy businessman. A joint managerial agreement was struck, and today Walden and Brusco are managing not only last year's surprise southern rock band, but also Mama's Pride ("They are like our early Allman Brothers, but they're from St. Louis. The whole band is fine. Jim Mason will produce their second album for Atlantic."); Albatross ("... from Atlanta . . . they're the pretty boys . . . they know how to use their sex appeal on stage . . . they sound like an early Lynyrd Skynyrd without the distinct southern sound . . . Andy Johns is producing their first album for Epic."); and Buckacre ("... they come from Spring Valley, Illinois . . . they came to Tampa and learned how the Outlaws generated energy onstage and how to improve their harmonies . . . they sound almost like the Eagles . . . Glyn Johns is producing their first album for MCA.").

"I think that a southern group has to understand its audience," Walden elaborated. "For instance, we may not play the same music on the west coast that we play in the true south. We don't play



Alan Walden

the same music in the north that we play in the true south. When we play to a southern audience, we can not only boogie—just get it on and on and on—but we can go back and do some of our ballads. In the north, if we drop into a ballad, we lose the audience's attention for awhile. They don't want to hear you sing about being barefoot; they don't want to hear you sing about Curtis Lowe, or anyone like him. They want you to get it on, that's all. In the south we love to get it on, but at the same time we like to hear something that relates to our background."

Touring

Aside from tailoring their music to specific audiences, however, southern groups, according to Walden, must go the same route as any other rock band trying to achieve some sort of national recognition. That route is the one of constant touring; put the band on the road and keep it there.

"We take them as fast as we can," Walden explained. "Once you have a hit album or an album that even starts to sell, you have to cover the country as fast as you can. You can't just stay in the south and say 'I'm going to wait for the north to get educated to our music.' You've got to cover the whole country as fast as you can. If you don't you're going to be lost. You may have a hit record in Los Angeles, but if you don't play there, it's not going to mean anything."

"Your performances have got to be better than your records. You have got to create something on that stage that is not on that record. That encourages people to go out and buy more records."

"I believe in hard work, in staying on the road. I have kept bands out longer than anybody.

I've had guys fly home just to get married in the afternoon and then come back to go on the road with the band that night. You have to get in front of that crowd while you've got a record."

The Outlaws' astounding success right out of the chute, plus a ledger book inked in black, proves the wisdom of Walden's ways. He and Brusco can laugh easily today—a full year after they joined forces—in recalling that other managers predicted that the two should expect to be \$150 thousand in debt after one year.

"We're successful because we have the best and we know it," Walden says sternly. "I think Charlie and I will be the number one managers in the country within three years. I think we have the four best groups right now; the best I've ever had in my whole life."

Future Plans

As for the future, Walden feels that his and Brusco's continued success hinges on their devotion to the acts under their aegis. "We're going to do something with the acts we have now before we even take on any more. The only way we'll take on other acts is if one of ours happens to break up or fall apart."

"We're going to work with these groups all the way; staging, song selection, appearance. For instance, I told the guys in Albatross, 'Hey, you're good looking guys. Be sure you get a tan when you go to Florida, because I want you to be that much better looking. I want that image projected.'"

"Buckacre, they're warm people. They get on stage and generate friendship. The Outlaws generate energy. Mama's Pride comes on with the 'kill' type attitude. These are four different groups, each with a different personality; each with a different label."

"I'll be happy," he concludes, "when I see all four of them on the charts at one time."

ICM Inks Radice

■ NEW YORK — Mark Radice, whose debut album is "Ain't Nothin' But A Party," has just signed a personal representation agreement with ICM. The signing coincides with the release of his first single on United Artist Records, titled "If You Can't Beat 'Em, Join 'Em."

Radice has just finished assembling his own back-up band and will follow up the airplay he has received thus far with a national promotional tour.

GRT

(Continued from page 17)

of classical music on tape. He acknowledges that because of fidelity problems classical listeners have always favored discs or reel. But, he counters, "the person who likes classical music doesn't change his tastes when he gets into the driver's seat of his automobile. So we're going to try to promote it in special ways." He hopes to do the same with jazz while acknowledging a tougher problem. "I don't know why we don't sell more jazz on tape. I think partly because that market is not as broad as the classical market. And also there's a relative handful of stores that really concentrate on it. We could reach an appreciable number of classical buyers through K-Mart, for instance, but the jazz buyer will tend to go to this one particular store in Berkeley maybe, or he has a favorite Tower he buys at."

Financial Problems

Sonner cited two specific financial problems at GRT. Last year GRT sold Chess Records to All Platinum Records in an effort to curb plunging sales, and says Sonner, "Our recent financial picture has been clouded by that sale and the write-off of those assets. On a returns-per-share basis we made more money the last two quarters than we did in the previous fiscal year. That fact got lost, however, because we still showed a cumulative loan for the year in our third quarter report. But it's a way of knowing our problems are behind us. And our biggest problem was our inability to make money on Chess Records. With the two labels we have now we're going to prune back and start from a more sensible basis."

Another main financial consideration for GRT is that in general "the licensing market is drying up. That's one of the reasons we're the only surviving company. But there is an area of growth. We signed three labels last week, Cream, CKI and Remington, and we can help them. Of course we don't sign three labels every week, but there is action, and of course the overall music market is growing."

In concluding Sonner re-emphasized, with a good example, GRT's self-image as a music company. "A while back when the labor market was tight we were having trouble getting good people to come in here for the hourly work—the sweeping, winding, assembling. And we're surrounded here on the Peninsula by an attractive array of computer and electronics industry, and that didn't help. Then we ran an ad that said, 'We make music.' And then we started getting good people."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Message In Our Music" — The O'Jays (Philadelphia International). Once again the Midas touch of Gamble/Huff has given The O'Jays a million seller. This particular cut, which was extracted from the lp of the same title, was arranged by Bobby Martin to give it that special flavor.

DEDE'S DITTIES TO WATCH: "Let's Be Young Tonight" — Jermaine Jackson (Motown); "My Sweet Summer Suite" — Love Unlimited Orchestra (20th Century); "Mr. Melody" — Natalie Cole (Capitol).

UP & COMING: "Get Down Boy" — The Paper Dolls (Tyson Records).

All-Platinum Records has hired a young lady out of Philadelphia who maintained a position with Philly Groove Records. Ms. Connie Johnson is now national promotion coordinator for this Inglewood, New Jersey-based company.

Ron Granger, who held the position as assistant to the president of Fantasy Records, has left the company as of August 9th. Granger is currently looking forward to pursuing his lifetime goals.

Earth, Wind and Fire's scheduled appearance at the Rose Bowl had to be cancelled because of difficulties in getting the sound system perfected. However, they are reported to be appearing at the Forum in Los Angeles, September 3 and 4.

Many questions have arisen in reference to the NATRA convention which warrant answering. All of them will not be answered in this column this week, but after detailed surveying, this editor hopes for all the answers shortly.



Casablanca Records' executive VP Cecil Holmes (right) is shown presenting the NATRA Convention Award for Album of the Year ("Mothership Connection") to Parliament's George Clinton (left). Holmes had accepted the award for the group a week earlier at the convention which was held in Antigua. Casablanca president Neil Bogart (center) also presented Clinton with a gold album for "Mothership Connection." Holmes, who had accepted the organization's award for best new female vocalist of the year on behalf of Donna Summer, was named NATRA's Executive of the Year.

R&B PICKS OF THE WEEK

SINGLE **TONY SYLVESTER & THE NEW INGREDIENT.** "THE MAGIC TOUCH" (Rising Sun, BMI). With a diversified sound, Sylvester's talented voice is still out front. Background vocals show superb harmony, laced with a heavy backbeat. A natural for strong airplay. Produced by the artist and arranged by Patrick Adams. Mercury 73831.

SLEEPER **PHYLLIS HYMAN, "BABY (I'M GONNA LOVE YOU)"** (Desert Moon Songs, LTD./Wesaline Music, BMI). A new female artist whose sound is quite refreshing sings a well-produced tune. Ms. Hyman's first attempt should prove to be very successful. She has a bright future on the horizon and is destined to make it very big in the r&b market. Desert Moon DM 6402 (Buddah).

ALBUM **MARILYN MCCOO & BILLY DAVIS, JR., "I HOPE WE GET TO LOVE IN TIME."** Pulling away from The 5th Dimension, this married couple has seen much success with their first single. A handsome couple with loving songs, McCoo & Davis have all the ingredients to make this album click on the charts. Once again Don Davis has given two talented souls a new lease on life. ABC ABCD 952.



One concern is why there weren't as many announcers as expected in attendance when in reality it's their organization.

In the planning stages, proper transportation from the many hotel sites directly to the convention center was suggested. Was this idea followed through and if not, why not? For those who attended the many workshops no microphones or sound systems were on hand for the speakers — why?

Finally, as always the awards dinner was the closing of a convention which brought forth many ideas and opinions toward the betterment of NATRA. Also many valid questions emerged as to who chose the award winners and what the criteria were.

Let us conclude this editorial by stating that NATRA '76, the 21st birthday of an organization designed to communicate on all levels of the media, had to be an education for all those who attended. It is now suggested that if there are any helpful and constructive ideas geared toward the betterment of this organization, please send them to Ms. DeeDee McNeil, c/o Soul And Jazz Records, 1680 N. Vine St., Hollywood, California 90028.

Remember, you get out of an organization what you put in.

Motown To Reservice Jerry Butler Album

■ LOS ANGELES—Motown Records has announced that there will be a special re-servicing of Jerry Butler's album, "Love's On The Menu," which was first released in June.

"Love's On The Menu" is Butler's first album on Motown, and the special re-servicing will go to all disc jockeys, supported by a promotional package.

Also announced is the release of the first single from the album, "The Devil In Mrs. Jones," written by Michael Smith and produced by Mark Davis.

Cream Pacts With GRT

■ SUNNYVALE — GRT Music Tapes has announced the signing of an exclusive U.S. tape distribution agreement with Cream Records of Los Angeles. The pact was concluded by Al Bennett, board chairman and president of Cream, and Tom Bonetti, executive vice president of GRT Corporation.

Tapes Seized In Georgia

■ MARIETTA, GA.—About 50,000 allegedly pirated tapes valued at \$150 thousand, as well as a quantity of labels, winding equipment and packaging machines, were seized at M&M Sales here following a two-month-long investigation by officers of the Smyrna Police Department's detective division, the intelligence unit of the Cobb County Sheriff's Office and the Smyrna Police Department.

Authorities said one arrest had been made and additional arrests were expected but did not identify the person arrested. They also said that business records of the firm indicated that their distribution of tapes was on a national scope.

Benson Brings Platinum

■ LOS ANGELES — George Benson's album debut for Warner Bros., "Breezin'," has been certified platinum by the RIAA.

COUNTRY HOT LINE

■ **FEARLESS FORECAST:** Kathy Barnes has taken the Ian Tyson song, "Someday Soon," that Judy Collins did well with a while back, and makes it uniquely her own. A hit sound that's sure to catch the ear and be chartbound soon!!

Billy Larkin is moving rapidly with "Kiss and Say Goodbye" at WWVA, WPNX, KKYX, WSLR, KCKN, KRMD, KWJJ, WGBG.

"rs" looks good for Hank Thompson in it, San Antonio, Kansas City, Port-
orfolk and Salt Lake

does a superb job on song, "I Don't Wanna
ymore," and it's going
rom coast to coast;
ng action showing on
"Among My Souvenirs."

revival of the classic
a (Or Let Me Go)" is doing well at KAYO,
BG, WCMS and WTSO.

oes a complete turnabout in style and
comes up with a strong chart possi-
biity! The mellow sounds of "I Never
Said It Would Be Easy" are getting
initial strong reaction at WDEE, KIKK,
WCMS, KENR, KBOX, WWOK and KFDI.

Instrumental Action: Floyd Cramer's
"I'm Thinking Tonight of My Blue
Eyes" and Jerry Smith's "Heart and
Soul" added at WIRE; The Weylors'
n at KFDI.

r is getting midwest action on "If It's
l Green's "Texas On A Saturday Night"
KKYX and KFDI.

ke Me To Heaven" is building into a
KVET, WPL0, WSLR, KKYX, KIKK and KFDI.
s "Road Song" is rolling along at WHK,
VA, KVJJ, KSOP and WDEE. "That'll Be
the day for Linda Ronstadt in Houston,
anta.

SURE SHOTS

es — "Her Name Is"
th — "I Don't Wanna Talk It Over
e"

ins — "Among My Souvenirs"

LEFT FIELDERS

— "Take Me As I Am (Or Let Me Go)"
acker Band — "Long Hard Ride"
llars — "When He Loved Me"

AREA ACTION

z — "You Love Me Like A River" (KTOW)
is — "The You In Me" (KAYO, WENO)
et — "Hey Nashville" (KKYX)

HOTLINE CHECKLIST

KSOP, Salt Lake City	WHOO, Orlando
KTOW, Tulsa	WINN, Louisville
KTTS, Springfield	WIRE, Indianapolis
KVET, Austin	WJJD, Chicago
KVOO, Tulsa	WJQS, Jackson
KWJJ, Portland	WMC, Memphis
KWMT, Ft. Dodge	WPLO, Atlanta
WAME, Charlotte	WPNX, Columbus
WBAF, Ft. Worth	WSLR, Akron
WBRG, Lynchburg	WSUN, St. Petersburg
WCMS, Norfolk	WUNI, Mobile
WDEE, Detroit	WWOK, Miami
WENO, Nashville	WWVA, Wheeling
WGBG, Greensboro	WXCL, Peoria
WHK, Cleveland	

Stella Parton To E/A



Stella Parton (center) has signed a recording contract with Elektra/Asylum Records with her first recording schedule in the near future. Joining Stella at the signing are manager Joe Taylor (left) and Jim Malloy, Elektra/Asylum director of a&r.

Mac Music To Issue Mel Tillis Songbook

■ NEW YORK—Mac Music, a division of Macmillan Performing Arts, Inc., will publish the first songbook to feature the work of Mel Tillis and will be distributed by G. Schirmer, sole selling agent. Tillis has written hits for such artists as Bobby Bare and Kenny Rogers & the First Edition as well as having a number of hits himself.

Contained in the new songbook will be such songs as "Ruby Don't Take Your Love to Town," "Detroit City," "I Ain't Never," "Stomp them Grapes" and Tillis' current record on the MCA label, "Love Revival."

Playboy To Issue 'Trading Cards'

■ NASHVILLE—Playboy Records has named approximately 500 radio stations all across the country which have been selected to receive the label's version of baseball trading cards as part of a current promotional campaign on its artists.

Designed to depict the Playboy roster in full uniform, all cards feature a 4-color photo on one side, with the second side offering a "mini" bio on each performer.

Assembled together in 6-pak kits, the cards are being presented in a wrapper that is clearly identified as the Collectors Series for 1976, and will be made available on a limited basis.

The promotion was created by Playboy's national promotion director in Nashville, Nick Hunter.

SSS Mgmt. Bows

■ NASHVILLE—Shelby S. Singleton, Jr., record producer and owner of Plantation, SSS and Sun Records, has announced the formation of a new artist management company, SSS Management, Ltd., Inc., located at 3106 Belmont Blvd. in Nashville. The corporation is solely for the purpose of managing the business affairs of each of his recording artists.

Nashville Report (Continued from page 60)

during those four months when I was recovering that I doubted if I ever would be back on the Opry. I was uneasy about my future. I didn't know if I would have the confidence to face an audience again."

Acuff now is optimistic about his present and future. "Just write," he suggested, "that I'm still 72 years old—and that I'm happy."

Jerry Reed heads to Atlanta next week to begin filming his co-starring role in the "Smokey and the Bandit" movie, which stars Burt Reynolds. The picture will be shot in and near Atlanta and in the hilly country of north Georgia. Reed plays a buddy of Reynolds, who is cast as "the Bandit."

Red Sovine's "Teddy Bear," a tear-jerker, centers on a crippled youngster and his CB talks with truck drivers. Sovine currently is sidelined with a broken leg. He fell while performing on a makeshift stage in, of all places, Deadwood, S.D.

"The lights were too bright and I couldn't see where I was going," said Red. "Perhaps I had better get myself a CB?"

RCA artist Ronnie Milsap cut his first album before an audience the past week. It happened during a couple of afternoon performances on the stage of the Grand Ole Opry.

Birthdays: Tex Williams, Don Bowman and Jimmy Newman. (Note: Kitty Wells has a birthday next Monday and I hope her son-in-law doesn't forget it!)

I doubt if even an anti-pun reader would object if I wrote that Crystal Gayle sings up a storm? Crystal is younger sister of Loretta Lynn. Reckon why she doesn't spell her name "Gale"?

Freddy Fender's next venture: He's down for top role in the "Short Eyes" movie (it's about life in a prison) . . . Warner Bros. artist Donna Fargo taped a guest shot on the new Dick Van Dyke TVer (a variety hour) that'll air in early October . . . Eddy Arnold booked for Sept. 16-29 engagement at Harrah's in Reno . . . Tanya Tucker sings the title song for the upcoming film documentary, "Run for the Blue," which is about women and horses.

Jerry Clower is one of eight persons chosen nationally as a 4-H Club alumnus. Jerry picks up his award at a reception Dec. 3 in Chicago's Conrad Hilton Hotel.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

GEORGE JONES—Epic 8-50271

HER NAME IS . . . (B. Braddock; Tree, BMI)

A cute novelty-type number from the world's greatest country singer that's sure to be a hit wherever it's heard. Chalk one up here for Mr. Jones!

MERLE HAGGARD—Capitol P-4326

CHEROKEE MAIDEN (C. Walker; Chappell, ASCAP)

WHAT HAVE YOU GOT PLANNED TONIGHT, DIANA (D. Kirby; Tree, BMI)

The Hag has a unique western swing number on side one that'll promenade to the top of the charts. Side two is a super ballad—it looks like another double play!

BELLAMY BROTHERS—Warner Bros. WBS 8248

SATIN SHEETS (W. A. Ramsey; Wishbone, ASCAP)

The Brothers follow their "Let Your Love Flow" hit with a super up-tempo number that'll get your feet tapping. It's not the Jeanne Pruett hit—this one's all theirs.

LA COSTA—Capitol P-4327

WHAT'LL I DO (J. Crutchfield-H. Cornelius; Duchess, BMI)

A cookin' up-tempo number that'll rock your socks off. The tracks flow nicely here and you can bet she'll do extremely well with this number.

ANDRA WILLIS—MCA MCA-40594

THE YOU IN ME (A. Willis; Fullness, BMI)

A super ballad from a pretty lady that brings home the message that she's still in love with her man though he's not around anymore. Expect a big record here.

MEL McDANIELS—Capitol P-4324

I THANK GOD SHE ISN'T MINE (B. Morrison-J. MacRae; Music City, ASCAP)

Nice, easy-paced number about a bad girl who's good to whom she chooses—but this boy is thankful she ain't choosing him. Fine production.

CARMOL TAYLOR—Elektra E-45342

THAT LITTLE DIFFERENCE (C. Taylor-M. Fields; Algee/Al Gallico, BMI)

Carmol belts out a stone country honky tonkin' number about men and women—and the little difference that makes a big difference. Dimes will drop for this.

JERRY MAX LANE—ABC/Dot DOA-17647

COME ON OVER TO MY PLACE (D. Loggins; Leeds/Antique, ASCAP)

An exceptional song here with some super lines in it about a confrontation with a lady in a bar that leads to her place. Come on over for this one

SHERRI KING—United Artists UA-XW855-Y

ALMOST PERSUADED (B. Sherrill-G. Sutton; Al Gallico, BMI)

This number is already a classic and Sherril's version, from the female side, could make it a standard. You'll be easily persuaded to program this.

CURTIS POTTER—Zodiac ZS-1009

LET ME LOVE IN PEACE (D. Owens-G. Vowell; Belinda, BMI)

Solid country number, perfect for any juke box or country turntable, about a memory who just won't let him go. Love on!

BACK POCKET—Joyce JS-7602

LOW BRIDGE (P. Robinson; no pub. listed)

Nice harmony with this high steppin' country flavored number that's perfect for any programmer. Heads up!

BILLY PARKER—SCR SC-133

IT'S BAD WHEN YOU'RE CAUGHT (WITH THE GOODS) (T. Overstreet-Dale Vest; Tommy Overstreet, SESAC)

Western swing flavored country number by a super jock that'll pull requests at any station.

COUNTRY SINGLES PUBLISHERS LIST

A COUPLE MORE YEARS Ron Haffkine (Evil Eye/Horse Hairs, BMI)	70	LOVE YOU ALL TO PIECES Ray Pennington (Tree/Joe Allen, BMI)	62
"A" MY NAME IS ALICE Mike Curb (Casseyemen/Twentieth Century/Osmusic/BMI, ASCAP)	71	MY PRAYER Johnny Morris (Skidmore, ASCAP)	31
A WHOLE LOTTA THINGS TO SING ABOUT Jerry Bradley (Pi-Gem, BMI)	64	MISSISSIPPI Billy Sherrill (Al Gallico/Algee, BMI)	41
AFTERNOON DELIGHT Ron Chancey (Cherry Lane, ASCAP)	14	MISTY BLUE Larry Butler (Talmont, BMI)	4
AFTER THE STORM Eddie Kilroy (Proud Bird, BMI)	26	ONE MORE TIME (KARNEVAL) Allen Reynolds (Morning Music, ASCAP)	47
AIN'T LOVE GOOD Larry Butler (Unart/Ben Peters, BMI)	58	ONE OF THESE DAYS Brian Ahern (Altman, BMI)	1
ALL I CAN DO Porter & Dolly (Owepar, BMI)	18	PEANUTS AND DIAMONDS Buddy Killen (Tree, BMI)	39
AMONG MY SOUVENIRS Billy Sherrill (Chappell & Co., ASCAP)	79	PUT A LITTLE LOVIN' ON ME Bobby Bare & Bill Rice (Hall-Clement, BMI)	23
ARE THEY GONNA MAKE US OUTLAWS AGAIN James Talley & Steve Mandell (Hardhit, BMI)	76	REDNECK Bob Ferguson (Valvour, BMI)	32
BABY LOVE Snuffy Miller (Stone Agate, BMI)	54	ROAD SONG Billy Sherrill (Double R, ASCAP)	93
BECAUSE YOU BELIEVED IN ME Russ Reader & Bob Webster (Melinda, BMI)	68	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI)	6
BRING IT ON HOME TO ME Eddie Kilroy (Kags, BMI)	2	ROUTE 66 Tommy Allsup (Londontown, ASCAP)	94
CAN'T YOU SEE Waylon Jennings & Ken Mansfield (No Exit, BMI)	17	RED SAILS IN THE SUNSET Prod. not available, (Shapiro Bernstein & Co., ASCAP)	56
COME ON IN George Richey (Marson, BMI)	65	SAD COUNTRY LOVE SONG Jimmy Bowen (Screen Gems-Columbia, BMI)	55
COWBOY Owen Bradley (Wellback, ASCAP/Sweco, BMI)	11	SAVE YOUR KISSES FOR ME Norro Wilson (Easy Listening, ASCAP)	69
CRISPY CRITTERS Don Sears & Chip Davis (American Gramophone, SESAC)	59	SAY IT AGAIN Don Williams (Hall-Clement, BMI)	5
DEAR JOHN LETTER LOUNGE Michael Brovsky (Nunn, BMI)	99	SEE YOU ON SUNDAY Dennis Lambert & Brian Potter (ABC Dunhill, BMI)	16
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	42	SHE'S THE TRIP THAT I'VE NEVER BEEN ON Ray Baker (Acuff-Rose, BMI)	96
11 MONTHS AND 29 DAYS Billy Sherrill (Algee BMI)	38	SOLD OUT OF FLAGPOLES Charlie Bragg & Don Davis (House of Cash, BMI)	24
EMMYLOU Fred Foster & Grady Martin (Buzz Cason, ASCAP)	95	STOP THE WORLD (AND LET ME OFF) Huey P. Meaux (4-Star, BMI)	78
GOLDEN RING Billy Sherrill (Tree, BMI)	10	SUMMERTIME LOVIN' Eddie Kilroy (Ahab, BMI)	91
HALF AS MUCH Bill Walker (Fred Rose, BMI)	27	SUNDAY AFTERNOON BOATRIDE IN THE PARK OF THE LAKE Gary Paxton (Gary S. Paxton/Acoustic, BMI)	51
HERE COMES THAT RAINY DAY FEELING AGAIN Don Davis (Cookaway, ASCAP)	80	SUNDAY SCHOOL TO BROADWAY Jim Malloy (Mandy, ASCAP)	35
HERE COMES THAT GIRL AGAIN Ron Chancey (Chappell & Co., ASCAP)	28	TAKE ME TO HEAVEN Sonny Limbo & Micky Buckins (Screen Gems/Columbia, BMI)	98
HERE I AM DRUNK AGAIN Ray Baker (Cedarwood, BMI)	12	TEARDROPS IN MY HEART Narro Wilson (Southern, ASCAP)	43
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	21	TEARDROPS WILL KISS THE MORNING DEW Milton Blackford (Rocky Top, BMI)	50
HOLLYWOOD WALTZ Norro Wilson (Kicking Bear, ASCAP)	100	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	57
HONEY HUNGRY Tommy Hill (Power Play, BMI)	37	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI)	85
HONKY TONK WALTZ Ray Stevens (Ahab, BMI)	44	TEXAS WOMAN Ray Ruff (Mandina, BMI)	36
HONKY TONK WOMEN LOVE REDNECK MEN (Larry Rogers (Partner, BMI/Bill Black, ASCAP)	20	THAT LOOK IN HER EYES George Rickey (Ben Peters, BMI)	60
HOW DO YOU START OVER Billy Sherrill Acuff-Rose, BMI)	87	THE CURSE OF A WOMAN Don Grant (Tree, BMI)	89
I DON'T WANNA TALK IT OVER ANYMORE Ray Baker (Milene, ASCAP)	74	THE END IS NOT IN SIGHT Barry Burton (Fourth Floor, ASCAP)	33
IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME Willie Nelson (Peer, Intl., BMI)	13	THE GAMES THAT DADDIES PLAY Owen Bradley (Twitty Bird BMI)	46
I'LL NEVER SEE HIM AGAIN Milton Blackford (Unnart, BMI/United Artists, ASCAP)	66	(THE GREAT AMERICAN) CLASSIC COWBOY Scott Turner (Starburst, ASCAP)	81
(I'M A) STAND BY MY WOMAN MAN Tom Collins & Jack Johnson (Pi-Gem, BMI)	3	THE LETTER Owen Bradley (Twitty Bird, BMI)	25
I'M EASY Richard Baskin (American Broad./Lion's Gate/Easy, ASCAP)	97	THE NIGHTTIME AND MY BABY Norro Wilson (Al Gallico/Algee, BMI)	22
(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME Henry Strzelecki (Belinda, BMI)	83	THEY DON'T MAKE 'EM LIKE THAT ANYMORE Eddie Kilroy (Chappell, ASCAP)	61
I NEVER MET A GIRL I DIDN'T LIKE Don Grant (Chappell, ASCAP)	77	38 AND LONELY Jimmy Key & Jack Key (Newkeys, BMI)	86
I DON'T WANT TO HAVE TO MARRY YOU Bob Ferguson (Blackwood/Music, BMI)	9	TRUCK DRIVIN' MAN Glen Sutton (Belinda/Elvis Presley, BMI)	34
I MET A FRIEND OF YOURS TODAY Dick Heard (Hall-Clement/Maple Hill, Vogue BMI)	15	TRY A LITTLE TENDERNESS Farah Production (Robbins, ASCAP)	63
I'VE LOVED YOU ALL THE WAY Stan Silver (Prima Donna, BMI)	19	VICTIMS Snuffy Miller (Chappell, BMI)	90
I WONDER IF I EVER SAID GOODBYE Acuff-Rosey, BMI)	7	VIRGIL AND THE \$300 VACATION Jerry Kennedy (Unichappell, BMI)	75
JUST YOU 'N ME Fred Carter Jr. (Moose & Big Elk, ASCAP)	52	WABASH CANNONBALL Charlie McCoy (Peer, Intl., BMI)	82
KISS AND SAY GOODBYE Nelson Larkin (Nattahnam & Blackwood, BMI)	92	WE'RE GETTING THERE Jim Fogelsong (Fullness, BMI)	48
LET'S PUT IT BACK TOGETHER AGAIN Jerry Kennedy (Jack & Bill, ASCAP)	30	WHILE THE FEELING'S GOOD Larry Butler (Brougham Hall/Hairline, BMI)	29
LIQUOR, LOVE AND LIFE Billy Sherrill (Young World, BMI)	49	WHISKY TALKIN' Norro Wilson (Al Gallico/Algee, BMI)	40
LONELY EYES Fred Kelly (Frebar, BMI)	84	WHISPERS AND GRINS Dave Burgess (Golden West/Singletree, BMI)	73
LOVE IS THIN ICE Tom Collins (Pi-Gems/Cumberland BMI)	45	WICHITA JAIL Paul Hornsby (Night Time, BMI)	72
		YOU AND ME Billy Sherrill (Algee, BMI)	53
		YOU ARE MY SPECIAL ANGEL, Gary S. Paxton (Warner-Tamerlane, BMI)	67
		YOU RUBBED IT IN ALL WRONG Ron Chancey (Pick-A-Hit, BMI)	8
		YOU'RE THE REASON I'M LIVING Nelson Larkin & Dick Heard (Hudson Bay, BMI)	88

THE COUNTRY ALBUM CHART

	WKS ON CHART
Y FOR THE COUNTRY WAYLON JENNINGS—816	7
ED SOVINE—Starday SD 968X.	7
LORETTA & CONWAY—MCA 2209	10
RONNIE MILSAP—RCA APL1 1666	14
JOHNNY DUNCAN—Columbia KC 34243	7
S GREATEST HITS, VOL. 1—Epic PE 34240	9
RESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY—506	13
NGS JOE STAMPLEY—ABC Dot DOSD 2059	6
AIR WITH TRAINS MERLE HAGGARD—Capitol ST 15544	5
ts LA608 G	10
IT IN MIND BILLIE JO SPEARS—United Artists LA608 G	10
A TIME JOHNNY CASH—Columbia KC 34193	13
ROY CLARK—ABC Dot DOSD 2054	6
N WILLIAMS—ABC Dot DOSD 2049	18
THE ROUGH JESSI COLTER—Capitol ST 11543	3
GRAND OLE OPRY HANK WILLIAMS, SR.—5019	10
P CHARLIE DANIELS BAND—Epic PE 34150	14
AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	7
TAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	11
NIGHT FOR SINGING JERRY JEFF WALKER—	7
TEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	21
MMYLOU HARRIS—Reprise MS 2239	31
BELIEVED IN ME GENE WATSON—Capitol ST 11529	11
EN CONWAY TWITTY—MCA 2206	13
KE KENNY ROGERS—United Artists LA607 G	8
ER AND BOB WILLS MUSIC RED STEAGALL—SD 2055	19
IVES YOU CRYSTAL GAYLE—United Artists LA543 G	39
MEL TILLIS—MCA 2204	9
RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	8
O DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	3
TILLIS—MGM MG 1 5021	4
YOUR MIND WILLIE NELSON—Columbia/Lone Star	23
ARGO SMITH—Warner Bros. BS 2955	4
WAYLON, WILLIE, JESSI & TOMPALL—	30
21	30
ATEST HITS HANK WILLIAMS, JR.—MGM MG 1 5020	3
CK OWENS—Warner Bros. BS 2952	5
G KRIS KRISTOFFERSON—Monument PZ 34254	2
OR BUCKY BOBBY GOLDSBORO—United Artists	4
TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	11
EN CAMPBELL—Capitol SW 11516	19
N DOUG KERSHAW—Warner Bros. BS 2910	3
LOVE GOOD JEAN SHEPARD—United Artists LA609 G	7
ND TEARS RAY PRICE—ABC Dot DOSD 2053	6
N LIVE—RCA APL1 1487	18
GEORGE & TAMMY—Epic KE 34291	1
THE GREATEST HITS OF BOB WILLS—	11
C 34108	7
DEAN—Casino GRT 8014	11
MORE DR. HOOK—Capitol ST 11562	3
E AND LIFE FREDDY WELLER—Epic KC 34244	3
PHIL AND DON STATLER BROTHERS—	20
M 1 1077	20
S OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	1
O BUCK TRENT—ABC Dot DOSD 2058	13
ARA MANDRELL—ABC Dot DOSD 2045	10
RAY PRICE—Columbia KC 34160	2
CARMOL TAYLOR—Elektra 7E 1069	24
LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	14
GREATEST HITS—GRT 8010	8
OF GOOD WILL JERRY CLOWER—MCA 2205	20
ES TOM T. HALL—Mercury SRM 1 1076	1
BUM RANDY CORNOR—ABC Dot DOSD 2048	20
SIONS ELVIS PRESLEY—RCA APM1 1675	26
THE MOVIES MERLE HAGGARD—Capitol ST 11483	28
OF COUNTRY SONNY JAMES—Columbia KC 33918	17
RNING WITH CHARLEY PRIDE—RCA APL1 1359	32
WAY TWITTY—MCA 2176	72
NEXT TEARDROP FALLS FREDDY FENDER—	20
DOSD 2020	23
MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	8
AKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	62
United Artists LA613 G	24
STRANGER WILLIE NELSON—Columbia KC 33482	9
IVER OLIVIA NEWTON-JOHN—MCA 2186	20
E COUNTRY BOBBY BARE—United Artists LA621 G	11
I & T.J. SOUNDTRACK—RCA APL1 1520	11
E, THE BEST OF BOBBY G.—GRT 8011	11
SES AND RAIN DICKEY LEE—RCA APL1 1725	17
C. W. McCALL—Polydor 1 6069	17

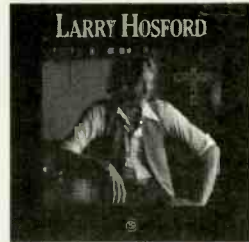
COUNTRY ALBUM PICKS



ALL I CAN DO

DOLLY PARTON—RCA APL1-1665

Pretty Dolly has another great album, headed by her current hit, "All I Can Do." Although she wrote all but two, those two stand out—Haggard's "Life's Like Poetry" and Emmylou Harris' "Boulder To Birmingham." Other great cuts are "Shatter My Image," "Falling Out of Love With Me" and "The Fire That Keeps You Warm."



CROSSWORDS

LARRY HOSFORD—Shelter SRL-52003

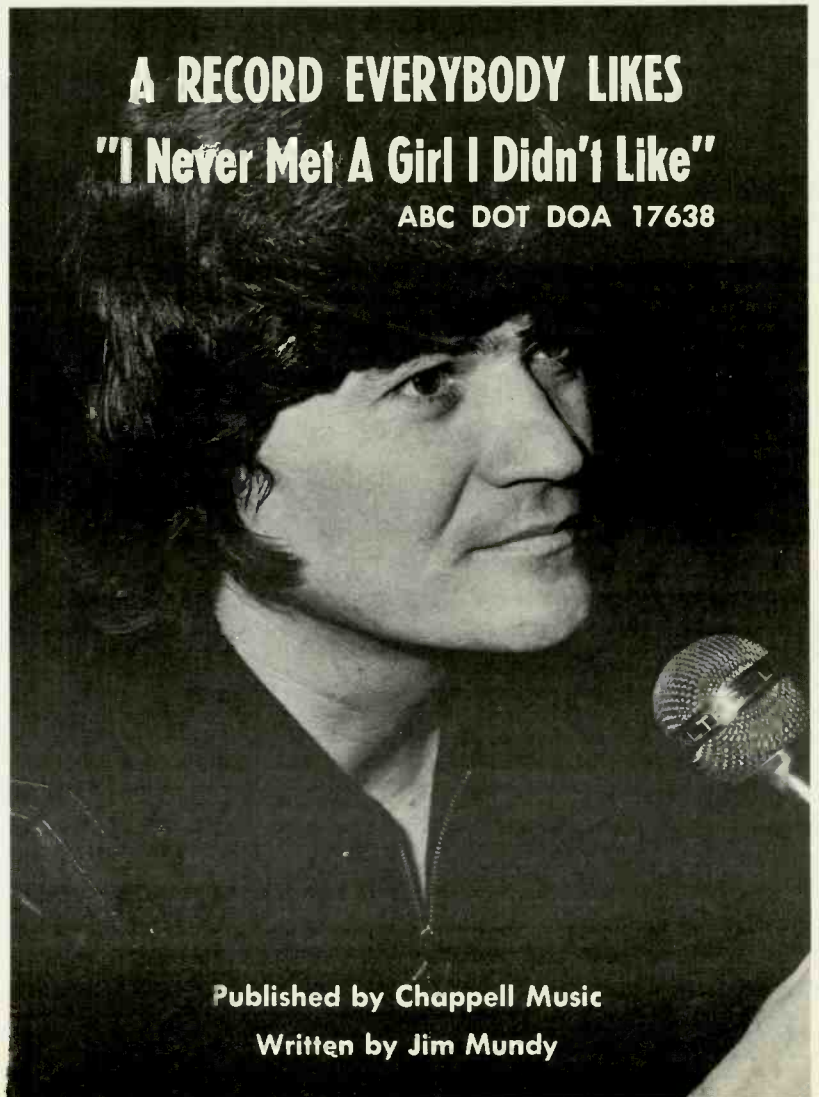
One of the finest new songwriting talents around, Larry falls roughly into what's called progressive country although it's really unfair to categorize him. Unique concept of "Crossword Puzzles" pulls it all together with great cuts on "If I Could Talk As Fast As I Think," "Nobody Remembers The Losers," "50% of The Blame" and "Last Chance Romance."



BYRON BERLINE AND SUNDANCE

MCA MCA-2217

Byron's fiddle has achieved widespread recognition working for other folks. Now, in an album of his own with a group, he gets to stretch out. Best cuts are "Sweet Wanomi," "Till I Gain Control Again," "The World I'm Livin' In," "It Hurts So Much" and "Lea." Fine bluegrass feel.



A RECORD EVERYBODY LIKES
"I Never Met A Girl I Didn't Like"
ABC DOT DOA 17638

Published by Chappell Music

Written by Jim Mundy

AUGUST 28, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	AUG. 28	AUG. 21	WKS. ON CHART
1 2 ONE OF THESE DAYS EMMYLOU HARRIS Reprise RPS 1353			13
2 3 BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075			10
3 4 (I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724			8
4 6 MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y			11
5 1 SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631			12
6 5 ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315			13
7 10 I WONDER IF I EVER SAID 'GOODBYE' JOHNNY RODRIGUEZ/Mercury 73815			8
8 9 YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635			9
9 12 I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711			9
10 7 GOLDEN RING GEORGE & TAMMY/Epic 8 50235			13
11 13 COWBOY EDDY ARNOLD/RCA PB 10701			11
12 15 HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361			9
13 16 IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383			6
14 17 AFTERNOON DELIGHT JOHNNY CARTER/ABC Dot DOA 17640			8
15 11 I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057			12
16 18 SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288			7
17 20 CAN'T YOU SEE WAYLON JENNINGS/RCA PB 10721			5
18 23 ALL I CAN DO DOLLY PARTON/RCA PB 10730			6
19 21 I'VE LOVED YOU ALL THE WAY DONNA FARGO/ Warner Brothers WBS 8227			7
20 22 HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/ Hi 2310			10
21 29 HERE'S SOME LOVE TANYA TUCKER/MCA 40598			4
22 27 THE NIGHTTIME AND MY BABY JOE STAMPLEY/ABC Dot DOA 17642			5
23 25 PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718			8
24 26 SOLD OUT OF FLAGPOLES JOHNNY CASH/ Columbia 3 10381			7
25 8 THE LETTER CONWAY & LORETTA/MCA 40572			11
26 36 AFTER THE STORM WYNN STEWART/Playboy 6080			5
27 30 HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)			9
28 19 HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630			12
29 32 WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y			9
30 39 LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822			5
31 42 MY PRAYER NARVEL FELTS/ABC Dot DOA 17643			4
32 14 REDNECK VERNON OXFORD/RCA PB 10693			12
33 43 THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202			4
34 24 TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634			11
35 41 SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334			6
36 40 TEXAS WOMAN PAT BOONE/Hitsville 6037			7
37 46 HONEY HUNGRY MIKE LUNSFORD/Starday SD 143			5
38 45 11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/ Epic 8 50249			6
39 51 PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595			3
40 47 WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259			4
41 44 MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378			7
42 50 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/ MCA 40600			3
43 53 TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236			4
44 59 HONKY TONK WALTZ RAY STEVENS/Warner Bros. WBS 8237			4
45 58 LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644			3
46 62 THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601			2
47 60 ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/ United Artists XW838 Y			3
48 52 TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637			8



49 49 LIQUOR, LOVE AND LIFE FREDDY WELLER/ Columbia 3 10352	9
50 57 TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	4
51 61 SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/Capitol 4302	4
52 55 JUST YOU N' ME SAMMI SMITH/Zodiac ZS 1005	6
53 68 YOU AND ME TAMMY WYNETTE/Epic 8 50264	2
54 56 BABY LOVE JONI LEE/MCA 40592	4
55 69 SAD COUNTRY LOVE SONG TOM BRESH/Farr FR 009	3
56 64 RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	7
57 31 TEDDY BEAR RED SOVINE/Starday SD 142	11
58 37 AIN'T LOVE GOOD JEAN SHEPARD/United Artists XW818 Y	10
59 28 CRISPY CRITTERS C. W. McCALL/Polydor PD 14331	9
60 75 THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	2
61 80 THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS/Playboy 6083	2
62 63 LOVE YOU ALL TO PIECES BILLY WALKER/RCA PB 10729	6
63 65 TRY A LITTLE TENDERNESS BILLY THUNDERKLOUD/ Polydor PD 14338	5

CHARTMAKER OF THE WEEK

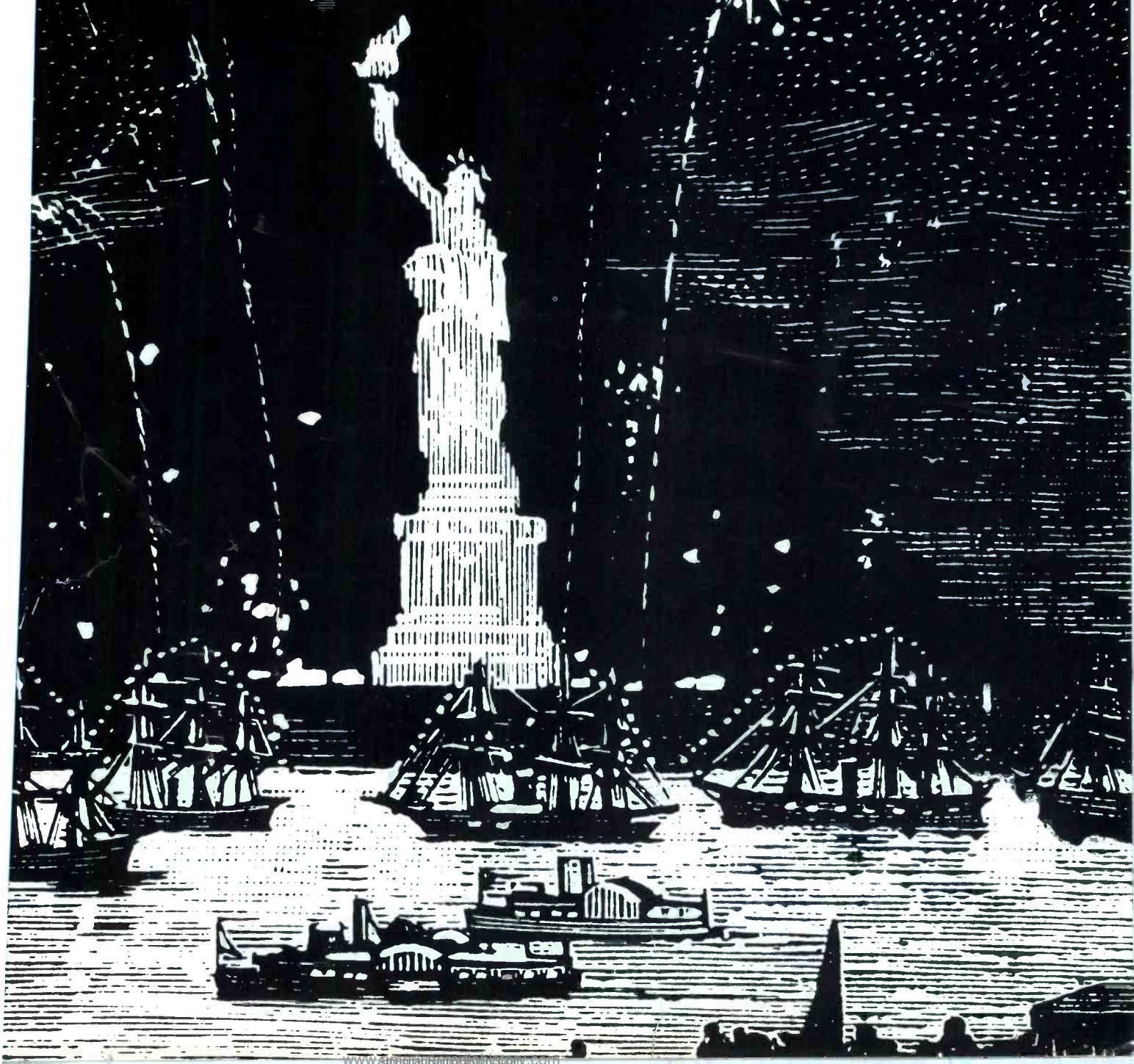
64 — A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE RCA PB 10757	1
65 — COME ON IN SONNY JAMES/Columbia 3 10392	1
66 71 I'LL NEVER SEE HIM AGAIN SUE RICHARDS/ABC Dot DOA 17645	3
67 67 YOU ARE MY SPECIAL ANGEL BOBBY G. RICE/GRT 061	6
68 35 BECAUSE YOU BELIEVED IN ME GENE WATSON/ Capitol 4279	13
69 33 SAVE YOUR KISSES FOR ME MARGO SMITH/ Warner Bros. WBS 8213	14
70 70 A COUPLE MORE YEARS DR. HOOK/Capitol 4280	12
71 76 "A" MY NAME IS ALICE MARIE OSMOND/Polydor PD 14333	7
72 34 WICHITA JAIL CHARLIE DANIELS BAND/Epic 8 50243	10
73 79 WHISPERS AND GRINS DAVID ROGERS/Republic IRDA 256	3
74 — I DON'T WANNA TALK IT OVER ANY MORE CONNIE SMITH/ Columbia 3 10393	1
75 84 VIRGIL AND THE \$300 VACATION CLEDUS MAGGARD/ Mercury 73823	3
76 81 ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY/Capitol 4297	2
77 77 I NEVER MET A GIRL I DIDN'T LIKE JIM MUNDY/ ABC Dot DOA 17638	5
78 78 STOP THE WORLD (AND LET ME OFF) DONNY KING/ Warner Bros. WBS 8229	6
79 — AMONG MY SOUVENIRS MARTY ROBBINS/ Columbia 3 10396	1
80 86 HERE COMES THAT RAINY DAY FEELING AGAIN CONNIE CATO/Capitol 4303	4
81 85 (THE GREAT AMERICAN) CLASSIC COWBOY PENNY DeHAVEN—Starcrest GRT 066	5
82 82 WABASH CANNONBALL CHARLIE McCOY/ Monument ZS8 8703	4
83 92 (I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS/Epic 8 50260	2
84 88 LONELY EYES RANDY BARLOW/Gazelle IRDA 280	3
85 — TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	1
86 89 38 AND LONELY DAVE DUDLEY/United Artists XW836 Y	3
87 87 HOW DO YOU START OVER BOB LUMAN/Epic 8 50247	6
88 93 YOU'RE THE REASON I'M LIVING PRICE MITCHELL/GRT 067	2
89 91 THE CURSE OF A WOMAN EDDY RAVEN/ABC Dot DOA 17646	2
90 — VICTIMS KENNY STARR/MCA 40580	1
91 90 SUMMERTIME LOVIN' LAYNG MARTINE, JR./Playboy 6081	4
92 — KISS AND SAY GOODBYE BILLY LARKIN/Casino GRT 076	1
93 — ROAD SONG CHARLIE RICH/Epic 50268	1
94 — ROUTE 66 ASLEEP AT THE WHEEL/Capitol 4319	1
95 95 EMMYLOU BRUSH ARBOR/Monument ZS8 8702	2
96 98 SHE'S THE TRIP THAT I'VE BEEN ON LEON RAUSCH/ Derreck 107	3
97 99 I'M EASY KEITH CARRADINE/ABC 12117	2
98 — TAKE ME TO HEAVEN SAMMI JO/Polydor PD 14341	1
99 100 DEAR JOHN LETTER LOUNGE JERRY JEFF WALKER/ MCA 40570	2
100 38 HOLLYWOOD WALTZ BUCK OWENS/Warner Bros. WBS 8223	10



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**“Stoned Out Of
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55533

NEW ON BRUNSWICK
An L.P. By The
DIRECTIONS

754209

BRUNSWICK

DAKAR

RECORD WORLD THE R&B SINGLES CHART

AUGUST 28, 1976

AUG. 28	AUG. 21	
1	4	PLAY THAT FUNKY MUSIC WILD CHERRY— Epic/Sweet City 8 50225
2	2	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373
3	5	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814
4	1	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZSB 3592 (CBS)
5	3	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
6	7	GET UP OFFA THAT THING JAMES BROWN—Polydor PD 14326
7	9	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)
8	10	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
9	8	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
10	6	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270

11	11	SUMMER WAR—United Artists XW834 Y
12	14	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
13	12	KISS AND SAY GOODBYE THE MANHATTANS— Columbia 3 10310
14	13	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
15	22	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
16	15	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
17	21	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON— Columbia 3 10356
18	17	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
19	32	ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F
20	20	HARD WORK JOHN HANDY—ABC Impulse IMP 310005
21	16	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
22	23	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tama T 54270F (Motown)
23	18	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F
24	19	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
25	41	AFTER THE DANCE MARVIN GAYE—Tama T 54273F (Motown)
26	29	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534
27	27	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298
28	34	LOWDOWN BOZ SCAGGS—Columbia 3 10367
29	38	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING— ABC Impulse IMP 310006
30	28	COTTON CANDY SYLVES—Capitol P 4255
31	30	YOU DON'T HAVE TO GO CHI-LITES—Brunswick B 55528
32	33	WAKE UP SUSAN SPINNERS—Atlantic 3341
33	36	YOU TO ME ARE EVERYTHING THE REAL THING— United Artists XW833 Y
34	35	THERE YOU ARE MILLIE JACKSON—Spring SP 164 (Polydor)
35	37	I NEED IT JOHNNY GUITAR WATSON— DJM 1013 (Amherst)
36	40	LEAN ON ME MELBA MOORE—Buddah BDA 535
37	50	GET THE FUNK OUT MA FACE BROS. JOHNSON—A&M 1851
38	45	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK)
39	25	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR— Columbia 3 10334
40	31	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSYS'S RUBBER BAND— Warner Bros. WBS 8215
41	42	SLOW MOTION DELLS—Mercury 73807
42	61	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388

43	44	COME ON AND RIDE ENCHANTMENT—Desert Moon 6403 (Buddah)
44	46	BABY, I WANT YOUR BODY AL WILSON—Playboy P 6076
45	48	AIN'T GOOD FOR NOTHING LUTHER INGRAM—Koko 721
46	53	FLOWERS THE EMOTIONS—Columbia 3 10347
47	49	SUPER DISCO RIMSHOTS—Stang 5067 (All Platinum)
48	55	ONLY YOU BABE CURTIS MAYFIELD—Curton CMS 0118 (WB)
49	26	PARTY VAN MCCOY—H&L 4670
50	24	FOXY LADY CROWN HEIGHTS AFFAIR— De-Lite DEP 1581
51	65	COME GET TO THIS JOE SIMON—Spring SP 166 (Polydor)
52	60	ENTROW (PT. II) GRAHAM CENTRAL STATION— Warner Bros. WBS 8235
53	54	JIVE TALKIN' RUFUS FEATURING CHAKA KHAN—ABC 12197
54	64	NO, NO JOE SILVER CONVENTION— Midland Intl. MB 10723 (RCA)
55	67	CHANCE WITH YOU BROTHER TO BROTHER— Turbo 048
56	56	PORCUPINE NATURE ZONE—London 5N 285
57	39	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE B.T. EXPRESS—Columbia 3 10346
58	58	ROCK CREEK PARK BLACKBYRDS—Fantasy 771
59	66	GIVE A BROKEN HEART A BREAK IMPACT—Aico 7056
60	70	THE BEST DISCO IN TOWN RITCHIE FAMILY—Marlin 3306 (TK)
61	62	JUST LIKE IN THE MOVIES BLOODSTONE—London 5N 1067
62	63	OPEN UP YOUR HEART MUSCLE SHOALS HORNS— Bang 725
63	74	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol)
64	68	AIN'T GONNA TELL NORODY (ABOUT YOU) CARL CARLTON—ABC 12166
65	—	A FIFTH OF BEEHOVEN WALTER MURPHY & THE BIG APPLE BAND— Private Stock 073
66	—	GIVE ME ALL YOUR SWEET LOVIN' CHUCK ARMSTRONG— R&R 15313
67	69	THEME FROM M*A*S*H THE NEW MARKETS— Seminole 501 (Farr)
68	—	KILL THAT ROACH MIAMI—Drive 6251 (TK)
69	—	HARVEST FOR THE WORLD ISLEY BROS.—T-Neck ZSB 2261 (CBS)
70	71	THE PFOLE WANT MUSIC THE CONTROLLERS—Juana 3406 (TK)
71	72	THE GOLDEN ROD ROY AYRES UBIQUITY— Polydor PD 14337
72	—	YOU + ME = LOVE UNDISPUTED TRUTH— Whitfield 8231 (WB)
73	73	JUST LET ME HOLD YOU FOR A NIGHT CHOICE FOUR—RCA PB 10714
74	75	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE—United Artists XW840 Y
75	—	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833

Bunky Label (Continued from page 18)

located in Detroit, but will eventually be in New York. The label is expected to be acquiring a list of new artists, and will be independently distributed.

Sheppard first formed Bunky Records in 1967. Operating out of Chicago, the label had two hits, "Get On Up" and "Get On Up and Away" by the Esquires. It was distributed by Sceptor-Wand Records, until in 1969, Sheppard ceased his association with

Sceptor-Wand, and the label has remained dormant since that time.

Sheppard has over 20 years promotional experience in the music industry. He initially worked in New York, as Motown's east coast regional promotion man, and then later worked his way to the position of national field director. Sheppard served as national promotion director at the label for the past 18 months.

Disco File (Continued from page 28)

Warner Brothers has issued a 12-inch disc with a long remix of **Candi Staton's** great "Run to Me," adding another two minutes to the song, bringing it to 6:41. This should give the record another boost on the disco level—it's already on Louis Alers' top 10 from Charles Gallery this week... Our west coast correspondent reports that the new **Disco Tex & the Sex-O-Lettes** album, "Manhattan Millionaire" (Chelsea), is already out in Los Angeles where advances have gone to disco DJs. **Kenny Nolan** produced and included a version of "Hey There Little Firefly," a longer "Hot Lava" and "Dancin' Kid" with Disco Tex decidedly in the background here; should be out nationally this week... The T Connection's "Disco Magic," already doing very well in the discos on the basis of a very limited disco disc pressing, has been picked up by TK Records for its Drive label. Single and 12-inch pressings are scheduled for release sometime next week.

Two records to lift the spirits this week: **Jermaine Jackson's** first release since the break-up of the **Jackson 5**, "Let's Be Young Tonight" (Motown), and jazz percussionist **Ralph MacDonald's** "Sound of a Drum" album on Marlin which sounds like the most likely pop jazz album to follow **George Benson's** "Breezin'" to the top. Jermaine's "Let's Be Young Tonight" ("Let's go dancing in the party lights") comes at a time when the top two disco records—"Best Disco in Town" and "You Should Be Dancing," the latter already one of the hottest pop chart records, too—are as much about dancing as for dancing. So another song about disco partying, especially one so irresistibly bright and entertaining, could click with a similar success. Jermaine's singing is just a little uneven, but once the song gets going, dipping into a series of fine breaks, highlighted by some fast hand-clapping, I've got no complaints. The other record to pull us out of this serious summer slump is quite different: **Ralph MacDonald's** Latin-spiced jazz set, "Sound of a Drum," featuring six long tracks, one with vocals (**Patti Austin** in the lead), all of them rich and engaging. Clearly, this wasn't cut as a "disco" album and many of the best tracks are too complex to be easily danceable, but the percussion throughout is so terrific that several cuts are bound to catch on with the more sophisticated crowds. The best: "Calypso Breakdown" (7:50), the album's most involving and finely-crafted cut; "The Only Time You Say You Love Me (Is When We're Making Love)," "Jam on the Groove" and the single vocal, a six-minute version of "Where Is the Love" which **MacDonald** and his co-producer here, **William Salter**, wrote for **Roberta Flack** and **Donny Hathaway**. This one should be very big.

Other recommended records: The **Fania All Stars'** first album release through Columbia, in which such Latin greats as **Ray Barretto**, **Johnny Pacheco**, **Roberto Roena**, **Nicky Marrero** and others (including "special guest star" **Stevie Winwood**) are all but overpowered by a **Gene Page** production and come out sounding—surprise!—like the **Love Unlimited Orchestra**—all except for a fine, smooth version of **Tito Puente's** "Picadillo" which, at 5:33, is the lp's longest track; other cuts in the Latin hustle vein: "Desafio," "I'll See You Again"... A disco disc called "Too Hot to Stop" by **Five Easy Pieces** (Claridge) that is nearly as good as its title would indicate, if a little too relentless; really picks up from about the halfway point, with a chorus chanting, "Do it baby, do the do." Total length: 6:33... Although the new **O'Jays** single, "Message in Our Music" (Philadelphia International), is good, it doesn't seem fair to judge it on the basis of its single length (3:22) when there's a 6:24 album cut coming in September. What we have here sounds like standard O'Jays—about as high quality as you can get—but it cuts out just about the point you—and the group—are really getting into it. The message, at least, is intact, and it's a statement of **Gamble & Huff's** whole approach: "We wanna talk about the situation of our nation/Try and make you see: things aren't like they're supposed to be... We've got a message in our music/So understand while you dance." Listen to it.

RECORD WORLD THE R&B LP CHART

AUGUST 28, 1976

1. **HOT ON THE TRACKS**
COMMODORES—Motown M6 86751
2. **SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
3. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
4. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
5. **CONTRADICTION**
OHIO PLAYERS—Mercury SRM 1 1088
6. **MIRROR**
GRAHAM CENTRAL STATION—Warner Bros. BS 2937
7. **WILD CHERRY**
Epic/Sweet City PE 34195 (CBS)
8. **SOUL SEARCHING**
AVERAGE WHITE BAND—Atlantic SD 18179
9. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
10. **HAPPINESS IS BEING WITH THE SPINNERS**
SPINNERS—Atlantic SD 18181
11. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
12. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
13. **DIANA ROSS' GREATEST HITS**
Motown M6 86951
14. **THE MANHATTANS**
Columbia PC 33820
15. **BOB JAMES THREE**
CTI 6063
16. **NATALIE**
NATALIE COLE—Capitol ST 11517
17. **I WANT YOU**
MARVIN GAYE—Tamla T6 34251 (Motown)
18. **TOGETHER AGAIN . . . LIVE**
BOBBY BLAND & B.B. KING—ABC Impulse ASD 9317
19. **SKY HIGH**
TAVARES—Capitol ST 11533
20. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
21. **LOVE POTION**
NEW BIRTH—Warner Bros. BS 2959
22. **JUICY FRUIT (DISCO FREAK)**
ISAAC HAYES—ABC ABCD 953
23. **EVERYBODY LOVES THE SUNSHINE**
ROY AYRES UBIQUITY—Polydor PD 1 6070
24. **GET UP OFFA THAT THING**
JAMES BROWN—Polydor PD 1 6071
25. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
26. **LET YOUR MIND BE FREE**
BROTHER TO BROTHER—Turbo 7015 (All Platinum)
27. **STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
28. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
29. **LOVE TO THE WORLD**
LTD—A&M SP 4589
30. **ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin 2201 (TK)
31. **GIVE GET TAKE AND HAVE**
CURTIS MAYFIELD—Curtom 5007 (WB)
32. **SILK DEGREES**
BOZ SCAGGS—Columbia PC 33920
33. **YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros. BS 2948
34. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**
RCA APL1 1504
35. **FLOWERS**
EMOTIONS—Columbia PC 34163
36. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
37. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl. PZ 34079
38. **GLOW**
AL JARREAU—Warner Bros. BS 2248
39. **NIGHT FEVER**
FATBACK BAND—Spring SP 1 6711 (Polydor)
40. **WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic SD 18172

RECORD WORLD AUGUST 28, 1976

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



This year's Berlin Jazz Festival will take place November 3-9 with **Albert Mangelsdorff**, **Anthony Braxton**, **McCoy Tyner**, **Woody Shaw**, **Alphonse Mouzon** and **Miroslav Vitous**, among others. Immediately preceding is the Dortmund Jazz Festival October 29-31 with **Sonny Rollins**, **Buddy Guy**, **Junior Wells**, **Sarah Vaughn**, Tyner and others . . . **AIR**, the cooperative trio of **Henry Threadgill**, **Fred Hopkins** and **Steve McCall**, has recorded its second album for the label . . . **Larry Young** has left Arista.

Chico Freeman, son of **Von Freeman**, is also planning an album for the label . . . **Larry Young** has left Arista. **Houston Person**, who has finished his first for Mercury, is producing singer **Etta Jones** for Muse . . . Pausa Records of Italy has set up a U.S. operation out of Los Angeles. Among the first albums released were two fine efforts from **Gerry Mulligan** with **Enrico Intro** and the **Thad Jones-Mel Lewis Band** with new music by **Manuel De Sica** . . . Delmark Records has issued an exciting new **Jimmy Dawkins** album entitled "Blisterstring." The extraordinary guitarist rips through a variety of material from **Kenny Burrell** to **Chuck Willis** . . . Coming on Choice Records are a new **Flip Phillips** album, recorded last year in New York, and a trio album from the amazing pianist **Jimmy Rowles**.

Harold Vick has signed to TK with **Joel Dorn** producing . . . **Rahsaan Roland Kirk** is putting the finishing touches on his second for Warner Brothers, due in October . . . Denver now has a growing all jazz station in KADX (105 FM) . . . Large reissue releases expected in the fall from Bethlehem and Roulette . . . Catalyst's second release includes a rousing **Sonny Stitt-Red Holloway** saxophone encounter and a new **Frank Strazzeri** album . . . **Miroslav Vitous** is at work on his first album for Arista.

Nat Adderley will be doing a special album for Steeplechase Records before beginning his association with Little David. The album will feature **Ken McIntyre** as guest soloist and include several of his compositions . . . **David Fathead Newman's** next Warner Brothers album will be recorded this month in Dallas, utilizing David's own band and several legendary jazz luminaries in Texas . . . Composer-percussionist **Ralph MacDonald** has signed with TK and will begin his own album shortly . . . **Yusef Lateef** is already in the studio, working on his next for Atlantic . . . **Sonny Criss** has begun his second Impulse album in Los Angeles, while plans are being laid for **Sam Rivers'** next, which will be recorded in early fall and probably feature his big band.

Sackville Records in Canada is releasing a live duet album by **Oliver Lake** and **Joseph Bowie** . . . **Prince Lasha** is starting his own record company, Birdseye, with three initial albums almost ready to ship . . . Vibist **Mike Mainieri** is about to begin recording again as a leader with several specific projects in mind. The label will be announced when negotiations are finalized . . . Savoy is to take another major step in its reactivation through Arista with a series of new recordings to begin early next year.

The Bottom Line is leaning toward a tasteful jazz policy for a large part of the summer with double bills of **Pat Martino** and **Anthony Braxton**, **Gabor Szabo** and **Richard Davis**, and **Bobby Hutcherson** and **Yusef Lateef**. Behind his hit, "Hard Work," **John Handy** will play the club as he tours the east coast for the first time in some 10 years . . . **Charles Earland** is in New York working on his second album for Mercury. That label will soon begin a reissue program.

N. Y. NARAS Chapter Elects Rolontz, Shepard

NEW YORK—The board of governors of the New York chapter of the Recording Academy (NARAS) has elected Warner Brothers' **Bob Rolontz** to its board and RCA's **Tom Shepard** as its assistant treasurer.

Rolontz is replacing **Marilyn Jackson**, who has moved to the west coast, while Shepard is filling the office left when **Allan Steckler** moved to chapter president.

Capitol Signs Peterson

LOS ANGELES—Canadian songstress **Colleen Peterson** has been signed to Capitol Records. Her self-titled debut album, recorded in Nashville and featuring country, folk, pop and blues material, is scheduled for release September 13.

Ms. Peterson, who has had her songs recorded by artists such as **Anne Murray**, is known in Canada for working in bands such as **Three's A Crowd**, **TCB** and **Spriggs & Bringle**.

RECORD WORLD THE JAZZ LP CHART

AUGUST 28, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. 2919
2. **BOB JAMES THREE**
CTI 6063
3. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTS 6024
4. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
5. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
6. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
7. **EVERYBODY LOVES THE SUNSHINE**
ROY AYRES UBIQUITY—Polydor PD 1 6070
8. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
9. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
10. **FLY WITH THE WIND**
MCCOY TYNER—Milestone M 9067
11. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
12. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
13. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
14. **GLOW**
AL JARREAU—Warner Bros. BS 2248
15. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
16. **MYSTERIES**
KEITH JARRETT—ABC Impulse ASD 9315
17. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
18. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl. PZ 34079 (CBS)
19. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
20. **LEE OSKAR**
United Artists LA594 G
21. **BIRD: THE SAVOY RECORDINGS**
CHARLIE PARKER—Savoy SJL 2201 (Arista)
22. **EARL KLUGH**
Blue Note BN LA596 G (UA)
23. **MAIN ATTRACTION**
GRANT GREEN—Kudu KU 29 (CTI)
24. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
25. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
26. **SANBORN**
DAVID SANBORN—Warner Bros. BS 2957
27. **BLACK WIDOW**
LALO SCHIFRIN—CTI 5000
28. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
29. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
30. **BRASS CONSTRUCTION**
United Artists LA545 G
31. **ARBOUR ZENA**
KEITH JARRETT—ECM 1 1070 (Polydor)
32. **JUICY FRUIT (DISCO FREAK)**
ISAAC HAYES—ABC ABCD 953
33. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
34. **IN A SPECIAL WAY**
GENE HARRIS—Blue Note BN LA634 G (UA)
35. **ANOTHER SIDE OF ABBEY ROAD**
GEORGE BENSON—A&M SP 3028
36. **WAITING**
BOBBY HUTCHERSON—Blue Note BN LA615 G (UA)
37. **A DIFFERENT SCENE**
LOU DONALDSON—Cotillion SD 9905 (Atlantic)
38. **WINDJAMMER**
FREDDIE HUBBARD—Columbia PC 34166
39. **ECHOES OF BLUE**
FREDDIE HUBBARD—Atlantic SD J687
40. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)

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Record World en Miami

By OMAR MARCHANT

■ Fuerte impacto ha tenido este año en Miami, la selección de artistas de habla hispana realizada por esta revista **Record World**. Otros medios impresos, la radio y televisión se han hecho eco de tal acontecimiento, incluyendo al "Miami Herald," el cuarto periódico en importancia de los Estados Unidos.

Entre tanto, una verdadera constelación de estrellas ha desfilado por esta "capital del sol" en las últimas semanas. Una bonita sorpresa fué el reencuentro artístico de **Celia Cruz** con **La Sonora Matancera** después de casi dos décadas. El mismo se llevó a cabo en una gran baile en el "Miami Jailai" bajo atronadores aplausos y algunas que otras lágrimas.

Es esperado **Gene Nash** en los primeros días de agosto por los predios de T.K. El famoso productor viene con el recién finalizado álbum "Now" con la Orquesta de **Bill Pursell**. Nosotros, que estuvimos en la grabación efectuada en uno de los más modernos estudios

de Nashville, Tennessee, estamos seguros que este lanzamiento desde Florida, será un absoluto éxito a nivel mundial. **Gene Nash** seguirá viaje a Londres.

Los **Sobrinos del Juez** (The Judge's Nephews), con **Carlos Oliva** siguen en los primeros lugares de la radio con la genial interpretación de "Glorioso San Antonio." La presentación de este grupo en nuestro programa de televisión fué un verdadero suceso.

Entre las grandes presentaciones del pasado mes, se cuentan la de **Marco Antonio Muñoz, Lissette, Chirino** y **Claudia de Colombia**.

Se realizan negociaciones para traer a Miami el "Espectáculo Ecuestre" de **Antonio Aguilar** y **Flor Silvestre**.

"Hoy Tengo Ganas De Ti" en la interpretación de **Miguel Gallardo** es a nuestro entender la balada No. 1 en esta área. ¡Buena promoción y buenas ventas!

(Continued on page 50)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La música y sus diferentes expresiones jamás se estancan en un proceso determinado. El cambio a veces se produce bruscamente y caen todas las barreras establecidas por la práctica, lanzando al intérprete que lo produzca con fuerza de catapulta movida por propulsión a chorro. Otras veces, el cambio se produce lentamente pero con efectos similares. Estamos en ese proceso y deben los productores tomar en cuenta la situación. Las grandes voces baladísticas van cayendo en agonía, y toman su lugar las voces suaves, casi de arrullo agónico que digan sus alegrías, sus dolores o sus ansias de modo discreto, (casi dicho al oído). Para ello, los arreglos musicales tipo fetivaleros van quedando atrás. A mi mesa, prolifera en muestras de todas partes del mundo, han llegado hermosas voces en las cuales los arreglos musicales, a pesar de ser geniales, han matado al intérprete. Porque hay arreglistas que merecen la dicha de escribir y planear musicalmente para instrumentales más que para intérpretes. He ahí la lucha. Si el arreglista es genio, pobre intérprete. El resultado será fatal. Vemos como los grandes éxitos llevan arreglos hermosos, sofisticados, pero que definen al intérprete. Le dejan decir. Le siguen. Le ayudan a sacar fuera todo el sentimiento. Mil veces he oído Expresar a intérpretes de la siguiente manera: "El arreglo es hermoso, pero no me queda cómodo, no puedo expresar lo que siento." Y si eso lo dice el propio intérprete, qué no resultará al oído del público comprador. No es mi práctica mencionar nombres en esto de las críticas profundas, pero dentro de poco, voy a comenzar a opinar en relación con los arreglos cruzados, super-llenos o saturados. Si bien es cierto que un arreglo puede hacer a un intérprete o a una canción determinada, también es cierto que puede destruir a ambos.

Muy comentadas las actuaciones de **Tito Puente** y su Orquesta completa en el "Show de Dinah Shore" por televisión . . . La talentosa intérprete y compositora **Martinha**, ahora radicando en España, está brindando el mejor de sus apoyos a **Julio Iglesias**, en las sesiones de grabación de su long playing en portugués . . . Un grupo que merece atención especial es el **Via Libre**, producido por Dicesa en El Salvador y que nació en el Colegio La Salle de San José, Costa Rica. Creo que RCA debe doblar esfuerzos promocionales con ellos. Entre los números, bien pudieran dar fuerte "En mi Recuerdo," (Sidney Venegas) "Caña Dulce" (José D. Zuñiga-José J. Salas) y "Siempre que Amanece" . . . **Juanito Márquez** interpretado por **José Luis Perales**, "Hoy Tengo Ganas de tí" de **A. Domenech** en interpretación de **Miguel Gallardo**, "Que he de hacer para Olvidarte" en interpretación de **Manolo Otero** (no mencionan arreglista) y "Me Estoy Acostumbrando a tí" interpretado por **Ricardo Ceratto**. (No mencionan arreglista) Y en este capítulo de no dar crédito a los arreglistas en las grabaciones, considero que se está cometiendo injusticia absoluta. ¡Qué trabajo les cuesta mencionarles!

En mis investigaciones en relación con los "derechos de autor" salen a relucir territorios de donde nadie puede cobrar nada, ya sea por legislaciones gubernamentales que no protegen en lo más mínimo al autor o por general apatía o mala fe de los sellos que "andan por la libre." Creo que Venezuela tendrá que legislar rápido una ley autoral que valga la pena. Se está maltratando al autor nacional y para qué hablar de los internacionales. En Centroamérica la gente del disco hace lo que le da la real gana en cuanto a los derechos autorales, con muy ligerísimas excepciones . . . El caso de **Mario Zam**, co-autor de "Nova Flor" (Los Hombres no deben llorar) me llama por teléfono de México, apesadumbrado, espantado y deprimido, ante lo exiguo de las declaraciones de ventas liquidadas por el sello responsable del lanzamiento de la grabación que produjo el éxito espectacular. ¿Qué es esto? De todas maneras me promete carta explicativa de la situación que trasladaré en su totalidad a mis lectores. Si bien es cierto que hay editoras que se las traen, asociaciones de compositores

(Continued on page 49)

Salsa's Male Vocalist Of The Year!

Hector La Voe

"De Ti Dependé/It's Up To You"

(Fania JM00492)



FIRE AND SENSUALITY...

... A YOUNG ARTIST TRIUMPHS!

Produced By:
Willie Colon (who else?)

Executive Producer:
Jerry Masucci

From The Fania Family—Of Course!

SALSA SINGLES:

- "Periodico De Ayer", Hector La Voe, Fania 766
- "Un Mono No Para Un Show", LeBron Bros., Cotique 283
- "Mi Desengano", Roberto Roena, Int'l, 8021
- "Sofrito", Mongo Santamaria, Vaya 5114
- "Nanara Cai", Sonora Ponceña, Inca 6098
- "No Me Pises En El Suelo", Vitin Aviles, Alegre 4082
- "Mi Jeva", Joe Cuba, Tico 649
- "Maestro De Rumberos", Ismael Quintana, Vaya, 5112
- "Vencere", Harlow/Miranda, Fania 765



LATIN AMERICAN HIT PARADE

Albums

Miami

By OSCAR GUTIERREZ

1. **THE JUDGE'S NEPHEWS**
LOS SOBRINOS DEL JUEZ—
Audio Latino
2. **LISSETTE**
LISSETTE—Borinquen
3. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—Latin Int.
4. **CUENTOS NO. 3**
ALVAREZ GUEDES—Gema
5. **APARTAMENTO NO. 2**
RAUL MARRERO—Mericana
6. **EN EL OLYMPIA**
JULIO IGLESIAS—Alhambra
7. **LA GORME**
EYDIE GORME—Gala
8. **LA PUERTA GRANDE**
NELSON NED—West Side Latino
9. **QUE VAS A HACER SIN MI**
SOPHY—Velvet
10. **VERSOS SENCILLOS JOSE MARTI**
GRUPO LAREDO—AI

Puerto Rico

By FRANKIE BIBILONI

1. **LUCKY SEVEN**
APOLLO SOUND—Int.
2. **ESTE ES ISMAEL MIRANDA**
ISMAEL MIRANDA—Fania
3. **CORPORACION LATINA**
CORPORACION LATINA—Lamp
4. **JAMAS**
CAMILO SESTO—Pronto
5. **EL MAESTRO**
JOHNNY PACHEO—Fania
6. **ECLIPSE TOTAL**
ISMAEL RIVERA—Rico
7. **CHEO FELICIANO**
CHEO FELICIANO—Vaya
8. **CORTIJO Y SU NUEVO COMBO**
CHAMPION
CORTIJO Y SU COMBO—Coco
9. **DANNY RIVERA**
DANNY RIVERA—Velvet
10. **TRIOLOGY**
DONNA SUMMER—Casablanca

Nuestro Rincon (Continued from page 48)

que parecen ser "enemigas" de los mismos, también es cierto que hay "cada sello grabador" que es capas de robarle hasta a la autora de sus días. Seguiremos reportando y agradecemos sinceramente todo el apoyo recibido de Editoras y compositores, poniendo sus grandes problemas en nuestro conocimiento. ¡Al César lo que es del César!

Está por salir al mercado un nuevo long playing del gran amigo **Leo Dan** con temas de su inspiración y que tendrá también el acompañamiento de mariachi, como el anterior lanzado en Mexico. Entre los temas se destacan "Yo presiento tu partida," "Me Desperté Llorando" y "Qué Dios no me castigue." Por otra parte, **Leo dan** dejó lista la grabación en portugués de los temas "Esa pared" y "Con nadie me compares" . . . Rico Records de Nueva York obtuvo la distribución en Estados Unidos de la agrupación "Puerto Rico All Stars" en el sello PRAS. Entre los músicos que componen la agrupación los talentosos, **Andy Montañez, Elías López, Papo Luca, Paquito Guzman** y otros . . . El producto foráneo para ser lanzado en el Brasil por RCA esta bajo la supervisión de **Alf Soares**, en la firma brasileña. Por otra parte, el producto RCA de Brasil, para ser lanzado al exterior, está bajo la supervisión de **Mercy Lopez**, previamente con Caytronics de Nueva York y ahora luciendo sus habilidades en la RCA Brasileña . . . El grato amigo **Carlos Knauth**, personalidad radial que por largo tiempo desempeñó funciones de disc jockey en la WBNX de Nueva York, está deseoso de reintegrarse a sus funciones como tal. Cualquier emisora interesada en una buena voz, capacitada y profesional, puede hacer contacto con **Carlos Knauth**, 1574 3rd Ave., 4N, New York, N.Y. 10028 . . . Y ahora ¡hasta la próxima desde cualquier lugar de Latinoamérica!

Music and its different expressions and development never get stuck in a certain process. Change is usually taking effect. Sometimes it comes abruptly, skyrocketing the performer that takes the credit for such a change to phenomenal success. But, most of the time the process of changing comes smoothly and several artists or performers take advantage of the situation and become successes. They change the musical tide! We are in the midst of such a process now. The superb voices that had been smashes for several years, performing the very popular ballads, are facing too much competition and, in a way, almost all of them sound similar. I am watching how tiny voices, dramatically used, are smashes all over. It is a matter of getting their messages across in a smooth way. It is not a matter of screaming their suffering to everybody! People want to hear performers, not voice acrobats, and the same holds true of arrangements. The very popular ballad arrangers (they've been called "festivaleros") are not so popular any more. Too many were more or less the same. If the arranger considers himself a genius, pity the poor performer. He will be obliged to meet the arrangements; it does not matter if it is easy or difficult for him. It does not matter if he can easily express his feelings or forget all about that and just shout it out. It is a fact that an arrangement is so important that a good one could make a winner out of a mediocre song or performer. But it is also a fact that a not so good arrangement can destroy a song or the future of a good performer. It seems that everybody is taking it into consideration. Arrangements should be easy and comfortable for the artist.

(Continued on page 50)

Singles

San Francisco

By KBRG (OSCAR MUNOZ)

1. **DESPACITO**
LOS ANGELES NEGROS—International
2. **VOLVERE**
DIEGO VERDAGUER—Discolando
3. **UNA VIEJA CANCION DE AMOR**
RAUL ABRAMZON—Caytronics
4. **CATALINA LA O**
PETE 'CONDE' RODRIGUEZ—Fania
5. **SI NO ME QUIERES DEJAME**
LOS FREDDY'S—Peerless
6. **MI ANGEL DE AMOR**
LOS CORAZONES SOLITARIOS—
Eclipse
7. **ES POR TU BIEN**
CESTA ALL STARS—Coco
8. **LA GOLONDRINA**
ALPHA—Musimex
9. **JAMAS**
CAMILO SESTO—Pronto
10. **PORQUE TE FUISTE**
LOS VERSATILES—Hit

San Antonio

By KCOR (S. GARZA)

1. **LA GOLONDRINA**
GRUPO ALPHA—Musimex
2. **CUATRO LAGRIMAS**
LOS JUNIORS—Nova Vox
LOS POLIFACETICOS—Latin Int.
3. **ME ESTOY ACOSTUMBRANDO A TI**
ROSEDA BERNAL—Latin Int.
RICARDO CERATTO—Latin Int.
4. **NOMAS CONTIGO**
GRUPO ALPHA—Musimex
5. **QUE MAS DA**
RICARDO CERATTO—Latin Int.
6. **EL DIA QUE ME ACARICIES**
LLORARE
HERMANAS HUERTA—Caytronics
YOLANDA DEL RIO—Arcano
7. **COMO DOS EXTRANOS**
LA LEYENDA—Musimex
8. **ME CAMBIARE DE NOMBRE**
JOSE JOAQUIN—Raff
9. **LA NEGRA**
CHELO—Musart
10. **JAMAS**
CAMILO SESTO—Pronto

Record World en Brasil

By OLAVO A. BIANCO

■ Nos llegan noticias sobre problemas en la presentación de **Roberto Carlos** (CBS) en Mexico, en ocasión del show marcado para el "Colegio Miguel Alemán," en Coatzacoalcos. Oigamos la versión del amigo **Vilo Arias Silva**, corresponsal de **Record World** en Mexico. Según la prensa, la presentación fué cancelada.

Elecciones en la SOCINPRO (Sociedad Brasileira de Interpretes e Produtores Fonográficos) han resultado en reelección en sus cargos directivos a: **Carlos Galhardo**, Presidente (cantante Odeon) **Luis Claudia**, Secretaria (cantante Odeon) **Joao Dias** (cantante Odeon) **José Antonio Perdomo Correa** (administración) **Joao Costa Neto**, **Ramallo Neto** (Continental) y **Jose Loureiro** (Phonogram). El grupo Fiscal sigue con **Antonio Pinheiro Silva** (CBS), **Carlos José** (cantante) y **Lucio Varela Cohelho** (RCA).

Con la salida de **Silvio Santos** de la Cadena Globo, **Moacyr Frances** (Continental) tendrá un show todos los domingos en la Cadena. Comienza el 1RO. de Agosto.

"She Is My Girl" con **Morris Al-**

Tampa

By WSOL (WOODY GARCIA)

1. **ESPERA MI AMOR**
RAPHAEL
2. **VOLVAMOS A EMPEZAR**
KRISTIAN
3. **ES UN PROBLEMA**
WILKINS/SOPHY
4. **EL AMOR Y EL QUERER**
RUDY MARQUEZ
5. **ME ESTA GUSTANDO**
VICTOR YTURBE
6. **ES MI AMOR**
MORRIS ALBERT
7. **PEQUENA**
EMILIO JOSE
8. **SALSALUDANDO**
CHEO FELICIANO
9. **SOBRAN LAS PALABRAS**
BRAULIO
10. **DIA Y NOCHE**
JOHN DAVIS ORQ.

El Salvador

By YSLIN (MARIO MELENDEZ)

1. **JAMAS**
CAMILO SESTO—Ariola
2. **TEMA DE MAHOGANY**
DIANA ROSS—Onda Nueva
3. **DIC. 1963, OH QUE NOCHE!**
FOUR SEASONS—Dicesa
4. **QUE PASARA MANANA**
MOCEDADES—Zafiro
5. **DAMA TRISTE**
JOE COLAN—Dicesa
6. **DE REGRESO A DONDE**
COMENZAMOS
MAXINE NIGHTINGALE—Dideca
7. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—Dideca
8. **EMMANUELLE**
SERGIO—Dicesa
9. **QUEDATE**
ABRACADABRA—Dicesa
10. **VUELVE CONMIGO AMOR**
JUDGE'S NEPHEWS—Fonica

bert (Charger) llega al número uno en Rio de Janeiro y ya está en el tercer lugar en Sao Paulo. Está muy fuerte como tema de la novela "Anjo Mau." El album número dos de **Morris Albert** también empieza a notarse en los charts. La información viene del "chart" oficial de la Asociación Brasileira de Produtores de Discos (ABPO).

Acaba de regresar al Brasil el cantante **Christian** (RGE) que estuvo con su productor en Nashville para grabar su nuevo album. Llega al Brasil el productor alemán **Frank Farian** (Hanes, Berlin), responsable de un éxito muy grande en Brasil, "Atlantica" (Seventy Five Music) lanzado por Beverly en nuestro país.

Ya está terminada la grabación del primer LP de **Bete Carvalho** para la RCA. Esta artista regresó hace poco de una serie de presentaciones en Europa con singular éxito.

Ahora se anuncia la llegada de los **Rolling Stones** para . . . el fin de año, pero aún no se sabe exactamente del año del cual están hablando.

(Continued on page 50)

LATIN AMERICAN ALBUM PICKS



POR SI QUIERES CONOCERME

JOSE LUIS PERALES—Hispavox HHS 11-313

"Sí..." pudiera dar fortísimo en todos los mercados. José Luís Perales está avanzando a pasos agigantados por su creatividad y sencillez. Bellos arreglos de Juanito Márquez de exquisitos temas de Perales, tales como "Si quieres encontrarme," "Podré Olvidar," "Yo quiero ser" y "Quisiera decir tu nombre."

■ "Sí..." could become a terrific smash everywhere! José Luís Perales is gaining fame through his creativeness as a composer and sincerity as a performer. Outstanding arrangements by Juanito Marquez of beautiful themes by Perales are included. "El Torerillo," "Si quieres Encontrarme," "Rosali" and "El Labrador."



MEMORIES (TE RECUERDO)

MORRIS ALBERT—Audio Latino ALS 5010

Vuelve Morris Albert ahora interpretando su éxito "Memories" (Te Recuerdo). También incluido aquí su "Es mi Amor" (She's My Girl). Excelentes arreglos respaldan al brasileño en Español. "Te Quiero," "Padre," "Todo es Igual" y "Tú." Versiones en Español de Elizabeth Garcia.

■ Morris Albert is back. Now he is making it big with "Memories" (Te Recuerdo) and "She's My Girl" (Es mi amor), also included in this album. "Te quiero," "Quiero Volver a Mexico," "Verano en Paris," others. Spanish lyrics by Elizabeth Garcia.



LISSETTE

Borinquen AAD 1302

Con arreglos de Oscar Cardozo Ocampo y Jorge Calandrelli, la muy popular interprete cubana Lissette interpreta aquí magistralmente "Quiereme... Tengo Frio" (Marilina Ross-Jascalevich), "Por Favor... Fue sin Saber" (J.C. de Mingo-Lissette-Mart) y "Dejalo Volver" (Braulio), entre otras. Gran producción y presentación!

■ With arrangements by Oscar Cardozo Ocampo and Jorge Calandrelli, the very popular Cuban ballad singer Lissette performs "Por favor... fué sin saber," "Corazón" (Sanchez de Fuente), "Canta, Canta" (Martinho da Vila-Lissette) and "Casi Mujer..." (Lissette). Selling nicely in Puerto Rico, Florida and New York.



CON MI VIEJO AMIGO

ORCHESTRA HARLOW & ISMAEL MIRANDA—Fania JM 00494

Combinación con gran fuerza de ventas, Ismael Miranda y la Orquesta Harlow. Arreglos de Jorge Millet, Louie Ramirez y José Luís Cruz. Muy comercial repertorio y excelente mezcla. "Señor Botánico" (R. Blades), "Te doy mi Amor" (M. Guagenti), "Unión de Dos" (M. Guagenti) y "Esta noche me emborracho" (D. R.).

■ Quite a combination for sales, Orchestra Harlow and Ismael Miranda. Arrangements by Jorge Millet, Louie Ramirez and Jose Luis Cruz. Very commercial salsa repertoire and good mixing. "Con mi Viejo Amor" (C. Alonso), "Mentirosa" (D. R.), "Venceré" (I. Miranda) and "Que será lo que pelean" (R. Lay).

En Brasil (Continued from page 49)

Altamar Dutra (RCA), una de las voces más hermosas de toda América, estará en el mes de Agosto en la Argentina y de allá seguirá a Venezuela.

Con todo el frío que hace en Sao Paulo, la noche jamás estuvo

más caliente. Solamente en una presentan todas las noches sola de las boites, (Cartola) se presentan todas las noches **Jari Rodrigues** (Phonogram), **Luis Ayrao** (CBS), **Wando** (Beverly) y **Trio Mocoto**... Y por ahora, esto es todo. ¡Hasta la próxima!

Nuestro Rincon (Continued from page 49)

It does not matter if you use a thousand and one musicians in the orchestra or just ten. They have to be easy to adjust to.

Performance by **Tito Puente and His Orchestra** on the "Dinah Shore Show" has drawn many comments... Talented singer and composer from Brazil, **Martinha**, now residing in Spain, is assisting **Julio Iglesias** with his recordings in Portuguese. She is signed to Discos Columbia, Spain... A group that deserves the best of attention from RCA is **Via Libre** from Costa Rica, recorded in El Salvador by Dicesa. Some of the tunes are "En mi Recuerdo," "Caña Dulce" and "Siempre que amanece"... Among recent arrangements that deserve the best of my comments are: "Sí..." by **Juanito Marquez** and performed by **José Luís Perales**, "Hoy Tengo Ganas de Tí" by **A. Domenech** and performed by **Miguel Gallardo**, "Qué he de hacer para olvidarte" performed by **Manolo Otero** (no credit on the arrangements) and "Me Estoy Acostumbrando a Tí" performed by **Ricardo Ceratto** (no credit on the arrangements). Isn't it a shame that the deserved credits are usually forgotten. An arranger should get his credit, either on the back cover or on the record label.

While investigating matters regarding author's rights in Latin America I am coming across certain areas in which these rights are highly ignored or suffering a lack of any attention. For instance, Venezuela should enjoy the benefits of new laws in order to back the rights of the composers. The way they are acting now is not good either for their local artists or international composers. In Central America the whole thing is a mess. Nobody seems to realize that rights should be taken care of, with very few exceptions. **Mario Zam**, co-author of "Nova Flor" (Los Hombres no deben llorar), called me from Mexico, shocked because of the very low figures reported by the label that released the record to the association through which he could get his royalties. He promised complete information about his problem, so that I could inform everybody about it... CBS will shortly release a new album by **Leo Dan** accompanied by Mariachi. Among the tunes are "Yo presiento tu partida," "Me Desperté Llorando" and "Que Dios no me Castigue." On the other hand, **Leo Dan** just finished recording, in Portuguese, "Esa Pared" and "Con Nadie me Compare," which will be released shortly in Brazil... Rico Records got the distribution of the "Puerto Rico All Stars" under label PRAS. Among the stars that are forming this musical group are talented **Andy Montañez**, **Elias Lopez**, **Papo Lucca**, **Paquito Guzman** and others... Foreign product to be released in Brazil by RCA is under the supervision of **Alf Soarez** and **Mercy Lopez**, previously with Caytronics. RCA of Brazil is supervising all the Brazilian product of RCA to be released in foreign countries... **Carlos Knauth**, talented disc jockey who was on the air for several years in the New York area through WBNC, is now seeking the opportunity of going back on the air in any area. If any radio station manager needs an energetic and professional individual, please contact: **Carlos Knauth**, 1574 3rd Ave., 4N, New York, N.Y. 10028... And that's it for the time being!

En Miami (Continued from page 48)

El argentino **Aldo Mongue** pasó por acá en viaje promocional, realizando presentaciones en la TV.

Se restablece y descansa en Miami el querido amigo **Nelson Ned**. Mientras su "A Pesar De Todo" ocupa los primeros lugares en el hit parade local.

Anuncian una gran show para mediados de agosto con **Elio Roca**

y **El Grupo Laredo**. Hacía largo tiempo que **Elio Roca** no actuaba por acá y **El Grupo Laredo** hace su debut en Estados Unidos y Puerto Rico.

Raymond Martinez, el cubanito gran productor del grupo **Foxi** se apresta a grabar a varios grupos latinos de Miami. Recien acaba de finalizar el album con **Foxi**, grupo que ha causado impacto en New York.

12" Disco Single Released by Pye

■ NEW YORK—Marvin Schlachter, president of Pye Records, has announced that the label has released their first 12" 45 rpm disco single—"Do It All The Night" by Power Play. A specially prepared cover with full color artwork carrying the inscription "A Piece Of The Pye" will be used on all future 12" singles,

including releases on the Pye-distributed Calla label. Suggested list price for the 12" singles is \$2.98.

Schlachter revealed that Pye will be issuing singles from future albums in both the standard size and the new 12" disco format simultaneously.

Chocolate City Signs Brenda & Tabulations

■ LOS ANGELES—Cecil Holmes, president of Chocolate City Records, has announced the signing of Brenda and the Tabulations to the label's roster.

Her first Chocolate City Records single release, titled "Coming Home to Myself," penned by Melissa Manchester and Carol Sager, is produced by Bobby Eli and Gilda Woods and will be released this week.

Brenda and the four Tabulations started their recording career back in 1967 and had chart success with tunes titled "The Touch of You," "Dry Your Eyes" and "Tip of My Tongue."

Fischhoff Joins MCA As VP, Publishing

■ LOS ANGELES—Richard Fischhoff has joined MCA, Inc. as vice president of MCA Publishing. Fischhoff will be in charge of development and acquisition and generation and licensing of publishing rights to all feature film and television properties of Universal City Studios.

Prior to joining MCA, Fischhoff was senior acquisitions editor at Warner books, with responsibilities including all motion picture and television tie-ins and novelizations.

Alan Joins Gemini

■ NEW YORK — Mike Martineau, executive vice president and chief operating officer of Gemini Artists, has announced the appointment of Mark Alan, formerly director of contemporary music for Sutton Artists, to the staff. The acts that Alan is bringing to Gemini include Good Rats, Lori Lieberman, Lana Cantrell, Tommy James, Noel Butler, Lobo, The Ramones and Andy Kim. The move to Gemini renews a collaboration between Alan and Martineau that started in the sixties, when both were agents at Premier Talent.

Lorber & Scheer Pact with Chappell

■ NEW YORK — Chappell Music has announced the signing of a co-publishing agreement with producers Alan Lorber and Lenny Scheer of Lorber-Scheer Music/Productions here for promotion and administration of their catalogue throughout the world.

The first product produced under the association is "Highway Robbery" by Free Beer, recently showcased at the RCA Convention. Other Chappell/Lorber-Scheer projects include artists Harry Sandler and John Sweeney, both currently negotiating recording contracts.

Wheelin' & Dealin'



Greezy Wheels made their debut New York appearance with a five night stand at the Other End recently. Members of the New York press corps, as well as the public, turned out to view the band, currently on their first extended tour of the northeast. Pictured above opening night are (from left): drummer Tony Laier; Don Wardell, London's director of creative services; Lucy Kleps, London's art director; Anne Adams, assistant to Don Wardell; Herb Goldfarb, vice president of sales and marketing for London; Phil Wesen, New York district manager; Lisa Hattersley of Greezy Wheels; percussionist Madrile Wilson; guitarist Tony Airoldi; Barbara Pepe, London's director of publicity; guitarist Pat Pankratz (head bowed); group leader Cleve Hattersley; and violinist Mary Egan.

CONCERT REVIEW

ELO Fulfills A Promise

■ LOS ANGELES — Electric Light Orchestra (UA) sold out four nights at the Universal Amphitheatre in Los Angeles. The second of the four nights, the one to which the press was invited, showed that the group has at last reached the fulfillment of the classical-rock fusion that Jeff Lynne first conceived of seven years ago.

As their fans cheered ecstatically, ELO did about an hour and a quarter of their "greatest hits," such as "Evil Woman," and "Can't Get It Out Of My Head," interspersing with precise brilliance the rock and roll groove set by the beat of Bev Bevan's drumming and Lynne's searing lead guitar and the classical mastery of cellist Hugh McDowell and violinist Mik Kaminsky and Melvyn Gale as well as the keyboard and moog work of Richard Tandy.

Lynne shared the lead vocals with bass player Kelly Groucutt, and exceeded the show with an understatement that belied the complexity of the evening's musical proceedings. While most rock bands rely on simple rhythms to climax a crowd's devotions, ELO's highpoints were McDowell's cello solo, and Lynne's guitar work on the band's re-work of "Roll Over Beethoven." Rather than aim for the lowest common denominator of their audience's taste, they appeared to be raising the entire crowd to new levels of appreciation. ELO remains the king of rock intelligentsia while keeping an entertaining show throughout.

Incidentally, ELO's new show includes the most effective use of lasers yet in rock. Bathing the audience in the reflected electronic impulses of the music, the

lasers got as much applause as the music, and when a gas-filled balloon soared a hundred feet over the outdoor amphitheatre with a mirrorball suspended underneath and a laser reflected off of it, the crowd went wild while dozens of confused valley residents called local police convinced the men from Mars had landed at last.

Opening the show was Widowmaker, an urgently high energy rock band from England featuring ex-Mott The Hoople lead guitarist Ariel Bender and singer Steve Ellis. They are clearly a cut above the average heavy metal bands and their tightness and the star quality of its principals augers success.

Jaan Uhelszki

Motown Signs Dunn & Rubini



Recording duo Dunn & Rubini were recently joined by a trio of executives to help them celebrate both their signing to Prodigal Records and the release of their first lp, "Diggin' It." Pictured standing are (from left): songwriter Don Dunn, guitar & vocals; the album's producer/arranger Michael Rubini, piano & vocals; and Ray Ruff, Prodigal's creative director. Shown seated are (from left): Barney Ales, Motown Records co-president and executive VP; and Suzanne de Passe, VP, Motown creative division.

Phillips' Appeal Spans Generations

■ NEW YORK — Esther Phillips (Kudu) freely admits that her career now spans three generations of music lovers.

"Women my age and older had kids," she said, "now their kids have had kids and think mama is hip because she knows all the words to 'What A Difference A Day Makes.'"

Esther visited Record World recently to talk about her new album, to be released in mid-September, and the new audience her disco hit of last year created for her.

"It was definitely a boost to my career," she explained, "especially overseas. I just spent a month in Europe and the response was wonderful. I've met long time fans over there who remember things about my career that I'd already forgotten."

Phillips began her recording career with Johnny Otis and the two had an r&b hit in the mid-fifties with "Double Crossin' Blues." She later recorded with Billy Ward and the Dominoes and Clyde McPhatter. She went on to have two huge hits as a solo artist, "Release Me" and "And I Love Him." Atlantic Records has recently released a compilation of two of her albums, originally recorded for the Federal label.

Appearing now in such rock clubs as The Bottom Line and Ratso's, as well as in N.Y.'s Avery Fisher Hall, she says "the audience is responding as well to the old material as they do to the new."

Instead of concentrating completely on the disco music that has renewed her career, she explained that the new album, arranged by David Matthews, will contain more ballads, including at least one and possibly two by Neil Sedaka. A single has already been picked but Phillips wants to keep its title "a surprise."

She said it took CTI president Creed Taylor two years to talk her into recording "What A Difference A Day Makes" because "I just couldn't hear it any way but slow. I never thought it would be a hit."

She recently re-signed with manager Jack Hooke, who represented her from 1962 to 1972 and, when asked what she would like to do in the future, she glanced his way and decidedly answered "television. Living in Los Angeles now I see some of my neighbors with a series, and I know I could do it too. I've already been acting on the concert stage for years. Television would broaden everything out."

With or without television exposure, this blues/rock/jazz lady could easily continue on for even more generations to come.

David McGee

A Great Concert on Columbia

By SPEIGHT JENKINS

■ NEW YORK—In the 85 years of Carnegie Hall there have been many amazing events, and not all of them took place long ago. In recent years we have witnessed several moving returns after long absences by Vladimir Horowitz, the continued enlightening mastery of Arthur Rubinstein, the unheralded debuts of such artists as Janet Baker and Montserrat Caballe, an ever increasing stream of great orchestral performances and the list goes on and on. In 1960 Isaac Stern and many others prominent in the arts set out to save Carnegie Hall from the wreckers' ball by launching a public subscription drive and getting the building declared a landmark by the city. They, of course, succeeded and in the years since the artistic board of governors has made the hall ever more a varied and exciting place to hear and make music. There is no large hall in the world with better acoustics, and any New Yorker who is at all interested in serious

music appreciates it.

Last May 18 there was an extraordinary occasion for the world's artists and the public to show their appreciation for Carnegie and what it has stood for since it opened. A concert was organized, again largely by Isaac Stern and the others, to commemorate the Hall's 85th birthday. Tickets in the orchestra were priced at \$1000 each, with high prices in the boxes and balconies as well and all the artists contributed their services. The proceeds were pledged to a fund that would serve as an endowment fund for the Hall.

Familiar Faces

Certain familiar Carnegie Hall faces were present: Stern, Yehudi Menuhin, Mstislav Rostropovich and the members of the New York Philharmonic, with Leonard Bernstein conducting. (True, the Philharmonic left to go to its own hall in 1962, but in the span of 85 years, 14 years away is not so

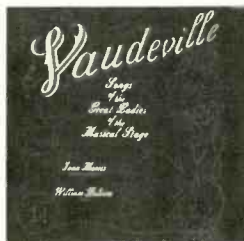
(Continued on page 53)



CLASSICAL RETAIL REPORT

AUGUST 28, 1976

CLASSIC OF THE WEEK



VAUDEVILLE: SONGS OF THE GREAT LADIES
MORRIS, BOLCOM
Nonesuch

BEST SELLERS OF THE WEEK

VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

SAM GOODY/EAST COAST

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

MAN WITH THE GOLDEN FLUTE—RCA

JOPLIN: TREEMONISHA—Schuller—DG

MESSIAEN: QUARTET FOR THE END OF TIME—Tashi—RCA

STARS AND STRIPES FOREVER—Biggs—Columbia

STRAUSS: WALTZES—Karajan—Angel

VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips

KING KAROL/N.Y.
BLITZSTEIN: AIRBORNE SYMPHONY—Bernstein—Columbia

PLACIDO DOMINGO SINGS BE MY LOVE—DG

GOODBYE MY LADY LOVE—NY Vocal Arts Ensemble—Turnabout

IRISH SONGS: WHEN YOU AND I WERE YOUNG, MAGGIE—White—RCA

IVES: THREE PLACES IN NEW ENGLAND—Ormandy—RCA

LEHAR: MERRY WIDOW BALLET—Lanchberry—Angel

MOORE: BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG

MOSTLY MOZART, VOL. II—De Larrocha—London

STRAUSS J.: WALTZES—Karajan—Angel

VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONY NO. 4—Marriner—Philips

BERLIOZ: SYMPHONIE FANTASTIQUE—Martinon—Angel

FOSTER: SONGS—Crooks—Victrola

FOURTH OF JULY—Mehta—London

FURTWÄNGLER: SYMPHONY NO. 2—Furtwaengler—DG

GERSHWIN PLAYS GERSHWIN—Victrola
GERSHWIN: A COLLECTOR'S PORGY AND BESS—Steber, Merrill—Victrola
INSTRUMENTS OF THE MIDDLE AGES—Munrow—Angel
MOORE: BALLAD OF BABY DOE—Sills, Bible, Cassell, Buckley—DG
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

DISCOUNT RECORDS/ MADISON, WISC.

BACH: BRANDENBERG CONCERTOS—Paillard—RCA

BACH: WORKS FOR HARPSICHORD—Richter—DG

BEETHOVEN: COMPLETE CONCERTOS—Rubinstein, Barenboim—RCA

BIZET: CARMEN SUITES NOS. 1, 2—Ormandy—Odyssey

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

COPLAND: APPALACHIAN SPRING—Copland—Columbia

THE COPLAND ALBUM—Bernstein—Columbia

THE ART OF COURTLY LOVE—Munrow—Angel

STRAUSS J.: VIENNESE WALTZES—Fiedler—London

THE STRAVINSKY ALBUM—Columbia

TOWER RECORDS/SAN DIEGO

CARLO BERGONZI SINGS 31 VERDI ARIAS—Philips

FOURTH OF JULY—Mehta—London

GERSHWIN PLAYS GERSHWIN—Victrola

GERSHWIN: WATTS BY GEORGE—Columbia

GREGORIAN CHANTS FOR EASTER AND CHRISTMAS—Peres du St.-Esprit—Seraphim

HAYDN: PIANO SONATAS, VOL. II—Kalish—Nonesuch

HAYDN: STRING QUARTET, VOL I—Aeolian String Quartet—London

STRAUSS, WOLF: LIEDER—Blegen—RCA

VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

VOGUE BOOKS & RECORDS/ LOS ANGELES

BAX: SYMPHONY NO. 7—Leppard—Lyrita (Import)

BEETHOVEN: SONATAS VOL. IV—Ashkenazy—London

COPLAND: APPALACHIAN SPRING—Koussevitsky—RCA

FOSTER: SONGS—Crooks—Victrola

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

GO FOR BAROQUE—Victrola

MOSTLY MOZART, VOL. II—De Larrocha—London

NIELSEN: SAUL AND DAVID—Soederstroem, Christoff, Horenstein—Unicorn

VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

TWO RECORDS FOR TODAY'S CONTEMPORARY LISTENER

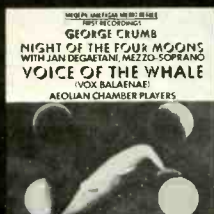
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A Great Concert (Continued from page 52)

very long.) As a foreign guest (the others more or less live in the U.S.) there was Dietrich Fischer-Dieskau, but all the artists' talents considered and given appropriate value, there was one person there more unusual than the others. Vladimir Horowitz agreed not only to appear at night, which he has not done since the early 1950s, but for the first time in his life he played chamber music and accompanied in public. And he not only played the announced piece—two movements of Tchaikovsky's Piano Trio in A minor (Opus 50)—but another as well—Andante Sonata for Cello of Rachmaninoff. The latter was a signal service, necessary when soprano Martina Arroyo, who sits on the Hall's Board of Governors, hurt her back with the Metropolitan Opera and could not appear.

Bernstein and the orchestra opened the evening with the Leonore Overture No. 3; then with Menuhin and Stern, Bernstein and the orchestra played Bach's Concerto in D minor for Two Violins (BWV 1043). The two chamber music pieces with Horowitz mentioned above were played and then with Horowitz at the piano—acting incredibly as an accompanist—Fischer-Dieskau sang Schumann's "Dichterliebe." The evening was concluded with two pieces involving the Oratorio Society, which had sung at the

Hall's inaugural ceremonies back in 1891. First came the Tchaikovsky "Pater Noster" with Lyndon Woodside conducting, and finally a rousing Hallelujah Chorus from "Messiah" in which all the stars stood in front of the orchestra with Maestro Woodside and lustily sang the words. It was worth more than the price of admission to watch Bernstein lead Horowitz with the movement of his hand-held glasses, while Rostropovich jauntily trying to follow the words.

Columbia Records has several of the artists involved, including the members of the orchestra under contract. And so with the approval of the Carnegie Hall executive board, they recorded the concert, subject to other record companies' and soloists' approval of the results. To quote CBS chief of classics, Marvin Saines, "All the companies generously gave their consent for us to sell this record. We call it the 'Concert of the Century' which it was." Saines stressed that every penny from the album will go to the Carnegie Hall Corporation and will be applied to the Endowment Fund. In the album there will be the lush, commemorative program issued that evening. It will be quite an event to hear these performers again. And Horowitz as an accompanist makes the record unique.

Michael O'Harro (Continued from page 14)

etors were able to convince city officials to suspend a municipal ordinance which prohibited dancing to anything but live music.

Mike O'Harro's dedication to the disco movement is not an exercise in blind faith. He perceives the problems of the industry, the very real possibility of a glut of discos with a great number of them being inefficient, poorly managed operations. "Sure it's a problem. People are always trying to get on the bandwagon without any idea of what they're doing. But what it comes down to is survival of the fittest. The sharper operators will prevail."

For the present at least, O'Harro will continue to espouse the unmarried lifestyle and diligently assist the industry for which he expresses a great love. Enthusiastically he maintains it is not a trend in danger of imminent extinction. "Discos—places where recorded music is played for dancing—will be here for years to come." That's a tough assertion to dispute; after all it's hard to argue with success. If there does come an institution to replace discos just as they supplanted the singles bar, rest assured Mike

O'Harro will not be jumping on the bandwagon; he'll be building it.

Chelsea, Polydor Intl. Terminate Distrib. Pact

LOS ANGELES — Chelsea Records will end its three-year, worldwide (with the exception of the U.S. and Canada) distribution affiliation with Polydor International as of October 1, it was announced by Wes Farrell, president of the Wes Farrell Organization and Chelsea Records.

According to Farrell, the termination of Chelsea's deal with Polydor is an amicable one, and Chelsea will now set up new licensing arrangements with various companies throughout the world.

Negotiations for distribution of Chelsea product, both in Europe and other parts of the world, will be handled by Farrell and Steve Bedell, president of the Wes Farrell Music Group.

Among the Chelsea artists distributed by Polydor were Lulu, New York City, William Devaughn, Linda Carr, Dee Clark, Jim Gilstrap and Disco Tex and the Sex-O-Lettes.

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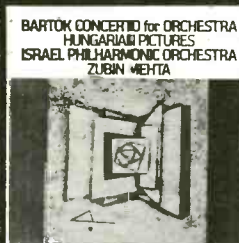
ZUBIN MEHTA THE ISRAEL PHILHARMONIC



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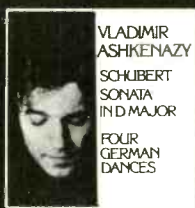


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FOUR GREAT PIANISTS



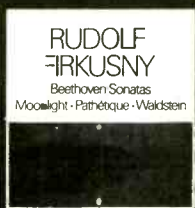
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Stanley Mills on the Independent Publisher

By PAT BAIRD

■ NEW YORK — Stanley Mills, president and owner of September Music (ASCAP) and Galahad Music (BMI) for the past eight years, feels that he is nearly unique in a business where the small and independent publishers are fast disappearing.

"After eight years, I feel I've made a niche for myself," he said. "I've been able to get good cover records and keep the copyrights alive."

Mills enjoyed his biggest hit two years ago with the Bobby Vinton recording of "My Melody of Love."

15 Covers

"It was originally a German song with German lyrics," he explained. "I brought it to Bobby who had an idea to do it in Polish. He wrote all the lyrics. I was skeptical but he seemed so sure I figured why not?" Since then Mills has secured 15 cover versions of the song, four in the past year. "I fought for each one even though it was such a big hit," he said. "Years ago it would have been covered automatically by all the top artists."

MOR

Mills began his career in publishing at Mills Music, the pioneer company founded by his father. After the company was sold he joined E.B. Marks Music as general professional manager where he was especially successful in getting cover records by the established MOR artists. That pattern has held true at September/Galahad although he admits "MOR artists today are all doing virtually the same songs. They draw their material from the top 30 pop hits, the very top of the top 100."

'Think Summer'

He cited the current Roy Clark version of "Think Summer" as an example of the determination it takes to get a song covered. "I acquired that copyright in 1969 when it was a hit by Ed Ames and Marilyn May," he said. "That version appeared on the charts off and on for two years but I couldn't get anyone to record it because it's really a jazz waltz. Finally, Jim Fogelson cut it with Roy and it did well in both country and pop. It was good for Roy because he really isn't a pop artist and it brought him into that area. It was good for us because it brought us into the country area." The song has also been arranged for choral groups and the sheet music has sold nearly 80,000 copies.

Like many small publishers, Mills also is instrumental in selling masters acquired in Europe

and elsewhere to American record companies. In the past year he has sold the group Black Blood to Mainstream Records and an adaptation of a television commercial by Paul Evans ("That's What Loving Is All About") to ABC/Dot. Last week Morningstar Records released "The Masterpiece" by the Sven Liebaek Orchestra, an Australian master. The song is the theme music from Masterpiece Theater and was used as the music for the Olympic Games. Mills had already secured some 15 cover versions of the songs by such diverse artists as Chet Atkins, Henry Mancini and The Anita Kerr Singers and arranged for the sale of the Australian master to Morningstar. Mills also owns the rights to the score of the movie "Two Men from Karamojo," a Nigerian film that was nominated to an Academy Award as Best Documentary.

Like most small publishers, Mills makes several trips a year to both Los Angeles and Nash-

ville as well as taking part at MIDEM and Musexpo. "Through MIDEM I've acquired very good masters and copyrights," he explained. "I've also been very successful in getting my songs cut in Europe because I am able to make contact with comparable small publishers in European countries." Mills also administers the Bobby Vinton and Nat Stuckey catalogues in Europe.

Individual Attention

Mills feels that his success and survival as an independent publisher is due largely to the material he acquires and the individual attention he gives to each copyright.

"You must work each song because there are only so many records you can get in today's market," he explained. "Even if a song is a big hit, you must remind the artists and producers every year or it will die out. You must work this hard in order to encourage the writers and other publishers to come back."

Dialogue (Continued from page 30)

RW: What are your functions in the a&r department?

Anthony: To sign acts, to scout new talent and basically run around the whole east coast doing whatever I feel necessary. We are establishing the east coast as an operational part of the a&r department; as another ear. With Kip Cohen as the head of a&r on the west coast, the team is quite strong.

RW: Will you be doing any production for A&M?

Anthony: I was told that if I wanted to produce somebody, I could. If I didn't, I could find somebody who did. It's just a question of applying my craft and working with Jerry Moss. I have a very direct communication with him. A&M is a record company and nothing else—which is great!

RW: Have you signed any artists since assuming your position?

Anthony: The first artist I got involved with is Garland Jeffries who is a guy I heard about from our regional promotion man, Ron Farber. He played his single, "Wild In The Streets," for me and I listened to the albums he had done before and thought that it was worth a shot. He sings fundamental New York songs with nice melodies. I've also signed a band called Piper. The writer and one of the lead guitarists is a guy from Boston named Billy Squires who used to be in a band called the Sidewinders. The rest of the guys are from New York. It's a real straight from the hip rock and roll band. No gimmicks.

RW: Are you planning to institute any changes of a&r policy at the label?

Anthony: No, just perhaps to help broaden the a&r scope. A&M is in a ridiculously healthy state right now in terms of its acts selling albums and tours. But we're a very forward company and don't intend to sit back at all. I believe in what A&M is doing. There is a lot of good upcoming talent: LTD; Joan Armatrading, whose album has all the intensity of a young Nina Simone; Peter Allen; Gallagher & Lyle and Murray Head. It's just a matter of time, but A&M keeps the faith better than any other record company. They're very attuned to their artists' needs—finding studios, finding managers and producers, and working in liaison with agencies. I think that if anything, A&M will broaden their scope with the new artists they sign. Personally, I plan to toughen them up with rock and roll.

TVers

(Continued from page 5)

was not packaged as a traditional television variety show (the Captain and Tennille's guests were Art Carney and Roy Clark, proved TV favorites), and may have seemed too daring to an older audience.

ABC, NBC Lead

The Captain and Tennille will join Tony Orlando and Dawn and Donny and Marie Osmond as the only artists with recent top-charted hits to host network series this fall, but many more will headline specials throughout the year. The bulk of these programs will be offered by ABC and NBC, the former having been the leader in contemporary music programming for years, and the latter not a surprising entry into the field considering that the network's new executive VP for programming is Irwin Segelstein, former president of CBS Records.

Rare Appearances

The ABC-TV roster will feature the Carpenters in a Christmas season special, and special events hosted by John Denver, Diana Ross (who will also headline an NBC-TV special), Barry Manilow and Olivia Newton-John. NBC-TV's offerings will include headline appearances by Bob Dylan (September 14), Neil Sedaka, Bette Midler and Neil Diamond. Most will be making either television debuts or rare appearances on that medium: as an NBC spokesman put it, "They aren't doing the Johnny Carson Show every week."

CBS

CBS-TV's specials will be limited to performers with a more adult following, but the network will televise the second Rock Awards Show in association with Don Kirshner September 18.

Broad Appeal

All of the artists scheduled for special appearances have demonstrated an appeal to audiences of many age groupings, but all will nonetheless be on trial before network cameras. If they can compete with the cops and comedians who people the network airwaves between seven and 11 p.m. every evening, they will inject new life into the musical variety special, which has waned seriously in recent years in comparison with comedy and dramatic series. On the other hand, a successful showing by most of those performers would encourage record companies to invest further in television advertising for their mass-appeal artists and generally to explore a medium that may hold the key to reaching the adult audiences that are being touted as the ultimate salvation of the record business.

Prodigal Adds Tattoo



Newly signed with Prodigal Records is Tattoo, a rock band featuring Wally Bryson and Jeff Hutton, both former members of the Raspberries. After penning their contract, band members paused for the cameras along with a supportive cast of management and record company representatives. Pictured from left are: Ray Ruff, Prodigal's creative director and Taboo's producer; Jules Hubert, president, Brentana, Ltd.; Suzanne de Passe, VP, Motown Records creative division; Wally Bryson, lead singer & lead guitar; Jeff Hutton, keyboards; Dave Allen Thomas, lead singer & guitarist; Taffy Rogers, Brentana's general manager; and Danny Klawon, bass guitarist. Not pictured is drummer Thom Mooney, previously associated with Paris and the Curtis Bros. Tattoo's first lp is scheduled for September release.

The Coast (Continued from page 10)

delphia, they refused to touch let alone sample the filet mignon feast Larry Magid had spread for them for fear of contracting the dread "American Legion Disease." In fact, for their entire stay, all five fasted, refusing to partake of the potentially dangerous vittles.

LAUGH GAS: Don Kirshner is changing the format of this season's "Rock Concert"—injecting a few more yuks into your Saturday night. Each segment will feature a guest comedian, beginning with head jokesters Jimmy Walker, George Carlin and Avery Schrieber. The show also will have three "house bands," Natural Gas, Gary Muldeer and The Un-Touchables, in addition to the usual slotted super stars. Stay tuned. As for Don's other project, The Rock Awards, Jermaine Jackson, Tony Orlando, Peter Frampton and Rod Stewart will be entertaining for all of you out in TV-land, on Sept. 18.

DEMOLITION DERBY: Ted Nugent claims ever since his Epic album went gold, he's been like a dog in heat. Apparently so is his audience. At Dallas' Convention Center, not only did the rambunctious fans light matches as they clamored for more music, but they set entire seats on fire, so by the second encore there were over a dozen bonfires right in the aisles. Nugent, the self-proclaimed live-wire, told us that "When things start getting dull, I'll rape myself." Well, it beats hari-kari.

KEEPING YOUR COMRADE WARM? Cliff Richard is on a two week concert tour of Russia. During his first show, the crowd became a little unruly, and proceeded to mob the man—much to Richard's pleasure but the Russky chagrin, because the Russian government issued a letter of apology to Cliff for the "rude" behavior of its youth and offered to surround the stage with security officers for the remainder of his tour. What will they do when Nugent hits the U.S.S.R? . . . Atlantic Records is finally releasing "Mahoney's Last Stand" which has been in the can for nearly two years. "Last Stand" is actually a soundtrack to a movie of the same name which has been released in Canada and England, but not as yet here. Ronnie Wood, Ronnie Lane, Peter Dinklage, Ian MacLagen and Kenny Jones are all featured on the disc, in addition to being produced by Glyn Johns, but nobody's talking about why it took so long to get the record out, nor are they spilling anything about the film. Hmmm . . . The password backstage at the Roxy last week for the Chris Hillman concert was Swordfish, but don't feel like this is privileged info. The eccentric Mr. Hillman changes it every week. Be forewarned: Chris insists that no puka shells will be allowed in the dressing room.

KEEPING COMPANY: New duo: Lewis Furey and Carol Kane . . . Spotted at Alan's opening were Billy Gaff, David Forest, Chuck Wein and all of ELO . . . Norman Seef is making a feature film . . . Kiss is recording with Eddie Kramer while they are in town for their Anaheim gig . . . Garland Jeffreys looking for a producer, inquiries welcome . . . Detective finishing its album in Miami with a well known producer, who will remain nameless for fear of sun poisoning . . . Peter Frampton came to dinner and stayed—when Yes played in Milwaukee that added guitarist was none other than pretty-faced Peter . . . Tommy Bolin evicted from his house . . . John Lennon due to make a new record deal . . . Spirit reunited for one gig, as Randy California said, "just for the hell of it" . . . War is releasing all of its instrumental tunes on Blue Note . . . The Temptations reunion tour with David Ruffin and Eddie Kendricks fell through. . . Is Judy Paynter being beckoned to this side of the rockies for some big bucks as head of publicity for a big west coast label?

PKS Companies Are Active

■ NEW YORK—Peter K. Siegel, president of the P.K.S. Group of Companies, has announced a number of recent developments in the group. The group encompasses two publishing companies, P.K.S. Publishing, Incorporated, and Isaiah Two Four Publications, and a production company, P.K.S. Productions.

P.K.S. Publishing, Incorporated, which has affiliated with ASCAP, has entered into worldwide publishing agreements with Eileen Gass, Lisa Wyeth, Marshall Efron and Crackin' Ben Dangler. Isaiah Two Four Publications, affiliated with BMI, has acquired long-term, exclusive publishing agreements with Danny Baker and Lavada June Roberts. Both companies are represented in the United States and Canada by the American Mechanical Rights Agency, Inc. (AMRA).

Danny Baker

P.K.S. Productions is currently completing productions of two albums, one by Danny Baker and the other by The Ralph Nowy Group. Writer/artist Baker was signed in his native state of North Carolina by Siegel, and travelled to New York to record his first album of southern rock and roll. The lp, produced by Siegel, was recorded at A&R Studios and is now being mixed at The Record Plant.

Ralph Nowy Group

The American and Canadian rights have been obtained to The Ralph Nowy Group, German disco-jazz artists. Their first American production is presently near completion.

Shelley Snow Siegel has been named general manager of the group of companies and is currently working on production of The Ralph Nowy Group album. She was previously assistant a&r director of Polydor Incorporated,

after serving as an a&r staffer at Elektra Records.

Arlene Reckson-Cohen has been named director, artists and repertoire of the companies and is currently involved in a nationwide search for new artists and writers. Prior to this appointment, Reckson-Cohen was a&r director of ATV/Pye Records, and previously held an executive position at the Record Plant in New York.

MCA Signs Buckacre

■ LOS ANGELES — Buckacre, an Illinois-based country rock group, has been signed by MCA Records, it was announced by MCA president J. K. Maitland.

Buckacre's debut MCA album, titled "Morning Comes," was produced by Glyn Johns and will be released in September.

Buckacre is planning a nationwide tour to coincide with the release of "Morning Comes" and the first single from the album, "Love Never Lasts Forever," which will be released on August 30.

L&M Get Gold

■ NEW YORK—Columbia recording artists Kenny Loggins and Jim Messina have had their album, "Native Sons," certified gold by the RIAA.

Ace 'n Lionel



Amsterdam News music columnist Ace Adams (right) is pictured with Lionel Hampton. Adams wrote Hampton's hit "Everybody's Somebody's Fool."

Feliciano in Gotham



Multi-talented singer-guitarist-composer Jose Feliciano made his first New York City appearance since singing with Private Stock Records at a SRO two-day engagement at the Bottom Line. Feliciano performed selections from his debut Private Stock album "Angela," including his new single "Why." Seen here, surrounded by members of Feliciano's band are, from left: Jose Feliciano, Larry Uttal, president of Private Stock Records, and Janna Merlyn Feliciano, Jose's wife and co-producer of his "Angela" lp.



GERMANY

By JIM SAMPSON

■ MUNICH—In Germany, it's "sauer gurken zeit" (the sour pickle season) for most record manufacturers. But at WEA in Hamburg, label president **Siegfried E. Loch** is passing out cigars instead of pickles. The second quarter was the best in WEA-Germany's history—sales up 33.5 percent. Leading the German pop charts for several weeks have been two Warner Bros. singles, "Let Your Love Flow" by the **Bellamy Bros.** and the German cover of the same song, sung by **Juergen Drews**.

Follow-up on the BASF situation: a spokesman for label chief **Ludwig Vondersand** indicates final discussions on transfer of music production operations from the direct control of the chemical giant will be held this week end and next week in Ludwigshafen. By early September, an announcement will be made on the future of all BASF music properties, to include the American company, MPS and Harmonia Mundi. The jazz and classical catalogues apparently will not be handled separately, nor are discussions being held with record companies exclusively.

The men behind **Silver Convention**, producer **Michael Kunze** and composer/arranger **Sylvester Levay**, have been working with the group **Love Generation** on their new United Artists album, "Our Kind of Music". . . **Freddy Quinn** winds up his 20th year in show business with a fall concert tour and a new Polydor album . . . Also due on tour soon is **Roger Whittaker**, whose second "Best of" package is just out on Aves-Metronome . . . After selling over 600,000 copies of the German cover of "Rocky" in Germany, Switzerland and Austria, **Frank Farian's** following up with "Tommy" on Hansa, and debuting as a producer with the disco hit "Daddy Cool" by **Boney M** (group features three Jamaicans and an American).

A new music club has opened in Munich called Down Town; among the first artists to be booked were **Alexis Korner** and **Randy Pie** . . . **Reinhard Mey** has extended his contract with Intercord for another three years. Intercord has also completed an agreement with Springboard International; 15 new Springboard-Intercord releases are due on September 1.

Canada-U.S. Media Dispute

(Continued from page 5)

to ban the importation of Canadian records, tapes, TV programs and films if the Parliament "engages in unfair treatment or discriminates against" U.S. stations, as determined by the Federal Communications Commission. If the U.S. lowers the ban on Canadian products, the Canadians can be expected to reciprocate.

The advertising dispute was "high on the agenda" of Kissinger's meeting with Canadian Secretary of State for External Affairs **Allen MacEachen**, the State Department said. Kissinger and MacEachen appeared before reporters after a morning-long conference. The Secretary would only say that the border TV dispute was "a difficult problem" and that he and the Canadian cabinet minister would continue their discussions on it over lunch.

Other Problems

Other Canadian-U.S. problems—especially the cut-off of Canadian oil to U.S. markets—apparently were the main topics of discussion, despite the State Department press office's emphasis

on the advertising talks. Kissinger's lack of specifics on that problem has led observers to believe that Kissinger, who has said he will not be staying on as foreign policy chief after January no matter who wins the November elections, feels the tax law is an internal Canadian matter, improper for formal U.S. intervention. The fact that the talks were billed as a discussion of the advertising controversy was meant simply to keep the Magnuson group of senators happy. As a lame duck Secretary, Kissinger feels a confrontation over the advertising problem is not worth the potential damage to already strained U.S.-Canadian relations.

Hot Tuna Begins European Tour

■ NEW YORK — Grunt recording artists **Hot Tuna** opened a European tour last week when they played Birmingham, England on the 19th and **Nebworth** on the 21st.

ENGLAND

By RON McCREIGHT

■ LONDON—**Ringo Starr's** first album for Polydor will be issued mid-September on both sides of the Atlantic. "Ringo's Rotogravure (a Passing Picture Show)" includes songs by his three former colleagues as weeks have been two Warner Bros. singles, "Let Your Love Flow" accompaniment being aided by several world renowned jammers, including **Dr. John, Nilsson, Frampton, Melissa, Lennon, and Paul & Linda McCartney**. It was all put together under the expert supervision of **Arif Mardin**.

Following the leaving of singer **David Byron, John Wetton** leaves **Uriah Heep** to pursue a solo career but not before joining **Bryan Ferry** on the road shortly. Heep anchorman, keyboard player **Ken Hensley**, claims that replacements for Byron & Wetton are lined up but due to contractual commitments cannot yet be named.

The Strawbs, Jack The Lad, Fatback Band, Heavy Metal Kids, Andy Fairweather Lowe and **Manfred Mann's Earthband** are all set for important British tours next month. The Strawbs play eight concerts climaxing with a Drury Lane appearance on October 3rd. Jack The Lad covers more ground with 22 dates from September 25th, while American visitors **The Fatbacks** cover concert halls and ballrooms during their tour which commences on September 3rd and takes in two shows at The Hammersmith Odeon on September 6th. The Kids' current dates have been reorganized since front man **Gary Holton's** leg injury, Andy F-L hits the road at the end of this month and the Earthband opens at the Fairfield Hall, Croydon (South London) on September 12th. **Peter Frampton** is Statesbound in October and has added a third concert at New York's Madison Square Garden following heavy ticket demands for his previously announced shows there on October 8th and 9th. **Judas Priest** makes the same journey in October.

BBC's Radio 1 include a weekly rock 'n' roll show in their Autumn schedule following a department campaign (which included a protest march to the station's HQ) led by **Stuart Coleman**, who will introduce the new series. Former commercial radio jock **Kid Jensen** also joins the national network as from September 25th, replacing **Rosko** on his Saturday morning program.

ABBA continues its run of first class singles with "Dancing Queen" (Epic)—another certainty for top 10 honors. Quality 45s too from **Ian Matthews**, who sounds good on **Tim Moore's** "A Fool Like You" (CBS) and **Phillip Goodhand-Tait**, who debuts on Chrysalis with his own "Oceans Away." Also in with a chance are **Hurricane Smith's** (remember "Oh Babe What Would You Say") "Summertime Love" (Pye), **Kenny's** "Red Headed Lady" (Polydor) and **Marmalade's** "What You Need is a Miracle" (Target). Albums not to be missed are **Pilot's** "Morin Heights" (EMI) and **Split Enz's** "Mental Notes" (Chrysalis). **Linda Ronstadt's** "Hasten Down the Wind" (Asylum) is issued here to coincide with American release and this package will do much to finally establish her in the U.K.

Clive Davis adds **Lou Reed** to his roster but is still seeking a replacement for **Tony Roberts**, who heads Arista's U.K. operation. **Tim Davis** (no relation) is reunited with **Peter Phillips** at ATV Music where he is appointed international coordinator, and **John Doe** exits Polydor to become financial controller at **Wayne Bickerton's** State Records.

Founder member of **The Shadows** (whose present day line-up includes **John Farrar** and **Bruce Welch**) **Jet Harris** returns to London club scene when he opens at Dingwalls with his own band next week. Other popular music biz night spot **The Speakeasy** is introducing early evening shows as from September 1st and first band in is **Krakatoa**.

Elektra/Asylum is undertaking an extensive singles marketing campaign under the banner of "Treasured Tracks." The promotion is centered around the re-release of 25 singles, not all of them hits previously, including **Jackson Browne's** "Doctor My Eyes," **Judy Collins'** "Both Sides Now," **Doors'** "Hello I Love You," "Light My Fire" and "Love Her Madly," **Jo Jo Gunne's** "Run Run Run" and **Bread's** biggest three singles.

The final word comes from **Paul McCartney** who becomes the first **Beatle** ever to have a record issued in the Soviet Union thanks to EMI's deal with the Russian Department of Foreign Trade, **Mezhdunarodnaya Kniga**. The first release will be "Band on the Run."

CONCERT REVIEW

Rainbow Rises To the Occasion

■ LOS ANGELES—It isn't easy to pinpoint why Rainbow (Oyster) is praised as being more innovative than the likes of Zeppelin and Aerosmith, yet remains one of the most underrated bands in the music scene today. The "World's Top Band Without a Country" recently watched their territorial stronghold expand as they welcomed an anxious crowd at the Starlight Amphitheater.

Aids

Both auditory and visual aids help dramatize the group's aggressive thrust. Along with extensive lighting, massive amplifiers and two backdrops, a massive arch illuminated a rainbow aura encompassing the band; the awesome structure was original in design and concept.

Line-up

Rainbow's line-up finds mad guitarist Ritchie Blackmore at the head of the roundtable with members Ronnie James Dio (vocals), Jimmy Bain (bass), Tony Carey (keyboards) and Cozy Powell (drums) on separate but equal status within the court. The unit tore into a powerful set which incorporated material from not only "Rainbow" and "Rainbow Rising" but older Blackmore compositions such as "Mistreated." By the time the set was underway, each man displayed an individual style which complemented the tightly structured sound. For instance, Blackmore presented a quaint interpretation of Henry VIII's "Sixteenth Century Greensleeves" bridging the musical gap of a few centuries while "Man On A Silver Mountain" and "Catch the Rainbow" precluded a spectacularly sequined finish of "Stargazer," "Still I'm Sad" and "A Light In the Black." Explosive solos were executed with concise precision, as Carey opened the miniset, Powell intertwined the 1812 Overture with "Still I'm Sad" and Blackmore brought up the rear with lightning-fast guitar riffs throughout "A Light In the Black." A demanded encore was rewarded with "Do You Close Your Eyes" whereupon the show climaxed as Blackmore destroyed a white Stratocaster. Bits and pieces of the instrument fragmented until the entire weapon was demolished and eager fans awaited splintered souvenirs.

A Matter Of Time

Observing the patrons frenzy, one could only conclude that there is indeed a Rainbow rising; it's just a matter of time until they reach the pot of gold.

Man (MCA) the Welsh combo,



Following Rainbow's completion of a national tour and anticipating the group's fall European concert tour, Polydor Incorporated feted its Oyster Records act recently with a dinner party in Hollywood, Rainbow's hometown. It was attended by media people from radio and press. Shown above discussing Rainbow's latest lp, "Rainbow Rising," are (standing) RW's Eliot Sekuler, and (seated, from left) RW's Pam Turbov and Rainbow's guitarist, Ritchie Blackmore.

opened the show with some very soothing melodic tunes. The group, which has been kicking their Welsh-rock sound around for years, has survived about a half dozen personnel changes to become one of the more interesting—if frequently inconsistent—and underrated British bands to tour the U.S. this year. Their following is cultish but growing and some of their earlier material is particularly noteworthy.

Pam Turbov

Dick Broder

(Continued from page 24)

As if to illustrate his point, a few days after this interview Broder announced his new affiliation with Donna Summer and Black Smoke. "Joyce Bogart will be involved as a partner in their management," Broder said, "and we've already worked out a number of projects for both Donna and the group. Black Smoke will have a 45-city national tour with the Isley Bros. beginning at the end of August, while Donna, who's now recording in Germany, will be in the U.S. in September as a presenter and nominee on the Rock Awards." Ms. Summer, whose new album is scheduled for a fall release, will be touring soon thereafter.

Criteria

"I've come to the following conclusion about my criteria in becoming involved with an artist," Broder added. "The criteria are based on my determination as to whether I can go out and have fun with the people involved. If I can't do that then I can't do a job for them."

ENGLAND'S TOP 25

Singles

- 1 DON'T GO BREAKING MY HEART ELTON JOHN/KIKI DEE/Rocket
- 2 A LITTLE BIT MORE DR. HOOK/Capitol
- 3 JEANS ON DAVID DUNDAS/Air
- 4 IN ZAIRE JOHNNY WAKELIN/Pye
- 5 LET 'EM IN WINGS/Parlophone
- 6 HEAVEN MUST BE MISSING AN ANGEL TAVARES/Capitol
- 7 NOW IS THE TIME JIMMY JAMES AND THE VAGABONDS/Pye
- 8 DR. KISS KISS 5000 VOLTS/Philips
- 9 YOU SHOULD BE DANCING BEE GEES/RSO
- 10 HERE COMES THE SUN STEVE HARLEY/COCKNEY REBEL/EMI
- 11 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/UA
- 12 MISTY BLUE DOROTHY MOORE/Contempo
- 13 MYSTERY SONG STATUS QUO/Vertigo
- 14 EXTENDED PLAY BRYAN FERRY/Island
- 15 HARVEST FOR THE WORLD ISLEY BROTHERS/Epic
- 16 THE ROUSSOS PHENOMENON DEMIS ROUSSOS/Philips
- 17 YOU DON'T HAVE TO GO CHI-LITES/Brunswick
- 18 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl.
- 19 16 BARS STYLISTICS/H&L
- 20 LOVE ON DELIVERY BILLY OCEAN/GTO
- 21 KISS AND SAY GOODBYE MANHATTANS/CBS
- 22 THE KILLING OF GEORGIE ROD STEWART/Riva
- 23 DANCING QUEEN ABBA/Epic
- 24 SHAKE YOUR BOOTY KC AND THE SUNSHINE BAND/Jayboy
- 25 NICE AND SLOW JESSE GREEN/EMI

Albums

- 1 20 GOLDEN GREATS BEACH BOYS/Capitol
- 2 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 3 PASSPORT NANA MOUSKOURI/Philips
- 4 LAUGHTER AND TEARS NEIL SEDAKA/Polydor
- 5 A LITTLE BIT MORE DR. HOOK/Capitol
- 6 VIVA ROXY MUSIC/Island
- 7 A NIGHT ON THE TOWN ROD STEWART/Riva
- 8 CHANGESONEBOWIE DAVID BOWIE/RCA
- 9 GREATEST HITS ABBA/Epic
- 10 WINGS AT THE SPEED OF SOUND/Parlophone
- 11 SAHB STORIES SENSATIONAL ALEX HARVEY BAND/Mountain
- 12 OLIAS OF SUNHILLOW JON ANDERSON/Atlantic
- 13 HAPPY TO BE DEMIS ROUSSOS /Philips
- 14 GREATEST HITS TWO DIANA ROSS/Tamla Motown
- 15 A KIND OF HUSH CARPENTERS/A&M
- 16 LIVE IN LONDON JOHN DENVER/RCA
- 17 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 18 COMBINE HARVESTER WURZELS/One Up
- 19 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 20 JAIL BREAK THIN LIZZY/Vertigo
- 21 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
- 22 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 23 ALICE COOPER GOES TO HELL/Warner Bros.
- 24 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 25 A NIGHT AT THE OPERA QUEEN/EMI

Albert King: Musical Giant

■ NEW YORK—It has been a long, hard road for legendary blues-master Albert King (Utopia), and these days this giant (both literally and figuratively) of a man thinks often of that road's end. Which is not to say that King dwells upon the matter of death, but rather he delights in the notion of saying goodbye to a grueling schedule of live appearances that keeps him traveling nine months a year.

"The road used to be exciting, but I don't like it anymore," King sighs. "I just want to record now. I figure I'll retire within four years, go back to Mississippi and build me a studio in my house. I want a whole lot of stuff recorded so that when I quit altogether my records will still be coming out."

King, half-brother of B.B., was born in Indianola, Mississippi in 1923, and that long, hard road mentioned above began well before he cut his first sides in 1953. King's family moved frequently, and King helped support his mother (his father died shortly after King was born) and her other 12 children by working at heavy labor jobs. At one point, though, King heard and became infatuated with the music of Blind Lemon Jefferson and T-Bone Walker.

Later he bought his first guitar from a friend for \$1.25, but he didn't play in public for years afterward. "I rehearsed to myself for 15 years before anybody else heard me play. I worked through the day—as a bulldozer operator, service station attendant, construction worker—and I was always rehearsing to myself after hours. I didn't decide to make a career out of playing the blues until 1959 (by which time he was recording for Bobbin Records). Before that, I'd just sit in with other bands. They wouldn't pay me nothin', but they'd sure let me sit in.

"And," he adds with a deep, knowing chuckle, "I got pretty good."

Should the Utopia recording artist's approach to cutting an album remain unchanged in private life, he'll certainly realize his ambition of having product out long after he's retired. On the day of his visit, for example, he had one album ("Truckload of Lovin'") newly-released, and another ("Albert") on the way.

"We don't waste time recording them," King says. "I get together with my producer, Bert de Coteaux, and pick out the songs I'm going to play and I latch onto them. I go into the studio and cut loose. I don't like to play and play, 'cause I get bored; and that's no good. I like to get serious about what I'm doing."

David McGee

Jesse Winchester: A Soldier of Song

By DON CUSIC

■ OTTAWA — All of us have ideals and some of us live by them. Most of the time, most people live by their convictions until some reality shows itself and convinces us to shuck them in the disguise of compromise and settle for something a little less. Jesse Winchester lives his ideals and convictions more than most not only because he wants to but because he has to.

Jesse Winchester is first and foremost a songwriter and singer of undeniable talent. He has written songs such as "Brand New Tennessee Waltz," "Mississippi, You're On My Mind," and "Yankee Lady" that have not only been recorded by him on his three Bearsville albums but by numerous others. On his last album, "Learn To Love It," he recorded "Mississippi, You're On My Mind," which became a country hit for Stoney Edwards, and two Russell Smith songs, "Third Rate Romance" and "The End Is Not In Sight," which have become hits for The Amazing Rhythm Aces.

On his forthcoming album, "Let The Rough Side Drag (Let The Smooth Side Show)" the title cut—which will be one side of his first single, is an uptempo, bright, optimistic number that could easily symbolize and vocalize the new feeling of optimism in America. This is ironic because Jesse and America are at odds.

Born in Shreveport, Louisiana and raised on a cotton farm in Mississippi just outside of Memphis, Jesse faced a dilemma when he graduated from Williams College in Massachusetts in the mid-'60s. The Viet Nam war was going full force, with questionable motives and less than willing young men filling the front lines. It was during this time that millions of

young men and their families came to grips with the reality of war, the alternatives and their own conscience, their ideals and their convictions. When Jesse Winchester received his notice, he chose to move to Canada.

When Jesse left for Montreal he did not know anyone in that city. He arrived at the airport carrying everything with no job and no place to live. His possessions consisted mainly of a conscience and a decision—a decision for a lifetime. "It wasn't hard to make the decision to go to Canada," said Jesse. "First there was the war, but, also, I was young, ready for a change, willing to try anything." His mother supported his decision, along with a "few relatives." His father, a World War II veteran, died when Jesse was 18.

He met Robbie Robertson while living there, and they went into the studio to record Jesse's first album — Robertson producing with Todd Rundgren handling the engineering chores. On that album were "Brand New Tennessee Waltz," a song Winchester wrote shortly after arriving in Montreal, and "Yankee Lady," which was promptly covered by Brewer and Shipley.

Jesse describes his second album, "Third Down, 110 To Go" as "an experiment in being primitive with music." Except for three cuts produced by Todd Rundgren, the album was mainly produced by Jesse himself and contains songs such as "Silly Heart" and the touching "All Of Your Stories."

The third album was "Learn To Love It" and Jesse Winchester's fourth album for Bearsville, "Let The Rough Side Drag," is scheduled for release shortly. A single from the album, containing "Let The Rough Side Drag" on one side and a new version of "Brand

New Tennessee Waltz" on the other side, will also be released.

Although Jesse has received some success via record sales on his albums, he still has not broken open as a recording artist. He has received recognition and respect as a songwriter from other artists as well as from his small but faithful following. One of the keys, it seems, for his future success is the American public's recognition and acceptance of him. Since Jesse cannot now return to the United States, this is presenting a problem as well as a future dilemma.

"I don't want people to say that I left when the going got rough, then came back during easier times," said Jesse as he wondered aloud what he would do if amnesty were granted draft evaders. However, he is also aware that success for him as an artist depends on his acceptance by the American audience. And Jesse Winchester is an artist who wants his music to be heard.

In his exclusive interview with **Record World**, Jesse asked about the chances of Jimmy Carter being elected and the chances of his granting amnesty if elected. When told that the chances for both happening were excellent, he smiled. "I'd really like to come back and play certain, selected cities—do an American tour," he said. He emphasized that he was a Canadian citizen now and that he would never move from Canada in answer to that question. But he admitted he would like to visit now.

It is obvious that the years have taken their toll on Winchester's life. His eyes and music reflect sadness and loneliness, while his character reflects a strength and persistence that have come after 10 years of living in Canada and not being able to return "home." Married, father of a child, he is happy and content with his present life but not as much with his memories. Now that he is a mature man he can look back on his decision with some detachment, and while he doesn't regret it, it's obvious he wishes the barrier was not so formidable. Although he would very much like to return to visit, he is concerned that his music be the chief issue, and not the draft.

Jesse Winchester has stated that his ambition is to write "a standard," a song that everyone knows. He may already have done that. One thing is certain: Jesse Winchester is a man whose music is more than meet the ears.

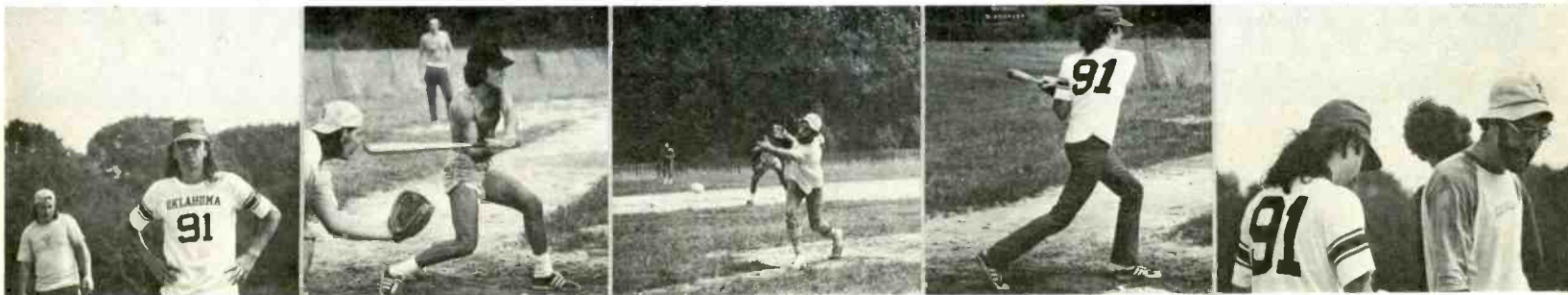
Bearsville plans to promote Jesse across the board with the new release. Plans call for extensive promotion aimed at AM pop, FM and country in hopes of broadening his base of appeal.

Top Spinners



London Records saluted the beginning of the third month of ZZ Top's World Wide Texas Tour by throwing a party for the band at the Beverly Hills Hotel. Luminaries who attended included Rosie Guevara, music director of KHJ, Jack Snyder, program director of KEZY, Larry Grove and Bob Marcum of KEZY, Bo Donaldson of Bo Donaldson and the Heywoods, Nudie, the rodeo tailor (who creates ZZ's stage outfits) and Jimmy Fox, program director of KGBS. Pictured from left are ZZ's Dusty Hill, Frank Beard, KGBS' Jimmy Fox and ZZ's Billy Gibbons.

Kings Foil Flashmakers; RW Bats Silenced



Photos: Ira Mayer

The much-touted, long-awaited tripleheader showdown between the E Street Kings and the Record World Flashmakers took place in Holmdel, New Jersey on August 14 before thousands of screaming fans in blistering 90 degree heat. And it was every bit the barnburner that experts had predicted. The Kings coasted to a 7-3 win in the second game, but in the first and third tilts RW's ace hurler Howie "Ol' Ragarm" Levitt and the Kings' fireballing Barry Bell locked horns in pitcher's duels of unprecedented intensity and artistry. Coaxed out of a two-year retirement for these contests, "Ol' Ragarm" showed why he has won a permanent place in the hearts of all true softball fans by mowing down King after King with his famed, and feared, "semitic screwball." Alas, poor Levitt. The Flashmaker's bats were silent and their defense lapsed just long enough to saddle Levitt with two 1-0 losses (both of the Kings' runs were unearned). The Flashmaker's spiritual leader, David McGee, realizing that his team's morale was at a low ebb, pulled (or suffered) the managerial stroke of the

season by importing the legendary Richard "Mox the Box" Moxley from Tulsa, Oklahoma as Levitt's battery mate and team holler guy. Alas, poor Mox. His exhortations and his hitting (four hits in seven trips to the plate) were in vain. Alas, poor McGee, who was heard to mumble after the third game, "I'm a broke down piece of man. My life is nothing but an empty shell." Shown above, from left: Mox the Box keeps an eye on his fellow Oklahoman and Flashmaker coach, the very unstable David McGee, whose expression mirrors all the frustration and agony of an 0-9-2 season; The Boss—Bruce Springsteen—displays the aesthetically pleasing form that helped put him on cover of Record World last year in lashing out a single in the second game; "Ol' Ragarm" wows spectators, teammates and Kings alike with his "semitic screwball;" McGee belts a triple in the first game; McGee consoles a distraught Levitt, who was heard to mutter, following his second consecutive 1-0 defeat, "Legion disease! I've got Legion disease!"

Stillwater Signs With Capricorn

■ MACON—Phil Walden, president of Capricorn Records, has announced the signing of the seven-piece rock group Stillwater to a long-term recording contract.

Stillwater consists of Jimmy Hall—lead vocals and percussion; Bobby Golden, Mike Causey and Rob Walker—guitars and vocals; Bob Spearman—keyboards and vocals; Al Scarborough—bass and vocals; and Sebie Lacey—drums and vocals.

Stillwater will begin recording their first album for Capricorn in the fall. Tour plans will be announced at a later date.

Polydor Signs Foldy

■ LOS ANGELES — Polydor Incorporated has signed Peter Foldy, a Canadian singer/songwriter. Foldy's first single on Polydor is titled "Roxanne" (which he recorded with Larry Carlton, Wilton Folder and Jim Gordon).

Paul Smith

(Continued from page 6)
ager, marketing, CBS Records.

Prior to this appointment, Smith had been vice president, sales and branch distribution, CBS Records. Before that, he was promoted to vice president, sales and distribution, Columbia Records, in November, 1974.

Smith joined CBS Records in 1958 and has held various positions since then, moving up to branch sales manager, Columbia Records New York branch, in 1970. In 1972, he was promoted to the position of regional sales director, a post he held until his promotion in late 1974.

AWB Goes Gold

■ NEW YORK — The Average White Band's "Soul Searching" album on Atlantic Records has been certified gold by the RIAA.

'Police Woman' Theme



A&M Records has released a single of the "Theme from Police Woman," produced by Tony Camillo and Bob Marcucci of Camillo and Marcucci Productions. Shown with the star of the "Police Woman" series during a break in her shooting schedule are (from left) Angie Dickinson, Tony Camillo and Bob Marcucci.

Additional August LPs Planned by E/A

■ LOS ANGELES—Elektra/Asylum Records is preparing sales, merchandising, advertising and promotion support for the forthcoming late August album release; the second album schedule for this month is set for national release during the week of August 22 and is comprised of Judy Collins' "Bread and Roses," "Cupid's Arrow" by David Blue and "Archie Campbell," the Elektra debut album for the country comedian.

Support

Merchandising support for the late August albums will include over-size four-color posters utilizing album graphics, as well as a special two-piece display for Judy Collins' "Bread and Roses" album incorporating mobile and a special dangler featuring the entire Collins catalogue on Elektra. In addition to an extensive cooperative advertising schedule, the August release will be supported via print and radio ads, with both trade and consumer print ads slated for the campaign.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ T. Tommy Cutrer, he of the many talents and many years on the air, made an impressive showing in his recent run for the Congress from his district in Tennessee. While he won't be occupying a chair in the Capitol city, he made his position well known and ran a helluva race. Some of his friends in the music community are planning a couple of shows around the country to raise some bucks to offset the campaign debt. Those who choose to run pay a fierce price in time, energy and personal commitment. Many people talk about it—few do it.

Jim Walton, PD at WITL (Lansing, Mich.), notes that as of August there are two country stations in Lansing: WITL-AM with hard country and WITL-FM with modern country. The FM line-up is Charlie Fredrick, Jim Walton, Tommy Waylon, Ken Carter and Donna Lee Wells. WITL-AM, now known as "Wittle 1010-country gold," will feature standards as well as current hard country. WITL is another of the increasing number of automated AM facilities around the country. The sole live performance on the station will be that of Wayne Waters, MD, who will do the midday slot. With the fractional-

KLAC (Los Angeles) and KTOQ (Rapid City) have both moved into new and improved quarters. At KLAC they not only moved, but they moved PD Hal Smith all the way out of the station up to KNEW (Oakland) as GM. They'll also be broadcasting, for the third year, the Monday night NFL games... Gary Havens now programming WIRE (Indianapolis)... In my usual bungling fashion I lost the first copy of Biff Collie's Country Radio Atlas. Now that the second is here, lemme tell you about it. If there ever was a good promo piece for stations to use for client give-aways during remotes and such, here 'tis... pocket size, four color cover, 80 pages listing every country station in the U.S. and Canada complete with state maps showing the location of the stations, plus the major highway which they are near, a 14 page index with a listing of the call letters, AM or FM, dial position and the highway nearest the tower. The atlas can be personalized for station, client, area or personality. Inexpensive in quantity and ready now—486 Ellenwood Drive, Nashville, Tenn. 37211.

Allen Peck of the KBOX "Peck and Penny Show" now has a Mrs. Peck in the picture. They'll tie the knot in early September... By now you know they've killed off "Teddy Bear." He was doing well and Red Simpson mentioned that in his dream in "Truck Drivers Heaven" that Teddy Bear's daddy told him he was gonna walk someday—and then came along the bad guys at Capitol and had Diana Williams kill him dead in "Teddy Bear's Last Ride." Sounds like a three record version of "Mary Hartman, Mary Hartman." Next it'll be "Teddy Bear Meets Phantom 309 After 6 Days on The Road in a Convoy with the Truck Drivin' Man in the Little Pink Mack and Together They Kill the White Knight and the Kentucky Moonrunner for singing There Ain't No Easy Run to the CB Widow 'Cause She Wanted to Truck Together." The way country is going it'll probably be recorded by Ernest Tubb and Barbra Streisand as a duet.



RECORD WORLD COUNTRY

Buyers Get-Together Planned For September

■ TULSA—The 5th annual buyers get-together in Tulsa, hosted by Jim Halsey, Roy Clark, Hank Thompson and Wayne Creasy, will be held Sunday, September 12. Site is the 5000 acre ranch owned jointly by the hosts 20 miles outside the city.

Entertainment

Country music entertainment during the afternoon will be provided by artists from the Halsey Company roster: Clark, Thompson, Don Williams, Mel Tillis, Barbara Fairchild, Freddy Fender, Jody Miller, Ferlin Husky, George Lindsey, the Spurrllows, Red Steagall, Buck Trent, The Oak Ridge Boys, Sherry Bryce and Susan Haney.

TV Show

The talent portion of the day will be seen as a syndicated television special sponsored by the Buick Dealers Association. An air date has not yet been set.

Other entertainment will include American Indian dancers, an art display by Minisa Crumbo, a hot-air balloon ascension and an aerial act.

Halsey anticipates that over 2000 buyers from 48 states will be on hand at the ranch. They will represent state and county fairs, rodeos, seasonal theatres, clubs, amusement parks and municipal auditoriums.

Intl. Contingent

In addition to a contingent of international promoters and buyers, a group of select business and industrial leaders from 13 foreign countries will be hosted at the ranch. They will be in the country as guests of Oklahoma Governor David Boren.

Purpose

The buyers party is held annually to thank those with whom the Halsey Company has done business in the past year. It follows the two-day Roy Clark Celebrity Golf Classic at Cedar Ridge Country Club, Tulsa.

Con Brio Names Three

■ NASHVILLE—Con Brio Records comptroller Jeff Walker has announced two new staff appointments and a promotion in a further move to facilitate the growth of the Nashville-based label.

Edie McCrosky has been appointed to the position of promotion assistant, primarily responsible for radio station promotion. Carol Morreo has been promoted to finance coordinator, and Diana Parker has been appointed as public relations coordinator.

Walker has also announced the signing of writer/artist Lori Parker to the label, bringing the roster total to six.

Cash & Clark To Host CMA Awards Show

■ NASHVILLE — The Tenth Annual Country Music Association Awards will take place on Monday night, October 11, from 8:30 p.m. to 10:00 p.m. Central Daylight Time. Sponsored by Kraft Foods Corporation, the 1½ hour show will be broadcast live on CBS-TV from the stage of the Grand Ole Opry House and co-hosted by Johnny Cash and Roy Clark.

There will be awards presented in 10 categories of achievement: Entertainer of the Year, Single of the Year, Album of the Year, Song of the Year, Female Vocalist of the Year, Male Vocalist of the

Year, Vocal Group of the Year, Vocal Duo of the Year, Instrumental Group or Band of the Year, and Instrumentalist of the Year. The awards are determined by vote of the CMA membership, with the certified public accounting firm of Haskin & Sells responsible for all tallies. No one but the accounting firm knows the winners until the show is presented.

The show will also be highlighted by the announcement of the newest members elected to the Country Music Hall of Fame. This year there will be winners in two categories—living and deceased. Finalists in the categories are: Living—Johnny Cash, Grandpa Jones, Vito Pellettieri, Hank Snow, Merle Travis and Kitty Wells; Deceased—Rod Brasfield, Paul Cohen, Cowboy Copas, Vernon Dalhart, and the Delmore Brothers.

Admission to the awards show is free to CMA members who have purchased tickets to the CMA Anniversary Banquet and Show to be held Thursday, October 14. "Black Tie" is requested with coat and tie mandatory.

Robert Precht will produce the show. CMA's Awards Show chairman is Irving Waugh.

Buster Sullivan Joins Hitsville

■ LOS ANGELES—Buster Sullivan has been appointed director of southern regional promotion for Motown's Hitsville country label, it was announced by Gordon Prince, vice president/general manager of Hitsville Records. Sullivan will be based in Nashville.

A native of Houston and a graduate of Rice University, Sullivan has had extensive experience in record promotion, with past associations including Capitol, RCA and Mega Records. During the past four years, he has also been involved in the real estate business, stationed in Houston.

NASHVILLE REPORT

by RED O'DONNELL



■ Neil Diamond wants to cut some records in Nashville with Billy Sherrill producing—and that should present no problem if Sherrill can come up with a "real good song." "We got to talking at the CBS convention on the west coast last month and Neil said he would like to do some recording here," said Sherrill.

"I've been scouting around for a song that I think fits him and one I reasonably expect to be a hit. We could get together right away or it could be a month. I'm not going to notify him to catch a plane for Nashville until I have the right song."

Sherrill explained that he was looking for a "good—very good—country ballad." Something like "For the Good Times," he said. "Sure," Sherrill admitted, "Diamond is a pop singer but I believe he could come up with a biggie with a country ballad—one he would be comfortable with."

Meanwhile Sherrill's search for the Diamond song goes on.

Grand Ole Opry veteran Hank Locklin is a "junkie." Wait now, I don't mean a narc junkie. Hank is a "junk collector." He haunts flea markets, antique shops and salvage stores in quest of buys. Latest addition to his collection: 100 old parking meters. Why in the world would anybody want that many parking meters? "I'm not only a collector," Hank said. "I'm a seller. Make me an offer. Every car owner should have a personal parking meter for his driveway."

Singer-guitarist Billy Grammer's wife Ruth is Polish and Billy's act includes this announcement: "I want you to know that all those Polish jokes aren't true—but most of them are."

Roy Acuff, who suffered a heart attack April 11, has resumed his career.

"I don't mind confessing," said Acuff, "that there were times (Continued on page 61)

COUNTRY PICKS OF THE WEEK

SINGLE **DICKEY LEE, "9,999,999 TEARS"** (R. Bailey; Lowery, BMI). Dickey continues his chart-topping success with this catchy number that's got a bit of the '50s feel in it. Nice, peppy song that's perfect for any type format. A huge hook will catch a huge hit for Dickey—listen for this to be everywhere soon. RCA PB10764.

SLEEPER **BILLY SWAN, "YOU'RE THE ONE"** (B. Holly-W. Jennings-S. Corbin; Peer, BMI). Billy unearthed this song, written years ago by Buddy Holly and Waylon Jennings, and gave it the distinctive Swan treatment. The end result is a rockabilly number sure to soar to the top of the charts. This'll be the hit—so rave on! Monument 2S8 8706.

ALBUM **"DAVE & SUGAR."** The debut album from this smooth vocal trio showcases their talents in tasteful production and indicates a bright future. Their tight harmonies are most pleasing to the ear as they sing mainly MOR country. Best cut is "I'm Leavin' The Leavin' To You" with "The Door Is Always Open" and "I'm Gonna Love You" also on target. Sweet! RCA APL1-1818.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Kathy Barnes has taken the Ian Tyson song, "Someday Soon," that Judy Collins did well with a while back, and makes it uniquely her own. A hit sound that's sure to catch the ear and be chartbound soon!!

Billy Larkin is moving rapidly with "Kiss and Say Goodbye" at WWVA, WPNX, KKYX, WSLR, KCKN, KRMD, KWJJ,

WCMS, KD JW and WGBG.

"Big Band Days" looks good for Hank Thompson in Wichita, Detroit, San Antonio, Kansas City, Portland, Tulsa, Norfolk and Salt Lake City.

Connie Smith does a superb job on the Eddy Raven song, "I Don't Wanna Talk It Over Anymore," and it's going on playlists from coast to coast; similarly strong action showing on Marty Robbins' "Among My Souvenirs."



Connie Smith

Mack White's revival of the classic "Take Me As I Am (Or Let Me Go)" is doing well at KAYO, KKYX, KWJJ, WGBG, WCMS and WTSO.

Jacky Ward does a complete turnabout in style and comes up with a strong chart possibility! The mellow sounds of "I Never Said It Would Be Easy" are getting initial strong reaction at WDEE, KIKK, WCMS, KENR, KBOX, WWOK and KFDI.



Sami Jo

Instrumental Action: Floyd Cramer's "I'm Thinking Tonight of My Blue Eyes" and Jerry Smith's "Heart and Soul" added at WIRE; The Waylors'

"Crazy Arms" on at KFDI.

Linda Cassady is getting midwest action on "If It's Your Song." Bill Green's "Texas On A Saturday Night" looks good at KKYX and KFDI.

Sami Jo's "Take Me To Heaven" is building into a winner at KBOX, KVET, WPLO, WSLR, KKYX, KIKK and KFDI.

Charlie Rich's "Road Song" is rolling along at WHK, WENO, KLAQ, WWVA, KVJJ, KSOP and WDEE. "That'll Be The Day" makes the day for Linda Ronstadt in Houston, Denver and Atlanta.

SURE SHOTS

George Jones — "Her Name Is"

Connie Smith — "I Don't Wanna Talk It Over Anymore"

Marty Robbins — "Among My Souvenirs"

LEFT FIELDERS

Mack White — "Take Me As I Am (Or Let Me Go)"

Marshall Tucker Band — "Long Hard Ride"

Marilyn Sellars — "When He Loved Me"

AREA ACTION

Susie McCoy — "You Love Me Like A River" (KTOW)

Andra Willis — "The You In Me" (KAYO, WENO)

Jimmy Velvet — "Hey Nashville" (KKYX)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KD JW, Amarillo
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAQ, Denver
KLPR, Oklahoma City
KRMD, Shreveport

KSOP, Salt Lake City
KTOW, Tulsa
KITTS, Springfield
KVET, Austin
KVOO, Tulsa
KWJJ, Portland
KWMT, Ft. Dodge
WAME, Charlotte
WBAP, Ft. Worth
WBRG, Lynchburg
WCMS, Norfolk
WDEE, Detroit
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland

WHOO, Orlando
WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WFLO, Atlanta
WPNX, Columbus
WSLR, Akron
WSUN, St. Petersburg
WUNI, Mobile
WWOK, Miami
WWVA, Wheeling
WXCL, Peoria

Stella Parton To E/A



Stella Parton (center) has signed a recording contract with Elektra/Asylum Records with her first recording schedule in the near future. Joining Stella at the signing are manager Joe Taylor (left) and Jim Malloy, Elektra/Asylum director of a&r.

Mac Music To Issue Mel Tillis Songbook

■ NEW YORK—Mac Music, a division of Macmillan Performing Arts, Inc., will publish the first songbook to feature the work of Mel Tillis and will be distributed by G. Schirmer, sole selling agent. Tillis has written hits for such artists as Bobby Bare and Kenny Rogers & the First Edition as well as having a number of hits himself.

Contained in the new songbook will be such songs as "Ruby Don't Take Your Love to Town," "Detroit City," "I Ain't Never," "Stomp them Grapes" and Tillis' current record on the MCA label, "Love Revival."

Playboy To Issue 'Trading Cards'

■ NASHVILLE—Playboy Records has named approximately 500 radio stations all across the country which have been selected to receive the label's version of baseball trading cards as part of a current promotional campaign on its artists.

Designed to depict the Playboy roster in full uniform, all cards feature a 4-color photo on one side, with the second side offering a "mini" bio on each performer.

Assembled together in 6-pak kits, the cards are being presented in a wrapper that is clearly identified as the Collectors Series for 1976, and will be made available on a limited basis.

The promotion was created by Playboy's national promotion director in Nashville, Nick Hunter.

SSS Mgmt. Bows

■ NASHVILLE—Shelby S. Singleton, Jr., record producer and owner of Plantation, SSS and Sun Records, has announced the formation of a new artist management company, SSS Management, Ltd., Inc., located at 3106 Belmont Blvd. in Nashville. The corporation is solely for the purpose of managing the business affairs of each of his recording artists.

Nashville Report (Continued from page 60)

during those four months when I was recovering that I doubted if I ever would be back on the Opry. I was uneasy about my future. I didn't know if I would have the confidence to face an audience again."

Acuff now is optimistic about his present and future. "Just write," he suggested, "that I'm still 72 years old—and that I'm happy."

Jerry Reed heads to Atlanta next week to begin filming his co-starring role in the "Smokey and the Bandit" movie, which stars Burt Reynolds. The picture will be shot in and near Atlanta and in the hilly country of north Georgia. Reed plays a buddy of Reynolds, who is cast as "the Bandit."

Red Sovine's "Teddy Bear," a tear-jerker, centers on a crippled youngster and his CB talks with truck drivers. Sovine currently is sidelined with a broken leg. He fell while performing on a makeshift stage in, of all places, Deadwood, S.D.

"The lights were too bright and I couldn't see where I was going," said Red. "Perhaps I had better get myself a CB?"

RCA artist Ronnie Milsap cut his first album before an audience the past week. It happened during a couple of afternoon performances on the stage of the Grand Ole Opry.

Birthdays: Tex Williams, Don Bowman and Jimmy Newman. (Note: Kitty Wells has a birthday next Monday and I hope her son-in-law doesn't forget it!)

I doubt if even an anti-pun reader would object if I wrote that Crystal Gayle sings up a storm? Crystal is younger sister of Loretta Lynn. Reckon why she doesn't spell her name "Gale"?

Freddy Fender's next venture: He's down for top role in the "Short Eyes" movie (it's about life in a prison) . . . Warner Bros. artist Donna Fargo taped a guest shot on the new Dick Van Dyke TV (a variety hour) that'll air in early October . . . Eddy Arnold booked for Sept. 16-29 engagement at Harrah's in Reno . . . Tanya Tucker sings the title song for the upcoming film documentary, "Run for the Blue," which is about women and horses.

Jerry Clower is one of eight persons chosen nationally as a 4-H Club alumnus. Jerry picks up his award at a reception Dec. 3 in Chicago's Conrad Hilton Hotel.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

GEORGE JONES—Epic 8-50271

HER NAME IS . . . (B. Braddock; Tree, BMI)

A cute novelty-type number from the world's greatest country singer that's sure to be a hit wherever it's heard. Chalk one up here for Mr. Jones!

MERLE HAGGARD—Capitol P-4326

CHEROKEE MAIDEN (C. Walker; Chappell, ASCAP)

WHAT HAVE YOU GOT PLANNED TONIGHT, DIANA (D. Kirby; Tree, BMI)

The Hag has a unique western swing number on side one that'll promenade to the top of the charts. Side two is a super ballad—it looks like another double play!

BELLAMY BROTHERS—Warner Bros. WBS 8248

SATIN SHEETS (W. A. Ramsey; Wishbone, ASCAP)

The Brothers follow their "Let Your Love Flow" hit with a super up-tempo number that'll get your feet tapping. It's not the Jeanne Pruett hit—this one's all theirs.

LA COSTA—Capitol P-4327

WHAT'LL I DO (J. Crutchfield-H. Cornelius; Duchess, BMI)

A cookin' up-tempo number that'll rock your socks off. The tracks flow nicely here and you can bet she'll do extremely well with this number.

ANDRA WILLIS—MCA MCA-40594

THE YOU IN ME (A. Willis; Fullness, BMI)

A super ballad from a pretty lady that brings home the message that she's still in love with her man though he's not around anymore. Expect a big record here.

MEL McDANIELS—Capitol P-4324

I THANK GOD SHE ISN'T MINE (B. Morrison-J. MacRae; Music City, ASCAP)

Nice, easy-paced number about a bad girl who's good to whom she chooses—but this boy is thankful she ain't choosing him. Fine production.

CARMOL TAYLOR—Elektra E-45342

THAT LITTLE DIFFERENCE (C. Taylor-M. Fields; Algee/Al Gallico, BMI)

Carmol belts out a stone country honky tonkin' number about men and women—and the little difference that makes a big difference. Dimes will drop for this.

JERRY MAX LANE—ABC/DoT DOA-17647

COME ON OVER TO MY PLACE (D. Loggins; Leeds/Antique, ASCAP)

An exceptional song here with some super lines in it about a confrontation with a lady in a bar that leads to her place. Come on over for this one

SHERRI KING—United Artists UA-XW855-Y

ALMOST PERSUADED (B. Sherrill-G. Sutton; Al Gallico, BMI)

This number is already a classic and Sherri's version, from the female side, could make it a standard. You'll be easily persuaded to program this.

CURTIS POTTER—Zodiac ZS-1009

LET ME LOVE IN PEACE (D. Owens-G. Vowell; Belinda, BMI)

Solid country number, perfect for any juke box or country turntable, about a memory who just won't let him go. Love on!

BACK POCKET—Joyce JS-7602

LOW BRIDGE (P. Robinson; no pub. listed)

Nice harmony with this high steppin' country flavored number that's perfect for any programmer. Heads up!

BILLY PARKER—SCR SC-133

IT'S BAD WHEN YOU'RE CAUGHT (WITH THE GOODS) (T. Overstreet-Dale Vest; Tommy Overstreet, SESAC)

Western swing flavored country number by a super jock that'll pull requests at any station.

COUNTRY SINGLES PUBLISHERS LIST

A COUPLE MORE YEARS Ron Haffkine (Evil Eye/Horse Hairs, BMI)	70	LOVE YOU ALL TO PIECES Ray Pennington (Tree/Joe Allen, BMI)	62
"A" MY NAME IS ALICE Mike Curb (Casseymen/Twentieth Century/Osmusic/BMI, ASCAP)	71	MY PRAYER Johnny Morris (Skidmore, ASCAP)	31
A WHOLE LOTTA THINGS TO SING ABOUT Jerry Bradley (Pi-Gem, BMI)	64	MISSISSIPPI Billy Sherrill (Al Gallico/Algee, BMI)	41
AFTERNOON DELIGHT Ron Chancey (Cherry Lane, ASCAP)	14	MISTY BLUE Larry Butler (Talmont, BMI)	4
AFTER THE STORM Eddie Kilroy (Proud Bird, BMI)	26	ONE MORE TIME (KARNEVAL) Allen Reynolds (Morning Music, ASCAP)	47
AIN'T LOVE GOOD Larry Butler (Unart/Ben Peters, BMI)	58	ONE OF THESE DAYS Brian Ahern (Altman, BMI)	1
ALL I CAN DO Porter & Dolly (Owepar, BMI)	18	PEANUTS AND DIAMONDS Buddy Killen (Tree, BMI)	39
AMONG MY SOUVENIRS Billy Sherrill (Chappell & Co., ASCAP)	79	PUT A LITTLE LOVIN' ON ME Bobby Bare & Bill Rice (Hall-Clement, BMI)	23
ARE THEY GONNA MAKE US OUTLAWS AGAIN James Talley & Steve Mandell (Hardhit, BMI)	76	REDNECK Bob Ferguson (Valvour, BMI)	32
BABY LOVE Snuffy Miller (Stone Agate, BMI)	54	ROAD SONG Billy Sherrill (Double R, ASCAP)	93
BECAUSE YOU BELIEVED IN ME Russ Reader & Bob Webster (Melinda, BMI)	68	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI)	6
BRING IT ON HOME TO ME Eddie Kilroy (Kags, BMI)	2	ROUTE 66 Tommy Allsup (Londontown, ASCAP)	94
CAN'T YOU SEE Waylon Jennings & Ken Mansfield (No Exit, BMI)	17	RED SAILS IN THE SUNSET Prod. not available, (Shapiro Bernstein & Co., ASCAP)	56
COME ON IN George Richey (Marson, BMI)	65	SAD COUNTRY LOVE SONG Jimmy Bowen (Screen Gems-Columbia, BMI)	55
COWBOY Owen Bradley (Wellback, ASCAP/Sweco, BMI)	11	SAVE YOUR KISSES FOR ME Norro Wilson (Easy Listening, ASCAP)	69
CRISPY CRITTERS Don Sears & Chip Davis (American Gramophone, SESAC)	59	SAY IT AGAIN Don Williams (Hall-Clement, BMI)	5
DEAR JOHN LETTER LOUNGE Michael Brovsky (Nunn, BMI)	99	SEE YOU ON SUNDAY Dennis Lambert & Brian Potter (ABC Dunhill, BMI)	16
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	42	SHE'S THE TRIP THAT I'VE NEVER BEEN ON Ray Baker (Acuff-Rose, BMI)	96
11 MONTHS AND 29 DAYS Billy Sherrill (Algee BMI)	38	SOLD OUT OF FLAGPOLES Charlie Bragg & Don Davis (House of Cash, BMI)	24
EMMYLOU Fred Foster & Grady Martin (Buzz Cason, ASCAP)	95	STOP THE WORLD (AND LET ME OFF) Huey P. Meaux (4-Star, BMI)	78
GOLDEN RING Billy Sherrill (Tree, BMI)	10	SUMMERTIME LOVIN' Eddie Kilroy (Ahab, BMI)	91
HALF AS MUCH Bill Walker (Fred Rose, BMI)	27	SUNDAY AFTERNOON BOATRIDE IN THE PARK OF THE LAKE Gary Paxton (Gary S. Paxton/Acoustic, BMI)	51
HERE COMES THAT RAINY DAY FEELING AGAIN Don Davis (Cookaway, ASCAP)	80	SUNDAY SCHOOL TO BROADWAY Jim Malloy (Mandy, ASCAP)	35
HERE COMES THAT GIRL AGAIN Ron Chancey (Chappell & Co., ASCAP)	28	TAKE ME TO HEAVEN Sonny Limbo & Micky Buckins (Screen Gems/Columbia, BMI)	98
HERE I AM DRUNK AGAIN Ray Baker (Cedarwood, BMI)	12	TEARDROPS IN MY HEART Narro Wilson (Southern, ASCAP)	43
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	21	TEARDROPS WILL KISS THE MORNING DEW Milton Blackford (Rocky Top, BMI)	50
HOLLYWOOD WALTZ Norro Wilson (Kicking Bear, ASCAP)	100	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	57
HONEY HUNGRY Tommy Hill (Power Play, BMI)	37	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI)	85
HONKY TONK WALTZ Ray Stevens (Ahab, BMI)	44	TEXAS WOMAN Ray Ruff (Mandina, BMI)	36
HONKY TONK WOMEN LOVE REDNECK MEN (Larry Rogers (Partner, BMI/Bill Black, ASCAP)	20	THAT LOOK IN HER EYES George Rickey (Ben Peters, BMI)	60
HOW DO YOU START OVER Billy Sherrill Acuff-Rose, BMI)	87	THE CURSE OF A WOMAN Don Grant (Tree, BMI)	89
I DON'T WANNA TALK IT OVER ANYMORE Ray Baker (Milene, ASCAP)	74	THE END IS NOT IN SIGHT Barry Burton (Fourth Floor, ASCAP)	33
IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME Willie Nelson (Peer, Intl., BMI)	13	THE GAMES THAT DADDIES PLAY Owen Bradley (Twitty Bird BMI)	46
I'LL NEVER SEE HIM AGAIN Milton Blackford (Unnart, BMI/United Artists, ASCAP)	66	(THE GREAT AMERICAN) CLASSIC COWBOY Scott Turner (Starburst, ASCAP)	81
(I'M A) STAND BY MY WOMAN MAN Tom Collins & Jack Johnson (Pi-Gem, BMI)	3	THE LETTER Owen Bradley (Twitty Bird, BMI)	25
I'M EASY Richard Baskin (American Broad./Lion's Gate/Easy, ASCAP)	97	THE NIGHTTIME AND MY BABY Norro Wilson (Al Gallico/Algee, BMI)	22
(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME Henry Strzelecki (Belinda, BMI)	83	THEY DON'T MAKE 'EM LIKE THAT ANYMORE Eddie Kilroy (Chappell, ASCAP)	61
I NEVER MET A GIRL I DIDN'T LIKE Don Grant (Chappell, ASCAP)	77	38 AND LONELY Jimmy Key & Jack Key (Newkeys, BMI)	86
I DON'T WANT TO HAVE TO MARRY YOU Bob Ferguson (Blackwood/Music, BMI)	9	TRUCK DRIVIN' MAN Glen Sutton (Belinda/Elvis Presley, BMI)	34
I MET A FRIEND OF YOURS TODAY Dick Heard (Hall-Clement/Maple Hill, Vogue BMI)	15	TRY A LITTLE TENDERNESS Farah Production (Robbins, ASCAP)	63
I'VE LOVED YOU ALL THE WAY Stan Silver (Prima Donna, BMI)	19	VICTIMS Snuffy Miller (Chappell, BMI)	90
I WONDER IF I EVER SAID GOODBYE Acuff-Rosey, BMI)	7	VIRGIL AND THE \$300 VACATION Jerry Kennedy (Unichappell, BMI)	75
JUST YOU 'N ME Fred Carter Jr. (Moose & Big Elk, ASCAP)	52	WABASH CANNONBALL Charlie McCoy (Peer, Intl., BMI)	82
KISS AND SAY GOODBYE Nelson Larkin (Nattahnam & Blackwood, BMI)	92	WE'RE GETTING THERE Jim Fogel song (Fullness, BMI)	48
LET'S PUT IT BACK TOGETHER AGAIN Jerry Kennedy (Jack & Bill, ASCAP)	30	WHILE THE FEELING'S GOOD Larry Butler (Brougham Hall/Hairline, BMI)	29
LIQUOR, LOVE AND LIFE Billy Sherrill (Young World, BMI)	49	WHISKY TALKIN' Norro Wilson (Al Gallico/Algee, BMI)	40
LONELY EYES Fred Kelly (Frebar, BMI)	84	WHISPERS AND GRINS Dave Burgess (Golden West/Singletree, BMI)	73
LOVE IS THIN ICE Tom Collins (Pi-Gems/Cumberland BMI)	45	WICHITA JAIL Paul Hornsby (Night Time, BMI)	72
		YOU AND ME Billy Sherrill (Algee, BMI)	53
		YOU ARE MY SPECIAL ANGEL, Gary S. Paxton (Warner-Tamerlane, BMI)	67
		YOU RUBBED IT IN ALL WRONG Ron Chancey (Pick-A-Hit, BMI)	8
		YOU'RE THE REASON I'M LIVING Nelson Larkin & Dick Heard (Hudson Bay, BMI)	88



THE COUNTRY ALBUM CHART

AUGUST 28, 1976

AUG. 28	AUG. 21		WKS ON CHART
1	1	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	7
2	3	TEDDY BEAR RED SOVINE—Starday SD 968X.	7
3	2	UNITED TALENT LORETTA & CONWAY—MCA 2209	10
4	4	20-20 VISION RONNIE MILSAP—RCA APL1 1666	14
5	8	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	7
6	6	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	9
7	7	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1506	13
8	11	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	6
9	12	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 15544 United Artists LA608 G	5
10	9	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	10
11	5	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	13
12	13	IN CONCERT ROY CLARK—ABC Dot DOSD 2054	6
13	10	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	18
14	19	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	3
15	14	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	10
16	16	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	14
17	15	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	7
18	17	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	11
19	20	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	7
20	21	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	21
21	23	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	31
22	22	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	11
23	18	NOW AND THEN CONWAY TWITTY—MCA 2206	13
24	26	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	8
25	28	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	19
26	25	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	39
27	24	LOVE REVIVAL MEL TILLIS—MCA 2204	9
28	27	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	8
29	36	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	3
30	37	BEST OF MEL TILLIS—MGM MG 1 5021	4
31	30	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	23
32	34	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	4
33	32	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	30
34	39	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG 1 5020	3
35	31	BUCK 'EM BUCK OWENS—Warner Bros. BS 2952	5
36	46	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34254	2
37	38	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists LA639 G	4
38	33	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	11
39	29	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	19
40	42	RAGIN' CAJUN DOUG KERSHAW—Warner Bros. BS 2910	3
41	35	MERCY, AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	7
42	41	RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	6
43	43	WILLIE NELSON LIVE—RCA APL1 1487	18
44	—	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	1
45	47	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	11
46	40	I.O.U. JIMMY DEAN—Casino GRT 8014	7
47	48	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	11
48	56	LIQUOR, LOVE AND LIFE FREDDY WELLER—Epic KC 34244	3
49	44	HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SRM 1 1077	20
50	45	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	20
51	—	BIONIC BANJO BUCK TRENT—ABC Dot DOSD 2058	1
52	50	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	13
53	49	THE BEST OF RAY PRICE—Columbia KC 34160	10
54	61	SONGWRITER CARMOL TAYLOR—Elektra 7E 1069	2
55	55	CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	24
56	54	MEL STREET'S GREATEST HITS—GRT 8010	14
57	51	AMBASSADOR OF GOOD WILL JERRY CLOWER—MCA 2205	8
58	53	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	20
59	—	MY FIRST ALBUM RANDY CORNOR—ABC Dot DOSD 2048	1
60	52	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	20
61	59	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	26
62	57	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	28
63	62	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	17
64	64	TWITTY CONWAY TWITTY—MCA 2176	32
65	65	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	72
66	60	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	20
67	63	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	23
68	58	ED BRUCE—United Artists LA613 G	8
69	70	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	62
70	67	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	24
71	66	THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G	9
72	69	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	20
73	68	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	11
74	72	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	11
75	73	WILDERNESS C. W. McCALL—Polydor 1 6069	17

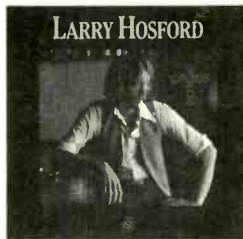
COUNTRY ALBUM PICKS



ALL I CAN DO

DOLLY PARTON—RCA APL1-1665

Pretty Dolly has another great album, headed by her current hit, "All I Can Do." Although she wrote all but two, those two stand out—Haggard's "Life's Like Poetry" and Emmylou Harris' "Boulder To Birmingham." Other great cuts are "Shatter My Image," "Falling Out of Love With Me" and "The Fire That Keeps You Warm."



CROSSWORDS

LARRY HOSFORD—Shelter SRL-52003

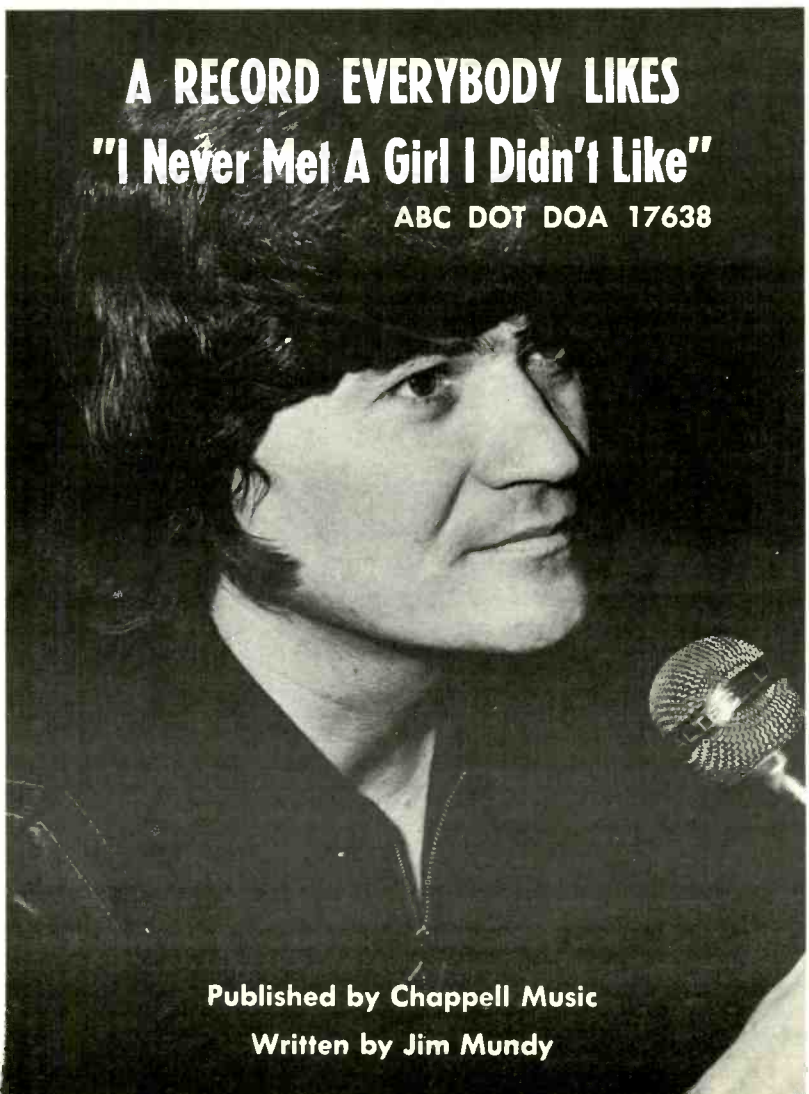
One of the finest new songwriting talents around, Larry falls roughly into what's called progressive country although it's really unfair to categorize him. Unique concept of "Crossword Puzzles" pulls it all together with great cuts on "If I Could Talk As Fast As I Think," "Nobody Remembers The Losers," "50% of The Blame" and "Last Chance Romance."



BYRON BERLINE AND SUNDANCE

MCA MCA-2217

Byron's fiddle has achieved widespread recognition working for other folks. Now, in an album of his own with a group, he gets to stretch out. Best cuts are "Sweet Wanomi," "Till I Gain Control Again," "The World I'm Livin' In," "It Hurts So Much" and "Lea." Fine bluegrass feel.



A RECORD EVERYBODY LIKES
"I Never Met A Girl I Didn't Like"
ABC DOT DOA 17638

Published by Chappell Music

Written by Jim Mundy

AUGUST 28, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	AUG. 28	AUG. 21	WKS. ON CHART
1 2 ONE OF THESE DAYS EMMYLOU HARRIS Reprise RPS 1353			13
2 3 BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075			10
3 4 (I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724			8
4 6 MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y			11
5 1 SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631			12
6 5 ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315			13
7 10 I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/Mercury 73815			8
8 9 YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635			9
9 12 I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711			9
10 7 GOLDEN RING GEORGE & TAMMY/Epic 8 50235			13
11 13 COWBOY EDDY ARNOLD/RCA PB 10701			11
12 15 HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361			9
13 16 IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383			6
14 17 AFTERNOON DELIGHT JOHNNY CARTER/ABC Dot DOA 17640			8
15 11 I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057			12
16 18 SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288			7
17 20 CAN'T YOU SEE WAYLON JENNINGS/RCA PB 10721			5
18 23 ALL I CAN DO DOLLY PARTON/RCA PB 10730			6
19 21 I'VE LOVED YOU ALL THE WAY DONNA FARGO/ Warner Brothers WBS 8227			7
20 22 HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/ Hi 2310			10
21 29 HERE'S SOME LOVE TANYA TUCKER/MCA 40598			4
22 27 THE NIGHTTIME AND MY BABY JOE STAMPLEY/ABC Dot DOA 17642			5
23 25 PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718			8
24 26 SOLD OUT OF FLAGPOLES JOHNNY CASH/ Columbia 3 10381			7
25 8 THE LETTER CONWAY & LORETTA/MCA 40572			11
26 36 AFTER THE STORM WYNN STEWART/Playboy 6080			5
27 30 HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)			9
28 19 HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630			12
29 32 WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y			9
30 39 LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822			5
31 42 MY PRAYER NARVEL FELTS/ABC Dot DOA 17643			4
32 14 REDNECK VERNON OXFORD/RCA PB 10693			12
33 43 THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202			4
34 24 TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634			11
35 41 SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334			6
36 40 TEXAS WOMAN PAT BOONE/Hitsville 6037			7
37 46 HONEY HUNGRY MIKE LUNSFORD/Starday SD 143			5
38 45 11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/ Epic 8 50249			6
39 51 PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595			3
40 47 WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259			4
41 44 MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378			7
42 50 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/ MCA 40600			3
43 53 TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236			4
44 59 HONKY TONK WALTZ RAY STEVENS/Warner Bros. WBS 8237			4
45 58 LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644			3
46 62 THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601			2
47 60 ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/ United Artists XW838 Y			3
48 52 TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637			8

49 49 LIQUOR, LOVE AND LIFE FREDDY WELLER/ Columbia 3 10352			9
50 57 TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y			4
51 61 SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/Capitol 4302			4
52 55 JUST YOU N' ME SAMMI SMITH/Zodiac ZS 1005			6
53 68 YOU AND ME TAMMY WYNETTE/Epic 8 50264			2
54 56 BABY LOVE JONI LEE/MCA 40592			4
55 69 SAD COUNTRY LOVE SONG TOM BRESH/Farr FR 009			3
56 64 RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065			7
57 31 TEDDY BEAR RED SOVINE/Starday SD 142			11
58 37 AIN'T LOVE GOOD JEAN SHEPARD/United Artists XW818 Y			10
59 28 CRISPY CRITTERS C. W. McCALL/Polydor PD 14331			9
60 75 THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313			2
61 80 THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS/Playboy 6083			2
62 63 LOVE YOU ALL TO PIECES BILLY WALKER/RCA PB 10729			6
63 65 TRY A LITTLE TENDERNESS BILLY THUNDERKLOUD/ Polydor PD 14338			5

CHARTMAKER OF THE WEEK

64 — A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE RCA PB 10757			1
65 — COME ON IN SONNY JAMES/Columbia 3 10392			1
66 71 I'LL NEVER SEE HIM AGAIN SUE RICHARDS/ABC Dot DOA 17645			3
67 67 YOU ARE MY SPECIAL ANGEL BOBBY G. RICE/GRT 061			6
68 35 BECAUSE YOU BELIEVED IN ME GENE WATSON/ Capitol 4279			13
69 33 SAVE YOUR KISSES FOR ME MARGO SMITH/ Warner Bros. WBS 8213			14
70 70 A COUPLE MORE YEARS DR. HOOK/Capitol 4280			12
71 76 "A" MY NAME IS ALICE MARIE OSMOND/Polydor PD 14333			7
72 34 WICHITA JAIL CHARLIE DANIELS BAND/Epic 8 50243			10
73 79 WHISPERS AND GRINS DAVID ROGERS/Republic IRDA 256			3
74 — I DON'T WANNA TALK IT OVER ANY MORE CONNIE SMITH/ Columbia 3 10393			1
75 84 VIRGIL AND THE \$300 VACATION CLEDUS MAGGARD/ Mercury 73823			3
76 81 ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY/Capitol 4297			2
77 77 I NEVER MET A GIRL I DIDN'T LIKE JIM MUNDY/ ABC Dot DOA 17638			5
78 78 STOP THE WORLD (AND LET ME OFF) DONNY KING/ Warner Bros. WBS 8229			6
79 — AMONG MY SOUVENIRS MARTY ROBBINS/ Columbia 3 10396			1
80 86 HERE COMES THAT RAINY DAY FEELING AGAIN CONNIE CATO/Capitol 4303			4
81 85 (THE GREAT AMERICAN) CLASSIC COWBOY PENNY DeHAVEN—Starcrest GRT 066			5
82 82 WABASH CANNONBALL CHARLIE McCOY/ Monument ZS8 8703			4
83 92 (I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS/Epic 8 50260			2
84 88 LONELY EYES RANDY BARLOW/Gazelle IRDA 280			3
85 — TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317			1
86 89 38 AND LONELY DAVE DUDLEY/United Artists XW836 Y			3
87 87 HOW DO YOU START OVER BOB LUMAN/Epic 8 50247			6
88 93 YOU'RE THE REASON I'M LIVING PRICE MITCHELL/GRT 067			2
89 91 THE CURSE OF A WOMAN EDDY RAVEN/ABC Dot DOA 17646			2
90 — VICTIMS KENNY STARR/MCA 40580			1
91 90 SUMMERTIME LOVIN' LAYNG MARTINE, JR./Playboy 6081			4
92 — KISS AND SAY GOODBYE BILLY LARKIN/Casino GRT 076			1
93 — ROAD SONG CHARLIE RICH/Epic 50268			1
94 — ROUTE 66 ASLEEP AT THE WHEEL/Capitol 4319			1
95 95 EMMYLOU BRUSH ARBOR/Monument ZS8 8702			2
96 98 SHE'S THE TRIP THAT I'VE BEEN ON LEON RAUSCH/ Derreck 107			3
97 99 I'M EASY KEITH CARRADINE/ABC 12117			2
98 — TAKE ME TO HEAVEN SAMMI JO/Polydor PD 14341			1
99 100 DEAR JOHN LETTER LOUNGE JERRY JEFF WALKER/ MCA 40570			2
100 38 HOLLYWOOD WALTZ BUCK OWENS/Warner Bros. WBS 8223			10

Young, Honest, Aggressive


Record World has

The Spirit of '76



L I N D A R O N S T A D T



Her new album on Asylum
Records & Tapes 7E-1072 
featuring her new single
"That'll Be The Day" E-45340

H A S T E N D O W N T H E W I N D

Produced by Peter Asher