

RECORD WORLD

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A Special Tribute: Quincy Jones

HITS OF THE WEEK

SINGLES

EARTH, WIND & FIRE, "SATURDAY NITE" (prod. by Maurice White & Charles Stepney) (writers: M. White-A. McKay-P. Bailey) (Sagfire, BMI) (3:42). The group caps off a year of gold and platinum certified records with yet another potential charttopper. The song from the group's "Spirit" lp is in an uptempo groove that is fine for any nite. Columbia 3 10439.

BARRY MANILOW, "WEEKEND IN NEW ENGLAND" (prod. by Ron Dante and Barry Manilow) (writer: Randy Edelman) (Unart/Piano Picker, BMI) (3:38). Manilow's follow-up to "This One's For You" is another sweeping ballad delivered in the style that has made him one of the country's leading male vocalists. Notch up another hit. Arista 0212.

BOZ SCAGGS, "WHAT CAN I SAY" (prod. by Joe Wissert) (writers: B. Scaggs & D. Paich) (Boz Scaggs/Hudmar, ASCAP) (2:59). Boz has built a firm base of support with his last two singles ("It's Over," "Lowdown") in pop and r&b markets and is poised to take off with another tempting track from the "Silk Degrees" album. Columbia 3 10440.

JEFFERSON STARSHIP, "ST. CHARLES" (prod. by Cox & Jefferson Starship) (writers: Kantner-Balin-Barish-Chaquico-Thunderhawk) (Little Dragon/Diamondback/Lunatunes, BMI) (3:50). This "Spitfire" ballad has the kind of haunting melody line that characterized their recent hits. The group's vocal combination should take it to the top. Grunt 10791 (RCA).

SLEEPERS

LAVERNE & SHIRLEY (PENNY MARSHALL & CINDY WILLIAMS) "SIXTEEN REASONS" (prod. by Sidney Sharp & Jimmie Haskell) (writers: Bill & Doree Post) (Belinda/Elvis Presley, BMI) (2:17). Being released as a double "A" side (with "Chapel of Love") the first recording made by these TV personalities is certain to be a favorite among their fans. Atl. 3367.

JAY BLACK, "ONE NIGHT AFFAIR" (prod. by Teddy Randazzo & Frankie Valli) (writers: Randazzo-Pike-Joyce) (Razle Dazzle, BMI) (3:27). After Cathy gave Jay the wrong number, he realizes it was just a one night affair. Add together the talents of Jay Black and Frankie Valli and the result is a song that can't miss. Roulette R 7198.

L.A. JETS, "PRISONER (CAPTURED BY YOUR EYES)" (prod. by Gary Klein) (writers: E. Lawrence & J Desautels) (Koppelman-Bandier, BMI) (3:57). The song opens with only piano and voice, reciting a couple of lines that build into the chorus as the rest of the group joins in. With a pop sound reminiscent of Heart, it shows strong potential. RCA 10826.

TANYA TUCKER, "SHORT CUT" (prod. by Jerry Crutchfield) (writers: Lisa MacGregor & Alan Kroeber) (Leeds, ASCAP) (3:17). The songstress stands to broaden her audience exponentially with her first all out rock number. Country fans who have enjoyed her talent for years, will now have to share Tanya with a pop audience. MCA 40650.

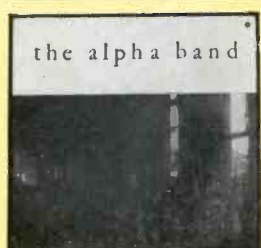
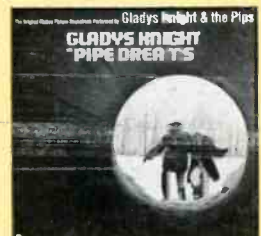
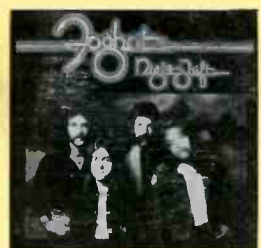
ALBUMS

FOGHAT, "NIGHT SHIFT." "Fool For the City" found Foghat's biggest audience yet and "Night Shift," through the combined efforts of group and producer Dan Hartman, will carry them to still another plateau. If you can imagine Foghat singing Al Green . . . your fantasy comes true on "Take Me To the River." The rest are group originals. Bearsville BR 6962 (WB) (6.98).

GLADYS KNIGHT & THE PIPS, "PIPE DREAMS" (Soundtrack). Gladys not only sings her way through "Pipe Dreams," she's starring too—added impetus for her fans to pick up on the soundtrack and providing exposure in a new medium. "I Miss You," "Nobody But You" and "Pipe Dreams" are her featured numbers, "Pot of Jazz" being just that. Buddah BDS 5676 ST (6.98).

"ALL THIS AND WORLD WAR II" (Soundtrack). The Beatles never sounded like this—but the concept behind the score to the up-coming film was to use the Fab Four's songs as done by everyone from the Bee Gees to the Four Seasons, Roy Wood to Henry Gross, Rod Stewart to Tina Turner. Boxed, with a full-color 36-page booklet included. 20th Century 2T-522 (12.98).

"THE ALPHA BAND." Steven Soles, David Mansfield and T-Bone Burnett comprise the Alpha Band (aided here by David Jackson and Matt Betton). They're part of a largely New York-based group of musicians who make keeping it loose an asset. "Interviews," "Ten Figures" and "Last Chance to Dance," however, are more solid than first seems. Arista AL 4102 (6.98).



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RECORD WORLD

Jenner Exiting CAM For Label Deal?

By PAT BAIRD

■ NEW YORK—It was widely rumored last week that Jimmy Jenner will soon sever his relationship with C.A.M.-U.S.A., Inc. and CAM Productions and is headed toward establishing his own label. **Record World** has learned that Jenner is considering several possible label deals with major companies as well as the possibility of starting a new label with independent distribution.

(Continued on page 40)

Wonder Remains Top LP As EWF, Zeppelin Surge

By LENNY BEER

■ Stevie Wonder (Tamla) had its strongest sales week to date and took the top spot again over a consistent selling Earth, Wind & Fire (Columbia) album and the surge of Led Zeppelin (Swan Song), Boston (Epic) and Elton John (MCA/Rocket). Wonder is picking up significant strength

now at racked accounts to go with its far-and-away #1 status at retail as it tops The Album Chart for

(Continued on page 6)

Mercury Jazz Thrust Through Emarcy Label

By MARC KIRKEY

■ NEW YORK—Emboldened by its recent success with albums by Charles Earland and Gabor Szabo, Mercury Records will release this week the first installment of a major reissue of jazz recordings on the Emarcy label, most of which have been unavailable for 15 years or more. Unusually intensive research, design and marketing efforts have gone into Emarcy's re-emergence, and into the seven albums that will ship this Wednesday (10).

Plans call for future releases on Emarcy (a phonetic spelling of the company's original initials, M.R.C., for Mercury Record

(Continued on page 40)

Retailers Report Brisk Pre-Holiday Sales On Superstars and Middle Level Artists

By DAVID MCGEE

■ NEW YORK—With the Christmas selling season set to begin officially in two weeks, record retailers across the country are feeling the first rumblings of the annual consumer spending spree, thanks to strong new releases by major and middle-level artists. Sales remain heaviest on the "big ones"—Stevie Wonder's "Songs In The Key of Life," Earth, Wind & Fire's "Spirit," Led Zeppelin's "The Song Remains The Same," Elton John's Chartmaker of the Week, "Blue Moves," ELO's "A New World Record" and Peter Frampton's "Frampton Comes Alive." And an impressive newcomer, "Boston," continues to

hold its own in the face of heavy competition.

These, with the exception of "Boston," were expected. The more heartening fact is that several new releases by artists not in a league with those mentioned above have made strong showings on a number of retail accounts' own top 30s, in addition to making strong jumps on The Album Chart. Last year at this time major artists totally dominated retail activity, whereas this week Thin Lizzy, Kansas, Al Stewart, Robert Palmer and Styx, while not threatening the superstars, are making waves of their own.

Thin Lizzy, for example, may

(Continued on page 66)

Wherehouse Outlet Experimenting With Holographic Display Piece

By SAM SUTHERLAND

■ LOS ANGELES—The potential merchandising impact of holograms will undergo another marketing test this weekend when The Wherehouse chain unveils a special holographic display piece in its Westwood store. Chain operator Roger Hartstone has designed the project as a means of

isolating and evaluating the possible instore benefits available from holographic technology.

Subject of the display piece, produced for the Wherehouse location by Bob Hollingsworth of Burton-Holmes International here, is an unknown MOR artist, Erica Campbell, whose current single is being marketed by Emet Records. Hartstone explained the advantages in selecting an unknown performer, commenting, "I'd like to see whether this technique can sell instore. If a hologram can sell a completely unknown artist, then the possible uses are obvious."

The Campbell hologram won't be the first application of the

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Dudgeon Exits Rocket

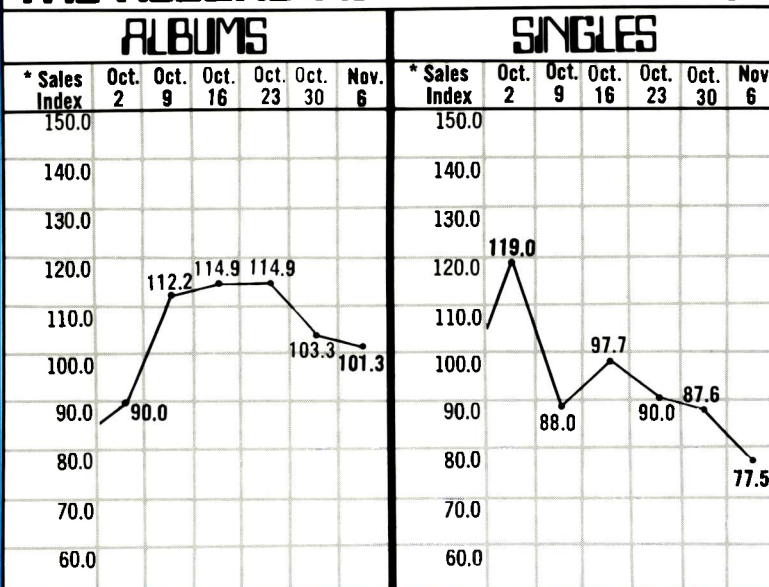
■ LOS ANGELES—Gus Dudgeon has resigned from his position as a&r chief and a director of the Rocket Record Company. Sources revealed the split resulted from "professional differences" regarding the operation of the label, but that Dudgeon's departure was amicable.

As Elton John's producer since 1970, and a successful producer for a number of other English artists, Dudgeon has carried an ex-

(Continued on page 40)

The second installment of Record World's series on the history and meaning of the copyright law, dealing with the 1950s, appears on page 8.

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.

A Price Rise for Albums?

■ For many years the record industry has acted on the theory that an increase in album prices is only to be effected as a last resort, after every other possibility has been exhausted. It's time that theory, along with many other worn out principles, was thrown into the dust bin.

List Price Irrelevant

The record industry has to stop its preoccupation about list prices, for they bear hardly any relation to the price consumers pay for their records. For example, Elton John's new album on MCA/Rocket, a double-lp, list price \$12.98, is selling for \$7.49 at Goody's, New York.

Let's add that up by reckoning how much music you get for what you pay. The Elton John album contains approximately 90 minutes of music. Using the Goody price of \$7.49 for the album, that means you get a minute of music for less than 10 cents.

Back in 1936, most 78 rpm records were selling for 75 cents each, for 6 minutes of music. The Elton John album is actually less expensive than those 78s per minute of music—40 years later!

In those forty years the value of the dollar has declined 50 to 70

(Continued on page 73)

Motown Industries Expands, Realigns Execs

■ LOS ANGELES—A major expansion, at Motown Industries has been announced by Michael Roshkind, vice chairman.

Lee Young, Jr. has been named vice president in charge of business affairs for Motown Records, reporting to Suzanne de Passe, vice president, creative division.

Roy Gerber has been appointed director of Multi-Media Management, the personal management arm of Motown, and will report to Roshkind.

Ralph Thompson has assumed the post of special assistant to Barney Ales, president of Motown Records.

Stephen Jahn has been named director of television development and administration of Motown Productions, Inc., reporting to Rob Cohen, executive vice president of MPI.

Junius Griffin has rejoined Motown as director of community relations, reporting to Roshkind.

Carl Overr has been named art director of Motown Records and will report to de Passe. Young was formerly general

counsel for ABC Records for five years and previously had been associated with MCA Records as attorney. Gerber, a veteran of more than 20 years as a top agent in all phases of show business, served with MCA and CMA, as well as talent buyer for "The Hollywood Palace" television shows. Thompson formerly held an executive post for two years with Sears, Roebuck and Co. and before that was midwest regional sales manager of Motown. Jahn has been active for many years in the field of television, most recently as president of FunCo Corporation, producer of Golden Globe Specials. Griffin, a long-time Motown public relations executive, rejoins the company after a brief stint as a private PR consultant. Overr has graphics experience in several aspects of the entertainment world, including leading adver-

(Continued on page 79)

Wherehouse Reports Increased Revenues

■ NEW YORK — Integrity Entertainment Corp., which operates over 70 Wherehouse retail record and tape outlets in California, has reported all-time high gross revenues, and a slight increase in earnings.

For the fiscal year ended June 30, Integrity Entertainment grossed \$39.1 million, up from \$29.9 million a year ago. Net income was \$442,315, compared to \$423,825 in 1975, with earnings per share holding steady at 15c.

In a letter to shareholders, Leon C. Hartstone, president of the corporation, attributed the lag to "intensified competition in the retail record industry and the consequent lower profit margins which are being felt throughout the California marketing area."

Nine new outlets opened during the fiscal year, with four more added during the first quarter and one during October, bringing the net total to 73 stores. Further openings are planned for the

(Continued on page 73)

Trans-Continent Opens Giant Record Store

■ BUFFALO, N. Y. — Trans-Continent Sales, parent company of Amherst Distributing Company and Amherst Records, opened the latest of its Record Theater chain of retail outlets November 4. With 18,000 square feet of selling space, it is claimed to be the largest record store in the country, stocking 250,000 albums, 100,000 tapes (all configurations), singles and record magazines.

Engelbert Humperdinck, made an opening day appearance at the store from 2-4 p.m., the resultant crowds snarling traffic on Main Street for five blocks. The store was set to remain open a marathon 62 hours, and to then adopt a more normalized seven-day 10 a.m. to midnight schedule. As of the opening, workmen were continuing construction of such features as a stage and dance floor to be used for in-store promotions and live performances, a radio booth capable of broadcasting FM stereo and a checkout counter in the shape of a record with a giant stylus hanging over it.

The store, which reportedly stocks "anything that's in a catalogue," according to a spokesman, promises it can obtain any item not on hand within 48 hours. It is also said to be a pilot for possible expansion of the chain in other cities, with between one and three stores projected by spring if this one is successful.

On the eve of the store's grand opening, record executives from around the country attended a private opening party at the site.

President of Trans-Continent is Lenny Silver.

Denver, George Burns To Star in New Film

■ NEW YORK — John Denver and George Burns will co-star in the motion picture "Oh God," an original story to be directed by Carl Reiner and produced by Jerry Weintraub for Warner Bros. release, it was announced by Frank Wells, president of the motion picture company.

The film marks Burns' first motion picture since winning the Academy Award for Best Supporting Actor earlier this year for "The Sunshine Boys" as well as Denver's debut in films.

Denver, in a straight acting part, will be seen as a supermarket manager, while Burns will play the role of God. Reiner is making revisions to Larry Gelbart's screenplay, which is based on Avery Corman's story. Production is scheduled to begin December 13 with the eight-week shooting schedule utilizing Burbank, Tarzana and Los Angeles locales.



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RECORD WORLD NOVEMBER 13, 1976

Frampton To Star In 'Sergeant Pepper'

■ NEW YORK—Robert Stigwood, chairman of the Stigwood Group of Companies, and Dee Anthony, president of Bandana Enterprises, Ltd., have announced that they have entered into an association whereby Anthony will act as executive producer of Stigwood's forthcoming production "Sergeant Pepper's Lonely Hearts Club Band."

Stigwood and Anthony also jointly announced that they have concluded arrangements for Peter Frampton to star in the motion picture, making his film debut.

"Sergeant Pepper's Lonely Hearts Club Band" will begin principal photography on location in the U.S.A. in early 1977, with the release scheduled for Christmas of 1977. RSO Records will release the soundtrack.

Powerhouse Picks

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

● **Elton John** (MCA) "Sorry Seems To Be the Hardest Word."

● Picked and played out of the lp prior to actual release, this disc has a good head start at conquering the entire nation in airplay and sales.





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PRODUCTION INC

Casablanca

Steve Miller, Stevie Wonder Top Singles, LP Charts

Rod Stewart Surges

By LENNY BEER

■ Singles sales continue to drop nationally as noted on this week's *Record World Sales Index*, which dropped to its lowest point since early summer. It is hard to explain exactly why the trend is significantly down in sales for singles product, but there is hope on the horizon because for the first time in over a month there has been a surge of bulleting new singles on the chart. If these singles can deliver continued sales to back up airplay, then we may soon see that positive reversal. As for now, Steve Miller (Capitol) has finally made it to the top, just barely holding off the surging Captain & Tennille (A&M), which is close behind at two.

Stewart, Kiss

Also very hot in this week's top 10 are Rod Stewart (WB), which is now back on the RKO chain in edited form, and the Spinners (Atlantic), who are moving further in their crossover and closer to the top of the mountain. The Rod Stewart record took one of the year's biggest jumps in the upper regions of The Singles Chart by moving from 26 to 9. All indications are that this one will not stop until it sits on the very top. The Kiss (Casablanca) single finally closed airplay ranks in New York and Los Angeles this week and with last week's close in Chicago it has resurged. It will however have to deliver some strong sales in those markets very quickly if it expects to rise much higher nationally.

Boston

Sales picked up a bit this week on the Boston single, which comes from one of Epic's biggest albums of the year. If the trend on the single continues, it should follow the album into the top 5. Also starting to make a solid move to the top 10 are Alice Cooper (WB), which is winning the staying power record of the year award in Detroit; Marilyn & Billy (ABC), with a crossover

Capitol Publishing Set Thru Screen Gems-EMI

■ LOS ANGELES — Bhaskar Menon, president of Capitol Industries-EMI, Inc., and Lester Sill, president of Screen Gems-EMI Music Inc., have announced that effective November 1, the catalogues and business of Capitol's Beechwood, Glenwood and Central Songs music publishing companies are managed world-wide by Screen Gems-EMI Music Inc.

smash that is now delivering pop activity following in the footsteps of its r&b sales; and England Dan & John Ford Coley (Big Tree), who have their second straight. The Dan & Coley record is now showing some strong sales to back up the airplay since their last single is finally slowing up.

Elton John

As for new hot product their is none hotter than the new Elton John (MCA/Rocket), which blasted onto the chart at 49 and Chart-maker of the Week based on airplay in almost every market in the country. Also making strong initial inroads are Brick (Bang), one of the hottest records in the south, and is now moving to the east, which should shortly be everywhere; the Sylvers (Capitol), with their second big hit of the year which is crossing quickly and smoothly and showing good movement everywhere; Engelbert Humperdinck (Epic), now not just a Buffalo phenomenon but scoring well in other markets; Electric Light Orchestra (UA), with their fastest breaking record ever; Kenny Nolan (20th Century), with southern strength now moving toward the middle eastern part of the country; Rose Royce (MCA), with the theme from the "Car Wash" movie showing incredible r&b action and crossing now in Washington, D.C.; and Al Green (Hi), another crossover item with a strong sales base.

Elton LP Debuts at #7

(Continued from page 3)

the fourth consecutive week. Elton John debuted on the chart this week at #7, equalling exactly the debut position last week for Led Zeppelin, and it became the third album in the last two months to debut in the top 10 (Stevie Wonder debuted #2).

Other than the Elton, no new records entered this week's top 10. The victims of the latest surge of super new product were Heart (Mushroom) and Lynyrd Skynyrd (MCA), both of which still have extremely strong sales, but not equal to those at the top. Rod Stewart (WB) continues to move up strongly and is currently at #12. The enormous sales and airplay strength on the single are helping the resurgence of this album tremendously. Also picking up thanks to a strong single is the "Song of Joy" album by the Captain & Tennille (A&M), which has been charted for 35 weeks and is moving strongly again at #18. The Gordon Lightfoot (Reprise) album is moving very well in the same area of the chart at #21.

Strongest sales are forecast for the current ELO album (UA), which is a breakout in every region across the country in its second week of charting. It jumped from 75 to 34, based on enormous breakout sales. With

its single moving along at a good pace also, this may become one of the bigger holiday items for the entire season. In the past we have seen a surge of sales for this group followed by a slack-off, but this may be the one to stick and stick solidly for this act. Another album which is also showing a better sales life potential than for previous outings is the Robert Palmer (Island), which is gaining strength and has moved to #61 with a bullet and a sold national sales spread. A hit single might put this one into the major sales category and break this artist wide open at the most difficult time of the year for breakthroughs. We will continue to report on the Palmer in the next few weeks.

Making major sales gains this week were Thin Lizzy (Mercury), which exploded from 133 to 85; Joan Baez (A&M), a 121 to 88 mover; Phoebe Snow, which jumped into the top 100 for this, her second release on Columbia; and Kansas (Kirshner), which may break through to the mass audience in a very quick way if this week's momentum is continued.

Catalogue, Greatest Hits

Also highlighting this week's chart were the return of quite a few catalogue items and greatest hits packages, reflecting the mood of the marketplace as we head toward the holiday season. A quick perusal of the 151 to 200 chart will reveal some pleasant surprises and old favorites back in significant sales action.

Seider President Of UA International

■ LOS ANGELES — Artie Mogull, president of United Artists Records, has announced the appointment of Harold Seider to the position of president of United Artists Music and Records Group, Inc., International Division. Seider will be headquartered at the label's Los Angeles office and will report to Mogull.

Prior to his new position, Seider served as vice president of business affairs for United Artists Music and Records Group, Inc.

Seider will be responsible for all aspects of United Artists' international programs. Martin Davis, managing director of United Artists Records, Ltd., London will now report to Seider.

REGIONAL BREAKOUTS

Singles

East:

Brick (Bang)
Rose Royce (MCA)
Engelbert Humperdinck (Epic)

South:

Sylvers (Capitol)
Brick (Bang)
Leo Sayer (WB)

Midwest:

ELO (UA)
Mary Kay Place (Columbia)
Engelbert Humperdinck (Epic)
Burton Cummings (Portrait)
Marilyn & Billy (ABC)
LTD (A&M)
Leo Sayer (WB)

West:

Leo Sayer (WB)
Alice Cooper (WB)

Albums

East:

Elton John (MCA/Rocket)
ELO (UA)
Brick (Bang)
Bar Kays (Mercury)
Lou Reed (Arista)
Hot Tuna (Grunt)

South:

Elton John (MCA/Rocket)
ELO (UA)
Thin Lizzy (Mercury)
Silver Convention (Midland Intl.)
Brick (Bang)
Bar Kays (Mercury)

Midwest:

Elton John (MCA/Rocket)
ELO (UA)
Olivia Newton-John (MCA)
Kansas (Kirshner)
Thin Lizzy (Mercury)
Bob Seger (Capitol)

West:

Elton John (MCA/Rocket)
Al Stewart (Janus)
ELO (UA)
Lou Reed (Arista)
Kansas (Kirshner)



COMING

JACKSON BROWNE

—THE PRETENDER—



The Pretender. From Jackson Browne.

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The 1950s: Special Interest Groups Exert Pressure

By MICHAEL SHAIN

■ The first installment of *Record World's* copyright retrospective last week examined the post-World War II American push for reform at home and for wider participation in copyright agreements abroad, resulting in the Universal Copyright Convention in 1952. U.S. efforts were led by an attorney, Arthur Fisher, who had brought the UCC agreement to fruition as a first step to rewriting our domestic copyright statutes. The second step was to be a long one.

By the spring of 1953, Arthur Fisher had re-read the documents and President Eisenhower was prepared to submit the new treaty to Congress for approval. After a year of hearings, Congress ratified the UCC treaty and thereby signalled its intentions to overhaul the 1909 copyright law to bring the US into compliance with UCC requirements — and perhaps, with a bit of luck, the Berne requirements as well.

In late 1954, Fisher went before the House and Senate Appropriations Committees for his office's yearly budget hearings. At that time he asked for a small increase of \$50,000 that would be used for a study of the changes necessary in the 1909 law to bring the U.S. into compliance. "It was the only way to get Congress started," he said later.

The end result was not one, but 35 studies—1,500 pages in all, that took more than six years to complete. The studies which today bear Fisher's name were the basic reference for the rewriting of the copyright statutes. They were, if you will, the Federalist Papers of copyright reform and outlined the legal and practical considerations behind nearly every change in the copyright system that has been brought about by the bill President Ford signed two weeks ago.

It was during this time—the late 1950s—that the Copyright Office got its first taste of outside pressure from the large copyright user interests, i.e. record companies, broadcasters, libraries, etc. The users of copyrights had to make sure that their costs of doing business would not be adversely affected by the imminent change in copyright law. The pressure on Fisher to favor one interest over its competitors in the studies presaged the frantic lobbying efforts that oppressed copyright reform in the halls of Congress for more than a decade. "The studies were mostly compromises," says the man who

would succeed Fisher, Abraham Kaminstien, "not real studies."

Tragically, Fisher contracted leukemia during this time. "He was desperate for revision and he stayed on the job almost to the very end," remembered his then-assistant and now Register of Copyrights Barbara Ringer. Fisher haunted the offices of members of Congress who could get the ball rolling on revision. Fisher literally hounded Congress into taking up the effort. Some who knew him at the time say they think Congress finally moved on revision just to get Fisher out of their outer office waiting rooms. Despite his unflappable determination and dedication, Fisher was never to see reform enacted into law. He died in 1960.

It was up to Abe Kaminstien, his successor, to finish the last of the studies and write the first draft of the revision bill. Kaminstien, a bright, bearded, idealistic lawyer, issued the last of the studies in 1961. He had no idea

that they would be viciously attacked by the broadcasting and recording industries. For one thing, the studies had come out against the compulsory licensing system which had been created in 1909 solely for the use of music.

Copyrights, up until the time of the 1909 law, had meant an exclusive right to determine who could use a work and at what price. At the turn of the century, the music business was firmly controlled by publishers; the record business was in its formative stages. (The phonograph record would not change its configuration from the Edison cylinder to the two-sided flat disc until six years after 1909 law was passed.)

The record industry feared the powerful and monied music publishers. What was to prevent certain publishers from buying up all the most popular songs on an exclusive basis and then charging astronomical prices to the record

makers to record them? Congress agreed to protect the nascent record industry by creating the compulsory license, through which any record maker could use a tune as long as it paid the prescribed statutory (as opposed to negotiated) fee. The fee was set at 2¢ per tune per record manufactured and sold. The writer and publisher would equally split the so-called mechanical royalty, named such because sound was recorded mechanically (not yet electronically) in those days by playing or singing down a megaphone which vibrated a needle and thereby cut the master.

Kaminstien argued that the compulsory licensing system was antiquated because the economics of the music business had reversed themselves. It was the publishers who now sat, hat in hand, outside the doors of record executives.

As well, Kaminstien believed that the performers of recorded music were due copyright protection equal to those enjoyed by songwriters. Radio and television has destroyed the market for live music and therefore the manner in which most musicians made their livings. New arrangements, new orchestration, tempo, coloring, and a myriad of other differences between one performance and another constituted a distinct creative act and were due copyright protection under the law, his report to Congress said.

The howls rose. Record companies would have to negotiate for every song they used, which meant they'd have to pay more for bona fide hits. And the broadcasters were outraged at the prospect of having to pay a second royalty for recorded music on top of the one they were already paying to songwriters and their publishers. The 1961 report and its suggestions sank, almost without a trace.

Kaminstien had naively believed that a new copyright law could be written on the basis of fairness to the creators without balancing out how much it was going to cost copyright users, which by this time were mostly large corporations like MCA, CBS, and Warner Brothers. Kaminstien fell back, regrouped his staff, and geared up to call in the special interests to hear what they wanted in the copyright revision bill. Early the next year he set about writing the first draft of the bill, a draft that would please everybody. He hoped.

(Next week: Revision is introduced in Congress.)

All This and Russ Regan Too



20th Century Records president Russ Regan is shown in front of the Sunset Blvd. billboard heralding the release of the motion picture and soundtrack "All This and World War II," which presents war film footage backed by Beatles songs recorded by a range of international stars including Rod Stewart, Elton John, Helen Reddy and the Bee Gees. The lp was released last week; the film will have its world premiere this Thursday (11) at the Pacific Dome Theatre in Los Angeles. 20th has also contracted with Holoubek Studios of Wisconsin, the country's largest manufacturer of iron-on transfers, for the production of transfers bearing the film's logo, to be made available to consumers through a coupon in the lp package.

GEORGE HARRISON

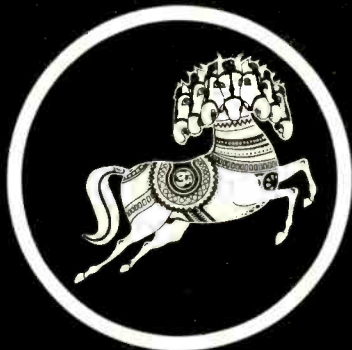
“THIS SONG”

DH 3005

THE
FIRST
45
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33 $\frac{1}{3}$

ON



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DARK HORSE RECORDS

THIS SONG

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ Chappell Music and Sire Books have scheduled another six titles in their series of "words and pictures" rock biographies for November, bringing the total to 11. The new release includes "David Bowie" by Ed Kelleher, "Paul McCartney" by John Mendelsohn, "Jimi Hendrix" by Tom Nolan, "Sam Cooke" by Joe McEwen, "Ringo Starr" by Steve Gaines and a look at the careers of Jeff Beck, Jimmy Page and Eric Clapton by Jean-Charles Costa. Almost 20 other subjects including Bob Marley, Peter Frampton, the Bee Gees, John Lennon, the Eagles and Kiss have been assigned, according to Greg Shaw, the editorial supervisor of the series. Shaw mentioned to N.Y., N.Y. recently that the line of books which debuted last September with biographies of Elton John, the Allman Brothers, the Beach Boys, Rod Stewart and Carole King will be a continuing series. Noteworthy aside from their exclusive photos and comprehensive discographies is that the writers are not relying on interviews for their information. Some have never even met their subjects. "Any rock book that has ever been written has been mostly quotes from interviews" Shaw claimed. "I'm trying to force the writers to come to their own conclusions about the artists. There is a lot more text and brainwork involved that way." The books are all intelligently written and conceived, aimed for people who seriously enjoy their music.

FREE THE ANIMALS: Now that he's free of court entanglements, Eric Burdon has formed a band he is calling Barrel, and has taken it on the road in the U.K. Members include Brian Parrish, Les Binks, Brian Chattam, Dave Dover and Kenny Parry. In other Eric Burdon news, ABC announced last week that they were going into the War surplus business, so to speak, with the release next January of "Love Is All Around," an album recorded by Burdon and War during the period the group went from MGM to UA. Now what's with that Animals reunion album? . . . One of the year's blockbuster "greatest hits" albums should be from K.C. & The Sunshine Band (four #1's in a row), the only thing is, at present, there are no plans to have it released in this country. It was released in England last week . . . Another "greatest hits" lp to look forward to will be Neil Young's triple set due before the end of the year. There will be eight previously unreleased tracks on it including Young's own versions of "Ohio" and "Love Is A Rose." . . . Murray Head has just completed the sessions for his third album with Steve Smith producing and various members of Little Feat backing him up . . . Was that RW's Mike Sigman introducing Bruce Springsteen from the stage of the Palladium last week? And what about Rolling Stone's Dave Marsh? . . . Linda Lewis' next album could be ready by Feb., and then again . . . The Sex Pistols, the group that numbers one Johnny Rotten as lead singer will have their first record released here via Capitol . . . Wishful thinking? Maybe, but Faron Ruffley is expecting \$2,000 for the sale of one pair of pants reportedly belonging to Paul McCartney. He claims that they were inadvertently packed in his bag 14 years ago when he appeared with The Beatles in concert . . . We know that RW man-about-the-country Lenny Beer has been accused of juggling before, but never with tennis balls. Our own Flashmakers PR director Pat "Swine Flu Sally" Baird saw it with her very own eyes.

STAGE AND (HOME) SCREEN: The Brooklyn Academy of Music will present a full stage version of "Joseph and the Amazing Technicolor Dreamcoat," the Andrew Lloyd Weber/Tim Rice ("Jesus Christ Superstar") work which, to the best of our knowledge, has yet to be professionally mounted in this country . . . You may remember having read it here first, before all the denials and debates—will he or won't he—but Peter Frampton has been confirmed for the lead in the Robert Stigwood film of "Sgt. Pepper." . . . The Roger L. Stevens/Stuart Ostrow experimental musical theater lab at the Kennedy Center in Washington, D.C. will present a five-workshop season beginning, in January '77, with a musical version of Franz Kafka's "Amerika." Now that's experimental . . . Franklyn Ajaye has been signed to develop a comedy series for NBC . . . The no longer reclusive Brian Wilson will host Saturday Night Live November 27.

SICK TRANSIT: Things were quiet this week in the Flashmakers' locker room following funeral services for the team's unlamented legal counsel, Jon Skiba, who was laid to rest in a deserted field just outside Okarche, Oklahoma. Tears were few and jokes were many at the simple service conducted by a local parson to the strains of a fife and drum corps' haunting rendition of "Broke Down Piece of Man." Inscribed on Skiba's tombstone are the words of the 17th century preacher and author, John Bunyan: "I come from the Town of Stupidity."

(Continued on page 79)

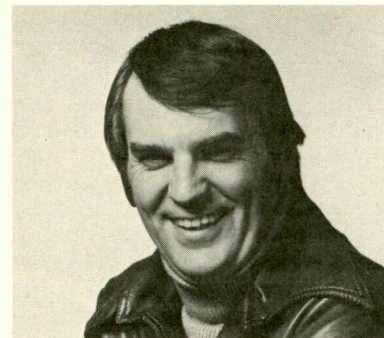
Cissy Houston to Private Stock



Private Stock Records has signed Cissy Houston, it was announced by label president Larry Uttal. She is currently in the studio with Love-Zager Productions cutting her debut disc for Private Stock. Seen above, from left: Jerry Love, executive producer; Susie McCusker, vice president of Love-Zager Productions; producer Michael Zager; Cissy Houston; and Larry Uttal.

CBS Promotes Hynes

■ NEW YORK — Ed Hynes has been appointed to the position of director of sales/artist development, CBS Records. The announcement was made by Paul Smith, vice president, marketing, branch distribution, CBS Records.



Ed Hynes

In his new post, Hynes will be responsible for the support of artists' tours, field support for airplay, and the coordination of merchandising/advertising campaigns in the field. In addition, he will coordinate the sales department's activities with the artist development, artist relations, product management and promotion departments of all CBS Records' labels.

Hynes joined CBS Records in February 1965. He has held various positions with the division, most recently as Columbia regional promotion marketing manager, northeast region.

Mercury Achieves Record Sales Month

■ CHICAGO—A strong combination of new and recent hit albums resulted in October being the biggest sales month in the 30-plus year history of Phonogram, Inc./Mercury Records, it was announced by Irwin Steinberg, president of the firm. The previous record month was December, 1975.

Viewlex Sales Office Opens on W. Coast

■ LOS ANGELES — Phil Picone, vice president of sales for Viewlex, Inc. has announced the relocation of their national sales offices.

Headquartered at the newly opened offices at 6255 Sunset Blvd., Hollywood, Cal. 90028 (phone: [213] 464-0176) will be Picone and west coast sales representative, Scott Ross.

Heading up their east coast offices, located in New York City, will be east coast sales representative Elise Maraldo. Both Maraldo and Ross will be reporting directly to Picone.

AFE Sets New Label With Georgio Moroder

■ NEW YORK—The formation of a new label, Hidden Sign Records, in association with Georgio Moroder of Say Yes Productions of Munich, Germany, has been announced by Bill Gallagher, president of Audiofidelity Enterprises. Hidden Sign will be distributed exclusively by AFE's BASF distribution network, Gallagher noted.

First Release

Hidden Sign's first release is a disco-oriented single, "Classically Elise" by Dino Solera & The Munich Machine, produced by Moroder. The single has been set for immediate release.

As a producer, Moroder is best known in the U.S. as the producer of recordings by Donna Summer and Roberta Kelly.

EWF Gets Gold

■ NEW YORK — Columbia recording group Earth, Wind & Fire's latest single, "Getaway," has been certified gold by the RIAA.

*We just uncorked
some of America's
finest vintage jazz.*

Forget that our EmArcy Jazz Series is a group of re-released recordings culled from the Mercury archives. They still contain some of the most inventive and progressive music you'll hear in the 70's.



Cannonball Adderley
EmArcy EMS2-404
8-Track EMT8-2-404
Musicassette EMT4-2-404

Gene Ammons
EmArcy EMS2-400
8-Track EMT8-2-400
Musicassette EMT4-2-400

Clifford Brown
EmArcy EMS2-403
8-Track EMT8-2-403
Musicassette EMT4-2-403

Maynard Ferguson
EmArcy EMS2-406
8-Track EMT8-2-406
Musicassette EMT4-2-406

Oscar Peterson
EmArcy EMS2-405
8-Track EMT8-2-405
Musicassette EMT4-2-405

Buddy Rich
EmArcy EMS2-402
8-Track EMT8-2-402
Musicassette EMT4-2-402

Dinah Washington
EmArcy EMS2-401
8-Track EMT8-2-401
Musicassette EMT4-2-401



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Import Records Ships Series of Rock 'Classics'

By BARRY TAYLOR

■ NEW YORK—Import Records, the new label launched by Jem Record Importers, has shipped its first six releases through a system of independent distributors and Jem outlets.

The Ips, "Mainhorse" by the group of the same name, "Mass Media Stars" by Acqua Fragile, "Tomorrow," "Music From The Body" by Roger Waters and Ron Geesin, "Brown Out" by Morgan and "Mourner's Rhapsody" by Czeslaw Niemen will each carry a \$6.98 list price. The Tomorrow album is the only record which was previously released in this country while Morgan's "Brown Out" is being made available for the first time anywhere.

"These are all classic albums that have been lost in the vaults," Jem's Ed Grossi told **Record World**. "There is no reason why they should have been deleted, some as long as four or five years ago." The purpose of the Import label, according to Grossi, is to put back into active circulation certain albums which otherwise could not be offered through Jem. It was expected that collectors would be interested in the discs for their intrinsic historical value, but in some cases, the material stands up to contemporary standards.

"The advance mailings we did to radio stations elicited a very favorable response," Grossi explained. "Stations such as WIOQ and WYSP went on some of the records right away—as if they were waiting for them to arrive. The reaction looks like it will be as favorable from the radio stations as it has been for the record collectors."

One album in particular, "Mainhorse," a group formed in 1971 by keyboardist Patrick

Moraz, who was later to replace Rick Wakeman in Yes, has shown signs of taking off. Moraz, whose first solo album, "i," was released earlier this year, wrote all of the material on the Mainhorse album and sings, but his talent is clearly in the textures of keyboard work which highlights the only recorded effort by the Swiss group.

Another album in the series which should receive some attention is Acqua Fragile's "Mass Media Stars." The Italian group disbanded shortly after this, their second album, with lead singer Bernardo Lanzetti currently a member of P.F.M. Their music blends acoustic and electric guitar work with synthesizers and a rhythm section which will be compared favorably to the intricate and compelling work of Genesis.

"Tomorrow" is an album of historical interest in that it featured the work of another future member of Yes, guitarist Steve Howe, who shines on a version of "Strawberry Fields Forever." The group was fronted by Keith West, a singer who was at the peak of his popularity at the time of this lp in 1967. His single, "Excerpts From A Teenage Opera," a former top five U.K. hit, is included here exclusively.

"Brown Out," the second album by Morgan, the group formed by Morgan Fisher who is

now with Mott, was recorded in 1972. Its existence was unknown until the keyboardist mentioned it in a recent interview which was brought to the attention of Jem.

"Music From The Body" is a joint effort from Roger Waters of the Pink Floyd and avant-garde artist Ron Geesin. The music is the soundtrack to the film, "The Body" and has traditionally been a popular import item.

Polish keyboardist Niemen recorded "Mourner's Rhapsody" in New York in 1974, attracting leading fusionists to the session such as John Abercrombie, Rick Laird and Jan Hammer.

Grossi explained that Jem Records and Jem Records West will supplement the Import label's network of independent distributors across the country in reaching areas not normally covered. "We are not in competition with the independents, but there are some places that just aren't reached and we intend to work in conjunction with them to distribute and promote the albums," he said.

Those distributors already named include: Heilicher Bros., Minneapolis, Dallas, St. Louis, Atlanta, Florida; Acquarius, New England; Transcontinent, Buffalo; Piks, Cleveland; Universal, Philadelphia; Apex Martin, New York, New Jersey and Zamoiski, Washington, Baltimore.

Buddah Pushes New Gladys Knight LP

■ NEW YORK—Buddah Records has announced the release of "Pipedreams," the soundtrack album of the movie starring Gladys Knight. The album, performed by Gladys Knight & The Pips, was produced by Merald "Bubba" Knight, Michael Masser and Dominic Frontiere. "So Sad

The Song," the first single from the album, was released in advance of the movie and lp.

Radio stations have been running Gladys Knight & The Pips contests, featuring "Pipedreams" as well as their catalogue of lps.

The Buddah Group has planned an extensive merchandising and marketing campaign for the album. Collateral materials are being made up and shipped to distributors and retailers—mobiles in the shape of snowballs, ski caps that have "Gladys Knight in Pipedreams" knitted into the design, and multi-purpose stickers. In addition, small "available now" posters are being packed with albums for retail display. Trade and consumer ads and billboards in Atlanta, Los Angeles and several other cities are also being bought.

In addition, there will be a double impact program as the movie opens across the country. The world premiere is in Atlanta, followed by Baltimore, Washington, D.C., Philadelphia, Cleveland, Detroit and Chicago.

Gato's Roxy Stand



After one of his four performances at the Roxy last week, A&M's Gato Barbieri was greeted backstage by Herb Alpert, who produced Gato's current album, "Caliente."

Ellis Joins Gemini

■ NEW YORK—Exactly one year after its formation, Gemini Artists is expanding. Gemini president Mike Martineau has announced that Steve Ellis is joining the agency. Ellis comes to Gemini from William Morris where he was a department head.

Martineau said that the hiring of Ellis is a major move for the agency and completes the expansion Gemini began two months ago with the hiring of Mark Alan to the agency. Ellis will report directly to Martineau and will be involved primarily with contemporary music. Alan is specializing in rock and roll and folk, while Rand Stoll continues to head up the theatre and special events division.

CBS Intl. Names

Senkiewicz Promo Dir.

■ NEW YORK—Joe Senkiewicz has been named to the newly created position of director, promotion, CBS Records International, by Allen Davis, CRI vice president, creative operations.

In his new post Senkiewicz will be responsible for coordinating promotional activity in the U.S. market on behalf of artists signed to CRI companies overseas. In so doing he will maintain a close working relationship with the Columbia, Epic and Portrait Records promotion staffs and with management firms here and abroad.

Senkiewicz comes to CRI from the Columbia Records promotion force, which he joined nine years ago. He has been based in Elmhurst, New York, branch where he has served in various promotional capacities, most recently as promotion coordinator. He previously served as a promotion manager for Philips Records and for various independent distributors in the New York area.

Troy's Time

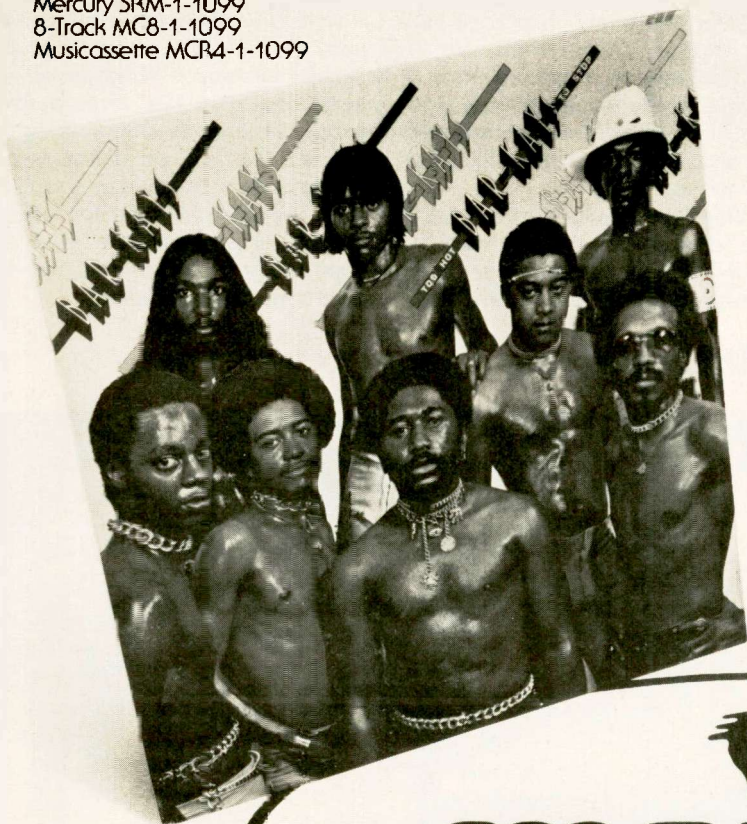


RCA Records introduced newly signed artist Roger Troy to the company recently when they held a cocktail party for him in the company's New York City offices. Troy's debut RCA album, "Roger Troy," has just been released. Seen here with Troy are, from left: Mel Ilberman, division vice president, commercial operations; Ken Glancy, president, RCA Records; Roger Troy; Mike Berniker, division vice president, popular a&r, and Mike Lipskin, RCA staff producer who did Roger's album.

Two premiere Mercury albums by two premier Mercury groups.

Bar-Kays "Too Hot To Stop"

Mercury SRM-1-1099
8-Track MC8-1-1099
Musicassette MCR4-1-1099



Chi-Lites "Happy Being Lonely"

Mercury SRM-1-1118
8-Track MC8-1-1118
Musicassette MCR4-1-1118



The Bar-Kays and Chi-Lites. Anyone who's familiar with the charts is familiar with those names. Because that's where they always keep ending up. And their first Mercury albums, "Too Hot To Stop" and "Happy Being Lonely," well, keep an eye on those names. You'll be finding them on the charts soon, too.



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

THE COAST

By JAAN UHELSZKI



■ Jimmy Carter's victory celebration in Atlanta started without him: our newly elected didn't show until 4:00 a.m. after all the votes were tallied and there was no doubt, even in Cary Grant's mind, that the next best thing to Peter Pan Crunchy Peanut Butter had snagged the office. The well wishers numbered nearly 30,000, and among the merry makers were Phil Walden, Mike Hyland, Mark Pucci, Alan Walden, RW VP John Sturdivant, Paul Newman, Kitty Wells, Stu Levine, Chuck Leavell, Governor Busbee of Ga., George Peppard, Goldie Hawn, Lauren Bacall and Don King. Gregg Allman was nowhere to be found, but no one really expected he would show. Entertainment was provided by a portable disco which blared bicentennial hits done with a disco flair. Try to imagine Paul Newman and Goldie Hawn hustling to a disco version of "Yankee Doodle Dandy." Stillwater, Brick, and the Outlaws also entertained for the celebration of the election of Jimmy Carter, the man who confessed that Led Zeppelin was his favorite band. Maybe if someone had mentioned that to Peter Grant, those rock and roll heavyweights might have dropped by to pay their respects. Someone who didn't pay his respects, in fact didn't even vote for Carter, was Ronnie Van Zant of Lynyrd Skynyrd, who said in an interview in last Sunday's LA Times that he supported Gerald Ford. Odd indeed, since his band did a number of benefits for Carter last year. Carter only made a brief appearance at the World Congress Hall, saying he hated to accept and run, but he wanted to get back to Plains, Georgia and attend his victory celebration there. Ah, there's no place like home—especially when it's the White House.

FLASH WITH CLASS: The British Isles may be small, but sometimes its natives prove positively inspired in their compensation. Witness the latest flourish by Elton John, who did his part to place our recent bicentennial hoopla in perspective by holding his own celebration of a past rebellion. A private party for some 30 friends, held at EJ's estate in Old Windsor, was set in celebration of Guy Fawkes Day, and workmen helped prepare for the bash by erecting 80 foot fireworks towers in Elton's rather vast backyard. The fireworks display was expected to make last Wednesday (3) quite an event, and it did, though not exactly as planned: since the John spread is on one of the flight paths to London's Heathrow Airport, some of the airway honchos got a bit nervous at the prospect of Elton's incendiary visions. Hence, air traffic normally directed along the approach was diverted to new routes during the party.

NO CLOWNING: Leo Sayer used to be a commercial artist in his salad days, and made his living designing album covers for Island Records before he broke into the hit parade. One of his most memorable covers was "The Last Puff" by Spooky Tooth, which he confesses he never listened to. Leo is embarking on his second major US tour, stopping off in our town Nov. 12, 13, and 14 at the Roxy. Sayer is sans his white face, explaining that "America finished the clown for me." He told us that he took the make-up off on the plane, on the way back home to England, after realizing he didn't need to hide behind a mask anymore. The man needn't cower behind anything, with an album like "Endless Flight," which sounds like a cross between Frankie Valli and Elton John, and does indeed make you feel like dancing—like the song says. Although it may make you and me feel like boogalooing, it doesn't have that effect on Sayer, who admits to not being able to dance—obliterating the lines from his earlier single, "Long Tall Glasses." When we vocalized our disbelief at his inability to even execute a two step, Leo broke into song, crooning "I can't dance/I can't dance." But don't be disappointed, he said he intends to get his good friend, and talented choreographer (for the likes of David), Toni Basil to teach him a thing or two.

BRIEF AND TO THE POINT: Robin Trower will now be a four man group, after hiring Rusty Allen, the bass player for Sly, to even out the sound while Jim Dewar will now concentrate on singing. According to the interested, John McVie of Fleetwood Mac has purchased a 40 foot yacht at Malibu and is living there with his girl friend, and Rolls Royce, which he parks at the dock . . . Roy Wood was in town, but kept a low profile. Could it be that he doesn't want to advertise grievances with manager Don Arden? We've heard that Roy and Don are having somewhat of a misunderstanding over Roy's current contract with Arden . . . Our men at MCA, Jon Scott and Pete Gideon, promise that their appearance on the Gong Show will leave the studio

(Continued on page 79)

Bishop's Strategy: Local Airplay, Sales

■ LOS ANGELES — Michael Bishop, a singer, songwriter and musician who settled recently in Huntington Beach, has taken a page from early industry history to help launch a solo career here. In defiance of the usual career strategy that places top priorities in label and management, Bishop is following the local release and airplay approach that once characterized independents, in hopes of securing a major deal.

Single

Billed by his last name only, Bishop produced a single for distribution via a short-lived Pagano label, formed with Joe Pagano, who has since left the partnership. Now being distributed by Bishop's own Radius B label, the single has been garnering substantial airplay from KNAC in Long Beach and KEZY in Anaheim. "Our Love Will Get Higher" b/w "Night Life" is the first release, reportedly set as "single of the week" for the Licorice Pizza chain here, which was the first major retailer to stock the record.

With the Tower Records location in Anaheim also stocking the record, Bishop hopes to generate enough local sales and airplay to

vindicate a projected album, "Plastic Products," already in production. Using new tracks from that album as an added airplay feature for KNAC, Bishop has thus far guided his one-record line along a small but carefully controlled path.

Part of the favorable response generated for the single stems from mastering, according to Bishop, who took the record to the JVC Mastering Center here. There engineer Stan Ricker told Bishop of half-speed mastering, reportedly used briefly at the original inception of the 45 rpm disc but soon dropped because of the added mastering time. According to Bishop, the process results in a technically superior master, resulting in singles "that sound like albums."

Whether Bishop's project will lead to a major contract and national exposure remains to be seen. But the last time a local group decided to stop waiting for a contract and press their own records, the group was the Captain and Tennille and the record—another airplay item that enjoyed only "local" exposure—led to a contract with A&M.

Motley Crew



Elektra/Asylum Records feted the release of Tom Waits' most recent album for Asylum, "Small Change," by a series of parties in his honor in New York, Chicago, Los Angeles, and San Francisco. Various celebrities and dignitaries were in attendance at each locale—pictured above at the Los Angeles reception at Art Laboe's Hollywood are, from left: Mark Volman; Bones Howe (producer of "Small Change"); Tom Waits; Joe Cocker, and Howard Kaylan.

Rosenberg to Apex

■ NEW YORK — Roy Rosenberg has joined Apex-Martin Record Sales, Inc. to head the New York-New Jersey distributor's promotion staff. The announcement comes from Joe Martin, owner-president of Apex-Martin.

Background

Most recently, Rosenberg was director of promotion and publicity for Audiofidelity/BASF Records. Previous to that, he was assistant editor of the Metropolitan Report, a New York-New Jersey music survey guide.

Catalyst Signs Stitt

■ LOS ANGELES — Sonny Stitt has signed an exclusive recording contract with Catalyst Records, Springboard International Record's jazz division. The announcement was made by Stan Greenberg, director of west coast operations, and Catalyst a&r director Pat Britt.

Stitt's career spans three decades as both a solo artist and as a member of various jazz bands. His first album for Catalyst is "Forecast: Sonny & Red," with Red Holloway.

Two sides of
Sinatra you've never heard:



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

^{b/w}
“Dry Your Eyes”
(written by Neil Diamond - J.R. Robertson)



Reprise RPS 1377

ABC/Nippon Columbia Wrap Up Retailers U.S. Tour

■ LOS ANGELES — Twenty-five major retail dealers from Japan have just returned home following an extensive tour of U.S. distribution facilities, one-stops and retail chains as part of a multicity study program held under the aegis of Nippon Columbia Records and its U.S. licensor ABC Records International. Participants in the program were given seminars and discussed American sales, marketing and distribution techniques in Los Angeles, New York, Nashville and San Francisco.

LA Activities

Upon arriving in Los Angeles on October 11, the retailers met with ABC International division president Steve Diener and staff at a banquet held to orient them with activities planned during their visit. Following dinner, a presentation was made by Nippon Columbia to ABC to commemorate outstanding sales in Japan for recent albums by Rufus,

Joe Walsh and for high Impulse catalogue sales of the late John Coltrane. Participating in the presentation and accompanying the dealers to the U.S. were Nippon Columbia executives Toshio Hirahara, general manager, international repertoire; Takanabe Nakakawa, international repertoire.

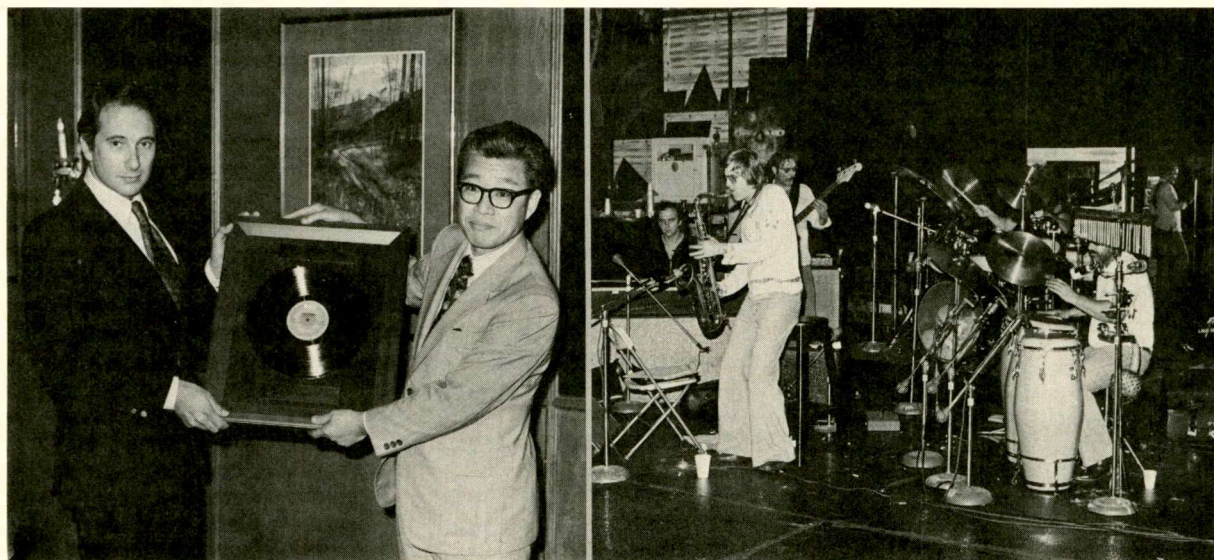
Activities in Los Angeles included a tour of ABC Records and Tapes branch in Burbank, where the dealers discussed distribution methods with branch manager Arthur Miller. Additionally the dealers met with store managers at Tower, Peaches and Licorice Pizza chains to discuss in-store merchandising techniques; Takanabe Nakagawa, international relations, ABC Group; Hitomi Kobayashi, manager sales promotion; and Toshio Kitatate, marketing manager, international repertoire.

Following meetings, touring dealers attended a special re-

hearsal performance by ABC artist John Klemmer, who is preparing for upcoming tour dates in the U.S. and abroad. Performing material from his recent "Touch" and "Barefoot Ballet" albums, two singles were filmed and will be distributed to ABC licensees worldwide for promotional use.

Visit "Hee Haw"

In Nashville, ABC/DOT President Jim Fogelson and Vice President Larry Baunach arranged for visits to the set of "Hee-Haw," where the dealers met with Dot artist Roy Clark. Other activities included a tour of Nashville's Music City One-Stop, where the dealers surveyed retail, coin-machine service and independent distribution facilities. Similar tours of retail outlets were held in New York and San Francisco in addition to which dealers toured ABC-TV and News headquarters in Manhattan, and the large Eastridge Shopping Mall in San Jose, California.



Twenty-five major Japanese retail store owners recently visited the U.S. on a Columbia Nippon sponsored tour. During a stop-over in Los Angeles they were guests at a dinner party hosted by ABC Records International president Steve Diener. Pictured above at left Diener accepts gold plaques in commemoration of outstanding sales by Rufus, Joe Walsh and John Coltrane. The plaques were presented by Toshio Hirahara, general manager of international repertoire, Nippon Columbia Records. Pictured at right, ABC artist John Klemmer performs for Nippon Columbia and ABC execs at the dinner party.

CBS Promotes Mooney

■ NEW YORK — Frank Mooney has been appointed to the position of regional director of sales, southwest region. The announcement was made by Paul Smith, vice president, marketing, branch distribution, CBS Records.

In his new post, Mooney will be responsible for the supervision of sales and promotion activities in the southwest region. He will direct branch managers in the implementation of all marketing programs and is responsible for the performance of the operations managers in the Dallas service center.

Mooney, who joined CBS Records in 1961, was most recently branch manager in the L.A. market.

Old Man Label Bows in Atlanta

■ ATLANTA—Ron Stansell and Paul Cochran of Ronco Productions, Inc. have announced a new Atlanta-based record company, Old Man Records. Scheduled first release will be "Soap Sally," written and produced by Tommy Roe, and will feature The Wes Lee Band.

Promotion

Promotion of the new label will be supervised by Mike Martin, Ron Rivers and Mike Bowyer of Mo-Ron South, an independent record promotion team also based in Atlanta.

Old Man Records will be distributed by Tara Distributors in Atlanta.

Fantasy Names Two To Promo Posts

■ BERKELEY, CAL.—Fantasy/Prestige/Milestone Records has made two new appointments to its promotional staff, according to national promotion director David Marshall.

Debbi Ellison has assumed duties as an associate national promotion rep. She will coordinate information from the F/P/M staff and distributors, and will be responsible for the weekly bulletin.

Cristie Joy Marcus has joined F/P/M as associate national promotion rep. She was previously librarian/music director of San Francisco's KSAN-FM, and will be assisting Marshall with radio station promotion, working particularly on key secondary markets.

Staff Changes Set at Sir

■ NEW YORK — Peter Rudge, president of the New York-based Sir Productions, has announced major department changes within the corporate structure.

Aaron Schechter, who joined the company in October of 1975, has resigned his post of chief financial officer. Replacing him in that position is William Zysblat, who comes to Sir from Hurdman and Cranstoun, where he acted as accounting supervisor for the touring activities of the Rolling Stones.

Janice Azrak, formerly of MCA Records artist relations and publicity department, has joined the company as publicity manager. She will work closely with the Sir artists and their respective record companies in coordinating all press and information services.

The responsibility of coordinating all travel and itinerary needs of Sir Productions artists and staff has been taken on by Selma Billheimer.

Sir Productions, American management representatives for the Rolling Stones and Lynyrd Skynyrd, has added The Dingoes and Thirty-Eight Special to their roster and announcements regarding major contracts will be forthcoming.

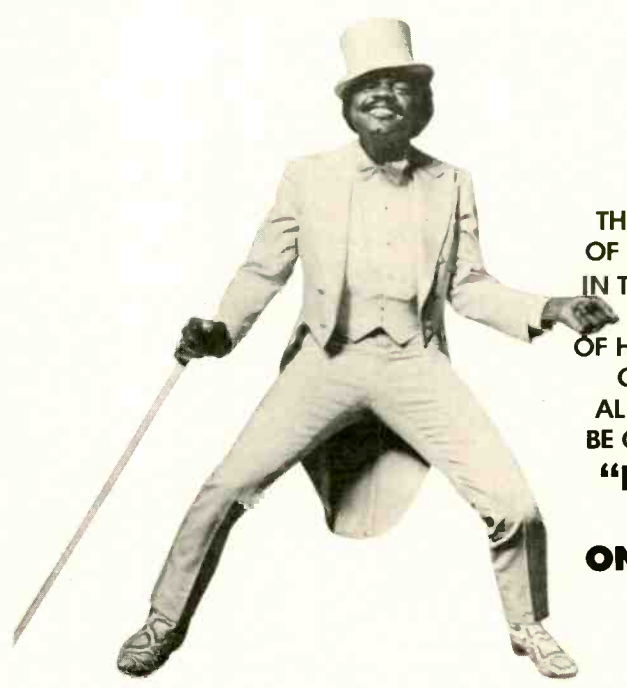
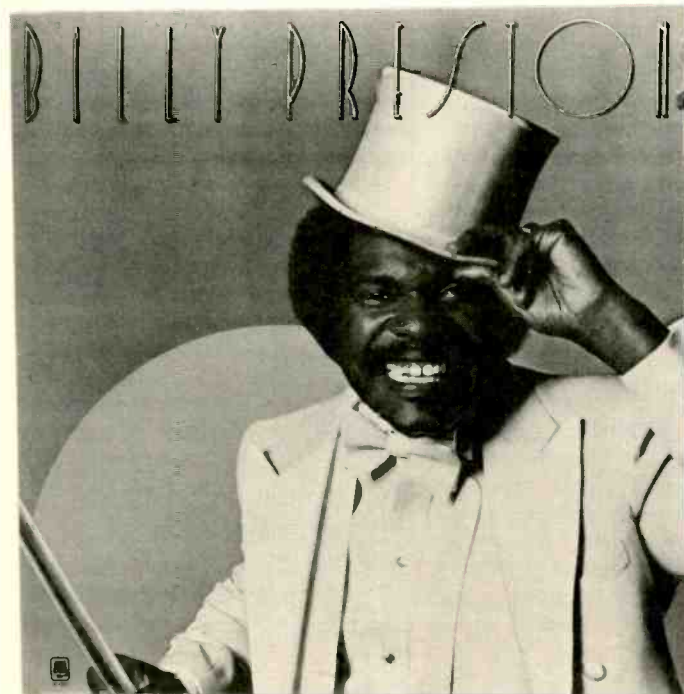
Chicago Milestone



Producer James Guercio, arranger Jimmie Haskell and Chicago bassist Peter Cetera are pictured smiling about the recent #1 success of "If You Leave Me Now" and the designation of "Chicago X" as a certified platinum album. Guercio and Haskell share arranging credits on the single which was also conducted by Haskell. Cetera handled the vocal arrangements for the session, recorded at Western Studio One in Hollywood.

Brass, Gold, Platinum

■ LOS ANGELES — "Brass Construction II" has received RIAA certification as a gold record for sales in excess of one-half million units, it was announced by Artie Mogull, president of United Artists Records of America. Simultaneously, Mogull revealed that the 9-member group's first album, "Brass Construction," achieved platinum record status for sales in excess of one-million units.



BILLY PRESTON STEPS OUT!

THE ILLUMINATING FORCE OF THE REAL BILLY PRESTON IN THE MOST ENTERTAINING MUSICAL WORK OF HIS ALREADY ILLUSTRIOUS CAREER. A GREAT NEW ALBUM THAT COULD ONLY BE CALLED "BILLY PRESTON!"

"BILLY PRESTON"
NEW
ON A&M RECORDS & TAPES



Produced by Billy Preston and Robert Margouleff

Springsteen at The Palladium: Rock Never Sounded So Good

By DAVID McGEE

■ NEW YORK—It has been more than a year since Bruce Springsteen (Col) played the five now-legendary Bottom Line dates here that culminated in him being the subject of cover stories in Time and Newsweek. The ensuing year-plus has been a curiously quiet one, though, for a person once so celebrated. Springsteen has toured, but only intermittently; and in some areas of this country he remains a virtual nonentity, despite the publicity.

More significantly, there has been no followup to the magnificent "Born To Run" album. In August, rumors that Springsteen was at odds with his manager, Mike Appel, became fact when Springsteen, in a massive lawsuit, (see RW, August 14) sought to have his contract with Appel rescinded. Appel in turn countersued and Judge Arnold Fein issued a temporary injunction barring Springsteen from recording with any producer other than one approved by Appel. Thus the impasse, since Springsteen has made clear his preference for Jon Landau, co-producer with Appel of "Born To Run," as the producer

for the next album; and Appel has made it equally clear that he will not approve such a choice.

If this legal imbroglio is taking its toll on Springsteen, one would not know it by the quality and intensity of the artist's furious six-day outburst of rock and roll at the Palladium (Oct. 27-29, Nov. 2-4). When the tumult and the shouting had subsided, all the promises had been kept.

Here was the E Street Band, now a well-oiled machine, playing as if each song were new, as if each performance were their last. "Night," "Tenth Avenue Freezeout," "Spirit In The Night," "Backstreets," "Thunder Road," "Rosalita," "Sandy," "Jungleland," et. al., are eminently familiar, but always powerful when fueled by Clarence Clemmons' majestic, rousing sax solos; by pianist Roy Bittan's elegant glissando-rich embellishments; by redoubtable guitarist Miami Steve Van Zandt's searing, spare solos or by drummer Max Weinberg's unflinching aggressive attack, in addition to the always solid work by bassist Gary Tallent and organist Danny Federici.

Springsteen himself continues

to mature as a singer, as a performer and as a songwriter. If he is less the free spirit onstage than he was two or three years ago, he is no less exciting as he works his way into the very core of his songs, unlocking new and larger emotion with each reading.

The three new songs Springsteen performed here should lay to rest any speculation that he is short of compelling ideas. The joyous "Rendezvous" is a tale of love impending and the attendant glorious anxiety; its classic ringing chord progression and life-affirming lyrics are of a piece with the finest works of this sort, particularly those of Ellie Greenwich and Jeff Barry. "Something In The Night" and "The Promise" rank with Springsteen's most profoundly personal and deeply moving statements. Both concern escape, but they differ in viewpoint. In the former, the escape is literal and desperate—a forced move—perhaps ill-planned, perhaps ill-fated but necessary; the latter deals with escape borne of resignation, of knowing that you've come face to face with a dead end sign, in which case you're just as well off toasting, from a safe but lonely vantage, "the fixed games" and "the tires beating by in the rain." At least they got

Six days at the Palladium. Six days in New York City. Here's one for Bruce Springsteen and the E Street Band: rock never sounded so good.

Bonnie Leon to Arista

■ NEW YORK—Barry Reiss, administrative vice president for Arista Records, has announced that the company has named Bonnie Leon to the post of manager, a&r administration.

Responsibilities

In this capacity, Ms. Leon will be responsible for the supervision and administration of costs of all recording projects including the processing and monitoring of all studio and talent payments. In this connection, she will oversee and assist artists and producers in the preparation of recording budgets, selection of studios and other matters related to Arista's recording activities. In addition, she will be responsible for the preparation of various internal reports concerning artist contract and product status. She will report directly to Reiss.

Prior to coming to Arista, Ms. Leon worked previously with Nevins/Kirshner, Leiber/Stoller and Sire/Blue Horizon.

Heilicher Names Three

■ NEW YORK—Heilicher Brothers has announced the appointment of three promotion managers in branch offices of the company. Gloria Haneca has been named promotion manager for Minneapolis, John Sullivan for Houston and Ben Watson for Dallas/Ft. Worth. Haneca and Watson have worked in promotion for Heilicher for three years and one and a half years respectively; Sullivan comes to the firm with a background in radio.

Wipe the windows, Check the oil, Dollar gas.

"The Allman Brothers Band displays a kind of musical prowess that is so far ahead of most rock bands that you'd think the other groups would want to unplug their amplifiers in shame."
—Robert Hilburn
"Los Angeles Times"

"The Allman's should never record any way but live. If you ever had any doubt, Wipe the Windows, Check the Oil, Dollar Gas will reconfirm the fact that The Allman Brothers Band is the best jazz-oriented boogie band ever assembled!"

—Roy Stamps
"Texas Music Magazine"



Coming soon...from Capricorn Records, Macon, Ga.

Col Fetes Tower of Power



Columbia recording artists Tower of Power were in New York recently and Columbia held a party in honor of their debut album on the label, "Ain't Nuthin' Stoppin' Us Now." Shown at the affair are, standing (from left): Barry Bell, agent, William Morris Agency; Mickey Eichner, vice president, a&r, east coast, Columbia Records; Mic Gillette, of Tower of Power; Bruce Lundvall, president, CBS Records, Division; Don DeVito, vice president, talent acquisition, east, Columbia Records; LeBaron Taylor, vice president, special markets, CBS Records; Arma Andon, assistant to the president, CBS Records, Division; Don Dempsey, vice president, marketing, Columbia Records; middle row (from left): Tower of Power's Stephen Kupka; Ed McGee; Emilio Castillo; Lenny Pickett; bottom row (from left): Doug Sohn, road manager; Ron Barnett, T of P's manager; Chester Thompson of Tower of Power; Ron McCarrell, director of merchandising, Columbia Records.

**"Our comment will be
our music, and that can be
the strongest comment
of all." — MASEKELA, 1976**

MASEKELA's music has been evolving through two decades of musical expression, combining, as few other musicians do, the influences of America and his native Africa.

And now, with **MELODY MAKER**, Masekela presents his most accessible album to date.



NBLP 7036

**An important new album, on
Casablanca Records and Tapes.**

 
An Outside Production Inc.

RADIO WORLD

Derringer, WMMS Help Honor Agora Club



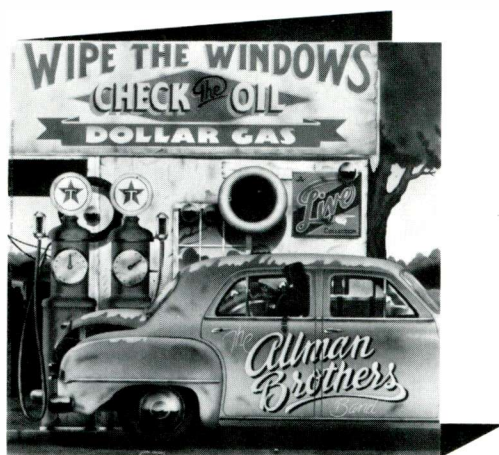
Blue Sky Records recording group Derringer joined WMMS-FM in honoring Cleveland's Agora Club on the tenth anniversary of the famous musical venue. The event was coordinated by John Gorman and Dan Garfinkel of WMMS, Hank la Conti, owner of the Agora, and Steve Paul, president of Blue Sky Records. The concert, which included a live broadcast and party, included 350 guests who won free invitations through a WMMS write-in contest. Pictured at the party are, from front left: Vinny Appice, Kenny Aaronson, Rick Derringer, and Danny Johnson of Derringer and Chuck Schwartz, local promotion manager, Cleveland, Epic Records and Associated Labels. Back row from left: Bob Jamieson, Cleveland branch manager, CBS Records; Jim Jeffries, director, national promotion, Epic Records; and Bob Feineigle, regional promotion marketing manager, midwest region, Epic Records and Associated Labels.

Wipe the windows, Check the oil, Dollar gas.

"Wipe the Windows, Check the Oil, Dollar Gas' is as close to vintage Allman Brothers as we'll ever hear again.

The good Brothers have left us a sweet little smoker here."

—Peter Crescenti,
"Circus"



2CX0177



Coming soon...from Capricorn Records, Macon, Ga.

AM ACTION

(Compiled by the Record World research department)

■ England Dan & John Ford Coley (Big Tree). An outstanding group of adds, including WLS (18), CKLW, KFRC, KILT, KXOK, Y100 (21) and WMAK, make this record look more solid than ever. All positives on radio charts and a good sell-through. Some moves are 23-19 WMPS, HB-24 WFIL, 21-16 WDFH, HB-26 Q102, 21-14 WCOL, HB-29 KHJ, 23-17 Z93, 29-19 WGCL, 15-11 WOKY, 28-24 WRKO, 17-13 WHBQ, 24-21 KJR, 29-22 KTLK and HB KLIF.

Rod Stewart (Warner Bros.). Currently on virtually every major radio station in the country except WABC. Re-added to KHJ and WRKO and added initially to KFRC, WHBQ and KXOK. Movement is in the realm of historical this week: 12-4 WLS, 15-5 WFIL, 20-7 CKLW, 7-1 Z93, 19-8 WQAM, 20-5 WQXI, 29-14 KDWB, 9-4 WMPS, 14-7 Y100, 10-3 WCOL, 11-3 WOKY, 9-5 KJR.



Al Green

Also 4-2 KTLK, 4-4 WGCL, 1-1 I3Q, 1-2 KILT, 6-2 Q102, 9-2 WDFH and 3-2 WKBW. Enormous sales everywhere on the single and now also on the LP, which is #12 with a bullet on this week's LP chart.

Spinners (Atlantic). Stands out as one of the hottest items on the airwaves and in the stores. New on WLS (27), KJR, Z93 and WLAC and literally takes off on radio surveys. 27-18 WQAM, 25-18 WFIL, 2-1 CKLW, 39-29 KTLK, extra-34 KILT, 3-3 WHBQ, 19-17 KFRC, 29-23 WOKY, 22-20 WRKO, 7-2 WGCL, 16-11 I3Q, 14-11 WABC, 6-5 WCOL, HB-23 Q102, 22-13 KXOK and 19-17 WQXI.

Sylvers (Capitol). Continues to burn up the charts both pop and r&b. New on KTLK, WPGC and WCOL and moves 29-24 WMPS, extra-26 WGCL, HB-25 KFRC, 19-17 WRKO and HB-28 KHJ. A healthy pop sell-through already is being felt on the east coast.



Elton John

CROSSOVERS

Rose Royce (MCA). This title tune from the soundtrack LP, which found its roots in r&b vein, has begun to exhibit some mass appeal as evidenced by strong sales reported through pop accounts of the east coast and the addition of WPGC. R&B activity continues to be very strong with the disc going to #10 with a bullet on the R&B Singles Chart.

Al Green (Hi). Bouncing off a solid r&b base and right into a solid top 40 situation with the addition of CKLW. Also on WLAC and KDON. One to stay close to.

Dickie Lee (RCA). Number six on this week's country chart and begins making significant top 40 inroads with the additions of KFRC and WAKY.

NEW ACTION

Elton John (MCA) "Sorry Seems to be the Hardest Word." Already on and moving at over 20 of our primary reporting stations, some of which are a carry-over from the last two weeks when there was no actual single. (However, the LP cut has been given

(Continued on page 79)

MANGIONE THE MAGNIFICENT.



Swim teams listen to his music to psyche up for competition. High school and college marching bands play his music at halftime. People who say they don't like jazz buy his records. People who say they only like jazz buy his records.

Obviously, Chuck Mangione is one of the crossover geniuses of the Seventies. A reviewer for *Rolling Stone* recently wrote, "For the second time I've been asked to explain the Mangione phenomenon ... it's all very simple really. Mangione's approach is unpretentiously wholly musical, at a high level of pop."

Whatever the reason, the music of Chuck Mangione *communicates*. With rock fans. With jazz fans. With

disco fans. With people who just love music.

On his new album "Main Squeeze" Mangione has recorded the most powerful and inspired music of his career. Backed by some of the greatest rock, jazz and R&B session musicians in the world, "Main Squeeze" features the expressive genius of Mangione on flugelhorn and spotlights his incredible talent as a composer and arranger. It is an album that is brilliant in its craftsmanship, imagination, and ability to evoke feelings.

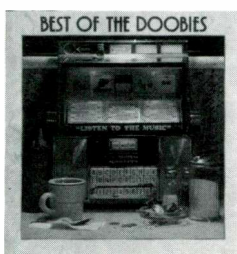
One realizes after hearing it that Mangione the Magnificent has more under his hat than meets the eye.



"MAIN SQUEEZE"
CHUCK MANGIONE
ON A&M RECORDS & TAPES
Produced by Chuck Mangione SP 4612



'Best Of' Packages Proliferate



More than a dozen "best of" and "greatest hits" collections have been released in the last two weeks. And although the Doobie Bros. and Grand Funk are pictured above, the others will be of interest to fans and gift buyers as well, especially as the holiday season closes in. With a dozen such packages already sitting comfortably on The Album Chart (see *RW* 11/6/76) and with more on the way, competition will be keen, that much more so in view of the spate of major artists releasing new product. Prominent display of these best and greatest lps is the sure way to maximize sales potential, for the names are familiar and that impulse sale is most likely in such a situation. The graphics are striking in most of the cases (e.g. the Doobies and Grand Funk again), signifying more care than slapping an lp into a blank cover with the title rubber-stamped on it; and the selection of material is sometimes surprisingly imaginative as with Capitol's Leo Kottke.

BEST OF THE DOOBIES

DOOBIE BROS.—WB BS 2978 (6.98)
1972-1976; "Jesus Is Just Alright," "Listen to the Music," "Takin' It To the Streets," "Without You."

GRAND FUNK HITS

Capitol ST-11579 (6.98)
1972-1976; "We're An American Band," "Shinin' On," "The Locomotion." Eight-page full-color picture book included.

LEO KOTTKE 1971-1976

Capitol ST-11576 (6.98)
Six of 14 tracks are new edits or remixes, the rest as original. "Standing On the Outside," "Scarlati Rip-off."

SNAKES AND LADDERS/BEST OF FACES

Warner Bros. BS 2897 (6.98)
1973-1976; "You Can Make Me Dance, Sing Or Anything," "Had Me A Real Good Time," "Cindy," "Pool Hall Richard."

BEST OF NEW RIDERS OF THE PURPLE SAGE

Col PC 34367 (6.98)
1972-1974; "Panama Red," "Hello Mary Lou," "I Don't Need No Doctor," "Kick In the Head," "Louisiana Lady."

BEST OF GLEN CAMPBELL

Capitol ST-11577 (6.98)
1973-1976; Inner sleeve includes interview by Ben Edmonds. "Rhinstone Cowboy," "Gentle On My Mind," "Galveston."

IN CONCERT/BEST OF JIMMY CLIFF

Reprise MS 2256 (WB) (6.98)
New live versions of "The Harder They Come," "Many Rivers To Cross," "You Can Get It If You Really Want."

BEST OF GRIN FEATURING NILS LOFGREN

Epic PE 34247 (6.98)
1972; Extensive Ben Edmonds liner notes. "Like Rain," "White Lies," "See What A Love Can Do," "We All Sung Together."

GREATEST HITS

MOTT THE HOOPLE—Col PC 34368 (6.98)
1972-1974; "Roll Away the Stone," "Ballad of Mott," "All the Young Dudes," "Golden Age of Rock 'n' Roll."

BEST OF CHARLEY PRIDE, VOL. III

RCA APL1-2023 (6.98)
1973-1976; "My Eyes Can Only See As Far As You," "Hope You're Feelin' Me," "Amazing Love," "Delta Town."

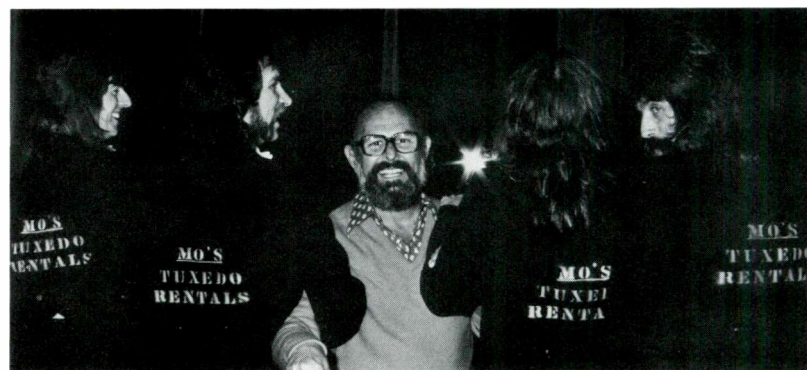
REBORN TO BE WILD

STEPPENWOLF—Epic PE 34382 (6.98)
1974-1976; "Straight Shootin' Woman," "Mr. Penny Pincher," "Children of Night," "Skulduggery."

BOBBI HUMPHREY'S BEST

Blue Note BN-LA699-G (UA) (6.98)
1973-1976; "Fancy Dancer," "Satin Doll," "You Are the Sunshine of My Life," "Spanish Harlem," "Chicago Damn."

Foghat's Tall Tails



In a refreshing reversal of roles, a recording group threw a party for a record company. Bearsville's Foghat invited all the employees of Warner Bros. Records to a cocktail-cookout in appreciation for all of the company's effort on the group's behalf. Celebration came on the heels of the announcement that their last lp, "Fool For The City" had gone over the million (platinum) unit mark and in anticipation of the release of their latest, "Night Shift." Proudly displaying their formal ware especially rented for the occasion were Foghat members "Lonesome" Dave Peverett, Craig MacGregor, Rod Price and Roger Earl. The informal fellow in the middle is Warners Bros. board chairman and president Mo Ostin, who rented his sweater from the group.

Metz Bows Firm

NEW YORK — Following his announcement that he and Steven Singer would be terminating their lease at the Beacon Theatre, Stephen Metz has announced that he has formed a new company in New York, Intercontinental Music Corp., of which he is president.

Alan Rosoff is executive vice president of the corporation, and Tina Sidney, who assisted Metz with the Beacon Theatre operation, has been named executive assistant to the president.

Metz will be expanding his activities in the area of record production, music publishing and management. He will also continue doing concert promotions.

Intercontinental Music Corp. is located at 1650 Broadway, Suite 610, New York City. The phone number is (212) 581-6162.

Tape Pirates Sentenced

OKLAHOMA CITY—Three men who were convicted last September of 18 counts of criminal copyright infringement and one count of conspiracy were sentenced here this week in Federal District Court to a total of four and a half years in jail.

Lee Randolph (Randy) Sherman was sentenced to two years. His father, Milton (Mickey) Sherman, was sentenced to 18 months and Anthony Cerase was sentenced to one year. The three were doing business under the name CISUM Company and immediately filed a notice of appeal. They were released on \$5,000 bail each.

The sentencing was imposed by Chief Judge Fred Dougherty of the Wester District of Oklahoma and prosecuted by Assistant U. S. Attorney John Green. The charges stemmed from a raid last March on the CISUM plant by FBI agents.

Wolfgang Names Artman Publicity Dir.

SAN FRANCISCO—Bill Graham has announced the appointment of John Artman to the position of director of national publicity for the newly formed Wolfgang Productions. While working with Nick Clainos (Graham's business affairs lawyer, who will oversee the financial dealings between Wolfgang and Columbia) and Jerry Pompili (a&R chief) out of the Graham office in San Francisco, he will continue to carry out his responsibilities as director of press and public relations for the concert production arm of Bill Graham Presents and Bill Graham Management.

New Venture

Wolfgang Productions is part of a new venture by Bill Graham Productions in conjunction with Columbia Records, to scout talent and assist new groups in the recording, publishing and touring aspects of their careers. At present, Bill Graham Management works with Santana, Montrose and Eddie Money.

Cummings Canada Tour

LOS ANGELES — Portrait Records artists Burton Cummings will headline a cross-country Canadian tour beginning Monday (8) in Winnipeg. The tour, sponsored by Yamaha Audio, will run through early December, in support of Cummings' solo debut album and single.

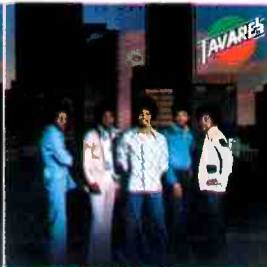
Yamaha Promotion

Yamaha, the largest retailer of audio components in Canada, is sponsoring the tour as part of a new concert series, "Yamaha Presents." The company is providing extensive television and print advertising, and will give away posters of Cummings to all customers who come to a Yamaha dealership with a Cummings ticket stub.

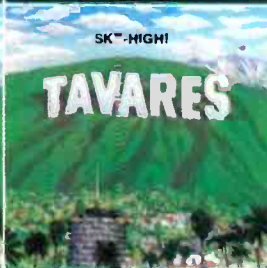
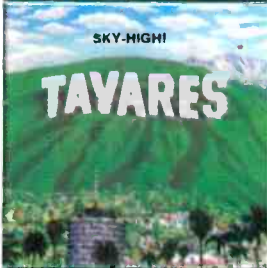
HEAR ALL THEIR HITS IN FOUR FABULOUS ALBUMS!

TAVARES

T A V A R E S



In The City includes two of their biggest... "It Only Takes A Minute" and "The Love I Never Had"! (ST-11396)



Sky-High! includes their current smash single, "Don't Take Away The Music" (4348) and their million-seller, "Heaven Must Be Missing An Angel"! Produced by Freddie Perren. (ST-11533)



Hard Core Poetry features "Remember What I Told You To Forget," "She's Gone," "My Ship" and "Too Late"! (ST-11316)



Check It Out includes "That's The Sound That Lonely Makes," "Check It Out" and "Little Girl"! (ST-11258)



THIS IS TAVARES' MONTH ON CAPITOL RECORDS AND TAPES!



RICHIE HAVENS—A&M 1882

I'M NOT IN LOVE (prod. by David Kershenbaum) (writers: Stewart & Gouldman) (Mar-Ken, BMI) (1982)

10cc's hit of last year has been interpreted several times since its initial success. Havens' version is ripe with emotion and the potential to send the Eric Stewart/Graham Gouldman tune chartward.

STANLEY CLARKE—Nemperor 009
(Atlantic)

HOT FUN (prod. by Stanley Clarke & Ken Scott) (writer: Clarke) (Clarke, BMI) (2:50)

Aside from his skillful bass work, Clarke shows a fine sense of melody on this "School Days" instrumental. It should get him some serious top 40 consideration.

LEROY HUTSON—Curtom 0121 (WB)

I DO, I DO (WANT TO MAKE LOVE TO YOU) (prod. by Leroy Hutson) (writers: Hutson & Harris) (Silent Giant/Aopa, ASCAP) (3:26)

Hutson is sounding cool, calm and collected here, weaving a soft tapestry of soul with his big band. This one should take him to the top of the r&b lists.

GRAND FUNK RAILROAD—MCA 40641

JUST COULDN'T WAIT (prod. by Frank Zappa) (writer: Farnner) (Cram Renraff, BMI) (3:29)

"Good singin', good playin'" is the key here, with GFR applying the commercial touch to a mid-tempo rocker. Look for the group to wind its way up the charts.

AUTOMATIC MAN—Island 063

MY PEARL (prod. by Automatic Man & Casabianca) (writers: Bayete-Shrieve-Thrall-Harvey) (Island/Automatic Man, BMI) (2:32)

The new group that includes former Santana man Michael Shrieve brandishes a heavy rock sound that is graceful and melodic at the same time. It should establish them on the pop chart.

ARCHIE BELL & THE DRELLS—Phila. Intl.
ZS8 3605 (CBS)

NOTHING COMES EASY (prod. by Whitehead-McFadden-Carstarphen) (writers: same as prod.) (Mighty Three, BMI) (3:07)

The group that practically invented the party record shows once again what it is all about with a free and easy swinging sound spiced with some Philly soul.

AL MARTINO—Capitol P 4362

DREAM OF ME (prod. by Mike Curb) (writers: M. Kissoon & K. Kissoon) (Famous/State/Kissoon, ASCAP) (3:07)

Martino has enjoyed some recent success with a disco slanted accompaniment under his supple vocal. Here, he returns to his classic style with this ballad.

TINA CHARLES—Columbia 3 10442

DANCE LITTLE LADY DANCE (prod. by Biddu) (writers: Biddu-Shury-Roker) (Chappell & Co./Subiddu, ASCAP) (3:05)

Tina has already danced up the U.K. charts with this cute number sure to win over new fans with each play. The Biddu accompaniment instills the right flavor.

THEME OF THE WEEK

TED NUGENT—Epic 8 50301

DOG EAT DOG (prod. by Werman-Davies-Futterman) (writer: Nugent) (Magicland, ASCAP) (3:21)

PARIS—Capitol 4356

BIG TOWNE, 2061 (prod. by B. Hughes) (writer: Welch) (Glenwood/Parisian, ASCAP) (3:30)

With radio people looking to program "strong, uptempo" singles for AM pop formats (see **RW** 11/6/76), Nugent and Paris must be considered among the two potentially brightest groups to make inroads in that area. Both offer heavy sounds and a commercial appeal to get them there for the first time with their new releases.

MFSB—Phila. Intl. ZS8 3607 (CBS)

WE GOT THE TIME (prod. by Whitehead-McFadden-Carstarphen) (writers: same as prod.) (Mighty Three, BMI) (3:30)

The group's "Summertime" lp has yielded yet another instrumental hit candidate. Philly's famous studio ensemble keeps the groove with a full, percussive beat.

FRANK SINATRA—Reprise 1377 (WB)

LIKE A SAD SONG (prod. by Claus Ogerman) (writer: Denver) (Cherry Lane, ASCAP) (4:10)

Sinatra's recent Vegas performances with Denver were no doubt responsible for his recording this number. Though recently recorded by Denver as a single, this version should also score.

GUY MARKS—Ariola America 7646
(Capitol)

MAN IN THE GLASS (prod. by Peter DeAngelis) (writer: DeAngelis) (Damian/Famous, ASCAP) (2:30)

The "man in the glass" spoken about here is your image in the mirror. A "be your own best friend" message is narrated by Marks over a sweet accompaniment.

HENRY JEROME-BRAZEN BRASS '76—
Private Stock 120

ONE (prod. by Henry Jerome) (writers: M. Hamlich & E. Kleban) (Wren, BMI; American Compass, ASCAP) (3:56)

This brassy interpretation of the song from the popular "A Chorus Line" was arranged by Sammy Lowe and Henry Jerome. It should become an MOR favorite.

O. C. SMITH—Caribou ZS8 9017 (CBS)

TOGETHER (prod. by John Guerin & Max Bennett) (writers: Fox & Gimbel) (Fox-Gimbel, BMI) (3:04)

O. C. has changed labels and marks the switch with perhaps his best effort since "Little Green Apples." A Lou Rawls-type vocal is matched with a smooth back-up for an extremely appealing sound.

LOU PAOLI—American Sound AS 3044

SAY SOMETHING SWEET TO YOUR SWEETHEART (prod. by Cliff Ayers) (writers: Tepper & Bennett) (Mills, ASCAP) (3:01)

A honky tonk piano sets the mood for this good time number. The chorus has an irresistible hook which should have you singing along by the second listen.

CRACK THE SKY—Lifesong 45016

(WE DON'T WANT YOUR MONEY) WE WANT MINE (prod. by Minogue-Nelson-Kirkland) (writer: Palumbo) (Blendingwell, ASCAP) (3:18)

If the song sounds familiar, it is because it has already received extensive FM play. Now it has been primed for AM action and should expose the wit and style of the group to a larger audience.

THE IMPRESSIONS—Cotillion 44210
(Atlantic)

THIS TIME (prod. by McKinley Jackson) (writers: Jackson & Jones) (Aandika, BMI) (3:55)

The group has recently changed labels and now they're singing, "This time we'll make it last forever." That assurance is echoed in their dynamic performance.

POINTER SISTERS—ABC/Blue Thumb 271

YOU GOTTA BELIEVE (prod. by N. Whitfield) (writer: N. Whitfield) (Duchess, BMI) (2:44)

The Pointers' first single in some time marks the first collaboration with Norman Whitfield. He has added more color to their sound and a punchy beat to underline their impressive vocals.

CAMEO—Chocolate City 005

RIGOR MORTIS (prod. by Blackmon & Johnson) (writers: Blackmon-Leftenant-Leftenant) (Better Days, BMI) (3:28)

Rigor mortis will set in if you don't get up and dance to the music, is what the group proclaims and they proceed to lay down a perky beat which won't let you sit still.

CAROL DOUGLAS—Midland Intl. 1075
(RCA)

MIDNIGHT LOVE AFFAIR (prod. by Ed O'Loughlin) (writers: Levitt & Groscolas) (Midsong, ASCAP) (3:55)

The title track from Carol's recent album is a winner in either its long (6:20) or edited versions. Her love affair with the charts is just beginning.

EASY STREET—Capricorn 0265 (WB)

FEELS LIKE HEAVEN (prod. not listed) (writers: Nicol-Marsh-Zorn) (pub. not listed) (3:16)

The English trio has a lush harmony sound reminiscent of the Sutherland Brothers and Quiver, which is used to good effect. A strong commercial sound should get the group some top 40 attention.

GIORGIO—Oasis OC 408 (Casablanca)

KNIGHTS IN WHITE SATIN (prod. by Giorgio Moroder) (writer: Hayward) (Tro-Essex, ASCAP) (3:52)

This song, originally recorded by the Moody Blues is an unlikely candidate for a disco interpretation, but Giorgio, Donna Summer's producer, manages to pull it off.

GUY & RALNA—Ranwood R 1070

IF I DIDN'T LOVE YOU (prod. by S. Dorff) (writers: Sklerov & Lloyd) (Peso, BMI) (2:42)

These two singers show a lot of talent with tune that allows them to use a wide vocal range. The song should build an MOR base before taking off.

**Atlantic's newest
group already has
50,000,000 fans!**

Laverne & Shirley

**The team from
America's no.1 TV show
have just released their first single:**

**CHAPEL OF LOVE
AND
SIXTEEN REASONS**

#3367

**from their forthcoming album,
"Laverne & Shirley Sing."**

SD 18203

Pure entertainment on Atlantic Records 

HEAT TREATMENT

GRAHAM PARKER—Mercury SRM-1-1117 (6.98)

"Howlin' Wind" and Parker & The Rumour's first U.S. tour established a cult following for this first-rate English bar and dance band. "Heat Treatment" bristles with the tightening experience of that tour. The title song, "That's What They All Say" and "Back Door Love" find all in excellent form.



HARDCORE JOLLIES

FUNKADELIC—Warner Bros. BS 2973 (6.98)

Someday the genealogy of Funkadelic will be traced, but for the time being let it be known that this is Funkadelic's first lp under a new Warners deal. Neither the cover art nor the music have undergone changes, but as Parliament's "The Clones of Dr. Funkenstein" shows, the cult—if you can call it that—is ever expanding.



JOYFUL JUKEBOX MUSIC

JACKSON 5 featuring MICHAEL JACKSON—Motown M6-86551 (6.98)

This is one family that will be well represented this winter, what with Jermaine's solo set already out and the Jacksons lp due soon from Columbia. The current set it just what the title says—joyously up: "Change Our Style" and "Pride and Joy."



HOMETOWN BOY MAKES GOOD

ELVIN BISHOP—Capricorn CP 0176 (WB) (6.98)

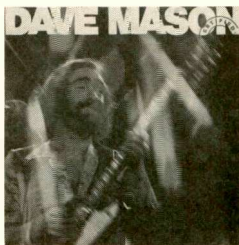
It's difficult to get a true impression of the fun Elvin Bishop has on stage from a record, but if you take the likes of "Sugar Dumplin'," "D. C. Strut" and "Give It Up" you'll get a pretty good indication: This is funky country music that's as blues-based as it is good-timey. This hometown boy's done better than good.



CERTIFIED LIVE

DAVE MASON—Col PG 34174 (7.98)

The material will ring familiar throughout this two record live set, even if "Take It to the Limit" comes from the Eagles' repertoire and one or two tracks from Mason's earlier Traffic days. The band consists of Jim Krueger, Mike Finnigan, Gerald Johnson and Rick Jaeger. Mason himself served as producer.



FLY DISCO FLY

TENDER AGGRESSION—Morningstar MST-7100

Morningstar's first lp release features the talents of the European session musicians who gave such international stars as Donna Summer and Silver Convention their winning back-up work. Dieter Reith, on piano, electric keyboards and synthesizers, heads up the ensemble in its flashy debut.



LABOR OF LOVE

DORIS ABRAHAMS—Philo PH 1034

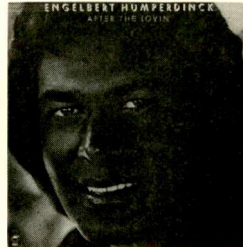
"Dance the Night Away" will change any preconceptions you've had as to Philo's folkie image. Though that's where the base is, Abrahams has lifted the company to new levels of musicality and professionalism. Produced by Artie Traum, "Labor of Love" bounces jauntily along in a variety of rock and pop styles.



BRASS CONSTRUCTION II

United Artists UA-LA677-G (6.98)

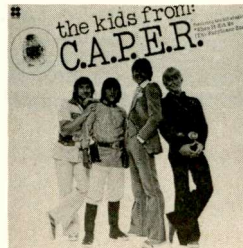
Brass Construction's debut about a year ago surprised a lot of people. The tight, hot playing that blended disco, hardcore r&b and rock made the band particularly ingratiating in many circles. "Brass Construction II" follows the same pattern but with increasingly varied rhythms and tempos.



AFTER THE LOVIN'

ENGELBERT HUMPERDINCK—Epic PE 34381 (6.98)

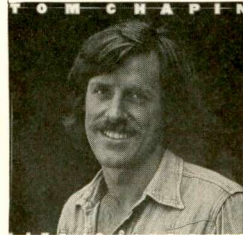
Titled after the currently bulleting single, Engelbert Humperdinck's first lp for Epic finds him drawing heavily on Bobby Eli's work for r&b flavoring and the Sedaka/Greenfield "Hungry Years" for contemporary pop feeling. Produced by Joel Diamond and Charlie Calello, with full orchestral support.



THE KIDS FROM C.A.P.E.R.

Kirshner PZ 34347 (CBS) (6.98)

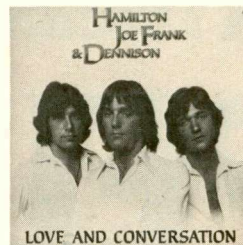
Don Kirshner's new effort to re-capture the Monkees market of yore is a Saturday morning show which has given way to this collection of songs drawn from the program. The songs are light, pre-teen oriented and simply produced by Jay Siegel and Wally Gold. Will appeal to young record buyers.



LIFE IS LIKE THAT

TOM CHAPIN—Fantasy F-9520 (6.98)

Harry's brother, known to "Make A Wish" fans—a fine Saturday morning children's show—Tom has a wonderfully unaffected personality and a far lighter lyrical touch than his sibling. "Magic Man," "Sorrow Takes A Bow," "Hey Momma" and "Number One" are sensitive but not melodramatic. Produced by David Spinozza.



LOVE AND CONVERSATION

HAMILTON, JOE FRANK AND DENNISON—Playboy PB 414 (6.98)

There are some interesting song choices here, furthering the r&b settings in which H, JF & D have found most of their successes. Van McCoy/Joe Cobb's "You Sold Me A One Way Ticket To Love," Zulema's "I Was There" and Jim Weatherly's "Old Habits," have the most sparkle.



THE MAN WITH THE SAD FACE

STANLEY TURRENTINE—Fantasy F-9519 (6.98)

Antonio Carlos Jobim's "Ligia" is perhaps the perfect complement to Turrentine's playing, though both "You'll Never Find Another Love Like Mine" and "Love Hangover" are more "contemporary" sounding along the pop-jazz cross-breeds of late. Paul Griffin, Eric Gale, Cornell Dupree and Idris Muhammad contribute.



FIRE SIGN

CORY—Phantom BPL1-1948 (RCA) (6.98)

Cory has strong rhythm and blues strains running through her husky, Melissa Manchester-like voice, appropriately enhanced by Hank Medress/Dave Appell production. The two Medress/Appell tunes and Todd Rundgren's "I Saw the Light" are distinctive vocal showcases.

(Continued on page 65)

Funkadelic Pre-Sale!



Funkadelic/Hardcore Jollies

By the time the biggest tour in the history of black music ends, close to 2 million customers will have been pre-sold on the biggest Funkadelic album in history:

P-Funk Earth Tour, 1976 A.D.:



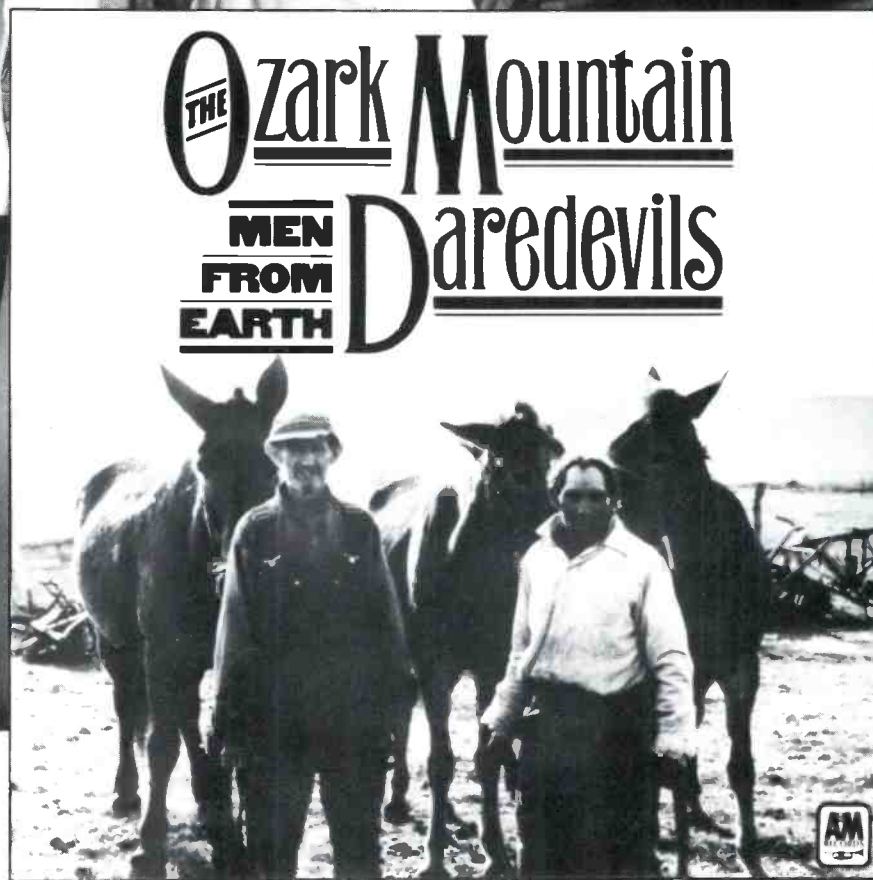
10/28 Louisiana State University, Baton Rouge, Louisiana	11/12 Shreveport, Louisiana	12/1 Mobile, Alabama
10/29 Mississippi Coliseum, Jackson, Mississippi	11/14 Nashville, Tennessee	12/3 St. Petersburg, Florida
10/30 The Arena, Le Centre Sivique de Lake Charles, Louisiana	11/14 Civic Center, Baltimore, Maryland	12/3 Jacksonville, Florida
10/31 Hofheinz Pavilion, Houston, Texas	11/18 Pittsburgh, Pennsylvania	12/4 Miami, Florida
11/3 Convention Community Center, San Antonio, Texas	11/19 Civic Center, Roanoke, Virginia	12/5 Lake and, Florida
11/5 Convention Center, Dallas, Texas	11/20 Coliseum, Charlotte, North Carolina	12/7 Savannah, Georgia
11/6 University of Oklahoma, Norman, Oklahoma	11/21 Coliseum, Greensboro, North Carolina	12/9 Fayetteville, North Carolina
11/7 Assembly Center, Tulsa, Oklahoma	11/24 Coliseum, Birmingham, Alabama	12/10 Hampton Rhodes, Virginia
11/10 Hirsch Memorial Coliseum, Shreveport, Louisiana	11/25 Memorial Auditorium, Montgomery, Alabama	12/11 Columbia, South Carolina
	11/26 Coliseum, Macon, Georgia	12/12 Charleston, West Virginia
	11/27 Columbus, Georgia	12/17 Madison Square Garden, New York City
	11/28 Municipal Auditorium, Shreveport, Louisiana	12/26 Capital Center, Largo, Maryland
		12/27 Philadelphia, Pennsylvania
		12/30-31 Atlanta, Georgia

Produced by George Clinton for Thang, Inc. On Warner Bros. records & tapes. 3S 2973

RADIO TELLS US THERE ARE 5 SINGLES IN THE NEW ALBUM FROM THE OZARK MOUNTAIN DAREDEVILS.

THIS IS THE FIRST: **NOAH** (Let It Rain)

AM 1880



From the new album,
"Men From Earth" SP 4601
(Already approaching a quarter million)
ON A&M RECORDS & TAPES
Produced by David Anderle



"ST. CHARLES"

FB-10791

THE NEW SINGLE FROM THEIR PLATINUM ALBUM*

JEFFERSON STARSHIP



星船

SPITFIRE

BFL1-1557

*RIAA PLATINUM CERTIFICATION 10/1/76

*RIAA GOLD CERTIFICATION 9/1/76

PRODUCED BY LARRY COOK

MGR.: BILL THOMPSON

MANUFACTURED AND DISTRIBUTED BY RCA RECORDS





THE SINGLES CHART

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

NOV. 13	NOV. 6		WKS. ON CHART
1	2	ROCK 'N ME STEVE MILLER BAND Capitol P 4323	13
2	5	MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870	8
3	3	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	15
4	1	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	14
5	6	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	12
6	4	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225	22
7	9	THE RUBBERBAND MAN SPINNERS/Atlantic 3355	9
8	7	MAGIC MAN HEART/Mushroom M 7011	17
9	26	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262	7
10	13	BETH KISS /Casablanca NB 863	11
11	12	JUST TO BE CLOSE TO YOU COMMODORES/ Motown M 1402F	11
12	10	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	16
13	8	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	24
14	16	MORE THAN A FEELING BOSTON/Epic 8 50266	8
15	14	FERNANDO ABBA/Atlantic 3346	13
16	18	DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867	6
17	20	LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	8
18	11	LOWDOWN BOZ SCAGGS/Columbia 3 10367	20
19	22	YOU ARE THE WOMAN FIREFALL/Atlantic 3335	12
20	21	THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/ Marlin 3306 (TK)	11
21	24	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	12
22	23	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/ Columbia 3 10384	15
23	28	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143	8
24	31	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	10
25	34	NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	6
26	15	STILL THE ONE ORLEANS/Asylum 45336	17
27	17	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	20
28	19	I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/ Arista 0205	11
29	33	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283	5
30	25	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	13
31	27	DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	20
32	29	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	21
33	32	A DOSE OF ROCK 'N' ROLL RINGO STARR/Atlantic 3361	7
34	44	STAND TALL BURTON CUMMINGS/Portrait 6 77001	7
35	37	YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542	9
36	30	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	23
37	35	THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206	9
38	41	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388	9
39	36	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019	20
40	38	WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746	16
41	39	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	20
42	40	LET 'EM IN WINGS /Capitol P 4293	20
43	50	LOVE BALLAD LTD /A&M 1847	7
44	43	WHAM BAM SILVER /Arista 0189	20
45	42	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	19
46	45	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	11
47	46	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	27
48	47	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	23

CHARTMAKER OF THE WEEK

49	—	SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN MCA-Rocket 40645	1
50	66	HOT LINE SYLVERS/Capitol P 4336	4
51	65	DAZZ BRICK/Bang 727	4
52	67	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/ Epic 8 50270	3
53	63	IT'S A LONG WAY THERE LITTLE RIVER BAND/Harvest P 4318 (Capitol)	8
54	56	I CAN'T LIVE A DREAM OSMONDS/Polydor PD 14348	8
55	49	ANYTHING YOU WANT JOHN VALENTI/Ariola America P 7625 (Capitol)	9
56	69	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y	3
57	58	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES/ABC 12202	8
58	48	SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	19
59	51	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	28
60	52	AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	28
61	70	LOVE ME YVONNE ELLIMAN/RSO RS 858 (Polydor)	3
62	64	SO SAD THE SONG GLADYS KNIGHT & THE PIPS/Buddah BDA 544	6
63	53	SUNRISE ERIC CARMEN/Arista 0200	13
64	62	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	10
65	57	SUMMER WAR /United Artists XW834 Y	19
66	59	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	23
67	54	GET THE FUNK OUT MA FACE BROTHERS JOHNSON/ A&M 1851	12
68	61	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/ MCA 40600	15
69	68	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	23
70	79	JEANS ON DAVID DUNDAS/Chrysalis 20944	4
71	77	WHENEVER I'M AWAY FROM YOU JOHN TRAVOLTA/ Midland Intl. MB 10780 (RCA)	5
72	71	KISS AND SAY GOODBYE THE MANHATTANS/ Columbia 3 10310	29
73	60	IT'S O.K. BEACH BOYS/Brother-Reprise RPS 1368 (WB)	12
74	73	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	14
75	72	I GOT TO KNOW STARBUCK/Private Stock 104	11
76	74	YOU GOTTA MAKE YOUR OWN SUNSHINE NEIL SEDAKA/ Rocket PIG 40614 (MCA)	11
77	—	I LIKE DREAMING KENNY NOLAN/20th Century TC 2287	1
78	87	BABY BOY MARY KAY PLACE/Columbia 3 10422	2
79	85	I DON'T WANT TO LOSE YOUR LOVE/FLOWERS EMOTIONS/Columbia 3 10347	8
80	83	THE FEZ STEELY DAN/ABC 12222	6
81	84	MR. MELODY NATALIE COLE/Capitol P 4308	4
82	90	HELLO OLD FRIEND ERIC CLAPTON/RSO 861 (Polydor)	2
83	—	CAR WASH ROSE ROYCE/MCA 40615	1
84	—	KEEP ME CRYING AL GREEN/Hi 2319 (London)	1
85	86	MESSAGE IN OUR MUSIC O'JAYS/Phila. Intl. ZS8 3601	9
86	91	LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F	4
87	89	JUMP ARETHA FRANKLIN/Atlantic 3358	3
88	—	9,999,999 TEARS DICKIE LEE/RCA PB 10764	1
89	—	FLIGHT '76 WALTER MURPHY/Private Stock 123	1
90	95	CATFISH FOUR TOPS/ABC 12223	3
91	—	FREE DENIECE WILLIAMS/Columbia 3 10429	1
92	94	LIVIN' IT DOWN FREDDY FENDER/ABC Dot DOA 17652	3
93	—	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	1
94	98	SILVER HEELS BLAZE/Epic/Sweet City 8 50292	2
95	97	IT'S ONLY LOVE ZZ TOP/London 5N 241	6
96	99	DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348	2
97	—	SHAKE YOUR RUMP TO THE FUNK BAR KAYS/Mercury 73833	1
98	—	ENJOY YOURSELF JACKSONS/Epic 8 50289	1
99	55	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)	24
100	—	NICE 'N NASTY SALSOL ORCHESTRA/Salsoul SZ 2011	1

FLASHMAKER



FLOWING FREE FOREVER
MICHAEL MURPHEY
Epic

MOST ADDED

- FLOWING FREE FOREVER**—Michael Murphey—Epic
SLIPSTREAM—Sutherland Bros. & Quiver—Col
HEAT TREATMENT—Graham Parker—Mercury
HOPPKORV—Hot Tuna—Grunt
BILLY PRESTON—A&M
IT LOOKS LIKE SNOW—Phoebe Snow—Col
ALL THIS AND WORLD WAR II—Various Artists—20th Century
BLUE MOVES—Elton John—MCA/Rocket
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
NIGHT MOVES—Bob Seger—Capitol
SHADOW PLAY—L.A. Express—Caribou

WNEW-FM/NEW YORK

- ADDS:**
ALL THIS AND WORLD WAR II—Various Artists—20th Century
BACK INTO THE LIGHT—Prelude—Pye
GOLDEN WINGS—Opa—Milestone
HEAT TREATMENT—Graham Parker—Mercury
HELP IS ON THE WAY—Melissa Manchester—Arista
LIMOUSINE—Pye
PHOTOGRAPH—Melanie—Atlantic
BILLY PRESTON—A&M
SOUND OF A DRUM—Ralph MacDonald—Marlin
WE AIN'T DOWN YET—Woody Guthrie—Cream

HEAVY ACTION (airplay, in descending order):

- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
BORN TO RUN—Bruce Springsteen—Col
NEW WORLD RECORD—ELO—UA
END OF THE BEGINNING—Richie Havens—A&M
BLUE MOVES—Elton John—MCA/Rocket
DEEP CUTS—Strawbs—Oyster
JOHNNY THE FOX—Thin Lizzy—Mercury
HOPPKORV—Hot Tuna—Grunt
IT LOOKS LIKE SNOW—Phoebe Snow—Col
MAIN SQUEEZE—Chuck Mangione—A&M

WBCN-FM/BOSTON

- ADDS:**
ALL THIS AND WORLD WAR II—Various Artists—20th Century
HARD CANDY—Ned Doheny—Col
HIGH VOLTAGE—AC/DC—Atco
MOTION—Geoff Muldaur—Reprise
ON THE TOWN—Webster Lewis—Epic
REGGAE THING—Inner Circle—Capitol
RUTLAND WEEKEND SONGBOOK—Eric Idle & Neil Innes—Passport

- SLIPSTREAM**—Sutherland Bros. & Quiver—Col
ROBBIN THOMPSON—Nemperor
THRILLS—Lost Gonzo Band—MCA
HEAVY ACTION (airplay):
BLUE MOVES—Elton John—MCA/Rocket
BOSTON—Epic
IT LOOKS LIKE SNOW—Phoebe Snow—Col
JOHNNY THE FOX—Thin Lizzy—Mercury
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
SMALL CHANGE—Tom Waits—Asylum
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WLIR-FM/LONG ISLAND

- ADDS:**
ENDLESS FLIGHT—Leo Sayer—WB
FLOWING FREE FOREVER—Michael Murphey—Epic
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
LIFE IS LIKE THAT—Tom Chapin—Fantasy
MADE IN EUROPE—Deep Purple—WB
NIGHT SHIFT—Foghat—Bearsville
PORTS OF THE HEART—Jimmie Spheeris—Epic
BILLY PRESTON—A&M
SINGLES—Rupert Holmes—Epic
ZOOT ALLURE—Frank Zappa—WB

HEAVY ACTION (airplay, in descending order):

- ALESSI**—A&M
IT LOOKS LIKE SNOW—Phoebe Snow—Col
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
MEN FROM EARTH—Ozark Mountain Doredevils—A&M
HOPPKORV—Hot Tuna—Grunt
BOSTON—Epic
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
LONG MAY YOU RUN—Stills—Young Band—Reprise
PRISMS—Lyons & Clark—Shelter

WCOZ-FM/BOSTON

- ADDS:**
HOPPKORV—Hot Tuna—Grunt
SLIPSTREAM—Sutherland Bros. & Quiver—Col
HEAVY ACTION (airplay):
BOSTON—Epic
CHICAGO X—Col
FLEETWOOD MAC—Reprise
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
FRAMPTON COMES ALIVE—Peter Frampton—A&M
NEW WORLD RECORD—ELO—UA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SILK DEGREES—Boz Scaggs—Col
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WRNW-FM/WESTCHESTER

- ADDS:**
BIG BEAT—Sparks—Col
BLACK HEART MAN—Bunny Wailer—Island
BLUE MOVES—Elton John—MCA/Rocket
FLOWING FREE FOREVER—Michael Murphey—Epic
HEAT TREATMENT—Graham Parker—Mercury

- IF YOU LOVE THESE BLUES**—Michael Bloomfield—Guitar Player
IT LOOKS LIKE SNOW—Phoebe Snow—Col
MAIN SQUEEZE—Chuck Mangione—A&M
SHADOW PLAY—L.A. Express—Caribou
WELCOME TO CLUB CASABLANCA—Long John Baldry—Casablanca
HEAVY ACTION (airplay, sales, phones):
BLUE MOVES—Elton John—MCA/Rocket
CARELESS—Stephen Bishop—ABC
DANCE—Pure Prairie League—RCA
HOPPKORV—Hot Tuna—Grunt
HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
SANFORD-TOWNSEND BAND—WB
SOMEBODY SHOOT OUT THE JUKEBOX—Chip Taylor—Col
STUFF—WB
WELCOME TO CLUB CASABLANCA—Long John Baldry—Casablanca
YEAR OF THE CAT—Al Stewart—Janus

WMMR-FM/PHILADELPHIA

- ADDS:**
BLUE MOVES—Elton John—MCA/Rocket
GULF WINDS—Joan Baez—A&M
HOPPKORV—Hot Tuna—Grunt
IT LOOKS LIKE SNOW—Phoebe Snow—Col
JOHNNY THE FOX—Thin Lizzy—Mercury
LEFTOVERTURE—Kansas—Kirschner
NIGHT MOVES—Bob Seger—Capitol
RADIO ETHIOPIA—Patti Smith—Arista
ROCK AND ROLL HEART—Lou Reed—Arista
ZOOT ALLURE—Frank Zappa—WB
HEAVY ACTION (sales, phones, airplay):
HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
NEW WORLD RECORD—ELO—UA
SCHOOL DAYS—Stanley Clarke—Nemperor
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col

WMAL-FM/WASHINGTON

- ADDS:**
ALL THIS AND WORLD WAR II—Various Artists—20th Century
BLUE MOVES—Elton John—MCA/Rocket
FLOWING FREE FOREVER—Michael Murphey—Epic
GOLD PLATED—Climax Blues Band—Sire
HOPPKORV—Hot Tuna—Grunt
IT LOOKS LIKE SNOW—Phoebe Snow—Col
JOHNNY THE FOX—Thin Lizzy—Mercury
BILLY PRESTON—A&M
SMALL CHANGE—Tom Waits—Asylum
WHERE DID ALL THE MONEY GO—Baby—Chelsea

- HEAVY ACTION (airplay, sales, phones):**
BLUE MOVES—Elton John—MCA/Rocket
CHICAGO X—Col
END OF THE BEGINNING—Richie Havens—A&M
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
FRAMPTON COMES ALIVE—Peter Frampton—A&M
NEW WORLD RECORD—ELO—UA
SILK DEGREES—Boz Scaggs—Col
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
SPITFIRE—Jefferson Starship—Grunt

WKLS-FM/ATLANTA

- ADDS:**
CALIENTE—Gato Barbieri—A&M
DANCE—Pure Prairie League—RCA
HELP IS ON THE WAY—Melissa Manchester—Arista
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
SHADOW PLAY—L.A. Express—Caribou
HEAVY ACTION (airplay):
BLUE MOVES—Elton John—MCA/Rocket
BOSTON—Epic
BURTON CUMMINGS—Portrait
GIST OF THE GEMINI—Gino Vannelli—A&M
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
NEW WORLD RECORD—ELO—UA
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SILK DEGREES—Boz Scaggs—Col
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WORJ-FM/ORLANDO

- ADDS:**
ALL THE WORLD'S A STAGE—Rush—Mercury
BLUE MOVES—Elton John—MCA/Rocket
DANCE—Pure Prairie League—RCA
GOLD PLATED—Climax Blues Band—Sire
GULF WINDS—Joan Baez—A&M
IT LOOKS LIKE SNOW—Phoebe Snow—Col
MODERN MUSIC—Be Bop Deluxe—Harvest
NIGHT MOVES—Bob Seger—Capitol
SLIPSTREAM—Sutherland Bros. & Quiver—Col
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
HEAVY ACTION (sales, airplay, phones):
ANIMAL NOTES—Crack The Sky—Lifesong
BLUE MOVES—Elton John—MCA/Rocket
BOSTON—Epic
NIGHT ON THE TOWN—Rod Stewart—WB
NO REASON TO CRY—Eric Clapton—RSO
RINGO'S ROTOGRAVURE—Ringo Starr—Atlantic
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col

WQSR-FM/TAMPA

- ADDS:**
BENSON & FARRELL—CTI
500 MILES HIGH—Flora Purim—Milestone
FLOWING FREE FOREVER—Michael Murphey—Epic
DAVID FORMAN—Arista
HELP IS ON THE WAY—Melissa Manchester—Arista
HYMN TO THE SEEKER—Mac Gayden—ABC
IT LOOKS LIKE SNOW—Phoebe Snow—Col
PRESHUS CHILD—Alexander Harvey—Kama Sutra
TOO HOT TO STOP—Bar Kays—Mercury
ROGER TROY—RCA
HEAVY ACTION (airplay, sales, phones):
BLUE MOVES—Elton John—MCA/Rocket
FREE FOR ALL—Ted Nugent—Epic
GULF WINDS—Joan Baez—A&M
MAIN REFRAIN—Wendy Waldman—WB
NEW WORLD RECORD—ELO—UA
NO REASON TO CRY—Eric Clapton—RSO
ROARING SILENCE—Manfred Mann's Earth Band—WB

- SMALL CHANGE**—Tom Waits—Asylum
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
WAKING AND DREAMING—Orleans—Asylum

WYDD-FM/PITTSBURGH

- ADDS:**
ALL THIS AND WORLD WAR II—Various Artists—20th Century
IT'S YOUR WORLD—Gil Scott-Heron & Brian Jackson—Arista
BILLY PRESTON—A&M
ROCK AND ROLL HEART—Lou Reed—Arista
SHADOW PLAY—L.A. Express—Caribou
WELCOME TO CLUB CASABLANCA—Long John Baldry—Casablanca
HEAVY ACTION (airplay, sales):
ANIMAL NOTES—Crack The Sky—Lifesong
AUTOMATIC MAN—Island
BLUE MOVES—Elton John—MCA/Rocket
BOSTON—Epic
LEFTOVERTURE—Kansas—Kirschner
NEW WORLD RECORD—ELO—UA
NO REASON TO CRY—Eric Clapton—RSO
SANFORD-TOWNSEND BAND—WB
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
TROUBADOUR—J.J. Cale—Shelter

WMSM-FM/CLEVELAND

- ADDS:**
ALL THIS AND WORLD WAR II—Various Artists—20th Century
DIAMOND REO—Buddah
HEAT TREATMENT—Graham Parker—Mercury
HELP IS ON THE WAY—Melissa Manchester—Arista
SLIPSTREAM—Sutherland Bros. & Quiver—Col
HEAVY ACTION (sales, airplay):
JOHNNY THE FOX—Thin Lizzy—Mercury
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SMALL CHANGE—Tom Waits—Asylum
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
WIGGY BITS—Polydor
YEAR OF THE CAT—Al Stewart—Janus

WEBN-FM/CINCINNATI

- ADDS:**
BLUE MOVES—Elton John—MCA/Rocket
DANCE—Pure Prairie League—RCA
FREE FOR ALL—Ted Nugent—Epic
NIGHT MOVES—Bob Seger—Capitol
SHADOW PLAY—L.A. Express—Caribou
HEAVY ACTION (airplay):
BAREFOOT BALLET—John Klemmer—ABC
BOSTON—Epic
DREAMBOAT ANNIE—Heart—Mushroom
LONG MAY YOU RUN—Stills-Young Band—Reprise
NIGHT ON THE TOWN—Rod Stewart—WB
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SILK DEGREES—Boz Scaggs—Col
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col

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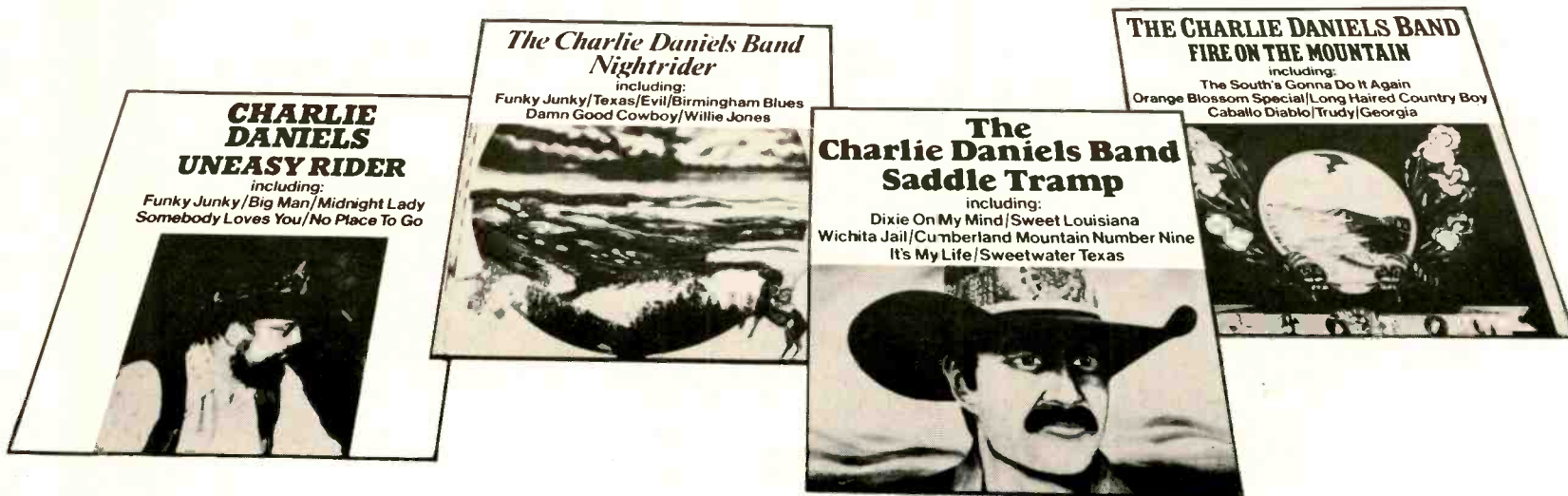
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The Charlie Daniels Band now on tour with Eric Clapton.

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TOP AIRPLAY



SONGS IN THE KEY OF LIFE
STEVIE WONDER
Tamla

MOST AIRPLAY

- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
NEW WORLD RECORD—ELO—UA
BLUE MOVES—Elton John—MCA/Rocket
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
BOSTON—Epic
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
JOHNNY THE FOX—Thin Lizzy—Mercury
SILK DEGREES—Boz Scaggs—Col
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island

WKDA-FM/NASHVILLE

- ADDs:**
ALL THE WORLD'S A STAGE—Rush—Mercury
FLOWING FREE FOREVER—Michael Murphey—Epic
IN ONE EYE AND OUT THE OTHER—Cate Bros.—Asylum
IT LOOKS LIKE SNOW—Phoebe Snow—Col
JOHNNY THE FOX—Thin Lizzy—Mercury
LIVE ON TOUR IN EUROPE—Cobham/Duke Band—Atlantic
NIGHT MOVES—Bob Seger—Capitol
ON THE ROAD TO KINGDOM COME—Harry Chapin—Elektra
PRESHUS CHILD—Alexander Harvey—Kama Sutra
RADIO ETHIOPIA—Patti Smith—Arista

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

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

WABX-FM/DETROIT

- ADDs:**
FLOWING FREE FOREVER—Michael Murphey—Epic
HEAT TREATMENT—Graham Parker—Mercury
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
HOPPKORV—Hot Tuna—Grunt
MADE IN EUROPE—Deep Purple—WB

- NIGHT SHIFT**—Foghat—Bearsville
SLIPSTREAM—Sutherland Bros. & Quiver—Col
ZOOT ALLURE—Frank Zappa—WB

HEAVY ACTION (sales, phones, airplay):

- AUTOMATIC MAN**—Island
JOHNNY THE FOX—Thin Lizzy—Mercury
LONG MISTY DAYS—Robin Trower—Chrysalis
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
WELCOME TO CLUB CASABLANCA—Long John Baldry—Casablanca

CHUM-FM/TORONTO

- ADDs:**
BENSON & FARRELL—CTI
BLUE EAGLE—Bat McGrath—Amherst
GULF WINDS—Joan Baez—A&M
JACKSON HAWKE—Col
IT LOOKS LIKE SNOW—Phoebe Snow—Col
JESSE COME HOME—James Gang—Atco
JOHNNY THE FOX—Thin Lizzy—Mercury
MAIN SQUEEZE—Chuck Mangione—A&M
NIGHT MOVES—Bob Seger—Capitol
BILLY PRESTON—A&M
HEAVY ACTION (airplay, sales):
BOSTON—Epic
BURTON CUMMINGS—Portrait
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
LONG MAY YOU RUN—Stills-Young Band—Reprise
MOXY II—Mercury
NEW WORLD RECORD—ELO—UA
SILK DEGREES—Boz Scaggs—Col
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
YEAR OF THE CAT—Al Stewart—Janus

WXRT-FM/CHICAGO

- ADDs:**
DANCE—Pure Prairie League—RCA
FLOWING FREE FOREVER—Michael Murphey—Epic
IN ONE EYE AND OUT THE OTHER—Cate Bros.—Asylum
LIBERATED FANTASIES—George Duke—BASF
MAIN SQUEEZE—Chuck Mangione—A&M
BILLY PRESTON—A&M
RADIO ETHIOPIA—Patti Smith—Arista
VALLEY OF THE TEMPLES—Perigeo—RCA
WHERE DID ALL THE MONEY GO—Baby—Chelsea

HEAVY ACTION (sales, phones, airplay):

- BOSTON**—Epic
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
LONG MISTY DAYS—Robin Trower—Chrysalis
NO REASON TO CRY—Eric Clapton—RSO
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
SCHOOL DAYS—Stanley Clarke—Nemperor
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WQFM-FM/MILWAUKEE

- ADDs:**
BENSON & FARRELL—CTI
500 MILES HIGH—Flora Purim—Milestone

- MAIN REFRAIN**—Wendy Waldman—WB
NEW NATION—Roderick Falconer—UA

- SLIPSTREAM**—Sutherland Bros. & Quiver—Col

- 10 YEAR OVERNIGHT SUCCESS**—Black Oak Arkansas—MCA

- ROBBIN THOMPSON**—Nemperor

- UNORTHODOX BEHAVIOUR**—Brand X—Sire

HEAVY ACTION (airplay, sales):

- BLUE MOVES**—Elton John—MCA/Rocket
BOSTON—Epic
DREAMBOAT ANNIE—Heart—Mushroom
FLEETWOOD MAC—Reprise
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
LONG MISTY DAYS—Robin Trower—Chrysalis
NO REASON TO CRY—Eric Clapton—RSO
SILK DEGREES—Boz Scaggs—Col
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KSHE-FM/ST. LOUIS

- ADDs:**
BIG BEAT—Spark—Col
CERTIFIED LIVE—Dave Mason—Col
FLOWING FREE FOREVER—Michael Murphey—Epic
HEAT TREATMENT—Graham Parker—Mercury
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
HOPPKORV—Hot Tuna—Grunt
MADE IN EUROPE—Deep Purple—WB
NIGHT SHIFT—Foghat—Bearsville
SLIPSTREAM—Sutherland Bros. & Quiver—Col
ZOOT ALLURE—Frank Zappa—WB

HEAVY ACTION (approximate airplay, phones):

- ALL THE WORLD'S A STAGE**—Rush—Mercury
CALLING CARD—Rory Gallagher—Chrysalis
JOHNNY THE FOX—Thin Lizzy—Mercury
LEFTOVERTURE—Kansas—Kirshner
LONG MISTY DAYS—Robin Trower—Chrysalis
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
WELCOME TO CLUB CASABLANCA—Long John Baldry—Casablanca
YEAR OF THE CAT—Al Stewart—Janus

KZEW-FM/DALLAS

- ADDs:**
CERTIFIED LIVE—Dave Mason—Col
DEEP CUTS—Strawbs—Oyster
FLOWING FREE FOREVER—Michael Murphey—Epic
LEFTOVERTURE—Kansas—Kirshner
BOB MARLEY & THE WALLERS LIVE—Island
NIGHT MOVES—Bob Seger—Capitol
PORTS OF THE HEART—Jimmie Spheeris—Epic
PRESHUS CHILD—Alexander Harvey—Kama Sutra
PRISMS—Lyons & Clark—Shelter
SPACE TRAVELER—James Vincent—Epic

- HEAVY ACTION (airplay, sales, phones, in descending order):**
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

- NIGHT ON THE TOWN**—Rod Stewart—WB
BLUE MOVES—Elton John—MCA/Rocket
BOSTON—Epic
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
NEW WORLD RECORD—ELO—UA
TROUBADOUR—J.J. Cale—Shelter
LONG MISTY DAYS—Robin Trower—Chrysalis
DARK BLONDE—Tom Jans—Col
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island

KLOL-FM/HOUSTON

- ADDs:**
BLACK HAT SALOON—Rusty Wier—Col
CERTIFIED LIVE—Dave Mason—Col
HOPPKORV—Hot Tuna—Grunt
MAIN SQUEEZE—Chuck Mangione—A&M
NIGHT SHIFT—Foghat—Bearsville
PETER & THE WOLF—Various Artists—RSO
PORTS OF THE HEART—Jimmie Spheeris—Epic
SHADOW PLAY—L.A. Express—Caribou
STUFF—WB
ROBBIN THOMPSON—Nemperor
HEAVY ACTION (airplay):
BAREFOOT BALLET—John Klemmer—ABC
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GULF WINDS—Joan Baez—A&M
LONG MAY YOU RUN—Stills-Young Band—Reprise
NO REASON TO CRY—Eric Clapton—RSO
SCHOOL DAYS—Stanley Clarke—Nemperor
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KWST-FM/LOS ANGELES

- ADDs:**
BIG BEAT—Sparks—Col
FLOWING FREE FOREVER—Michael Murphey—Epic
HEAT TREATMENT—Graham Parker—Mercury
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
HOPPKORV—Hot Tuna—Grunt
MADE IN EUROPE—Deep Purple—WB
NIGHT SHIFT—Foghat—Bearsville
SLIPSTREAM—Sutherland Bros. & Quiver—Col
ZOOT ALLURE—Frank Zappa—WB

HEAVY ACTION (sales, airplay, phones):

- JOHNNY THE FOX**—Thin Lizzy—Mercury
LEFTOVERTURE—Kansas—Kirshner
LONG MISTY DAYS—Robin Trower—Chrysalis
MODERN MUSIC—Be Bop Deluxe—Harvest
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL HEART—Lou Reed—Arista
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
WELCOME TO CLUB CASABLANCA—Long John Baldry—Casablanca
YEAR OF THE CAT—Al Stewart—Janus

KGB-FM/SAN DIEGO

- ADDs:**
BLUE MOVES—Elton John—MCA/Rocket
SPIRIT—Earth, Wind & Fire—Col

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

- BOSTON**—Epic
NO REASON TO CRY—Eric Clapton—RSO
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
FIREFALL—Atlantic
LONG MAY YOU RUN—Stills-Young Band—Reprise
ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
NEW WORLD RECORD—ELO—UA
FREE FOR ALL—Ted Nugent—Epic
SONG REMAINS THE SAME—Led Zeppelin—Swan Song
NIGHT ON THE TOWN—Rod Stewart—WB

KSAN-FM/SAN FRANCISCO

- ADDs:**
ALL THIS AND WORLD WAR II—Various Artists—20th Century
R. CRUMB & HIS CHEAPSUIT SERENADES VOL. II—Blue Goose
HAVE A GOOD TIME—Al Green—Hi
HEAT TREATMENT—Graham Parker—Mercury
JOYFUL JUKEBOX MUSIC—Jackson 5—Motown
NOW IT'S MY TURN—Betty Carter—Roulette

HEAVY ACTION (airplay):

- BIG BEAT**—Sparks—Col
BLUE MOVES—Elton John—MCA/Rocket
JOHNNY THE FOX—Thin Lizzy—Mercury
LIVING INSIDE YOUR LOVE—Earl Klugh—Blue Note
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
RADIO ETHIOPIA—Patti Smith—Arista
SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KZAM-FM/SEATTLE

- ADDs:**
BONAPARTE'S RETREAT—Chieftains—Island
FLOWING FREE FOREVER—Michael Murphey—Epic
HELP IS ON THE WAY—Melissa Manchester—Arista
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
MAIN SQUEEZE—Chuck Mangione—A&M
ON THE STREET AGAIN—Jim Page—Whid-Isle
BILLY PRESTON—A&M
RELAX YOUR MIND—Happy Traum—Kicking Mule
SHADOW PLAY—L.A. Express—Caribou
SWEET RELEASE—Gabriel—ABC

HEAVY ACTION (airplay):

- AMIGO**—Arlo Guthrie—Reprise
BLUE MOVES—Elton John—MCA/Rocket
CHICKEN SKIN MUSIC—Ry Cooder—Reprise
IT LOOKS LIKE SNOW—Phoebe Snow—Col
MAIN REFRAIN—Wendy Waldman—WB
PRISMS—Lyons & Clark—Shelter
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
SOUTHWEST—Herb Pedersen—Epic
TROUBADOUR—J.J. Cale—Shelter
YEAR OF THE CAT—Al Stewart—Janus

"Big Beat" by Sparks themselves.

PC 34359

Ron: "Big Beat" is a rock and roll album.

Russell: That's definitely what we're up to now. The songs still retain the ideas that have characterized Sparks, with titles like "I Like Girls," "White Women" and "Everybody's Stupid," but the music's changed. The album is very guitar oriented, very hard rock.

Ron: With less frenzy.



Produced by Rupert Holmes
for Widescreen Productions.

We proudly present the first Sparks album on Columbia Records and Tapes.

SPARKS TOUR DATES:

11/11/76 Civic Theatre San Diego, Calif.	11/27/76 Capitol Passaic, N.J.	12/8/76 Agora Columbus, Ohio	12/11/76 Indianapolis, Ind.	12/17/76 Tower Theatre Philadelphia, Pa.
11/12/76 Community Theatre Berkeley, Calif.	12/3/76 Orpheum Boston, Mass.	12/9/76 Riverside Theatre Milwaukee, Wisc.	12/12/76 Masonic Aud. Detroit, Mich.	12/18/76 Mosque Pittsburgh, Pa.
11/13/76 Arlington Theatre Santa Barbara, Calif.	12/4/76 Century Theatre Buffalo, N.Y.	12/10/76 Aragon Ballroom Chicago, Ill.	12/16/76 Roxy Theatre Allentown, Pa.	12/31/76 Santa Monica Civic Auditorium Santa Monica, Calif.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Dennis Ganim on Roulette and the Pyramid Effect

By PAT BAIRD

■ **Dennis Ganim**, president of Pyramid Records and executive vice president of Roulette Records, served as promotion vice president at Polydor, Inc. and Liberty Records before bringing his Pyramid label under the Roulette banner last March. He has also held promotion positions at Mercury and Kapp Records and has been both an independent publisher and a producer. In the following Dialogue, Ganim talks about the formation of Pyramid and the reactivation of the Roulette label.



Dennis Ganim

Record World: When was Pyramid Records formed?

Dennis Ganim: It's really a brand new label. We released our first product in March of 1976. Right around the first of the year, Morris Levy and I were talking about this, that and the other, and he told me that he wanted to reactivate Roulette. The reason they were inactive for a few years was that he had gotten involved with two projects; one is Adam VIII, which is re-packaging of other labels' product and advertised on television and sold as a mail order item, as opposed to K-Tel, who also advertises on TV and sells through stores or at regular record outlets. Adam VIII product is only available through mail order. He also started Promo Records, which operates out of New Jersey. They buy other label's cutouts and overruns and sell them to the various discount houses. To make a long story short, both of them are very successful and Morris sort of ignored the day-to-day operations at Roulette.

At any rate, it got to the point that Promo and Adam VIII were going very well on their own and, I don't know for sure, just intuition tells me that he missed the day-to-day action of the record business and wanted to get back into it, but he really wasn't staffed for it. He approached me about joining him here at Roulette, which I turned down and he didn't understand why. I told him I had just formed Pyramid Records and I was getting ready to release my first product. One thing led to another and it was decided that Pyramid would be distributed by Roulette. Really, the whole thing started in March; Pyramid's first release as well as Roulette's reactivation.

RW: Were you anticipating actually joining a record company like this when you set up a distribution deal?

Ganim: No, in fact I was totally prepared to go independent when I had this chance conversation with Morris. Had it not popped up, we would have gone independent and probably been distributed by the same local distributors who are handling Roulette.

RW: What is your relation to the Roulette reactivation other than running your own label?

Ganim: Basically I'm running both labels. My title is executive vice president of Roulette, which is really more of a description as to what I do as opposed to being a corporate officer. It's really one company with two different logos as far as our approach to creative sales and marketing is concerned.

RW: What artists are currently signed to Pyramid?

Ganim: D.C. LaRue, Pat Lundy, Phil Medley & The M.V.B., which is a 16 piece orchestra, Jakki and there's a new artist, which we haven't released any product on yet, called Egg Cream. They are four guys from Brooklyn, and I think they are as exciting and refreshing to what's happening today as The Beatles were when they first came out in the early '60s.

RW: Would you say Pyramid is a disco label?

Ganim: I don't want to say we are not a disco label because I wouldn't want to offend the disco people by that. I'm proud of one thing; as I said, we've been in business since March and we've been in the black since July. I think that's incredible and I really have to say it's the disco people that did it for us. I don't feel we are a disco label per se. We make dance music, but dance music is what's happening in the '70s. It's not that we're any big advocate of disco and

that whole trip, but knock wood, that's where the money is coming from for us and that's why we're making records. I don't think there is any kind of thread between all the artists we have. What I try to do is sign people who don't conflict with each other, and I don't want to be in a position of having a good song and saying which artist do I give it to? I think that what Pat Lundy can do no other artist on the label would consider doing and vice versa, whether it be Phil Medley, Egg Cream or D.C. LaRue or Jakki. So again, our initial success has been with disco and I'm very happy about it, but I wouldn't say we are just a "disco label."

RW: Exactly how have you gone about revitalizing the Roulette label?

Ganim: Basically, what we've done is to reactivate the Birdland series. So far there are a few albums by Betty Carter, Art Blakey, Sonny Stitt and Pearl Bailey in that series. Birdland is a full price line of newly recorded jazz. We're also taking the old jazz that has been in Roulette's catalogue and we're re-packaging it. We call it the Echoes Of An Era Series and we're taking two discs by the same artist, repackaging them in one jacket, but actually selling two discs for the price of one. As far as current contemporary product, we're basically doing it the same way as Pyramid. We're not going in any particular direction. Probably the only areas we're staying away from, and mainly because of a lack of expertise, is classical and country music. We know a few MOR groups on Roulette and many black artists. When you look at the charts, I think our proportion of black artists and black records is relative to what's happening in the industry. Again, Roulette has been very hot in the disco field, not because we want Roulette to be a disco label, but that's where it's happening.

We basically used the philosophy of hit 'em where they ain't. We . . . realized that no one in the industry was servicing discos to the extent of making that their business.

RW: Many record companies seem to be beefing up their jazz product. Do the sales figures warrant this kind of concentration?

Ganim: It's certainly selling a hell of a lot more than it did in the sixties but that's not to say it is "X" percentage of the total dollar volume in the record industry. I think it got to a point where jazz sort of died out. Later progressive rock groups like Brian Auger, Chick Corea and Manfred Mann's Earth Band slowly moved into a jazz kind of thing. There was sort of a marriage there and maybe—again, this is speculation on my part—that re-awakened the consumer to the existence of jazz. I think what the industry is excited about is that there is a new kind of jazz that's selling. I know that when I was in school in the late '50s we used to call it progressive jazz as compared to the jazz that was selling to my parents. That "progressive jazz" is really not the same jazz that's selling today. I don't know if there's a phrase for it, or even if we need a phrase for it. That's the main reason we're making a distinction between the Birdland series and the Echoes of An Era Series, but it's definitely new jazz.

RW: Before you started Pyramid you worked in promotion. Did you ever expect to find yourself the president of a record company?

Ganim: Oh yes. I didn't really expect that I would own it, but that's the way it worked out. I've always been involved in publishing and a&r and I've kept my contacts in promotion. When you produce a record you put all your time and energy and effort into it. Just to turn it over to someone and their staff and say "make me a hit," I've never been able to do that. Even when I was producing and publishing independently, I always kept my contacts with the radio people and kept on top of radio promotion, marketing, etc. It was more self preservation than just interest. It's funny. I enjoy the creative, but I also enjoy the day-to-day tumult of the business.

RW: Do you think promotion is a good place to start in the business?

Ganim: No question about it. I remember years ago in the industry, it was always the promotion man who was told to do something "legitimate," get involved in sales. Not that sales are not important, (Continued on page 76)

M I C H A E L D I N N E R

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| 11/12 — Ithaca — Cornell | 11/20 — Houston |
| 11/13 — West Point, Eisenhower Hall | 11/21 — Dallas |

Personal Management by Glenn Ross Management, Los Angeles, Calif.

GRT
TAPES

Fantasy

DISCO FILE TOP 20

NOVEMBER 13, 1976

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

Graham Parker on Tour

■ CHICAGO — Mercury artist Graham Parker has started a second American tour with his band The Rumour. The tour is booked by American Talent International.

Lenner

(Continued from page 3)

Lenner has many times been cited as one of the top independent record producers in the country, having worked with such artists as Eric Carmen, Grand Funk Railroad, Bay City Rollers, Three Dog Night, Blood Sweat & Tears, The Raspberries and others. He began his association with C.A.M., an international music publisher, in April 1971 and formed the production wing of the company the following year.

Dudgeon Exits Rocket

(Continued from page 3)

clusive production commitment to Rocket since joining the label at its inception. At press time, there was no conclusive information regarding Dudgeon's future production involvement with John or other Rocket artists, nor were there indications of possible independent productions for other labels.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Two new 12-inch pressings seem to be getting the best feedback of the new releases this week. Devoshun's "No, No, No, My Friend" (SMI Records, 343 West 58, New York) is on both New York top 10 lists in its first week out in the city; John Benitez at La Mariposa and Louis Alers from Charles Gallery said their crowds liked the record as much as they did. It's easy to see why—the record is bright, well produced (by Will Crittendon) and full of the kind of Latin percussion and string breaks that New York dancers love. The vocals, both male and female, are a little unsure at the beginning but they sharpened up and take you away by the end. Sounds like a hit for this young label. Ashford & Simpson's "Tried, Tested and Found True" (Warner Brothers), also on John Benitez' top 10 this week, is the other immediate success. Ever since "Mainline" (or, going further back, their Marvin Gaye & Tammi Terrell and Diana Ross records at Motown), Ashford & Simpson have been favorites of the disco crowd, so even if this weren't their most disco-styled production in years, it would probably be warmly received. But for the first time in a long time, the team has clearly set out to make a record for the dancers and it should bowl them over. In its long version of 5:25 (two minutes longer than the single), the record builds to break after break, each better than the one before, the music a match for the drive and fever of their singing. Excellent and quite different from anything

(Continued on page 80)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LA MARIPOSA/NEW YORK

- DJ: John Benitez
- ANOTHER STAR/SIR DUKE/BLACK MAN**—Stevie Wonder—Tamla (lp cuts)
- CAR WASH**—Rose Royce—MCA (lp cut)
- DANCIN'/SEXY WAYS/SEARCHIN' FOR LOVE**—Crown Heights Affair—Delite (lp cuts)
- DOING THE FEELING**—Alvin Cash—Dakar
- I BELIEVE IN LOVE**—Rock Gazers—Sixth Avenue (disco disc)
- I'VE LEARNED FROM MY BURNS/SPIDER'S WEBB/DON'T KNOW WHAT'S ON YOUR MIND**—Spiders Webb—Fantasy (lp cuts)
- NO, NO, NO, MY FRIEND**—Devoshun—SMI (disco disco)
- SPRING AFFAIR/SUMMER FEVER**—Donna Summer—Casablanca (lp cuts)
- TRIED, TESTED AND FOUND TRUE**—Ashford & Simpson—Warner Bros. (disco disc)
- WELCOME TO OUR WORLD/I LIKE TO DANCE**—Mass Production—Cotillion (lp cuts)

CRICKET CLUB/MIAMI

- DJ: Artie Jacobs
- A CHACUN SON ENFANCE**—Recreation—Union (import)
- ANOTHER STAR/ISN'T SHE LOVELY**—Stevie Wonder—Tamla (lp cuts)
- DANCIN'/SEARCHING FOR A LOVE**—Crown Heights Affair—Delite (lp cuts)
- IT'S GOOD FOR THE SOUL/NICE 'N' NAASTY**—Salsoul Orchestra—Salsoul (lp cuts)
- MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)
- MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG**—Love Unlimited Orchestra—20th Century (disco disc/lp cut)
- MAKES YOU BLIND**—Glitter Band—Arista
- SPRING AFFAIR/AUTUMN CHANGES**—Donna Summer—Casablanca (lp cuts)
- WHEN LOVE IS NEW**—Arthur Prysock—Old Town (disco disc)
- YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

LOST & FOUND/ WASHINGTON, D.C.

- DJ: Bill Owens
- CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)

- DADDY COOL/SUNNY/BABY DO YOU WANNA BUMP/TAKE THE HEAT OFF ME**—Boney M—Hansa (import lp cuts)
- DOWN TO LOVE TOWN**—Originals—Motown (disco disc)
- FOUR SEASONS OF LOVE**—Donna Summer—Casablanca (entire lp)
- FULL SPEED AHEAD**—Tata Vega—Motown (disco disc)
- LET'S GET IT TOGETHER**—El Coco—AVI (disco disc)
- MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)
- STUBBORN KIND OF FELLOW**—Buffalo Smoke—RCA (disco disc)
- THAT'S THE TROUBLE/SORRY**—Grace Jones—Beam International (disco disc)
- YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

CHARLES GALLERY/NEW YORK

- DJ: Louis "Angelo" Alers
- FOR THE LOVE OF MONEY**—Disco Dub Band—Movers (import)
- GOIN' UP IN SMOKE/SWEET TENDERONI/MUSIC MAN/THANKS FOR THE MEMORIES**—Eddie Kendricks—Tamla (lp cuts)
- OOH CHA**—Soul Train Gang—Soul Train (disco disc)
- OPEN SESAME (PARTS 1 & 2)**—Kool & the Gang—Delite
- NO, NO, NO, MY FRIEND**—Devoshun—SMI (disco disc)
- SPRING AFFAIR/SUMMER FEVER/AUTUMN CHANGES**—Donna Summer—Casablanca (lp cuts)
- THE WAY YOU MADE ME FEEL/GOOD LOVE/GREATEST FEELING/AIN'T NO LOVE LOST**—Melba Moore—Buddah (lp cuts, not yet available)
- WELCOME TO OUR WORLD/WINE FLOW DISCO**—Mass Production—Cotillion (lp cuts)
- WHEN LOVE IS NEW**—Arthur Prysock—Old Town (disco disc)
- YOU KEEP ME HANGING ON/STOPI IN THE NAME OF LOVE**—Roni Hill—Hotfoot (import)

Mercury Jazz Line

(Continued from page 3)

Corp.) at a rate of about two a year. Robin McBride, international a&r director for the label, estimated that there are 40 to 50 albums worth of material on Emarcy masters. In the first release will be albums by Dinah Washington, Buddy Rich, Cannonball Adderly, Oscar Peterson, Clifford Brown, Maynard Ferguson and Gene Ammons. All will be two-record sets and list for \$7.98.

"Our success with certain jazz-related repertoire has put our sights a lot more on this type of music," McBride said. "I've been getting requests constantly for at least five years to please put out the Emarcy material."

Mercury has enlisted the aid of a number of respected jazz writers in compiling each album, which will represent the best material on each artist which the annotator could find in the Mercury vaults. The recordings are in the original mono for the most part, with some high-end attenuation or disco-to-tape dubbing where the quality of the masters was poor.

Strategies

Marketing strategies for the Emarcy line also show this commitment, with special dealer displays about to ship that will allow the retailer to show the records in a separate Emarcy rack or with each artist's catalogue. An advertising campaign in print and radio is also planned.

According to Jules Abramson, senior VP, marketing, for the company, the seven albums in the November release will also be offered to dealers in a pre-pak of three albums each, with a five cent per album saving for each dealer who orders this way. A similar tape pre-pak with two tapes of each recording, will be available to dealers at a 10 cent per eight-track tape discount. No discounts will be offered on albums or tapes ordered singly, Abramson said.

The increasing popularity of "crossover" jazz artists, and the success other labels have had with repackages of recordings by more traditional jazz performers led Mercury executives to dust off the Emarcy catalogue, planning for which has been going on since last spring. With twice-yearly releases of seven albums or so, the company can put out the Emarcy reissues for about three years and, according to McBride, the company has considered buying up other masters if the series is successful, but that plan has not passed the talking stage.



Record World Salutes
20 Years of the Musical World of

QUINCY JONES

November 13, 1976

AFTER 20 YEARS IN MUSIC WHEN SOMEONE SAYS "LOOK OUT FOR #1" ALL YOU CAN SAY IS "I HEARD THAT!!"

The warmest congratulations to the phenomenal success of The Brothers Johnson and to their founder/father/producer, the phenomenally successful Quincy Jones.

From everyone at A&M





QUINCY JONES

Dinah Washington, Ella Fitzgerald, Sarah Vaughn, Lesley Gore, Ray Charles, Frank Sinatra, Duke Ellington, Cannonball Adderley, Lester Young, Oscar Peterson.

The list goes on. Quincy Jones estimates he's participated in the production, arranging and/or playing on more than a thousand albums. That's 50 lps a year, on the average, given that Jones is celebrating 20 years in the music business. But lists, numbers and words do him little justice unless used as a guide for listening. The breadth of the music, the scope of the talent are enormous.

Jazz was the idiom in which it all began, a formal music education at Berklee having been abandoned for a tour of Europe with the Lionel Hampton band. But that is the story detailed in the pages which follow. What is most important to remember is that Jones was one of the key figures in the development of a heavily jazz-influenced pop sound which is best represented by his current A&M efforts both on his own behalf and via such instantly successful Jones discoveries as the Brothers Johnson.

Some with the talent of a Quincy Jones would be content to sit back, churn out an album every so often and bask in the success of an occasional film score. Jones, however, is out there: touring, recording, arranging, producing, listening and helping forge the sound of tomorrow.

QUINCY JONES

Quincy Jones: A Renaissance Music Man

■ LOS ANGELES—During the past two decades, few artists have equalled the prolific creative output of Quincy Jones. The amount of recorded music he has amassed in 20 years is awesome in its musical innovation, diversification of artists, and public acceptance.

In Jones' lengthy and abundantly creative career, he has scored over 40 major motion pictures and at least half that number in television scores and themes, but it is within the recording industry that Quincy has put on his greatest display of artistic productivity.

Jones' recording career began 25 years ago while he was still a student at the renowned Berklee College of Music in Boston. During his course of study at the conservatory, he gained a reputation among the school's instructors as a hard-working, extremely proficient composer and arranger. Famed jazz bassist Oscar Pettiford got wind of the aspiring young musician and contracted him to come to New York to write and arrange two tunes for an album he was doing. Having successfully completed that initial recording task, Quincy returned to school only to leave a few months later to tour Europe with Lionel Hampton's Premier Band.

During his tenure in Europe with Hampton, Quincy became interested in the talents of the great instructor Nadia Boulanger, with whom he sought to study. He took a job with Barclay Disques, serving as the musical director for the label. During that period he recorded, produced, and arranged for some of Europe's stellar musicians and vocalists. Charles Aznavour, The Harry Arnold Swedish All-Stars, Andy Williams, and Billy Eckstine all recorded with Quincy during his European stay.

Upon his return to the States, Jones' studio career blossomed incredibly as he began writing and producing for the late Dinah Washington. During that period, he produced such artists as Ella Fitzgerald, Sarah Vaughn, Helen Merrill, Lavern Baker and Lesley Gore (10 gold records—"It's My Party," "Judy's Turn To Cry," "You Don't Own Me," et al). At the same time Quincy was working with some of the world's finest male vocalists, including his childhood partner, Ray Charles, whose first album was produced and ar-

ranged by Quincy. Jones did a series of recordings with Frank Sinatra, including the "Live at the Sands in Las Vegas" album with Sinatra and the Count Basie Big Band. In the course of his 20 years in the recording industry, Quincy has produced, composed, conducted or arranged for male singers like Paul Simon, Glen Campbell, Johnny Mathis, Tony Bennett, B.B. King, Billy Preston, Jose Feliciano and Bill Withers.

It was Quincy who produced the first sessions on the incomparable saxist, Cannonball Adderley, as well as countless sessions with greats like Duke Ellington, Count Basie, Henry Mancini, Hubert Laws, Freddie Hubbard, Milt Jackson, Lester Young and Oscar Peterson. Somehow, amidst the recording that Quincy has done for the varied array of male and female vocalists and instrumentalists, he has found time to record a collection of material which has set the pace and trend for many of the new directions in jazz and popular music.

Quincy recorded three landmark jazz albums for the ABC/Impulse label, "Go West, Young Man," "This Is How I Feel About Jazz" and "Quintessence." The latter two recordings are jazz clas-

sics in the true sense of the word; they continue to be widely played on the nation's airwaves, and critic Leonard Feather called them "pinnacle albums in the development of new directions in jazz. The creative content is surpassed by none in Jones' creative ilk."

While he served as a&r vice president at Mercury, he recorded a series of albums which musically became the harbinger of contemporary big-band music. His Mercury albums—like "The Birth of a Band," "Golden Boy," "Quincy Jones Explores the Music of Henry Mancini," "Big Band Bossa Nova" and the classic "Newport, 1961"—were unparalleled in their time for big-band jazz creativity.

Quincy began his film career shortly after leaving Mercury, a move he made to fulfill a lifelong dream. There were no black composers in Hollywood when Quincy decided to pursue the film medium, so quite obviously the untraveled road was a hard one to move down, but after seven years in the film industry, Quincy became one of its most widely respected composers, black or white. During his period of film scoring, Quincy had little or no time to actively pursue his recording career, other than the sound-

tracks to his films.

In 1969, Jones began an artistic marriage with A&M Records that has proven to be a significant one in terms of both creativity and commerce. His first recording for the label, "Walking in Space," was recorded in one week, between films. As Quincy puts it, he had become so involved with films he really had no outlet for just-plain blowing—no way of satisfying his insatiable desire to record music that wasn't relevant to films. The contract with A&M put an end to his musical woes, and "Walking in Space" proved to be a strong artistic endeavor: the album was awarded a Grammy for best jazz performance by a large group.

"Gula Matari" was the second album for A&M, and once again Quincy was awarded a Grammy for best instrumental composition and best instrumental arrangement.

In 1972, "Smackwater Jack" became Quincy's third Grammy-winning album in the category of best instrumental pop, rock, or folk performance.

Since then, he has recorded "You've Got It Bad, Girl," which received a Grammy in 1973 for Quincy's adaptation of "Summer in the City," and in 1974 he produced, composed, and arranged his biggest album to date, "Body Heat." This milestone album was a change of sorts for Quincy; gone was the big-band brassy sound that had come to be identified with the sound of "Q." In its place was a new emphasis on the rhythm section and vocal sound. The move proved to be a fruitful one, for it earned Quincy his first gold record and carved the way for his successful follow-up, "Mellow Madness." Aside from its strong musical impact, the album served as the introduction of Jones' discoveries the Brothers Johnson. The Johnsons composed four songs on the "Mellow Madness" set, and soon after Quincy produced their first album, "Look Out for #1." The Brothers Johnson album is the biggest project commercially that Quincy has directed, with sales of approximately a million copies.

In the 20-year period that Quincy Jones has been involved in the recording industry, Quincy estimates that he has been a part of well over a thousand record-

(Continued on page 16)



Quincy Jones

A&M
CELEBRATES THE
FIRST 20 YEARS OF
THE MUSIC OF
QUINCY JONES

“THE BEST THING”: BILLY ECKSTINE’S HOTTEST SINGLE IN 40 YEARS.

Billy Eckstine is a monumental figure in the world of entertainment. He had hit songs even before they were called “singles.”

Now, we’re proud to announce our new association with Mr. B. “The Best Thing”

is his first release for A&M, arranged and conducted by Quincy Jones, produced by Quincy Jones and Herb Alpert, and exquisitely sung, in his unique and timeless style, by the great Billy Eckstine.



“THE BEST THING” (AM 1858)

THE FIRST BILLY ECKSTINE SINGLE ON A&M RECORDS



Produced by Quincy Jones and Herb Alpert

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Quincy Jones: 30 Years of Musical Changes

By ROBERTA SKOPP



Quincy Jones

■ Quincy Jones has immersed himself in music since childhood. As a teenager, he and Ray Charles virtually monopolized the local band scene in Seattle. Later years saw Jones' musical sense steeped with the jazz wave, studying with Nadia Boulanger in Paris and working with jazz greats Dizzy Gillespie, Lionel Hampton, Art Farmer and Billy Eckstine. He's arranged for Frank Sinatra, Andy Williams, Sarah Vaughan and Aretha Franklin, among many others. His long-spanning era career has exhibited continuous

growth, with time spent—in addition to arranging and performing—scoring films, involving himself in the business aspect of the industry as a vice president at Mercury, producing, composing, and expanding musical horizons for all of us. In the following Dialogue Jones discusses his feelings about the days gone by and his hopes of what is yet to come.

Record World: Did you start your musical career with jazz?

Quincy Jones: Not really. I started in a gospel quartet, at 11 or 12 years old. And then I got into playing with high school bands and stuff—marching and everything—concert bands, and dance bands.

RW: So you started singing first and then you got into playing?

Jones: Right. And the first band that I got together with that was really our own group was—well, we played jazz and r&b. California blues bands came around all the time so that's all we ever saw. It was really a mixing, because we used to do comedy; all kinds of stuff. We had to pull our ages up because we worked in a club and we were about 14.

Seattle was a place where you just ate all kinds of music. A lot of pimps were in town, and army bases and navy bases, so it was always jumping. A lot of the midwestern towns didn't get as much transient action as they did in Seattle—this was during the war and after. It was just people moving in and out all the time. So we got a chance to see what was going on and coming through. I met Ray Charles in Seattle—he was 16 then. He had just come in from Florida and between his band and our band we had about every gig in town. We used to work together a lot with big bands, and had jam sessions. It was be-bop. We used to play other things but our heart was in that. Rhythm and blues was so easy. The rhythm and blues horn parts, there's nothing to play really—it's just a couple of funky licks, and that was always easy. But at that time I heard Louis Armstrong and Eckstine and Dizzy's band come through and they were playing a lot of complicated things which was much more challenging in itself.

RW: Did you play with all these people when you were young?

Jones: No. I played with Billie Holiday and Cab Calloway and Billy Eckstine, when I was young, but we used to hang around with the cats. Basie would come through town and I would write arrangements.

RW: Was it thrilling doing all of that then?

Jones: Oh, it was Disneyland. It was the best. It still is. So I got to know all the guys before I even got to New York. And Lionel Hampton took a suite that I wrote. He started to play it and then he wanted me to join the band and I was going to run away from home, but his wife put me off the bus and said I was too young.

RW: How old were you then?

Jones: About 15. I had my little be-bop bag and I was sitting there with no baggage because I couldn't go home and say I was going to leave. I was just going to split. She put me off and made me go back to school. So later on I got a scholarship to a couple of places and I decided to take one at Berklee in Boston, because that was the farthest place away from home, and it was close to New York. I went to school there for awhile and again saw the cats coming through, and then Oscar Pettiford asked me to come to New York and write two tunes for a record date down there and I got the chance to finally

hit it and meet Tatum and Bird and everybody. It was like a fairy tale. And I stayed there about three or four days and went back to Boston. And Lionel Hampton said, "Okay you're of age now, you can make it." So I left school and said I'd be back in a couple of months—I lied—I thought I would at the time but I got stuck out there. The best kind of school in the world is to put the academic thing together with what's really out there. I got to meet an incredible bunch of musicians with Hampton. I stayed with him three years and we went to Europe the last year, 1953, and it really opened my head up—we got exposed to all this incredible music. We recorded with the Swedes; the Swedes really played jazz better than anybody in Europe. And we traveled in France and after that we came back to New York and we could never leave the band because we got 11 guys who were so closely attached as friends and musicians into each other's music, we couldn't get out. Finally, back in '53, everybody got scattered and went their own ways and I stayed in New York. That's when I really started in record studios. I recorded before that—arrangements and such—but it was really early and the fender bass had just come out and Hampton's band was the first time they had ever used the fender bass. I mention that instrument because that and the electric guitar had so much to do with what's happening now.

At that time nobody knew what to expect. They influenced rock, today's scene so much. And I stayed in New York from '53 on and wrote for everybody. Everything from Ray Anthony to Tommy Dorsey and Chuck Willis, and Big Maybelle, Clovers, everybody.

RW: Were you doing original tunes for them?

Jones: I was mainly an arranger. On the jazz dates, I wrote original things. The pop singers weren't cutting original stuff like that. I was really into be-bop, but I did a lot of r&b dates too.

On Dorsey's show, I remember one summer that was the first time anybody ever saw Presley. The guys in the band just wanted to die when he came up the first time, because he couldn't sing in tempo. And the band couldn't play with him. He was shaking his butt all over the place and they had to send to Nashville to get some dudes to play with him because he couldn't stand time. And Tommy said, "Don't worry, we'll just get this over with, get it out of the way, and next week we won't have to worry about it." But he was wrong; we got 4000 letters. I don't have to tell you the rest. He never did get him off the show.

At the time there was a strong conflict because I was coming out of the swing era and the last part of the be-bop era, the modern jazz era—and there was a strong resistance to that stuff that was going on then.

RW: Was the resistance on the part of the musicians or the public?

Jones: The musicians resisted be-bop so fast it was ridiculous. They couldn't get into it at all, the life style. Billy Eckstine had Charlie Parker, Miles Davis, J.J. Johnson, Art Blakely—you name it—Gene Ammons, Leo Parker, Sarah Vaughn. That was like the spawning ground of most of the predominant influences of modern jazz throughout the world. That was really the beginning.

RW: What year was this?

Jones: Well, I'm back to '53 now. Because the musicians were still holding on to this and trying to get over. But in revolutionary music like that they forgot all about show business and audiences; they couldn't care less; they were really playing for themselves, to develop and give birth to brand new music. But the public let them off; the public couldn't handle it. And so I think that's one of the reasons that we reverted, in the early '50s, probably to the worst era of music in America's history. I'm talking now about musical quality, I'm not talking about identification, nostalgia and all that. I'm talking about music. Because that was the dumbest music. Everybody who was in the '50s music will probably kill me for this now, but it really was. It was absolutely the dumbest music that you could remember of any decade in America.

RW: Do you think that was because they couldn't deal with anything else at that time?

Jones: They didn't know anything about music and they had just come out of what was probably the most progressive and complex

(Continued on page 17)

To Q

With warmest congratulations to a
superstar and a super person.

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QUINCY JONES

A&M Executives Salute Quincy Jones

Jerry Moss

(President)

■ What to say about Quincy Jones?

That he is an absolute master of his field.

That he is as truthful in his relationships as he is in his music, which is saying a lot.

And, that he is my friend.

I can look back upon our relationship of some eight years and feel proud of our association with his enormous contribution to A&M over those years. But I can feel even greater joy in looking forward to Quincy's continuing musical accomplishments and exciting discoveries.

In short, we are affiliated with an eminence of fabulous proportions, and we are grateful.

Gil Friesen

(Senior Vice President)

■ Quincy Jones is a rare individual, a man of huge talent, burning curiosity, and boundless energy. His frame of reference, which takes in the roles of musician, composer, film-scorer, nurturer of young talent, musicologist, historian and record executive, encompasses the entire realm of music. In terms of A&M, Quincy has contributed significantly to the company's successful entry into the vital sphere of black music. His own albums combine the areas of jazz, pop, and r&b in a unique way, and his discovery and development of the Brothers Johnson, with their platinum debut album, has given A&M a major new recording and performing unit.

With all that, Quincy remains remarkably real. There's not a trace of falseness or pretension in the man. From the beginning of our association, I have considered him a good friend. That's one of his unique characteristics—he deals with everyone in a straightforward, human way and he engenders a feeling of friendship in everyone working with him. It's that special combination of artistry, intelligence, and humanity that makes Quincy Jones a singular figure. I hope our association goes on forever.



Jerry Moss, Quincy Jones, Herb Alpert

Kip Cohen

(Vice President/A&R)

■ Quincy Jones is an a&r man's dream, not only because of the high level of his work as a recording artist, but because of his uncanny ability to find and develop young talent. If Quincy hadn't been the responsive man he is, A&M and the listening audience may have been deprived of the experience of hearing the Brothers Johnson, who—in a matter of months—have risen from promising young support musicians to platinum-level superstars. In that case, Quincy was willing to take the time for a couple of bright but unknown kids, to shrewdly assess the extent of their raw talent, and then to help them hone that talent by placing them in his own always-flexible musical assemblage. By the time he took them into the studio to produce their first album, "Look Out for #1," the Brothers Johnson were primed for the experience. The fact that someone as variously busy as Quincy is would remain so receptive to new inputs is a solid testimony to the perpetual openness and vitality of the man. He's one of a kind.

Harold Childs

(Vice President/Promotion)

■ My relationship with Quincy goes back to the time when he first joined us here at A&M—around the time the "Killer Joe" single broke across the country. I got to know him then and ever since considered him not only a friend, but truly a great man. He's the most talented, sensitive composer/arranger/producer that I've ever known. His success with the Brothers Johnson and Wattstline is remarkable, but not surprising. His creative talents have been a shining light not only for A&M, but the entire industry. He's a credit to all mankind.



Quincy with his daughter Jolie

Herb Alpert

(Executive Vice President)

■ There's absolutely no question that Q has been a major force in the world of music for more years than he cares to remember. His unique way of keeping his eyes, ears and mind open to whatever feels right has been an inspiration to all who know him. And those less fortunate certainly must sense the love and caring that he translates so beautifully. Q changes as gracefully as the leaves of autumn and will always be a part of the timeless world of music.

Bob Fead

(Vice President/Sales)

■ As a person, you gotta love the guy. His warmth and graciousness make it really easy to consider him a friend. As an artist, you can't question what he's doing musically because he's the best. But the really unique and very special thing about Quincy is his understanding of what everyone at a close company like A&M does in connection with the success of a recording project. He's so cooperative . . . so aware and so sensitive to all the things that go into a successful production that it makes it a real pleasure to work with him.

Barry Grieff

(Vice President/Merchandising and Advertising)

■ Quincy Jones presented a unique challenge as a recording artist to us at A&M because he was already such a prominent figure in other musical areas when he began making records for the label. The challenge Quincy records offered us involved translating that generic prominence into record sales. There's no question that we were successful in that endeavor, but the primary reason for our success, obviously, is because of Quincy's remarkable and wide-ranging talents. The music was there—we were able to help him put it across; it's as simple as that. Personally, I'm proud to have had the opportunity of working with Quincy, and I'm pleased that that opportunity is a continuing one.

QUINCY JONES

Ed Eckstine:

A Unique Management Relationship

■ LOS ANGELES — While still in his early 20s, Ed Eckstine can honestly say he grew up with the music industry: the son of vocalist and seminal bandleader Billy Eckstine, he began his involvement with music first as a musician and later moved on to journalism. Today, he is one of the partners in Quincy Jones Productions and oversees management duties for Jones, the Brothers Johnson and Wattsline, along with another recent addition to the QJP roster, Billy Eckstine.

"I've been working for Quincy since February of '75," Ed recalls, "although I had been working with him on a more casual basis since June of '74. But I've known him my entire life. He's my godfather.

"Quincy's known my dad since he was 14. He grew up in Seattle, and when my dad used to travel through there with his band, they'd play the Palomar Theatre.

The band would pull up behind the theater, and when they got off the bus they'd see this scrawny kid standing there, saying 'Hey man, let me carry your trumpet in.'

"And that, inevitably, was Quincy, asking to carry somebody's horn because he couldn't pay the \$3 to get into the gig. He'd walk in as a member of the band; later they'd see Quincy just sitting under the bandstand, watching every move. Dad said they'd always wondered whether he went to school because he was always there by that bandstand."

Ed Eckstine's professional involvement with Jones began almost as casually as his father's musical relationship with the artist. When a music magazine assigned him to a feature on Quincy, Eckstine travelled along with the band to a Southern California engagement. Today, Ed remembers the encounter as a jour-

nalistic debacle but a personal pleasure: "Somehow we couldn't really get into the interview itself; instead, we found that we had a lot to talk about, and we really hit off a good vibe talking to each other."

That meeting led to an invitation to visit Jones at home the next day, where the conversation continued. "He was going through a transition of sorts," Eckstine explains. "After years of film work as a main priority, he wanted to get back into the record business more actively." At the end of their second marathon rap session, Jones asked Eckstine to come join the Quincy Jones Production operation.

Today, Eckstine credits Quincy as his primary influence in learning about the music industry. Indeed, Jones' intrinsic understanding of the business is one reason Eckstine can only laugh when asked what "managing" Quincy

Jones involves.

"You can't manage Q., at least not in the traditional sense of the word, because he manages himself; he's been around this business too long, whether it would be a vice president's seat at Mercury, or negotiating all his own film deals. It is a management relationship in a sense, but you're working alongside him, as opposed to controlling him or directing his work outright.

"You can provide impetus and inspiration to Q., but then he has the expertise to take a suggestion apart and provide a better way of accomplishing whatever it is you're trying to do."

Eckstine sees that style as another facet of Jones' overall level of activity. As he quickly points out, the QJP operation is virtually a 24-hour job. "The office itself runs from nine to whatever, but things go down at all hours,"

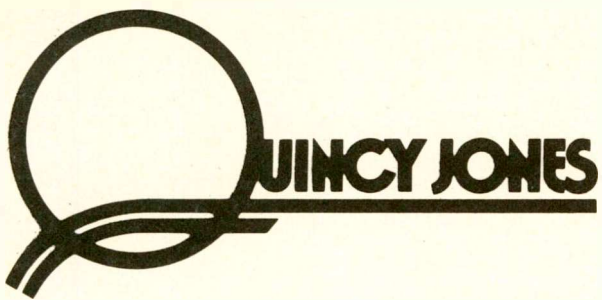
(Continued on page 16)

Q,
Here's to the next 20 years.

Love,

RCA Publishing
International





A Quincy Jones A&M Album Analysis

WALKING IN SPACE SP 3023

■ "Walking in Space" was Quincy's first album for A&M, released in 1969. Having been thoroughly immersed in the world of film and television composition for the seven years prior to its release, Quincy says that he initially signed with A&M so that he would have an outlet to express a creative side that he couldn't express in the film medium.

"I remember that I was on a two week between film hiatus, so I went to New York, gathered all of the cats together and wrote and recorded the album in about ten days," Quincy said.

The album contained Quincy's patented arrangement of "Killer Joe," "Oh Happy Day," and the lushly moody "Dead End/Walkin' In Space" from "Hair." The album received a Grammy in 1969 for Best Jazz Performance by a large group. The album featured soloists like Bob James, Freddie Hubbard, Hubert Laws, Roland Kirk and Valerie Simpson, which marked the first time she had been recorded as a vocalist.

GULA MATARI SP 3030

■ In Swahili Gula Matari means 'breaker of rocks,' and the heavily African influenced composition is recognized by many to be one of Jones' finest works. "Gula" received two Grammy nominations in 1970 for Best Instrumental Composition and Best Instrumental Arrangement. Once again Jones surrounded himself with a lineup of some of the world's stellar musicians including Milt Jackson, Toots Thielmans, Freddie Hubbard and Eric Gale. Quincy's arrangement of Paul Simon's "Bridge Over Troubled Water" featured Valerie Simpson on lead vocals.

SMACKWATER JACK SP 3037

■ "Smackwater" was Quincy's third Grammy award winning album for A&M, gathering the honors for Best Instrumental Pop, Rock or Folk Performance in 1972. The album featured an array of Quincy's talents including his arrangement of Marvin Gaye's "What's Goin' On" highlighted by a violin solo by Harry Lookofsky as well as Quincy's themes to the film "Anderson Tapes," and the television shows Ironsides and The Bill Cosby Show. Quincy says that he was attempting to fuse many elements of contemporary music into a potpourri of his own sound. One of the most ambitious pieces on the album was "The Guitar Blues Odyssey from Roots to Fruits," where Quincy traced the history of the guitar from the days of bluesmaster Robert Johnson, to Charlie Christian, through Wes Montgomery to Jimi Hendrix. Utilizing the talents of such guitarists as Jim Hall, Eric Gale, Joe Beck, Toots Thielmans, Quincy's work here has been used by many music educators in the attempt to trace the evolution of the guitar in contemporary music.

YOU'VE GOT IT BAD GIRL SP 3041

■ 1973 signaled a change of sorts in Quincy's music and "You've Got It Bad Girl" proved to be the crossroads of that change. There were excellent cover versions of Stevie Wonder's "Superstition" and "You've Got It Bad Girl," as well as the scores to the film "Banning," "The Gateway" and "Chump Change" from the Bill Cosby Show. Also included in the package was John Sebastian's "Summer In The City" for which Quincy received a 1973 Grammy for Best Instrumental Arrangement. The album also was nominated for a Grammy for Best Instrumental Pop, Rock or Folk Performance.

BODY HEAT SP 3617

■ If "You've Got It Bad Girl" was the musical crossroads, "Body Heat" was the point where the road was crossed. Gone were the huge orchestral arrangements that had come to be Q's trademark, and they were replaced by a funky rhythm section, searing synthesizers, and a group of vocalists including Leon Ware, Minnie Riperton, Al Jarreau, and Jon Gilstrap. "Body Heat" was Quincy's most successful album ever, certified gold a few months after its release. The album included a musical tribute to the black pioneers of the old west in "Soul Saga" (The Song of the Buffalo Soldier) the often covered "Everything Must Change" and marked the first recording of one of the seventies standards, "If I Ever Lose This Heaven." The album was nominated for a Grammy for Best Performance by a group in the Pop, Rock and Folk field, as well as Best Instrumental Performance by a Rock, Pop or Folk Group for the song "Along Came Betty."

MELLOW MADNESS SP 4526

■ Continuing in the pattern that he established with "Body Heat," "Mellow Madness" served as the musical introduction by Quincy of the Brothers Johnson. The Brothers contributed four songs to the set including, "Listen What It Is," "Tryin' To Find Out About You," "Just A Little Taste Of Me" and the hit single from the album "Is It Love That We're Missin'."

"Many people thought that the move that I made with 'Body Heat' was just a quick change, I wanted to confirm the direction with 'Mellow Madness,' as well as introduce two cats that I felt would come to be two of the most important musicians on the music scene. Fortunately I believe that it worked," Jones said in an interview after the release of the album. Also included in "Mellow Madness" was a lushly pastoral arrangement of Toots Thielmans' classic "Bluesette," and urban/African rhythms set to a poetic reading by the Watts Prophets on "Beautiful Black Girl."

I HEARD THAT SP 3705

■ 1976 brings us to Quincy's current A&M release entitled "I Heard That." A specially priced two record set, Jones has structured the album in a unique form of packaging where sides one and two include all new Quincy Jones music, while sides three and four contain the award winning and Grammy Award winning music from Quincy's earlier A&M albums.

"I never really have been that excited about doing a 'Best Of' album so I felt the best way of doing it would be to do it in a specially priced double set. When I presented the idea to A&M they liked it so we went ahead with it," Quincy stated.

Sides one and two feature Quincy's new vocal group, the Wattline as well as the Brothers Johnson and a number of the world's stellar musicians.

"I considered myself primarily a composer, arranger, and producer not an instrumentalist. Since I was 13 years old the orchestra has been my instrument. So since playing isn't my thing and writing is I prefer to use the best cats that I can find.

"Producing a record to me is like casting a movie. Coppola knew that Brando was the best man for the role of the Godfather; I feel that as director of my musical projects certain musical personalities are the best for certain situations. My intention is not to have a lot of names of great musicians just to fill up the back of my album. It is to find and use the best cats for the sound that I want to get. If I can use the best, why settle for anything less, that's the way I feel."

*“Hey,
did you hear
the new Quincy Jones
album?”*



**“Yeah,
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SP 3705



QUINCY JONES

The Brothers Johnson: Learning the Ropes from Q

■ In February of 1975 Quincy Jones was in the pre-production stages of his album "Mellow Madness," when he expressed a feeling of anxiety to a musical cohort of his over the fact that he was having a hard time juggling his recording schedule around the session schedule of some of Hollywood's leading musicians. The friend, Joe Greene, told Q that he knew of two young guitar and bass playing brothers that he might be interested in by the names of George and Louis Johnson. Q said he would like to hear them, Joe said he would try to arrange it. The rest of the story is told in the following interview.

Record World: How did you meet Quincy Jones?

George Johnson: Louis and I were sitting at home one afternoon working on some tunes that we had written, when a friend of ours, Joe Greene, called. We knew Joe from the time that we spent as sidemen in Billy Preston's band and Joe was his road manager. He told us that Quincy Jones wanted to meet us, hear some of our tunes and listen to us play.

Louis Johnson: It was strange because our emotional feelings were mixed. Since the time that we had stopped working for Billy all we really did was stay home and work on our playing and songwriting. We had gone through the changes of spending the money that we had saved so that we could go into the studio and make demos in hopes that a company would like what we were doing and record us. When Joe called we were excited because here was a chance for us from one of the undaunted masters, but we were scared because we were hip to Quincy's music and quite frankly we didn't know how to read music at all, so we felt our chances of impressing him were pretty slim.

George Johnson: Not just that, but we knew that Quincy had worked with all of the baddest cats in the world, and here we were 19 and 21 years old, without an inkling of an idea how to read and we were going to play for him. It's funny because the entire way over to his house Louis and I referred to Quincy as him. You know, what are we going to play for him? What are we going to say to him when he realized that we can't read a lick? Looking back it was really funny . . . uh, scary.

RW: So what happened when you got with him?

George Johnson: First of all we were taken because he was really a warm, friendly cat; he put us very much at ease. Quincy talked to us about what we were into career-wise, what we had been doing, who we had played with—just rapping. He asked us to play for him and although Louis was eager to get down, I was still a little nervous. We started jamming, just Louis and I, and after a few minutes of closing my eyes and blocking everything out we really started feeling good.

Louis Johnson: I guess it is just something that comes from being brothers. We grew up in the same room, got our axes at the same time, and learned how to play by listening to the same records and showing each other licks. Consequently, when George and I play it is really an extension of our lives, and a means of talking to each other. When Quincy heard us getting down he went nuts, started jumping up and down, in semi-awe. Needless to say it really got George and I off, for we never expected that kind of reaction.

George Johnson: Q then asked us if we could read and I think that I told him we could a little bit. He wrote a line down and asked me to play it, blowing my cover. My only recourse was to say a very little bit. We all had a good laugh about that.

RW: How did you come to have four songs on "Mellow Madness"?

Louis Johnson: That same evening that we met, he asked us what we were doing and it wasn't a hell of a lot so he asked us to bring our axes to the Record Plant the next day and start working with him. The ride home that night was amazing, we were so excited, called everybody we knew.

Louis Johnson: Anyway, we went to the studio that day with our axes and some of our tune tapes. Once we got there, Quincy asked us if we had any tunes and we played a couple of them, "Listen (What It Is)" and "Just A Little Taste of Me," and he really dug them. Somewhere during the course of those sessions Quincy asked us if



Brothers Johnson

we would join his band, for he was leaving to go to Japan for a three week tour and he wanted us in the rhythm section. Naturally we jumped at the offer; we would have done it for free.

George Johnson: While we were in Japan the schedule was a monster, playing gigs every night. It was our first exposure to playing really musical material. Quincy's songs have a great deal of chord changes, counterlines, etc., so it was really hard as hell to learn all of the material, let alone play it with confidence. He would work with us in rehearsal or in the planes teaching us how to read music, how chords are structured. It was incredible and still is, for we are receiving a college education in music among other things from the baddest cat there is. While we were in Japan I wrote "Is It Love That We're Missin'," which was the first single off "Mellow Madness." It almost didn't get recorded because Quincy was finished with the album and was mixing when I told him that I had this tune for him to hear, but I would wait until he had finished mixing and had some time. He said never mind, so Louis and I played it for him. As soon as we finished playing it he said let's cut it. We did and fortunately it did pretty well as a single.

... we told Q from day one that one day we wanted to do an album and have our own group, as well as remain a part of his.

Louis Johnson: As a matter of fact we do it as a part of a medley in our live show in a medley of songs that we had the honor of recording with Q.

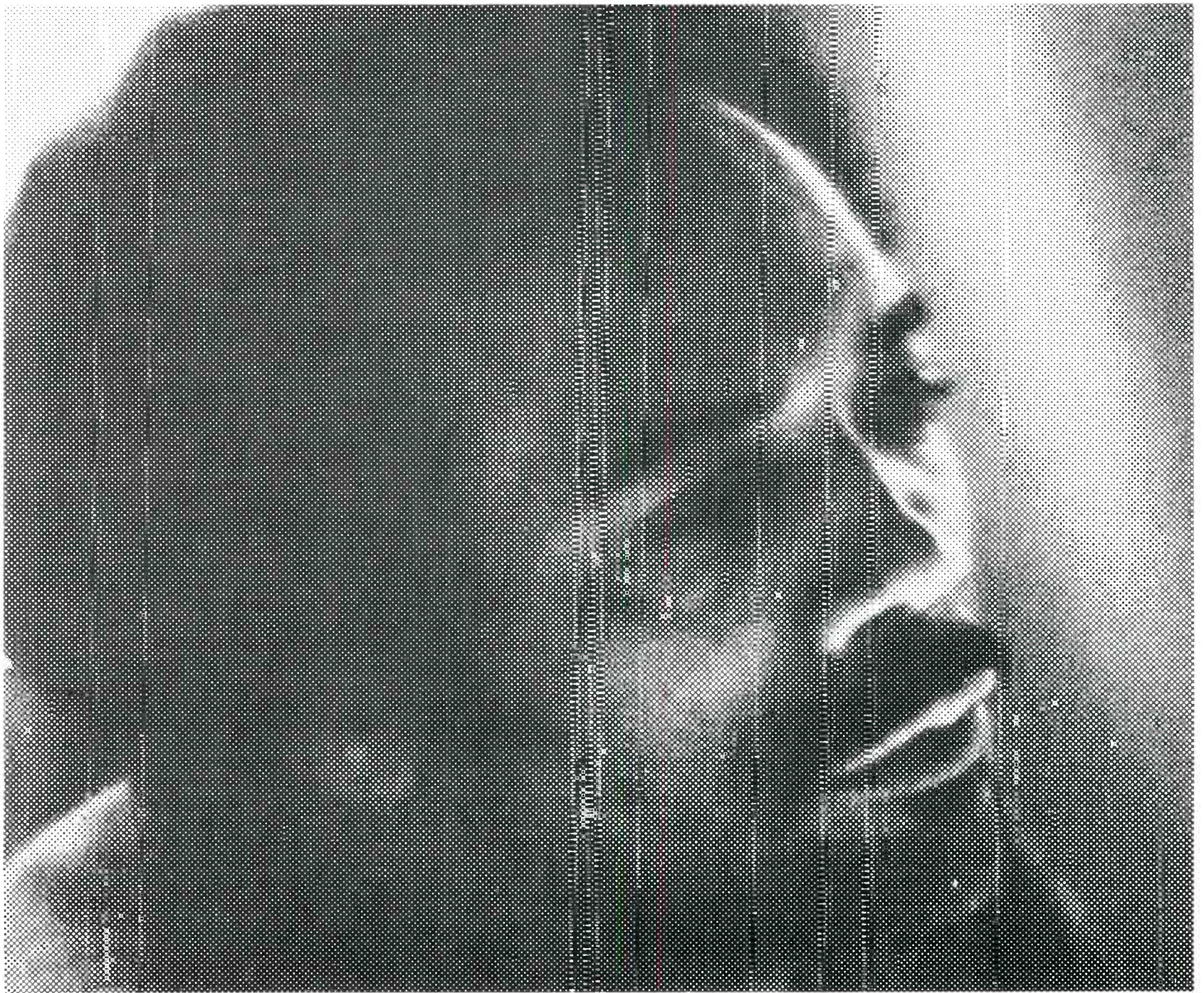
RW: How did you come to record your album, "Look Out For #1"?

George Johnson: I guess I would have to say through a process of evolution. After "Mellow Madness" was finished we were all talking over ideas and objectives; we told Q from day one that one day we wanted to do an album and have our own group, as well as remain a part of his. Through the years we had been writing and recording songs at home and had compiled a catalogue of about 200 songs, some good, some bad, some finished—some were just licks, melodic ideas or just lyrics. We took all of our tapes over to Quincy's one night and sat down and started listening. He made us a master list of all of our stuff and by a process of elimination decided on what to go after. Some of the things he dug were really raw, but he felt that the ideas were there and that we would all go into the studio and put it together.

George Johnson: We started recording at the Record Plant and just
(Continued on page 14)

Quincy threw the booking at us.

We had the great pleasure of booking The Musical World of Quincy Jones. The tour sold out an amazing 25 out of 28 concerts between July 30 and September 1, 1976 and we at Regency Artists are proud to have been the booking agents for this series of monumental events.




REGENCY ARTISTS, LTD.
Artists' Manager

9200 Sunset Boulevard
Los Angeles, California 90069
(213) 273-7103

QUINCY JONES

Brothers Johnson

(Continued from page 12)

worked long hours with Quincy taking our songs showing us how to put things in the proper places, how to get to the hook faster. It was really an education for there were, and still are, so many things that we do not know that he teaches us. If he wanted to change something in a song he always showed us why it should be one way as opposed to another. It was truly amazing.

Louis Johnson: We really didn't know that we were signed to A&M until one day in the studio when Ed brought the contracts by to us. We would have just signed them but Q pulled us aside and went over every point in the contract explaining to us what everything meant—royalty rates, costs, recoupable fees, everything. That is what has been so deep about the entire matter, for not only are we growing musically, but we are learning and putting to use a great deal of knowledge about the music business. Quincy put together our publishing company when others would have tried to rip us off for our material. He instilled in us to question what we don't understand and don't feign intellect when ignorance really lives there.

George Johnson: The relationship with Q as well as Ed and Pete has been one of truth from the onset. We all believe in each other, and if we feel that something isn't happening, we will say so. We open everything up to discussion, whether it be career objectives, album material, concert material, investments, whatever. By putting it in the open we come to a positive denominator. Like we said in the dedication on our album, Quincy Jones is our producer, mentor, manager, brother, and most of all friend. Our love and respect is eternal. Congratulations on your 20 years in the business Q; Louis and I are glad that we could be a part of it.

Thank you, Quincy,
for recording a Quintet
of Jobete songs.....

"What's Goin' On"
"Superstition"
"If I Ever Lose This Heaven"
"You've Got It Bad Girl"
"My Cherie Amour"

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Regency Artists:

Booking Quincy's 'Musical World'

■ "Booking 'The Musical World Of Quincy Jones' this past summer was probably one of the easiest but most challenging concert tours that we have ever been involved with," says Richard Rosenberg, Jones' agent with Regency Artists.

"The hardest thing that we had to contend with was actually convincing some of the promoters that Quincy was actually going to go on the road, for it is no secret that he very rarely does tours largely due to his heavy recording schedule and film projects. When we started to make it known that Quincy was going to be available for 15 dates during the summer some promoters thought that we were kidding," added Don Fischel of Regency. "No one could believe he was going on tour."

'Musical World' Tour

The tour that Rosenberg and Fischel spoke of is the 25 city U.S. tour billed as the "Musical World of Quincy Jones," which starred Quincy, The Brothers Johnson, The Wattsline, The Quincy Jones Dancers and Youth Orchestra. The concert tour was unique in many ways primarily because of Jones' and director/choreographer Claude Thompson's unorthodox style of presentation. The traditional means of opening acts and the "star" was disregarded completely in favor of the unique fusion of the Hollywood and Broadway approach of the full cast being on the stage at the opening curtain. One moment it was one of the hits from the Brothers Johnson's platinum album, the next one of Quincy's film, television or record hits, and the next a mini-ballet staged to a pre-recorded tape of Quincy's film scores. The audience was virtually left in awe for the element of surprise was so strong that no one really knew what was going to happen next.

Rosenberg continued, "When we initially met with Quincy and his associates he told us that he would like to tour if he could only work a certain size hall (10,000 seat maximum), for no more than 25 dates, with his own package, produced, directed and staged to his specifications and needs. We told him that we

thought that we could do it and he said let's give it a try.

"We received a great deal of assistance from Peter Long, who coordinated the tour from Quincy's office with a national promotion tour campaign where Quincy Jones Productions and A&M Records worked every market thoroughly to insure excellent attendance. Of the 25 dates, 21 of them were sell-outs. The tour grossed in excess of \$1.5 million, so needless to say everyone was quite happy," Fischel continued.

Personal Touch

Regency Artists is a small agency with an impressive roster of clients, including Johnny Mathis, Henry Mancini, Aretha Franklin, The O'Jays, Bob Hope, Marlene Dietrich and, of course, Quincy and The Brothers Johnson, to name a few. Rosenberg feels that the personal feel that the agency is able to give Jones is an important part of the relationship with Quincy and his organization.

"When we first got together he let us know that the big agency trip wasn't where he was at all. His knowledge of all sides of the business is quite amazing so we are able to have a very good artist-to-agent relationship with him. It is no secret as far as we are concerned that Quincy is also a prestige factor for us, for he has attracted a number of our newer clients to us due to his presence at Regency.

"Quincy's appeal on the contemporary concert market is very strong as proven by the summer concert dates. His audiences are varied to the point where the age range is from 12 to 50. We saw a number of his ardent admirers from his early jazz days, the fans of his film and television scores, as well as the young who came to groove with his recent hit albums. The variety of people and ages at the Musical World shows this summer was really exciting to see.

"The greatest part of the entire tour to us is the fact that Quincy has mentioned that he would like to go on the road again sometime soon. We were a part of his bicentennial tour, so undoubtedly it will be the tricentennial before he goes out again; hopefully Regency will be booking him."

Congratulations for the past and present
and much continued success for the future.

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Gene Silverman

Quincy Jones: A Renaissance Music Man

(Continued from page 4)

ings. The astounding factor of it all is not the quantity of music he has created, but the quality and standard of excellence he's managed to achieve in every area he's pursued.

1976 and '77 brings Quincy Jones to what he calls his most creative period in his 20 year career. Having successfully produced, conducted and arranged The Brothers Johnson's first album, "Look Out For #1," Quincy recently began recording their eagerly awaited successor.

In The Studio

"George and Louis are extremely talented and creative young cats. After we finished our 28 city tour this summer we sat down in my studio and went through a battery of over 50 of their new tunes, picking and choosing which ones we felt would work best for the album.

"I like to work with them in a manner of having a reasonable idea as to what we are going to cut once we get into the studio, as well as leaving a few holes open for songs that develop once we are working. On the first album we overcut, which I find to be the most effective way of recording, for once you are finished you can stand back from the record and see which tunes you want to use. I will basically follow this same procedure with the new album."

The tour that Quincy speaks of was aptly titled "The Musical World of Quincy Jones" which starred "Q," The Brothers Johnson, The Wattsline, the Quincy Jones dancers and his 20 piece youth orchestra. From July to the



Quincy with his wife Peggy Lipton

middle of September they covered 28 U.S. cities, selling out 25 of the dates, including four shows at New York's Madison Square Garden Felt Forum. The 2½ hour festival of music covered virtually every facet of Jones' abundantly creative career, complemented by an extensive laser lighting and screen projection devices. The tour (Jones' first in 10 years) also gave birth to an interesting concept in concert staging.

An Incestuous Family

"It's funny because I have always referred to the direction that I am pursuing as an incestuous musical family," he said, "where all of the elements of our musical family are constantly providing each other with new musical inspiration and influence. With that in mind, when I was mulling over my ideas for the concept of the show I found that it would be dreadful to go out there and work within the traditional format of 'so and so' opening the show, the changeover, and then I would

close. Consequently, when the curtain opened the entire cast was on the stage, the orchestra, dancers, The Brothers Johnson, Wattsline and myself. It made for a far more exciting show for me as the conductor, and hopefully—ultimately—the audience who had paid to see it. The real turn on came from the element of surprise for the audience never knew exactly what was going to happen next. One minute we would do a full orchestra piece, the next it was a Brothers Johnson song, or a ballet to a pre-recorded medley of my film scores. It was a gas."

Jones is in the studio mixing down tapes from the tour for a possible live album, although he has no immediate plans or dates for the release.

Jones-Eckstine Reunion

1976 has also brought the reunion of Quincy and his long time idol and personal friend, Billy Eckstine. While Jones served as vice president of Mercury Records, he produced a number of albums with Mr. B. and along with A&M president Herb Alpert he produced, conducted and arranged a single, "The Best Thing," which has done quite well on the airwaves of a number of the leading jazz, r&b, MOR and pop stations.

"Working with B again is a gas. We have been friends for well over 25 years and we have been aiming at getting together again for a number of years. Once he left Stax Records we felt that the time was right so I took the idea to Herbie and Jerry, and they dug it. Initially it was just going to be a singles deal, but the single got such a good reaction that A&M

called for an album. When 'B' comes back from his European tour, we are going to start working on the lp. I can't wait. Herb and I have a number of ideas that we want to put to use with 'B,' for here is a man who has been in the business for over 40 years and continues to be a huge box office success in clubs and concert halls throughout the world. With 12 gold records to his credit in those 40 years, most contemporary people are astounded when they realize that he has stood at the pinnacle of success for the past 20 odd years without a smidgeon of a hit record. I feel that the answer is plain and simple, the man is great, and nothing would turn me on more than to be able to produce a hit record on Billy Eckstine."

If that is not already enough, Jones also will be in the studio working on an album by his latest discovery, The Wattsline. They are a four male, one female vocal group that Jones introduced on his recently released two record A&M album, "I Heard That!!" You may

(Continued on page 22)

Ed Eckstine

(Continued from page 9)

Eckstine said. "Quincy will call at two in the morning to tell me an idea; we may end up getting together right away to work it out."

With the QJP organization now marshalling an increasingly diverse range of activities, both commercially and community oriented—including artist management, the direction of the Quincy Jones Workshop as a training ground for creative artists within disadvantaged communities, the development of new Jones projects that will explore multi-media formats and, of course, Jones own recording career — Eckstine still sees the company's focus as personal and family-like in its interaction.

"As a person," says Eckstine, "aside from the fact that I work with him, I can only hold the utmost respect for Quincy because the cat believed in certain things that I thought about and felt strongly about. I hold that respect for him because of what he teaches so many of us. He knows how to corral youthful energy and put it into a rare perspective."



QUINCY JONES

Dialogue *(Continued from page 6)*

era. I'm not saying whether that's good or bad in terms of an audience relating to it, but it was the dumbest music.

So I stayed in New York and did all those record dates and I was with the beginning, the birth of Epic Records. That's when I really started my first serious job with Marvin Holtzman.

RW: What were you doing there?

Jones: Arranger. So was Don Costa and so was Ray Ellis. And we did Johnny Ray, Chuck Willis, Big Maybelle on Epic Records. Then I started to write for Dinah Washington. I did a lot of things with her.

RW: Were you arranging for her or writing?

Jones: I was arranging. And doing some original songs too. I didn't do too much playing then. And I remember George Avakian in 1956 brought me an acetate of a track runner he had found out in San Francisco, that he said was going to be the biggest singer around—jazz singer around—and I had the acetate around for a little while. It had standards on it like "Old Black Magic," "Caravan." And then Dizzy Gillespie called me and asked me to put a band together for him for the State Department to travel in the Middle East, etc. And so I had to give that demo back to Avakian and it turned out to be Johnny Mathis. And he was a jazz singer on his first album and then Mitch Miller took him upstairs and when I came back all I could hear was "Twelfth Of Never," "It's Not For Me To Say," and all that stuff. So we went overseas in '56 for the State Department and then Dizzy—I put the band together for him—I finally met him because he was on tour, went to Turkey and Pakistan.

RW: Did you play with him on the tour?

Jones: Oh yeah. I put a band together, did the arrangements. I went with Dizzy to the Middle East and all that stuff. Came back and played the White House Correspondents Association thing, went off to South America, on the same kind of a trip. And we came back to Brazil from that same trip and Dizzy sat in with a rhythm section at the Hotel Gloria and just played straight be-bop over a Brazilian rhythm section. And in the front row Antonio Carlos Jobim, Astrud Gilberto—they were teenagers and I swear to this day that's where the Bossa Nova came from. And we came back, I left Dizzy's band and immediately got a gig to go to Paris to work for a record company.

We went for three months and stayed for years, because, as a jazz arranger in New York doing horns and everything, with just the be-bop dates I could never get string sections or anything. It was stereotyped and I wanted to write the strings so I went to Paris and I could use 89 strings. I did about 250 dates and learned how to write the strings. I did records for Sarah Vaughn over there and Charles Aznavour, the whole French scene.

I then came back from Paris and then John Hammond told a producer here that he should talk to me about doing this show, a show that Harold Arlen had previously written with Johnny Mercer called "St. Louis Woman," with Pearl Bailey and Al Nicholas, etc. And this sounded really fabulous because they wanted me to arrange the score, get my own band—I mean cream band, and I had the cream, too—go to Europe with the show which was about 70 people—and break the show in, in Holland, Belgium and France with Hal Nicholas and then meet Sammy Davis in London and work the show three weeks there and come back to Broadway and open for two

(Continued on page 23)

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QUINCY JONES

Billy Eckstine Recalls The Early Days

■ Some 30 years ago, Billy Eckstine and his monumental big band of the '40s were on one of their seemingly endless treks of one nighters.

In this particular instance the performance was at the Palomar Theatre in Seattle when, as Eckstine describes it, a young, scrawny teenage kid met him and the band at the bus asking if he could carry his trumpet into the hall for him. The kid explained that he didn't have the money to pay to see the show that night and idolized every member of the band. Eckstine handed the kid his trumpet and the kid proudly marched into the hall alongside of Eckstine, Dizzy Gillespie and Charlie Parker.

"He couldn't have been any more than 13 years old at the time and he would always hustle his way into the shows by carrying someone's axe. Through re-

hearsal and every set during our stand in town he would sit right in front of the bandstand, big eyes, and just watch—never said a word—he'd just watch and smile," Eckstine recollects.

"I remember Quincy staring with his eyes glued on the fingers of my guys in the trumpet section, or my piano player. During the breaks he'd study all of the arrangements, memorizing parts, asking the various arrangers how they did this or why they wrote it like that. His need for knowledge at such a young age was really something to see, and because he was so damn inquisitive everybody in the band that he encountered tried to give him some help. Looking back, I wonder when he ever went to school, for whenever we were in town he was hanging with us."

As Jones grew older, and had completed his formal education

at Berklee School of Music, and had gained quite a reputation for himself while with the Lionel Hampton Orchestra, he and Eckstine, who by that time had become one of Quincy's best friends, chanced to meet and work together again.

Eckstine recounts the incident: "I had been in Europe working quite extensively in the early fifties and Quincy was in Paris working as the musical director for Barclay Disques in the day and studying with the great instructor Nadia Boulanger.

"While I was there Quincy produced and arranged an album for me entitled 'Mr. B. in Paris,' where I performed all of the tunes in French. It's kind of funny because I just returned from France last week and it seems that every time I go there someone inevitably requests one of the tunes from the album that Q and I did together. Good music is timeless I guess."

Eckstine and Quincy have worked together on and off ever since, including a series of albums for Mercury Records when Quincy was vice president of a&r for the label.

1976 marks the reunion year for the musical relationship between "Q" and "B" with the release of Eckstine's first single for A&M, "The Best Thing," produced

by Quincy and Herb Alpert. A&M is elated over the moderate success the single has achieved; consequently, they have picked up the option and "Mr. B" will begin recording his first album for A&M under the production auspices of Quincy and Alpert.

"While I was with Stax Records, Quincy and I didn't really have much of a chance to work together," said Eckstine, "for he was really involved in his film scoring career. Once the Stax situation happened and I was free to renegotiate, Herb offered me a deal at A&M. With the combination of Quincy being on the label, as well as the great rapport Herb and I have, I had to take it. The relationship has been great.

"I have a great deal of admiration for Quincy as a man and as a professional. He has the uncanny ability to relate all of the knowledge that he has gained through the years and put it to use on the contemporary marketplace. I firmly believe that the essence of Quincy's genius lies in the fact that he is a master at fusing the elements of everything that revolves around him into a sound that is distinctly his own. I am proud to say that I have been a part of 'The Musical World of Quincy Jones' for a number of his 20 years. It has been an experience filled with a mountain of good times."



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QUINCY JONES

He's Come A Long Way with Quincy

■ LOS ANGELES — Like nearly everyone involved with the day to day direction and development of Quincy Jones Productions, Peter Long is a tireless idea man whose exact functions can't be adequately tagged by conventional titles. A veteran promoter, publicist and community activist whose involvement with the jazz community goes back two decades, Long serves as tour and management coordinator for the QJP roster and director of the Quincy Jones Workshop, but his experience and insight clearly extends into virtually every sector of the QJP operation.

Long's personal commitment to the music community is a passionate one: looking back over his career, he feels that music literally changed his life, starting with a chance job at the Empire State Music Festival in Ellenville. Prior to that post, Long had drifted through a series of jobs, working as a sandhog, a dishwasher, a stevedore and any number of other positions but always hampered by a turbulent personal life. Classical music, Long says, started a process he now remembers as "chemical," a deep emotional satisfaction that convinced him he could finally find fulfillment by working with musicians.

That conviction was clearly well-founded, for when Long returned to New York he quickly moved from stage band to entrepreneur. Since that time, he estimates that he has produced over 1,000 concerts, and his concert and club production history serves as an extensive precis of black music in the last two decades: he produced shows at the Village Gate, staged at least 50 major cultural events including the Young Democrats show at the 1964 Democratic National Convention and numerous Afro-American cultural projects, managed and produced shows at the Apollo Theater, produced shows for numerous NATRA functions, handled publicity for the most influential jazz artists of the late '50s and '60s, and, concurrent with his various pursuits, maintained an involvement with black youth via community workshops.

Long has been a partner in QJP since November of '75, but his personal and professional relationships with Jones go back

considerably further: "We've been headed this way a long time," he now claims. "And I predict that together, we'll kick a lot of asses and do a lot of things." That last observation is punctuated with a chuckle, but Pete Long isn't kidding; he sees Quincy Jones as more than just an entertainer, and QJP as more than a management and production firm.

"Quincy and I first got together 15 years ago," Long remembers. "At that time, another fellow and I were representing a lot of jazz musicians, the Adderleys, Horace Silver, Miles and others. Quincy became one of my accounts." Since then, the two have continually worked together during concerts, developing both personal and professional parallels that, for Long, remain special.

"There's something mystical happening with Quincy," Long remarks, "and it's scary as hell. Everything just seems to be com-

ing together. To work with Quincy, to work for him, is a challenge," he explains, noting that Jones' imagination and ability to interact with different projects and personalities are making one of QJP's greatest challenges is restraint.

Still, Long is confident that the broad range of projects now in production or under consideration—ranging from recording and performing commitments for each of the artists managed by Long and his associates, the ambitious non-profit Workshop, Jones' own involvement with Alex Haley's "Roots" television mini-series, to the composer's own ambitious summation of Afro-American musical roots, tentatively carrying the working title of "The Evolution of Black Music"—will be satisfying. "It's all possible," he enthuses, "because the thing about this that's so exciting is the range of opportunities.

"We're deeply committed to

Jones To Score 'Roots' TVer

■ Two time Academy Award nominee Quincy Jones has been signed to score the music to the ABC mini-series "Roots." The monumental television project is based on the current best selling novel by Alex Haley where Haley has traced and depicted his family roots from Africa to present.

Jones' film credits include over 50 motion pictures, including his two Academy Award nominations for his music to the films "In Cold Blood" and "In The Heat Of The Night." Jones' involvement with "Roots" marks the first time in five years that Jones has been involved in film scoring, due to his self imposed hiatus from that phase of the industry.

"After scoring my last film ('The Getaway') I made the decision to take a temporary leave of absence from the film industry to concentrate my interests on different phases of the music business. Alex Haley and I have been friends for a number of years and when he asked me to score the music to 'Roots' I had to get involved. I have spent the past 10 years of my life attempting to trace the history of black music from Africa to present, in virtually the same manner that Alex has researched his family lineage for 'Roots.' The similarities were so strong that I

felt a commitment to the project," Quincy stated.

The 12 hour television series is scheduled to begin in January 1977 with the production supervision being handled by David Wolper Productions.

"I feel that 'Roots' will be the most important piece of television footage ever experienced in America; the book is already proving to be the literary giant of the '70s. In my estimation, the TV series will follow suit."

Jones has planned to release the soundtrack from "Roots" as his next album for A&M, scheduled for a winter 1977 release.

"The album will be a two record set, with annotation by the author of "Roots," Alex Haley. I am going over ideas for the package to include a booklet with photos from the television show, as well as a photo essay from Alex Haley's journey to uncover his roots.

"The music itself is varied. There are some things where I have used traditional African percussion instruments, and others where I am fusing elements of contemporary synthesizer sounds, with African and orchestra. At this point it's really kind of early to tell, for we are only into the first couple of shows . . ."

passing something on. It's not a new philosophy, but it's new to black people. That's what the family is all about: the strongest thing we've had to pass on in the past is the sharing of pain, not the sharing of victory. There comes a time when those who've shared all the pain, the struggling, and who've survived and can finally see the bearing of fruit.

Experience

"Guys like Quincy, Cannonball, Miles, Eckstine, Donald Byrd, they don't wait for somebody to ask them how to help. They'll develop a way of channeling the information, the experience they've gained. It would probably embarrass Q to have somebody talk about how much he does for other people every week.

"But he does it."

Long himself is instrumental in monitoring that channeling of energy and experience: as director of the QJP Workshop, formed just over a year ago in Los Angeles, Long continues his commitment to the community. The Quincy Jones Production Workshop functions as both a training ground for talented but disadvantaged ghetto youth, and as a realistic primer in the business side of entertainment as well. While funding for the operation is always a chronic hurdle, thus far the workshop has overcome those obstacles to reach a stable size and achieve its first taste of professional success. Wattline, the young vocal group that has already toured and recorded with Quincy Jones and the Brothers Johnson, and is getting ready for its own recording debut was formed within the workshop; with burgeoning instrumentalists also in the workshop ranks, a youth band has also been assembled.

Workshop

Working out of the Inner City Cultural Center, Long and the young workshop staff have also permitted young artists and musicians a broader look at surviving as an artist. With QP's own roster of professional artists as ongoing study projects, workshop members have learned about the music industry in particular from close range, augmenting their musical studies with field promotion work for the Brothers Johnson and Quincy himself.

QUINCY JONES

Wattsline:

Quincy's Newest Discovery

■ Born from the need and desire to have a permanent vocal group, Quincy Jones' newest discovery, The Wattsline, is a four male-one female vocal group from Los Angeles. Jones put the group together through a series of auditions that he held and honed and polished the group at his thriving Workshop at the Inner City Cultural Center in Los Angeles. The group members—Mortonette Jenkins, Charles May, Sherwood Sledge, David Pridgen and Rodney Armstrong—have all had semi-professional careers in music in the past but shared the mutual aspiration of receiving the big break. To one Wattsline member, Rodney Armstrong, that break came when he met Quincy Jones.

Rodney was working as a gas station attendant when he answered an audition call to be the bass singer in a new group that Jones was assembling. He showed up at the audition unaccompanied and proceeded to perform an a capella rendition of "Ol Man River."

"I remember that day on the A&M Soundstage," he recalls. "It was cold in the room and I just closed my eyes and sang. I felt great when I finished but I had no idea that a day later I would get a call from Quincy informing me that I had gotten the job. When he took us on the tour this past summer it was the first time that I had performed on stage. Imagine the way I felt standing on stage in this huge auditorium in Dallas singing to 10,000 people; I was nervous and overjoyed."

The group's sole female singer, Mortonette Jenkins, shares in the joy that Armstrong speaks of:

"I had been singing for a number of years, had a couple of contracts with Capitol and RCA, but the big break I needed hadn't happened. When Quincy chose me to be in the group I couldn't believe it for more than anything it was an honor to work with him. I was aware of the female singers that he had worked with in the past and I had a good idea what his level of expectations would be. He took us into the studio and before we really knew what was going on, we were working on his latest 'I Heard That!' album. Quincy is really easy to work with in the studio although he is a

taskmaker and perfectionist in the positive sense. He taught me how to phrase certain things and how to enunciate my words clearly; it has been an incredible learning experience working with him, I still can't believe it."

The final three members of the Wattsline formerly performed as the nucleus of a Los Angeles-based band, 21st Century Ltd. Baritone vocalist Sherwood Sledge is a Grammy nominee for co-authoring "Come See About Me," one of the endless string of hits for gospel king Reverend James Cleveland. Sherwood's incredible vocal performance of Quincy's "Everything Must Change" was a show stopper on the recent "Musical World Tour." Second soprano for the Wattsline is David Pridgen, who is a talented vocalist as well as songwriter. He co-composed, with Quincy and Charles May, the song "You Have To Do It Yourself" which is included on "I Heard That" and also the theme for the PBS television series "Rebo."

Charles May is perhaps the most versatile member of the Wattsline. He is the composer of "What Good Is A Song," "Things Could Be Worse For Me" and co-composer with Quincy of "You Have To Do It Yourself" and "There's A Train Leavin'" on "I Heard That." He has served as musical director and pianist for Aretha Franklin, Esther Phillips, Lola Falana and the Reverend James Cleveland. He also composed the scores to the films "The Class of 74," "Detroit 9000" and "Wonder Woman." May is an astute musician in his own right and holds a great deal of respect for Quincy.

Jones has directed them into another area which they never expected. Pridgen said, "Quincy was able to secure parts for the group as actors in a number of the segments for the show. In the short time that we have been with Q so many doors have opened that it is really hard to believe. I am sure that I can speak for the rest of the group by saying that being associated with Quincy Jones has been the best thing that has happened in all of our lives, an opportunity that we will always treasure."

Renaissance Man

(Continued from page 16)

remember that he introduced the Brothers Johnson on his last album, "Mellow Madness," and went on to produce their platinum smash. Jones held a nationwide contest to name the Wattsline, by soliciting interested people to submit names, with a number of prizes awarded to the winner.

"It was really kind of funny," he said, "because I got the idea of doing the contest because they really had no name. The group was put together out of necessity, because I have always used different singers on my records but wasn't able to retain a Minnie Riperton or Valerie Simpson for the road. I auditioned well over a thousand singers in my quest to put a permanent vocal group together, through tapes, records and live auditions. Once I had the people I wanted I was stumped to come up with a name. We sent out a press release about the contest thinking that we would get a fair response and come up with a name. Well that fair response came in the form of 50,000 letters and postcards, which led my office staff into a veritable state of hysterical misery. Ultimately a cat named James Washington, Jr., from Detroit, came up with the name Wattsline, for the members were from Watts, and he felt they would have long distance appeal. I dug the name so I used it."

One Wattsline member, Charles May, contributed two songs to Quincy's "I Heard That" album,

as well as collaborating on two more with Q.

"Once again I must refer to the incestuous musical family concept," said Jones. "Not only is Charles a damn good singer, but here is a young guy who can play the piano, arrange, and write strong material. When he auditioned for the group he presented me with a tape of his tunes, and they really turned me on, so I used them. I would be crazy to sit here and artistically stroke myself by saying that only I can write the material for a Quincy Jones album. My role is, and will continue to be, a leader, producer and arranger of my own albums; if someone brings me a tune that I dig, I like to take it and mold it into my own frame of reference."

Jones tells us that he plans to begin recording the Wattsline some time after the new year, although no contracts have been signed with any major company, Jones has received a number of offers for the group and insiders feel that Jones will keep them within the stable at A&M.

Aside from those four albums that Jones currently finds himself involved in he has also undertaken the most ambitious project of his career, with the 12 hour music score for the television mini-series "Roots."

The David Wolper-produced ABC series is scheduled to air in January and is based on the Doubleday novel by esteemed author/historian Alex Haley.



QUINCY JONES

Dialogue (Continued from page 17)

years. Now this was a perfect way for us to start the big band too, and have the band together all the time. They were paid very high salaries so I got Clark Terry from Duke Ellington's band, and Jimmy Cleveland, and Quinton Jackson and Phil Woods and everybody.

We put that band together before the show because they had to be on the stage in costume and this was before "No Strings." No music from the pit. Just like hustlers and pimps—playing cards and everything. We got to Belgium, Holland and got to Paris and the plan was fine so far, but the Algerian crisis came up then and we never got to Sammy Davis, Jr. The show closed and they said tomorrow night the show's over and guaranteed transportation home, leaves tomorrow. And I called up my agent in New York and said, "Hey, man, they pulled the tablecloths from under us, What do we do?" He said "I'll get back to you momentarily." And that was a month later. And I'm still in Europe. And now there is no guaranteed transportation home and I'm looking at 30 people, the big band plus their wives and dogs and children and everything. What followed was probably the most beautiful experience and the largest nightmare I ever had in my life. We were in every country in Europe, no agent, no manager and just like vagabonds—no money. But I had to pay them \$4,800 every week. So it was incredible. And then these weren't guys that were working around, that had been hanging out for years, these were top musicians.

RW: Were you getting your own gigs?

Jones: Yes. I had to call everybody I knew in Europe and just any kind of thing we could get going, just to keep everything afloat, you know. And that lasted 10 months. So we leave Paris and I go up to Sweden, I know a cat up there, and he said, "I have three gigs for you" and there was a guy back from Paris who said, "I'll get some gigs together for you." So he books us on 16 one nighters. We go to Sweden and get back in town and the dude is gone with a guarantee for all our 16 one nighters, he disappeared and we have no jobs.

RW: Were you recording be-bop stuff then?

Jones: We didn't make but a couple of albums—we didn't have time. We had to keep that money coming every week, you know. Somehow I hocked my publishing companies and we got enough money to put all 30 of them on the SS United States.

RW: When was that?

Jones: Oh this was the end of '61.

RW: Was the band still together when you got back?

Jones: Oh yeah, most of them. A lot of them stayed over. We came back and played Basin Street East with Billy Eckstine and Peggy Lee and Johnny Ray and I was just too sick, too tired, couldn't handle it, so we broke the band up. And this was all kind of parallel to the last three years with me in getting a closer relationship with Mercury Records. And Irving Green was a great friend of mine who was the president and he said, "Well, come work here. You can pay off all your debts and I could teach you what the business side is."

So I said I better go and see what this is all about. So Irving took me to school. He really did. And two years later he made me vice president of Mercury and I was doing 250,000 miles a year traveling.

RW: What were you doing?

Jones: Everything. He taught me about pressing plants, mergers from DGG, etc. And we had to start Philips Records here. We were doing 250 albums a year and it was an administrative gig. And it was really an education. He was also cool enough to know. I cut Leslie Gore round this time too, '63. Because again they were saying that we were the be-boppers and the real idealistic artists that didn't think what the record business was about. So I found a demo on Leslie and we cut her first record.

RW: You were heavily into the film thing?

Jones: All the way up to seven years—almost to about '66 you know.

RW: Were there any other pop production efforts?

Jones: No. Sheer movies. Because that's where I wanted to be all my life.

RW: You didn't have any taste for it after it went so well?

Jones: No. No way. That's where I wanted to be since I was a child. But then this movie cycle started to get kind of grinding on me a little bit.

So Creed Taylor and A&M came up and they just said, "How about doing a record?" And at that time I said, "Record-great!" And I didn't care about it. Wasn't even thinking about it. And we came in here and we did "Walk Into Space." I just wanted to see, get off on hearing the rhythm section groove with my favorite musicians. So it was just like a breath of fresh air to do that record. And these were all done in between like a week or so.

And as of I guess about a year and a half ago I stopped doing films and got full into records, and I really like it.

RW: So now you're kind of back to what you were at before but in a different way.

Jones: Yes.

RW: This is almost a first in pop isn't it?

Jones: It's strange; it's a little bizarre, because I don't even know how to pull it together.

RW: But you're pulling it together.

Jones: Yes. Because somehow back there, there's a blurry vision of what you feel based on your experiences; the understanding of music and films—I studied editing and was with the movie all the time. At home Richard Brooks made me learn the movie. I fell in love with the visual and audio thing. And that's where I think I will be going into two years from here—just making my own film you know, musical film.

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"Gottems"
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The staff at Quincy Jones Productions: Peter Long, Ed Eckstine, Beverly Giddens, Eric Thomas

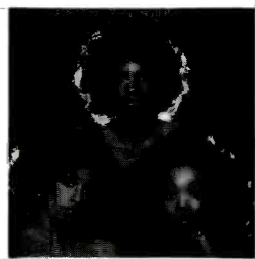
Album Picks

(Continued from page 26)

MARY, SCHERRIE & SUSAYE

THE SUPREMES—Motown M6-87351 (6.98)

The combination of Holland-Dozier-Holland and the Supremes has been one that's worked miracles over the years and although Dozier is no longer actively involved, the energy level is just as high as ever. "You're My Driving Wheel," "Let Yourself Go" and "We Should Be Closer Together" are supreme.



MOXY II

Mercury SRM-1-1115 (6.98)

Solid Canadian rocking outfit, produced by the inimitable Jack Douglas, who draws better performances from his musicians than one might otherwise expect. "Cause There's Another," "One More Heartbreak," "Tryin' Just For You" and "Wet Suit" are ionized and ready to explode both sides of the border.



DONNY GERRARD

Greedy Records G1002 (6.98)

A light warm tenor, Gerrard effects a certain joy just in the sound of his voice. When the songs match his own talents—Lennon/McCartney's "The Long and Winding Road" (certainly a new sound for that song) or Curtis Mayfield's "You Must Believe Me," the combination is irresistible.



TOO HOT TO STOP

BAR-KAYS—Mercury SRM-1-1099 (6.98)

Steamin' and sizzlin' along, the Bar-Kays have a potent, Memphis horn-based sound that cooks up a full course meal in a matter of minutes. "Too Hot to Stop," "Shake Your Rump to the Funk" and "Whitehouseorgy" (in all its post-election glory) tell you what it's all about. There is no stopping!



CROONER TUNES

IAN WHITCOMB—Great Northwest Music Co. 4004 (6.98)

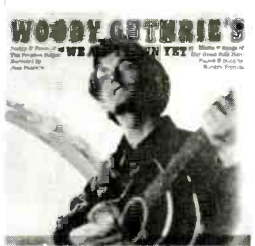
Musicologist, saviour of the obscure and innocuous, Ian Whitcomb has mastered an age. Even the new songs here sound old, and the Billy Rose, Al Dubin and Irving Berlin numbers retain their original charm. Whitcomb treats his music with respect, all due humor and finesse.



WOODY GUTHRIE'S 'WE AIN'T DOWN YET'

Cream CR 1002

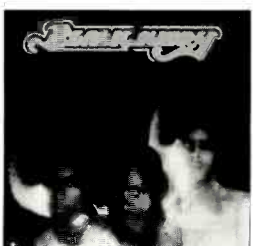
Actor Jess Pearson narrates from the poetry and prose of Woody Guthrie, with various artists singing his songs. A true folkie will match the names on the back cover with the performances. Peter Yarrow's "De-portee" and Ramblin' Jack Elliott's "Great Historical Bum" stand out in particular.



BLACK IVORY

Buddah BDS 5658 (6.98)

Having gained a modicum of attention at the disco level on the east coast, Black Ivory shines most prominently on the 8:20 "Walking Downtown (Saturday Night)," which has the rhythmic drive to keep 'em moving on the dance floor. Also of interest: "Dance" and "Can't You See," both similarly pulsating.



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket
FLIGHT '76—Walter Murphy & The Big Apple Band—Private Stock
TOGETHER—O. C. Smith—Caribou

Most Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkin Jr.—A&M
STAND TALL—Burton Cummings—Portrait

WBZ/BOSTON

Adds

DON'T TAKE AWAY THE MUSIC—Tavares—Capitol
NIGHTS ARE FOREVER (WITHOUT YOU)—England Dan & J. F. Coley—Big Tree

Active

FERNANDO—ABBA—Atlantic
IF YOU LEAVE ME NOW—Chicago—Col
NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkin Jr.—A&M
SHE'S GONE—Hall & Oates—Atlantic
THE BEST DISCO IN TOWN (Medley)—Ritchie Family—Marlin

WHDH/BOSTON

Adds

SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista (re-add)

WNHC/NEW HAVEN

Adds

BABY, I'LL GIVE IT TO YOU—Seals & Crofts—WB
BLUE MONDAY—Delbert McClinton—ABC
HELPLESS—Manhattan Transfer—Atlantic
LIVIN' THING—Electric Light Orchestra—UA
MAKE IT UP TO ME IN LOVE—Odia Coates & Paul Anka—Epic
STAND TALL—Burton Cummings—Portrait
YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)—McCoo & Davis—ABC

Active

LOVE SO RIGHT—Bee Gees—RSO
NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkin Jr.—A&M
THE WRECK OF EDMUND FITZGERALD—Gordon Lightfoot—Reprise
YOU ARE THE WOMAN—Firefall—Atlantic

WNEW/NEW YORK

Adds

DON'T FIGHT THE HAND—Hamilton, Joe Frank & Dennison—Playboy
FLIGHT '76—Walter Murphy & The Big Apple Band—Private Stock
SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket
WHEN LOVE IS NEW—Arthur Prysock—Old Town

Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkin Jr.—A&M

WBAL/BALTIMORE

Adds

HIGHWAY 218—Bellamy Brothers—WB
I LIKE DREAMING—Kenny Nolan—20th Cent.
TARA'S THEME—Peter Nero—Ariola America

SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket
TOGETHER—O. C. Smith—Caribou

WMAL/WASH., D.C.

Adds

BOOMERANG—Frankie Valli—Private Stock
BREAD & ROSES—Judy Collins—Elektra
FLIGHT '76—Walter Murphy & The Big Apple Band—Private Stock
I GO TO RIO—Peter Allen—A&M
SALTY TEARS—Thelma Jones—Col
TOGETHER—O. C. Smith—Caribou
YOU'VE GOT ME RUNNING—Gene Cotton—ABC

Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
BABY BOY—Mary Kay Place—Col
CALIFORNIA DAY—Starland Vocal Band—Windsong
SLOW DANCING—Funky Kings—Arista

WGAR/CLEVELAND

Adds

AFTER THE LOVIN'—Engelbert Humperdinck—Epic (extra)
BABY BOY—Mary Kay Place—Col (extra)
I CAN'T LIVE A DREAM—Osmonds—Polydor
JUST TO BE CLOSE TO YOU—Commodores—Motown
NIGHTS ARE FOREVER (WITHOUT YOU)—England Dan & J. F. Coley—Big Tree

Active

I NEVER CRY—Alice Cooper—WB
MUSKRAT LOVE—Captain & Tennille—A&M
TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—WB

WLW/CINCINNATI

Adds

DON'T FIGHT THE HAND—Hamilton, Joe Frank & Dennison—Playboy
GLADIOLA—Helen Reddy—Capitol
SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket

KMOX/ST. LOUIS

Adds

FINE FRIENDS—Lesley Duncan—MCA
FLIGHT '76—Walter Murphy & The Big Apple Band—Private Stock
INDIAN SUMMER—Nancy Sinatra & Lee Hazelwood—Private Stock
SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket
TARA'S THEME—Peter Nero—Ariola America
THE MAN IN THE GLASS—Guy Marks—Ariola America

Active

SO SAD THE SONG—Gladys Knight & The Pips—Buddah
THE MAN IN THE GLASS—Guy Marks—Ariola America

KSFO/SAN FRANCISCO

Adds

CHAPEL OF LOVE—Laverne & Shirley—Atlantic
LA VIA JERITA—Mocedades—Zafiro
LIKE A SAD SONG—Frank Sinatra—Reprise
ONE MORE TIME—Crystal Gayle—UA
SOMEDAY—Henry Gross—Lifesong
SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket
TOGETHER—O. C. Smith—Caribou
TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—WB
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Stanley Turrentine—Fantasy

Also reporting this week: WSB, KMBZ, WGN, WIOD, KFI, WSM, KULF, KOY, WIP, WTMJ

Holiday Sales Season Set To Begin

(Continued from page 3)

have its biggest album yet in "Johnny The Fox." In jumping from a bulleted 133 to a bulleted 85 on The Album Chart, this album received breakout reports from 10 accounts in different areas of the country. At Everybody's Records (stores in Oregon and Washington), "Johnny The Fox" is number 14; at Peaches' Dellwood (Mo.) store, the album is number 15 and at 1812 Overture in Milwaukee it is number 19.

Kansas' "Leftoverture" made a similar impressive showing in moving from 176 on The Album Chart to a bulleted 104—one of the strongest jumps any album has made in recent weeks. In addition to being reported as a breakout by seven retail accounts, "Leftoverture" checked in on several retail accounts' top 30s: it is six at 1812 Overture; three at Fathers and Sons; 20 at Everybody's and National Record Mart; 12 at Peaches/Atlanta; 21 at Franklin Music; 27 at Peaches/Dellwood; and 30 at Hot Line in Memphis.

It also appears that Al Stewart's time may have come with his "Year of the Cat" album. Without the benefit of a single, it moved from a bulleted 60 to a bulleted 53, and gave every indi-

cation of gaining momentum daily. At Everybody's, for example, "Year of the Cat" is the chain's number one record—an amazing feat considering the competition. Equally impressive was its showing at the Odyssey chain, where it was the number four rock record. At Circles (with stores in Phoenix and Tucson, Arizona), "Year of the Cat" is number eight; at Independent Records in Denver it is number 11; at Licorice Pizza in Los Angeles it is 15; at Hot Line (always a strong market for Stewart) it is 23; and at Mushroom in New Orleans it is 16.

Robert Palmer

Robert Palmer's "Some People Can Do What They Like" picked up 11 breakout reports in making the Top Sales category on the Retail Report. On The Album Chart, "Some People" continued to climb, going from a bulleted 72 to a bulleted 61.

Aside from these, new albums by Lou Reed and Joan Baez showed good first week action; and Styx' "Crystal Ball" moved from a bulleted 85 to a bulleted 75.

Although superstars will continue to dominate the charts, it has been a good two years since so many middle-level acts have

shown this sort of chart strength on the eve of the holiday season. Another two weeks will be telling for these albums, since consumers will then begin their Christmas buying in earnest. Superstars' albums will naturally dominate sales, and greatest hits albums will again be in demand

(already there are 11 of these in the top 100; and last week 12 new greatest hits albums arrived in the Record World office); but at the moment, with sales starting to come in on a variety of product, Christmas 1976 is shaping up as one of the most interesting in years for record retailers.

Scott Back with Columbia



Columbia recording artist Bobby Scott has made a return to the label with his just released "From Eden To Canaan." In honor of the party and the album's release, Columbia gave a party in Scott's honor. Shown at the affair are (from left): Bruce Lundvall, president, CBS Records Division; Mary Scott, Bobby Scott's executive assistant; Bobby Scott; Annette Dempsey; Shirley Eichner; Mickey Eichner, vice president, a&r, east coast, Columbia Records; Helen Humes; Don Dempsey, vice president, marketing, Columbia Records.

Recognition & Acknowledgement

Advertising Creativity

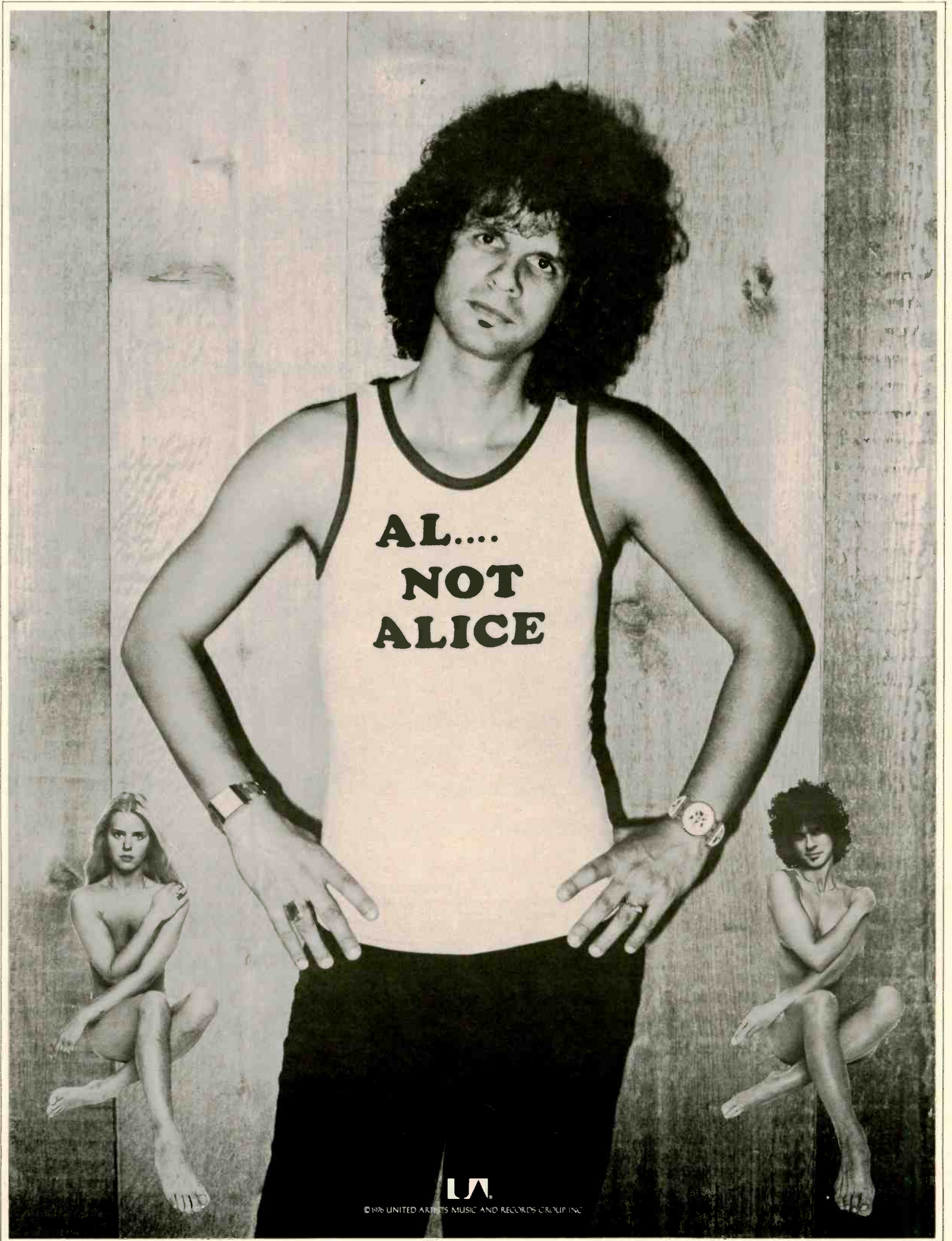
THE RECORD WORLD ANNUAL ADVERTISING AWARDS 1976

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

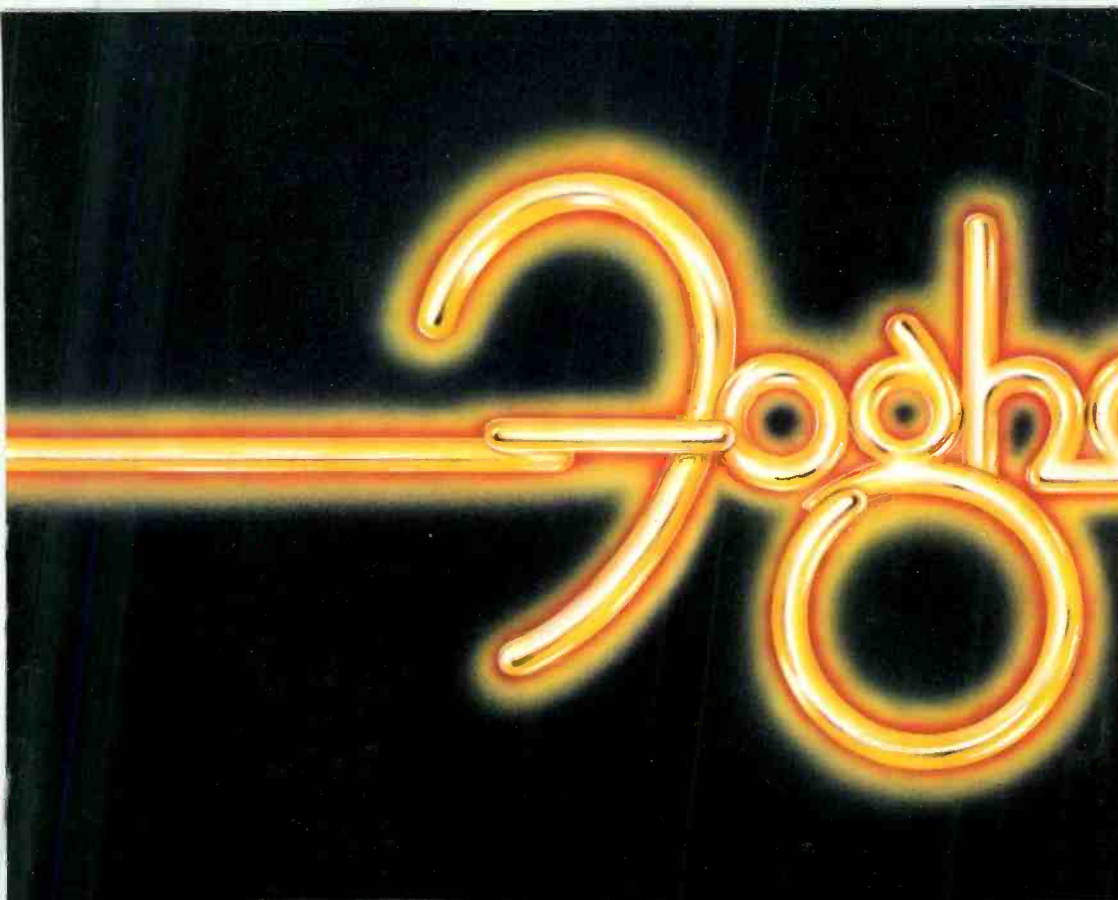
In memory of Phil Reed,
who dedicated his life on earth
to giving joy to others
through his music.
The light that shined through him
on stage and record
will forever be appreciated
by all of us who have ever created
or listened to the music
that made him happy.
His love will always be with us.

Mark Volman & Howard Kaylan

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- Nov. 2 Albuquerque Civic Auditorium
- Nov. 3 Amarillo Civic Center, Texas
- Nov. 4 El Paso County Coliseum, Texas
- Nov. 5 Lubbock Coliseum, Texas
- Nov. 6 Dallas Memorial Coliseum
- Nov. 10 Fairgrounds Pavilion, Tulsa
- Nov. 12 San Antonio Municipal Auditorium, Texas
- Nov. 13 Sam Houston Coliseum, Houston
- Nov. 14 New Orleans Municipal Auditorium
- Nov. 17 Mobile Municipal Auditorium, Alabama
- Nov. 19 Barton Coliseum, Little Rock
- Nov. 20 Nashville Municipal Auditorium
- Nov. 21 Mid-South Coliseum, Memphis
- Nov. 24-25 Kiel Auditorium, St. Louis
- Nov. 26 Milwaukee Arena
- Nov. 27 St. Paul Arena
- Nov. 28 Duluth Arena, Minnesota
- Nov. 30 Dane County Coliseum, Madison, Wisc.
- Dec. 2 Ft. Wayne Coliseum, Ind.
- Dec. 3 Indianapolis Fairgrounds Coliseum
- Dec. 4 Cleveland Public Auditorium
- Dec. 5 Louisville Gardens
- Dec. 6 Toledo Sports Arena
- Dec. 7 Erie County Fieldhouse, Erie, Pa.
- Dec. 9 Springfield Civic Center, Mass.
- Dec. 10-12 New York Palladium
- Dec. 14 Broome County Arena, Binghamton, N.Y.
- Dec. 15,17 Pittsburgh Civic Arena
- Dec. 18 Spectrum, Philadelphia
- Dec. 19 Baltimore Civic Center
- Dec. 27-28 Cobo Hall, Detroit
- Dec. 29-30 Amphitheatre, Chicago

Steeleye Span:

Making Up For Lost Time

■ NEW YORK—Steeleye Span, the longest-lived and probably the most successful of the British folk-rock bands, has just completed its first American tour in well over two years, and with new management, a new record ("Rocket Cottage," on Chrysalis, the group's ninth lp) and renewed label support, is prepared to make up for lost time.

"We had a lot of management problems," Tim Hart, Steeleye co-founder, told **Record World**. "After the last American tour we did (summer '74), we fired our manager when we got back, and then spent about 18 months going through legal battles. And because we were going through legal hassles, it meant that nobody would put any amount of money behind us, the record company wouldn't put the amount of money behind us to do an American tour until we had strong management. That's one of the reasons we concentrated on Europe—that's just across the road, it doesn't cost much to get there."

The band's lineup—Hart on guitar; co-founder Maddy Prior, vocals; Bob Johnson, guitar; Peter Knight, violin; Rick Kemp, bass and Nigel Pegrum, drums—has been constant since the addition of Pegrum three years ago, and the assimilation of the drummer has made Steeleye's sound, always rock-rooted, even more dynamic.

"We've become much tighter as a band, we got much more used to working with a drummer," Hart said, "and so the rhythm section has tightened up and become more of a rhythm section. We never set out to be a folk band; the idea in the beginning was that we were playing traditional music with electric backing, not as a folk band, but to put that music into a rock context so that it didn't die the way folk music seemed to be dying."

The battle for acceptance of electric folk music which Steeleye faced in England was not unlike that which confronted Bob Dylan and others in this country in the early sixties, and the justification of the band's style has obviously been a concern of Hart's over the years.

"There's a thing which is called the 'folk process,' where the songs get passed naturally from generation to generation orally, and they're always changing: somebody will remember the words and forget the tune, and you'll find that a good tune will be found sung to half a dozen different ballads. And it's a natural thing in the folk process to move the tunes around and write tunes where you can't remember

the tunes and write words where you can't remember the words—otherwise the songs would have died out ages ago."

Steeleye's sources are books, tape libraries and private collections of British folk music, and after years of digging and synthesizing, the "folk process" is taking its own course among the members of the band.

The group has never had a hit single in this country, but two of Steeleye's songs, "Gaudete" (a Christmas hit several years ago) and last year's "All Around My Hat," have been hits in England. The latter song, and the like-titled album released here about a year ago, seemed to reestablish the band in America, and their following has tended to grow wherever they have appeared. Five weeks of touring in the U.K. will bring Steeleye Span to year's end, but Hart promises that the band will return here sometime in 1977.

Marc Kirkeby

Album Prices (Continued from page 3)

percent, the price of cigarettes has gone from 15 cents a pack to 75 cents a pack, gasoline has climbed from 18 cents a gallon to 60 cents, books have increased in price from \$3.00 to \$10.00, the price of admission to the movies has jumped from 50 cents to \$3.00, the price of a hot dog on a roll has increased to 60 cents from 5 cents, and automobiles have advanced in price from \$800 to \$4000.

During the past 40 years prices have doubled and re-doubled for almost everything. Yet you can buy an lp today for no more than you paid in 1940 for the same amount of music. The average price of a single lp today is \$3.99 at any big city record store, discount store, or department store. Back in 1940 you paid \$4.00 for an album of five 78 rpm shellac records containing 30 minutes of music. Today you pay \$4 for an lp containing 35 or 40 minutes of music—and it's on unbreakable vinyl and in stereo.

The price of music on records today is as low as it was in the midst of the Depression of the 1930s. What other industry can say the same about its product?

The value placed upon records by retailers is often not fully realized by the record industry itself. To get an idea just look at the record ads in the papers every Sunday. They indicate the importance of records in pulling customers into stores and why such stress is put on pricing by the large department and discount store operations. And they prove that records are certainly underpriced, when they can be sold by the large operators at \$3.99 for a hit lp. Certainly any hit record is worth more than that at retail!

It seems to us that a price rise in albums is inevitable, as well as justified. But this does not mean that every album must be, or should be, raised in price. The albums with the biggest potential, the Elton John's, Stevie Wonder's, the Peter Frampton's, etc., can easily sell for \$1 more than they have been in stores without diminution of sales. But a brand new artist, one that a record company is trying hard to break, could lose sales if the price were a dollar more. The pricing has to be variable, as has been advocated by many industry experts. (For many years Capitol Records sold its Frank Sinatra albums for \$1 more than other pop lps.)

During the past five years prices for recordings, album jackets, artist's royalties, recording costs, advertising rates, and the wages of record company personnel have all increased. These factors alone would encourage a price rise for albums. But just as good a reason is the fact that records today are an excellent product in great demand throughout the country, and they have been underpriced for years. If the industry decides to increase album prices there will be little resistance if it is done wisely, with mostly the powerhouses raised to a more equitable level.

Hung Up Over RW



Just as Warner Bros. was releasing "Endless Flight," Leo Sayer's new album produced by Richard Perry, Sayer himself was planning his approach path for the dizzying 14th floor offices of RW's L.A. printworks. In a gesture of unprecedented cheek, members of the staff snared the hapless Sayer mere seconds after his arrival on the landing pattern, hanging the man up before he could even get his gear down. Leo, always the gent, could only smile about the chart progress for the longplayer's first single, "You Make Me Feel Like Dancing." Pictured, from left, are Pat Faralla of Rogers & Cowan; Spence Berland, RW VP and director of Hangar Maintenance; Leo Sayer (aloft); Lenny Beer, RW VP and ground control; and Jaan Uhelszki, of RW's inflight entertainment wing.

Stewart Scores Gold

■ LOS ANGELES—Rod Stewart's current Warner Bros. album, "A Night On The Town," has been certified gold by the RIAA.

ELO Campaign Begun by UA

■ LOS ANGELES—United Artists Records has launched a major merchandising campaign in support of the new Electric Light Orchestra album, "A New World Record."

The marketing effort will be centered around a new ELO logo, appearing on a wide variety of point-of-sale and promotional items including bin dividers, T-shirts, image and cover art posters, patches, easels, mobiles in two sizes and an ELO light box for in-store display.

An ongoing advertising push includes radio spots in appropriate markets, as well as space in all major music magazines, and selected consumer and general interest publications. A major TV campaign with a spot produced by Chuck Braverman is scheduled to begin Thanksgiving week to carry through until Christmas.

Coco Signs Machito

■ NEW YORK — Harvey Averde and Sam Goff of Coco Records have announced the signing of Machito to an exclusive international recording agreement.

Machito's first album will be produced by Harvey Averde. The album will contain some of his own compositions as well as five songs by Lalo Rodriguez.

Athena Coast Offices

■ LOS ANGELES — Athena Artists, with its home office in Denver, Colorado, has announced the opening of its west coast office at 8272 Sunset Boulevard. The west coast staff is Chet Hanson, president of Athena Artists, Bob Zievers, who comes over from Republic Artists, and Joyce Richards.

101 THE ALBUM CHART 150

NOVEMBER 13, 1976

Table with 3 columns: Rank, Artist/Title, and Details. Includes entries like 'HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894' and 'LEFT OVERTURE KANSAS/Kirshner PZ 34224 (CBS)'.

151-200 ALBUM CHART

Table with 2 columns: Artist/Title and Details. Includes entries like 'JOY RIDE DRAMATICS/ABC ABCD 955' and '10 YEAR OVERNIGHT SUCCESS BLACK OAK ARKANSAS/MCA 2224'.

ALBUM CROSS REFERENCE

Table with 3 columns: Artist/Title, Rank, and another Rank. Lists artists like ABBA, AMBROSIA, and KISS with their chart positions.

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Dialogue

(Continued from page 36)

but the way it comes down now, promotion exists to create sales, especially in developing a new artist. I think promotion now is a hell of a lot more sophisticated than it was. A promotion man today is a lot more rounded as an individual than they were in the late '50s and early '60s when it was just a matter of "hey, play my record baby." By the same token, sales have become less and less creative, whether it is because of the people involved or whether it's the nature of the business, I don't know. It's almost order taking after the demand has been created by the promotion and marketing people.

RW: Because of your experience in promotion, do you do anything differently here than is done at other record companies?

Ganim: I'm a big believer in hit 'em where they ain't. I use the same philosophy when signing an artist. Someone will walk in and they are a great guitar player/singer/songwriter. You sit back and you look at the whole scheme of things and realize the world can exist very well without another singer/songwriter making records. So there has to be a reason for that artist to exist. What are they doing that's unique and different? The same thing with a record company. We could all get along fine without another record company, let alone Pyramid Records. What can we do as Pyramid Records that should be done and the industry has been ignoring? In thinking so, I realized that, even though there were a handful of labels which, in my opinion, were successful in the last couple of years in disco, everytime I would read anything about the label, various quotes from different executives at those companies, they'd say "We're not a disco label." How can they say that? If it wasn't for the discos, they wouldn't be in business today. Maybe they'd be in business, but they certainly wouldn't be in the gross dollar picture that they are in if it weren't for disco. To make a long story short, we looked at it and realized no one in the industry was servicing discos to the extent of making that their business. So here we are, a little record company which can't really compete on many levels with the majors, 13 employees including everyone, so we decided that we would specialize in giving the best service that we knew how to the discos. We talked with a lot of the disco people in all the cities even to the extent of finding the retail operations in every city that would handle disco product. We basically used the philosophy of hit 'em where they ain't. What could we do better than the majors? That's what we did better. We made disco product as well as the majors could make it, but we know how to market it and merchandise it better than anyone else. When we first came out with the 12-inch 45 r.p.m. singles, there was resistance at all levels, especially with our own distributors; people that were supposed to be representing our best interests in those various cities. Finally it got to the point that we said, look, we're going to go into your market and we'll tell you the stores that will handle these 12" 45 r.p.m. records and if you refuse to sell them, we'll sell them direct. Without failure, in every city we found four or five stores that were willing to handle the 12" 45 r.p.m. discs; stores that would respond to disco play and not only radio airplay. I think now with the network of stores that we have and with the way we know how to market this disco oriented product that, whether it be an album, a 12" 45 r.p.m., or a single, we can sell between 2 and 300,000 units on any given item with only disco play around the country, again, only if it's marketed properly. No record company is going to get rich on those kind of sales, but it's a good starting point.

RW: What's the list price on your 12" 45s?

Ganim: We suggest \$2.94. We do ours a little differently than some of the other labels which have gotten into it. We have two artists so there's one record on one side by one artist, and another record by another artist on the other side. They run anywhere between six and nine minutes each. I just feel that it gives the consumer a break. A lot of the labels are putting a five-minute version on one side and then the same song by the same artist on the other side that's maybe six or seven minutes. I would feel a little guilty selling the disc that way. I think any person who goes into a store to buy a disc that sounds exactly like what he heard in the disco, and who is willing to lay out extra dollars for the disc, should get a break. Actually, we are giving them two hits for the price of one. I've seen them retail anywhere from \$1.98 in some areas to \$2.49, \$2.79. Our suggested list is \$2.94.

RW: Where do disco records sell?

Ganim: Actually, with a few exceptions, it would be easier for me to tell you where disco records don't do well than to tell you where disco records do well, because we'd be sitting here for an hour. The problem that I'm finding for us and, I'm sure this isn't indicative of disco product, this is just indicative of the problems that we have at Pyramid/Roulette, is that a lot of the radio people (and I'm going

... what I'd like to do, and I'm speak-

ing idealistically, [is] get involved in

every category of contemporary music.

back now a few months) really felt that disco was another scam word that the record industry was trying to put on them to replace the term r&b as "r&b" replaced "race music" years ago. The truth of the matter is disco is really a kind of music in itself. I guess it's sort of like a marriage of a very pop oriented sound and an r&b sound. There are many r&b records that really aren't dance records, or there are dance records but they are not disco records and the same thing with pop. No one calls "Satisfaction" a disco record but you can dance to it. A lot of The Beatles songs on record you can dance to, they weren't necessarily disco records. Well that still exists today; there's danceable music that I wouldn't call disco. There's also r&b music that I wouldn't call disco and there's pop, which I wouldn't call disco. It's developed into its own sound, but what happens is there's a lot of records that are very, very popular in discos, that if I were programming a radio station I wouldn't necessarily play. They are not right for radio. However, there are many that are. I think there's probably more that are than aren't, but there are the exceptions.

RW: At this point, what is the number of artists signed to Pyramid, as compared to the artists signed to Roulette?

Ganim: At this stage of the game, I think Roulette probably has two to one over Pyramid. I'm not including the repackaged jazz, but I will include the current jazz artists. What happened, is when I first got here, there were two artists signed to Roulette and we had five at Pyramid. Since then, we've signed, as I say, numerous artists, a few to the Pyramid roster and many to the Roulette roster, basically, because of Roulette's catalogue and what we plan to do with Roulette in the future. Roulette will be a much bigger label than Pyramid. I don't think Pyramid will ever come anywhere near Roulette as far as the size of the artist roster or the dollar volume. The catalogue on Roulette has surprised me. I wasn't that familiar with it until I got here, but there are records that have been made 15 to 20 years ago, which still sell very well. An example is some of the belly dance records and "How To Strip For Your Husband" and things like that. They had been released many years ago and still they sell 8-10,000 units a month. There are numerous albums like that; another example is some of Tommy James' albums. Much of the product continues to sell, especially with someone watching over it, and marketing it and doing little campaigns on a merchandising level and so forth.

It's really quite an active catalogue. Also, Roulette has probably one of the best, if not the best, oldie singles catalogues in the industry, where there are two hits for the price of one, and it goes all the way back from the first releases by Buddy Knox, Jimmy Bowen, right on through. There are many small labels that Roulette has acquired over the years. So all of those singles, whether they originally were on the Roulette label or not, now are on the Roulette Golden Goodies Series, and that catalogue is very surprising. I'd say that we do between 25 and 40,000 singles every month on these oldies, which really pays the light bill, and keeps the doors open. Again, it's not a situation where anyone's going to be running to the bank every day, but it's a very active catalogue and there's very little dead wood in it. So Roulette, I'm sure, will always be larger than Pyramid. We don't plan to expand Pyramid that greatly.

RW: What do you plan for Pyramid?

Ganim: Well, what I'd like to do, and I'm speaking idealistically, I'd like to get involved in every category of contemporary music. I don't think we want to take shots. I've always believed—and I learned this from Dave Kapp—"develop a hit artist, because if we have a hit artist, hit records will come." I think that's really the long and short of it. We're thinking long range. If we can develop and build hit artists, we'll have hit records with them. ☺

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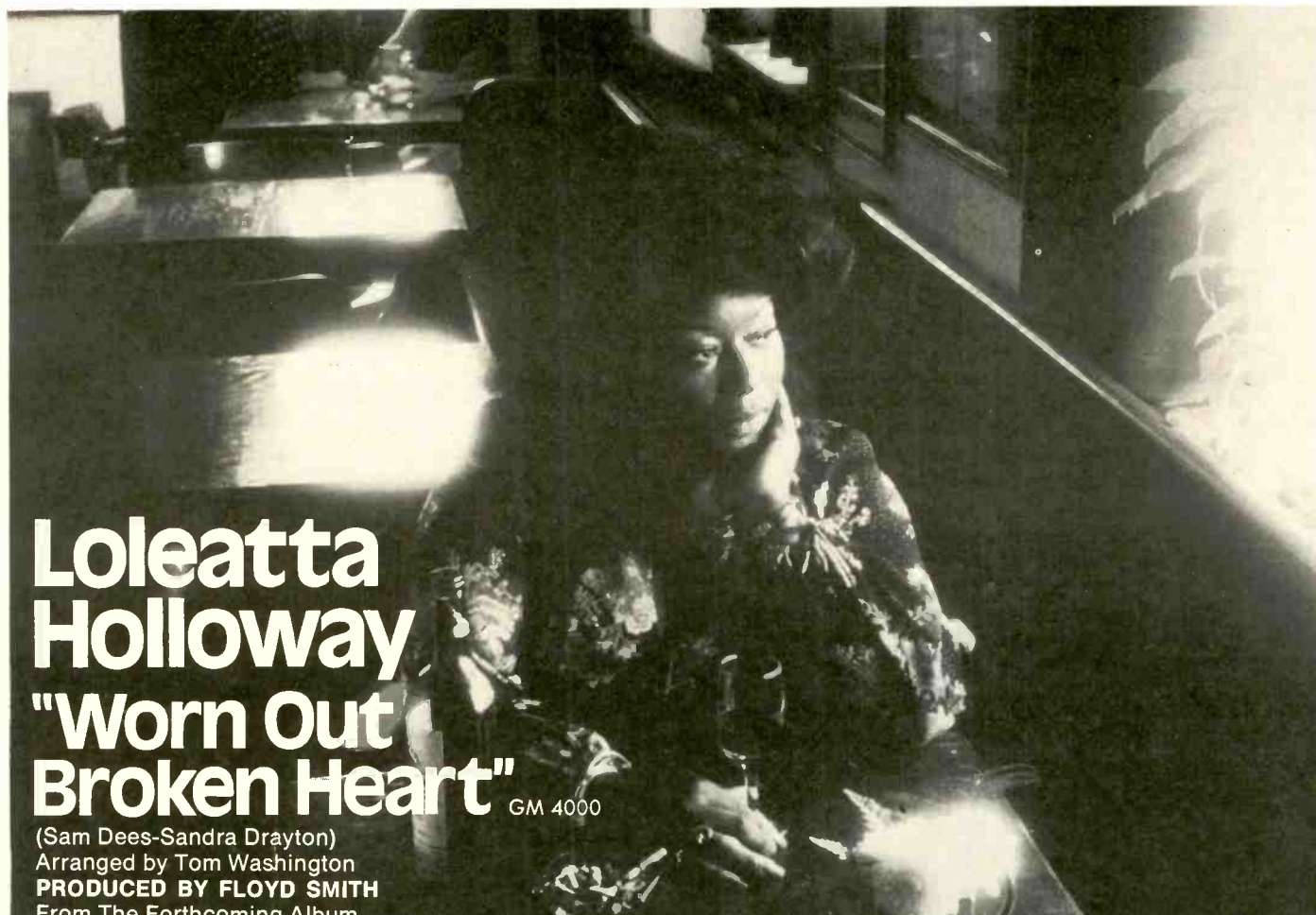
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Impressions Yield Three New Identities

By MARC KIRKEBY

■ NEW YORK—For three long-time members of the Impressions family, important career changes are taking place because of new recording affiliations with Curtis Mayfield's Curtom Records, distributed by Warner Brothers. Leroy Hutson, Billy Butler and Ralph Johnson have all shared in one aspect or another of the Impressions' success over the years, but all are now equally intent on pursuing individual projects in writing, producing and recording.

For Ralph Johnson, lead singer with the Impressions from 1973 through the first part of this year, a new vocal group, Mystique, is the enterprise of the moment. Johnson's distinctive vocal style was largely responsible for the revived interest in the Impressions during that period, with such hits as "Finally Got Myself Together" and "Loving Power," and it is that voice, coupled with Johnson's own musical ideas, that will characterize Mystique.

To Leroy Hutson, who replaced Curtis Mayfield in the group in 1970, a growing career as a solo artist is only of secondary importance to his work producing other artists. He has produced two of his solo albums since leaving the Impressions, and has also produced the work of the Voices of East Harlem and the Natural Four. Now, Hutson considers himself "primarily a writer, then a producer, but I will continue to do albums until I find my niche."

Billy Butler is the younger

brother of Impressions charter member and solo artist Jerry Butler, and has been active as a writer and a performer for over a decade, fronting the Enchanters and hitting number one on the English charts with "Right Track" as solo artist in 1965. Butler too is leaning toward producing, in an attempt to fulfill the writer's dream of "hearing back from musicians what you had in your head to start with." He will continue to write his own material for his upcoming Curtom records, and will contribute to other artists as well.

All three artists emphasize the importance of solid musical talent over adapting styles to the fads of the moment, and pointed to the leading r&b stars as examples.

"Anything that helps the economics of the business is good," Hutson said, referring to the disco phenomenon. "It's not so good for the artists who depend on live performances, since a lot of clubs have become discos. This is a very faddish country, but good artists will be able to have hit records no matter what the craze."

"It will level off," Johnson said. "It gives certain acts their only recognition, but acts like the O'Jays, the Bluenotes, can adapt and stay around a long time."

With substantial experience, training and talent, Leroy Hutson, Ralph Johnson and Billy Butler should be around a long time as well.

Armatrading in Action



A&M artist Joan Armatrading recently began her first major concert tour of the U.S.A., in support of her album "Joan Armatrading" and single "Love And Affection." Following her N.Y.C. concert at The Palladium she was congratulated by the A&M promotion staff. Pictured from left: Michael Leon-A&M N.Y. promotion, Rich Totoian-A&M national album promotion, Pete Mollica-A&M promotion, Joan Armatrading, Michael Stone-manager, and Jimmy Zisson-A&M New York general manager.

Starship Soiree



A member of the Pepsi generation, Jefferson Starship's Grace Slick is seen here discussing the finer aspects of the Starship's performance with RCA Records president Ken Glancy. The conversation happened at a recent party in the city of Angels held to celebrate the end of the Starship's current tour. Standing next to Glancy (right) is the Starship's manager Bill Thompson, while seated next to Grace, on her right, is her intended, Skip Johnson.

Fat Larry's to WMOT

■ NEW YORK—Fat Larry's Band, formerly known as the Magic of the Blue, has been signed to an exclusive long-term recording contract with WMOT Records (distributed worldwide by Atlantic), it was announced by WMOT President Alan Rubens in Philadelphia.

"Feel It," the debut LP by Fat Larry's Band on WMOT Records, was produced at Sigma Sound Studios in Philadelphia by Vince Montana (of Salsoul Orchestra renown), and is set for release next week.

Atlanta NARAS Plans Songwriters Seminar

■ ATLANTA — A Songwriters Seminar and Showcase, featuring some of America's top tunesmiths, will be held November 16 under sponsorship of the Atlanta chapter of the National Academy of Recording Arts and Sciences (NARAS).

The panelists, among them more than a dozen top-selling songwriters, will share secrets of creative music writing and composing with an expected audience of 700 at Peachtree Playhouse, 1150 Peachtree St., N. E., Atlanta.

Participants will include Ray Stevens, Tommy Roe, Bobby Charles, Dickie Betts, Paul Davis, Mike Taylor, Clarence Carter, Mike Greene, Mylon LeFevre, Bruce Blackman, Buddy Buie and Billy Ray Reynolds. The evening's program will also feature a showcase of Atlanta/NARAS member-songwriters.

Registration of \$10 will be offered to the general public on a first-come, first-serve basis. Further information may be obtained by calling (404) 875-1440 or contacting the NARAS Office at 1227 Spring St., N.W., Atlanta, Georgia. 30309.

Shayne, Mancini Revise Northridge

■ LOS ANGELES — Larry Shayne, chief administrative officer of Northridge Music, Inc., announced a division of responsibilities between himself and long-time partner in Northridge, Henry Mancini.

Mancini will take over the reins of Northridge Music, Inc. and affiliate companies still jointly owned by both men. Shayne will continue his normal domestic operations with his existing non-Mancini companies headquartered in Los Angeles, New York, London, Frankfurt and Amsterdam.

PBR Signs Ruby

■ LOS ANGELES — Tom Fogerty, former guitarist with the Creedence Clearwater Revival, has signed his new group Ruby to the Los Angeles based PBR International label for worldwide release.

First lp by the group, produced by Fogerty, is completed and PBR is rush releasing the record to tie in with the group's Los Angeles debut.

DeSimio Joins Kramer & Reiss

■ NEW YORK — John Desimio will join Kramer & Reiss Public Relations as an assistant account executive. DeSimio has been a freelance writer for the past two years.

Watson U.K. Tour

■ NEW YORK — DJM recording artist Johnny Guitar Watson, after completing his U.S. tour on October 30, will be off to the U.K. for his European tour.

Chappell Acquires 'Disco Duck'

■ NEW YORK—Chappell Music has acquired the worldwide subpublishing rights outside the United States and Canada for the hit record "Disco Duck" through an agreement with the Memphis-based Stafree Publishing Company.

Robbins

Buddy Robbins, assistant to president Norman S. Weiser, negotiated the agreement for Chappell's BMI firm, Unichappell Music, Inc., with Steve Gatlin, director of publishing for Stafree.

Motown Realignment

(Continued from page 4)

tising agencies, motion pictures, records, consumer products, travel and leisure time projects.

In the motion picture area, several major films are in the process of final development with principal photography set to start in early 1977. One is an original film being kept under wraps which Berry Gordy will personally direct. Others include "The Wiz," "High School," and "The Bessie Smith Story."

Ross 'Event'

On television, a 90-minute "Big Event" special on NBC specifically created for Diana Ross is scheduled for early 1977. A two-hour TV motion picture starring Billy Dee Williams and Art Carney has been completed and plans are underway to show it theatrically before TV for which it was originally produced.

On Broadway, Motown has the principal financial position in "The Baker's Wife," the new David Merrick show scheduled to open in New York in mid-November.

AM Action (Continued from page 20)

full single rotation.) Stock is currently arriving in all markets. Here's the airplay picture: 25-18 KFRC, 24-19 WQAM, 26-22 KDWB, 25-16 WMPS, extra-11 WLAC, 23-18 Y100, HB-25 Q102, 39-36 WCOL, extra-22 WGCL, HB-25 KJR, 28-23 WHBQ and HB KLIF. New on WABC, WFIL, KXOK (19), WKBW (26), Z93, WOKY, KTLK and KILT. (Note: This week's Powerhouse Pick.)

Kenny Nolan (20th Century) "I Like Dreaming." Breaks into the major ranks this week with key starting stations, including WMPS, WNOE, WLAC and WGCL along with secondaries WAAY and WGSV.

Led Zeppelin (Swan Song) "Stairway to Heaven." Although not available as a single, the demand for this as a programming tool is obvious — as evidenced by the numerous heavyweights airing the cut. 13Q, WKBW, WNOE, WTIX, Y100, WORC, KJRB, 99X, WPRO, KKLS, WBZ-FM, WPRO-FM, KSLY, WFIL, WFEA, WAUG, WKLO and WTRY, among others. Phones are jumping off the hooks with requests. A classic!

Capitol Releases Seven

■ LOS ANGELES—Capitol Records is readying albums by the Beach Boys, Bill Cosby, Merle Haggard, George Harrison, Al Martino, Lou Rawls and Diana Williams for November release.

"My Father Confused Me . . . What Must I Do? What Must I Do?" is Bill Cosby's first comedy album in three years. It is being rush released as soon as the packaging is completed, while the rest of the albums will be shipped on November 15.

"Live In London" by the Beach Boys was recorded in 1969. It garnered some success as an import, but is being released here for the first time.

Also scheduled is "The Best Of George Harrison," a collection of material that dates back to his days with The Beatles; "The Best Of Lou Rawls," a two record set of 20 songs; "The Roots Of My Raising" by Merle Haggard; "Sing My Love Songs," the latest set by Al Martino; and "Diana Williams," by the country songstress who was recently on the charts with "Teddy Bear's Last Ride."

Last week's Who In The World story concerning Epic recording group Boston incorrectly identified Charlie McKenzie as the group's road manager. McKenzie and Paul Ahern are co-managers of the group.

Wherehouse

(Continued from page 4)

coming months. Totals for the first quarter of fiscal 1977 ended September 30 show both net sales and net income still rising.

At the corporation's annual meeting, to be held at the Beverly Wilshire Hotel November 18, one of the proposals to be presented calls for a corporate name change to The Wherehouse, Inc.

The Coast (Continued from page 14)

audience "breathless" with their daring feats of respiration. Please stand by for dates and times . . . Three's a crowd? On November 11, **Dick Broder** will be playing his own game of Monopoly. Rock Concert will feature an all Broder show, with appearances by **Donna Summer**, **Group With No Name** and **Staples** . . . TV-Eye: **David Dundas**, the latest Chrysalis acquisition, will make his first US appearance on Mid-Brutus Jeansnight Special on Nov. 19, performing "Jeans On," a big hit for him in Britain, and now on the **RW** chart. The rights to the tune were purchased by Brutus Jeans, for use on British TV as a jingle for their line of denims. So catchy was the tune, that Dundas decided to release it in America, and try to get American audiences to sing along. I can't say it's inconceivable that you or I will be humming along, considering that **Roger** "I'd Like To Teach The World To Sing" **Greenaway** co-wrote it. Could this be a subliminal sock at the hit parade? . . . Dave Libert Agency added another client. Dave will now be handling the booking for **Al Kooper's** upcoming tour which begins on Dec. 2. According to the unusual Al K, the group will not perform on Dec. 7, in deference to the two Japanese members of the band . . . **Carole King** will take **Rick Johnson** as her lawful wedded husband on Thanksgiving Day, for richer and poorer, and for a new album which she is currently recording with her back-up band from Boulder, Colorado, **Navarro** . . . Slick is Sick: **Earl Slick** had to cancel all the November dates of his tour, on account of illness. That means he will not be opening for **Patti Smith** at Santa Monica Civic on Nov. 10, nor will he be able to honor his commitment at the Starwood . . . Crime in the concert hall: The Bel Aire Sands Hotel is hosting rock concerts every Friday and Saturday for a small admission price of \$2.00. Unfortunately last weekend, the establishment had a set back, ala the Led Zep heist. The sum of one thousand dollars was lifted from the coffers, much to the dismay of **Gary Bookasta**, backer of the concert series. The police were summoned, but were unable to turn up either money or clues. Spiritual advisor **Rodney Bingenheimer** promises that KROQ and the Bel Aire aren't going to let one monkey spoil the whole show—or should I say monkey wrench—and the weekly concerts will continue as scheduled with a closer eye to security . . . Late entries in **The Band's** farewell gig: **Paul Butterfield** and **Muddy Waters** apparently want to pay their last respects . . . Is Polydor considering signing **Capt. Beefheart**? . . . Curious onlookers report that **Brian Wilson** has been spotted at the Brothers Studio, sitting in on some sessions with **Earl Mankey**. We're not sure of the seriousness of this relationship—but we are sure Brian is sporting a higher profile these days. We spotted him escorting his mother to **Lou Adler's** Halloween party at the Roxy, sans psychiatrist and a costume . . . **Kiss** judged a costume party at the Rainbow on Oct. 31. The strange thing about the contest is that no one seems to remember, or care, who won the contest. What they do remember is that there were an inordinate number of carbon-copy Kiss-ettes, garbed in their most horrific Halloween finery—while the ordinarily grease painted quartet stuck out like sore thumbs by their lack of Maybelline. Yes, sports fans, everybody else was dolled up, decked out, and dressed to kill—except Kiss, who were again the most conspicuous guests because of their bare faces. Does this mark yet another pause in the ongoing saga of R&R buffoonery . . . **Ronnie Lippin**, the effervescent director of publicity at Rocket Records, makes no secret that she is a card carrying member of MENSA, and she has taken to lecturing in college classrooms. Ms. Lippin instructed the students at a public relations class at UCLA in the "joys" of publicity. Her topic last Monday Night was: "Publicity in The Rock Business." Some familiar faces were scattered among the grads, in comical incognito, obviously picking up some pointers . . . **Hall and Oates** helmsman, **Chris Bond** is producing **Kenny Passarelli's** solo lp for RSO . . . Mercury find **Graham Parker** will appear at the Roxy on Nov. 8-10 . . . **Runaways** have patched up their differences with **Kim Fowley** and will re-enter the studio with him to cut their second album, tentatively titled "Queens of Noise" . . . **Boston**, those newly crowned kings of the rock heap, have added a second date to their Santa Monica Civic date . . . Bang Records' **Brick** album is titled "Good High" though last week's ad title was equally indicative of content ("Good Times").

New York, N.Y. (Continued from page 10)

Prior to his death, Skiba fired off a letter to **New York, N.Y.**, accusing us of "outright distortion, even fabrication" in our reports on his tenure as the team's legal counsel. He also lashed out at coach slash general manager **David McGee**, charging him with playing for pay, so to speak, and claiming that he (McGee) "couldn't stand to be associated with anyone who had the least bit of integrity." "Sheer folly," said McGee in rebuttal. "Skiba had clearly lost control of his faculties — too many Cuba Libres and loose women, one supposes."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Together" — O.C. Smith (Caribou). A soft, melodic ditty such as this will bring Smith back to the top. A sure chart item.

DEDE'S DITTIES TO WATCH: "Dream Express" — Lady Rose (Strawberry); "Nothing Comes Easy" — Archie Bell & The Drells (P.I.R.); "This Time" —

The Impressions (Cotillion).

UP & COMING: "I'm The Greatest" — Muhammad Ali (Crimson Dynasty).

Last Thursday (28) Paul Johnson exited his position as vice president of promotion at Motown. At press time no contact could be made with Johnson.

A group of concerned citizens, from professional fighters to senators, lawyers, doctors and ministers have signed what is considered an affidavit supporting Al Bell. According to the three individuals who have passed this letter around the country, after Bell's not guilty verdict-handed down August 2, 1976 — parties involved with trying to restructure Stax once again attempted to strip him of the integrity by asking more questions. "It seems that the direct attack by the Internal Revenue Service on Bell should have been aimed at Stax Records Incorporated for alleged withholding tax liabilities incurred by the corporation and not Bell personally. Now that the Corporation has been declared bankrupt it seems that there is a vendetta against its former owner. Why?" "What can you do?" is the question that has been raised by Raymond Bothwell, Steve Buckley and Edward King. They further stated, "Support a demand for the truth by calling for an investigation by the U.S. Comptroller of Currency into the relationship among Stax Records Incorporated, Union Planters National Bank, CBS Records of New York, and the Internal Revenue Service."

WWRL-AM (New York) is currently going through many changes with pickets. It seems that some of the local producers are up in arms for the sake of their own material not being aired. However, when contacted Sonny Taylor, program director of that station, indicated that he wants only professional sounding material to air over that New York station for the sake of total enjoyment throughout the community. He is playing the New York merchandise strong enough for heavy airplay.

On recent promotional tour, Dick Griffey and his Soul Train Gang stopped by WLAC-AM (Nashville). The group has just finished an album of Soul Train, distributed by RCA.

Bootsy Boffo In N.O.



Bootsy Collins of Bootsyt's Rubber Band is currently on the road as part of the mammoth P-Funk Earth Tour. Following his recent appearance in New Orleans, Bootsyt, along with Parliament-Funkadelic, was feted at a soiree on the bayou. Here Bootsyt (in star glasses) and companion are congratulated by (from left): Ed Pugh, Warner Bros. national r&b promotion director; Benita Brazier, director of black artist development; and (over the shoulder of Bootsyt's friend) Bob Regehr, vice president and director of artist development.

Disco File (Continued from page 40)

else out there right now.

FEEDBACK: Bill Owens says his crowd at Lost & Found in Washington loves Peter Allen's Brazilian-flavored "I Go to Rio" (A&M). The record, available on a 12-inch pressing (though it's only 3:20), is fun, very up and kind of campy; what puts it over is an infectious, let's-have-a-ball spirit in the music and Allen's singing. This is disco with a cabaret slant, but it deserves attention . . . Artie Jacobs from the Cricket Club in Miami is one of a number of DJs who are enthusiastic about Manhattan Transfer's delightful "The Thought of Loving You" — the one with the great line, "In my darkness, you turn on the light." When it was first reported as a top 10 record by Desi at Swings in New York, I was skeptical of its appeal, but it's since grown on me and a lot of the DJs I've been speaking to recently, possibly because it's a terrific fast hustle number . . . **COMING UP:** Arthur Prysock's "When Love Is New" (Old Town), Grace Jones' "That's the Trouble" (Beam Junction), the Mass Production album (Cotillion) and almost the entire Crown Heights Affair album (Delite).

RECOMMENDED ALBUMS: "Mary, Scherrie & Susaye," the new Supremes album (Motown), is terrific, one of the best albums to come out by this ever-changing group since Diana Ross' departure from their ranks. Strongest dance cuts: "Love I Never Knew You Could Feel So Good" (5:51), which is quite speedy, "I Don't Want to Be Tied Down" (4:42), "Let Yourself Go" (4:29), and, of course, "You're My Driving Wheel," already recommended here as a single but a minute longer on the album. Left field, but a possibility because of its great production: "Come Into My Life" (6:14). Production credit goes to Brian Holland, who certainly knows how to take the group to the peak of their talents . . . Kool & the Gang's "Open Sesame" lp (Delite) puts the group back in the nouveau funk bag that first brought them to everyone's attention: sort of back to basics after some very fine jazzy lps. "Open Sesame" is the appropriate introductory cut, though we wish it were longer than the single version (we also wish the single's Part 2 were included). Several other tracks come close to this one in style and spirit; "Super Band" (5:56) and "All Night Long" (4:55) are the best . . . H&L has put out a record called "The Hustle and the Best of Van McCoy'" that contains the classic and several others, including "Hey Girl, Come and Get It," "Party," "Change With the Times," "Soul Cha Cha," "Love Is the Answer" (the 8:08 version previously released only on a disco disc) and three others. A collector's item.

COMING OUT THIS WEEK: New albums by The Sylvers, Brass Construction, Thelma Houston, Bobby Womack, The Jacksons.

R&B PICKS OF THE WEEK

SINGLE



DEXTER WANSEL, "ONE MILLION MILES FROM THE GROUND" (Mighty Three Music, BMI). Places you in a mood of emotional relaxation. Love is definitely the theme of a Wansel production destined to be a big crossover recording. Added sound effects make for a melodic tone of natural consistency. This will garner much chart action. Philadelphia International ZS8-3606 (CBS).

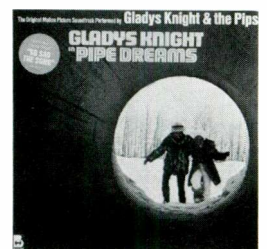
SLEEPER



POINTER SISTERS, "YOU GOTTA BELIEVE" (Duchess Music Corp., BMI). Once again The Pointers have gone back to the basic roots with a tune destined for chart action. Norman Whitfield wrote and produced what is basically a message tune. The Whitfield magic coupled with the Pointer style makes for a strong disc. Disco potential with strong r&b play should make this a heavyweight. ABC Blue Thumb BTA 271.

ALBUM

GLADYS KNIGHT & THE PIPS, "PIPE DREAMS." Concentrating on her vocal capabilities, Ms. Knight is starring in a movie produced by husband Barry L. Hankerson. Bubba Knight produced, along with Dominic Frontiere, this movie soundtrack, which is excellent for strong airplay. This lp is loaded with good music such as "Pot Of Jazz" and "I'll Miss You." Bud-dah BDS 5676.



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Vicki Sue Meets Savannah



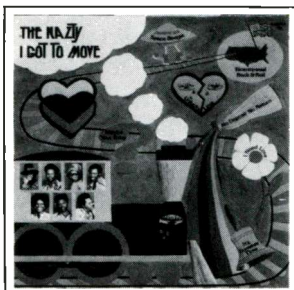
Corks popped and champagne poured when Vicki Sue Robinson met up with Dr. Buzzard's Original Savannah Band at the Bottom Line where "Turn The Beat Around" Vicki recently made her New York nitery bow. Toasting Vicki (from left) are Savannah's Cory Daye, Stony Browder Jr., Mickey Sevilla, Sugar Coated Andy Hernandez and August Damell. The bearded backgrounder: Savannah's manager, Tommy Mottola.

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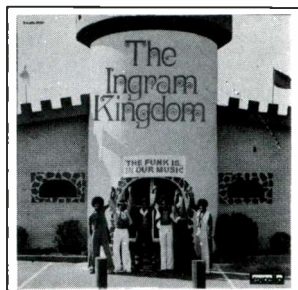


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Skip Mahoaney and the Casuals
"LAND OF LOVE"
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The Nazty
"I GOT TO MOVE"
Mankind 206



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"BLESS MY SOUL"
Abet 9466
Skip Mahoaney

R&B 45 *Billboard*
36 *Cashbox*
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THE R&B SINGLES CHART

NOVEMBER 13, 1976

NOV. 13	NOV. 6		
1	2	LOVE BALLAD LTD—A&M 1847	
2	3	THE RUBBERBAND MAN SPINNERS—Atlantic 3355	
3	1	JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F	
4	6	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208	
5	4	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388	
6	5	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDA 542	
7	8	MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. ZS8 3601 (CBS)	
8	7	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073	
9	9	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019	
10	29	CAR WASH ROSE ROYCE—MCA 40615	
11	10	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/Sweet City 8 50225	46 55
12	11	LOWDOWN BOZ SCAGGS—Columbia 3 10367	47 52
13	24	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833	48 35
14	12	GETAWAY EARTH, WIND & FIRE— Columbia 3 10373	49 54
15	16	JUMP ARETHA FRANKLIN—Atlantic 3358	50 53
16	15	NICE 'N' NAASTY SALSOL ORCHESTRA—Salsoul SZ 2011 (Caytronics)	51 48
17	18	CATFISH 4 TOP—ABC 12223	52 60
18	14	GET THE FUNK OUT MA FACE BROTHERS JOHNSON—A&M 1851	53 56
19	23	ENJOY YOURSELF THE JACKSONS—Epic 8 50289	54 61
20	13	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol)	55 43
21	33	HOT LINE SYLVERS—Capitol P 4336	56 —
22	25	SO SAD THE SONG GLADYS KNIGHT & THE PIPS— Buddah BDA 544	57 64
23	21	LET'S BE YOUNG TONIGHT JERMAINE JACKSON—Motown M 1401F	58 66
24	17	THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY—Marlin 3306 (TK)	59 65
25	19	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814	60 50
26	20	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)	61 —
27	28	RUN TO ME CANDI STATON—Warner Bros, WBS 8249	62 68
28	40	DAZZ BRICK—Bang 727	63 69
29	36	DO IT TO MY MIND JOHNNY BRISTOL—Atlantic 3350	64 44
30	39	WITH YOU MOMENTS—Stang 5068 (All Platinum)	65 —
31	32	DISCO DUCK (PART II) RICK DEE & HIS CAST OF IDIOTS—RSO 857 (Polydor)	66 70
32	37	GREY RAINY DAYS LONNIE JORDAN—United Artists XW873 Y	67 —
33	30	IT'S JUST A MATTER OF TIME PEABO BRYSON—Bullet 01 (Bang)	68 58
34	22	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA— 20th Century TC 2301	69 —
35	42	BLESS MY SOUL SKIP MAHOANEY & THE CASUALS—ABET 9466 (Nashboro)	70 —
36	34	DISCO BODY JACKIE MOORE—Kayvette 5127 (TK)	71 72
37	26	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZS8 3592 (CBS)	72 —
38	27	QUEEN OF MY SOUL AWB—Atlantic 3354	73 59
39	47	KEEP ME CRYIN' AL GREEN—Hi 2319 (London)	74 73
40	41	LET'S GET IT TOGETHER EL COCO—AVI Avis 115	75 75
41	46	SECOND TIME AROUND LUTHER—Cotillion 44205 (Atlantic)	
42	38	UNDISCO KID FUNKADELIC—Westbound 5029 (20th Century)	
43	49	THE BOOTY FATBACK BAND—Spring 168 (Polydor)	
44	45	HAPPY BEING LONELY CHI-LITES—Mercury 73844	
45	31	MR. MELODY NATALIE COLE—Capitol P 4328	
		GROOVY PEOPLE LOU RAWLS—Phila. Intl. ZS8 3604 (CBS)	
		LIVING TOGETHER (IN SIN) THE WHISPERS—Soul Train SB 10773 (RCA)	
		ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F	
		I KINDA MISS YOU MANHATTANS—Columbia 3 100430	
		FINGER FEVER DRAMATICS—ABC 12220	
		HOME TO MYSELF BRENDA & THE TABULATIONS— Chocolate City CC 004 (Casablanca)	
		DON'T WALK AWAY GENERAL JOHNSON— Arista 0203	
		KEEP SMILING GABOR SZABO—Mercury 73840	
		WHO ARE YOU? TEMPTATIONS—Gordy G 7152F (Motown)	
		ME & MY GEMINI FIRST CLASS—All Platinum AP 2365	
		DON'T MAKE ME WAIT TOO LONG BARRY WHITE—20th Century TC 2309	
		YOU OUGHT TO BE HAVING FUN TOWER OF POWER—Columbia 3 10409	
		OPEN SESAME KOOL & THE GANG—De-Lite 1586	
		DON'T TAKE AWAY THE MUSIC TAVARES—Capitol P 4348	
		STAR CHILD PARLIAMENT—Casablanca NB 864	
		DO THAT STUFF PARLIAMENT—Casablanca NB 871	
		ON & OFF YOUR LOVE DAVID RUFFIN—Motown M 1405F	
		I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10347	
		LEAN ON ME MELBA MOORE—Buddah BDA 535	
		FREE DENIECE WILLIAMS—Columbia 3 10429	
		EVERYTHING IS BEAUTIFUL JIMMY CASTOR BUNCH— Atlantic 3362	
		MIDNIGHT SOUL PATROL QUINCY JONES—A&M 1878	
		THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356	
		FAR EAST MISSISSIPPI OHIO PLAYERS—Mercury 73860	
		LOVE ME, LOVE ME, LOVE ME THE STAPLES—Warner Bros. WBS 8279	
		DOWN TO LOVE TOWN ORIGINALS—Soul 35119 (Motown)	
		SUPERMAN LOVER JOHNNY GUITAR WATSON— DJM DJUS 1019 (Amherst)	
		BECAUSE I LOVE YOU GIRL STYLISTICS—H&L HL 4674	
		FIND 'EM, FEEL 'EM AND FORGET 'EM DOBBIE GRAY—Capricorn CPS 0259 (WB)	
		GREEDY FOR YOUR LOVE DONNY GERRARD—Greedy G 107	



THE R&B LP CHART

NOVEMBER 13, 1976

1. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER—Tania T13 34062 (Motown)
2. **SPIRIT**
EARTH, WIND & FIRE—Columbia PC 34241
3. **MESSAGE IN THE MUSIC**
O'JAYS—Phila. Intl. PZ 34245 (CBS)
4. **HOT ON THE TRACKS**
COMMODORES—Motown M 86751
5. **THE CLONES OF DR. FUNKENSTEIN**
PARLIAMENT—Casablanca NBLP 7034
6. **HAPPINESS IS BEING WITH THE SPINNERS**
SPINNERS—Atlantic SD 18181
7. **FEELING GOOD**
WALTER JACKSON—ChiSound CH LA655 G (UA)
8. **LOVE TO THE WORLD**
LTD—A&M SP 4589
9. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
10. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
11. **FLOWERS**
EMOTIONS—Columbia PC 34163
12. **BICENTENNIAL NIGGER**
RICHARD PRYOR—Warner Bros. BS 2960
13. **PART 3**
KC & THE SUNSHINE BAND—TK 605
14. **SOUL SEARCHING**
AVERAGE WHITE BAND—Atlantic SD 18179
15. **DO THE TEMPTATIONS**
TEMPTATIONS—Gordy G6 97551 (Motown)
16. **CHAMELEON**
LABELLE—Epic PE 34189
17. **A FIFTH OF BEETHOVEN**
WALTER MURPHY BAND—Private Stock PS 2015
18. **LOVE AND TOUCH**
TYRONE DAVIS—Columbia PC 34268
19. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor PD 1 6070
20. **TALES OF KIDD FUNKADELIC**
FUNKADELICS—Westbound W 277 (20th Century)
21. **WILD CHERRY**
Epic/Sweet City PE 34195
22. **SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
23. **SILK DEGREES**
BOZ SCAGGS—Columbia PC 33920
24. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
25. **WAR'S GREATEST HITS**
United Artists LA648 G
26. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
27. **THIS IS NIECY**
DENIECE WILLIAMS—Columbia PC 34232
28. **JOY RIDE**
DRAMATICS—ABC ABCD 955
29. **DR. BUZZARD'S ORIGINAL . . . SAVANNAH BAND**
RCA APL1 1504
30. **FOUR SEASONS OF LOVE**
DONNA SUMMER—Casablanca NBLP 7038
31. **THE MORE YOU DO IT**
RONNIE DYSON—Columbia PC 34350
32. **SOLID**
MICHAEL HENDERSON—Buddah BDS 5662
33. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
34. **IS THIS WATCHA WONT?**
BARRY WHITE—20th Century T 516
35. **I HOPE WE GET TO LOVE IN TIME**
MARILYN MCCOO & BILLY DAVIS, JR. ABC ABCD 952
35. **CAR WASH (Soundtrack)**
MCA 2 6000
37. **GOOD HIGH**
BRICK—Bang BLP 408
38. **SKY HIGH**
TAVARES—Capitol ST 11533
39. **I HEARD THAT!!**
QUINCY JONES—A&M SP 3405
40. **TOO HOT TO STOP**
BAR KAYS—Mercury SRM 1 1099



JAZZ

By ROBERT PALMER

■ Charlie Haden, the bassist who powered Ornette Coleman's early quartets and has been a mainstay of Keith Jarrett's groups more recently, is responsible for one of the most auspicious and satisfying jazz lps of the year, the recently released "Closeness" (A&M/Horizon). The idea was for Haden to engage in duets with the musicians he has been closest to over the years, so the first side of the album features dialogues with Coleman and Jarrett. The latter turns in a sensitive ballad performance. The former is making his first appearance on records since his "Skies of America" was released back in 1972. Coleman sounds fantastic; he has been away from the studios far too long. But the second side of the record surpasses the first. A duet with Alice Coltrane, who plays harp here, transcends the limitations of the two-player format and becomes a timeless piece of pure lyricism. The final selection, dedicated to the liberation movements in Angola and Mozambique, is an improvisation by Haden and drummer Paul Motian with superimposed field recordings of African village music and a guerilla battle. It's jarring after the peacefulness of the duet with Ms. Coltrane, but it is beautifully executed, bringing to a close a simply stunning album.

THE DEXTER GORDON SAGA, CONTINUED: Last column we reported that tenor saxophonist Dexter Gordon was making a triumphal return tour of the United States, his first in four years. His opening night at Storyville in New York drew a galaxy of jazz musicians and writers, and among the celebrants were Columbia's Bruce Lundvall and several of his lieutenants. One Columbia man revealed that Lundvall had kept him up all night at a recent country music convention in Nashville playing records by Long Tall Dexter, and when the Storyville evening came to an end at 3 a.m., Lundvall was still there, pounding on his table in ecstasy like everyone else. There's been no official word, but don't be surprised if Gordon resumes his American recording career on Columbia.

Gordon was invited to, and apparently attended, a Columbia party for Bobby Scott, who is best known as the composer of "A Taste of Honey" but has had a long involvement with jazz. Scott's latest Columbia album, "From Eden to Canaan," features instrumental support by Bob Cranshaw and David Spinozza . . . Gil Scott-Heron and Brian Jackson weight in with a new two-lp set on Arista, "It's Your World," which includes live versions of their classics "Home Is Where the Hatred Is" and "The Bottle" . . . Nat Adderley's new Little David lp sounds like a fusion music milestone . . . Betty Carter has an excellent, newly recorded lp on Roulette, "Now It's My Turn," featuring the incisive piano of John Hicks. The album is a perfect complement to her recent Impulse reissue, "What A Little Moonlight Can Do" . . . Of the new reissues in Roulette's "Echoes of an Era" series, the most exciting is Randy Weston's "Bantu," which includes the pianist's "Uhuru Africa," a big band classic featuring solos by Budd Johnson and Benny Bailey, among others . . . Soprano saxophonist Steve Lacy, who was working out his personal style on the instrument before John Coltrane popularized it, has a striking new release on Emanem, "Saxophone Special." The instrumentation consists of four saxophonists, an electric guitar and a synthesizer. Heady stuff.

Improvising Artists Incorporated, the label formed by keyboard wizard Paul Bley, has released a fusion lp which should go a long way toward making the company's music acceptable for crossover fans. It features Jaco Pastorius on electric bass, Pat Metheny on electric guitar, Bruce Ditmas on drums, and Bley on electric piano . . . Webster Lewis, a former electronic avant-gardist from Boston, has gone disco with "On The Town" (Epic), which features a gigantic ensemble of orchestral and electronic instruments identified as the post-pop space-rock be-bop gospel tabernacle orchestra and chorus . . . Sounds of the 1930s combined with songs of the 1970s are enjoying something of a minor vogue. At the very least, you can stump your friends with them. The JAS label has a new item by Teddy Turner and his Bunsen Burners, featuring the Templeton Twins, doing numbers like "I Write The Songs" and "Rhinstone Cowboy" in thirties dance band style. Gary Lawrence, on the Blue Goose label, is dedicated to recreating both the style and substance of the twenties, but he also throws in a Barry White/Van McCoy number in twenties style that's a gem.



THE JAZZ LP CHART

NOVEMBER 13, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros BS 2919
2. **I HEARD THAT!!**
QUINCY JONES—A&M SP 3705
3. **BAREFOOT BALLET**
JOHN KLEMMER—ABC ABCD 950
4. **SECRETS**
HERBIE HANCOCK—Columbia PC 34280
5. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
6. **SCHOOL DAYS**
STANLEY CARKE—Nemperor NE 439 (Atlantic)
7. **VERY TOGETHER**
DEODATO—MCA 2219
8. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor PD 1 6070
9. **"LIVE" ON TOUR IN EUROPE**
COBHAM/DUKE BAND—Atlantic SD 18194
10. **WINDJAMMER**
FREDDIE HUBBARD—Columbia PC 34166
11. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
12. **BOB JAMES THREE**
CTI 6063
13. **GLW**
AL JARREAU—Warner Bros. BS 2248
14. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
15. **SOLID**
MICHAEL HENDERSON—Buddah BDS 5662
16. **CALIENTE**
GATO BARBIERI—A&M SP 4597
17. **BENSON & FARRELL**
GEORGE BENSON & JOE FARRELL—CTI 6069
18. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9311
19. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
20. **LIVING INSIDE YOUR LOVE**
EARL KLUGH—Blue Note BN LA667 G (UA)
21. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTSD 6024
22. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
23. **SANBORN**
DAVID SANBORN—Warner Bros. BS 2957
24. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9506
25. **SOUND OF A DRUM**
RALPH McDONALD—Marlin 2202 (TK)
26. **FLY LIKE THE WIND**
McCOY TYNER—Milestone M 9067
27. **EARTH MOVER**
HARVEY MASON—Arista 4096
28. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl. PZ 34079 (CBS)
29. **500 MILES HIGH**
FLORA PURIM—Milestone 9070
30. **NIGHT FLIGHT**
GABOR SZABO—Mercury SRM 1 1019
31. **IT'S YOUR WORLD**
GIL SCOTT HERON & BRIAN JACKSON—Arista 5001
32. **ROMEO & JULIET**
HUBERT LAWS—Columbia PC 34330
33. **BOBBI HUMPHREY'S BEST**
Blue Note BN LA699 G (UA)
34. **ALTURA DO SOL (HIGH SUN)**
PAUL HORN—Epic PE 34231
35. **SARGASSO SEA**
ABERCROMBIE & TOWNER—ECM 1 1080 (Polydor)
36. **MAIN SQUEEZE**
CHUCK MANGIONE—A&M SP 4612
37. **PREMONITION**
JON LUCIEN—Columbia PC 34255
38. **STUFF**
Warner Bros. BS 2968
39. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE—Fantasy F 9519
40. **BLUE BENSON**
GEORGE BENSON—Polydor PD 1 6084

Experience Is Key for Record Plant's Cicala

By PAT BAIRD

■ NEW YORK—"I don't let an assistant engineer out of the back for two years. He can bring in a group on his own time but I won't let him use more than four tracks so he'll be forced to combine instruments. I was brought up that way by Phil Ramone at A&R Studios and I tend to bring people up the same way."

Roy Cicala, himself a veteran engineer, is president of The Record Plant, N.Y.C., one of the most sophisticated and active recording facilities in the country. The four in-house studios, including the newly constructed mixing/overdubbing room "The Dome," are filled with the most technically advanced equipment available. However, Cicala feels that engineers should study their craft on far simpler machines.

"It's not that I'm against the new equipment," he explained, "I just feel that if all of your experience is on multi-track equipment, you'll depend on it too much. I've seen engineers separate drums on six tracks and wonder why they can't get it back in the mix. That's something an inexperienced engineer would do."

Cicala got his earliest experience at a 1/4-track studio in New Haven and later commuted to New York each day to work as a technical maintenance man at A&R Studios. ("In the studio the engineer is number one and the maintenance man is number 1 1/2.") By the time he left A&R to join the Record Plant as an engineer, he had already engineered sessions for

Frank Sinatra, The Rascals and The Four Seasons, among others.

Three years ago, Cicala, vice president/engineer Shelly Yakus and several other investors bought the complex. Since then the studios have recorded albums for such artists as Blue Oyster Cult, Aerosmith, Don McLean, Alice Cooper, Kiss, The Raspberries and John Lennon. Cicala is currently working with J. Geils and Yakus has just begun the next Henry Gross album.

Cicala admits that a studio's investment in new equipment can be enormous. "A 16-track console costs approximately \$20,000," he explained. "Two years ago we had to install a 24-track board which costs between \$30 and \$35 thousand. Because of the advances in technology, a board becomes obsolete in a matter of three years and studio engineers end up doing the research and development for the new equipment because the manufacturers haven't had the time to do it themselves."

The Record Plant recently in-

vested another \$250 thousand in a completely redesigned studio for mixing and overdubbing. Called "The Dome," the ceiling is actually a pyramid with a crystal chandelier hanging from the center. "We just wanted space," he said. "We went according to feeling and kept every acoustic rule. The formula is that you just can't see it. The board we installed has everything every engineer at Record Plant wants in it." There is already a waiting list for its use.

Cicala feels that his teaching program for assistant engineers has worked over the years. "The Record Plant has the reputation of being an independent house that holds its engineers," he said, "but it can hurt the guy coming up because he has to stay an assistant longer. An engineer who is not experienced, has not been brought up properly, can get into trouble in a session and say 'we'll get it in the mix.' Then he'll try to get out of it by blaming the equipment. If that doesn't work, he'll blame it on the producer."

Atlantic Releases Seven

■ NEW YORK — Dave Glew, senior vice president of marketing for Atlantic/Atco Records, has announced the release of seven albums for early November.

Set for release are: "Imaginary Voyage" by violinist Jean-Luc Ponty; "Photograph" by Melanie, produced by Peter Schekeryk; "Frannie Golde," the debut lp by the Chicago singer/composer; "Take the Heat Off Me," the #1 German album by Boney M.; "Feel It," a debut album by Fat Larry's Band on WMOT Records; "Funky Christmas," by various artists on Cotillion Records; and "Face The Windmills, Turn Left," by Ilhan Mimaroglu on Finnadar Records.

Chrysalis 'Phase II'

■ LOS ANGELES — Merchandising and sales attention at Chrysalis has been focused upon a strong "Phase II" merchandising campaign for the already released September product. In initiating "Phase II," Chrysalis is extending special merchandising attention for its first independent release; no new releases have been set for release for the month of November.

CONCERT REVIEW

Bill Withers: Consistency & Longevity

■ NEW YORK — In an industry where consistency and longevity are the passwords to success, Bill Withers has endured. He is now and always has been an independent and outspoken individual who has endeared himself as much as he's alienated himself from the general public. He inspires two emotions—either you

like him or you dislike him. There is no middle ground.

Still Bill

His recent Carnegie Hall concert (23) was a perfect example that he's "still Bill." Following the release of his new album, "Naked and Warm" (Columbia) Withers started his concert tour with a new repertoire and entourage. Touring with him are five excellent musicians: Donald Freeman and Clifford Coulter, keyboards; Larry "Fatback" Talbert, drums; Jerry Knight, bass and Geoffrey Lieb, guitar. Withers adds acoustic guitar, percussion and acoustic piano.

Revival Atmosphere

Withers opened his set with "If I Didn't Mean You Well" from his new album and proceeded into "Use Me," "Ain't No Sunshine," "Grandma's Hands" and "Lean On Me," all of which are established standards by now. His virtuoso piano solo during "Lean On Me" had the audience acting like it was at an old fashioned revival — jumping, screaming, shouting and just having a good time—but that is the way that Withers affects some people.

Vicki Sue Opens

The show was opened by Vicki Sue Robinson, a vivacious bundle of energy, whose RCA hit, "Turn The Beat Around" is bound to be in the top twenty of 1976.

Backed by a band that consisted of a half dozen rhythm players (anchored by a female bassist), a five man horn section and two male back-up singers, Ms. Robinson's sound was full of dynamics. It was the type of performance that leaves both the audience and entertainer exhausted by the end of the set. In addition to "Turn The Beat Around," "Common Thief," "Never Gonna Let You Go" and Bobby Womack's "Daylight," were the highlights of the set.

Basil Nias

Well-Contested



To promote the debut album of comedian and former record promotion man David Banks, RCA Records recently held a radio call-in contest with Chicago's WVON won by 12-year old Gregory Kelly and his step-father Al Robinson. Here, the youngster and his dad are shown accepting their prizes—a pair of ducats to the World Series and a Banks lp. Making the presentation are (on left) Ron Moseley, Division vice president, special markets and (right) Ray Harris, manager, national r&b promotion.

Island Releases Three

■ LOS ANGELES — Albums by Max Romeo and the Upsetters, the James Montgomery Band and Murray McLauchlan comprise Island's final release for 1976, it was announced by label president Charley Nuccio.

Releases

"War Ina Babylon" by Max Romeo and the Upsetters is the first U.S. release by the Jamaican band. "The James Montgomery Band" marks the label bow by the group whose lp was co-produced by Allen Toussaint and Marshall Sehorn. "Boulevard" by Murray McLauchlan is the first release out of the label's recent pact with Canada's True North label.

THE RECORD WORLD ENVIRONMENT

The collage features several pages from the Record World magazine, dated September 28, 1976. The central focus is the cover, which has a large black and white photograph of Eric Clapton wearing a hat and a patterned shirt. The cover text includes "RECORD WORLD MERCHANDISING '76" and "Eric Clapton".

Other visible pages include:

- DIALOGUE THE VIEWPOINTS OF THE INDUSTRY**: "Retailers Survey The Fall Merchandising Outlook" by David McGee.
- THE FM AIRPLAY REPORT**: A detailed report on FM radio airplay.
- THE SINGLES CHART**: A list of the top 100 singles.
- THE RETAIL REPORT**: An analysis of the retail market.
- THE COUNTRY SINGLES CHART**: A list of the top 100 country singles.
- THE ALBUM CHART**: A list of the top 100 albums.
- RECORD WORLD COUNTRY**: A section dedicated to country music news.
- DISCO FILE**: A section on disco music.
- AM ACTION**: A section on AM radio.
- The MOR Report**: A section on MOR (Middle of the Road) music.
- SOUL TRUTH**: An article by Owen Garberry about soul music.
- REGIONAL BREAKOUTS**: A section listing breakout hits in different regions (East, South, Midwest, West).
- Powerhouse Picks**: A section highlighting key records.
- THE RECORD WORLD SALES INDEX**: A line graph showing sales trends.

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Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Interesante tema el de las segundas opciones del elenco iberoamericano de RCA. El proyecto resulta atractivo. Tengo entendido que todavía la idea se encuentra en proceso de estudio, pero como la corriente viene cobrando cada vez mayor fuerza, sostuve un diálogo con **Louis Couttolenc**, actual Presidente de RCA México.

Louis, se manifestó opuesto a la idea de las segundas opciones del elenco artístico de RCA México, declarando que "RCA es un sello internacional y su elenco debè ser exclusivo para todas las filiales del mundo. Es imposible pensar—continuó **Louis Couttolenc**—, que si un artista RCA Brasil—por decir un ejemplo—llega a México y está ligado a otro sello, RCA México no podría intervenir en su apoyo promocional, a pesar de que en esencia el artista es RCA."

"Claro está — agregó Louis—, que no existe ninguna disposición interna dentro de RCA, que impida que alguna filial aplique el sistema de las segundas opciones. En este sentido, queda exclusivamente a criterio de cada una de las compañías que integran la familia RCA en el mundo."

La forma de pensar y expresarse de **Louis Couttolenc** es clara y precisa. A pesar de todo, hicimos remembranza del lanzamiento que hace años atrás hizo disco Orfeón con el artista **Lindomar Castillo**, exclusivo RCA Brasil, el cual dió su primer y único hit en México bajo etiqueta Orfeón con el tema "Voy a rifar mi corazón."

El tema, como lo dije al comienzo de mi columna resulta interesante y lo único que queda, es esperar y ver en que forma comienzan las filiales de RCA a emplear los sistemas que más les conviene para la proyección internacional de sus elencos respectivos . . . Turbulento final de la fase nacional del Festival OTI. Hubo descontento, pifias, lágrimas y también aplausos. La canción triunfadora resultó "De que te quiero . . . te quiero" de **Mario Molina Montes, Eduardo Magallanes y Rubén Fuentes**, interpretado por **Gilberto Valenzuela**, tema que representón a México en la final Internacional. El segundo lugar correspondió al tema de **Héctor Meneses** "El mas grande amor," que fué unánimemente alabado como la canción más hermosa del certámen. Y en tercer lugar "Amigos del Universo" de **Alfredo Gil**. El premio al mejor in-

terprete, se lo ganó merecidamente **María Medina**; y una grata sorpresa resultó **Napoleón**, que interpretó su canción "Vive" dando muestras que le está llegando la madurez artística que necesitaba. La organización que estuvo a cargo del equipo de "Siempre en Domingo," simplemente brillante. **Raúl Velazco** conductor del evento, ratificó con prestancia su experiencia en estos Festivales. Felicitaciones para todos los involucrados como son **Raúl Lozano, Patty Chapoy, Alberto del Bosque, Benjamin Hidalgo, Rafael Altable y Octavio Esquerria**.

Triste y sentida la forma tan repentina en que dejó de existir **Ovidio Hernández**, primera voz del legendario trio **Los Panchos**. En su última gira, según relataron sus compañeros **Alfredo Gil y Chuco Navarro**, Ovidio se sintió mal en Perú y ya en México, a los pocos días perdió el conocimiento y no lo recuperó jamás. Los médicos dieron una serie de diagnósticos, pero la verdad es que **Ovidio Hernández** falleció de un mal que nunca se supo. En reemplazo de Ovidio, Gil y Navarro acordaron integrar inmediatamente a **Efrén Sainz** con el que actualmente cumplen los compromisos adquiridos.

Varios son los temas que comienzan a destacar con posibilidades de convertirse en hits para la temporada de fin de año, tene-

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Record World En Puerto Rico

By FRANKIE BIBILONI

■ El Trio Anexo 3 (Flamboyán) sigue batiendo records de ventas con su versión a "Oh Cuanto te Amo," disco que hasta ahora va en primer lugar de popularidad y ventas . . . Con "Morir Contigo," Los Babys (Peerless) han dado el gran golpe, pues no ha habido lugar en que no se escuche . . . Toma el rumbo de los números triunfadores, "Dama del Amanecer," tema de excelente composición y con el que **Mario Echevarría** (Latin Internacional) puede lograr un super éxito de popularidad . . . **Ismael Miranda** (Fania) está en la mejor racha de su carrera, y con este artista sucede algo que no es frecuente: Disco que lanza es grabación que en muy pocos días se coloca en la cima de la popularidad . . . Su inter-

(Continued on page 87)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Con todo el aparato promocional de OTI (Organización de Televisoras de Iberoamerica) se celebró el acto final del Festival 1976 con el siguiente resultado: Primer lugar, la canción "Canta Cigarra" en interpretación de **María Ostiz** en representación de España; Segundo lugar, el tema "Soy" en interpretación de **Las 4 Monedas**, representando a Venezuela y en Tercer lugar el tema "Era solo un muchacho" en interpretación de **José Alfredo Fuentes**, representando a Chile. Es

lamentable que los temas seleccionados en previos festivales no hayan disfrutado de éxito interesante en el mercado internacional, contando con el apoyo total de semejante organización, que a las claras falla en los principios elementales de un festival que pretenda tener características internacionales, y es precisamente en el paso previo, que comienza desde la aceptación hasta la selección local de cada país en particular. De seguir OTI en este proceso, la sonrisa diabólicamente frustrada no podrá desaparecer de mi rostro, cada vez que por accidente, coincidencia o planeamiento previo, se tropiece mi mirada con una pantalla televisiva donde se exhiba en cualquier momento, el desfile carnavalesco de OTI y sus canciones.

Sin lugar a dudas, la copia pirata de grabaciones en Nueva York va a conducir a situaciones gravísimas con las autoridades de este país, después de hacer quebrar totalmente a la industria latina de esa área, de la cual viven cientos de familias latinas. Se pasean los piratas con sus risas sarcásticas en una burla total a los conceptos más rudimentarios de decencia, moral y honestidad. Ante ello, el FBI ha situado un agente especial que dedicará todos sus esfuerzos a eliminar totalmente esta enfermedad en la ciudad de los Rascacielos. Dicho agente, **Horace M. Newborn** puede ser localizado para cualquier información en el teléfono 535-7700, extensión 268. Ante la gravedad del caso y la gran evasión de impuestos, el Internal Revenue también actuará fuertemente en el caso, investigando exhaustivamente las declaraciones y negocios de unos cuantos involucrados en la propia industria.

Después de tres años sin efectuar grabaciones, el gran **Tito Puente** regresa al estudio en Noviembre 8, para cortar el long playing "The Legend," en producción de **Louie Ramirez** y para el sello Tico . . . Después de una sensacional presentación y concierto en Puerto Rico, en la cual presentó el primer long playing en su etiqueta Graffiti, **Danny Rivera** salió hacia México, para actuaciones en "Siempre en Domingo" . . . Los **Cantores de Quilla Huasi**, artistas de microfon amprenderán una jira por Estados Unidos que les llevarán a Los Angeles en Noviembre 29, Chicago en Noviembre 30, Washington en Noviembre 31, Toronto, Canada en Diciembre 5 y Nueva York en Diciembre 7 . . . Se presentará **Yolanda del Rio** en el Million Dollar de Los Angeles en Noviembre 18. Yolanda es éxito interesante en Nueva York en estos momentos con "La Hija de Nadie," lo cual demuestra a las claras, que la alta población latina de la metropoli sí asimila fuertemente lo mexicano-mexicano . . . Se cumplen Diez Años el próximo 17 de Noviembre, del lanzamiento de "14 con el Tango," la hermosa obra de **Ben Molar**, en la cual agrupó las obras de 14 Poetas y Escritores con 14 músicos y 14 pintores, lanzandolas en un long playing que ha disfrutado de aceptación internacional. ¡Felicidades Ben!

(Continued on page 87)

LATIN AMERICAN HIT PARADE

Albums

Mexico

By VILO ARIAS-SILVA

1. **YO PESCADOR DE AMOR**
DIEGO VERDAGUER—Melody
2. **NOMAS CONTIGO**
MARIO QUINTERO—Orfeon
3. **LUTO EN EL ALMA**
LOS TERRICOLAS—Gamma
4. **17 AÑOS**
JUAN GABRIEL Y MA. VICTORIA—RCA
5. **JAMAS-MELINA**
CAMILO SESTO—Musart
6. **EL CARINO QUE PERDI**
LOS FREDDY'S—Peerless
7. **LO MEJOR DE CHAYITO VALDEZ**
CHAYITO VALDEZ—Cisne RAFF
8. **FALSO AMOR**
LOS BUKIS—Melody
9. **A VECES TU, A VECES YO**
JULIO IGLESIAS—Polydor
10. **A MI GUITARRA**
JUAN GABRIEL—RCA

Argentina

By CENTRO CULTURAL

1. **EL AMOR**
JULIO IGLESIAS—CBS
2. **LOS MAS GRANDES EXITOS**
LOS TEEN TOPS—CBS
3. **EN TU PIEL LOS MH POSITIVOS**
VARIOS—Music Hall
4. **LOS GRANDES DEL . . .**
RAMONA GALARZA-TARRAGO ROS—EMI
5. **MACHINE HEAD**
DEEP PURPLE—EMI
6. **UN DISCO PARA MAMA**
VARIOS—CBS
7. **HAY UNA ESPECIE DE SILENCIO**
CARPENTERS—A&M
8. **LOS MAS GRANDES EXITOS**
TITANIC—CBS
9. **PRIMAVERA EN MARTE**
VARIOS—RCA
10. **POR SIEMPRE**
NINO BRAVO—Phonogram

Nuestro Rincon (Continued from page 86)

Jeanette, que triunfó en España hace algunos años con "Soy rebelde," vuelve al éxito con "Porque te vas," tema de la película "Cría Cuervos," incluida por Carlos Saura en su producción filmica. El tema, de la autoría de José Luis Perales está arrebatando donde quiera que la película se exhibe después de ser galardonada en el Festival de Cannes con el Gran Premio Especial del Jurado. Hispavox, sello en el cual se encuentra esta grabación tiene adicionalmente otro tema titulado "Seguiré Amando" interpretado por Jeanette, más un long playing grabado hace tiempo, ya que la intérprete no es actualmente artista de su elenco. También en Hispavox, el tema "Luna Simbolo de Amor" en interpretación del recientemente firmado por Luis Vidal Zapater, Manolo Galván, como artista exclusivo, está logrando repercusión internacional . . . Asistí durante horas a una reunión ejecutiva con los amigos de Hispavox en Nueva York y Joe Cayre de Caytronics Corp. Al salir de ella noté un amargo sabor en la boca y un deseo irrefrenable de borrarla de mi memoria. Alguien pisoteó a todo el mundo, incluyéndose a sí mismo . . . Juan Rafael Meoño, talentoso programador de Radio KALI de Los Angeles ha salido de vacaciones en su cargo por dos semanas. A pesar de que tiene su plaza asegurada como discjockey de la popular emisora, es muy posible que no regrese a estas labores. Hondas divergencias con Elsa Hurtado (léase Eaton), esposa del millonario magnate radial norteamericano han provocado la salida de Meoño de la estación. Por otra parte, la emisora, dirigida por el probado F. Malkin ha nombrado a Johnny Fernandez Moreno como programador musical.

Adolfo Pino, Presidente de RCA, Brasil, y director del movimiento RCA en Latinoamérica y España va adelante en sus planes de segundas opciones de todo al material RCA en estas zonas. Y no es por deseo propio, ya que siendo RCA por los cuatro costados, desearía que todo el material fuese manejado exclusivamente por la organización, pero el extenso material producido por cada localidad y las necesidades de popularidad y de mercado de cada artista firmado por la etiqueta, fuerza a ésta a garantizar de esta manera el lanzamiento y promoción de todos sus artistas en general. Con esto, RCA cambiará totalmente el "modus operandi" de la industria discográfica en general, ya que muchos sellos locales, contando con material de primera, cesarán de producir a muchos artistas a los cuales se ven forzados a grabar, para poder cumplir sus necesidades. Esto de que todo el mundo, en todos los lugares y para todos los mercados esté produciendo, creando una competencia de espanto en todos los mercados, tendrá que evolucionar y con ello RCA está dando un paso adelante . . . Y ahora . . . ¡Hasta la próxima!

The song festival organized by OTI (Association of Iberoamerican TV Network) took place in Acapulco, Mexico last week. Winners were: First place, "Canta Cigarra" by Maria Ostiz, representing Spain; Second Place, "Soy" performed by Las 4 Monedas, representing Venezuela and "Era solo un Muchacho" by José Alfredo Fuentes, representing Chile. OTI Festivals have been taking place for several years without creating any smash hits in spite of the strong backing from all TV channels in Latin America and Spain. It is a shame that the most basic principles when organizing a festival, which is a very selective acceptance of the material to be performed, should be accomplished.

(Continued on page 88)

Singles

Bakersfield, Cal.

By KWAC (RENE DE CORONADO)

1. **FALSO AMOR**
LOS BUKIS—Melody
2. **NUESTRO AMOR EL MAS BELLO**
ESTELA, NUNEZ—Arcano
3. **MORIR CONTIGO**
LOS BABY'S—Peerless
4. **TODO EL TIEMPO DEL MUNDO**
MANOLO OTERO—Latin
5. **CUERPO SIN ALMA**
LAS COLOMBIANITAS—Fuentes
6. **EL ALACRAN**
LA PANDILLA—Alhambra
7. **17 AÑOS**
J. GABRIEL & M. VICTORIA—Arcano
8. **UN ADIOS SIN LAGRIMA**
TIRZO PAIZ—Musart
9. **TU NUEVO CARINITO**
MANUEL RODRIGO—Cronos
10. **LA LLAMADA**
MARTHA CAMELO—Latin Int.

Mexico

By VILO ARIAS SILVA

1. **AMERICA**
CARLOS REYNOSO—Musart
2. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—EMI Capitol
3. **HERIDA DE AMOR**
GRUPO YNDIO—Polydor
4. **ABORREZCO**
DUETO FRONTERA—Musart
5. **EL CARINO QUE PERDI**
LOS FREDDY'S—Peerless
6. **NO QUIERO VERTE**
ANGELICA MARIA—Melody
7. **17 AÑOS**
JUAN GABRIEL Y MA. VICTORIA—RCA
8. **LUTO EN EL ALMA**
LOS TERRICOLAS—Gamma
9. **MORIR CONTIGO**
LOS BABY'S—Peerless
10. **GLORIOSO SAN ANTONIO**
LOS SOBRINOS DEL JUEZ—Melody

Argentina

By CENTRO CULTURAL

1. **PORQUE TE VAS**
JEANETTE—Microfon
2. **ZAMBA PARA OLVIDARTE**
DANIEL TORO—Microfon
3. **ESCLAVO Y AMOR**
LOS MENSAJEROS—CBS
4. **MI PROMESA**
POMADA—RCA
5. **ME QUEDE EN EL BAR**
LOS IRACUNDOS—RCA
6. **HISTORIA TRISTE DE UNA MUCHACHA**
QUIQUE VILLANUEVA—RCA
7. **ENAMORADA MIA**
RAUL ABRAMZON—CBS
8. **ADIOS JOHN, PAUL, GEORGE Y RINGO**
LOS BARBAROS—EMI
9. **Y TU DONDE ESTAS?**
MIGUEL GALLARDO—EMI
10. **LEVANTATE Y BAILA BOOGIE**
SILVER CONVENTION—Music Hall

New York (Salsa)

By JOE GAINES

1. **PERIODICO DE AYER**
HECTOR LAVOE—Fania
2. **QUE SERA LO QUE PELEAN**
ORCH. HARLOW/ISMAEL MIRANDA—Fania
3. **EL PAJARO CHOGUI**
WILFRIDO VARGAS—Karen
4. **CATALINA LA O**
PETE EL CONDE RODRIGUEZ—Fania
5. **SOFRITO**
MONGO SANTAMARIA—Vaya
6. **EL BODEGUERO**
CONJUNTO MELAO (CHINO)—TR
7. **BESITO DE COCO**
CELIA, JOHNNY, JUSTO & PAPO—Vaya
8. **LA SOLEDAD**
EL GRAN COMBO—EGC
9. **QUERIDA**
TONY PABON—Rico
10. **LA BOTANICA**
GRACIELA & MARIO BAUZA—Lamp

En Puerto Rico (Continued from page 86)

pretación en la melodía "Venceré" gusta a millón.

Acutó en "El Club Caribe del Hotel Caribe Hilton," Elio Roca (Polydor): el publico se deleitó con su show y las canciones con que el cantautor argentino, demostró su madurez artística y el porqué en latinoamérica es uno de los mejores vendedores de discos . . . Yolandita Monge (Coco) sibue sonando fuertemente en las estaciones de radio con "Cierra Los Ojos . . . y Juntos recordemos" y "Alguien a Quien se Amó Demás," por lo tanto la chica es una de las mas solicitadas en la actualidad, por empresarios y productores de Televisión . . . Carmen Delia Dipini está en el mejor momento de su brillante trayectoria, y es muy agradable escucharda con esas canciones del ayer que matiza como acostumbra.

Ella se cuela nuevamente en la radio con el añejo tema "Fichas Negras y Blancas." ¡Muy bueno! . . . Se va situando fuertemente La Sonora Ponceña (Inca) con el número "No Muere El Son" . . . Con posibilidades comerciales la interpretación de "Cosas de Mi Amor," en la voz de Odilio González, que el sello Velvet esta

promoviendo en la radio . . . "La Nieve de los Años," es el actual éxito de José M. Class (El Gallo). Sin embargo, los discos anteriores del cantante, continúan teniendo gran aceptación entre sus admiradores . . . "La Plegaria de Mi Amor," interpretada por Eydie Gorme (Gala) va produciendo un impacto sorprendente donde quiera que sale al aire . . . Los sobrinos del Juez (The Judge's Nephews) ingresando muy fuerte y consistente con "Glorioso San Antonio" . . . "En las Puertas del Colegio," que canta José José (RCA Victor) está por entrar en nuestro país con todos los honores.

Rafael Ithier, Director del Gran Combo contento con el cañonazo que han impuesto. Se trata de "Soledad" . . . Se vende en cantidades escandalosas en toño el país . . . Entre los éxitos del momento, hay que destacar la canción "Hoy Tengo Ganas de Tí" en la voz de Miguel Gallardo (Latín International), número que en pocas semanas ha logrado penetrar con gran fuerza en el gusto popular . . . Comienza a destacar, la grabación de El Trio Los Condes, "Vida Consentida . . . y ahora . . . ¡hasta la próxima!

LATIN AMERICAN ALBUM PICKS



RECORDANDO EL AYER

CELIA, JOHNNY, JUSTO & PAPO—Vaya JMVS 52
Con Celia Cruz y Justo Betancourt en las partes vocales, Johnny Pacheco como líder y percusionista y Papo Lucca al piano, brillantes músicos salseros le dan marco apropiado a esta repertorio en extremo vendedor y popular, "Yerberero Moderno" (N. Mili), "Besito de Coco" (I. Rivera), "Se que tú" (C. Díaz) y "La Equivocada" (D.R.), entre otras.

■ With Celia Cruz and Justo Betancourt handling the vocals, Johnny Pacheco as leader and percussionist and Papo Lucca on the piano, outstanding salsa musicians render a superb and commercial package. "Guillate" (L. Frias), "Ahora sí" (D.R.), "Se que tú" and "Ritmo, Tambor y Flores" (D.R.).



BALADISTA SENTIMENTAL

RODOLFO—Fuentes MFS 3337

El baladista colombiano ofrece aquí un sencillo y muy comercial repertorio que aplica a grandes masas de compradoras. Pudiera dar fuerte con esta grabación si recibiera la necesaria promoción donde la simplicidad en arreglos es bien recibida. "Te digo Adios" (R. Dávalos), "Falso Amor" (M. A. Solís), "Mentiría" (R. Acosta) y "Separado de tí" (P. Pizarro).

■ Colombian singer Rodolfo could make it big with this package where simple arrangements and performances are accepted. Applies to great masses of people. Mexico, west coast and Central America. "La Renuncia" (E. Davidson), "Te Acuerdas Mery" (R. Aicardi), "La que era ya no es" (J. L. Almada-J. Macias), more.



CONTIGO A TU LADO

FELIPE ARRIAGA—Caytronics CYS 1469

Va aumentando la popularidad de Felipe Arriaga en todos los mercados influenciados por la música ranchera. Muy comercial! "Contigo a tu lado" (F. Mendez), "El Cristo Trieste" (V. Cordero), "Oropel" (J. Villamil) y otras.

■ The popularity of Felipe Arriaga is increasing in all markets influenced by ranchera music. This one is very commercial! "Andale mi Amor" (P. Ponce), "Tu Pecado" (J. Coronado) and "Los Besos que te dí" (E. Velazquez).



TE QUIERO . . . DIJISTE

RIGO TOVAR Y SU COSTA AZUL—Melody MEL 112
Con grandes ventas en México y costa oeste, Rigo Tovar y su Costa Azul están preparados para conquistar mercados internacionales con su simpleza interpretativa, pero en producción dirigida a mercados más fuertes musicalmente hablando. Aquí puede matar con "No te Vayas" de su autoría. También "Te Quiero Dijiste" (M. Grever), "Triste Navidad" (R. Hernández) y "Todo por Ti" (M. Grever) y otras.

■ With great sales achievements in Mexico and the west coast, Rigo Tovar is ready to conquer international markets. "No te Vayas" (R. Tovar), "Nocturnal" (J. Sabre-J. Mojica), "Todo por tí," more.

Vanguard Signs Smith

■ NEW YORK—Maynard Solomon of Vanguard Records has announced the signing of folksinger Gary Smith to an exclusive recording contract. Smith, an avid environmentalist, is currently enrolling in an extensive national tour promoting his first book, "The Green Paper," published this fall by Vanguard Books.

Paragon Inks Brick

■ MACON, GA.—Alex Hodges, president and Rodgers Redding, vice president of Paragon Agency, have announced the recent signing of Bang recording artists Brick.

The group consists of Jimmy "Lord" Brown, Eddie Irons, Donald Nevins, Reggie Hargis and Ray Ransom.

Nuestro Rincon (Continued from page 87)

They really need professionals of the record and music industry showing them the way; if not, OTI will go down the drain.

In spite of all the actions by authorities in New York, bootlegging of Latin product is at its peak. It is a real shame that the honest members of the industry are forced to live on and watch those people taking away their property without any kind of respect. The FBI placed a special agent to handle all information that could result in the apprehension of the pirates. He can be contacted telephoning 535-7700, extension 268. The Latin industry is close to bankruptcy in New York, which will mean a lot of unemployed Latin families in the area. Legal labels and distributors are paying their taxes, but the pirates are not paying at all. They are stealing from the composers, publishing companies, artists, recording companies and the U.S. government.

Tito Puente returns to the studio for the first time in three years to record an album of all new material. The Tico release will be titled "The Legend." Puente will be recording at La Tierra Sound Studios beginning November 8th. Producer for the sessions will be **Louie Ramirez** . . . After his terrific concert in Puerto Rico, in which he released his first product on Graffiti Records, **Danny Rivera** went to Mexico where he will perform at the very popular Mexican TV Spectacular "Siempre en Domingo" . . . **Cantores de Quilla Huasi** from Argentina (Microfon) will tour the U.S. as follows: November 29, Los Angeles; November 30th, Chicago; December 1, Washington, D.C.; Toronto, Canada, December 5th; and on December 7th they will be performing in New York . . . **Yolanda del Rio** will debut November 18th at the Million Dollars in Los Angeles. Yolanda is smashing in New York with "La Hija de Nadie," which proves that consumers in New York keep accepting Mexican product if properly promoted . . . **Ben Molar** released 10 years ago his "14 con el Tango" lp in which he included works by the most popular 14 writers, 14 composers and 14 painters. It is still selling and it seems will stay that way quite a long time.

Jeanette from Spain is a smash with "Porque te vas," the soundtrack of the film "Cria Cuervos," produced by **Carlos Saura** and winner at the Cannes Festival. Even though **Jeanette** was, at the time she recorded this song, with Hispavox, the Spanish label only has another tune titled "Seguiré Amando" recorded at the time and a previous the world, but artists are asking and they have the right to insist on becomes a best seller everywhere the film is exhibited . . . **Luis Vidal Zapater** is enjoying great acceptance from all Hispavox licensees of the new single by **Manolo Galván** titled "Luna Simbolo de Amor" . . . **Juan Rafael Meoño**, program director for KALI, Los Angeles, is no longer performing as such for the radio station. **Johnny Fernandez Moreno** took over the musical programming of the radio station as informed by **Philippe Malkin**, general manager . . . **Adolfo Pino** from RCA Brazil, who is directing all affairs of RCA in Latin America and Spain, does not consider that a second option on all RCA product is a measure that he really likes since he would prefer to keep all RCA product in the hand of their licensees and branches all over the world, but artists are asking and they have the right to insist on the release and promotion of their recordings in each and every country. Since RCA is producing top material in every country, the availability of good product is too much to be handled by their own people. This, if put in effect, will completely change the "modus operandis" of the whole Latin industry. I think that it will give an opportunity to local labels to promote and release recordings in their area produced by RCA without producing more and more records that in the end will compete with all of them in the international markets. Everybody is driving themselves crazy with so many productions. We have to be more selective in our Latin market and transnational companies could be a great help if they open their second choices instead of condemning good material to be buried alive without having the opportunity of enjoying any kind of promotion because of too many artists to be handled at the same time by only one outlet. And it seems that RCA is taking the first step forward . . . And that's it for the time being!

En Mexico (Continued from page 86)

mos "Glorioso San Antonio" con **Los Sobrinos del Juez** (The Judge's Nephews) y "No quiero verte" de **Angélica María** ambos del sello Melody; "En Algún lugar" con **Estrellita** (Cisne RAFF); "A escondidas" interpretado por **César** (Musart); "De esta agua no he de beber" con **Roberto Livi** (EMI

Cápitol); "Nuestro Error" con **Los Solitarios** (Peerless); "Una lágrima y un recuerdo" con el grupo **Miramar** (Coro) y "Herida de amor" interpretado por el **Grupo Yndio** y "Quien como lo hago yo" con **Elio Roca** ambos de la etiqueta Polydor . . . ¡Hasta la próxima desde México!

CLASSICAL RETAIL REPORT

NOVEMBER 13, 1976
CLASSIC OF THE WEEK



GERSHWIN
RHAPSODY IN BLUE, AMERICAN IN PARIS
GERSHWIN, THOMAS
Columbia

BEST SELLERS OF THE WEEK

GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel
VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

SAM GOODY/EAST COAST

BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Mehta—London
ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
CONCERT OF THE CENTURY—Columbia
GERSHWIN: PORGY AND BESS—Mitchell, White, Maazel—London
GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel
TCHAIKOVSKY: SYMPHONY NO. 5—Karajan—DG
VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

**RECORD WORLD/TSS/
LONG ISLAND**

BEETHOVEN: SONATAS—Berman—Columbia
BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
BOLLING: SUITE FOR CLASSICAL GUITAR—Lagoya, Bolling—RCA
ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
HOLST: THE PLANETS—Ormandy—RCA
HOROWITZ: THE 1975-76 CARNEGIE HALL CONCERTS—RCA
MAHLER: SYMPHONY NO. 5—Solti—London
BEVERLY SILLS: MUSIC OF VICTOR HERBERT—Angel
VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

KING KAROL/N.Y.

BEETHOVEN: SYMPHONY NO. 7—Stokowski—London
ENRICO CARUSO: A LEGENDARY PERFORMER—RCA

GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
GLEESON: THE PLANETS—Mercury
VLADIMIR HOROWITZ: THE 1975-76 CONCERTS—RCA
MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel
MUSSORGSKY: BORIS GODUNOFF—Christoff, Cluytens—Angel
ARTURO TOSCANINI AND THE PHILADELPHIA ORCHESTRA—RCA
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

RECORD BAR/DURHAM, N.C.

BEETHOVEN: SONATAS—Berman—Columbia
BIZET: CARMEN—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
BOLLING: SUITE FOR CLASSICAL GUITAR AND JAZZ PIANO—Lagoya, Bolling—RCA
ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
HOLST: THE PLANETS—Ormandy—RCA
MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel
MENDELSSOHN, PAGANINI: VIOLIN CONCERTOS—Fodor—RCA
PROKOFIEV: SONATA NO. 8—Berman—DG
STRAUSS: HORN CONCERTOS NOS. 1, 2—Damm—Angel

VOGUE RECORDS/LOS ANGELES

BEETHOVEN: SONATAS—Berman—Columbia
BIZET: CARMEN—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
GLUCK: ARIAS—Baker—Philips
GO FOR BAROQUE—Victrola
GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
VLADIMIR HOROWITZ: THE 1975-76 CONCERTS—RCA
MAHLER: DAS LIED VON DER ERDE—Baker, King, Haitink—Philips
MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel
RACHMANINOFF: SYMPHONIC DANCES—Previn—Angel
VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

**TOWER RECORDS/
SAN FRANCISCO**

BIZET: CARMEN—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia
CLASSICAL GUITAR—Boyd—London
MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel
RACHMANINOFF: ISLE OF THE DEAD—Previn—Angel
RODRIGO: FANTASIA—Romero—Philips
SCARLATTI: SONATAS—Williams—Columbia
ARTURO TOSCANINI AND THE PHILADELPHIA ORCHESTRA—RCA
VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG
IVALDI: LA STRAVAGANZA—Marriner—London

An Unknown Rossini

By SPEIGHT JENKINS

■ NEW YORK—Everyone involved in much opera going in New York, Chicago and presumably, Italy has become a little tired of the large number of bel canto operas unearthed in the last few years. When the vogue began with Maria Callas, it was exciting and seemed to open a new vista. Joan Sutherland, Marilyn Horne and Beverly Sills all made their contributions, and evenings such as *Roberto Devereux* at the City Opera in 1969 or last spring's *I Puritani* at the Metropolitan rank high in anyone's choicest memories. But there have been several operas brought to life which have sounded all too much like their brothers and sisters. Most of these have been by Donizetti, who was one of the most prolific composers at least of those currently performed.

Montserrat Caballe

Certain divas, too, have committed opera after opera to disc. Montserrat Caballe, for one, can be visualized after every glass of

morning orange juice turning to the microphone and recording, not an aria, but a whole opera. Name anything conceivable—almost in any repertory but Wagner, the French and Russian operas—and she has a recording of it. The reason is not just that the Catalan soprano obviously likes the record, but that her product rises high on the charts—whatever the company or with whomever she records. Her recordings have not sometimes had the staying chart power of some other stars—and one of her best records, a recent *Zarsuela* disc for London made only two or three charts—but they are always there for a while, and probably no one, not even Luciano Pavarotti or Beverly Sills sells altogether any more records.

Yet, and this is most important to this listener, many of her records sound as though they have been made between the orange juice and the coffee, or rather that she is sight reading her part

(Continued on page 93)

Something To Sing About

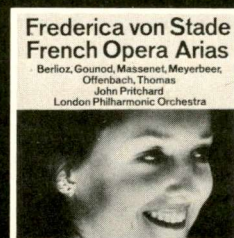
5 New Best selling Opera and
Vocal Albums Breaking New
Ground in Music and Sales



M3 34211
First Recording



M3 34207
First Stereo Recording



M 34206
First Solo Recital



M 34217
Definitive New Recording



M3 33588
First Recording

On Columbia and Columbia/Melodiya Records.



CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—Fooled Again Dept.: Just when some observers were musing that time waits for no one and perhaps even **The Who** were no longer capable of delivering the goods live, the band's latest mini-tour gave them the chance to disprove that notion to half of Canada. Dates in Edmonton, Winnipeg and Toronto sold out instantly and MCA laid on a massive promo spread to support the act. Being the final three shows of the tour, they were rowdy and Toronto witnessed one of Townshend's now-rare aggro guitar destructions.

Tom Wilson of Concept 376 is bringing in another crew of British stalwarts, **The Hollies**, for a cross-country trek in early November. **Burton Cummings**, now managed by **Shep Gordon**, will also hit the road for a Canadian tour in early November, timed to support his solo debut on CBS' new label, Portrait. Ex-Genesis vocalist **Peter Gabriel** is in town finishing his debut solo album at **Soundstage Studios**. Rumors have it that his new touring band will include one **Robert Fripp**. **Rush** has just finished a cross-country jaunt and has embarked on a string of U.S. dates in the Pacific Northwest to support the climbing popularity of "All The World's A Stage," their new double live lp. **Rush's** stablemates **The Ian Thomas Band** (both managed by SRO Productions, leaves on a debut U.S. tour Nov. 1, SRO no longer manages **Downchild**, which is now booked through The Agency once again. **Downchild** tours western Canada Nov. 15 to Jan. 22. The Agency has also acquired exclusive booking in Canada for **Law** (led by ex-**James Gang** wailer **Roy Kenner**) and Britain's **Steve Gibbons Band**, both managed by The Who's **Bill Curbishley**.

Deluxe Amusements, owners/operators of The New Yorker film theatre, have constructed a fine stage and have recently presented debuts by **The Ramones**, **Nils Lofgren** and **Aki Akbar Khan**. Halloween heralded the Toronto debut of **Wayne County**. With 500 seats, the hall offers a splendid view and good acoustics to each concertgoer. They promise to continue importing left-field acts.

And speaking of left-field acts, the godfather of the entire category, **Frank Zappa**, commences a mini-tour in early November, most of the dates being in Ontario. Not so for the tentative **ELO** tour which promises to rock from coast to coast at some future date. Local act **Brutus**

(Continued on page 91)

GERMANY

By JIM SAMPSON

■ MUNICH—**Leonard Bernstein** has signed a long-term, non-exclusive recording contract with Polydor International. The conductor laureate of the New York Philharmonic will record material for 46 albums, mostly with European orchestras such as the Vienna Philharmonic, London Symphony and Israel Philharmonic. No financial details of the contract were released by Polydor. The first Bernstein release on Deutsche Grammophon under the new contract is expected early in January, 1977. It will be a recording of a benefit concert with the Bavarian Radio Symphony Orchestra for Amnesty International held on October 17 in Munich. The two disc set will include music of Beethoven (5th Symphony, 4th Piano Concerto with **Claudio Arrau** and 3rd Leonore Overture). Bernstein's recordings have been the cornerstone of the CBS international classical catalogue, with over 200 releases available in the United States. He will continue to record for Columbia Records. It appears that Bernstein will apportion his services by continent; at the moment, Polydor has no plans for major American recording projects with Bernstein. The conductor has long been associated with the Boston Symphony Orchestra, which records for DG. For Polydor, Bernstein will concentrate on his own compositions plus music of Beethoven and Stravinsky.

The first 12 inch 45 rpm EP to hit German retail stores is Bellaphon's "Makin' Music for Money" by **Celia Yancey** (from the U.S. GRT catalogue). There have been promo 12" 45s here, but this is the first commercial record on the market, with a suggested retail of ten marks each (\$4). The "Super-sound Single" carries the catalogue number prefix BZ, after the man who started the series, Bellaphon boss **Branko Zivanovic**.

Randy Pie manager **Ira Blacker** is shopping around for a new Ameri-

(Continued on page 91)

ENGLAND

By RON McCREIGHT

■ LONDON—**Peter Frampton** became the proverbial "local boy returns triumphant" when he went on stage at Wembley's Empire Pool last Friday and Saturday (22nd and 23rd). Frampton's broad grin and confident gestures were enough to cause an instant impact on the 8,000 plus present and when finally he picked out the opening chords of his set they were pushed beyond the edge of any order. Immaculate performances of his recent hit singles early in the show paved the way to more adventurous tracks from "Comes Alive" and his encore—"Jumping Jack Flash"—had everyone doing just that before he announced the plaintively melodic "I'm In You," which is to be the title track of his next A&M album. Powerful support at both concerts came from **Gary Wright** who, preceding a lesser force than Frampton, could not have been followed. After wowing everyone with his unique keyboard skills and dynamic vocals, Wright without doubt now has his foot firmly back in the door of the U.K. market. Not even a glimmer of the traditional British restraint from these audiences for the two superstars.

Aerosmith enjoyed a successful show at the Hammersmith Odeon on Sunday (24th) where they were presented with second's jackets by **Michael** and **Peter Conteh** (brothers of boxer John who was co-sponsored by CBS on his recent light heavyweight championship fight) at a post concert party also attended by CBS MD **Maurice Oberstein**. **SB&Q** played the same venue three days later to capacity on the first leg of their tour promoting the "Slipstream" (CBS) album.

Arista has signed two British acts—**Pilot** and **Arlan Greene**—to world-wide recording deals. **Roy Thomas Baker** will be in the studios with Pilot next month to complete an album for January release and Arlan Greene's first for the label will be available around the same time, preceded by a single, "We've Got To Split Up," which is issued shortly. Polydor has signed **Clodagh Rodgers**, whose "Save Me" single is written and produced by **Guy Fletcher** and **Doug Flett**; Bronze will release **The Scaffold's** "Wouldn't It Be Funny If You Didn't Have A Nose" after signing a long-term deal with the group, which formerly had hits on EMI and Warner Bros.; and **Terry Oates'** Eaton Music has clinched worldwide representation of **Status Quo's** publishing company, Shawbury Music.

Alan Kaupe and **Bob Mercer** have been appointed to the board of EMI Records following their respective promotions to director of administration and services and director of repertoire and marketing earlier this year. Former B&C director of marketing **Fred Parsons** has joined Screen Gems-EMI Music in their creative division and **Bruce May Management** has begun an expansion program since **Colin Richardson** came from Charisma two months ago. Richardson has increased the company's international activity and will visit the U.S.A. shortly to discuss distribution for some of their artists, which include **Ralph McTell**, **Bert Jansch**, **John Martyn**, **Neil Ardley** and **Magna Carta**.

Pye Records claims its "Black Umbrella" campaign to be the biggest ever on black music to be undertaken by a British record company. The campaign involves product from various Pye labels—Stax, Buddah, 20th Century, Pye Popular and Pye Int. and includes tracks by **The Real Thing**, **Barry White**, **Gladys Knight**, **Jimmy James** and **Isaac Hayes**.

Uriah Heep has finally found a replacement for vocalist **David Byron**, who was sacked last July. **John Lawton**, who was featured on **Roger Glover's** "Butterfly Ball" project, joins the band along with bass player **Trevor Boulder** on sessions for a new album commencing immediately.

Several strong records hit the stores marking the beginning of the usual Christmas bonanza. **Elton's** "Sorry Seems To Be The Saddest Word" (Rocket) hardly needs an introduction, but with anticipated support from the media **The Kursaal Players'** "Little Does She Know" (CBS), **ELO's** "Livin' Thing" (Jet), **Eddie & The Hot Rods'** "Teenage Depression" (Island), **Johnny Wakelin's** "Africa Man" (Pye) and **Acker Bilk's** "Incontro" (Pye) could be very big records. Noteworthy albums come from **Steve Harley** ("Love Is A Prima Donna"—EMI) and **Wishbone Ash** ("New England"—MCA).

Steeleye on Mike



Steeleye Span, whose latest Chrysalis album is entitled "Rocket Cottage" recently took time out from their American concert tour to appear on the Mike Douglas television show. Pictured at the taping are, from left: Steeleye members Peter Knight, Tim Hart (hidden), co-host James Darren, Douglas, Steeleye members Nigel Pegrum, Maddy Prior, Rick Kemp and Bob Johnson.

Decca Limited Reports Profit

■ NEW YORK—Exports for Decca Limited climbed from (pounds) 40,400 to a record (pounds) 49,100 in the fiscal year ended March 31, shareholders were told at the corporation's 46th annual general meeting in London Oct. 27. Decca's record division turned a profit of about (pounds) 5.5 million, an increase of over 40 percent from the previous year.

Overall pre-tax profits for Decca were (pounds) 13,595,000, up from (pounds) 13,282,000. The corporation's final dividend per share was up from approximately 6.6p to 6.8p.

According to Decca chairman Sir Edward Lewis, classical recordings of the nine Beethoven symphonies by Sir Georg Solti with the Chicago Symphony and "Porgy and Bess" by Loren Maazel with the Cleveland Symphony were sales leaders. On the firm's popular music lines, greatest hits compilations by the Rolling Stones and the Moody Blues were U.K. sales leaders, as were Justin Hayward and John Lodge, Camel, John Miles and the single "Barbados." In the U.S., ZZ Top remained the company's most popular item.

Canada *(Continued from page 90)*

finally released their debut lp "For The People" on GRT. **Jackson Hawke**, currently riding on the success of singles "You Can't Dance" and "Into The Mystic," will have their album debut out by early November, the release being supported by appearances in Ontario and Manitoba and a western swing planned for early in the new year. We are told to expect a new **April Wine** album and possibly a tour in the coming months. Band is concentrating on following up the incredible success of "The Whole World's Goin' Crazy" which is now picking up in the U.S.

Meanwhile, labelmate **Lewis Furey** (also Aquarius in Canada, A&M elsewhere) was in town for the Canadian Film Awards where he picked up his Etrog for Best Music Score which he received for his soundtrack of the **Gilles Carle** film "Le Tete De Normande St. Onge." Furey also announced his intention to work with Carle on his next film, "Exit," which will feature Furey on camera as well as his music.

Germany *(Continued from page 90)*

can contract for his Hamburg-based rock group, which stays with Polydor in the rest of the world . . . **Sailor**, the English rock group that features a nickelodeon, put on an impressive concert at Munich's proscenium-staged Deutsches Theater, using an elaborate light show and set . . . Although only 29 years old, **André Heller** of Vienna has already established himself as a poet, singer, actor, composer and circus producer (Circus Roncalli). His new album, "Abendland," on EMI Electrola/Angelo, is finding a wide audience.

Alfons Bauer's Isarton label, specializing in German and Bavarian folk music, will switch from EMI to Polydor on January 1 . . . Ariola is now distributing the Lifesong label in Germany, with the first release **Henry Gross'** U.S. hit "Shannon" . . . Polydor a&r chief **Siggi Wagner** has signed **The Hollies** to a new three year five-lp contract . . . Heavy promotion is being planned for the five city tour of the **Marshall Tucker Band**, **Bonnie Bramlett** and **Grinderswitch**. It is hoped the shows will help break out the Capricorn catalogue lps in the German market.

ENGLAND'S TOP 25

Singles

- 1 MISSISSIPPI PUSSYCAT/Sonet
- 2 IF YOU LEAVE ME NOW CHICAGO/CBS
- 3 WHEN FOREVER HAS GONE DEMIS ROUSSOS/Philips
- 4 HURT MANHATTANS/CBS
- 5 DON'T TAKE AWAY THE MUSIC TAVARES/Capitol
- 6 HOWZAT SHERBET/Epic
- 7 SUMMER OF MY LIFE SIMON MAY/Pye
- 8 DANCING WITH THE CAPTAIN PAUL NICHOLAS/RSO
- 9 SAILING ROD STEWART/Warner Bros.
- 10 PLAY THAT FUNKY MUSIC WILD CHERRY/Epic
- 11 COULDN'T GET IT RIGHT CLIMAX BLUES BAND/BTM
- 12 I'LL MEET YOU AT MIDNIGHT SMOKIE/RAK
- 13 DANCING QUEEN ABBA/Epic
- 14 JAWS LALO SCHIFRIN/CTI
- 15 SUBSTITUTE THE WHO/Polydor
- 16 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/Chrysalis
- 17 THE GIRL OF MY BEST FRIEND ELVIS PRESLEY/RCA
- 18 RUBBER BAND MAN DETROIT SPINNERS/Atlantic
- 19 LOVE AND AFFECTION JOAN ARMATRADING/A&M
- 20 IF NOT YOU DR. HOOK/Capitol
- 21 DISCO DUCK RICK DEES AND HIS CAST OF IDIOTS/RSO
- 22 WITHOUT YOU NILSSON/RCA
- 23 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 24 COMING HOME DAVID ESSEX/CBS
- 25 BEST DISCO IN TOWN RITCHIE FAMILY/Polydor

Albums

- 1 SOUL MOTION VARIOUS ARTISTS/K-Tel
- 2 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 3 GREATEST HITS ABBA/Epic
- 4 BEST OF THE STYLISTICS VOL. 2/H&L
- 5 THE STORY OF THE WHO/Polydor
- 6 HIS 20 GREATEST HITS GENE PITNEY/Arcade
- 7 A NIGHT ON THE TOWN ROD STEWART/Riva
- 8 COUNTRY COMFORT VARIOUS ARTISTS/K-Tel
- 9 20 GOLDEN GREATS BEACH BOYS/Capiol
- 10 STUPIDITY DR. FEELGOOD/UA
- 11 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 12 L STEVE HILLAGE/Virgin
- 13 JOAN ARMATRADING/A&M
- 14 22 GOLDEN GREATS BERT WEEDON/Warwick
- 15 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 16 GREATEST HITS DIANA ROSS/Tamla Motown
- 17 HARD RAIN BOB DYLAN/CBS
- 18 DEDICATION BAY CITY ROLLERS/Bell
- 19 OCTOBERON BARCLAY JAMES HARVEST/Polydor
- 20 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 21 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 22 ALBEDO 0.39 VANGELIS/RCA
- 23 DEREK AND CLIVE LIVE PETER COOK AND DUDLEY MOORE/Island
- 24 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 25 GOLD ON SILVER BEVERLEY PHILLIPS ORCHESTRA/Warwick

Mann-Weil's ATV Affiliation Marks New Growth for Writers

■ LOS ANGELES—While ATV Music Corp. has made many inroads into publishing catalogue strength during the past year, it's hardly surprising that ATV Music Group president Sam Trust recently singled out Barry Mann and Cynthia Weil, newly signed to the company, as a high point in ATV's current growth. Trust's comments underscored the prestige of the Mann-Weil team as a "complement" to the ATV catalogue ace, Maclen Music, covering the bulk of Lennon-McCartney copyrights.

Spectre of Styles

Few publishing veterans would challenge Trust's estimation of Mann and Weil. Since their early years as a key force in the ascendance of Screen Gems-Columbia, the duo has evolved with changing pop styles to maintain an enviable chart profile that encompasses Phil Spector's commercial peak during the operation of the Phillies label; the groundbreaking pop records produced by Spector's mentors, Leiber and Stoller; the "British invasion" of the '60s (which saw the Animals achieving one of their biggest single sweeps with "We Gotta Get Out of This Place," a British classic penned by New Yorkers Mann and Weil); and, in recent years, the increasingly splintered pop marketplace.

"One of the reasons I went after

Barry and Cynthia," Trust recalled "is that they're craftsmen. They've had hits in every conceivable area." At the same time, Trust added, the team itself is unusually flexible, and potential collaborations with other composers and lyricists are very much part of the Mann-Weil/ATV game plan, as is forthcoming film score work. With ATV's film division currently readying 20 feature projects, Trust asserts that both Mann and Weil, together and in new collaborations, will be exploring film work extensively for the first time. "We think Cynthia, as a lyricist, can be teamed with any number of composers," Trust said, "and I already have one lyricist I want to see Barry working together with."

As for the songwriters, they ap-

pear equally excited. The move to ATV after a long career with Screen-Gems is the latest in a series of major career and personal changes for the pair: Mann, now signed with Arista, is increasingly involved with his own solo recording career, while both have been actively developing other songwriting outlets such as Weil's collaboration with Rick Derringer and the pair's work with Leo Sayer for his newly released album; they recently acquired Bobby Roberts and Hal Landers as managers, leading to the current ATV deal; also central to the current pace has been the couple's relocation to Los Angeles, completed over a year ago.

A conviction that change is healthy for writing is a common theme in their appraisal of the current Mann-Weil profile. "When you're in the same business from diaperhood," Weil remarked, "you really need something to keep you interested. That's why the challenge of film work is attractive. When you were a contemporary pop writer in the early and mid '60s, nobody wanted to see you do that kind of music."

Despite the film industry's preference for established film scorers, both have been previously involved with film work, Barry scoring "I Never Sang For My Father" and Cynthia collaborating with Quincy Jones on "Cactus Flower."

The move west is one both writers agree is beneficial. Neither misses the pace of New York. "We're more relaxed here than we were in New York," Mann suggests, although his partner points out, "The pulse of the business is really here now."

Sam Sutherland

Day Five Relocates

■ LOS ANGELES — Day Five Productions is set to move into new offices in San Fernando sometime next week. The newly constructed office complex will be totally self contained with a 24 track recording studio, fully equipped rehearsal hall, production company consisting of sound and lights as well two airplanes to service all Day Five acts, special section for the development of Bahai projects and Day Five management offices.

The management offices will house Marcia Day, manager of Seals and Crofts, and her two daughters, Lana-Day-Bogan, associate, and Garni-Day-Heath, co-manager of newly signed Arista recording artists Joseph and Dear-dorff.

Dawnbreaker Music, the publishing firm originated by Marcia Day and now operated by Rick Joseph, will remain at their present location in Hollywood.

20th Inks Anders



Russ Regan, president, 20th Century Records, has signed composer-performer Peter Anders to an exclusive recording contract with the label through career development firm Home Grown Music. Shown from left are: Artie Ripp, president, Home Grown Music; Regan; Anders; Irwin Mazur, general manager, Home Grown Music.

Plating Facility Set by Springboard

■ RAHWAY, N.J. — The final step to complete the capability of accomplishing all phases of record manufacturing envisioned by Springboard International Records, Inc. president Dan Pugliese, was announced last week when vice president of manufacturing Herb Bregman announced that the company's own plating facility is now fully operational. Advanced Automatic design includes totally enclosed water cooled rectifiers and digital control amp-hour meters which permit exacting and consistent control.

Springboard's plating operation rounds out a totally integrated manufacturing cycle, developed under Bergman's guidance, that includes pressing, printing, jacket fabrication and packaging.

EMI Names Kuipers Dir., Pacific Region

■ SYDNEY, AUSTRALIA — J.M. Kuipers, a member of EMI Limited parent board, has assumed the responsibility of director, Pacific region, in addition to his existing appointment as executive chairman of EMI (Australia) Limited.

To assist him in this assignment, A.J.S. Taylor has been appointed deputy director, Pacific region.

Taylor joined EMI in August, 1976. He was previously general manager and chief executive of Rank Strand Electric Limited and a director of Rank Audio Visual. He will join Kuipers in Sydney in January.

WMOT Inks Falana

■ LOS ANGELES—Lola Falana has been signed to a long-term recording contract with WMOT Records, which is distributed by Atlantic Records, according to company president Alan Rubens.

Ms. Falana is currently completing a four week recording session with producers Bobby Eli and Len Barry at Sigma Sound Studios in Philadelphia. An album and single are due for release in early January.

This is Ms. Falana's first major recording venture and a full scale promotional and public relations campaign, including a national tour, is currently being planned in support of the product.

Ronstadt Goes Platinum

■ LOS ANGELES — Linda Ronstadt's Asylum album "Hasten Down the Wind" has been certified as a platinum record by the RIAA.

Heilicher 'Welcome' Hosted by London

■ NEW YORK—London Records held an official "Welcome To The Family" orientation meeting for Heilicher Brothers of St. Louis, the label's recently appointed independent distributor covering Missouri and Kansas. Executives, including John Striker, vice president of finance; Sy Warner, national sales manager; Don Wardell, director of creative services; and John Harper, director of classical sales, flew from London's home office in New York to introduce the company's new fall product and to outline upcoming merchandising programs.

A/V Show

The highlight of the cocktail and dinner gathering at St. Louis's Clayton Inn was "That's Really Entertainment," a slide and sound show that enumerated the various London-distributed labels and outlined top merchandising campaigns of the past year. The presentation was attended by the staff of Heilicher Brothers of St. Louis, headed by general manager Eric Paulsen.

Wherehouse & Holography

(Continued from page 3)

laser-derived holographic process for product merchandising. Early this year, the Tower Records chain conducted a similar test using a single display piece in one area location; however, earlier display holograms have thus far utilized a 120 degree image, while the Campbell display will demonstrate the full 360 degree potential in holographic imagery.

At press time, two designs for the piece were under consideration, according to Hollingsworth. One configuration would use the full 360 degree field of the display for the artist's image; a second kiosk would split the display into three 120 degree panels, providing added flexibility.

Hartstone's decision to implement a hologram in store merchandising plans stemmed from an earlier meeting with Hollingsworth as part of a Pepperdine University master class in business. When Hollingsworth described ongoing difficulties in exploiting the process as a point-of-purchase tool for record companies, Hartstone elected to set up a test of his own.

Both Hartstone and Hollingsworth noted that another registrant in the Pepperdine course had successfully used holographic displays in United Bank of California branches.

For Hartstone, the potential applications of the process suggest benefits for both artist and retailer. He sees holograms as a possible alternative to the oversized album art reproductions used increasingly by Southern Californian retail outlets, adding, "I'm more geared to putting up displays instore, where the point-of-purchase impact is more direct."

A New Wrinkle

Eventually, Hartstone asserted, the process could provide a new wrinkle in packaging design, as well. His own estimate at the cost to manufacturers maintains that production of holographic album art could be amortized to about "25 or 30 cents a record, once you're past the 100,000 sales mark."

Hartstone sees such covers as a special premium for established artists. "It would certainly cost less than a package like the new Stevie Wonder album, with its booklet and EP." He also sees a potential marketplace for flat holograms, either identical to the cover art or developed as a separate poster graphic, as an accessory item that might be sold through record retail locations, priced around two to three dollars by Hartstone's estimate.

For Hollingsworth, the Wherehouse's decision to erect a holo-

gram kiosk in their newly remodeled store is a refreshing change from his usual experiences with the industry. "We've hit an awful lot of people in the industry," he reported, "and it's like standing on the corner trying to hand out 100 bills without getting a bite. They can't quite conceive of what the process can do; they don't yet recognize the potential there."

That potential, he continues, includes encoding holograms onto the playing surface of a record, so that an ordinary white light directed on the grooves would create a holographic image above the turntable; the primary obstacle to such innovations, Hollingsworth maintains, is simply cost. "It's phenomenal what can be achieved holographically, but it can't be done for two cents a copy," he remarked.

An Unknown Rossini (Continued from page 89)

—often exquisitely but still not bringing to it the kind of involvement that makes for great opera. What a pleasure therefore on all counts enumerated to sit back and listen to the new recording from Philips—Giacchino Rossini's *Elisabetta, Regina d'Inghilterra*. The opera has infinitely more interest than most of the works of its period. Rossini, like Donizetti, was prolific, but his work has more originality and more interesting melody, and his writing for the voice is supremely exciting. In the bel canto revival, the emphasis has not been on Rossini, partly because he is so devilishly difficult to sing and because Rossini specifically wrote as challengingly for males (of which the bel canto variety are few) as for females.

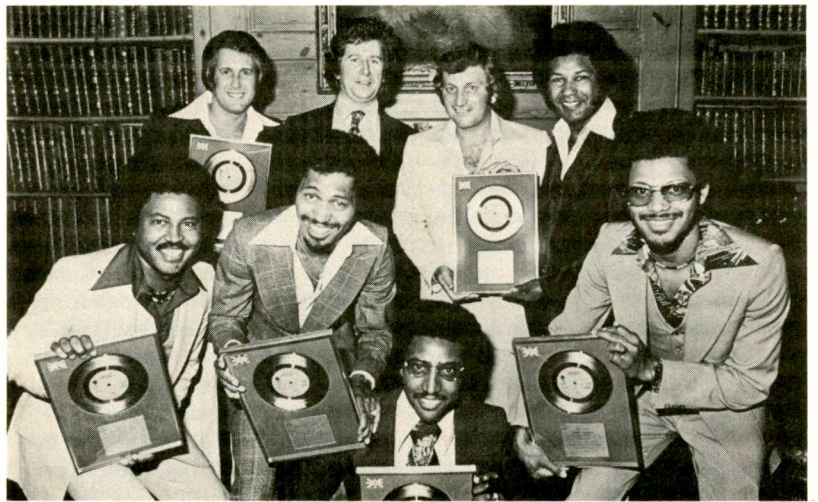
Juicy Roll

Elisabetta with a plot loosely drawn from Sir Walter Scott's novel, *Kenilworth*, initiated the Italian opera vogue for works on the first Elizabeth, and it is one of the juiciest roles involving the Virgin Queen. She is onstage—angry, in love, passionate, forgiving, vengeful — for almost the whole show, and her role is about as demanding as was ever written for soprano. For this listener, it is extremely interesting writing, more melodic, with more original fioriture and more emotion required in the projection of the text than in many works of the genre.

Two-Tenor Opera

Rossini wrote this work as an entre to the San Carlo in Naples where many factions were plotting against him; he considered all, of course, from the moment of the premiere on October 4, 1815. The original *Elisabetta* was

Tavares Takes Silver



Capitol recording artists Tavares are seen garnering the Silver Record Award for their sales in England of the international hit single "Heaven Must Be Missin' An Angel" (also a gold record in the U.S.). Tavares received the plaques during their first tour of England. Pictured in the back row are, from left, Brian Panella, Tavares' manager; Leslie Hill, managing director of EMI Records; Don Zimmermann, executive vice president and chief operating officer, Capitol Records, Inc.; and Ralph Tavares. In front, from left, are the remaining Tavares brothers: "Pooch," "Butch," "Chubby" and "Tiny."

Isabella Colbran, due to become Rossini's wife and the two tenors Manuel Garcia and Andrew Nozzari. The incredible luxury of two major tenors for one opera will keep performances of this work down, but Rossini wrote what would normally have been a bass role for the villain, Norfolk, for a tenor because there were two good tenors in Naples and no bass.

Seeds of Invention

Gradually becoming a little more exposed to Rossini's early work, one can find the seeds of orchestral invention that would be more fully developed in *The Siege of Corinth* and come to fruition in *William Tell*. But mainly this is a work characterized by brilliant use of voices. The excellent notes by J. P. Mastroianni are funny in one respect: as a musicologist he makes very little of what will absolutely delight most listeners: *Elisabetta* is loaded with references to *The Barber of Seville*, which dates from the next year. The Overture is the same and a huge part of "Una voce poco fa" appears almost immediately, while a large section of the Act I finale sneaks in. This is not laziness or cheapness on Rossini's part; it was simply the custom of the time.

Caballe Brilliant

Vocally Miss Caballe is brilliant. There are moments in the tricky finale of Act I when the embellishments are almost too much for her, but generally she sings with gorgeous tone, and with a desire within her dramatic limits to create the Queen who is so furious at the marriage of her favorite, Leicester. In the brilliant "Bel almo' generose" one can

hear everything one ever needs to on the importance of Miss Caballe as a singer. It is flawless, breathtaking vocalism, and one can see why Rossini's biographer Stendhal exclaimed that it took 15 performances of the work "before we could judge this superb piece rationally."

Important Performance

The recording lets us hear the important young Italian conductor Gianfranco Masini. His beat is relaxed, where crucial, and tight where the drama calls. His mastery of the Rossini crescendo does not rise to that of Claudio Abbado's, but then whose does? This is an important performance for a young conductor; he shapes the music beautifully and brings the best from his principals.

Jose Carreras

As Leicester, Jose Carreras sings with a darker voice than has been heard from him before—so dark in fact that at times he sounds unrecognizable — but he is pretty free of the pushing that has sometimes characterized his work. His major aria at the end of the fifth side, "Sposa amata," while it does not recall *Fidelio*, as the notator suggests, is a brilliant example of bel canto. Carreras has rarely performed so persuasively. His foe, Norfolk, is sung by the lighter lyric tenor Ugo Benelli with a flair and some lovely high notes. His cavatino is better than most of Benelli's work on record, and belies the tenor's years. The opera, however, for all the talk of two tenors is more of a two-character affair than one would expect in a bel canto opera. It is a fine buy, and this one time when Miss Caballe definitely drank her coffee first.

Hamilton, Joe Frank & Dennison—Establishing an Identity

■ LOS ANGELES — In a business where sudden changes in fortune are commonplace, Hamilton, Joe Frank and Dennison still qualify for a special, as yet unnamed honor as one of the more unusual examples of just how sudden those changes can be: after five years together, highlighted by two key single hits that racked up some six million units in domestic sales alone, the trio is still wrestling with basic identity problems usually associated with fledgling acts.

Original Lineup

Currently touring in support of their third album and first for Playboy, "Love and Conversation," the group began as Hamilton, Joe Frank and Reynolds. Dan Hamilton and Joe Frank Cavollo had been collaborating since the early '60s, and with multi-instrumentalist Tom Reynolds, the resulting group achieved broad pop success with their first single, "Don't Pull Your Love Out." Yet managerial and record company problems held off subsequent momentum, forcing the trio to return to relative obscurity until a second chart triumph, "Fallin' In Love," again proved their potential impact by nearing the three million mark.

Label Switch

Despite that second single hit, the group remained unknown in terms of consistent AM presence or substantial album sales. On top of growing problems in their professional relationships, the group was faced with the departure of Reynolds and the increasingly pressing need to find a new label. "It took year to get free of our old contract," Hamilton explained, "and another to reorganize. When Tommy left we really went into a trauma. We didn't know if we wanted to keep going, but when I ran into Alan, that turned it around."

Experimenting

Apart from Dennison's arrival, the label change and a much needed management shift, bringing them together with Frank Day, all kept the group off the road and out of the studio for yet

Strauss Ups Blackston

■ NEW YORK — Gayle Blackston was appointed account executive at C. J. Strauss & Co., Inc., it was announced by Carol Strauss, president of the firm. She joined the firm a year ago as a publicist.

BOC Goes Gold

■ NEW YORK — Columbia recording artists Blue Oyster Cult have had their latest album, "Agents of Fortune," certified gold by the RIAA.

another extended period. That interim has been productive for them, and their current album and tour reflect a greater sophistication. In contrast to Hamilton's and Carollo's early experiences with the T-Bones—"You knew that if you went in the studio at 9:00, you were going to be out of there in three hours," Carollo recalled of those early sessions—the new album sees the trio experimenting with arranging and production styles.

Originals And Covers

Six weeks of rehearsal and pre-production were completed prior to actual recording, while the process of selecting material to complement their originals resulted in a virtual odyssey through publishers' offices. As Hamilton, key writer for the group, suggested, "There are no guidelines. A lot of acts that get locked into that thing where they've got to write all their own material are in trouble; sooner or later it's going to catch up to you. So this time, we consciously decided that

Kiki on Tour

■ NEW YORK—Rocket recording artist Kiki Dee this week begins a 16-date concert tour of the U.K., ending with a concert at London's Royal Albert Hall Dec. 2. The tour will be her first with her new band—Bias Boshell (keyboards), John McBurnie (guitar), Phil Curtis (bass), Brian Holloway (guitar), Steve Holly (drums) and Andy Dalby (guitar). Kiki Dee is also working on her new Rocket album, produced by Elton John.

Firefall Gold

■ NEW YORK — "Firefall," the first album on Atlantic Records by the Colorado-based band, has been certified gold by the RIAA.

Bay City at KHJ



The Bay City Rollers (Arista) caused excitement when they visited KHJ radio in Los Angeles to appear on the Dr. John show. Pictured from left are Eric Faulkner, Ian Mitchell, Derek Longmuir, Leslie McKeown and Stuart Wood.

we didn't want that problem."

New Arrangements

With producer John D'Andrea, they marshalled a large studio auxiliary including many of the best known west coast session musicians to play. The arrangements were a departure for the group, according to Hamilton. "We used a lot of polychord techniques, which are sort of new to rock," he commented. "A lot of jazz feel is there, and some r&b as well. You could even call it jazz, I guess, but it's not."

Giant Pyramid

Accordingly, the new tour is being developed with a similar emphasis on production, including a 30' by 30' pyramid derived from the new album's cover graphics, designed by Merrill Schreiber. Although trucking logistics make the set impractical for smaller halls, major arena and fair dates should see the special set as part of the group's act.

RCA Renee Single

■ NEW YORK — RCA Records has purchased the master of and is releasing a new country single by Renee, known as the syndicated country music gossip columnist from Pittsburgh. Title of the single is "Backstage with Renee" b/w "Renee's Theme Song."

Manilow Makes Gold

■ NEW YORK—Gordon Bossin, vice president, marketing for Arista Records, has announced that Barry Manilow's first album, "Barry Manilow I," has been certified gold by the RIAA.

Zapakin Joins Wax

■ NEW YORK—Alan Zapakin has been named an associate at Morton D. Wax and Associates.

CABARET REVIEW

Andrea Marcovicci

Puts Her Songs Across

■ NEW YORK — Rarely has the press regularly covering cabaret artists in this city been as wildly divergent in its opinions as with Andrea Marcovicci's recent stand at Reno Sweeney. All agreed concerning Ms. Marcovicci's striking physical appeal—a matter about which interviewers seem overwhelmingly intent upon questioning her—but oh, the matter of her singing ability.

More Than Sufficient

For this viewer, the voice was more than sufficient. Ms. Marcovicci, because she has the acting foundation and an obvious love of playing to a live audience, has a winning way of putting her songs across. The gestures are grand, the eyes full of sparkle and her prancing about the small stage—part flamenco part rock and roll abandon—was natural if not always imaginative.

The material was mostly well-chosen, the glaring exception being "You Don't Know Me," in which she attempted to portray more than one character. But whether it was David Bowie or Irving Berlin, one sensed that she had gone inside the lyrics before singing them in public.

Presence and Delivery

There was music that night at Reno Sweeney (the accompanying quartet having been led by former Reno owner Lewis Friedman), and beauty and a feel for musicality. If the voice was not an outstanding instrument, the presence and delivery were.

Opening was a mime/clown/singer about whom I choose to write solely as a warning should he be on another bill. Buffo was sadly embarrassing.

Ira Mayer

DeWitt Sets PR Firm

■ LOS ANGELES — Barbara DeWitt has opened DeWitt Public Relations in Los Angeles. The firm will be representing David Bowie, Iggy Pop, Flo & Eddie, Tom Waits, George Duke and Billy Cobham, the legends of jazz, Pollywog Productions and John Mayall. Assisting Mrs. DeWitt in all related duties will be Vikki Rose.

ABC Inks Hitchhikers

■ LOS ANGELES — Otis Smith, vice president of ABC Records, has announced the signing of The Hitchhikers to an exclusive recording contract.

The Hitchhikers' first album for ABC, produced by Frank Calabrese, is entitled "The Hitchhikers."

Louisiana Hayride Forms Record Label

■ NASHVILLE — The Louisiana Hayride has formed a subsidiary corporation, Louisiana Hayride Records, which will be based in Nashville.

The announcement was made by Harold Shedd, vice president of Nashville Sound Studios. He stated that his corporation and Hayride-USA, which produces the Louisiana Hayride, are joint owners of the new venture. Offices will be maintained at 1526 Laurel Avenue in Nashville.

David Kent, president of Hayride-USA, will serve as president, Shedd as vice president, William J. Barger, who is president of Nashville Sound Studios, as secretary, and Danny Hill, treasurer.

Long-range promotion and distribution contracts were signed earlier this month calling for 12 single records and four albums each calendar year. Distribution will be handled by Record Productions of America from their Nashville office.

UA Names Davis Operations Dir.

■ NASHVILLE — Larry Butler, vice president, country product, United Artists Records, has announced the appointment of Steve Davis to the post of director of operations, Nashville.

In this position, Davis will oversee the day-to-day functioning of the Nashville office, including most accounting and business transactions. Davis will also continue as a&r manager for the country division.

Concert Appearances Cancelled by Parton

■ NASHVILLE — On the advice of her physician, RCA recording artist Dolly Parton has cancelled all concert appearances for the remainder of the year.

The physician said Miss Parton is suffering from a severe throat condition and he has advised her that for the next two weeks she should talk only when necessary.

Renovated Exit/In Ready To Reopen

By LUKE LEWIS

■ NASHVILLE — Jose Feliciano (Private Stock) is set to perform at the long-awaited reopening of the Exit/In here on Wednesday, November 10, according to new owners Nick Spiva and Vianda

Hill. Nashville's Barefoot Jerry (RCA) will take over through the weekend.

'Face-Lift'

"The establishment has been receiving a face-lift recently but there will be no change in the entertainment format," said Spiva. Owsley Manier will remain as booking agent.

The front bar area has been enlarged, and the stage has been moved to a corner to allow customers more legroom. John Wesley Gardner has been brought in to work out the kinks in the sound system.

TV

Negotiations are taking place concerning the taping of a TV pilot film which goes under the working title "Exit/In Presents."

November 9 is the tentative date for the taping, which is to be co-produced by Ron Woolman and David Castle. Slated to appear are Jose Feliciano, Mickey Newbury, Billy Swan, Pattie Leatherwood, Tom Bresh and Barefoot Jerry.

Woolman said, "We have already been talking to one network on the project and they do seem interested, but we don't want to shut the door on syndication, especially with 'Music Hall America' doing so well. The show should reveal essentially the same feel as live sets at the Exit/In, with each act doing two numbers and a little comedy interspersed. We do plan to include, on each show, one or two label artists that the public hasn't heard much from. The program won't be limited to country or rock, but hopefully a palatable blend."

With Nashville already established as one of the major music centers of the music business it seems that television might too be headed this way. If this particular project is successful it could provide a healthy shot in the arm not only for the Exit/In, but also for all of Nashville.

CBS Promotes McCready

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the promotion of Mary Ann McCready to the position of director, press and public information, CBS Records, Nashville. Miss McCready will be based in Nashville. She will report directly to Blackburn.



Mary Ann McCready

In her new capacity, Miss McCready will develop, direct and administrate the execution of press efforts for all CBS/Nashville artists, their records, and CBS/Nashville label activities. She will additionally be responsible for maintaining liaison with the CBS/Nashville marketing and merchandising executives in coordinating publicity campaigns and long-range press game-plans for CBS/Nashville artists.

In 1975, Ms. McCready was named publicity assistant for CBS Records in Nashville. Most recently, she held the position of manager, press & public information, CBS Records, Nashville.

NASHVILLE REPORT

By RED O'DONNELL



■ Stonewall Jackson underwent eye surgery (for removal of cataracts). You all know Stonewall. He's the only member of Grand Ole Opry who was signed without impetus or popularity of a hit record. (Stonewall joined in 1956). "I sang two songs for the late George Dewey (Judge) Hay and that turned the trick," recalled Stonewall.

Dolly Parton's sidelined for remainder of 1976 on orders of her physician. Dolly's having throat problems. She's cancelled 25 concert appearances that would have grossed her approximately \$100 thousand in fees.

Breaker! Breaker! C. W. McCall celebrates his birthday next Monday (15). Trust it's a 10-4 . . . Hope those rumors about my friends Bonnie D. & Merle Haggard aren't true . . . Bill Anderson in re his booking at Frog Hop Ballroom in St. Joe, Mo.: "Should I whisper or croak my songs?" . . . Didja know that Freddie Hart is a double-artist? A recording artist and a water color artist. One of his paintings hangs in the Country Music Hall of Fame Museum.

Opryland's attendance for the 1976 season just concluded exceeded the 2 million mark for first time in the five year history of the family theme park, of which the Grand Ole Opry House is a part . . . Tony

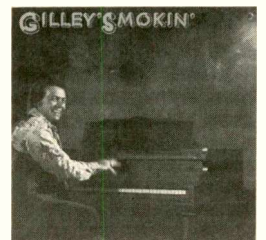
(Continued on page 96)

COUNTRY PICKS OF THE WEEK

SINGLE JIM ED BROWN/HELEN CORNELIUS, "SAYING HELLO, SAYING I LOVE YOU, SAYING GOOD-BYE" (J. Barry/D. Hofheine/B. Burg; Don Kirshner/Songs, ASCAP). If Jim Ed and Helen keep it up, their first album will have to be titled "greatest hits." Say hello to another welcome addition to your playlists. RCA 10822.

SLEEPER LARRY NOLEN, "I THINK I'M GOIN' UNDER"/"JUST ENOUGH TO EASE THE PAIN" (McBee/Lehner; Royal Oak, ASCAP). It sounds like Larry has found the handle on those elusive magical ingredients that make hits—twice. Play the edge on this two-sided winner. VIVO 100.

ALBUM MICKEY GILLEY, "GILLEY'S SMOKIN'." Gilley's not only smokin', he's cookin', rockin', croonin' and honky tonkin' his way across the board in this set, which touches all the bases, with able production help from Eddie Kilroy. The wide ranging material is exemplified by "Lawdy Miss Clawdy" and "How's My Ex Treating You." Playboy 415.



COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Billy Cole** has decided not to take that leave of absence after all. Says his health is improving and that he'll just keep on all-nighting at WHO (Des Moines) . . . Meanwhile, **Jack Reno** continues to receive good response to the new all-night country affair on Cincinnati's WLW, called Interstate 7.

KPUB-FM, a 100,000 watt in Pueblo, Colo., now fully separated from its AM counterpart and programming 24 hour country with **Jeff Orman**, **Randy Lee**, **Lorrie Conarty** and **Larry Dean** . . . **Chris Collier** at KIKK (Houston) is looking for a winner to fill the morning show slot—so if you're a personality type that can work within the bounds of a format, you may want to look into it.

Rep Shipley operations manager of WPIK and WXRA-FM (Alexandria, Va.) says that the FMer has increased its power to 50kw, and increased its tower height an extra 100 feet. The stations are the only country outlets, according to Shipley, in the Washington, D.C. area, and with the increased wattage and antenna height the stations are now covering an area extending from Baltimore to Richmond . . . KSO (Des Moines) is now banging away on the country music game. Game cards, similar to bingo cards except that rather than numbers the squares have names of country artists, are being distributed throughout the city via sponsor locations. The station plays a complete game an hour, calling for winners to cover five in a row across, vertically or diagonally. When players have covered five of the artists names, as they are heard on the station, they call and win the prize for the hour. **Perry St. John** at the station will be glad to supply details.

Mike Davis, MD of WFNC (Fayetteville, N.C.), has departed the station for the warmer climes of Jacksonville, Fla. **Paul Gold**, PD, will be handling the music at WFNC until a replacement is named. Davis can be found at WMBR . . . **Chris McGuire** stayed awake some seventy odd hours in a marathon broadcast over KFTN (Provo, Utah). The benefit was for a boy's club building program. The station raised about \$35,000 and received accolades from the entire community. Owner **Bill Anderson** was present for a portion of the broadcast.

Nashville Report (Continued from page 95)

Orlando, here to tape a guest spot on **Johnny Cash's** CBS-TV Christmas Special, realistically admitted he was worried about future of his TV series . . . **Jim Ed Brown** cut some TV blurbs for Dollar General Stores, which will air in 22 states.

Music Row scuttlebutt: **Waylon Jennings** wants to shift labels? . . . Another didja know—that Dallas Cowboy defensive back **Mark Washington** moonlights as a promotion man for RCA Records? Naturally, he's currently pushing **Bobby Bare's** "Dropkick Me, Jesus (Through the Goal Posts of Life)." Whoever wrote that song is not up on football: The "dropkick" long, long ago was replaced by the field goal.

Ever wonder how long **Mel Tillis** has been stuttering? Mel says it all started at the age of three when he contracted malaria.

Enjoying small talk in an MCA office: 4 ft. 9 in. **Brenda Lee** and 4 ft. 11 in. **Jesseca James** (Twitty). And what were they talking small about? Brenda was telling about attending the "by-invitation-only" victory celebration of President-elect **Jimmy Carter** in Atlanta. (Those Georgians stick together!)

Veteran **Ernest Tubb** gifted **Tanya Tucker** on her 18th birthday with an engraved bracelet . . . Unsolicited praise from Top Billing, Inc. top-per **Tandy Rice**: "**Kitty Wells** is one of our most popular acts. She is thoroughly professional."

Barbara Mandrell's latest addition to her home "menagerie"—\$500 worth of tropical fish, bought in Florida. The number of fish? Ten! A piscatorial tip from Barbara: "When you first put fish into a new tank they go into shock. You have to keep them moving or they'll die. Once they become acclimated everything is okay."

CBS Promotes Jim Kemp

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the promotion of Jim Kemp to the post of manager, press information, CBS Records, Nashville. Kemp will be based in Nashville.

In his new position, Kemp will be responsible for the execution of national artist

campaigns in support of product released by CBS Records, Nashville. Kemp will additionally be responsible for the initiation and coordination of artist interviews on a local and regional basis. With this promotion, Kemp assumes responsibility for the dissemination of artist information for press purposes.

COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** They went to the top their first time out as a duo, and the follow-up is even better! "Saying Hello, Saying I Love You, Saying Goodbye" is an excellent record for **Jim Ed Brown** and **Helen Cornelius** — it won't take long!

Marty Mitchell takes the **Frankie Valli** smash, "My Eyes Adored You," and gives it a great chance to be a country hit! Already spinning at WHK, KLAK and KJJJ.

Oops! We listed the wrong title on the **Don Gibson** mention last week; though the "b" side is getting some play, it's a landslide for "I'm All Wrapped Up In You," continuing to gain ground at WBAP, KSOP, KLAK, WHOO, KJJJ and KGFY.

Del Reeves is starting to look good at KTOW, KJJJ and KSMN on "My Better Half;" **Penny DeHaven's** "Hit Parade of Love" showing up in Jackson and Salt Lake City.

Newcomer **Dewayne Orender** has a good chance to break big with a strong song, "If You Want To Make Me Feel At Home," already moving at KBOX and KKYX.

Super Strong: **Eddie Rabbitt**, **Moe Bandy**.

Gene Cotton has a strong start with "You've Got Me Runnin'," added this week at WHOO, KLAK and KSOP. **Billy Walker's** "Instead of Givin' Up" added at WSDS, WENO and KKYX.

Grady Martin's "Riders In The Sky," his first instrumental on Monument, is getting aired at KCKC and KSOP; **Sterling Whipple's** "Silence on the Line" also looking good in western markets.

"Wiggle Wiggle" is moving well for **Ronnie Sessions**, especially in the southwest. **Little David Wilkins** is big in Texas and Tennessee with "The Greatest Show on Earth."

Carl Knight — "Her Precious Memories" (WJQS)
Don Everly — "Love At Last Sight" (WHOO)

SURE SHOTS

Conway Twitty — "I Can't Believe She Gives It All To Me"

LEFT FIELDERS

Ray Sanders — "He Didn't Become Famous For His Song"

Jan Freeman — "Any Port In The Storm"

Sammi Smith — "Rings for Sale"

Tennessee Pulleybone — "Head Over Heels In Love"

AREA ACTION

Bobby (So-Fine) Butler — "Teddy Toad" (KJJJ)



Gene Cotton



Dewayne Orender

HOTLINE CHECKLIST

KAYQ, Kansas City	KSMN, Mason City	WHO, Des Moines
KBOX, Dallas	KSON, San Diego	WHOO, Orlando
KBUL, Wichita	KSOP, Salt Lake City	WIL, St. Louis
KCKC, San Bernardino	KTOW, Tulsa	WINN, Louisville
KCKN, Kansas City	KWMT, Fort Dodge	WIRE, Indianapolis
KENR, Houston	WAXU, Lexington	WJJD, Chicago
KFDI, Wichita	WBAM, Montgomery	WJQS, Jackson
KIKK, Houston	WBAP, Ft. Worth	WMNI, Columbus
KJJJ, Phoenix	WDEE, Detroit	WSDS, Ypsilanti
KKYX, San Antonio	WENO, Nashville	WSLR, Akron
KLAC, Los Angeles	WHK, Cleveland	WSUN, St. Petersburg
KLAK, Denver	WHN, New York	WWOK, Miami
KRMD, Shreveport		

COUNTRY SINGLES PUBLISHERS LIST

A LITTLE AT A TIME Eddie Kilroy (Jack & Bill, ASCAP).....	77	LIVING IT DOWN Huey P. Meaux (Ben Peters/Crazy Cajun, BMI).....	7
A WHOLE LOTTA THINGS TO SING ABOUT Jerry Bradley (Pi-Gem, BMI).....	15	LOOKING OUT MY WINDOW THROUGH THE PAIN Dick Heard (Chess, ASCAP).....	57
AMONG MY SOUVENIRS Billy Sherrill (Chappell & Co., ASCAP).....	4	LOVE IS ONLY LOVE (WHEN SHARED BY TWO) Ron Chancey (ABC/Dunhill, BMI).....	78
BABY BOY Brian Ahern (Sook, ASCAP).....	21	LOVE IT AWAY Snuffy Miller (Excellorc BMI).....	36
BROKEN DOWN IN TINY PIECES Ron Chancey (Pick A Hit, BMI).....	32	MAHOGANY BRIDGE Dave Burgess (Singletree, BMI).....	98
CALIFORNIA OAKIE Norro Wilson (Blue Book, BMI).....	48	MY GOOD THING'S GONE Johnny Morris (Narvel the Marvel, BMI/Driftaway, ASCAP).....	70
CHEATIN' IS Billy Sherrill (Tree, BMI).....	54	NEVER DID LIKE WHISKEY Larry Butler (Hungry Mountain, BMI).....	31
CHEROKEE MAIDEN Ken Nelson & Fuzzy Owen (Chappell & Co., ASCAP).....	1	9,999,999 TEARS Roy Dea & Dickey Lee (Lowery, BMI).....	6
CLEAN YOUR OWN TABLES Bob Ferguson (Blackwood/Back Road, BMI).....	55	OKLAHOMA SUNSHINE Ray Ruff (House of Gold, BMI).....	88
COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER PLACE) Billy Sherrill (Algee, BMI).....	23	PEANUTS AND DIAMONDS Buddy Killen (Tree, BMI).....	29
COME ON IN George Richey (Marson, BMI).....	14	PUT ME BACK INTO YOUR WORLD Owen Bradley (Basket, ASCAP).....	59
DADDY HOW'M I DOIN' Cape Kennedy (Country Pickers, BMI).....	62	ROCKIN' MY MEMORY not listed (Granny White, BMI).....	93
DADDY'S LITTLE GIRL Ron Haffkine (Horse Hairs, BMI).....	71	ROOM 269 Billy Sherrill (Roadmaster, BMI).....	60
DON'T BE ANGRY Stan Silver (Acuff-Rose, BMI).....	49	REMEMBERING Chet Atkins & Jerry Reed (Vector, BMI).....	47
DON'T GIVE UP ON ME Chip Taylor (Shade Tree, BMI).....	97	ROSIE Glen Sutton (Alrhond, BMI).....	37
DROP KICK ME JESUS Bobby Bare & Bill Rice (Black Sheep, BMI).....	24	SHE'S FREE BUT SHE'S NOT EASY Owen Bradley (Inmy/Clancy, BMI).....	86
EVERY FACE TELLS A STORY John Farrar (Chrysalis/Brunch Welch/Dejamus, BMI-ASCAP).....	51	SHE NEVER KNEW ME Don Williams (Hall/Clement & Maplehill/Vogue, BMI).....	18
EVERY NOW AND THEN Rich Hall (Screen Gems-Columbia, BMI).....	33	SHE TAUGHT ME HOW TO LIVE AGAIN Denny Diante & Bob Montgomery (Unart/Pen in Hand, BMI).....	91
EVERYTHING I OWN Norro Wilson (Colgems, BMI).....	40	SHE TOOK MORE THAN HER SHARE Ray Baker (Acuff-Rose, BMI).....	64
FOR LOVE'S OWN SAKE Larry Butler (Bobby Goldsboro, ASCAP).....	39	SHOW ME A MAN Jack Gilmer (Tree, BMI).....	8
FOX ON THE RUN Jerry Kennedy (Dick James, BMI).....	19	SING A SAD SONG Eddie Kilroy (Four Star, BMI).....	89
FOUR WHEEL COWBOY Don Sears & Chip Davis (American Gramophone, SESAC).....	79	SOMEBODY SOMEWHERE Owen Bradley (Coal Miners, BMI).....	2
GOOD WOMAN BLUES Virgin (Sawgrass, BMI).....	11	SOMEDAY SOON Dave Burgess (W.B. Music, ASCAP).....	30
HANGIN' ON Gary S. Paxton (Alamo, BMI).....	63	STATUES WITHOUT HEARTS Fred Foster (First Generation, BMI).....	58
HER BDOY COULDN'T KEEP YOU (OFF MY MIND) Russ Reeder & Bob Webster (Blue Echo, ASCAP).....	42	STEPPIN' OUT TONIGHT Bill Walker (Wiljex, ASCAP).....	85
HER NAME IS Billy Sherrill (Tree, BMI).....	5	SWEET DREAMS Brian Ahern (Acuff-Rose, BMI).....	28
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-EMI, BMI).....	67	SWEET TALKIN' MAN Glen Sutton (Starship, ASCAP).....	20
HIGH STYLE WOMAN Roy Mack (Tilish, BMI).....	95	TAKE MY BREATH AWAY Norro Wilson (Jidobi/Al Gallico, BMI).....	16
HILLBILLY HEART Jerry Kennedy (Dan Penn/Easy Nine, BMI).....	13	TAKE THESE CHAINS FROM MY HEART Jerry Kennedy (Milene, ASCAP).....	92
HOT AND STILL HEATIN' Larry Rogers (Partner/Julap, BMI).....	94	TAKIN' WHAT I CAN GET Snuff Garrett (Natural Songs, ASCAP).....	80
I CAN SEE ME LOVIN' YOU AGAIN Billy Sherrill (Jack & Bill, ASCAP).....	52	THANK GOD I'VE GOT YOU Jerry Kennedy (American Cowboy, BMI).....	9
I DON'T WANNA TO TALK IT OVER ANYMORE Ray Baker (Milene, ASCAP).....	38	THAT LOOK IN HER EYES George Richey (Ben Peters, BMI).....	41
I GUESS YOU NEVER LOVED ME ANYWAY A. V. Mittelstedt (Milene, ASCAP).....	81	THAT'LL BE THE DAY Peter Asher (MPL Communications, Inc., BMI).....	50
I JUST CAN'T TURN MY HABIT INTO LOVE Snuffy Miller (Royal Oak, ASCAP).....	83	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') Ray Griff (Blue Echo, ASCAP).....	26
I LOVE US Pete Draks & Ronny Light (Window, BMI).....	86	THE END IS NOT IN SIGHT Barry Burton (Fourth Floor, ASCAP).....	84
I NEVER SAID IT WOULD BE EASY Jerry Kennedy (Jack & Bill, ASCAP).....	27	THE GAMES THAT DADDIES PLAY Owen Bradley (Twitty Bird, BMI).....	43
I THOUGHT I HEARD YOU CALLING MY NAME (Ken Mansfield & Waylon Jennings (Golden West Melodies, BMI).....	68	THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC).....	61
IF THIS IS FREEDOM Abbott, Stewart & Staff (Pantego Sound, BMI).....	96	(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER HAD Jerry Kennedy (Mandy, ASCAP).....	34
IT HURTS TO KNOW THE FEELING'S GONE Dave Bell (Belinda, BMI).....	44	THINGS Tom Catalano (Hudson Bay, BMI).....	10
I'M ALL WRAPPED UP IN YOU Wesley Rose (Acuff-Rose, BMI).....	76	THINKIN' OF A RENDEZVOUS Billy Sherrill (Tree, BMI).....	10
IT'S ALL OVER Johnny Cash & Charlie Bragg (House of Cash, BMI).....	45	TWO DOLLARS IN THE JUKEBOX David Malloy (Briarpatch, BMI).....	65
IT'S BAD WHEN YOU'RE CAUGHT (WITH-THE GOODS) The General & Tommy Overstreet (Tommy Overstreet, SESAC).....	72	WHEN LEA JANE SANG Porter Wagoner (Owepar, BMI).....	87
I'M GONNA LOVE YOU Jerry Bradley & Charley Pride (Dunbar/Westgate, BMI).....	3	WHY DON'T YOU LOVE ME unlisted (Fred Rose, BMI).....	69
I'VE RODE WITH THE BEST Bob Ferguson (Show Biz, BMI).....	74	WILLIE, WAYLON AND ME David Allan Coe. Ron Bledsoe & Waylon Jennings (Show-For, BMI).....	22
I'VE TAKEN Walter Haynes (Jeanne Pruett/Weeping Willow, BMI).....	53	WIGGLE WIGGLE Chip Young (Ahab, BMI).....	90
LAURA (WHAT'S HE GOT THAT I AIN'T GOT) Larry Butler (Al Gallico, BMI).....	35	WOMAN DON'T TRY TO SING MY SONG Walter Haynes (Tree, BMI).....	46
LAWDY MISS CLAWDY Eddie Kilroy (Venice, BMI).....	17	WOMAN STEALER Gary S. Paxton (White Tornado, BMI).....	100
LAY DOWN Larry Rogers (Partner, BMI).....	75	YOU AND ME Billy Sherrill (Algee, BMI).....	12
LET'S PUT IT BACK TOGETHER AGAIN Jerry Kennedy (Jack & Bill, ASCAP).....	66	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) Allen Reynolds (Hall-Clement, BMI).....	56
LIKE A SAD SONG Milton Okun (Cherry Lane, ASCAP).....	82	YOUNG GIRL Ron Chancey (Warner/Tamerlane, BMI).....	25
		YOU'VE GOT ME RUNNIN' Steve Gibson (Dawnbreaker, BMI).....	99

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA 40649

I CAN'T BELIEVE SHE GIVES IT ALL TO ME (Conway Twitty; Twitty Bird, BMI)

Conway comes through again with a tender tune and his extraordinary delivery. The man won't quit—and we're glad!

PATTI LEATHERWOOD—Epic 8 50303

IT SHOULD HAVE BEEN EASY (B. McDill; Hall-Clement, BMI)

Patti makes her debut with a spellbinding rendition of a haunting Bob McDill tune. Should find its way onto the charts—easily!

JAN FREEMAN—Jan Mar IRDA 307 A

ANY PORT IN A STORM (E. Raven; Milene, ASCAP)

Jan puts her pure voice to a sensitive exploitation song and comes up with a winning combination. Watch it!

GLENN BARBER—Casino GRT 089

I WENT TO BED LOVING YOU (AND WOKE UP WITH HER ON MY MIND) (G. Barber; Glenn to Glenn, BMI)

Simple, straightforward lyrics and delivery by Glenn make for a solid line-up. Watch out for this one—you might wake up with it on your mind.

SHERRI KING—United Artists XW902 Y

TAKE TIME TO KNOW HIM (S. Davis; Al Gallico, BMI)

Written and produced by Stephen Davis, this tune provides the perfect vehicle for Sherri's gift for expressiveness. It won't take long to get to know her.

LLOYD GOODSON—United Artists XW891 Y

JESUS IS THE SAME IN CALIFORNIA (L. Goodson/D. Lee; Brother Karl's, BMI) Catchy honky tonk ballad about a guy who gets a message from mom and the warden on the same day. He's saved. Sounds like a hit!

DARRELL DODSON—Sunshine Country Records 135

LONE STAR COWBOY (B. Mevis/D. Wayne; ABC/Dunhill, BMI)

A lonesome cowboy tune about a lone star in the Lone Star state. Ride 'em cowboy!

MACK WHITE—Commercial 1320

A STRANGER TO ME (Don Gibson; Acuff-Rose, BMI)

Mack possesses one of the finest voices we've heard in a long while, and he puts it to good use on this Don Gibson hit. Give it a spin!

CALICO—United Artists XW907 Y

LYIN' AGAIN (L. Butler/C. Moman; Unart/Baby Chick, BMI)

A fresh sound from a fine progressive group whose time has come. A warm song that's easy to warm up to, and that's no lie!

MIKE LUNSFORD—Starday 146

STEALIN' FEELIN' (J. Coleman/M. Lytle; Power Play, BMI)

A tasty tune about an uncontrollable feeling that creeps into everyone's soul on occasion. Should provide a welcome addition to your playlists.

MARTY MITCHELL—Hitsville 6044

MY EYES ADORED YOU (B. Crew/K. Nelson; Stone Diamond/Tannyboy, BMI, Kenny Nolan, ASCAP)

Marty offers up a tender rendition of Frankie Valli's smash. Sounds like this tune is ready for a second trip to the top of the charts.

RANDY BARLOW—Gazelle IRDA 3300A

TWENTY-FOUR HOURS FROM TULSA (B. Bacharach/H. David; Arch, ASCAP)

Thick-textured, countrified version of a song by two of the masters of the art. Marty could be just 24 hours from a spot on the charts.

JOHN ANDERSON—CSI RPA 7604

WHAT DID I PROMISE HER LAST NIGHT (R. McCown; Sawgrass, BMI)

John sings about those morning-after-the-night-before second thoughts that arise after a one-night stand. Should get up and go straight up the charts.



THE COUNTRY ALBUM CHART

NOVEMBER 13, 1976

NOV. 13 6

			WKS ON CHART
1	3	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	7
2	2	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	11
3	4	DAVE & SUGAR—RCA APL1 1818	9
4	8	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	5
5	7	YOU AND ME TAMMY WYNETTE—Epic KE 34289	6
6	1	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	11
7	5	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	10
8	9	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	12
9	10	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	18
10	19	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	14
11	25	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	3
12	15	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1110	5
13	16	ALONE AGAIN GEORGE JONES—Epic KE 34290	5
14	6	SPIRIT JOHN DENVER—RCA APL1 1694	9
15	18	THE MAGNIFICENT MUSIC MACHINE TOM T. HALL—Mercury SRM 1 1111	4
16	13	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	11
17	21	MARY KAY PLACE—Columbia KC 34353	4
18	14	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	7
19	23	SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451	5
20	30	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	3
21	29	HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285	3
22	11	PEANUTS AND DIAMONDS BILL ANDERSON—MCA 2222	7
23	26	WHEN SOMETHING IS WRONG WITH MY BABY SONNY JAMES—Columbia KC 34309	4
24	12	20-20 VISION RONNIE MILSAP—RCA APL1 1666	25
25	20	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	13
26	27	UNITED TALENT CONWAY & LORETTA—MCA 1109	21
27	17	TEDDY BEAR ROD SOVINE—Starday SD 968X	13
28	22	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	10
29	33	HOMEMADE LOVE TOM BRESH—Farr FL 1000	7
30	35	I DON'T WANT TO TALK IT OVER ANYMORE CONNIE SMITH—Columbia KC 34270	3

31	34	LYNN ANDERSON'S GREATEST HITS LYNN ANDERSON—Columbia KC 34308	4
32	37	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	2
33	36	KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559	6
34	41	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	2
35	44	TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356	2
36	—	DOIN' WHAT I FEEL NARVEL FELTS—ABC Dot DOSD 2065	1
37	24	NOW AND THEN CONWAY TWITTY—MCA 2206	24
38	31	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	17
39	39	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	42
40	47	MISSISSIPPI BARBARA FAIRCHILD—Columbia KC 34307	2
41	48	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	18
42	—	LOVIN' SOMEBODY LaCOSTA—Capitol ST 11569	1
43	51	HANK 'N ME RAY PRICE—ABC Dot DOSD 2062	2
44	28	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	16
45	32	EDDY EDDY ARNOLD—RCA APL1 1817	8
46	56	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	2
47	43	THAT LOOK IN HER EYES FREDDY HART—Capitol ST 11568	7
48	54	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI—RCA APL1 1312	41
49	42	KING OF ALL THE TAVERNS LITTLE DAVID WILKINS—MCA 2215	5
50	—	TWO MORE SIDES CLEDUS MAGGARD—Mercury SRM 1 1112	1
51	40	SOUTH OF THE BORDER GENE AUTRY—Republic IRDA R 6011	7
52	50	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	22
53	38	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	20
54	46	TURN ON TO TOMMY OVERSTREET—ABC Dot DOSD 2056	8
55	—	SUPER SONGS DANNY DAVIS—RCA APL1 1986	1
56	45	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2958	11
57	49	BY REQUEST DEL REEVES & BILLIE JO SPEARS—United Artists LA649 G	7
58	—	KENNY ROGERS—United Artists LA689 G	1
59	53	A LEGENDARY PERFORMER JIM REEVES—RCA CPL1 1891	8
60	57	AFTERNOON DELIGHT JOHNNY CARVER—ABC Dot DOSD 2042	9
61	52	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34354	13
62	55	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	29
63	60	TEXAS COOKIN' GUY CLARK—RCA APL1 1944	4
64	59	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	22
65	65	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	50
66	58	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	21
67	64	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1944	24
68	61	HER WAY SAMMI SMITH—Zodiac ZLP 5004	7
69	62	IN CONCERT BOB WILLIS & HIS TEXAS PLAYBOYS—Capitol SKBB 11550	17
70	63	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	14
71	66	LONG HARD RIDE MARSHALL TUCKER BAND—Capitol CP 0170	19
72	68	FOR THE 83RD TIME TENNESSEE ERNIE FORD—Capitol ST 11561	8
73	67	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG1 5020	14
74	73	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	34
75	71	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	31

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Johnny Cash and June Carter Cash sing
"Old Time Feeling"?

3-10436

You should.
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the highest rated shows of the
new TV season). And now,
due to industry demand,
it's their new single,
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by Johnny Cash and
June Carter Cash.
On Columbia
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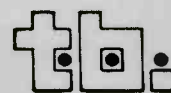
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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

NOV. 13 NOV. 6

WKS. ON CHART

1	2	CHEROKEE MAIDEN/ WHAT HAVE YOU GOT PLANNED TONIGHT DIANA MERLE HAGGARD Capitol 4326	10
2	3	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607	10
3	5	I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768	10
4	1	AMONG MY SOUVENIRS MARTY ROBBINS/Columbia 3 10396	12
5	6	HER NAME IS GEORGE JONES/Epic 8 50271	11
6	8	9,999,999 TEARS DICKEY LEE/RCA PB 10764	10
7	9	LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652	10
8	12	SHOW ME A MAN T. G. SHEPPARD/Hitsville 6040	9
9	14	THANK GOD I'VE GOT YOU STATLER BROTHERS/ Mercury 73846	10
10	13	THINKIN' OF A RENDEZVOUS JOHNNY DUNCAN/ Columbia 3 10417	7
11	15	GOOD WOMAN BLUES MEL TILLIS/MCA 40627	7
12	4	YOU AND ME TAMMY WYNETTE/Epic 8 50264	13
13	16	HILLBILLY HEART JOHNNY RODRIGUEZ/Mercury 73855	6
14	7	COME ON IN SONNY JAMES/Columbia 3 10392	12
15	10	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/ RCA PB 10757	12
16	22	TAKE MY BREATH AWAY MARGO SMITH/ Warner Bros. 8261	7
17	24	LAWDY MISS CLAWDY MICKEY GILLEY/Playboy 6089	5
18	29	SHE NEVER KNEW ME DON WILLIAMS/ABC Dot DOA 17658	5
19	23	FOX ON THE RUN TOM T. HALL/Mercury 73850	5
20	21	SWEET TALKIN' MAN LYNN ANDERSON/Columbia 3 10401	9
21	27	BABY BOY MARY KAY PLACE/Columbia 3 10422	5
22	26	WILLIE, WAYLON AND ME DAVID ALLAN COE/ Columbia 3 10395	8
23	28	COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER PLACE) DAVID HOUSTON/Epic 8 50275	8
24	31	DROP KICK ME JESUS BOBBY BARE/RCA PB 10790	5
25	30	YOUNG GIRL TOMMY OVERSTREET/ABC Dot DOA 17657	6
26	19	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') RAY GRIFF/Capitol 4320	11
27	20	I NEVER SAID IT WOULD BE EASY JACKY WARD/ Mercury 73826	11
28	39	SWEET DREAMS EMMYLOU HARRIS/Reprise RPS 1371	5
29	11	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	14
30	34	SOMEDAY SOON KATHY BARNES/Republic 293	8
31	40	NEVER DID LIKE WHISKEY BILLIE JO SPEARS/ United Artists XW880 Y	4
32	41	BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC Dot DOA 17659	4
33	42	EVERY NOW AND THEN MAC DAVIS/Columbia 3 10418	7
34	38	(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER HAD FARON YOUNG/Mercury 73847	6
35	45	LAURA (WHAT'S HE GOT THAT I AIN'T GOT) KENNY ROGERS/United Artists XW868 Y	6
36	46	LOVE IT AWAY MARY LOU TURNER/MCA 40620	7
37	37	ROSIE RED STEAGALL/ABC Dot DOA 17653	9
38	33	I DON'T WANT TO TALK IT OVER ANYMORE CONNIE SMITH/Columbia 3 10393	12
39	43	FOR LOVE'S OWN SAKE ED BRUCE/United Artists XW862 Y	7
40	54	EVERYTHING I OWN JOE STAMPLEY/ABC Dot DOA 17654	4
41	17	THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	13
42	44	HER BODY COULDN'T KEEP YOU (OFF MY MIND) GENE WATSON/Capitol 4331	7
43	18	THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601	13
44	52	IT HURTS TO KNOW THE FEELING'S GONE BILLY MIZE/ Zodiac ZS 1011	7
45	51	IT'S ALL OVER JOHNNY CASH/Columbia 3 10424	5
46	53	WOMAN DON'T TRY TO SING MY SONG CAL SMITH/ MCA 40618	5
47	50	REMEMBERING JERRY REED/RCA PB 10784	6
48	32	CALIFORNIA OAKIE BUCK OWENS/Warner Bros. WBS 8255	9

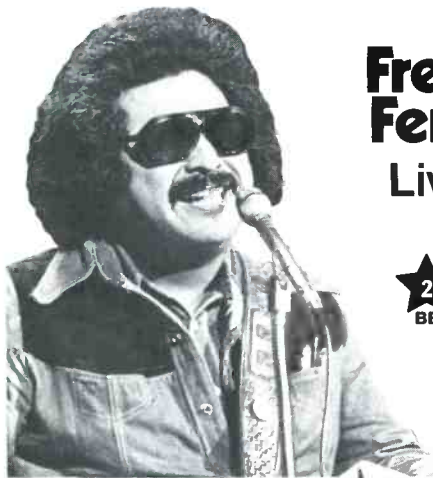
49	61	DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660	4
50	25	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	11
51	59	EVERY FACE TELLS A STORY OLIVIA NEWTON-JOHN/ MCA 40642	3
52	60	I CAN SEE ME LOVIN' YOU AGAIN JOHNNY PAYCHECK/ Epic 8 50291	4
53	55	I'VE TAKEN JEANNE PRUETT/MCA 40605	8
54	63	CHEATIN' IS BARBARA FAIRCHILD/Columbia 3 10423	4
55	57	CLEAN YOUR OWN TABLES VERNON OXFORD/ RCA PB 10787	6
56	76	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y	2
57	68	LOOKING OUT MY WINDOW THROUGH THE PAIN MEL STREET/GRT 083	3
58	69	STATUES WITHOUT HEARTS LARRY GATLIN/Monument 45 201	3
59	66	PUT ME BACK IN YOUR WORLD EDDY ARNOLD/ RCA PB 10794	4
60	65	ROOM 269 FREDDY WELLER/Columbia 3 10411	6
61	71	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369	4
62	67	DADDY HOW'M I DOIN' RICK SMITH/Cin Kay CK 114	5
63	70	HANGIN' ON VERN GOSDIN/Elektra 45353	3
64	73	SHE TOOK MORE THAN HER NAME MOE BANDY/ Columbia 3 10428	2
65	84	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/ Elektra 45357	2
66	36	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	16
67	35	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	15
68	64	I THOUGHT I HEARD YOU CALLING MY NAME JESSI COLTER/Capitol 4325	10
69	75	WHY DON'T YOU LOVE ME HANK WILLIAMS/ MGM MG 14849	6
70	88	MY GOOD THING'S GONE NARVEL FELTS/ABC Dot DOA 17664	2
71	77	DADDY'S LITTLE GIRL RAY SAWYER/Capitol 4344	3
72	72	IT'S BAD WHEN YOU'RE CAUGHT WITH THE GOODS BILLY PARKER/SCR SCF 113	8
73	49	THINGS ANNE MURRAY/Capitol 4329	10
74	79	I'VE RODE WITH THE BEST JIM ED BROWN/RCA PB 10786	4
75	85	LAY DOWN CHARLY McCLAIN/Epic 8 50285	4

CHARTMAKER OF THE WEEK

76	—	I'M ALL WRAPPED UP IN YOU DON GIBSON ABC AH 54001	1
77	92	A LITTLE AT A TIME SUNDAY SHARPE/Playboy 6090	2
78	—	LOVE IS ONLY LOVE (WHEN SHARED BY TWO) JOHNNY CARVER/ABC Dot DOA 17661	1
79	81	FOUR WHEEL COWBOY C. W. McCALL/Polydor 14352	3
80	89	TAKIN' WHAT I CAN GET BRENDA LEE/MCA 40640	2
81	78	I GUESS YOU NEVER LOVED ME ANYWAY RANDY CORNOR/ABC Dot DOA 17655	7
82	48	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	9
83	—	I JUST CAN'T (TURN MY HABIT INTO LOVE) KENNY STARR/MCA 40637	1
84	47	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	15
85	91	STEPPIN' OUT TONIGHT LORI PARKER/Con Brio 113	2
86	94	SHE'S FREE BUT SHE'S NOT EASY JIM GLASER/MCA 40636	2
87	—	WHEN LEA JANE SANG PORTER WAGONER/RCA PB 10803	1
88	95	OKLAHOMA SUNSHINE PAT BOONE/Hitsville 6042	3
89	—	SING A SAD SONG WYNN STEWART/Playboy 6091	1
90	99	WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624	2
91	—	SHE TAUGHT ME HOW TO LIVE AGAIN BOBBY GOLDSBORO/United Artists XW866 Y	1
92	—	TAKE THESE CHAINS FROM MY HEART TERRY BRADSHAW/ Mercury 73856	1
93	93	ROCKIN' MY MEMORY CLAUDE GRAY/Granny White 10001	3
94	100	HOT AND STILL HEATIN' JERRY JAYE/Hi 2318	2
95	98	HIGH STYLE WOMAN DIXON STEELE/Elektra 45343	3
96	96	IF THIS IS FREEDOM DANNY WOOD/London 242	3
97	97	DON'T GIVE UP ON ME STONEY EDWARDS/Capitol 4337	3
98	—	MAHOGANY BRIDGE DAVID ROGERS/Republic 311	1
99	—	YOU'VE GOT ME RUNNIN' GENE COTTON/ABC 12227	1
100	—	WOMAN STEALER BOBBY G. RICE/GRT 084	1



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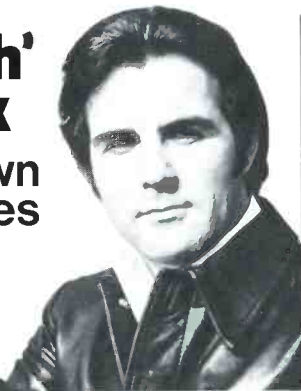
Freddy Fender
Living It Down
DOA 17652

★ 2 BB 7 RW 6 CB

Billy 'Crash' Craddock

Broken Down In Tiny Pieces
DOA 17659

★ 27 BB 32 RW 34 CB



Johnny Carver

Love Is Only Love When Shared By Two
DOA 17661

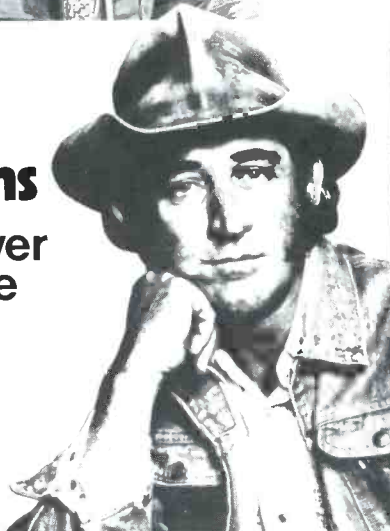
★ 70 BB 78 RW 73 CB



Don Williams

She Never Knew Me
DOA 17658

★ 14 BB 18 RW 18 CB



Donna Fargo

Don't Be Angry
DOA 17660

★ 51 BB 49 RW 57 CB



Eddy Raven

I'm Losing It All
DOA 17663

85 CB



Narvel Felts

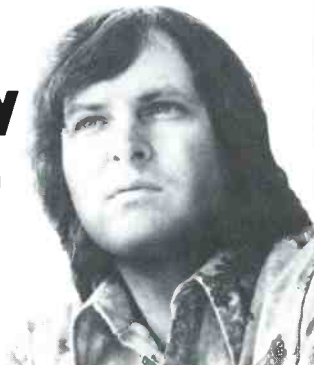
My Good Things Gone
DOA 17664

★ 74 BB 70 RW 72 CB

Joe Stampley

Everything I Own
DOA 17654

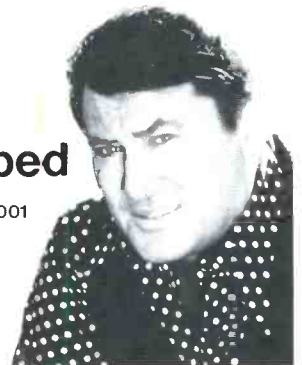
★ 38 BB 40 RW 48 CB



Don Gibson

I'm All Wrapped Up In You AH 54001

★ 72 BB 76 RW 88 CB



ABC/HICKORY RECORDS



Tommy Overstreet

Young Girl
DOA 17657

29 BB 25 RW 28 CB

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ST-1553



SVBB-11307 Two-Record Set



SVBB-11384 Two-Record Set



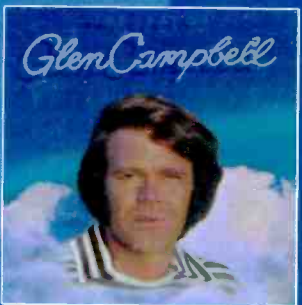
SKBO-3403 Two-Record Set



SKBO-3404 Two-Record Set



SKBO-11537 Two-Record Set



ST-11577



ST-11579



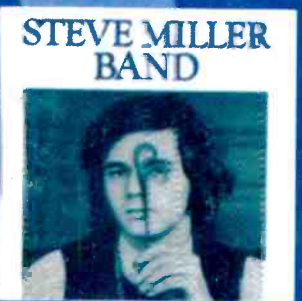
ST-11578 Available The Middle of November



ST-11576



SW-3421



SVBB-11114 Two-Record Set



ST-11467



SKBB-11523



SW-3422

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