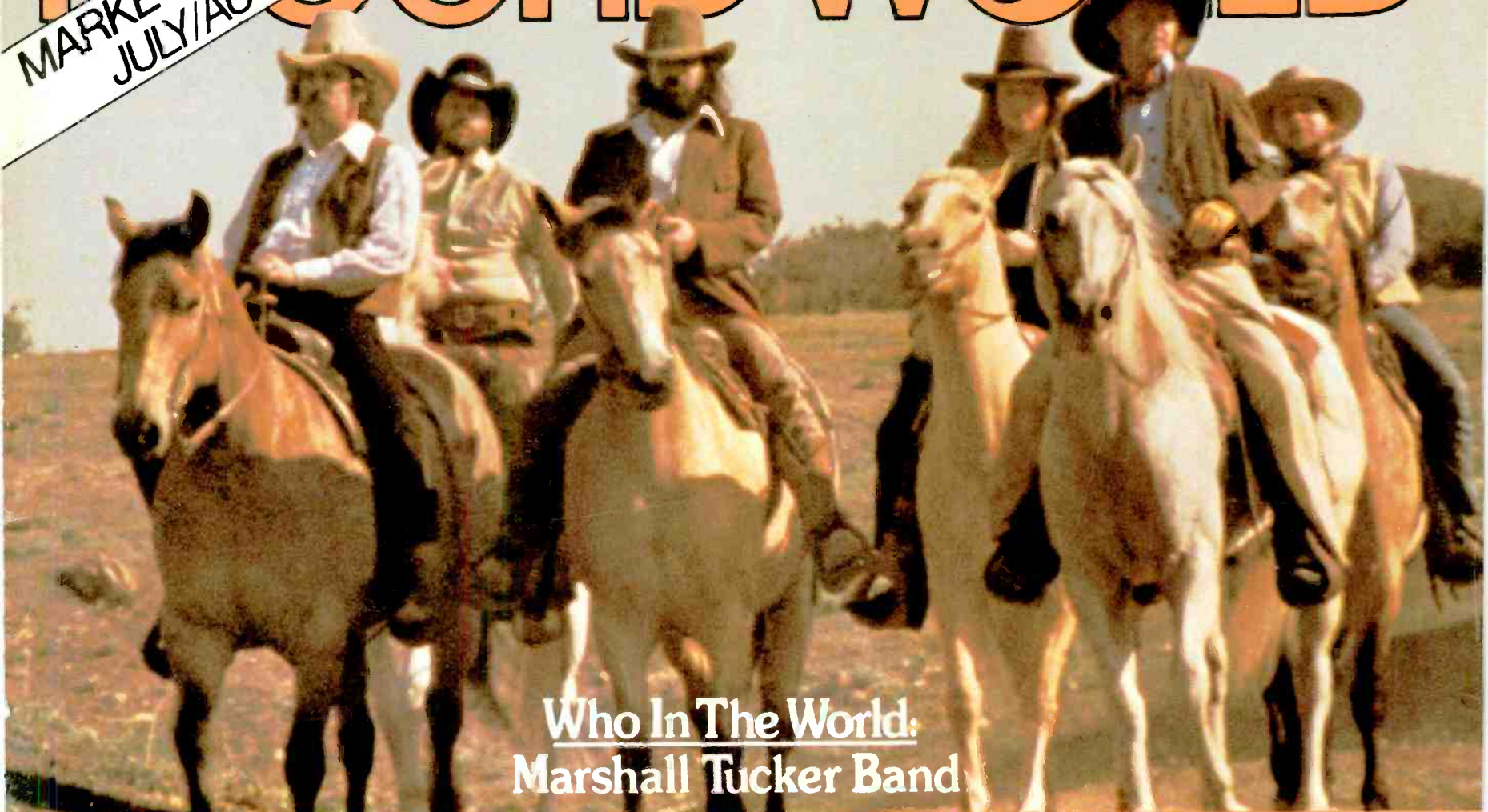


# RECORD WORLD



## Who In The World: Marshall Tucker Band

### HITS OF THE WEEK

#### SINGLES

**JOHN DENVER, "LIKE A SAD SONG"** (prod. by Milt Okun) (writer: John Denver) (Cherry Lane, ASCAP) (3:41). Denver follows his chirpy "It Makes Me Giggle" with a soft spoken love song which should delight his multitude of fans. Accompanied only by guitar and strings, his vocal grabs your attention and holds on until the song's end. RCA JH 10774.



**BAY CITY ROLLERS, "I ONLY WANT TO BE WITH YOU"** (prod. by Jimmy Ienner) (writers: Mike Hawker & Ivor Raymond) (Chappel, ASCAP) (3:27). This preview of the group's new lp shows that they are breaking new ground. A Dusty Springfield hit a dozen years ago, the song stands up today with this excellent treatment. Arista AS 0205.



**ABBA, "FERNANDO"** (prod. by Benny Andersson & Bjorn Ulvaeus) (writers: B. Andersson-S. Anderson-B. Ulvaeus) (Artwork, ASCAP) (4:11). The song is already considered one of ABBA's greatest hits—and for good reason. More subtle and moving than their last few singles, its worldwide success to this point has been staggering. A classic! Atlantic 3346.



**ENGELBERT HUMPERDINCK, "AFTER THE LOVIN'"** (prod. by Joel Diamond & Charlie Callelo) (writers: A. Bernstein & R. Adams) (Silver Blue, ASCAP; Oceans Blue, BMI) (3:47). The singer's first single for the label is certain to continue his hit ways. Already being played at numerous MOR stations, it won't be long until it crosses over. Epic 8 50270.



**NEIL DIAMOND, "DON'T THINK . . . FEEL"** (prod. by Robbie Robertson) (writer: Neil Diamond) (Stonebridge, ASCAP) (2:57). Diamond is still regarded as a premier pop performer as his successful comeback tour and "Beautiful Noise" lp attest. This follow-up to "If You Know What I Mean" has a carnival-like calypso flavor that feels good. Columbia 3 10405.



**SPINNERS, "THE RUBBERBAND MAN"** (prod. by Thom Bell) (writers: L. Creed & T. Bell) (Mighty Three, BMI) (3:30). Arguably the best song from an album filled with potential hits, the group stands to pick up both r&b and pop support. It's not stretching things at all to say that this single should be an across the board smash! Atlantic 3355.



**NEIL SEDAKA, "YOU GOTTA MAKE YOUR OWN SUNSHINE"** (prod. by Robert Appere & Neil Sedaka) (writers: Sedaka & Greenfield) (Don Kirshner, BMI) (3:21). Neil is steppin' out again with the kind of up-tempo, good time sound he is so adept at. Coupled with his forthcoming TV special, there's no doubt he'll be on top. Rocket PIG 40614 (MCA).

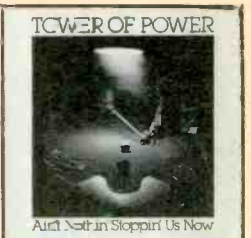


**JERMAINE JACKSON, "LET'S BE YOUNG TONIGHT"** (prod. by Michael L. Smith) (writers: Smith & Daniels) (Jobete, ASCAP, Stone Diamond, BMI) (3:48). A solo single that Jermaine certainly must be proud of. The mid-tempo number replete with stirring synthesizers embellishes his vocal, already a familiar quality from the many J5 hits. Motown M 1401F.



#### ALBUMS

**TOWER OF POWER, "AIN'T NOTHIN' STOPPIN' US NOW."** With the Tower at Black Rock the above is a declaration of fact, not intent. Oft identified with west coast soul/horn/rock sensibilities, Tower has outgrown geographical limitations. "Make Someone Happy," the title cut and "You Ought to Be Having Fun" bristle with electricity. Columbia PC 34302 (6.98).



**JUDY COLLINS, "BREAD & ROSES."** Ms. Collins and producer Arif Mardin have taken the success of Ms. Collins' interpretation of "Send In the Clowns" from "Judith" and expanded the art song approach employed there to the whole of "Bread and Roses." The material is as diverse as usual but there's greater continuity in sound and arrangements. Elektra 7E-1076 (6.98).



**JERMAINE JACKSON, "MY NAME IS JERMAINE."** Jermaine proves that he'll have no problem holding his own or establishing his own family of fans. As bass player and vocalist, his individuality shines through most vividly on "Faithful," "Let's Be Young Tonight" and "I Just Want to Take This Time." This name will be remembered. Motown M6-842S1 (6.98).

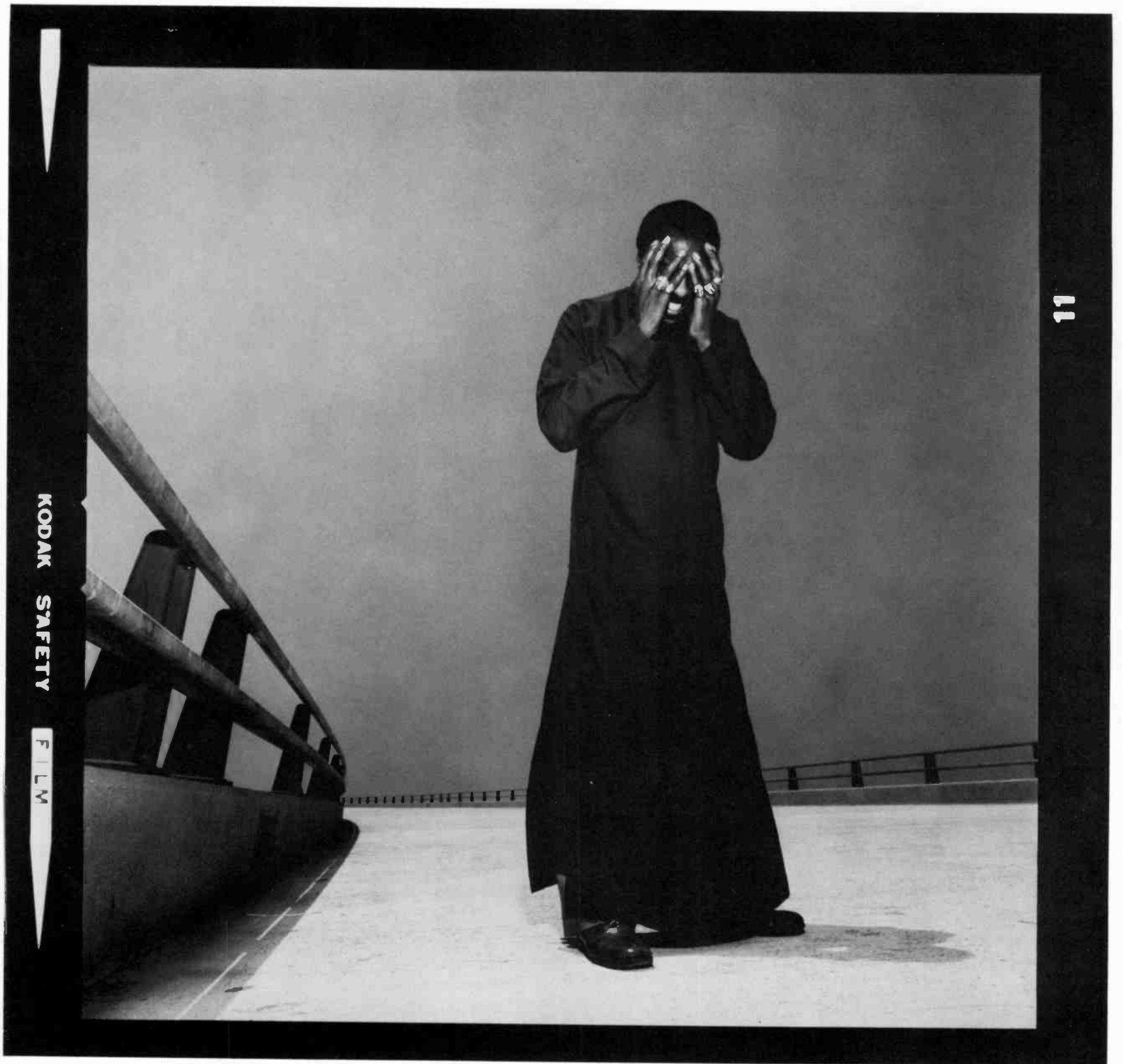


**LADY FLASH, "BEAUTIES IN THE NIGHT."** "Street Singin'" is carrying the Barry Manilow back-up group up The Singles Chart; "Beauties" will help solidify an all-around image. The second side, especially, gives vent to the full range of Lady Flash's flash—"Jumpin' At the Woodside," "Nowhere to Run" and "Arms of Mary." RSO RS-1-3002 (Polydor) (6.98).





*"Making this record with A&M is, to me, much like the first album I ever made... the high energy... its newness... the love of material - classic songs - stories of real life and times... I have been blessed with the ability to have so much to share - share I must."*



**RICHIE HAVENS "THE END OF THE BEGINNING"  
COMING SOON ON A&M RECORDS & TAPES **

# RECORD WORLD

## PolyGram Report: Business Up 13 Percent

■ HAMBURG, GERMANY — The PolyGram Group, parent corporation of Phonogram International and Polydor International, this week released the first annual report in the company's history, citing a total business gross of more than \$600 million in fiscal 1975, an increase of 13 percent over the 1974 figure.

In a statement accompanying the report, PolyGram president Coen Solleveld stated: "Sustained success in classical and pop music, new hits, expansion in the publishing field, all these contributed to the progress achieved

(Continued on page 65)

## RW Chart Presentation Set for N.E. Radio Meet

■ NEW YORK — The Northeast Secondary Radio Conference will be held at the Sheraton-Tara Hotel in Framingham, Massachusetts on September 10 and 11 and is set to include a chart presentation by RW's Lenny Beer, Toni Profera and Mike Vallone.

The goal of the conference is to bring together secondary radio, major market radio, retail, wholesale and promotional representatives to discuss some of

(Continued on page 61)

## Complications Plague New Chrysalis Disc

By ELIOT SEKULER

■ LOS ANGELES — A tangle of legal, ethical and practical complications has plagued Chrysalis Records' first release since announcing its new independent status. The record in question is "Roxy Roller" by Nick Gilder, an artist signed several months ago by Chrysalis to a worldwide contract that excluded, in Canada only, the "Roxy Roller" record and the lp from which it was culled. The single had been released in that country by London Records credited to the group Sweeney Todd, of which Gilder was originally a member, and recently attained number one status on the Canadian charts.

Problems ensued when pro-

(Continued on page 65)

## April/Blackwood Riding a Hot Streak

By PAT BAIRD

■ NEW YORK — April/Blackwood Music, the publishing arm of the CBS complex, is currently one of the most charted publishers in the business with two giant hit records in the past few weeks. "Kiss and Say Goodbye" by the Manhattan (Nattahnam / Blackwood, BMI) reached the #1 spot on

## Jem Bows 'Import' Label for U.S.; Album Release Set at \$6.98 List

By BARRY TAYLOR

■ NEW YORK—Jem Records has announced the formation of a new record label, Import Records, to be distributed by Jem through its own system of independent distributors and Jem outlets. The label will bow six releases, each at a \$6.98 list by the middle of September.

According to Marty Scott, president, Jem/Import Records, the releases will consist of the following albums: "Mainhorse," a group led by Patrick Moraz before he formed Refugee and later joined Yes; "Tomorrow," a group that featured Yes guitarist Steve Howe; "Music Of The Body" by Pink Floyd's Roger Waters and Ron Geesin; "Mourner's Rhapsody"

by Polish jazzman Czeslaw Niemen and featuring John Abercrombie, Michal Urbaniak and Jan Hammer; "Mass Media Stars" by Aqua Fragile, an Italian progressive rock group whose lead singer is now with PFM, and "Brown Out" by Morgan, the group led by Mott keyboardman Morgan Fischer.

With the exception of the Tomorrow and Morgan albums, all of the records are being made available here for the first time. The Tomorrow album was orig-

(Continued on page 60)

## CBS Coast Label Christened 'Portrait'

■ NEW YORK—Portrait has been selected as the name for the new west coast based CBS Records label, after having obtained the trademark clearances last week.

The Portrait label was announced at the recent annual CBS Records Convention in Los Angeles, where its introduction was made in the speech by Walter Yetnikoff, president, CBS/Records Group. Larry Harris was



named as vice president and general manager of Portrait by Ron Alexenburg, senior vice president, Epic Records & Asso-

(Continued on page 65)

## Four Veterans Exit London

■ NEW YORK — As announced last week, Herb Goldfarb has resigned his position as vice president of sales and marketing for London Records, effective August 27. The announcement was made by D. H. Toller-Bond, president of the company.

Also resigning their positions at London this past week were New York district manager Phil Wesen, who was the director of the N. Y. office of London Records' Distributing Corp. until that office was closed; Leo Hofberg,

(Continued on page 62)

the Record World charts and was certified a gold record. The A/B administrated Mighty Three Music (BMI) scored with "You'll Never Find Another Love Like Mine" by Lou Rawls, which also reached gold record status.

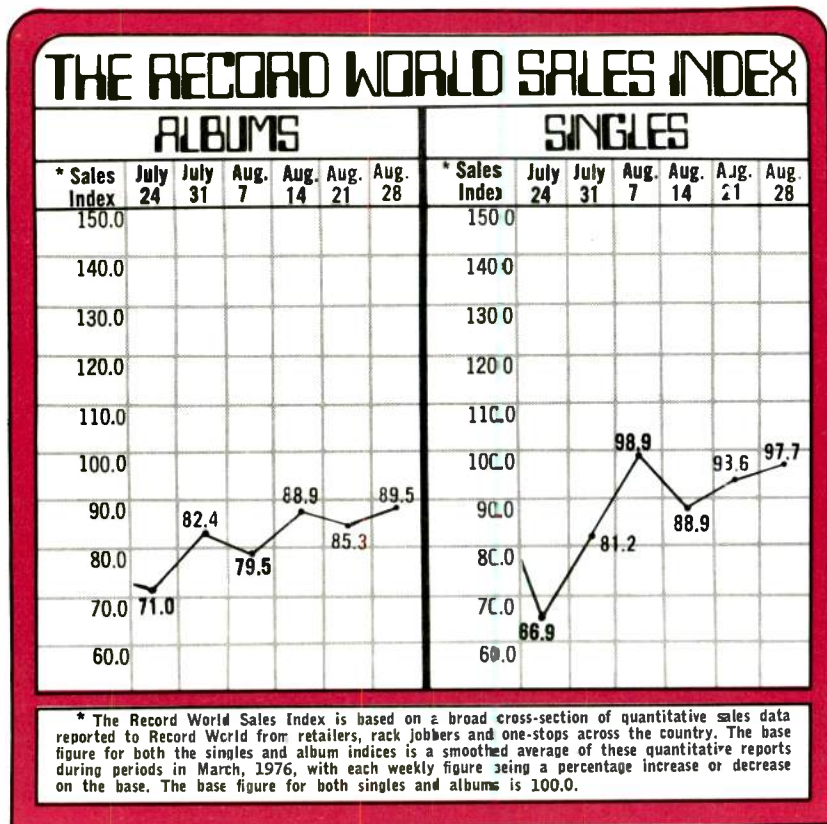
Bob Esposito, director of April/Blackwood's east coast operation, feels that the company's recent success is due to "a year and a half of hard work to show the industry that A/B is alive and kicking."

**Mighty Three**

Of particular importance to the A/B operation is the Mighty Three catalogue. "It has been difficult to get unrecorded material from Mighty Three because Kenny Gamble and Leon Huff have been so busy producing their own artists for Philadelphia International Records (distributed by CBS)," Esposito said. "However, we've recently obtained approximately 150 unrecorded songs and plan to do an exploitation job on the whole catalogue. To date, we've been successful in getting recordings by Martha Reeves, Shirley Bassey and Marlena Shaw and both CTI and Vanguard Records have released instrumentals from the catalogue."

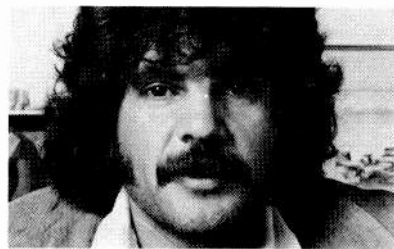
Esposito went to A/B from Screen Gems Music two years ago

(Continued on page 62)



## Columbia Names De Vito East Coast Talent VP

■ NEW YORK—Don De Vito has been appointed to the position of vice president, talent acquisition, east coast, Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.



Don De Vito

In this new capacity, De Vito will be working closely with new and established artists already signed to the Columbia label in connection with the recording process. He will be recommending new artists to the label, and developing the recording area of their careers. De Vito will report directly to Mickey Eichner, vice president, a&r, east coast, Columbia Records.

In commenting on the promotion, Don Ellis, vice president, national a&r, Columbia Records, stated that in his new post, De Vito will strengthen the ties he developed with top-name

(Continued on page 65)

## Monument, CBS Dissolve Domestic Distrib Ties

By DON CUSIC

■ NASHVILLE — In a "mutual agreement," Monument Records and CBS are dissolving their contract involving domestic distribution effective Sept. 9, 1976. CBS and Monument will retain their international agreement which involves Monument being distributed worldwide by CBS and the Columbia House record club agreement where Monument product is featured in the record club offerings.

Kris Kristofferson and future Billy Swan product will be re-

(Continued on page 66)

## Capitol Holds Sales & Promo Meetings

■ LOS ANGELES — Capitol Records' successful 1976 fiscal year was capped with the annual district sales managers and promotion managers meeting August 19-21 in San Diego, California.

At a reception Thursday evening awards were given. Tom Tilton of Capitol's Dallas branch was named "District Sales Manager of the Year." Dick Bethel (Cincinnati) was named "Promotion Man of the Year." Ron Hughbanks (Chicago) was named "Salesman of the Year." Bob Riley (Memphis) was named "R&B Promotion Man of the Year."

Speeches were given by both Bhaskar Menon, Capitol's chairman, president and chief executive officer; and Don Zimmermann, Capitol's executive vice president and chief operating officer.

Menon spoke about Capitol's fiscal year end results, noting sales and net income were the highest in the past six years: "Capitol has had an outstanding year with significant increases in sales of both new and established artists and of our distinguished catalogue," Menon said. "We've come a long way in the past six years. We've proven ourselves with impressive chart, sales and profit performances.

"You did it through uncompromising dedication to our talent roster and with the highest standards of professionalism. Our commitment is to the total careers—present and future—of our artists, and we regard their recordings as important events which we must bring home in the con-

text of supporting the broadest career needs of each performer," Menon explained.

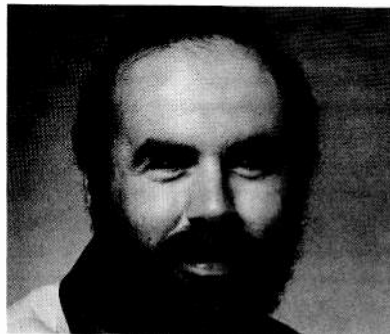
Zimmermann also addressed the group Friday morning and discussed the year's results. He said that Capitol was the top single chart label and second with chart albums. As a manufacturer, Capitol ranked third with singles and fourth with albums.

He told the field personnel that half of the Capitol artists

(Continued on page 20)

## CBS Names Cohn Business Affairs VP

■ NEW YORK — Marvin Cohn has been appointed to the position of vice president, business affairs, CBS Records. The appointment was announced by Bruce Lundvall, president, CBS Records Division.



Marvin Cohn

In his new capacity, Cohn will be responsible for directing the operations of the business affairs department, including negotiations for talent and music properties on behalf of Columbia

(Continued on page 53)

## Polydor Reports Best First Half Ever

■ NEW YORK — Polydor Incorporated has reported its largest net sales and profit in the company's history for the first half-year of 1976. Simultaneously, the company has achieved its greatest ever market penetration which is reflected by its highest percentage of charted albums.

Contributing directly to Poly-

dor, Inc.'s current sales success has been the recent completion of major staff additions, complementing the original management change that took place between September and October of last year headed by Irwin Steinberg, president of Polydor, Inc. and president of the Polygram Record Group, in conjunction with Lou Simon, Polydor, Inc. executive vice president and general manager.

### Restructuring

Polydor, Inc.'s internal restructuring program has been finalized by the addition of national sales director Harry Anger and a team of four regional marketing managers: Mike Holzman/east coast; Sterling Devers/west coast; Gary Drexler/southern; and Ron Palladino/midwest.

Additional major changes over the past eight months include the appointment of Arnie

(Continued on page 53)



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## Powerhouse Picks

- (Due to airplay and sales in projectable markets, these records exhibit top five potential)
- Rick Dees (RSO) "Disco Duck."
- Already #1 in Denver, #3 in Miami and half chart jumps or better everywhere else. Requests challenge the imagination—and programmers think it's cute.
- Chicago (Columbia) "If You Leave Me Now."
- With the early stock difficulties firmly out of the way, the path is clear to the top now, which is the only direction this one is going!





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# Top Chart Spots Same; Wild Cherry, Ronstadt Coming on Strong

## Frampton Tops LPs for 11th Week

By LENNY BEER

■ For the eleventh week, Peter Frampton's "Frampton Comes Alive" is the number one album in the country, far outdistancing the competition. Fleetwood Mac (Reprise), Jefferson Starship (Grunt) and the Eagles Greatest Hits" (Asylum) continue in the 2, 3 and 4 positions and George Benson (WB) garnered the fifth spot with a slight resurgence. Wild Cherry (Epic/Sweet City), the newest entry in the top 10, continued strong and moved into the eight slot, but no new albums entered the top 10.

### Linda Ronstadt

The hottest of the new product on the street by far is Linda Ronstadt (Asylum), whose "Hasten Down the Wind" album is exploding at all levels and is a shoe-in for the top 10 next week. Also strong and showing good growth this week were Boz Scaggs (Columbia) and Barry Manilow (Arista). Scaggs is showing well at retail and pulling in some r&b support as well while Manilow is monstrous at the rack level. Both of these albums will be shooting for the elite top 10 next week, also.

Three solid new entries hit the top 100 this week with their eyes on better numbers in the near future. Highest debut and therefore Chartmaker of the Week honors went to John Denver (RCA) followed by War's "Greatest Hits" (UA) and Hall & Oates (RCA).

Bachman - Turner Overdrive (Mercury), whose sales on their last album were disappointing, are back strong with a super hits package of their own which

## Injunction Granted In Springsteen/Appel Case

By DAVID McGEE

■ NEW YORK — State Supreme Court Justice Arnold Fein has enjoined Columbia Records artist Bruce Springsteen, CBS and producer Jon Landau from recording together in violation of contracts between Springsteen and his management company, Laurel Canyon Ltd. (headed by the artist's manager, Mike Appel), and between CBS and Laurel Canyon Ltd. Springsteen's attorney, Mike Mayer, has appealed Fein's decision.

"The appeal will be rather quick," Mayer told **Record World**. "Justice Fein hasn't signed the  
(Continued on page 61)

order yet, but we've submitted jumped from 63 to 31 and has solid rack sales helping it. Also, impressive gains were turned in by Grand Funk (MCA); Gino Vannelli (A&M), who continues to surprise and may turn out to be one of the country's brightest new sales stars before this album has finished its course; Roy Ayers (Polydor), with another surprise hit that is building well from week to week; Kiss (Casablanca), with a repackaging of old albums doing tremendous business thanks to a television blitz on the label's part; and England Dan & John Ford Coley (Big Tree), riding the success of their hit single. The latter two albums both jumped into the top 100 for the first time this week.

### Nugent, American Flyer

Of special interest on this week's chart is the resurgence of Ted Nugent (Epic) and the swift initial growth of American Flyer (UA). Nugent, one of the chart's veterans at 40 weeks in the top 100, continues to sell and this week had an excellent pickup on the west coast as well as increased sales in other markets. American Flyer is a breakout in the east and the south this week and is picking up sales very quickly following super FM radio support for this new group.

■ Elton John & Kiki Dee (Rocket) remain as the #1 single for the fifth consecutive week, eclipsing four weeks at the top which were recorded earlier this year by Wings (Capitol) with "Silly Love Songs." The Elton & Kiki is getting stronger and stronger each week, and the latest surge held off some of the year's strongest challengers. In the #2 slot this week is Wild Cherry (Epic/Sweet City) which is selling like a charttopper but cannot yet top Elton & Kiki. Also close behind are KC and the Sunshine Band (TK) and the Bee Gees (RSO), both of which are bulleting but unable to cut the gap.

This week's top 10 is also crowded with other strong records which are waiting for the top five to cool off. Heading the list is England Dan & John Ford Coley (Big Tree), which continues to rack up good sales, and following closely behind is the year's biggest instrumental, Walter Murphy (Private Stock), which is now in the process of making a reverse crossover to r&b that is adding good sales to its already strong pop base.

Looking just past the top 10 we can easily see the next group of top 10 records developing strongly and ready to make their way in the next couple of weeks. Boz Scaggs (Columbia) and Cliff

Richard (Rocket) are the closest, with Boz slightly ahead due to r&b sales coupled with his pop activity. A little bit further down is Fleetwood Mac (Reprise) with their third hit from their current #2 rated album on the **Record World** album chart. Fleetwood's single, "Say You Love Me," had its strongest week ever with radio additions in New York and Los Angeles to back up increasing sales reports that show signs of a big record that took a while longer than most to sell through. Another record which had sales problems for a while and now looks like a major hit is Chicago (Columbia). As discussed here earlier, the record had stock problems early in its life which were due to the quick release of the second single from the "Chicago X" album that was demanded by radio. The record is now scoring better than any Chicago single in recent memory as evidenced by a jump of 16 to 3 at WLS in Chicago, one of the country's best researched playlists.

### EW&F, Heart, Dees

Absolutely exploding with airplay and sales this week were three other records which have been discussed here in previous weeks. Earth, Wind & Fire (Columbia), one of the country's hottest r&b hits, was struggling pop until this week when everything seemed to pull together at once. With the strong sales base that this one has, there is no way to stop it. Heart (Mushroom) continues to be a sensational seller in the middle of the country and is spreading everywhere with strong sales reported almost instantaneously after airplay. Rick Dees (RSO) is for real, with breakout sales from every market. Stores should move this one to the front of the pile because it probably will follow the quick up and quick down pattern of most novelty hits, but for now the time is right.

Strong airplay weeks were recorded by Steve Miller (Capitol), Linda Ronstadt (Asylum) and the Beach Boys (Brother/Reprise). All have early breakout sales activity in isolated markets and are in the early stages of potential hits.

Of special mention is the new Bay City Rollers single (Arista), which exploded with out-of-the-box additions at major stations and should be rolling in sales by the time this issue hits the street.

## REGIONAL BREAKOUTS

### Singles

#### East:

Rick Dees (RSO)  
Beach Boys (Brother/Reprise)  
Eric Carmen (Arista)  
Ritchie Family (Marlin)

#### South:

Rick Dees (RSO)  
Chicago (Columbia)  
Diana Ross (Motown)

#### Midwest:

Rick Dees (RSO)  
Chicago (Columbia)  
Linda Ronstadt (Asylum)  
Eric Carmen (Arista)  
Olivia Newton-John (MCA)

#### West:

Rick Dees (RSO)  
Chicago (Columbia)

### Albums

#### East:

John Denver (RCA)  
Dr. Buzzard (RCA)  
Roy Ayers (Polydor)  
Grand Funk (MCA)  
American Flyer (UA)

#### South:

John Denver (RCA)  
War (UA)  
Gino Vannelli (A&M)  
Mother's Finest (Epic)  
Hall & Oates (RCA)  
American Flyer (UA)

#### Midwest:

John Denver (RCA)  
Kiss (Casablanca)  
Donny Osmond (Polydor)  
England Dan & John Ford Coley (Big Tree)  
Monkees (Arista)  
Grand Funk (MCA)  
Gino Vannelli (A&M)

#### West:

John Denver (RCA)  
Hall & Oates (RCA)  
Ted Nugent (Epic)  
Band (Capitol)  
War (UA)

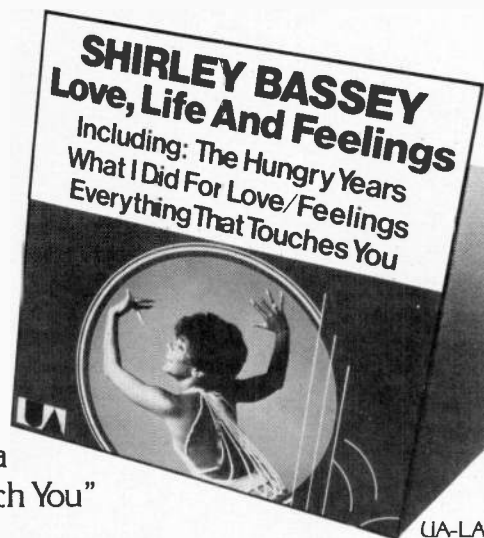
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On **"Love, Life and Feelings"** Shirley sings 12 songs by some of the finest songwriters in America including "Feelings" by Morris Albert. "Midnight Blue" by Melissa Manchester. And "The Way I Want To Touch You" by Toni Tennille.

**"Love, Life and Feelings"** is an album that contains the best thing that could happen to 12 great songs: the voice of Shirley Bassey.

**On United Artists Records and Tapes**



UA-LA605-G

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BASSEY  
IN CONCERT:**

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Sept. 22-25: Mill Run Theatre, Chicago, Illinois  
Sept. 30-Oct. 2: Greek Theatre, Los Angeles, California  
Oct. 8-10: Circle Star Theatre, San Carlos, California  
Oct. 15: Syria Mosque, Pittsburgh, Pennsylvania  
Oct. 18-24: Valley Forge Theatre, Davon, Pennsylvania  
Oct. 25-31: Westbury Theatre, Westbury, Long Island

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# The Sensational New **BAY CITY**





# ROLLERS Single!

## “I ONLY WANT TO BE WITH YOU”<sup>99</sup>

AS 0205

Produced by JIMMY IENNER 

The Bay City Rollers, now reaching the peak of their power, are about to explode with their finest single! It's a beautifully created recording from their forthcoming album "DEDICATION," which from advance test pressing play has been astounding every listener. "Can this be the Rollers?" they ask. It damn well is, is the reply! Both the single, which is already "Chartmaker Of The Week," and their new album will definitely be hailed as brilliant milestones in the unfolding Bay City Rollers story. From mellow gems to rousing rockers, the Bay City Rollers are moving on, and everyone everywhere will soon move with them!

From Their Brilliant New Album!



On Arista Records

AL 4093



# THE COAST

By JAAN UHELSZKI



■ Every Good Man Should Come To The Aid Of His Party! But does that include rock personage? Because of a campaign funding loophole rock stars are almost the only entities who can drum up a lotta moola for their favorite politician—via the wonderful medium of a rock concert. In the latest issue of Rolling Stone, **Dave Marsh** and **Joe Klein** lifted the lid off the association between the music industry and White House hopefuls.

Some of the big wigs in the biz are feeling a might uneasy over the implications of "campaign concerts" brought out in the light by Stone. Dave Marsh said that his intent was not to muckrake, but to find out why the artists became involved when they didn't stand to gain anything for their efforts. Marsh commented,

"The involvement of the music business in politics revealed that there was a new system of fat cats—the fat cats in our industry. Those people seem to be nervous being identified as fat cats, but I'd rather have **Joe Smith** in power than **C. Arnholt Smith**. I trust my interests and Joe Smith's converge at some point, whereas I can't say the same about C.A. Smith. The question that remained unanswered in the story was what did the performer hope to get out of it. I don't believe in altruism in national politics, and one would think the only reason any one would want to get involved in this can of worms was because there was something they'd get out of it. And I still don't know what that is."

The always eloquent **Phil Walden** took an optimistic stand on the industry's involvement. "I thought the article was fairly perceptive, but I do think they determined the slant before the piece was written—by deleting some of the things that were favorable to rock. I am far from ashamed at my part in the campaign, and I think it's healthy for people from our industry, especially younger people, to get involved in politics. People in rock always complained about the system, and the only way to change it is to get involved in the political elections. Why shouldn't our industry have visibility in national politics?" Walden demanded. But is there anything in it for Walden and his **Capricorn** roster? "When you endorse someone simply because you believe in him, you have to fall prey to suspicion. Campaigning for a candidate should not be seen as a vice. It's despicable to think that the high office of presidency would be misused merely for the repayment of favors. Since I know **Jimmy Carter** is not that type, I believe in him, and endorse him. How'd my bands get behind Carter? Well, Jimmy Carter is the first southerner in over 100 years to try for this office and by appealing to regional pride, it was an easy thing to sell him to the southern bands."

Besides the Dixie Rock Contingent celebrities from other spheres dropped in at Carter's suite at the Beverly Hills Hotel to wish him well. Those in attendance were **Louise Lasser** and producer **Robert Morris**, **George Seigel**, **Sidney Poitier**, **Peter Falk**, **Art Garfunkel**, **James Caan**, **Peter Asher**, **Faye Dunaway**, **Cybil Sheperd** and **Peter Bogdanovich** and **Warren Beatty** holding hands with his surprise date, **Diana Ross**.

WHAT? NO FIREPLACE? The Rolling Stone office-warming party was a small but intimate gathering last Wednesday, mixing post  
(Continued on page 56)

## "Sizz" Hot Bats Stop Stars, 6-0

Hartsdale, N.Y.—The Dad's Club Sizzlers continued their unbeaten string by shutting out the top-ranked All-Stars by a score of six to zip.

Up to the fourth inning, it was strictly a pitchers' duel, and then the Sizzler bats exploded. After walks to "Big Walt" McQuillan and James Leo, Sizzlers Leon Davis, Jimmy Brunner and David Bart all racked up solid two-base hits.

Next week the unvanquished Sizzlers and coach Chip Taylor will try to put away the rejuvenated Sacred Heart Dodgers, who have won two in a row.

(Meanwhile, coach Taylor got the Sizz RBI statistics accidentally mixed up with the credits for his first Columbia album. The record thus sustains a delay of at least two weeks.)

(Advertisement)

## Manhattans Platinum

■ NEW YORK—Columbia recording artists the Manhattans have had their single "Kiss And Say Goodbye" certified platinum by the RIAA, signifying sales in excess of two million units. The Manhattans thus become the second act to have a single certified platinum. The first artist was Johnnie Taylor, also on Columbia, whose debut single for the label, "Disco Lady," was certified platinum earlier in the year.

## George and McGehee Sign with Lifesong

■ NEW YORK—Joey George and Lewis McGehee have been signed to a long-term recording contract by Lifesong Records. Their first album will be released in early September.

## ABC Pacts with Melvin & Blue Notes



Seen here at the recent signing of the production deal between ABC Records and Guardian Productions who represent Harold Melvin and the Blue Notes are (seated from left): Mrs. Harold Melvin; Jerry Rubinstein, chairman of the board, ABC Records; Harold Melvin and Roy Rifkind, president, Guardian Productions. Standing are Steve Diener, president, ABC International; Otis Smith, VP r&b promotion, ABC; Bill Spitalsky, VP Guardian Productions; Herb Belkin, VP, marketing and creative services, ABC and Julie Rifkind, VP, Guardian Productions. The first album under the deal by Harold Melvin and the Blue Notes will be released within the next 60 days.

## Alvino Exits UA, Joins MS Distrib.

■ LOS ANGELES—Dan Alvino has announced his resignation as national sales manager, United Artists Records. Alvino, who had been with UA since 1966, takes over as general manager of M.S. Distributing of Colorado beginning October 1.

## Edmunds To Swan Song

■ NEW YORK—The members of Led Zeppelin and their manager, Peter Grant, have announced the exclusive signing of Dave Edmunds to their record label, Swan Song.

Edmunds has worked with such artists as Del Shannon, Foghat, the Flamin' Groovies, Man, Brinsley Schwarz and others.

## UA Taps Wienstroer

■ LOS ANGELES—Artie Mogull, president, United Artists Records, has announced the appointment of Norman Wienstroer to the newly-created position of director of special marketing.

Wienstroer will work on special projects assigned by Mogull to obtain the maximum benefits out of UA's merchandising and sales campaigns. In addition to supplementing the work of UA regional sales managers, Wienstroer will be instrumenting new merchandising procedures and programs.

Wienstroer comes to UA from Musical Isle of America where for the past eight years he had been vice president, supervising branch operations in St. Louis, Kansas City, Baltimore and Denver.

Wienstroer will be based in St. Louis and will report directly to Mogull.

## Chappell/Sire Books Set 'Superstar' Series

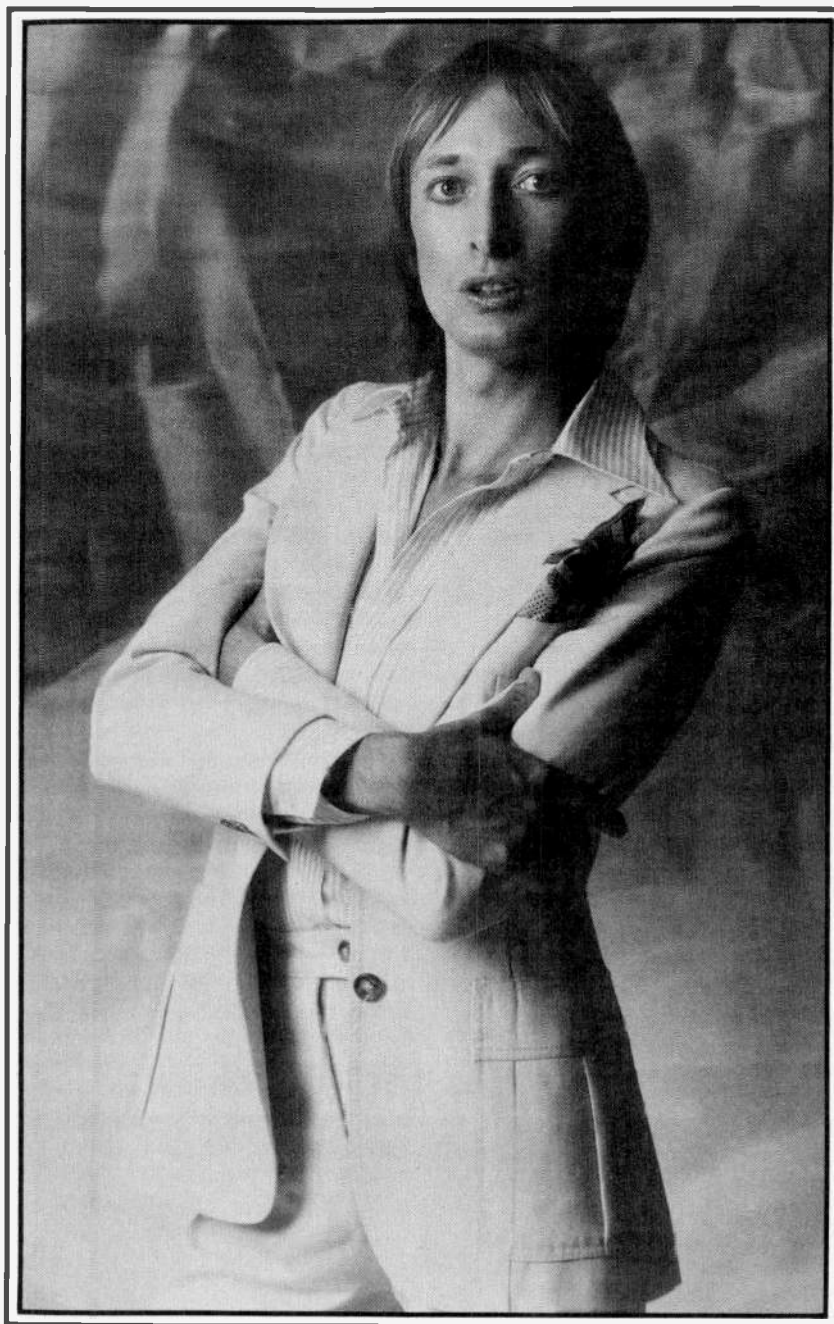
■ NEW YORK—Chappell Music Company and Sire Books, a division of Sire Records, have jointly released the first five titles in a projected series of "words and pictures" biographies of rock music superstars.

Featuring in-depth specially-written biographies, many exclusive photographs and comprehensive discographies, the Chappell/Sire books include "Elton John," by Greg Shaw, "The Allman Brothers" by Tom Nolan, "The Beach Boys" by Ken Barnes, "Rod Stewart" by Richard Cromelin and "Carole King" by Mitchell S. Cohen.

Future books set for late fall release will include "John Lennon" by Paul Nelson; "Ringo Starr" by Steven Gaines; "Paul McCartney" by John Mendel  
(Continued on page 65)



# The Original "Roxy Roller"



by the Original

# Nick Gilder

Accept no imitations.

Nick Gilder (formerly of Sweeney Todd) wrote the original. Nick Gilder sings the original. And now, the number one hit from Canada is going to roll up the charts here. In fact, "Roxy Roller" is already

number 7 at CKLW in Detroit. And number 2 at WGCL in Cleveland. It's bound to roll into your city soon. Just remember one thing. Don't accept an imitation. When you can get the real thing.



Available now on **Chrysalis**™ records CHS 2115  
The sound reason

## Sandlin Sues Capricorn

■ NEW YORK — Attorneys for record producer John Sandlin have filed a one million dollar law suit against Capricorn Records, claiming failure to submit statements and pay royalties.

The suit revolves around an oral agreement between Sandlin and Capricorn president Phil Walden in effect from 1970 to 1974 and a signed contract in 1974 effective to date. Sandlin has claimed that Capricorn owes him \$832,591.

Mike Hyland, VP, public relations, Capricorn, responded with a statement prepared by Walden claiming that the lawsuit is based on "incomplete and inaccurate assumptions supplied by his (Sandlin) auditors," and that in fact, "a complete statement of accounts issued to Mr. Sandlin shows that Mr. Sandlin is indebted to Capricorn Records."

Sandlin produced numerous albums in the Capricorn catalogue including the Allman Brothers' "Brothers and Sisters" and "Win, Lose or Draw" in addition to solo albums by Gregg Allman and Richard Betts.

## Abkco Reports Loss

■ NEW YORK—Abkco Industries, Inc. has announced revenues for the nine months ended June 30, 1976 amounting to \$5,195,585 with a loss of \$454,395 or 32¢ per share as compared to revenues of \$6,965,753 and a profit of \$209,437 or 14¢ per share for the nine months ended June 30, 1975.

Operations for the third quarter ended June 30, 1976 resulted in a loss of \$221,777 or 15¢ per share compared to a profit of \$96,994 or 7¢ per share for the corresponding period in 1975. Revenues for the quarter amounted to \$1,534,928 as compared to \$2,690,932 for the same period in 1975.

During the nine months ended June 30, 1976, the company incurred Apple litigation expenses of \$969,928 and \$621,430 during the nine months ended June 30, 1975. Similar expenses amounted to \$348,411 for the quarter ended June 30, 1976 and \$190,696 for the quarter ended June 30, 1975.

### LARRY SETTLE THANKS THESE RADIO STATIONS FOR PLAYIN' SOMETHING ABOUT YOUR LOVE & ALMOST.

KVOO	KKYX	KDAV	KKYR
KFDI	KZIP	KNED	KEBC
WSHO	WNPS	KVSA	KADL
KLLL	KYKX	KBUL	KIKK
WSDL	KHIL	KPPR	KNUZ
WGSO	WARB	KDJW	KOKE
KLPR	KICT	KSEL	KJCK

# At The Capricorn Barbeque



Seen here at the 1976 Capricorn Records barbecue picnic are (clockwise, from top left): Phil Walden, Capricorn president, and Jimmy Carter, Democratic presidential nominee being interviewed; Don King, Walden, Mo Ostin, Carter and Don Schmitzerle; Bonnie Bramlett performing in the park; Diana Kaylan, Capricorn advertising and creative services director; Russ Thyret, VP, promotion, Warner Bros., and Frank Fenter, executive VP, Capricorn; Walden, Fenter and RW VP John Sturdivant; and Dicky Betts and Elvin Bishop jamming.

## D'Abo Joins Rainbow

■ NEW YORK — Herb Gart, president of The Rainbow Collection, has announced the appointment of Noel d'Abo as international promotion director of Rainbow, a record production and merchandising company.

## Kessler-Grass Mgmt. Signs Candi Staton

■ LOS ANGELES — Danny Kessler and Clancy B. Grass III, principals of Kessler-Grass Management, have announced the signing of Warner Bros. Records' recording artist, Candi Staton, to an exclusive management contract.

## Beechwood Names Ed Penney

■ LOS ANGELES—Ed Penney has been appointed general professional manager of the Beechwood Music and Central Songs office in Nashville, announced Ron Kramer, vice president and general manager of Beechwood Music Corp.

Penney, who moved to Beechwood from Chappell Music, assumed his new post at the beginning of August. He will be responsible for the exploitation of the Beechwood and Central Songs catalogues. In addition, he will be involved with the development of new writers and writer/artists.

## Levinson Adds Horton

■ NEW YORK — Debbie Horton has joined Peter Levinson Communications as an associate. She is a former public relations associate of The Morton Wax Group of Companies.

## PolyGram Report

(Continued from page 3)

by the group during 1975. The policy of raising net average proceeds on our projects, strict control of expense budgets, and a further improvement in efficiency in the manufacturing sector were key factors in maintaining profitability."

The report is divided into four sections: The President's Statement, Organization (which shows a detailed graph of all PolyGram holdings), Stars and Labels and Markets. A graph outlining the progress of the Group over the years show that, while the world music market has increased by more than 200% since 1966, PolyGram's share of the market has increased by nearly 400%.

PolyGram group labels include Archiv Produktion, Deutsche Grammophone, MGM Records, Mercury, Phillips, Polydor and RSO. Third Party Labels include Passport, Sire, UK, All Platinum and Chelsea. It is also the parent company of Chappell and Intersong International, music publishers, Polytel International and Polymedia, the corporation's television and film divisions, and PolyGram Direct Marketing, a mail order operation.

A more specific report dealing with PolyGram's American divisions is expected in the near future.

## Columbia Parties for Matthews



Columbia recording artist Ian Matthews was recently in town to play a three night stint at New York's Bottom Line. Ian's debut Columbia album, "Go For Broke," has been released, and a single from the lp, "Brown Eyed Girl," has already become a top ten record in England and has just been released here. Columbia hosted Matthews to a party in honor of his Bottom Line gig and his new album. Shown at the affair are (from left): Ian Matthews; Richard Asher, president, CBS Records, International; Don Ellis, vice president, national a&r, Columbia Records; Bruce Lundvall, president, CBS Records Division.



*"Coming Out...is out!"*

The long awaited  
second album from America's  
finest harmony group,  
The Manhattan Transfer  
is finally out.

*On Atlantic Records  
and Tapes*

Produced by Richard Perry  
SD 18183

*The Manhattan Transfer*  
COMING OUT



**THE SONS OF CHAMPLIN**—Ariola  
America P 7633 (Capitol)

**IMAGINATION'S SAKE** (prod. by Keith Olsen)  
(writers: Champlin & Moitzo) (Intersong, ASCAP)  
(2:41)

A light, breezy r&b lilt reminiscent of Boz Scaggs marks this effort by the west coast group. The tight, succinct arrangement will surely earn it much airplay.

**BOSTON**—Epic 8 50266

**MORE THAN A FEELING** (prod. by John Boylan & Tom Scholz) (writer: T. Scholz) (Pure, BMI) (3:25)

The young band shows it is adept at rocking with a heavy metal fury, yet at the same time builds a dynamic tension around the melody of the tune.

**JERRY BUTLER**—Motown 1403F

**THE DEVIL IN MRS. JONES** (prod. by Mark Davis)  
(writer: M. Smith) (Kizzie, ASCAP) (3:10)

A tune from Butler's "Love's On The Menu" album, it should elicit requests for a second helping. An intense and satisfying song headed for the top.

**DION**—Warner Bros. 8258

**THE WAY YOU DO THE THINGS YOU DO** (prod. by S. Barri & M. Omartian) (writers: Robinson & Rogers) (Jobete, ASCAP) (3:21)

Dion's second single from the "Streetheart" album is a cool, swinging version of the Temptations' 1964 hit. A formidable vocal shows he's got what it takes.

**BILLY ECKSTINE**—A&M 1858

**THE BEST THING** (prod. by Quincy Jones & Herb Alpert) (writers: Dino-Sembello-Leiber-Stoller) (Xanadu, ASCAP) (3:13)

It's been some time since Eckstine has come up with a single like this. First class material and production marks this exquisite effort for much MOR/r&b play.

**MANFRED MANN'S EARTH BAND**—  
Warner Bros. 8252

**BLINDED BY THE LIGHT** (prod. by Manfred Mann & Earth Band) (writer: Bruce Springsteen) (Laurel Canyon, ASCAP) (3:48)

After a synthesized intro reminiscent of "Won't Get Fooled Again," the group is in full throttle with its second interpretation of a Springsteen composition.

**WET WILLIE**—Capricorn 0260 (WB)

**BABY FAT** (prod. by Paul Hornsby) (writers: Hirsch-Hall-Duke-Hall) (No Exit, BMI) (3:30)

The group is well experienced in the making of hot, southern-fried music as past efforts attest. Here they lean toward a heavy r&b groove that does not let up.

**AL VOLPE**—Domino 1777

**OLD FASHIONED BABY** (prod. by Bob LaGravinese Ent.) (writers: Bollon & Medley) (Star Flower, BMI) (2:15)

Already picking up top 40 and MOR play in various markets, this tribute to the roaring '20s could go the route of "Winchester Cathedral." The sound is still good today.

**BROTHERHOOD OF MAN**—Pye 71076

**SWEET LADY FROM GEORGIA** (prod. by Tony Hiller)  
(writers: Hiller-Sheriden-Lee) (Easy Listening, ASCAP) (2:43)

The group showed signs of becoming the English Tony Orlando & Dawn with their hit version of "Save Your Kisses For Me." The follow-up reinforces that stance with a sound that should please easy listeners.

**GINO VANNELLI**—A&M 1861

**LOVE OF MY LIFE** (prod. by G. Vannelli & J. Vannelli) (writer: G. Vannelli) (Almo/ Giva, ASCAP) (3:35)

This "Gist of the Gemini" track has already been picking up airplay and Vannelli is finally poised to crack the U.S. charts. Fine keyboard work shines again.

**WHEELS**—Atco 7062 (Atlantic)

**SKATEBOARD U.S.A.** (prod. by T. Bongiovi-M. Monardo-J. Ellis) (writer: Don Oriolo) (Tomeja, ASCAP) (2:46)

Jan & Dean first sang about them in 1964 with "Sidewalk Surfin'" but the skateboard fad is back and so is the California harmony sound they typified.

**TODD RUNDGREN**—Bearsville 0310 (WB)

**LOVE OF THE COMMON MAN** (prod. by T. Rundgren) (writer: Rundgren) (Earmark, BMI) (3:35)

Todd is being himself again which should suit his fans just fine. His follow to the duplicate version of "Good Vibrations" boasts the kind of sound he knows best.

**B.T. EXPRESS**—Columbia 3 10399

**ENERGY TO BURN** (prod. by Jeff Lane) (writers: S. Taylor & T. Howard) (Triple "O"/Jeffmar/B.T. Express, BMI) (3:25)

One thing becomes abundantly clear after playing this single: the group really does have energy to burn. This tour-de-force should soon be on the r&b charts.

**MARLENA SHAW**—Blue Note

XW844 Y (UA)

**LOVE HAS GONE AWAY** (prod. by B. DeCoteaux & T. Silvester) (writers: Simmons & Jefferson) (Mighty Three, BMI) (3:08)

The accompaniment will appeal to the more disco-minded while Marlena's vocal will surely find favor across the board. The polished sound makes it a smash.

**TOM SNOW**—Capitol P 4330

**ROCK & ROLL WIDOW** (prod. by Michael J. Jackson) (writer: Snow) (Beechwood/Snow, BMI) (3:28)

Snow emerges as a first class storyteller with this ballad. Married to a rock & roll musician can make you feel like a rock & roll widow in the message he relates.

**SHAWN ELLIOTT SANTIAGO**—

Amherst 715

**NICE AND SLOW** (prod. by Elliott Rosoff) (writer: Ken Ginson) (Red Bus, BMI) (3:29)

A song originally recorded by Jesse Green and streamlined for maximum disco spins by arranger Rosoff. A strong intro could fill the dance floor after the first bar.

**RONNIE McNEIR**—Motown 1396F

**SELLING MY HEART TO THE JUNKMAN** (prod. by R. McNeir) (writers: McNeir-Moore-Benson) (Jobete, ASCAP; Stone Diamond/Mac West, BMI) (3:39)

A titular take-off of the old Patti LaBelle hit, but the sound is pure McNeir—literally so—with the artist doing the vocal and music parts practically by himself.

**JOSE FELICIANO**—Private Stock 10

**WHY** (prod. by Janna Merlyn Feliciano & Jose Feliciano) (writers: same as prod.) (Colgems/J&H, ASCAP) (3:24)

Always a favorite with easy listening programmers, Jose should score again. The question-ridden tune will provide pure enjoyment in English or Spanish.

**CALIFORNIA**—Warner Bros. 8253

**MUSIC, MUSIC, MUSIC** (prod. by Gary Usher & Curt Boecher) (writers: Weiss & Baum) (TRO-Cromwell, ASCAP) (3:11)

The song merely serves as a starting point for this west coast aggregate that embellishes the tune with a remarkable production sound. Great for listening or dancing.

**NORMAN CONNORS**—Buddah 542

**YOU ARE MY STARSHIP** (prod. by S. Drinkwater & J. Schoenbaum) (writer: M. Henderson) (Electrocord, ASCAP) (3:20)

Connors' band serves as the springboard for another emerging talent in vocalist Michael Henderson. This sultry, soothing r&b ballad gives him the chance to shine.

**FREDDY FENDER**—ABC Dot 17652

**LIVING IT DOWN** (prod. by Huey P. Meaux) (writer: B. Peters) (Ben Peters/Crazy Cajun, BMI) (2:30)

Fender has again set a course for the pop and country charts with a tear soaked ballad: "She's living it up and I'm living it down." Fender has done it again.

**SKIP MAHOANEY & THE CASUALS**—

Abet 9466

**BLESS MY SOUL** (prod. by James Purdie) (writers: Purdie & Mahoaney) (Excellorec/Skipsong, BMI) (3:12)

The group is quickly carving its niche with exquisite vocals embracing a serene melody. They are on target again here and should gain immediate r&b acceptance.

**STARDUST**—Marlin 3307 (TK)

**DON'T BLAME IT ON LOVE** (prod. by R. MacDonald & W. Salter) (writers: MacDonald & Salter) (Antisia, ASCAP) (3:15)

MacDonald's intricate percussive tapestry makes the record perhaps too technical for the discos, but just fine for r&b airplay with its light, jazzy bounce.

**BIMBO JET**—Roulette 7192

**LOVE IS WHAT WE NEED** (prod. by John Gomez) (writer: Willie Colon) (Adam R. Levy & Father/Willie Colon, BMI) (3:20)

The European group responsible for the "El Bimbo" craze of last year strikes again with a haunting melody based around a persistent disco-styled beat.



# SWEENEY TODD

featuring Bryan Guy Adams

keeps on rolling

WITH

# "ROXY ROLLER"

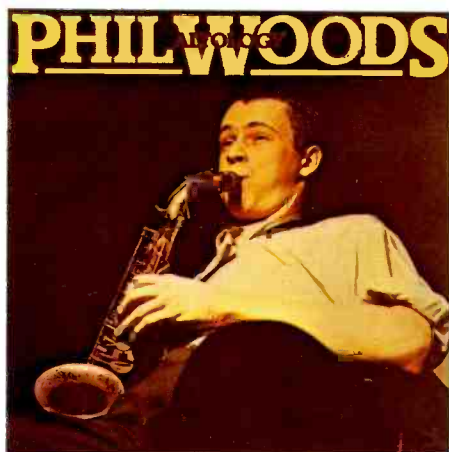
LON 244  
**LONDON**  
RECORDS



# 12 MORE BIG ONES

New additions to the F/P/M twofer library, the worlds mightiest jazz catalog.

## Prestige



Phil Woods  
*Altology*  
(P-24065)

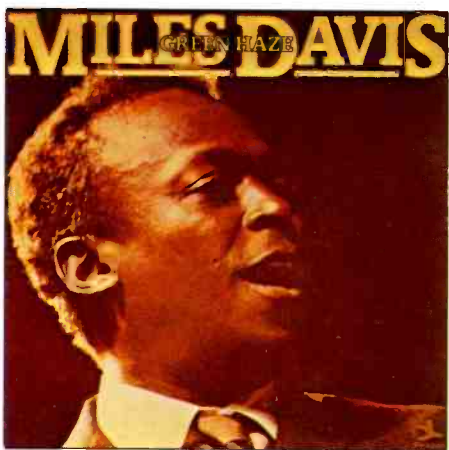


J. J. Johnson/Kai Winding/Bennie Green  
*Early Bones*  
(P-24067)

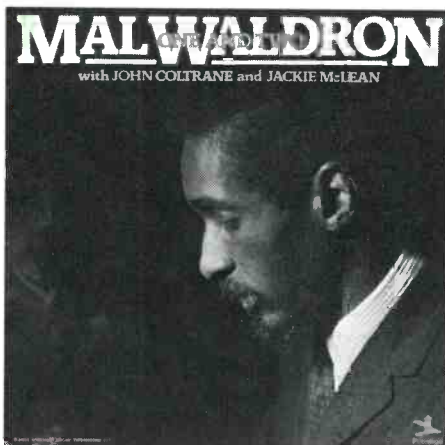
## Milestone



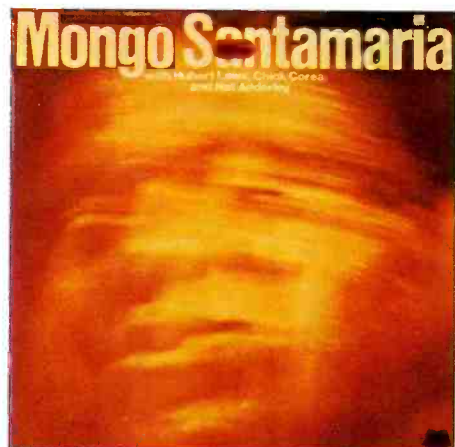
Kenny Dorham  
*But Beautiful*  
(M-47036)



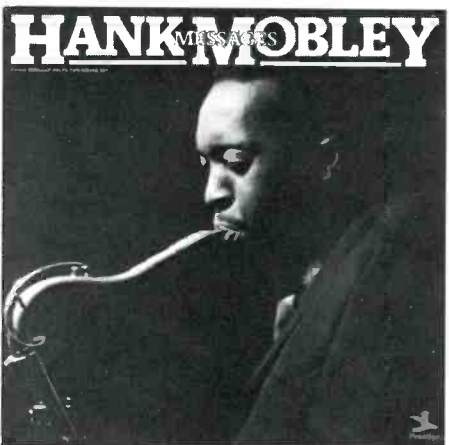
Miles Davis  
*Green Haze*  
(P-24064)



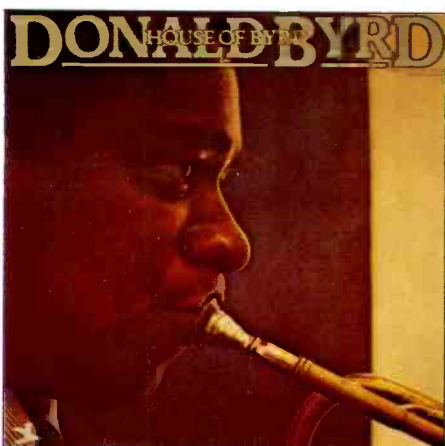
Mal Waldron  
*One and Two*  
(P-24068)



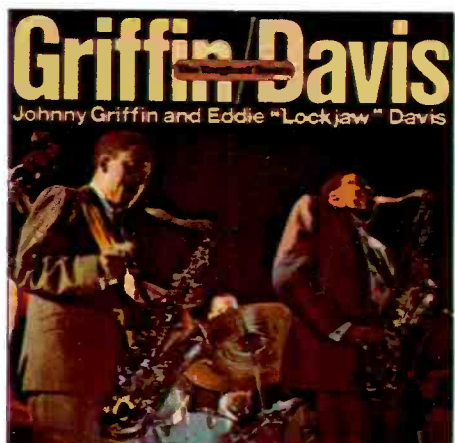
Mongo Santamaria  
*Skins*  
(M-47038)



Hank Mobley  
*Messages*  
(P-24063)

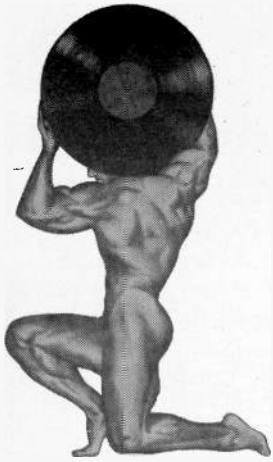


Donald Byrd  
*House of Byrd*  
(P-24066)



Johnny Griffin/Eddie "Lockjaw" Davis  
*The Toughest Tenors*  
(M-47035)





## The Complete Fantasy/Prestige/Milestone Twofer Catalog:

### Fantasy

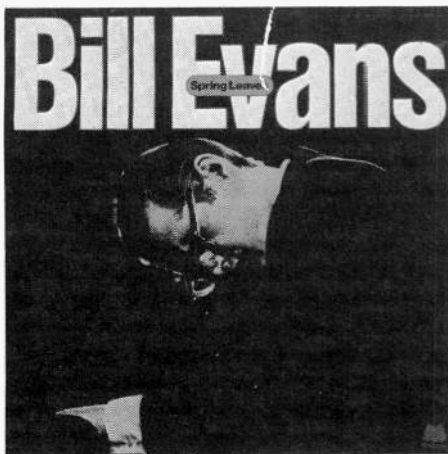
- F-24701 Jimmy Witherspoon, *The 'Spoon Concerts*
- F-24702 Lightnin' Hopkins, *Double Blues*
- F-24703 Furry Lewis, *Shake 'Em on Down*
- F-24704 Rev. Gary Davis, *When I Die I'll Live Again*
- F-24705 Memphis Slim, *Raining the Blues*
- F-24706 John Lee Hooker, *Boogie Chillun*
- F-24707 Jesse Fuller, *Brother Lowdown*
- F-24708 Sonny Terry/Brownie McGhee, *Back to New Orleans*
- F-24709 Tom Rush
- F-24710 Dave Van Ronk
- F-24711 The Holy Modal Rounders, *Stampfel & Weber*
- F-24712 Cal Tjader, *Los Ritmos Calientes*
- F-24713 Ray Barretto, *Carnaval*
- F-24714 Ravi Shankar/Ali Akbar Khan, *Ragas*
- F-24715 Leadbelly, *Huddie Ledbetter*
- F-24716 Robert Pete Williams/Blind Snooks Eaglin, *Rural Blues*
- F-24717 Roosevelt Sykes/Little Brother Montgomery, *Urban Blues*
- F-24718 The Best of the Chambers Brothers

### Prestige

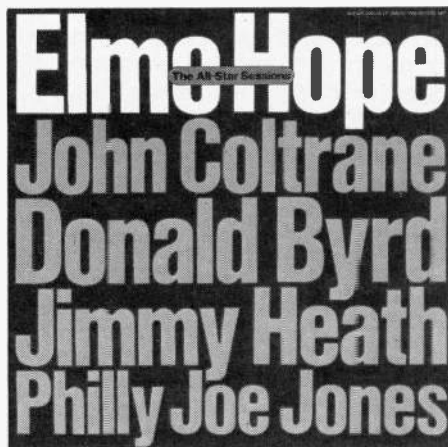
- P-24001 Miles Davis
- P-24002 Mose Allison
- P-24003 John Coltrane
- P-24004 Sonny Rollins
- P-24005 The Modern Jazz Quartet
- P-24006 Thelonious Monk
- P-24007 Yusef Lateef
- P-24008 Eric Dolphy
- P-24009 Charlie Parker
- P-24010 Charles Mingus
- P-24012 Miles Davis, *Tallest Trees*
- P-24013 Jack McDuff, *Rock Candy*
- P-24014 John Coltrane, *More Lasting than Bronze*
- P-24015 James Moody
- P-24016 Gerry Mulligan/Chet Baker, *Mulligan/Baker*
- P-24017 King Pleasure, *The Source*
- P-24018 Mongo Santamaria, *Afro Roots*
- P-24019 Stan Getz
- P-24020 Clifford Brown, *In Paris*
- P-24021 Gene Ammons/Dodo Marmarosa, *Jug and Dodo*
- P-24022 Miles Davis, *Collector's Items*
- P-24023 Red Garland Quintet, *Jazz Junction*
- P-24024 Gillespie/Parker, *The Greatest Jazz Concert Ever*
- P-24025 Burrell/Byrd, *All Day Long & All Night Long*
- P-24026 Cal Tjader, *Monterey Concerts*
- P-24027 Eric Dolphy, *Copenhagen Concert*
- P-24028 Charles Mingus, *Reincarnation of a Lovebird*
- P-24029 Duke Ellington, *The Golden Duke*
- P-24030 Dizzy Gillespie, *In the Beginning*
- P-24031 Ben Webster, *At Work in Europe*
- P-24032 Art Farmer, *Farmer's Market*
- P-24033 King Curtis, *Jazz Groove*
- P-24034 Miles Davis, *Workin' and Steamin'*
- P-24035 Yusef Lateef, *Blues for the Orient*
- P-24040 Buck Clayton/Buddy Tate, *Kansas City Nights*
- P-24041 Oscar Peterson, *Featuring Stephane Grappelli*
- P-24042 Tal Farlow, *Guitar Player*
- P-24043 Earl "Fatha" Hines, *Another Monday Date*
- P-24044 Sonny Stitt, *Genesis*
- P-24045 Duke Ellington, *Second Sacred Concert*
- P-24046 *25 Years of Prestige*
- P-24047 Dizzy Gillespie, *The Giant*
- P-24048 Milt Jackson, *Opus de Funk*
- P-24049 Gil Evans/Tadd Dameron, *The Arrangers' Touch*
- P-24050 Sonny Rollins, *Saxophone Colossus and More*
- P-24051 *Jam Session in Swingville*, featuring Coleman Hawkins and Pee Wee Russell
- P-24052 *Piano Giants*
- P-24053 Eric Dolphy/Ron Carter, *Magic*
- P-24054 Miles Davis, *Dig*
- P-24055 Mose Allison, *Creek Bank*
- P-24056 John Coltrane, *The Stardust Session*
- P-24057 Illinois Jacquet, *How High the Moon*
- P-24058 *The Gene Ammons Story: The 78 Era*
- P-24059 Kenny Burrell/John Coltrane
- P-24060 Oliver Nelson, *Images*
- P-24061 Zoot Sims, *Zootcase*
- P-24062 Wardell Gray, *Central Avenue*
- P-34001 The Great Concert of Charles Mingus (3-record set)
- P-34002 The Great Concert of Eric Dolphy (3-record set)

### Milestone

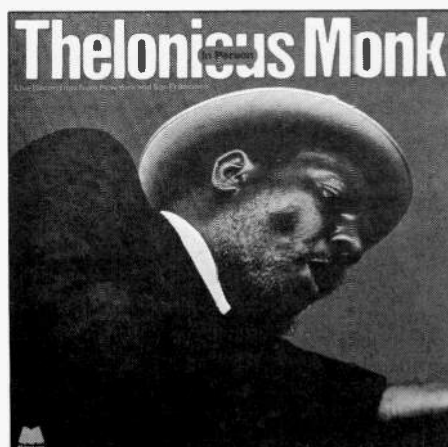
- M-47001 Cannonball Adderley, *Cannonball and Eight Giants*
- M-47002 Bill Evans, *The Village Vanguard Sessions*
- M-47003 Wes Montgomery, *While We're Young*
- M-47004 Thelonious Monk, *Pure Monk*
- M-47005 Charlie Byrd, *Latin Byrd*
- M-47006 Milt Jackson, *Big Band Bags*
- M-47007 Sonny Rollins, *The Freedom Suite Plus*
- M-47008 Art Blakey, *Thermo*
- M-47009 *The Many Faces of Yusef Lateef*
- M-47010 Herbie Mann, *Let Me Tell You*
- M-47011 Thelonious Monk/John Coltrane, *Monk/Trane*
- M-47012 Mongo Santamaria, *The Watermelon Man*
- M-47013 Wes Montgomery and Friends
- M-47014 Johnny Griffin, *Big Soul*
- M-47015 Coleman Hawkins, *The Hawk Flies*
- M-47016 Art Blakey/Max Roach/Elvin Jones/Philly Joe Jones, *The Big Beat*
- M-47017 Louis Armstrong/*King Oliver*
- M-47018 Jelly Roll Morton, 1923-24
- M-47019 Bix Beiderbecke and the Chicago Cornets
- M-47020 New Orleans Rhythm Kings & Jelly Roll Morton
- M-47021 Ma Rainey
- M-47022 Blind Lemon Jefferson
- M-47023 Thelonious Monk, *Brilliance*
- M-47024 Bill Evans, *"Peace Piece" and Other Pieces*
- M-47025 Jimmy Heath, *Fast Company*
- M-47026 Wynton Kelly, *Keep It Moving*
- M-47027 George Russell, *Outer Thoughts*
- M-47028 The Staple Singers, *Great Day*
- M-47029 Cannonball Adderley, *The Japanese Concerts*
- M-47030 Wes Montgomery, *Pretty Blue*
- M-47031 Bobby Timmons, *Moanin'*
- M-47032 Clark Terry, *Cruising*



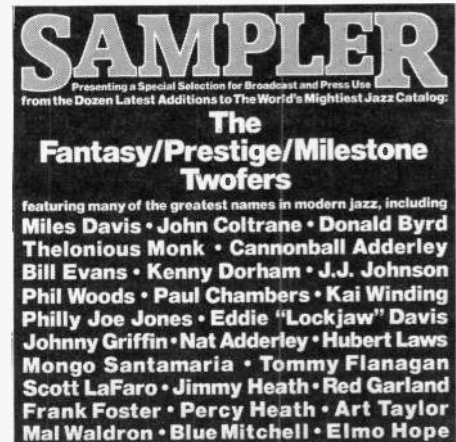
Bill Evans  
*Spring Leaves*  
(M-47034)



Elmo Hope  
*The All-Star Sessions*  
(M-47037)



Thelonious Monk  
*In Person*  
(M-47033)



PMS 100  
Special DJ Sampler

The 12 new reissue "twofers" on Prestige and Milestone bring our catalog of multi-record packages to the astonishing total of 126—all permanently available, all bursting with some of the most memorable jazz of the Forties, Fifties, and Sixties. Also available for deejays right now (from Fantasy or its distributors)—a hand-picked sampler of playable highlights from the dozen newly-released sets.



Fantasy • Prestige • Milestone



**GREATEST HITS**

**WAR**—United Artists UA-LA648-G (6.98)

With Lee Oskar's solo success boosting War to new heights—Oskar having broken through to the MOR market—a greatest hits package is sure to reach new fans as well as old fanatics. "All Day Music," "Slippin' Into Darkness," "Low Rider," "Why Can't We Be Friends"—10 tracks in all, each a winner in its own right.



**SOUND OF A DRUM**

**RALPH MacDONALD**—Marlin 2202 (TK) (6.98)

RW Disco File columnist Vince Aletti predicts this to be "the most likely pop jazz album to follow George Benson's 'Breezin' to the top." With support from Grover Washington, Jr., Bob James and Eric Gale, among others, the percussionist is most in form with "Calypso Breakdown" and "Where Is the Love."

**MIDNIGHT LOVE AFFAIR**

**CAROL DOUGLAS**—Midland Intl. BKL1-1798 (RCA) (6.98)

Ms. Douglas first scored with the international hit "Doctor's Orders," and she's been keeping up the pace ever since. The title track here, clocking in at a dance-perfect 6:20, meets the listening test too. "In the Morning" and "Life Time Guarantee" do equally well on both counts.



**CHAMELEON**

**LABELLE**—Epic PE 34189 (CBS) (6.98)

Funk-master David Rubinson has been called in to produce and arrange, and has seen to it that the high intensity of Labelle's performance level is maintained on record. The pace is almost frantic, "Isn't It A Shame" standing out because of its significant change of mood. Also to note: the title cut.

**LOVE'S COMIN' DOWN**

**RONNIE McNEIR**—Motown M6-87051 (6.98)

Store play will unquestionably bring customer queries, with McNeir standing just one step away from stardom. "You're All I Need to Survive" and "Selling My Heart to the Junkman" are classics in the making, with McNeir playing just about everything, doing all vocals and acting as producer/arranger. He's learned Stevie's lessons.



**BAREFOOT BALLET**

**JOHN KLEMMER**—ABC ABCD-950 (6.98)

Don't be misled by the cover—Klemmer is not about to abandon his subtle jazz shadings for the disco world. Playing sax, Echoplex and African wood flute with Dave Grusin's keyboard work and a gently supportive rhythm section, Klemmer is as inventive and sensitive as ever. Title cut and "Whisper to the Wind" top.

**GREATEST HITS**

**ABBA**—Atlantic SD 18189 (6.98)

One of Sweden's most beautiful—musically and otherwise—exports, ABBA has had its hits here even if the group's identity lacks the definition that would make it a household name. "Waterloo," "SOS," "Mamma Mia" and the latest—"Fernando"—are among 14 songs included, most having been hits around the world.



**COMING OUT**

**MANHATTAN TRANSFER**—Atlantic SD 18183 (6.98)

The aim here would appear to be the broadest possible effort to reach the MOR/television/Las Vegas circuit—Richard Perry production putting the put-on group on an even keel. "Popsicle Toes," "S.O.S." and "It Wouldn't Have Made Any Difference" have the humor and musical respectability of their fame.

**ALL I CAN DO**

**DOLLY PARTON**—RCA APL1-1665 (6.98)

There is no question but that Dolly, as songwriter and performer, stands alongside such country luminaries as Merle Haggard and Johnny Cash. Here fame, too, extends beyond the Nashville city limits. Virtually each song contained herein is Dolly at her best and ten such cuts together are a masterpiece.



**SOUTHWEST**

**HERB PEDERSEN**—Epic PE 34225 (CBS) (6.98)

Pedersen's a noted L.A. sessionman who was in on the earliest days of the California country movement (from '60s bluegrass on) and has recorded and toured with the likes of Ronstadt, Browne, Flatt and Scruggs and others. A songwriter, interpreter and first-rate musician, "Southwest" is a career chronicle.

**F. & W.**

**DEADLY NIGHTSHADE**—Phantom BPL1-1370 (RCA) (6.98)

The near-year between lps has sharpened the harmonies and playing, the Joel Diamond/Charlie Calello production leaving little dead space without cluttering a basically simple sound. "Show Me the Way Back Home," "I'm Feelin' Fine" and "Dancing In the Streets" realize the trio's potential fully.



**BERNIE LAWRENCE PRESENTS 'IF THE PRESIDENT WUZ...'**

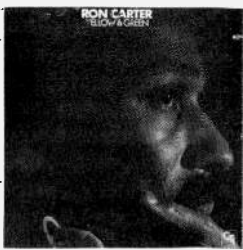
**Audio Fidelity AFSD 6279 (6.98)**

In a year when surprisingly few comics are willing to broach the subject of politics, Lawrence attacks the concept of minority presidents as street people. Divided into Jewish, Italian, Puerto Rican and Black segments, short passages might make good sequels into odd news items.

**YELLOW & GREEN**

**RON CARTER**—CTI 6064 S1 (Motown) (6.98)

This is a modest departure for the Creed Taylor label—the arrangements are Carter's and there are none of the strings Taylor usually imposes. A Carter solo of "Willow Weep for Me" and the African flavored "Tenaj" will mature with age upon repeated listening. The title track is excellent programming material.



**MOTOWN DISC-O-TECH #4**

**VARIOUS ARTISTS**—Motown MS-872V1 (6.98)

Another in this superb series of dance records from the home of the Detroit sound and dozens of classic r&b acts. Included here—The Miracles' "Love Machine," Eddie Kendricks' "Boogie Down," David Ruffin's "Walk Away from Love," the Commodores "Machine Gun" and seven others.

(Continued on page 57)

# TANNA

You've never heard her sound any better.

## Here's Some Love

She's got a new single & album.  
Get some of her love now!



Produced by Jerry Crutchfield

MCA RECORDS

# Capitol Sales & Promo Meet Highlights



Sales and promotion executives and field staff of Capitol Records, Inc. gathered in San Diego recently for the company's annual sales and promotion meeting. Pictured, top row from left, are: Bhaskar Menon, president and chief executive officer, addressing the meeting; Don Zimmermann, Capitol's executive vice president and chief operating officer, also addressing the sales and promotion staffs, and pictured receiving his trophy as "Salesman of the Year," is Ron Hughbanks of the Chicago region, with Walter Lee, national sales manager; Jim Mazza, vice president of marketing; Dennis White, vice president of sales; Zimmermann; Sam Citro, Chicago district manager; and Bhaskar Menon. Pictured, second row left, is the AOR promotion staff of Ray Tusken, national AOR promotion manager; Nina Lagerwall, Tusken's executive secretary; Bruce Ravid, midwest AOR promotion coordinator; Mike Siebert, southwest AOR promotion coordinator; Ken Benson of the western region; Irwin Sirota of the eastern region; Bruce Wendell, vice president of promotion;

Zimmermann and Menon. Pictured at center is Tom Tilton from the Dallas Region receiving his award as "District Manager of the Year" with Walter Lee, Jim Mazza, Dennis White, r&b vice president Larkin Arnold, Menon and Zimmermann. At right is Capitol's "Promotion Man of the Year," Dick Bethel of Cincinnati, receiving the congratulations of Dennis White, Walter Lee and Jim Mazza. Pictured, bottom row at left, is Frank Jones, vice president and general manager of the c&w division, addressing the meeting. At center, Bob Riley is shown receiving his trophy as "R&B Promotion Man of the Year" with Jim Mazza, Larkin Arnold, Zimmermann, Bruce Wendell, Menon and Matt Parsons, national r&b promotion manager. Shown addressing the meeting at right are a&r staffers John Palladino, director of a&r recording; Ben Edmonds, director of talent acquisition, west coast; Dave Cavanaugh, vice president of a&r special projects; John Carter, director of talent acquisition; and Rupert Perry, vice president of a&r.

## Capitol Managers Meeting (Continued from page 4)

who received gold records last year certified by the Recording Industry Association of America were new to the label showing Capitol's rapid sales develop-

ment of new acts.

"Capitol also has developed as a leader in establishing overseas artists in the U.S.," Zimmermann said. "Be-Bop Deluxe, Status

Quo, Gentle Giant, Sweet, Kraftwerk, Pilot, Triumvirat and Steve Harley & Cockney Rebel are all good examples."

Zimmerman pointed out that Capitol has been signing artists directly to the label during the past year with virtually no third party deals such as outside labels.

In addition, he said, the sales for the classical division are the highest in the history of the company.

Following Zimmermann's remarks a film and slide show were presented highlighting the top acts on Capitol's extensive roster.

Frank Jones, vice president and general manager, c&w, led off the a&r presentations. He stressed potential of artists such as Gene Watson, Colleen Peterson, Connie Cato, Linda Hargrove, Ray Griff and La Costa.

Larkin Arnold, vice president,

soul division, said, "The Soul Division was created by Mr. Menon with the desire to establish a small roster of top acts and totally develop them. Concern and input is given to all areas including selection of material, costumes, choreography, procedures, managers and booking. We have had incredible success with The Sylvers, Natalie Cole and Tavares, but none of them were top acts when we got them. We built them. Now we are expanding into the jazz field with acts like Caldera."

David Cavanaugh, vice president, a&r special projects, gave a brief history of the a&r department and explained its present structures.

John Carter, director, talent acquisition, ran down the latest on rocker Sammy Hagar, the

*(Continued on page 60)*





# “One Love In My Lifetime”

(M-1398)

the single from the album



(M6-86951)

by America's  
**First Lady of Entertainment**



On Motown Records & Tapes

©1976 Motown Record Corporation

## ABC Releases 12

■ LOS ANGELES — Don England, VP, sales of ABC Records, has reported the release of 12 new albums in the August schedule.

First to be released this month on ABC Records is the debut album by Marilyn McCoo and Billy Davis, Jr., "I Hope We Get To Love In Time." Produced by Don Davis, the lp is the husband/wife team's first recording effort as a duo. Also joining the ABC Records' roster is Dalton and Dubarri, whose debut for the label is titled "Success and Failure." The John Klemmer album, "Barefoot Ballet," co-produced, as was John's previous album, "Touch," by himself and Stephan Goldman, is also included in the release.

### ABC/Dot

Three new albums are ready on ABC/Dot. From Hank Thompson comes "Back In The Swing Of Things." Tommy Overstreet has a new collection of songs titled, "Turn On To Tommy Overstreet," produced by Ron Chancy, and Johnny Carver dishes out an assortment of selections on another Chancy produced disc, "Afternoon Delight."

On Shelter Records comes J. J. Cale's new album "Troubadour."

Wade Marcus, composer, conductor and arranger is featured on the new release on Impulse, "Metamorphosis," produced by Esmond Edwards. Another debut in the August line-up is the album by the Biblical Gospel Singers on the Songbird label entitled "Pray For The Good Of The Land."

### Passport

Three new albums from Passport complete this month's schedule beginning with Fireball's second album for ABC distribution, "Two, Too," produced by Stephan Galfas. Released for the first time in the United States is Nektar's "Tab In The Ocean" lp that was originally recorded in 1971. Also in the release is Kraan's American debut album "Let It Out."

## K.C. Japanese Gold



T.K. International Records' "That's The Way It Is," by K.C. and the Sunshine Band, recently went gold in Japan for the RVC Corp., K.C.'s Japanese distributor. Here, with plaques of gold are (from left) Tokugen Yamamoto, RCA Records' Far Eastern marketing and development representative; Mary Ann Flynn, T.K. International Records; Ichiro Okuno, president of RVC Corp., and Robert D. Summer, division vice president, international, RCA Records.

### CONCERT REVIEW

## Manilow, Lady Flash Score in L.A.

■ LOS ANGELES — Barry Manilow (Arista) emerged from the ranks of the commercial jingle jungle to become one of the brightest concert performers to date. He has established himself as one of the top singer/songwriters, showcasing his unique talents in a Vegas man-

## Speakers Set for BMI Showcase

■ LOS ANGELES—Four major music industry personalities are scheduled for the VIP interview that precedes new talent performances at the weekly BMI-sponsored Songwriters Showcase in Los Angeles, according to Ron Anton, BMI vice president, west coast performing rights.

Set for the question-answer periods are Seals & Crofts manager Marcia Day, Sept. 1; songwriters Sandy and Dick St. John, Sept. 8; producer-publisher-writer Jackie Mills, Sept. 15; and Playboy Records executive vice president Tom Takayoshi, Sept. 22.

ner, as was the case with his recent show at Universal's Amphitheater. Another bright spot in his review was Lady Flash, Manilow's fabulous trio of songstresses recently signed to RSO.

Despite a cold, Manilow displayed all aspects of his talents, ranging from dancing and piano playing to singing, without any strain to his showmanship except for an occasional nasal note. Whatever minute flaws Manilow could have been criticized for, his back-up and front ladies, Lady Flash, more than compensated for it. During Barry's many costume changes, Lady Flash filled in with their unique vocals, premiering their current single, "Street Singin'." Monica Burruss, Debra Byrd and Reparata make up the mighty threesome who look like they're well on their way to writing a success story of their own.

Getting things off on the right foot, Manilow included in his repertoire many of his hits such as "Mandy," "Could It Be Magic," "Jump Shout Boogie" and the newest single, "This One's For You," all established crowd pleasers. When Manilow performed a medley of his commercial jingles everyone sang along with the 60 second lyrics which are firmly planted in the McDonaldlands of one's grey matter. Even acknowledging his roots, he performed one of his giant early hits, the theme from American Bandstand.

Pamela Turbov

## Bramberg Exits Polydor

■ NEW YORK — Steve Bramberg has left his position as national artist tour manager for Polydor/MGM and its affiliated labels. He may be reached at (516) 671-8563 or (516) 921-2871.

## New Rollers Album Highlights Arista LPs

■ NEW YORK — Jon Peisinger, director, national sales for Arista Records, has announced the company's releases for August, consisting of four new albums.

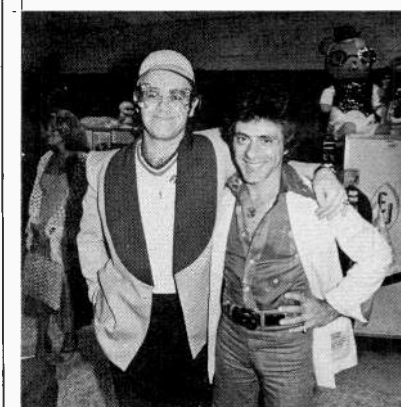
The new album by the Bay City Rollers is being released in conjunction with the Rollers first-ever tour of concert appearances in this country, and the rush-release of the first single from the album, "I Only Want To Be With You." Arista has produced a special four-color mobile which is also convertible to an in-store counter display piece, and a four-color poster which highlights the "Dedication" cover graphics and makes use of cover art from the first two Rollers' albums as well. In addition, a variety of special items are being made to be used directly in support of the Rollers' concert dates in each area of the country.

The debut album by the Funky Kings features the collective talents of three songwriter/performers — Jack Tempchin, Richard Stekol and Jules Shear. Arista has made a poster featuring the cover graphics from the group's debut album as well as specially-designed T-shirts with the Funky Kings logo prominently featured.

The first album by Silver, the five-man group led by John Batdorf, is being rush-released. The album was produced by Tom Sellers, and the band is currently on a major national concert tour with America.

"Blind Dog At St. Dunstons" is the first record for Arista by Caravan. Arista's campaign will focus attention on this release in those markets where the group has already developed a strong following.

## His Eyes Adored Him



Frankie Valli recently surprised Elton John with a gift of a pair of custom made glasses following E.J.'s closing night performance at Madison Square Garden. Valli (right), leader of the Four Seasons for over 14 years, had the glasses and a fox fur carrying case custom made for Elton in Los Angeles. The glasses have hand painted scenes depicting the four seasons—winter, spring, summer and fall.

## Coming Soon!



WHAT CAN YOU EXPECT FROM  
THE SPINNERS AND THE AVERAGE WHITE BAND?

# HITS!

SD 18179



Presenting the  
Average White Band's  
great new single  
"Queen of My Soul," 3354  
from their hit album "Soul Searching."

Produced by Arif Mardin

SD 18181



Presenting the  
Spinners tremendous  
new single, "Rubber  
Band Man" 3355 from  
their hit album "Happiness Is Being  
With The Spinners."

Produced by Thom Bell

YOU CAN'T EXPECT LESS.  
**ON ATLANTIC RECORDS AND TAPES.**





# 101 THE SINGLES CHART 150

SEPTEMBER 4, 1976

SEPT. AUG.  
4 28

101	101	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)
102	104	LET'S ROCK ELLISON CHASE—Big Tree BT 16073 (Atlantic) (Kaskat, BMI)
103	105	TAKE A HAND RICK SPRINGFIELD—Chelsea CH 3051 (Portal/Pocket Full Of Tunes, BMI)
104	108	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol) (Minta, BMI)
105	119	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388 (N.Y. Times/Content/Little Boy, BMI)
106	107	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems—Columbia/Summerhill, BMI)
107	112	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea CH 3043 (Coral Rock/American Dream/Belsize, ASCAP)
108	109	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst) (Vir-Jon, BMI)
109	113	BABY LOVE (HOW COULD YOU LEAVE ME) GROUP WITH NO NAME—Casablanca NB 860 (Cafe Americana/Lotta Miles/Apple Cider, ASCAP)
110	110	THE MORE I SEE YOU PETER ALLEN—A&M 1813 (Bregman, Vocco & Conn, ASCAP)
111	—	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208 (Groovesville, BMI)
112	114	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (Bad Boy, BMI)
113	117	HEART ON MY SLEEVE GALLAGHER & LYLE—A&M 1850 (Irving, BMI)
114	115	CAN'T CHANGE MY HEART CATE BROTHERS—Elektra E 45326 (Flat River, BMI)
115	—	ONE NIGHT ROY HEAD—ABC Dot DOA 17650 (Travis/Elvis Presley, BMI)
116	106	I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER—Private Stock 088 (ATV, BMI)
117	120	FLOWERS THE EMOTIONS—Columbia 3 10347 (Saggifire, BMI/Kalimba, ASCAP)
118	125	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)
119	124	LEAN ON ME MELBA MOORE—Buddah BDA 535 (Van McCoy/Warner-Tamerlane, BMI)
120	122	TRAVELIN' MAN BOB SEGER—Capitol P 4300 (Gear, ASCAP)
121	137	FIRE MOTHER'S FINEST—Epic 8 50269 (Tisratill, ASCAP)
122	—	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah 542 (Electro Chord, ASCAP)
123	128	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269 (Four Knights, BMI)
124	126	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES—ABC 12202 (Fourth Floor, ASCAP)
125	127	I LOVE YOU, MARY HARTMAN JULES BLATNER—Blue Ribbon BRR 102 (Sodos, BMI)
126	—	COWBOY SONG THIN LIZZY—Mercury 73841 (RSO, ASCAP)
127	130	LONG MAY YOU RUN STILLS/YOUNG BAND—Reprise RPS 1465 (WB) (Silver Fiddle, BMI)
128	—	SATIN SHEETS BELLAMY BROTHERS—Warner/Curb WBS 8248 (WB) (Wishbone, ASCAP)
129	133	GRASSHOPPER SPIN—Ariola America P 7632 (Capitol) (U.S. Arabella, BMI)
130	—	ROCKY MOUNTAIN MUSIC EDDIE RABBIT—Elektra 45315 (Briar Patch, BMI)
131	—	PARTY LINE ANDREA TRUE CONNECTION—Buddah BDA 538 (Gem Diamond/MRI, ASCAP)
132	134	ONLY YOU BABE CURTIS MAYFIELD—Curton CMS 0118 (WB) (Mayfield, BMI)
133	138	FREE SPIRIT ATLANTA RHYTHM SECTION—Polydor 14339 (Low-Sal, BMI)
134	—	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS—Capitol 4317 (Cedarwood, BMI)
135	123	BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2293 (Sa-Vette/January, BMI)
136	139	IT'S A LONG WAY THERE LITTLE RIVER BAND—Harvest P 4318 (Capitol) (Australian Tumbleweed, BMI)
137	141	YOU ARE MY LOVE LIVERPOOL EXPRESS—Arco 7058 (Warner Bros., ASCAP)
138	140	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK) (Sherlyn, BMI)
139	121	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)
140	142	IF YOU SEE YOURSELF (THROUGH MY EYES) ANDY PRATT—Nemperor 007 (Atlantic) (April, ASCAP)
141	132	BETTER THAN AVERAGE BRIAN GARI—Vanguard 35192 (Foxborough/Intersong, USA)
142	144	L.O.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol) (Black Sheep/American Dream, BMI)
143	129	ROSE OF CIMARRON POCO—ABC 12204 (Fools Gold, ASCAP)
144	148	WANNA MAKE LOVE (COME FLICK MY BIC) SUN—Capitol P 4254 (Glenwood/Osmosis, BMI)
145	131	PEAS IN A POD SAMMY JONES—Warner Bros. WBS 8224 (Captain Crystal/Chattahoochee, BMI)
146	118	RESCUE ME/HAPPY ENDINGS MELISSA MANCHESTER—Arista 0196 (Chevis, BMI)
147	—	BORN TO LOVE AMERICAN TEARS—Columbia 3 10365 (Waterstone, ASCAP)
148	103	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534 (Electro Chord, ASCAP)
149	111	IT MUST BE LOVE TONY JOE WHITE—20th Century TC 2276 (Tennessee Swamp Fox, ASCAP)
150	116	COTTON CANDY SYLVERS—Capitol P 4255 (Perren-Vibes, ASCAP; Bull Pen, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ NOT YOUR TYPICAL LABOR DAY WEEKEND READING, BUT A MUST NONETHELESS: The Coast will fill you in on the heart of **Dave Marsh** and **Joe Klein's** excellent Rolling Stone story on rock and politics, and we'll add the New Times cover story, "The Capricorn Connection" (9/3/76) by **Robert Sam Anson**, to our suggestions for reading-for-yourself (no capsule reports will do). Both represent the kind of in-depth investigative/analytical journalism that is sorely missing on the music industry in music and general interest magazines. And both point up the changes in political attitudes of "musicians"—namely that political activism, as it is, has become issue oriented at the artist level, personality oriented at the managerial/behind-the-scenes level. One would hope that those performing benefits and raising large amounts of money for people running for office will make sure before their names are used that said person is indeed the "candidate of his or her choice." It is up to those artists, too, to speak for themselves on issues like these. As the Stone piece made exceptionally clear, an artist's name on a concert benefit is not necessarily that artist's endorsement of the candidate.

THEY WENT THATAWAY: The original idea was simple enough. They would broadcast a television show from a county that no longer existed. After all, there would be no tax problems, no censorship, no hassle. The outcome was a BBC series titled "Rutland Weekend TV," devilishly concocted and instigated by **Eric Idle** and **Neil Innes** of **Monty Python**. Rutland is a county in England that was literally reapportioned off the map in 1972. The show ran briefly in England and spawned an album and "songbook," both of which will be released here in the near future. The lp, which will be released by Passport, is said to contain parodies of The Beatles, Dylan and —Johnny Cash among others. The book will be excerpted in an upcoming issue of Playboy.

"M" IS NOT FOR MOTHER: The new songwriting team of **Henderson**, **DeSilva** and **Brown**, perhaps better known as **Bette Midler**, **Carol Bayer Sager** and **Bruce Roberts**, has come up with five songs for the next Bette album which may or may not be news in itself, but the trio is the first known team to employ The Midler Method of Songwriting. Exactly what that method is is a carefully guarded secret, but insiders have revealed exclusively to N.Y., N.Y. that it involves a list of words you like and a list of words that you never want to use (sunshine, home, love) as well as four books: a 20 lb. Webster dictionary, "The Fabulous Fifties," "The Sizzling Sixties" and "The Scintillating Seventies." To find out just how successful the Method is, we'll have to wait for Bette's next album.

ITEM UPDATES: **Muddy Waters** has been signed to Blue Sky, with **Johnny Winter** planning to start production of a Waters album in September . . . **Freddie Hart** and the **Heartbeats**, **Merle Travis** and the **Bluegrass All Stars** headed up a free outdoor country show at Lincoln Center, drawing several thousand young and old country fans . . . The **Dirt Band** debuted two new members for the city playing the Schaefer Festival, its never-fail formula working as well as always getting the audience up on its feet stomping along. A tenth anniversary three-record set is due from UA soon . . . Skateboard magazine is doing a feature on Jefferson Starshipper **Craig Chaquico**. An avid skateboarder, he fell while coasting down a Central Park hill and got upset when the kids around him started laughing. The kids reportedly explained that their laughter was directed at the fact that Chaquico fell while trying to swerve around pedestrians, not at the fact that he fell . . . **Frankie Valli** got hold of **Elton John's** eyeglass prescription and had a pair made up for him with pictures symbolizing the four seasons, one in each corner. The card that went with the glasses following EJ's Madison Square Garden stand read, "My eyes adored you— Frankie Valli."

SKOPP SCATS: Former **Record World**er **Roberta Skopp** makes her recording debut on **Elliott Randall's** up-coming elpee, having joined a studio chorus of Randall's friends doing back-up vocals on one cut. Inside sources say a solo career is not in the offing.

CONFIDENTIAL TO DM: **Dolly** has been standing by her man since she arrived.

**Adrian Barber** is working with **Diamond REO** on their next album for Buddah . . . **David Bowie** is producing an album for **Iggy Pop** in Germany amid plans for a small tour here toward the end of '76 . . . Also slated for later in the year is a promotion tour for **Leo Sayer**, newly signed to Magna, to coincide with the release of Sayer's upcoming **Richard Perry**-produced lp . . . **Alice Cooper** set to co-host The Rock Awards.

## No Broken Hearts



Kiki Dee and Elton John were awarded with an RIAA certified gold record for their Rocket single, "Don't Go Breaking My Heart." This is Kiki Dee's first million seller and Rocket's first gold award for 1976. The gold certification came in the midst of Elton's seven-concert engagement at Madison Square Garden. Celebrating backstage are, standing, from left: Elton, Tony King (executive vice president of Rocket Records), George Lee (MCA vice president of eastern operations), Kiki Dee and Ray D'Ariano (MCA promotion in New York). Kneeling, from left: Barry Goodman (MCA promotion in New York) and John Reid (president of John Reid Enterprises).

## WB Sets Sept. LPs

■ LOS ANGELES—Warner Bros. Records has announced that its initial September album release will be highlighted by "Pass It On" by The Staples, produced by Curtis Mayfield; "Amigo" by Arlo Guthrie and "Let The Rough Side Drag" by Jesse Winchester on Bearsville.

Also included in the release are "Jump On It" by Montrose, "Trapeze" by the English group that reunites with former Deep Purple bassist Glenn Hughes, "The Roaring Silence" by Manfred Mann's Earth Band and the debut lp from Sammy Walker and the Sanford Townsend Band.

Scheduled for release later in the month are "Long May You Run" by the Stills-Young Band, "I'd Rather Believe In You" by Cher, "Bicentennial Nigger" by Richard Pryor and Ry Cooder's "Chicken Skin Music."

## Special AOR LP Planned by Capitol

■ LOS ANGELES—Capitol Records, Inc. has prepared a special promotional album following an AOR (album oriented rock) radio format to increase in-store and AOR radio airplay, according to Jim Mazza, CRI vice president, marketing.

The album, titled "What's In-store For You, CAP-FM," contains 11 tunes, both singles and album cuts, by the Steve Miller Band, Bob Seger, Little River Band, Tom Snow, The Pousette-Dart Band, Starz, Triumvirat and Hub.

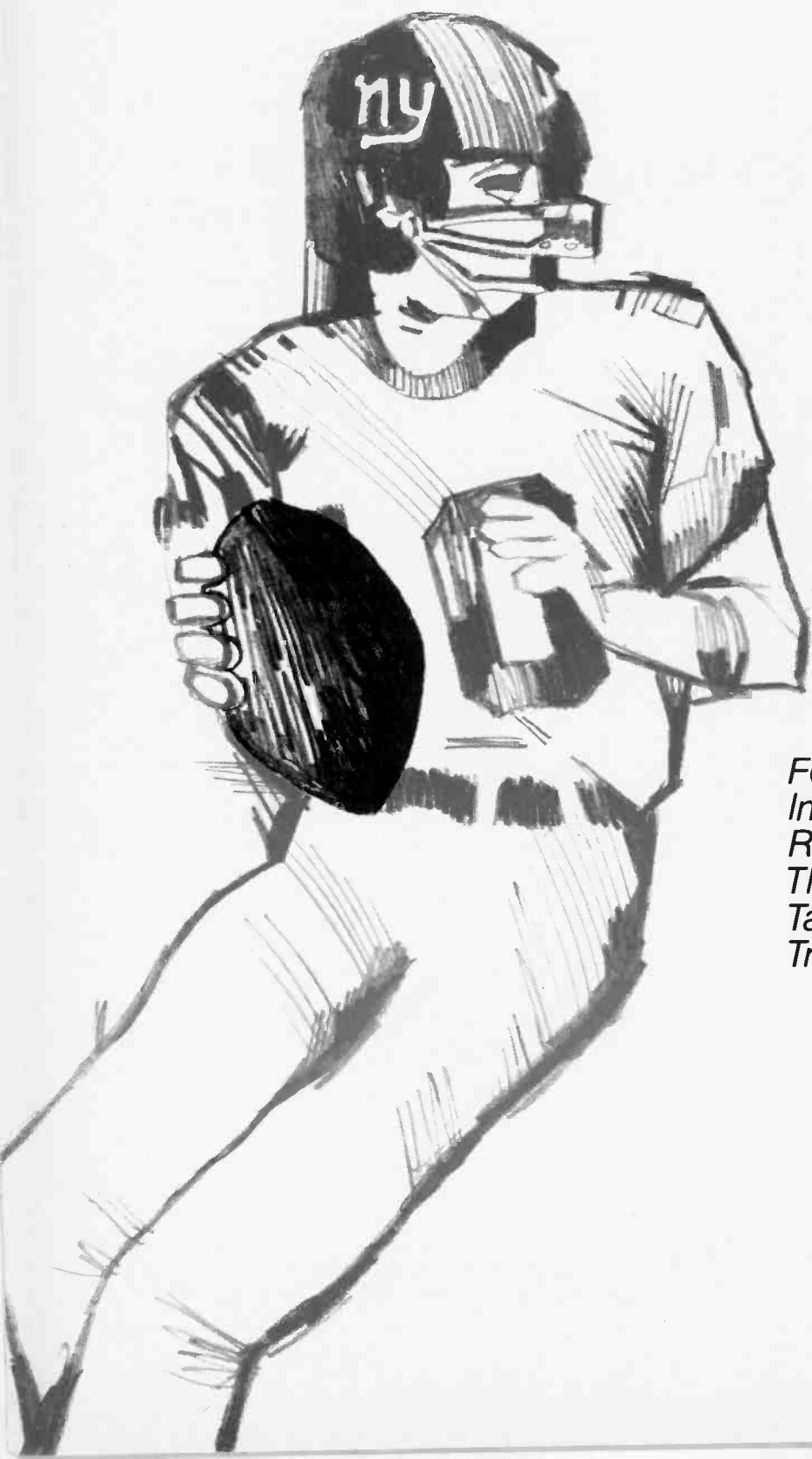
Interspersed between tunes is an announcer with an AOR radio-type of voice and approach who names the tunes and gives a brief bit of background regarding the artist and the album.

## Coming Soon!



## "The Big Play-Off"

# **RECORD WORLD'S THIRD ANNUAL HOLIDAY MERCHANDISING ISSUE**



## **“The Big Play-Off”**

*Featuring:  
In-Depth Interviews With The Manufacturer /  
Retail and Rack Strategists Direct From The Field /  
The Competing Labels /  
Talent Line-Ups / Release Schedules /  
Track Records / Game Plans /*



# The Marketing Pros Take To The Field

The heavy season is about to begin. The marketing teams are in a huddle formulating their strategy. The lineup of talent is being developed. Each team's superstars are ready to perform with solid back-up from the rest of the talent roster.

The manufacturer teams are out for the big score. They know the competition is tough...but the confidence is there because they each have strong talent with name power, style and a proven track record. In addition, there is the exciting, fresh talent coming up fast and building a loyal following.

All signs point to a great season: spirits are up, the economy is improving, the fans are relaxed with a heavy appetite for filling their leisure time. The game plan is clear... the manufacturer marketing teams will use every play in the book. They will run, shift, tackle, kick and pass. On the receiving end is the retailer, who will pick up the ball and run with it, playing to those huge crowds. There you have it...the crowd pleasers and the crowds—that's the combination for the big play-off.

**ISSUE DATE: September 25th**  
**ON SALE: September 20th**

## CLOSING DATES

**BLACK & WHITE & TWO COLOR: September 13th**  
**FOUR COLOR: September 9th**  
**SPECTACULARS & INSERTS: September 10th**  
*(Advertiser Supplied)*

## Advertising Information

For the advertiser to do justice to the broad variety of product to be featured and the details covering consumer advertising, display materials and the sales program, multi-page ads will be essential.

We anticipate that many advertisers will be interested in developing their own "Advertising Spectaculars" such as fold-outs, gate-folds, posters and special inserts. Record World's sales staff will be available to assist you in the planning of your "Advertising Spectaculars."

## FOR DETAILS PLEASE CONTACT:

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Stan Soifer  
(212) 765-5020

LOS ANGELES  
Spence Berland  
(213) 465-6126

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START PLANNING NOW TO BE PART OF

1976 OCTOBER 1976  
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**"The Big Play-Off"**

The Industry's Buying and Selling Guide for the Holiday Season



**“Rocks”**

PC 34165\*

**platinum without  
a top ten single.**

**“Home Tonight”**

3-10407

**the top ten single.**



New from Aerosmith, on Columbia Records.

# THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
SEPT. 4 AUG. 28 WKS. ON CHART

1	1	<b>DON'T GO BREAKING MY HEART</b> ELTON JOHN & KIKI DEE Rocket PIG 40585 (MCA) (5th Week)	10
2	3	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY/Epic/Sweet City 8 50225	12
3	6	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND/TK 1019	10
4	5	<b>YOU SHOULD BE DANCING</b> BEE GEES/RSO 853 (Polydor)	10
5	2	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	17
6	7	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	13
7	4	<b>LET 'EM IN WINGS</b> /Capitol P 4293	10
8	10	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	14
9	8	<b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	13
10	9	<b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	18
11	11	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS/Columbia 3 10310	19
12	12	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	18
13	22	<b>LOWDOWN</b> BOZ SCAGGS/Columbia 3 10367	10
14	20	<b>DEVIL WOMAN</b> CLIFF RICHARD/Rocket PIG 40574 (MCA)	10
15	13	<b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother-Reprise RPS 1354 (WB)	14
16	18	<b>SUMMER WAR</b> /United Artists XW834 Y	9
17	23	<b>SAY YOU LOVE ME</b> FLEETWOOD MAC/Reprise RPS 1356	9
18	21	<b>A LITTLE BIT MORE</b> DR. HOOK/Capitol P 4280	11
19	25	<b>WITH YOUR LOVE</b> JEFFERSON STARSHIP/Grunt FB 10746	6
20	26	<b>IF YOU LEAVE ME NOW</b> CHICAGO/Columbia 3 10390	5
21	19	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/Capitol P 4270	13
22	16	<b>BABY, I LOVE YOUR WAY</b> PETER FRAMPTON/A&M 1832	12
23	14	<b>I'M EASY</b> KEITH CARRADINE/ABC 12117	13
24	28	<b>STILL THE ONE</b> ORLEANS/Asylum 45336	7
25	15	<b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	20
26	30	<b>WHAM BAM SILVER</b> /Arista 0189	10
27	17	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	19
28	35	<b>GETAWAY</b> EARTH, WIND & FIRE/Columbia 3 10373	9
29	24	<b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol P 4274	13
30	27	<b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	20
31	43	<b>MAGIC MAN</b> HEART/Mushroom M 7011	7
32	37	<b>WHO'D SHE COO?</b> OHIO PLAYERS/Mercury 73814	7
33	32	<b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	19
34	29	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	18
35	33	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/ Buddah BDA 515	26
36	45	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 3332	6
37	34	<b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	17
38	63	<b>DISCO DUCK (PART I)</b> RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	4
39	31	<b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/RCA PB 10562	17
40	38	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 142	8
41	46	<b>SUPERSTAR</b> PAUL DAVIS/Bang 726	5
42	47	<b>DON'T STOP BELIEVIN'</b> OLIVIA NEWTON-JOHN/MCA 40600	5
43	44	<b>I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE</b> HELEN REDDY/Capitol P 4312	5
44	39	<b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	16
45	40	<b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	22
46	49	<b>STREET SINGIN'</b> LADY FLASH/RSO 852 (Polydor)	8
47	41	<b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	14
48	36	<b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623	18



49	48	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	19
50	42	<b>IF YOU KNOW WHAT I MEAN</b> NEIL DIAMOND/Columbia 3 10366	13
51	53	<b>GET UP OFFA THAT THING</b> JAMES BROWN/Polydor PD 14326	8
52	50	<b>ANOTHER RAINY DAY IN NEW YORK CITY</b> CHICAGO/ Columbia 3 10360	11
53	51	<b>LAST CHILD</b> AEROSMITH/Columbia 3 10359	12
54	52	<b>TAKE THE MONEY AND RUN</b> STEVE MILLER/Capitol 4260	17
55	57	<b>POPSICLE TOES</b> MICHAEL FRANKS/Reprise RPS 1360	6
56	54	<b>MAMMA MIA</b> ABBA/Atlantic 3315	15
57	58	<b>HARD WORK</b> JOHN HANDY/ABC Impulse IMP 31005	12
58	75	<b>ROCK'N ME</b> STEVE MILLER BAND/Capitol P 4323	3
59	76	<b>THAT'LL BE THE DAY</b> LINDA RONSTADT/Asylum 45340	3
60	55	<b>SOPHISTICATED LADY</b> NATALIE COLE/Capitol P 4259	14
61	70	<b>ONE LOVE IN MY LIFETIME</b> DIANA ROSS/Motown 1398F	4
62	77	<b>SUNRISE</b> ERIC CARMEN/Arista 0200	3
63	73	<b>SHOWER THE PEOPLE</b> JAMES TAYLOR/Warner Bros. WBS 8222	4
64	74	<b>(THE SYSTEM OF) DR. TARR &amp; PROFESSOR FETHER</b> ALAN PARSONS PROJECT/20th Century TC 2297	4
65	56	<b>SPRINGTIME MAMA</b> HENRY GROSS/Lifesong LS 45008	9
66	71	<b>HOWZAT</b> SHERBET/MCA 40610	3
67	82	<b>ITS O.K.</b> BEACH BOYS/Brother-Reprise RPS 1368	2
68	61	<b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	24
69	66	<b>YOU TO ME ARE EVERYTHING</b> THE REAL THING/United Artists XW833 Y	7
70	67	<b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	30
71	65	<b>SHANNON</b> HENRY GROSS/Lifesong LS 45002	29
72	83	<b>(DON'T FEAR) THE REAPER</b> BLUE OYSTER CULT/Columbia 3 10384	5

**CHARTMAKER OF THE WEEK**

73	—	<b>I ONLY WANT TO BE WITH YOU</b> BAY CITY ROLLERS Arista 0205	1
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74	84	<b>GET THE FUNK OUT MA FACE</b> BROS. JOHNSON/A&M 1851	2
75	85	<b>HARVEST FOR THE WORLD</b> THE ISLEY BROTHERS/T-Neck ZS8 2261 (CBS)	3
76	89	<b>THE WRECK OF THE EDMUND FITZGERALD</b> GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	2
77	—	<b>FERNANDO</b> ABBA/Atlantic 3346	1
78	78	<b>THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME</b> RONNIE DYSON/Columbia 3 10356	9
79	59	<b>I NEED TO BE IN LOVE</b> CARPENTERS/A&M 1828	14
80	79	<b>RAINBOW IN YOUR EYES</b> LEON & MARY RUSSELL/ Paradise 8208 (WB)	7
81	91	<b>YOU ARE THE WOMAN</b> FIREFALL/Atlantic 3335	3
82	—	<b>DID YOU BOOGIE (WITH YOUR BABY)</b> FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	1
83	86	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b> PERRY BOTKIN JR. & BARRY DeVORZON/A&M 1856	2
84	88	<b>SHOWDOWN</b> ELECTRIC LIGHT ORCHESTRA/United Artists XW842 Y	3
85	—	<b>BETH/DETROIT ROCK CITY</b> KISS/Casablanca NB 863	1
86	93	<b>HIGHFLY</b> JOHN MILES/London 5N 20084	4
87	—	<b>THE BEST DISCO IN TOWN</b> RITCHIE FAMILY/Marlin 3306	1
88	—	<b>LOVE OF MY LIFE</b> GINO VANNELLI/A&M 1861	1
89	—	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES/ Motown M 1402F	1
90	97	<b>NO, NO JOE</b> SILVER CONVENTION/Midland Intl. MB 10723 (RCA)	2
91	92	<b>STRUTTIN' MY STUFF</b> ELVIN BISHOP/Capricorn CPS 0256	3
92	—	<b>I GOT TO KNOW</b> STARBUCK/Private Stock 104	1
93	62	<b>PARTY VAN</b> McCOY/H&L 4670	8
94	94	<b>FUNNY HOW TIME SLIPS AWAY</b> DOROTHY MOORE/ Malaco M 1033 (TK)	3
95	99	<b>ROXY ROLLER</b> SWEENEY TODD/London 5N 240	2
96	64	<b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 40582 (MCA)	12
97	68	<b>LOVE HANGOVER</b> DIANA ROSS/Motown M 1392F	29
98	100	<b>HERE'S SOME LOVE</b> TANYA TUCKER/MCA 40598	2
99	69	<b>GOOD VIBRATIONS</b> TODD RUNDGREN/Bearsville 0309	15
100	87	<b>ONE FLY FOR THE MONEY</b> WHISPERS/Soul Train SB 10700	6



**FLASHMAKER**



**MOVING TARGETS**  
FLO & EDDIE  
Col

**WNEW-FM/NEW YORK**

- ADDS:**  
**AIN'T NOTHIN STOPPIN' US NOW**—Tower of Power—Col  
**AUTOMATIC MAN**—Island  
**BAREFOOT BALLET**—John Klemmer—ABC  
**BOSTON**—Epic  
**BREAD & ROSES**—Judy Collins—Elektra  
**COMIN' OUT**—Manhattan Transfer—Atlantic  
**KLAATU**—Capitol  
**MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco (Soundtrack)  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**MOVING TARGETS**—Flo & Eddie—Col

**HEAVY ACTION (approximate airplay):**

- AMERICAN FLYER**—UA  
**BIG TOWN 2061**—Paris—Capitol  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BREAD & ROSES**—Judy Collins—Elektra  
**FLEETWOOD MAC**—Reprise  
**MOVING TARGETS**—Flo & Eddie—Col  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**SILK DEGREES**—Boz Scaggs—Col  
**SPITFIRE**—Jefferson Starship—Grunt  
**WAKING & DREAMING**—Orleans—Asylum

**WLIR-FM/LONG ISLAND**

- ADDS:**  
**BOSTON**—Epic  
**BREAD & ROSES**—Judy Collins—Elektra  
**COMING OUT**—Manhattan Transfer—Atlantic  
**FACADE**—John Reid—Epic  
**MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco (Soundtrack)  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**MOTHER'S FINEST**—Epic  
**MOVING TARGETS**—Flo & Eddie—Col  
**SECRETS**—Herbie Hancock—Col

**HEAVY ACTION (airplay—in descending order):**

- BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**WAKING & DREAMING**—Orleans—Asylum  
**ROYAL SCAM**—Steely Dan—ABC  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**WEDDING ALBUM**—Leon & Mary Russell—Shelter  
**RESOLUTION**—Andy Pratt—Nemperor  
**AIRBORNE**—Curved Air—BTM (Import)

- SPITFIRE**—Jefferson Starship—Grunt  
**FIREFALL**—Atlantic

**WBCN-FM/BOSTON**

- ADDS:**  
**AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BYRON BERLINE & SUNDANCE**—MCA  
**DERRINGER**—Blue Sky  
**LA SEINE**—Ariola America  
**LADIES' CHOICE**—Bonnie Bramlett—Capricorn  
**SAMBA NOVA**—Jorge Ben—Island  
**SECRETS**—Herbie Hancock—Col  
**TRICK BAG**—Meters—Reprise  
**WINDJAMMER**—Freddie Hubbard—Col

**HEAVY ACTION (airplay):**

- AMERICAN FLYER**—UA  
**FLEETWOOD MAC**—Reprise  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**GO FOR BROKE**—Ian Matthews—Col  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**MORE THAN A FEELING** (single)—Boston—Epic  
**RED TAPE**—Atlanta Rhythm Section—Polydor  
**ROYAL SCAM**—Steely Dan—ABC  
**SINCERELY**—Dwight Twilley Band—Shelter  
**WAKING & DREAMING**—Orleans—Asylum

**WCOZ-FM/BOSTON**

- ADDS:**  
**LADIES' CHOICE**—Bonnie Bramlett—Capricorn  
**MORE THAN A FEELING/SMOKIN'** (single)—Boston—Epic  
**MOVING TARGETS**—Flo & Eddie—Col

**HEAVY ACTION (airplay):**

- AMERICAN FLYER**—UA  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BREEZIN'**—George Benson—WB  
**GLOW**—Al Jarreau—Reprise  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**I DON'T WANT TO GO HOME**—Southside Johnny & the Asbury Jukes—Epic  
**SILK DEGREES**—Boz Scaggs—Col  
**SPITFIRE**—Jefferson Starship—Grunt  
**WAKING & DREAMING**—Orleans—Asylum  
**WEDDING ALBUM**—Leon & Mary Russell—Shelter

**WPLR-FM/NEW HAVEN**

- ADDS:**  
**ALBERT**—Albert King—Utopia  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BLOWIN'**—Noel Redding Band—RCA  
**BOSTON**—Epic  
**GASOLIN'**—Epic  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**MILLION DOLLAR LEGS**—Tony Williams Lifetime—Col  
**SECRETS**—Herbie Hancock—Col  
**WAR: GREATEST HITS**—UA

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

- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**SPITFIRE**—Jefferson Starship—Grunt

- ROCKS**—Aerosmith—Col  
**PRESENCE**—Led Zeppelin—Swan Song  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**BEST OF THE BAND**—Capitol  
**BIG TOWN 2061**—Paris—Capitol  
**AGENTS OF FORTUNE**—Blue Oyster Cult—Col  
**WAKING & DREAMING**—Asylum  
**FARTHER ALONG**—Spirit—Mercury

**WHCN-FM/HARTFORD**

- ADDS:**  
**AUTOMATIC MAN**—Island  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BOSTON**—Epic  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**STRANGE NEW FLASH**—Coliseum II—(Import)  
**WAR: GREATEST HITS**—UA

**HEAVY ACTION (airplay, phones):**

- DARK SIDE OF THE MOON**—Pink Floyd—Harvest  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**GIST OF THE GEMINI**—Gino Vannelli—A&M  
**GO**—Yamashta, Winwood, Shrieve—Island  
**GRATITUDE**—Earth, Wind & Fire—Col  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**ON THE TRACK**—Leon Redbone—WB  
**SAY IT AIN'T SO**—Murray Head—A&M  
**SCRAPS/WORKSHOP**—NRBQ—Annuet Coeptis  
**WAKING & DREAMING**—Orleans—Asylum

**WRNW-FM/WESTCHESTER**

- ADDS:**  
**AUTOMATIC MAN**—Island  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BREAD & ROSES**—Judy Collins—Elektra  
**COMING OUT**—Manhattan Transfer—Atlantic  
**CUPID'S ARROW**—David Blue—Asylum  
**F. & W.**—Deadly Nightshade—Phantom  
**MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco (Soundtrack)  
**MOVING TARGETS**—Flo & Eddie—Col  
**NOT A WORD ON IT**—Pete Carr—Big Tree  
**SECRETS**—Herbie Hancock—Col  
**HEAVY ACTION (airplay, sales, phones):**  
**FARTHER ALONG**—Spirit—Mercury  
**GLOW**—Al Jarreau—Reprise  
**GO**—Yamashta, Winwood, Shrieve—Island  
**KEEP YOUR HAT ON**—Jess Roden Band—Island  
**KEYS TO THE COUNTRY**—Barefoot Jerry—Monument  
**LOVE IS A FIRE**—Country Joe McDonald—Fantasy  
**QUIRE**—RCA  
**SANBORN**—David Sanborn—WB  
**TO THE HEART**—Mark-Almond—ABC  
**WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M

**WMMR-FM/PHILADELPHIA**

- ADDS:**  
**BIG TOWN 2061**—Paris—Capitol  
**DREAMS SO REAL**—Gary Burton—ECM

- FANIA ALL STARS**—Col  
**LA SEINE**—Ariola America  
**WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M

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

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**JOAN ARMATRADING**—A&M  
**MAN IN THE HILLS**—Burning Spear—Island  
**TO THE HEART**—Mark-Almond—ABC  
**WAKING & DREAMING**—Orleans—Asylum

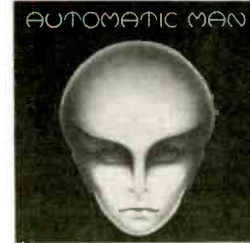
**WMAL-FM/WASHINGTON, D.C.**

- ADDS:**  
**AMERICAN FLYER**—UA  
**BEST OF THE BAND**—Capitol  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA  
**GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**SPIRIT**—John Denver—RCA  
**WAKING & DREAMING**—Orleans—Asylum

**HEAVY ACTION (airplay, phones):**

- AMERICAN FLYER**—UA  
**CHICAGO X**—Col  
**15 BIG ONES**—Beach Boys—Brother/Reprise  
**GLOW**—Al Jarreau—Reprise  
**GO**—Yamashta, Winwood, Shrieve—Island

**SLEEPER**



**AUTOMATIC MAN**  
Island

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**I DON'T WANT TO GO HOME**—Southside Johnny & the Asbury Jukes—Epic  
**RESOLUTION**—Andy Pratt—Nemperor  
**SPITFIRE**—Jefferson Starship—Grunt  
**WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC

**WKDA-FM/NASHVILLE**

- ADDS:**  
**AUTOMATIC MAN**—Island  
**BIG TOWN 2061**—Paris—Capitol  
**JOAN ARMATRADING**—A&M  
**LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**MOTHER'S FINEST**—Epic  
**TOM THUMB THE DREAMER**—Michael Dinner—Fantasy  
**WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M

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

- FRAMPTON COMES ALIVE**—A&M

- DREAMBOAT ANNIE**—Heart—Mushroom  
**IN THE POCKET**—James Taylor—WB

- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**SOUL SEARCHIN'**—AWB—Atlantic  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**BREEZIN'**—George Benson—WB  
**SILK DEGREES**—Boz Scaggs—Col  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**SPIRIT**—John Denver—RCA

**WQSR-FM/TAMPA**

- ADDS:**  
**BYRON BERLINE & SUNDANCE**—MCA  
**KEEP YOUR HAT ON**—Jess Roden Band—Island  
**MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco (Soundtrack)  
**MAN IN THE HILLS**—Burning Spear—Island  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**MOVING TARGETS**—Flo & Eddie—Col  
**SANBORN**—David Sanborn—WB  
**SIBLING RIVALRY**—Rowans—Asylum  
**WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M  
**WIDOWMAKER**—UA

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

- WAKING & DREAMING**—Orleans—Asylum  
**SPITFIRE**—Jefferson Starship—Grunt  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**I DON'T WANT TO GO HOME**—Southside Johnny & the Asbury Jukes—Epic  
**RESOLUTION**—Andy Pratt—Nemperor  
**LADIES' CHOICE**—Bonnie Bramlett—Capricorn  
**WIRED**—Jeff Beck—Epic  
**LEGALIZE IT**—Peter Tosh—Col  
**TOM SNOW**—Capitol

**WORJ-FM/ORLANDO**

- ADDS:**  
**AMERICAN FLYER**—UA  
**BEST OF THE BAND**—Capitol  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree  
**WAR: GREATEST HITS**—UA  
**HEAVY ACTION (sales, air, phones):**  
**FIREFALL**—Atlantic  
**HARD WORK**—John Handy—ABC  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**IN THE POCKET**—James Taylor—WB  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**SILK DEGREES**—Boz Scaggs—Col  
**SOUL SEARCHIN'**—AWB—Atlantic  
**SUMMERTIME DREAMS**—Gordon Lightfoot—Reprise  
**TOGETHER AGAIN**—B.B. King & Bobby Bland—ABC  
**WAIT FOR THE NIGHT**—Rick Springfield—Chelsea

# If you can't beat 'em, join 'em.

"Here come the '70's with Mark Radice."

DONOVAN  
(on Mark Radice's 15th birthday.)

"I can't keep up with this kid."

GEORGE HARRISON  
(after jamming with Mark in England.)

"Mark with the Brass is class... and sales are fast."

ED SELIGMAN  
G.M. Record Shack  
New York

"Very tasty. Mark Radice has arrived with a little help from his friends." So, to my fellow programmers: "If You Can't beat 'em, Join 'em."

ROBERT L. SCOTT  
PD KYAC Seattle

"I heard it. I loved it. We played it. We sold it."

JOE "BUTTERBALL" TAMBURRO  
Program Director WDAS - AM  
Station Manager WDAS - FM  
Philadelphia

"Instantaneous reaction from the day it hit New York Radio."

JOE GRIPPO V.P.  
and GENERAL MANAGER  
Malverne Distributors  
New York

"A triple threat! He's young... he writes... he performs! A stroke of genius with the Brass Construction."

AL JEFFERSON  
PD WWIN Baltimore

"This is a very fresh piece of talent backed by a very viable group that is going to generate huge dollars. Already a re-order pattern."

JERRY STEINBERG  
G.M., Zamoiski Distributors  
Baltimore/Washington

"I can't find words to express this fine piece of work that Jeff Lane has put together. My advice to you is to listen - (If you haven't already.) It's a hit!"

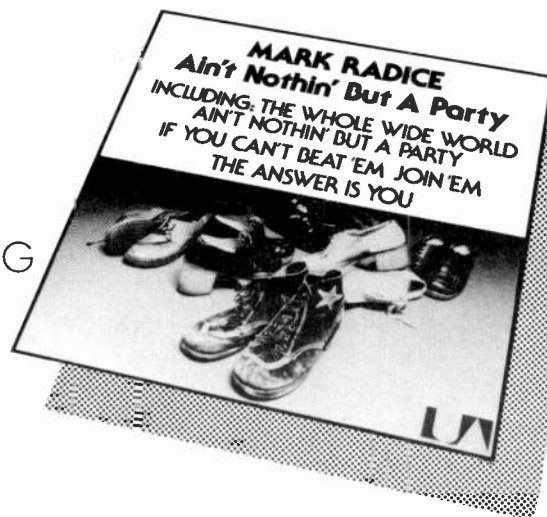
BOB MOORE  
PD KDKO Denver

"Since we couldn't beat 'em, we just had to join 'em. It's a hit."

CHESTER BETON  
PD WRAP Norfolk, Va.

**Mark Radice. "Ain't Nothin' But A Party" UALA629-G**  
**A debut album. Featuring the hit single**  
**"If You Can't Beat 'Em, Join 'Em" UAXW840-Y**  
**On United Artists Records and Tapes.**

The team behind Mark Radice: Sid Maurer & Fred Frank, Produced by Jeff Lane, Public Relations: Richard Gersh Associates.





## TOP AIRPLAY



**SPITFIRE**  
JEFFERSON STARSHIP  
Grunt

### MOST AIRPLAY

- SPITFIRE—Jefferson Starship—Grunt
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHT ON THE TOWN—Rod Stewart—WB
- WAKING & DREAMING—Orleans—Asylum
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- AMERICAN FLYER—UA
- SILK DEGREES—Boz Scaggs—Columbia

### WEBN-FM/CINCINNATI

- ADDS:**
- AMERICAN FLYER—UA
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - SPIRIT—John Denver—RCA
- HEAVY ACTION (airplay):**
- BREEZIN'—George Benson—WB
  - 15 BIG ONES—Beach Boys—Brother/Reprise
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - FRAMPTON COMES ALIVE—A&M
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - IN THE POCKET—James Taylor—WB
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - ROCKS—Aerosmith—Col
  - ROYAL SCAM—Steely Dan—ABC
  - SPITFIRE—Jefferson Starship—Grunt

### WABX-FM/DETROIT

- ADDS:**
- BLOWIN'—Noel Redding Band—RCA
  - KLAATU—Capitol
- HEAVY ACTION (sales, phones, airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - BIG TOWN 2061—Paris—Capitol
  - GOOD SINGIN' GOOD PLAYIN'—Grand Funk Railroad—MCA
  - LET'S STICK TOGETHER (single)—Bryan Ferry—Atlantic
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - POINT BLANK—Arista
  - TWO FOR THE SHOW—Trooper—MCA
  - VIVAI ROXY MUSIC—Atlantic

### WXRT-FM/CHICAGO

- ADDS:**
- BEST OF THE BAND—Capitol
  - CHAMELEON—Labelle—Epic
  - MOVING TARGETS—Flo & Eddie—Col

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

- DREAMBOAT ANNIE—Heart—Mushroom
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- NIGHT ON THE TOWN—Rod Stewart—WB
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- WIRED—Jeff Beck—Epic

### WQFM-FM/MILWAUKEE

- ADDS:**
- AMERICAN FLYER—UA
  - BIG TOWN 2061—Paris—Capitol
  - KEEP YOUR HAT ON—Jess Roden Band—Island
  - LOVE IS A FIRE—Country Joe McDonald—Fantasy
  - MIDNIGHT MIRAGE—Mike Greene—Mercury
  - SCENE STEALER—Ruby Starr—Capitol
  - SPIRIT—John Denver—RCA
  - TOM THUMB THE DREAMER—Michael Dinner—Fantasy
  - WAKING & DREAMING—Orleans—Asylum
  - WHOLE WORLD'S GOIN' CRAZY—April Wine—London

### HEAVY ACTION (airplay, sales):

- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- MOVIES—Arista
- ROCK AND ROLL MUSIC—Beatles—Capitol
- SLIPPIN' AWAY—Chris Hillman—Asylum
- SPITFIRE—Jefferson Starship—Grunt
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

### KSHE-FM/ST. LOUIS

- ADDS:**
- BLOWIN'—Noel Redding Band—RCA
  - KLAATU—Capitol
- HEAVY AIRPLAY (approximate airplay, phones):**
- AMERICAN FLYER—UA
  - BIG TOWN 2061—Paris—Capitol
  - IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
  - SAD WINGS OF DESTINY—Judas Priest—Janus
  - SPITFIRE—Jefferson Starship—Grunt
  - TWO FOR THE SHOW—Trooper—MCA
  - WAKING & DREAMING—Orleans—Asylum

### KZEW-FM/DALLAS

- ADDS:**
- AIN'T NOTHING STOPPIN' US NOW—Tower of Power—Col

- ALBERT—Albert King—Utopia
- BIG TOWN 2061—Paris—Capitol
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- MOVING TARGETS—Flo & Eddie—Col
- WHOLE WORLD'S GOIN' CRAZY—April Wine—London

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

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- DREAMBOAT ANNIE—Heart—Mushroom
- SPITFIRE—Jefferson Starship—Grunt
- NIGHT ON THE TOWN—Rod Stewart—WB

### KLOL-FM/HOUSTON

- ADDS:**
- AMERICAN FLYER—UA
  - BEST OF THE BAND—Capitol
  - DOCTOR IS IN & OUT—Yusef Lateef—Atlantic
  - DREAMS SO REAL—Gary Burton—ECM
  - JOAN ARMATRADING—A&M
  - LA SEINE—Ariola America
  - LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
  - NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree

### HEAVY ACTION (airplay):

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- IN THE POCKET—James Taylor—WB
- NIGHT ON THE TOWN—Rod Stewart—WB
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

### KMYR-FM/ALBUQUERQUE

- ADDS:**
- BEST OF THE BAND—Capitol
  - GET AWAY (single)—Earth, Wind & Fire—Col
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - MAHONEY'S LAST STAND—Ron Wood & Ronnie Lane—Atco (Soundtrack)
  - MOVING TARGETS—Flo & Eddie—Col
  - WAKING & DREAMING—Orleans—Asylum
  - WAR: GREATEST HITS—UA

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

- SILK DEGREES—Boz Scaggs—Col
- FLEETWOOD MAC—Reprise
- AMIGOS—Santana—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SOUL SEARCHIN'—AWB—Atlantic
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- JOAN ARMATRADING—A&M
- BIG TOWN 2061—Paris—Capitol

### KDKB-FM/PHOENIX

- ADDS:**
- AUTOMATIC MAN—Island
  - BIGGER THAN BOTH OF US—Hall & Oates—RCA
  - BREAD & ROSES—Judy Collins—Elektra
  - COMING OUT—Manhattan Transfer—Atlantic
  - CUPID'S ARROW—David Blue—Asylum
  - MAHONEY'S LAST STAND—Ron Wood & Ronnie Lane—Atco (Soundtrack)
  - MAN IN THE HILLS—Burning Spear—Island
  - MIDNIGHT MIRAGE—Mike Greene—Mercury
  - MOVING TARGETS—Flo & Eddie—Col
  - SECRETS—Herbie Hancock—Col

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

- SPITFIRE—Jefferson Starship—Grunt
- NIGHT ON THE TOWN—Rod Stewart—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- JOAN ARMATRADING—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SIBLING RIVALRY—Rowans—Asylum
- TO THE HEART—Mark-Almond—ABC
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- POINT BLANK—Arista

### KWST-FM/LOS ANGELES

- ADDS:**
- AUTOMATIC MAN—Island
  - BLOWIN'—Noel Redding Band—RCA
  - MOTHER'S FINEST—Epic

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

- AMERICAN FLYER—UA
- GOOD SINGIN' GOOD PLAYIN'—Grand Funk Railroad—MCA
- IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
- I'VE GOT A REASON—Richie Furay—Asylum
- LA SEINE—Ariola America
- LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- NIGHT ON THE TOWN—Rod Stewart—WB
- SPITFIRE—Jefferson Starship—Grunt
- STARZ—Capitol
- WAKING & DREAMING—Orleans—Asylum

### KGB-FM/SAN DIEGO

- ADDS:**
- BIG TOWN 2061—Paris—Capitol
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - LOVE IS A FIRE—Country Joe McDonald—Fantasy
  - OLD LOVES DIE HARD—Triumvirat—Capitol
  - ON LOVE—David T. Walker—Ode
  - SANBORN—David Sonborn—WB
  - WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
  - YOU ARE MY STARSHIP—Norman Connors—Buddah

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

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- NIGHT ON THE TOWN—Rod Stewart—WB
- SPITFIRE—Jefferson Starship—Grunt
- BREEZIN'—George Benson—WB
- FLEETWOOD MAC—Reprise
- SILK DEGREES—Boz Scaggs—Col
- SOUL SEARCHIN'—AWB—Atlantic
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- CHICAGO X—Col

### KSAN-FM/ SAN FRANCISCO

- ADDS:**
- ALBERT—Albert King—Utopia
  - AUTOMATIC MAN—Island
  - DO THE TEMPTATIONS—Gordy
  - FUNKY KINGS—Arista
  - HEY BULLDOG (single)—Boxer—Epic
  - IT'S ONLY LOVE (single)—ZZ Top—London
  - MOVING TARGETS—Flo & Eddie—Col
  - SCENE STEALER—Ruby Starr—Capitol
  - SIBLING RIVALRY—Rowans—Asylum
  - WHOLE WORLD'S GOIN' CRAZY—April Wine—London

### HEAVY ACTION (airplay):

- AMERICAN FLYER—UA
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- 8.5—Earthquake—Beserkely
- GO—Yamashita, Winwood, Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- JOAN ARMATRADING—A&M
- PETER IVERS—WB
- TRICK BAG—Meters—Reprise
- WAKING & DREAMING—Orleans—Asylum
- WIDOWMAKER—UA

### KZAM-FM/SEATTLE

- ADDS:**
- ALBERT—Albert King—Utopia
  - BAREFOOT BALLET—John Klemmer—ABC
  - BIGGER THAN BOTH OF US—Hall & Oates—RCA
  - BREAD & ROSES—Judy Collins—Elektra
  - CUPID'S ARROW—David Blue—Asylum
  - GERRY MULLIGAN MEETS ENRICO INTRA—PA/USA
  - MIDNIGHT MIRAGE—Mike Greene—Mercury
  - SECRETS—Herbie Hancock—Col
  - SOUTHWEST—Herb Pedersen—Epic
  - THE DAVID GRISMAN ROUNDER ALBUM—Rounder

### HEAVY ACTION (airplay):

- AMERICAN FLYER—UA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GO—Yamashita, Winwood, Shrieve—Island
- GO FOR BROKE—Ian Matthews—Col
- IN THE POCKET—James Taylor—WB
- JOAN ARMATRADING—A&M
- NIGHT ON THE TOWN—Rod Stewart—WB
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- WAKING & DREAMING—Orleans—Asylum
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC



# Record World MARKETING REVIEW

## JULY/AUGUST

**WB's Ed Rosenblatt:**

## The Importance of the Summer Sales Season

By ELIOT SEKULER

■ In the following interview, RW talks with Ed Rosenblatt, Warner Bros. vice president, marketing, who discusses Warner's aggressive marketing stance, the impact of the summer sales season and the effective WEA "Summer Gold Rush" campaign, which focused on some 75 of the best-selling current albums from within the WEA family. Rosenblatt further addresses himself to the structuring and design of similar campaigns and WEA's intent to intensify promotional activities on a 12-month basis.



Ed Rosenblatt

**Record World:** There seems to be consensus of opinion in the business that the summer, which was once considered a slow season in some quarters, is now an important sales period. Do you agree?

**Ed Rosenblatt:** Definitely. If you'd check with the major retailers and racks you'd find that the three quarters beginning with January 1 and continuing through September 30 are all fairly equal, within a point or two of each other, in terms of the business done in each of them. If you were to go to different record companies the figures might vary based on their flow of product and the quality of their new releases. With the accounts, though, you'd find that each of those three quarters brings in approximately the same percentage

of the annual gross: about 20 to 22 percent. The fourth quarter is where you would find the only major fluctuation; there's a real increase at that time.

Unfortunately, a lot of people in the business have always recalled the time when summer was a time of doldrums. The major accounts would cut down their inventory, new releases would cease and all the artists who would go into the studio in May, June and July wouldn't have their product flowing until September or October. That's changed now for a number of reasons. One of them is that record companies have been forced to release albums by their major artists when the product is ready because it could be a year or a year and a half between those artists' albums and they generally plan a tour at the exact time when the album is ready to go. Summer has become a major touring season, possibly because of the increased use of outdoor stadiums as concert venues. The kids have always had the money; it's just that in the past there might not have been as good a reason to spend it. You need a catalyst, something very strong to draw them into the store. Once they're there, we hope that the retailers have enough salesmanship to push some catalogues. Beginning with the month of June we took a very aggressive stance with sales programs that have been very successful. In addition, there was the WEA "Gold Rush" program which has given us very impressive results. And based on the sales figures that I've seen on my IBM reports, I'd say that the sell-through has been excellent; nobody really overbought. With 1975 still in the back of their minds—the returns problems that some of them experienced then—everybody bought what they needed and possibly a little extra. It proves that if you have the right product it doesn't make a difference what time of the year you plan your campaigns around. We'll be aggressive 12 months out of the year and by

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**Russ Solomon:**

## A 'New Aggressiveness' Heightens Activity

By ELIOT SEKULER

■ "A new aggressiveness" on the part of several key manufacturers coupled with the proliferation of chains of free-standing retail stores bodes well for the future of the industry, according to Russ Solomon, president of Tower Records. Solomon also believes that manufacturers must do more to nurture their catalogues ("if new artist development and hit records are the heartbeat of the industry, then catalogue is its life blood," he told an RCA convention last August) and would do well to worry less about expanding their audience, and, place

emphasis on selling more records to the existing market.

"I don't think we've really lost the old record buyers" Solomon told *Record World* recently, when asked about programs that have been discussed in several industry forums that would purportedly broaden the demographics of record buyers. "At least we're not losing those people any faster than we've always lost them. I'm more concerned with selling more records to the buyers that we've already got. What worries me is that maybe, the reason people don't buy records is that they can obtain all the music they

feel they need from the radio."

Solomon cited choices now made available to the consumer by an increasingly sophisticated variety of radio formats. "If we can find out—in psychological, not statistical terms—what motivates people to want to have control over the music they listen to, we'll have achieved a tremendous edge on what has become our greatest competitor—radio," he said.

Sometimes credited with pioneering the "super-store" concept ("not so," says Solomon. "It was Goody's idea.") Solomon's Tower Records is certainly the

granddaddy of the existing full-line stores in the western U.S. and has been associated, in the decade and a half since the chain commenced operation, with a policy of innovative merchandising and promotion. The Tower chain, which now operates some 15 stores in 12 western cities (in addition to two annexes that sell only tapes) was the first west coast account to promote itself and the product it sells via a saturation of radio spots. In many ways, Tower's policies—the stocking of all or almost all available titles, the visibility of mer-

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CONSIDER RECORD WORLD THE MARKETING SOURCE



# Retailers Report a Relatively Prosperous Summer

By DAVID McGEE

■ This has not been the "boom" summer that many record retailers were hoping for, but it has been a relatively prosperous one. Significantly, increased sales have come without the aid of major company campaigns (Capitol's Beatles campaign and WEA's Summer Gold Rush being the exceptions) or blockbuster "superstar" releases. A "steady stream of good product" (as one retailer put it) by established artists has been a factor in bringing customers into stores this summer; but, more importantly, a number of "surprise" left-field albums have shown amazing and unforeseen staying power. Retailers lump Peter Frampton's live album in this category, and The Album Charts bears them out: as of this writing, "Frampton Comes Alive" has been number one for eight consecutive weeks, and for eleven weeks since it was released. The real surprises, though, have been Bootsy's Rubber Band, George Benson, Wild Cherry, and the Starland Vocal Band. Recently, Johnny "Guitar" Watson's "Ain't That A Bitch" and "Dr. Buzzard's Original Savannah Band" have also shown national strength of a sort.

Retailers, then, are breathing easier. Having made it through July in good shape, they expect new releases by Earth, Wind and Fire, Quincy Jones, John Denver, the Temptations and others to pick up the sales pace and put them over the top for the third quarter if September remains a typically strong sales month.

The music industry should be pleased by the news that economists are in general agreement that the nation's economy will remain strong well into 1977, even though they don't agree on how strong it will be. Real economic growth has been forecast by various economic surveys at anywhere from 4.5 percent to 8 percent in the last half of 1976, and from 3.3 percent to 5 percent in the first half of 1977. More importantly, economists agree that inflation, which was at a 6.1 percent annual rate in the second quarter, will drop to less than 6 percent over the next year. Unemployment should be at 6.5 percent by mid-1977; but currently the rate is holding steady at 7.5 percent—and any rate over seven is cause for concern in the economic community.

What about consumer spending? Despite the usual summer slowdown, it is running 10 percent ahead of the 1975 pace; and it

only looks sluggish when compared to the huge gains made last winter and spring, at the start of the economy's recovery, when retail sales climbed at an 18 percent annual rate.

Personal income too is keeping ahead of consumer price inflation, indicating a significant gain in consumer buying power. As always, renewed inflation is the threat here. Any rise in prices at this time, say economists, will cause consumers to sock away their money. Record retailers are understandably concerned about the possibility of a price hike by Columbia. They feel—and one can only guess at whether or not their concern is merely a routine crisis of conscience that will dissipate once they see for themselves that consumers will indeed pay \$7.98 for albums—that until business accelerates even more than it has thus far a price hike would only serve to rock the boat at a time when it doesn't need rocking.

Retailer comments on summer business:

**Ken Dobin, Waxie Maxie:** Business has not been exciting. It's been above last year's, but not well above. I really have no explanation why this is so, because there's been a steady stream of good product out. I hate to blame it on something like the weather, but that may be one of the few possible reasons. It's been hot and everybody seems a little on the lethargic side. I definitely can't pinpoint it. Summer is not generally a slow time for us. We don't

have seasonal spurts, except at Christmas; we're steady through the year. Business varies usually with the product—if the product is not as good or as steady, then business will be down.

"I honestly expect August to be very strong. Of course, I've expected this for the last couple of months and it hasn't been, but there's a new Earth, Wind and Fire coming, and that's the hottest group in Washington; there's a new John Denver album coming; Columbia has a lot of r&b product coming; I've heard there's a new Temptations coming. I would expect it to be an excellent month with all of these good albums coming along."

**Kim Milliken, For The Record:** "June was about an average month. My definition of average is in comparison to preceeding years in that month. July was good and ahead of last July. July was strong in all four of my stores—of course, some did better than others—and in my case that happens to be four different kinds of markets.

"I don't know why July was so good. I can make speculative guesses—the low end of the consumer population was out of school, spending money; another wild guess might be that people didn't have enough money for vacations so they spend a little more than usual on records. There might be a million other reasons. And we've had some surprises here. For instance, I would certainly not have been able to peg the success Epic has had with the

Wild Cherry album. That's still a big one here. I've just sold a barrel of it, and next week I'll run the special and hopefully will sell a barrel more.

"August traditionally has been a very good month for us. We've already started strong, and I see no reason why we shouldn't end up stronger than last year."

**Joe Bressi, Stark Records:** Overall, June and July were fairly soft; just a little short of last year. We had a very good summer last year, but it hasn't gone upward this year at all. I don't know why. In summer we always look for the kids to get their summer jobs and start spending their money. But this year I think jobs were hard to come by for a lot of the young people—however, they were tougher last year—and they're just not coming into the stores like they did last summer. Price cutting has affected our company too. We're a very high line retailer, and price cutting by our competitors has hurt us.

"I'll tell you, it's been the real left-field albums that have been our big movers. Some of the things that we thought were going to be very strong have not been that big; but the Heart album is our biggest seller, and we didn't expect that. Right now the Wild Cherry album is a top three album for us, and where did that come from?"

"August for us has been our third biggest month of the year for the last four years. I think we can say that because a lot of strong releases will be coming out August will be a good month again."

**John Guarnieri, Mushroom Records and Tapes:** "Business has been slow, because school is out and that makes a difference when your store is close to campus. Plus there hasn't been any incredible releases; nothing really major. Things we didn't expect to sell are starting to sell: Johnny Watson, George Benson, Wild Cherry, Bootsy. We're really just waiting for fall. Summer's are always slow. August is usually our last slow month, September starts out a little better and then there's a big pickup in October."

**Bruce Bayer, Independent Records:** "Business has definitely been up. July was up about 15 percent over last year. There's been some strong releases that have done well for us this summer. Firefall is one of the biggest albums we've had for a new group. The Beatles' merchandise is doing great. Fleetwood Mac, for as old as it is, is surprising; it's not  
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## Capitol Wings—Beatles Campaign



Capitol Records saw great success during the summer months with Wings product, spurred by the McCartney-led group's successful U.S. tour, and a repackaged Beatles "Rock 'n' Roll" anthology. Pictured above is a Wings-Beatles merchandising display in Hollywood.



## Ed Rosenblatt

(Continued from page 1)

aggressive we mean that we'll not only support our artists' tours, but we'll have total marketing campaigns, giving the retailers and the racks the tools necessary to bring the consumers into the stores.

**RW:** How did Warners choose the albums that were included in WEA's "Gold Rush" program?

**Rosenblatt:** It was a selective program as opposed to a total catalogue program. Between the three labels involved there was a total of about 75 albums. We included the Fleetwood Mac album, which had been out for about a year, the America album, the Seals and Crofts and Robin Trower albums, which were just shipped in the spring. It was just a concentration of what we felt were the best selling albums at the time. We didn't go as deeply into our catalogue as we have done in the past. Based on the success of that program though, should we decide to go into another program of that type—other than the fall programs—I think we'd include more catalogue items.

**RW:** Did Warners augment WEA's summer program with one of its own?

**Rosenblatt:** The Warner-Atlantic-Elektra relationship is relatively new and we're learning how to work within its structure every day. One thing that we're finding out is that it can sometimes be beneficial to combine our best-selling items in a program such as the "Gold Rush." Items such as the Led Zeppelin albums, the Eagles album and the Rod Stewart album can be promoted together very effectively, because when they're put together in a radio spot or in a newspaper ad, they can have tremendous impact on the consumer. It's when we're promoting product by new artists and trying to break new acts that we feel we should be separate. We cannot dilute our efforts in breaking new artists with Atlantic's efforts in breaking Firefall, or whatever they're working on or Elektra/Asylum's efforts in breaking Warren Zevon, or whatever they're breaking. So during the first two weeks of the WEA "Gold Rush" program, we were running what we call an impact program on the George Benson album which was starting to break at that time. The impact program includes advertising and discounts and in addition to the national Benson program, we ran local impact programs on artists who were breaking more regionally, such as Leon Redbone, who was breaking out of the New York-Philadelphia area, and Michael Franks, who was breaking out of Pittsburgh. So we're finding now that by combining our efforts with those of WEA, we may be able to run as many as 15 or 20 programs—national and local—simultaneously.

**RW:** Do you anticipate WEA's sponsorship of a lot more programs run along the lines of the "Gold Rush?"

**Rosenblatt:** I would think we'll be having them as they make sense. I don't think that accounts around the country can anticipate having WEA come up with a program every three weeks or so because that is obviously not going to be the case. Obviously, when we give a discount, that percentage comes off our bottom line and our principle concern is with selling records at a profit. At particular times of the year, though, we will be coming with programs in order to create some excitement and maximize our business. Hopefully, those programs will be as successful or even more successful than the "Gold Rush" program.

**RW:** When Warners runs an impact program such as the George Benson campaign, is the allocation of advertising dollars and placement of the spots left to the discretion of the individual branches?

**Rosenblatt:** Sometimes. In the case of the Benson program it wasn't because we had a particular goal we wanted to reach on a national level. With a national program, we'll generally instruct the branches as to where we want the dollars spent and when so we can actually create an impact on the total market. That way, when you people at the trades make your phone calls to the accounts, they all tell you how many Benson albums were sold and we get our bullets, bangles and beads. In the case of a regional situation, where we're trying to maximize play on a single or exposure on an album, we just funnel dollars to the branch or branches and allow them to use the money in the best possible way. We try not to come up with strictly structured programs out of Burbank because each market has its differences. The midwest, for example, is pretty much the territory of the racks, while both coasts are fairly well dominated by retailers. And even the two coasts have to be approached differently because the major accounts in New York, which would be Korvettes and Sam Goody's, are very, very different than The Warehouse and

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 seven years ago.

Tower in Los Angeles. They work differently, their buying habits are different and their advertising habits are different. So we talk to our branch personnel and to our regional personnel and make sure that they understand the goals we're trying to attain with each program we run.

**RW:** What effect, if any, has the gradual shift in the volume of business done by retailers and rack jobbers had on Warner Bros' marketing strategy?

**Rosenblatt:** One of the great cliches of the record business during the past four or five years has been the "retail explosion." Obviously, we're feeling the change in where the consumer dollars are being spent but it's often difficult to ascertain the amount of business we're getting from racks vs. retailers because so many of the major racks are retailers as well. J. L. Marsh, for example, is tied in with the Musicland stores, ABC has been getting heavily into retail, and Handleman, through the Siebert's operation, has been getting into the retail business as well. But while we really can't determine the percentages, we do direct our product from time to time more toward rack accounts or more toward the retailers, depending on the product itself. We wouldn't go to Handleman, for example, which is a fine rack jobber and which has made some incredible strides during the past year or so under Lou Kwiker, and ask them to try to break the Leon Redbone or Michael Franks albums. However, if we're having a program on Fleetwood Mac or Gary Wright, Rod Stewart or Alice Cooper, then they would be the people to go to, in addition to the retailers.

Occasionally, with certain major promotions, we'll come up with display pieces for use by a particular rack account. For example, there was a major Beach Boys promotion with the J. C. Penny stores that are serviced by the Handleman Company. They needed a special display piece that we tailored for them. Again, it's a matter of not structuring ourselves too strictly, of remaining flexible and responsive to the market.

**RW:** Why was the J. C. Penny operation chosen for the Beach Boys promotion?

**Rosenblatt:** While the Beach Boys were in Detroit, they visited the Handleman Company and Dennis Wilson went on a tour of their warehouse. He was knocked out by their new computer system and partially as a result of that, Lou Quiker contacted us and we developed a promotion that was equitable both to the Handleman and to ourselves.

**RW:** Has the increased number of retail outlets made it easier for Warners to break new artists?

**Rosenblatt:** When I came to Los Angeles about seven years ago, there were really only two accounts that could break a record for you. Now there's Music Plus, The Warehouse and Licorice Pizza, all of which have grown up since then. On the other hand, the impact of the retailers' growth has been counterbalanced somewhat by the tightening of FM AOR stations' playlists, which has accelerated over the past four or five years to the point where they're almost as selective as top 40. But I would still say that as a result of the retail explosion, it's a lot easier to break an album by a new artist today than it was six or seven years ago.

**RW:** To what extent has Warner Bros' entry into the black market affected the label's overall marketing strategy?

**Rosenblatt:** Overall, not very much, because Tom Draper, our vice president of black music marketing, has his own staff of regional people around the country who do most of black music promotion. The rest of the company becomes involved mostly when there's a crossover situation, a good example of which would be the George Benson album. By the time you print this, we'll probably be at a million and a quarter units with that record, including albums and tapes. And of course, we've all become more aware of black radio, black retailing and the changes that are taking place in both of those institutions.

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# Imports Gaining Strength in the Marketplace

By BARRY TAYLOR

■ They're doing it in New York and Cleveland. And they're doing it as far away as Seattle and Portland and everywhere else retailers are sympathetic to the wants of their customers. Import album displays are no longer confined to the specialty shops as they are increasingly becoming a way of life in all areas of the music industry.

Whether they are being allocated special bins, posted on walls, or given floor displays, import albums are proving themselves a lure to the collector as well as the occasional album buyer and their popularity continues to grow—especially in areas that are beginning to take an aggressive marketing approach. Imports have begun to take their place alongside the more familiar domestically released records.

Tom Keenan of Everybody's Records in Portland was in fact in the process of installing a permanent import display when contacted by **RW** last week. Several displays devoted to imports have been experimented with at Everybody's and have proven to be very successful, especially one which showcased a new release of reggae albums.

"The reggae display went over really well. We displayed the Toots and the Maytals, Marley and U-Roy albums all before they were released domestically and it was incredibly successful," Keenan enthused. "In fact we sold more of those items in the first few weeks we had them than when the domestic copies arrived—and of course the Marley is still not out."

At Independent Records in Denver, Bruce Bayer has been stocking rock imports for over three years. While there is no permanent display area, Bayer claimed that he has seven rows of 400 records each devoted to import albums in his store. "As you can imagine," he said, "they stand out."

"I'll display one on the wall when there's something really big. For instance, the Marley album's been on the wall. It's been *humongus!* That was the only one I ever did a big number on."

Bayer maintained that with his stock of 800 different titles, his best sales tool is in-store play. "It's the only way to sell those records out here. Then there are the warhorses—the Hendrix al-



At Pantasia Records, new and popular rock imports from around the world are displayed on the wall alongside of reviews from **RW** and the British music press.

bums, Cream, Blind Faith and particularly Yes and The Beatles are killers. Anytime I can get Beatles records on Parlophone, I sell them right out. People prefer to buy it on import.

"I've read a lot of articles saying that if it comes out domestically, forget it. I don't believe that," he said emphatically. "People prefer buying it on import. I carry all the ECM albums on import. I find that people request the ECM imports even if they cost a dollar more than the same record that is released here."

**King Karol**

Ben Karol pointed out that he carries thousands of imports from all over the world in browser bins at King Karol: "We treat imports like any other records," he said. "We'll display them on the wall if there's something really hot and we got one now which is also

piled up at the cash register. We're doing incredibly well right now with the soundtrack album from the Olympic games imported from Canada. I'd say that it has to be one of the store's top 10 selling albums right now. We also sold thousands of the live Marley. It was displayed on the wall like any other rock album and it did very well for us."

While every store questioned reported bulging import browser bins, few mentioned that they actually file them alongside the domestically released albums. Pantasia Records in New York finds that this system works best for them.

"My customer is the type who would buy both American albums and imports by any given group," Glenn Fidell claimed. "Plus there's the customer who would never think of buying

an import album, but when he comes across one by the group he is looking for, he may decide to pick it up. It happens every day with a German Peter Frampton pressing, English Led Zepelin or one by The Beatles, Yes or Genesis.

"I'm sure that if I separated my records into an import section, a lot of potential buyers would never take the time to go through it after they've found what they were looking for in the general section. It might be a nuisance to a few customers the way it is set up, but I think generally it pays off."

While Pantasia does not tie in displays with specific releases, it is interested in promoting imports in general. As such, one wall will often be devoted to highlighting the latest imports. "We display them in groups of two restricting them to the same genre," Fidell said, "For instance, a Kevin Ayers next to John Cale, the Hollies and Amazing Blondel or Japanese imports of Freddie Hubbard next to Miles Davis. That way, if a customer only knows one of the albums, he'll see the other next to it and may pick it up as well.

"I also like to post the **Record World** import column and reviews from British magazines. I try to give the customers as much information as possible. Educating the consumer to the music in one way or the other is the best way of selling import albums."

## Import Top 10

(The following is a list of last week's ten best selling imports as reported by key retail outlets.)

1. **Bob Marley & the Wailers**—Live—(Island)
2. **John Denver**—Live—(RCA)
3. **Brand X**—Unorthodox Behaviour—(Charisma)
4. **Various Artists**—Peter and the Wolf—(RSO)
5. **Druid**—Fluid—(EMI)
6. **Soundtrack of the Olympic Games**—(Polydor Canada)
7. **Kevin Ayers**—Yes We Have No Mananas—(Harvest)
8. **Santana**—Lotus—(CBS Japan)
9. **Hollies**—Write On—(Polydor)
10. **Fleetwood Mac's Greatest Hits**—(CBS)



## Ed Rosenblatt

(Continued from page 3)

**RW:** Would you be able to estimate the percentage of Warner's sales that's coming from the black music area?

**Rosenblatt:** It would be difficult, but I'd say that during the past six months it's been about 20 percent and growing. We've just signed Funkadelic, Flora Purim falls at least partially in the r&b-jazz area, we have a New Birth album that shipped recently and we're really only getting started, although the past 12 months have been incredibly successful. Our Graham Central Station album went gold, Richard Pryor's album went gold, our "Let's Do It Again" single did about two million and Benson is going platinum. One of the things that I'm most excited about is something that was probably unfamiliar to most people until only recently, Bootsy Collins, who falls under the same umbrella as Parliament-Funkadelic.

**RW:** It's interesting that despite the success that Capitol had with their Beach Boys compilations, that Warners had shied away from television advertising. Why hasn't the label gone into the TV area, especially with the Beach Boys?

**Rosenblatt:** It's possible that we may do some television. I just feel, frankly, that television is too prohibitive in terms of the return we'd get for our investment. If you look at the CBS survey on why people buy records, you'd find that the medium that provided the strongest motivation for people to walk into a record store was, by an overwhelming margin, radio, and we feel that that's where it's at. The monies that we would spend on television are nothing compared to what major advertisers who are marketing food, cleansers, toiletries and other products spend. There's just no way that we could get the time that we want to get. At this particular point, it appears to me that television is something that a manager gets from a record company so he can go back to his client and say, "look what I got from your record company" and justify his position. But it really hasn't been proven to be effective. We're in a peculiar kind of business in which we're getting commercials for our product many, many times a day that can last as long as six and a half minutes. For example, our Gordon Lightfoot record is that long and it's getting played in several important markets. How could we pay for that? In effect, though, it's a form of advertising, and if somebody hears it on the radio, it's going to provide them with a much stronger motivation to buy it than they would get from hearing a one minute spot—half of which consists of the account's story that he's open 24 days a week, thirty-eight hours a day and he's selling records for \$1.32. And then, by the way, he happens to have the new Gordon Lightfoot album in stock. What advertising dollars do for me is to enable me to get more product into the store, hopefully into a key part of the store and maybe with some displays.

I just feel, frankly, that television (advertising) is too prohibitive in terms of the return we'd get for our investment.

Getting back to television, there could be an ideal situation in which you're getting an album played on the AOR stations in a market, the single on top 40 and at the same time, you have radio and TV spots running. Unfortunately, television is bought very far in advance, and particularly this year, when there's the Olympics, the conventions and the elections; it's going to be very difficult to make effective use of TV time. It's almost the same situation with the national magazines. You can get very, very excited about an album when you hear it in the studio and you go out and buy a full page ad in some big national magazine, almost all of which have a three or four month lead time for insertions. When the album comes out, you've put a lot of money and effort into promoting it and maybe it's stiffed anyway. So six weeks later you're sitting at home reading this magazine and there you are looking at a \$25,000 ad for it. It can drive you crazy.

**RW:** What did Warners do to promote the Fleetwood Mac album?

**Rosenblatt:** Well we've just talked about albums that we've spent money on and nothing has happened. "Fleetwood Mac" is the other side of the coin, an album that we spent money on at various times during its sales history in order to continually bring it to another

plateau. During the month of August, for example, we've entered into a new phase of promotion to see if we can bring its sales up to 3,500,000 units. We've constantly gone back to re-work and re-merchandise that album, using different posters, different display pieces, different kinds of advertising procedures. We're up to our third big single, we've constantly had good retail exposure and we've tried to continually maximize our situation. We've done the same thing with the Gary Wright album which has by now sold about a million and a half units; by the year's end we hope to bring that figure up to 2,000,000.

**RW:** In brief, what factors have made 1976 the most successful year in Warner Bros.' history?

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## Russ Solomon

(Continued from page 1)

chandise on the floor, the maximum use of manufacturers' displays—served as a model for the chains of "super-stores" that have sprouted up in recent years in a variety of markets. Stores such as the Peaches and Sound Warehouse chains owe a good deal to Solomon's experimentation, and the Tower prexy predicted that other full-line stores would soon be sprouting in an ever-increasing number of markets.

"There will someday be two or three such super-stores in every metropolitan area of any consequence," he predicted, "and in those same areas there will also be thriving healthy young entrepreneurial chains. They'll all succeed if they pay attention to what their customers want and to what their customers are willing to pay for the product they're selling." He pointed to the growth on the west coast of not only the chains—Licorice Pizza, Music +, The Record Factory et al—but of such enterprises as Eucalyptus Records, which operates in such cities of lesser size as Nappa, and Davis, Calif., Lynwood and, Takoma Washington, etc. "The cost of advertising in smaller communities is not very expensive and there's no reason why the free-standing store in that type of market, which is operating with a smaller overhead than, say, a

customer—whether it be a small store like Licorice Pizza or a large store such as ours—is much greater than the kind of business that a rack location store can do. If we do have more growth among these retail chains, and I see no reason why we shouldn't, then we're going to have a great deal of growth in the industry as a whole." Per Solomon's prediction, the industry's growth in the '70s and '80s "will eclipse the growth of the rack-oriented industry during the '60s." He pointed to an increase of business in his Tower chain of some 600 percent since 1970.

In addition to the growth of retailing, Solomon spoke of what he sees as "more realistic thinking at the manufacturer level. Some manufacturers, most notably CBS and the WEA organizations, have become more aggressive, placing more emphasis on sales programs and promotions," he said. "Those people are out for bear, and they're going to be coming up with ideas regularly," said Solomon, and he warned against complacency in some quarters of the industry.

Variable pricing ("one record isn't necessarily worth as much as another") and a greater emphasis of catalogue—that of established current hit artists as well as classics that may or may not have

There will someday be two or three . . . superstores in every metropolitan area of any consequence . . .

store located in a shopping mall, can't do a very good job of advertising and promotion. There's no reason why that type of store can't succeed very well," he said.

"I expect to see a great deal of growth among the retail chains—chains of good retailers who can get their act together and keep it together for a long time. And the kind of business that a good store can do with the individual

been deleted are two issues that Solomon emphasized as being great growth-potential areas for the industry that could realistically be exploited to a greater degree by manufacturers. He pointed to CBS' \$4.98 line of re-packaged recordings as being a good example of a well-exploited catalogue.

"There's a tremendous degree (Continued on page 8)



# Record World Sales Index Reveals Industry Patterns for July/August

By Lenny Beer

■ In the last *Record World Marketing Review* we took a look at the cumulative average indices on *The Record World Sales Index* for the first three months of the life of the feature. In that analysis we noted that the index graphically pictured the beginnings of the summer sales decline as the indices dropped from 98 in April to 83 in May and down again in June. This trend continued for yet another month as the cumulative index for July reads out as 77 and an all-time low for albums of 71 was recorded for the week of July 24. Similarly, we can see that album sales, which bottomed out in July, now have begun to recover through the first three weeks in August as the index has rebounded to 85 with significant upward sales growth for the week of August 14, which calculated out at 89 (only 11% below the norm level of March 1976).

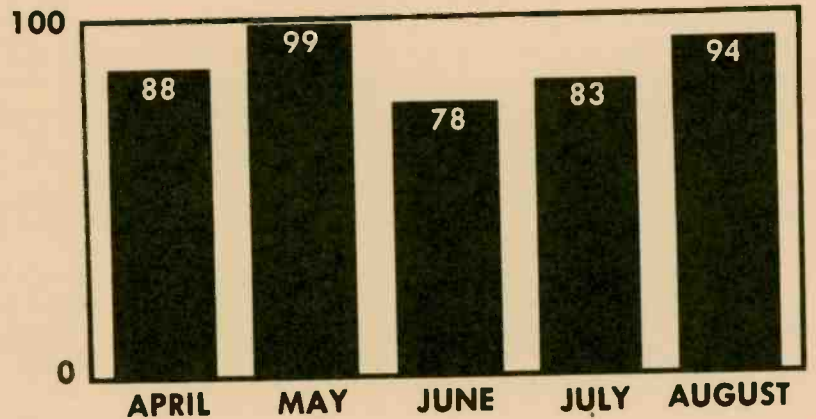
What happened specifically during July and August on the chart is that the top twenty albums remained stable with few new entries entering that select field. Even tighter was the top ten which went over a month without any new entries. Headed by "Frampton Comes Alive" by Peter Frampton (A&M), the top ten sold well, although below the maximum sales potential that will be achieved during the fall and

winter. Fleetwood Mac (Reprise), Eagles Greatest Hits (Asylum), Wings (Capitol) and George Benson (WB) remain as the other chart veterans with solid sales behind Frampton's incredible summer. The Frampton album, which has been on the chart just over 30 weeks, has been #1 for a third of those weeks and may become one of the biggest albums ever released. It has survived the slow summer in style and hopes are strong for the fall, especially since radio play is necessitating that the label release yet another single from the package. The only newcomer in the top ten in recent weeks is Wild Cherry (Epic/Sweet City), whose album sales are following single sales on "Play That Funky Music" right up the charts.

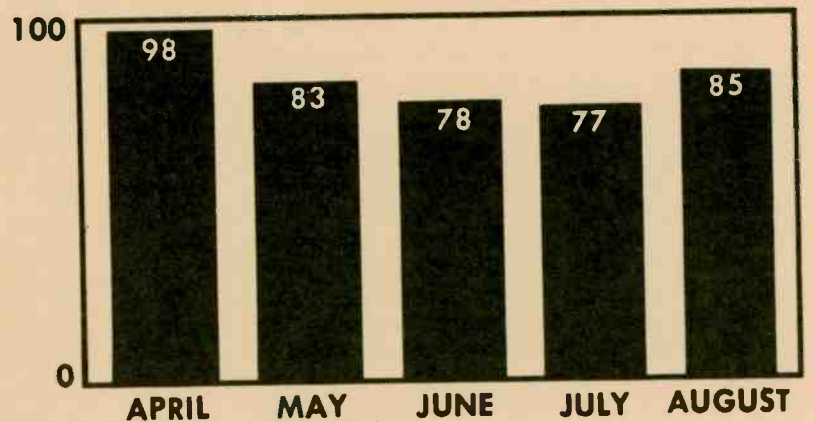
Mid-chart albums suffered most during the summer this year as there were few sales to be had for marginal product. For those albums which did not spawn hit singles or have successful tours in progress, it just was not the time for grabbing the consumer's fancy or dollar.

Further, the summer sales picture was highlighted by the appearance on the chart by most of the old Beatles albums (Capitol) as well as catalogue albums by Wings, whose smash summer tour garnered huge sales for their current and past two albums.

## Singles



## Albums



Top album sellers for July/August included Peter Frampton and Fleetwood Mac.

### THE RECORD WORLD SALES INDEX

ALBUMS							SINGLES						
* Sales Index	July 24	July 31	Aug. 7	Aug. 14	Aug. 21	Aug. 28	* Sales Index	July 24	July 31	Aug. 7	Aug. 14	Aug. 21	Aug. 28
150.0							150.0						
140.0							140.0						
130.0							130.0						
120.0							120.0						
110.0							110.0						
100.0							100.0						
90.0							90.0						
80.0							80.0						
70.0							70.0						
60.0							60.0						
	71.0	82.4	79.5	88.9	85.3	89.5		66.9	81.2	88.9	88.9	93.6	97.7

\* 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.

■ The singles marketplace this summer was affected drastically by isolated super hit product with overall sales still below March 1976 levels, but without huge hit product the marketplace tumbled to an all-time low of 66.9 on *The Record World Sales Index* for the week of July 24.

Taking a cumulative look at the monthly patterns of the indices, we can see that the index dropped 21 points from May to June with only slight recovery in July. August however seems to be the rejuvenation month for singles as three consecutive good weeks have been recorded thanks to a flood of strong product, with sales in both the pop and r&b marketplaces for many of the strongest.

The most consistent sellers which have had the maximum impact on the singles index and the public's dollars have been

(Continued on page 7)



# Frampton LP: Marketing Story of the Summer

By **LENNY BEER** and **ELIOT SEKULER**

■ LOS ANGELES—Having by now sold an estimated three and a half million units, Peter Frampton's "Frampton Comes Alive" double-lp can be said to have been the instant success of the year and may be the perfect example of what can be accomplished with an artist whose time had come. Frampton had been on the road constantly for a long period preceding the lp's release, playing an endless series of dates and laying important groundwork by visiting FM stations around the country. "Everything was primed for him," said A&M promotion VP Harold Childs recently. "Peter was just ready to happen." Blessed as they were with an album that was pre-sold to the artist's growing audience, A&M backed the lp with an array of merchandising tools in a campaign that brought the album quickly to the top 10 and then to #1 in short order.

"The second that Frampton album came out, we received incredible airplay in a lot of places, and having felt a buzz from the market in the months preceding its release, we were prepared for it in terms of major advertising support in all the traditional places," said Barry Grieff, director of marketing for the label. "We began to build local campaigns around Peter, pulling all stops and running ads in literally every major market."

During the first six months of the album's release, "Frampton Comes Alive" remained among the hottest lps reported by almost every account surveyed by

created an enormous amount of excitement. In the past, it's always been difficult to gauge the success of a television campaign. If you were to run a campaign in Los Angeles, for example, you can never really know how many records you sold as a result because there's such a diversity of accounts here. In a small market with only one or two retail outlets—and that was our criteria for the selection of markets—you can pretty much count exactly how many albums you've sold following your campaign."

In addition to reaching those retail outlets, the campaign also generated an enormous amount of activity at the rack accounts, by which almost all of those markets are serviced.

The sales result of the secondary market advertising plan was almost immediate. The album, which was barely holding onto the #1 slot on The Album Chart based mostly on enormous full-line retail sales, absolutely exploded at the rack level and went to #1 on the computer printouts for J. L. Marsh, Handleman, ABC Records and Tape Sales, and Lieberman Enterprises. Middle America was reached and saturated immediately with the result leading to Frampton's album pulling away from the field by as much as a 2 to 1 margin.

Of course, all the credit cannot be given to the secondary advertising campaign. At the same time, the promotion department was busy bringing home the second hit single from the album, entitled "Baby I Love Your Way,"

## Singles (Continued from page 6)

Starland Vocal Band (Windsong), Manhattans (Columbia), Wings (Capitol), Wild Cherry (Epic), Lou Rawls (Phila. Intl.) and the biggest of all, Elton John & Kiki Dee (Rocket), whose "Don't Go Breaking My Heart" has led the way during the August recovery period.

### Summary

In summary, it is important to review what the Record World Sales Index has shown for the first five months of its existence as well as to speculate on its future:

1. We can again see that the index can be significantly affected by one or two hot pieces of product. This fact is in turn reflective of the market which relies on lead items to bring people

into the stores where merchandising techniques can be applied on the spot to increase the buyer from his original purpose to possibly two or more buys while in the store.

2. Both the singles and albums indices have so far properly reflected the overall depressed summer sales months and, for the first time in the industry's history, have quantified the declines.

3. As we head into September and the expected peak sales period for the industry, we have already seen the signs of recovery. If this continues, September readouts on the index should have sales back at least to the base level of 100 with higher numbers very possible.

## Retailers (Continued from page 2)

letting up; it still sells like a new album. My tape business goes up in summer too, because people are out riding around. I've also done a big buy on import cutout tapes. I've got major titles like Neil Diamond and the Rolling Stones that I'm retailing for \$3.99. That will definitely help me. I've got a couple of thousand of those.

"One of the things that really hurts my business is the amount of concerts in the Denver area. We had five concerts in the Denver area last week, and they really drained the customers' dollars. I'm convinced of that. In fact, we're having so many concerts that some of them aren't even doing that good, because they're just competing with each other.

"Business for me in August is usually pretty good, because the kids are out of school and I'm not in a college community. When kids are out of school it's really good for me because a lot of them are working and making money that they'll spend on records."

*John Houghton, Licorice Pizza:* "Business has been excellent for us this summer, particularly in July. The product has been strong, the weather has been optimum for buying records. The WEA Summer Gold Rush promotion worked very well; our July clearance sale, which was a closeout on a lot of things, an overstock sale, did very well. The new releases haven't hit sales peaks as they have at other times, but two months later they're still selling steadily.

"Also, people are becoming aware of the different types of music. This has been influencing

sales, and will continue to do so. Crossover product has been doing very well for us and will continue to be a factor, more and more. In the past, crossover product was considered just crossover product. Now it's getting to the point where you don't even speak of it as crossover product. You speak of it as hit product, and you merchandise it as hit product, as opposed to sticking it in the soul section of the store, or wherever. I think a lot of retailers are realizing that."

*Michael Reff, Everybody's Records:* "Business has been good, but July was slower than June and that usually doesn't happen. It was a combination of things that did it: first of all, the weather was not good in June and it was really nice in July. It all came at once and really cut business down for a few weekends. Also, there's been a lag—in releases of anything big. The Starship came at the first of the month, but it's all slowed down now. Heart is still surprising. It sells strong. Wild Cherry has definitely had an impact. We have sold the single, and the album's beginning to sell. The Alan Parsons album is doing well; all of a sudden we're getting some good sales on it. The Waylon Jennings album is doing well; he's normally a medium artist and it seems like he's become a big artist. Reggae sales have been really good. Seems like we've reordered every reggae title that's come out.

"August is traditionally good. I expect it to be good this year, especially with a lot of releases coming out on big artists."

“Everything was primed for him. Peter was just ready to happen.”

Record World's research department. By early summer, A&M Records prepared to maximize market penetration by concentrating on secondary markets. Fifty-nine markets, none of which had been the site of a Frampton concert appearance, were targeted for a campaign centered around the placement of 60 second television spots for which the label had allocated \$100 thousand. "We had originally budgeted the program at \$100 thousand," said Grieff, "but as it turned out, we accomplished what we had set out to do for somewhat less money mostly because the time was so cheap. It

a ballad which brought in the Middle American audience that was missing due to the exposure being given to his former hit single, "Show Me the Way," and other up-tempo rockers on the album—specifically "Jumping Jack Flash" and "Do You Feel."

What we have seen when broken down to its basic elements is the story of an artist whose time had come backed by a company whose support on the promotion, sales and merchandising levels extending itself and pulling out all the stops to deliver the biggest album since Carole King's "Tapestry" (Ode).



Promotion of the Month

WEA's 'Summer Gold Rush' Scores with Dealers

Several manufacturers have sought to liven the summer sales season by offering special promotions, but one in particular has retailers buzzing—WEA's "Summer Gold Rush."

Featuring 74 albums by 43 artists on the Warner Bros./Reprise, Elektra/Asylum and Atlantic/Atco labels, the "Gold Rush" began on May 17 and ended in mid-July.

"The program," said Henry Droz, WEA executive VP, director of sales, "was a booming success. The positive responses from our sales and promotion staffs, the aggressive participation of our customers and the final sales results substantiated our belief that the market for good recorded music is a 12-month affair."

**Licorice Pizza**

John Houghton, buyer for Licorice Pizza, said the "Gold Rush" was instrumental in the chain's being able to report "excellent" business this summer. "It came at an optimum time," explained Houghton. "It was a good summer promotion featuring a lot of hit product. There was good media backup on it all the way around for all the accounts. How much it influenced sales or where we would have been without it I would not want to speculate. It was a strong program."

Likewise, Stark Records' Lou Garrett praised WEA for the selection of product offered during the "Gold Rush." "We didn't approach it as a big blowout promotion, but as a catalogue promotion. It worked because they included a lot of strong product like the Fleetwood Mac and Gary Wright albums."

"A big splash" is how Everybody's Records' Michael Reff described the "Gold Rush." "We had 30 titles on sale," he said.



Shown above are two of WEA's Summer Gold Rush window displays. On the left is a display featuring pictures of the artists whose albums were being promoted, plus a center poster emphasizing the Gold Rush theme—"Discover the Riches of Our Music"—and listing the artists involved. At the right is a window display in a Peaches store featuring, in addition to artists' pictures and album covers, live models in a beach setting.

"Generally we steer clear of promotions like this because we prefer to concentrate on a single artist. But we went with this one and it was successful."

**Vic Faraci**

"We wanted to prove a point to retailers," said Vic Faraci, WEA VP and director of marketing, "and we did. The success of the 'Summer Gold Rush' proves that the right product, properly promoted will chalk up profitable sales each and every month of the year."

**Russ Solomon**

(Continued from page 5)

of latency in the record market; there always has been," said Solomon. And, he believes, as manufacturers become more aggressive in creating sales, with their efforts channeled to the consumer by a growing number of merchandising-conscious retail outlets, so that latency will be exploited creating an expanded market for the industry.

**Ed Rosenblatt** (Continued from page 5)

Rosenblatt: It's been based on the three basic elements of catalogue, strong selling chart items and a good flow of new releases. The WEA organization has proven that they know what to do with our product, maximizing our sales on proven hits and seeking out the albums and singles that are just beginning to happen; we've had a great deal of success with breaking new artists and new product. Obviously, too, our entry into the black music area has really reaped substantial benefits during the past six months, while our success with pop music has continued at the same level. We hope, during the next year, to have similar success in the country area.

There are really no secrets to this business; it's all a matter of obtaining exposure. You try to expose your product at the retail level and at the radio level and use that as a catalyst for creating sales. Of course, it all goes back to the beginning, to somebody like Mo Ostin who's out there signing artists—not only the major league artists with proven track records, but the new and unknown artists that we've brought along and given a start to. It's a matter of having a fine staff of people who know what to do with product, who can nurture it along locally, regionally and, finally, on a national basis. They have to be unconcerned sometimes about standing out there with their pants down because the record they're working isn't happening in any other area of the country. They have to be able, in those instances, to assure the stations and the retailers that although the record's not happening nationally, it is happening in their particular area and that we'll be able to spread it nationally as well. So it's been a matter of having good product and an organization made up of good record people who know how to cope with every situation that we encounter on a day-in, day-out basis. ☺

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# AM ACTION

(Compiled by the Record World research department)

■ **Rick Dees** (RSO). Story of the week here with a veritable fountain of adds and incredible sales! New on KHJ, KILT, WRKO, KDWB, KJR, CKLW, WQXI, WLAC and KXOK (N), and moves 14-1 KTLK, 26-15 Y100, 25-3 WQAM, 21-15 Z93, extra-18 WPGC, HB-21 WFIL and 28-10 WCOL. Aside from that, as not per the norm for novelty records, programmers like it.

**Chicago** (Columbia). Hits the top 20 nationally this week as radio chart moves begin to range from good to outrageous. 16-3 WLS, 24-11 KDWB, 11-7 WPGC, 11-8 WQXI, 22-14 WOKY, 20-13 Z93, 28-22 CKLW, 18-12 WQAM, 17-11 KLIF, 24-19 WGCL, 27-22 WMPS, 18-15 KXOK, 18-13 KJR, 29-24 KHJ, 26-23 WLAC, 6-6 KFRC, 26-21 WHBQ, 20-18 WRKO, 15-12 KTLK, 27-22 KILT, 25-22 WFIL, 29-23 WCOL, 20-11 WPIX, 20-19 13Q and 9-7 Y100.



Brothers Johnson

**Earth, Wind & Fire** (Columbia). The plot thickens this week with the added excitement of WABC (14), WQAM, Y100 (20), WHBQ and WLAC (LP). Jumps include 22-18 WGCL, HB-28 WMPS, 17-14 Z93, 27-25 WCOL, 16-15 WPIX, #11 CKLW and LP KJR.

**Orleans** (Asylum). Continues building steadily on its climb to the top of the national charts. New adds on KFRC and WQAM and strong moves include 16-6 WGCL, 14-9 Z93, 20-10 WQXI, 25-13 WCOL, 8-6 WPGC, HB-27 CKLW, 21-18 KLIF, 15-11 WMPS, 16-13 KXOK, extra-KJR, HB-25 KHJ, 22-17 WHBQ, 28-23 WRKO, 34-23 KILT and 18-15 KTLK.



ABBA

**CROSSOVERS**  
**The Commodores** (Motown). Becoming readily accepted in the top 40 area, this new release receives out-of-the-box adds on numerous r&b heavies as well as Z93. Stay close to this one.

**Brothers Johnson** (A&M). Round 2 for this hot new group on A&M. This release, which is steadily developing r&b, gets an early shot from Y100 (23 this week); already on WERC, WTIX, WDRQ, WAKY and KJRB (N).

**Ritchie Family** (Marlin). This #1 r&b record in New York (#1 WWRL) is showing broader appeal now with WPIX and 99X airing the disc. Also on WDRQ. Pop sales in New York, Boston and St. Louis.

## NEW ACTION

**The Bay City Rollers** (Arista). "I Only Want To Be With You." This week's Chartmaker of the Week appears to be an out-of-the-box instant! Swept up in a whirlwind of heavy call letters — WLS, KHJ, KFRC and KXOK. Point of interest: as far as appeal goes, WLS reports it as #1 request with 8 percent based on a period of three days (they had an exclusive last week). Callers range from ages 9-22 and calls kept flooding the station after they had stopped playing the disc. Needless to say, with the arrival of stock in the market, they are now back on it.

**ABBA** (Atlantic) "Fernando." Automatic demand for this number as soon as the single was decided upon. Acetate adds last week on CKLW, WOKY and this week (now that there is stock) matched by WFIL, WRKO ("Mamma Mia" went #1 there), KLIF and WGCL, and also on WDFH, WORC, WIFI and WKLO among other secondaries.

**Flash Cadillac** (Private Stock) "Did You Boogie (With Your Baby)." Has established a solid secondary base from which to spring off — and that it did this week as KSTP, KTLK, KLIF, WCOL, KILT and WGCL (extra) join in to bring this to the major leagues. Also on WERC, KEEL, WBBQ, WIFE and K100.

# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

**FERNANDO**—ABBA—Atlantic  
**GOOFUS**—Carpenters—A&M  
**THINGS**—Anne Murray—Capitol  
**AFTER THE LOVIN'**—  
Engelbert Humperdinck—Epic  
**HALF A CHANCE**—Carly Simon—  
Elektra  
**YOU GOTTA MAKE YOUR OWN  
SUNSHINE**—Neil Sedaka—  
Rocket

## Most Active

**DON'T GO BREAKING MY  
HEART**—Elton John & Kiki  
Dee—Rocket  
**IF YOU LEAVE ME NOW**—  
Chicago—Col  
**AMBER CASCADES**—America—WB  
**DON'T STOP BELIEVIN'**—  
Olivia Newton-John—MCA  
**POPSICLE TOES**—Michael Franks—  
Reprise

## WIP/PHILADELPHIA

### Adds

**AFTER THE LOVIN'**—  
Engelbert Humperdinck—Epic  
**DISCO DUCK**—Rick Dees and His  
Cast of Idiots—RSO  
**FERNANDO**—ABBA—Atlantic  
**GOOD NIGHT & GOOD MORNING**—  
Jim Capaldi—Island  
**HEART ON MY SLEEVE**—  
Gallagher & Lyle—A&M  
**THAT'LL BE THE DAY**—  
Linda Ronstadt—Asylum

### Active

**NADIA'S THEME**—Perry Botkin Jr.  
—A&M

## WNEW/NEW YORK

### Adds

**GOOD NIGHT & GOOD MORNING**—  
Jim Capaldi—Island  
**HALF A CHANCE**—Carly Simon—  
Elektra  
**IF I NEVER SING ANOTHER SONG**—  
Shirley Bassey—UA  
**LIKE A SAD SONG**—  
John Denver—RCA  
**SHE'S GONE**—Hall & Oates—  
Atlantic  
**SING MY LOVE SONG**—  
Al Martino—Capitol  
**THINGS**—Anne Murray—Capitol  
**YOU ARE THE WOMEN**—  
Firefall—Atlantic

## WHAM/ROCHESTER

### Adds

**BABY I LOVE YOUR WAY**—  
Peter Frampton—A&M  
**FERNANDO**—ABBA—Atlantic  
**GOOFUS**—Carpenters—A&M  
**I REMEMBER YOU**—Alexander's  
Disco Time Band—Ariola  
America

**MY SWEET SUMMER SUITE**—  
Love Unlimited Orchestra—  
20th Cent.

**SUMMERTIME AND I'M FEELIN'**  
**MELLOW**—MFSB—Phila. Intl.  
**THE WRECK OF THE EDMUND  
FITZGERALD**—Gordon  
Lightfoot—Reprise

### Active

**AMBER CASCADES**—America—WB  
**DON'T STOP BELIEVIN'**—  
Olivia Newton-John—MCA  
**SAY YOU LOVE ME**—  
Fleetwood Mac—Reprise

## WBZ/BOSTON

### Adds

**NADIA'S THEME**—Perry Botkin Jr.  
—A&M  
**THAT'LL BE THE DAY**—  
Linda Ronstadt—Asylum  
**YOU SHOULD BE DANCING**—  
Bee Gees—RSO

### Active

**A FIFTH OF BEETHOVEN**—Walter  
Murphy & the Big Apple Band  
—Private Stock  
**DON'T GO BREAKING MY HEART**—  
Elton John & Kiki Dee—  
Rocket  
**HEAVEN MUST BE MISSING AN  
ANGEL**—Tavares—Capitol  
**I'D REALLY LOVE TO SEE YOU  
TONIGHT**—England Dan &  
JF Coley—Big Tree  
**YOU SHOULD BE DANCING**—  
Bee Gees—RSO

## WGN/CHICAGO

### Adds

**AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic  
**BABY FAT**—Wet Willie—Capricorn  
**CAR WASH**—Rolls Royce—MCA  
**GOOFUS**—Carpenters—A&M  
**HALF A CHANCE**—Carly Simon—  
Elektra  
**I'LL PLAY THE FOOL**—  
Dr. Buzzard's Original  
Savannah Band—RCA  
**I REMEMBER YOU**—Alexander's  
Disco Time Band—Ariola  
America  
**MR. MELODY**—Natalie Cole—  
Capitol  
**THINGS**—Anne Murray—Capitol  
**TWILIGHT**—The Band—Capitol  
**YOU GOTTA MAKE YOUR OWN  
SUNSHINE**—Neil Sedaka—  
Rocket

### Active

**FERNANDO**—ABBA—Atlantic

## WSM/NASHVILLE

### Adds

**LIKE A SAD SONG**—  
John Denver—RCA  
**SHE'S GONE**—Hall & Oates—  
Atlantic

### Active

**BETH**—Kiss—Casablanca  
**MUSIC IS MY LIFE**—  
Helen Reddy—Capitol

## KMBZ/KANSAS CITY

### Adds

**BETTER THAN AVERAGE**—  
Brian Gari—Vanguard  
**DESAFIO**—Fania All-Stars—Col  
**FERNANDO**—ABBA—Atlantic  
**GOOD NIGHT AND GOOD  
MORNING**—Jim Capaldi—  
Island  
**HALF A CHANCE**—Carly Simon  
Elektra  
**I'VE GOT TO KNOW**—Starbuck—  
Private Stock  
**ROAD SONG**—Charlie Rich—Epic  
**THAT'LL BE THE DAY**—  
Linda Ronstadt—Asylum  
**WHAT I DID FOR LOVE**—  
Eydie Gorme—UA

### Active

**DON'T GO BREAKING MY HEART**—  
Elton John & Kiki Dee—  
Rocket  
**I'D REALLY LOVE TO SEE YOU  
TONIGHT**—England Dan &  
JF Coley—Big Tree  
**LET 'EM IN**—Wings—Capitol  
**YOU'LL NEVER FIND ANOTHER  
LOVE LIKE MINE**—Lou Rawls—  
Phila. Intl.

## KOY/PHOENIX

### Adds

**GOOFUS**—Carpenters—A&M  
**LOWDOWN**—Boyz Scaggs—Col

### Active

**DON'T GO BREAKING MY HEART**—  
Elton John & Kiki Dee—  
Rocket  
**DON'T STOP BELIEVIN'**—  
Olivia Newton-John—MCA  
**GOOFUS**—Carpenters—A&M  
**POPSICLE TOES**—Michael Franks  
—Reprise  
**SHE'S GONE**—Hall & Oates—  
Atlantic  
**WE'RE ALL ALONE**—Frankie Valli  
—Private Stock

## KSFO/SAN FRANCISCO

### Adds

**AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic  
**FERNANDO**—ABBA—Atlantic  
**THINGS**—Anne Murray—Capitol  
**YOU GOTTA MAKE YOUR OWN  
SUNSHINE**—Neil Sedaka—  
Rocket

### Active

**DROP KICK ME JESUS**—  
Bobby Bare—UA  
**POPSICLE TOES**—Michael Frank—  
Reprise  
**TEACH THE CHILDREN**—  
Anthony Newley—UA  
Also reporting this week: KULF,  
KFI, WBAL, WIOD, WSB, KMOX,  
WTMJ, WLW, WMAL, WNHC,  
WGAR, WHDH.



“**BETH**”

NB-863

**KISS**

**SMASH**



A **rock steady**  
PRODUCTION INC.

Produced by  
Bob Ezrin

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



HASTEN DOWN THE WIND LINDA RONSTADT Asylum

TOP SALES

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
SPIRIT—John Denver—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA

ABC/NATIONAL

- BEST OF BTO—Mercury
DIANA ROSS' GREATEST HITS—Motown
DISCO TRAIN—Donny Osmond—Polydor
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
I'M NEARLY FAMOUS—Cliff Richard—Racket
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
ORIGINALS—Kiss—Casablanca
SILK DEGREES—Boz Scaggs—Col
THIS ONE'S FOR YOU—Barry Manilow—Arista
WILD CHERRY—Epic/Sweet City

CAMELOT/NATIONAL

- BEST OF BTO—Mercury
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
DIANA ROSS' GREATEST HITS—Motown
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MONKEES GREATEST HITS—Arista
ORIGINALS—Kiss—Casablanca
SPIRIT—John Denver—RCA
STARZ—Capitol
TEDDY BEAR—Red Sovine—Starday
THIS ONE'S FOR YOU—Barry Manilow—Arista

HANDLEMAN/NATIONAL

- BEST OF BTO—Mercury
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
DIANA ROSS' GREATEST HITS—Motown
GO—Yamashta, Winwood & Shrieve—Island
MONKEES GREATEST HITS—Arista
MUSIC, MUSIC—Helen Reddy—Capitol
ORIGINALS—Kiss—Casablanca
SPIRIT—John Denver—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista
WILD CHERRY—Epic/Sweet City

KORVETTES/NATIONAL

- BEST OF BTO—Mercury
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GO—Yamashta, Winwood & Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
LOVE, LIFE & FEELINGS—Shirley Bassey—UA
OLE ELO—Electric Light Orchestra—UA
SILK DEGREES—Boz Scaggs—Col
SPIRIT—John Denver—RCA
YOU ARE MY STARSHIP—Norman Connors—Buddah

MUSICLAND/NATIONAL

- BEST OF BTO—Mercury
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA

- GIST OF THE GEMINI—Gino Vannelli—A&M
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
ORIGINALS—Kiss—Casablanca
REFLECTIONS OF LOVE—Roger Whittaker—RCA
SPIRIT—John Denver—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista

RECORD BAR/NATIONAL

- A FIFTH OF BEETHOVEN—Walter Murphy—Private Stock
DREAMBOAT ANNIE—Heart—Mushroom
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
IF I WERE BRITANNIA I'D WAVE THE RULES—Budgie—A&M
LOVE IS A FIRE—Country Joe McDonald—Fantasy
MOTHER'S FINEST—Epic
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
ORIGINALS—Kiss—Casablanca
SPIRIT—John Denver—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista

KING KAROL/NEW YORK

- BEST OF THE BAND—Capitol
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
I'VE GOT YOU—Gloria Gaynor—MGM
MUSIC, MUSIC—Helen Reddy—Capitol
OLIAS OF SUNHILL—Jon Anderson—Atlantic
SINCERELY—Dwight Twilley Band—Shelter
SPIRIT—John Denver—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

SAM GOODY/EAST COAST

- AMERICAN FLYER—UA
BEAUTIFUL NOISE—Neil Diamond—Col
BEST OF BTO—Mercury
BEST OF THE BAND—Capitol
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
I'VE GOT YOU—Gloria Gaynor—MGM
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
SPIRIT—John Denver—RCA
SPITFIRE—Jefferson Starship—Grunt
THIS ONE'S FOR YOU—Barry Manilow—Arista

TWO GUYS/EAST COAST

- BEST OF BTO—Mercury
DIANA ROSS' GREATEST HITS—Motown
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
MONKEES GREATEST HITS—Arista
SPITFIRE—Jefferson Starship—Grunt
THIS ONE'S FOR YOU—Barry Manilow—Arista
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
WILD CHERRY—Epic/Sweet City

WAXIE MAXIE/WASHINGTON, D.C.

- BEST OF THE BAND—Capitol
DO THE TEMPTATIONS—Temptations—Gordy
E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr.—ABC
LET YOUR MIND BE FREE—Brother to Brother—Turbo

- SECRETS—Herbie Hancock—Col
SPIRIT—John Denver—RCA

FOR THE RECORD/BALTIMORE

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
DO THE TEMPTATIONS—Temptations—Gordy
E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
FLOWERS—Emotions—Col
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MOTHER'S FINEST—Epic
PEABO—Peabo Bryson—Bullet
SECRETS—Herbie Hancock—Col
WAR'S GREATEST HITS—UA

VARIETY/MARYLAND-VA.

- AMERICAN FLYER—UA
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis, Jr.—ABC
MOTHER'S FINEST—Epic
MUSIC, MUSIC—Helen Reddy—Capitol
SPIRIT—John Denver—RCA

NATL. RECORD MART/MIDEST

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood & Shrieve—Island
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MUSIC, MUSIC—Helen Reddy—Capitol
SPIRIT—John Denver—RCA
THIS ONE'S FOR YOU—Barry Manilow—Arista

RECORD REVOLUTION/CLEVELAND

- AMERICAN FLYER—UA
ASK ANYONE—I Don't Care—Kama Sutra
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GLOW—Al Jarreau—Reprise
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
HOWLIN' WIND—Graham Parker & the Rumour—Mercury
LADIE'S CHOICE—Bonnie Bramlett—Capricorn
YES WE HAVE NO MANANAS—Kevin Ayers—Harvest (Import)

ONE OCTAVE HIGHER/CHICAGO

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
BEST OF THE BAND—Capitol
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
FIRST NIGHT—Jane Oliver—Col
GIST OF THE GEMINI—Gino Vannelli—A&M
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MOTHER'S FINEST—Epic
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
THIS ONE'S FOR YOU—Barry Manilow—Arista
WAR'S GREATEST HITS—UA

LIEBERMAN/MINNEAPOLIS

- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA

- BEST OF BTO—Mercury
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GIST OF THE GEMINI—Gino Vannelli—A&M
GLOW—Al Jarreau—Reprise
GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
LOVE IS A FIRE—Country Joe McDonald—Fantasy
OLIAS OF SUNHILL—Jon Anderson—Atlantic
SPITFIRE—Jefferson Starship—Grunt
WILD CHERRY—Epic/Sweet City

FRANKLIN MUSIC/ATLANTA

- AMERICAN FLYER—UA
BEST OF THE BAND—Capitol
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
GIST OF THE GEMINI—Gino Vannelli—A&M
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MIDNIGHT MIRAGE—Mike Greene Band—Mercury
MOTHER'S FINEST—Epic
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
THIS ONE'S FOR YOU—Barry Manilow—Arista
WAKING & DREAMING—Orleans—Asylum

MUSHROOM/NEW ORLEANS

- FEVER—Ronnie Laws—Blue Note
GIST OF THE GEMINI—Gino Vannelli—A&M
GLOW—Al Jarreau—Reprise
GO—Yamashta, Winwood & Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
SHAKE SOME ACTION—Flamin' Groovies—Sire
SOUL SEARCHING—Average White Band—Atlantic
TRICK BAG—Meters—WB
WAR'S GREATEST HITS—UA
WILD CHERRY—Epic/Sweet City

TAPE CITY/NEW ORLEANS

- GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood & Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
LITTLE RIVER BAND—Capitol
LOVE TO THE WORLD—LTD—A&M
TRICK BAG—Meters—Reprise
WAKING & DREAMING—Orleans—A&M
WAR'S GREATEST HITS—UA
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
WILD CHERRY—Epic/Sweet City

SOUND WAREHOUSE/DALLAS

- DELICATE & JUMPY—Fania All-Stars—Col
DREAMBOAT ANNIE—Heart—Mushroom
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GLOW—Al Jarreau—Reprise
GO—Yamashta, Winwood & Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
RESOLUTION—Andy Pratt—Nemperor
SINCERELY—Dwight Twilley Band—Shelter
TO THE HEART—Mark-Almond—ABC
WAKING & DREAMING—Orleans—Asylum

INDEPENDENT RECORDS/DENVER

- DIANA ROSS' GREATEST HITS—Motown
GO—Yamashta, Winwood & Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
LOVE IS A FIRE—Country Joe McDonald—Fantasy
POINT BLANK—Arista
SPIRIT—John Denver—RCA

- THIS ONE'S FOR YOU—Barry Manilow—Arista
WAR'S GREATEST HITS—UA
WILD CHERRY—Epic/Sweet City
WINDJAMMER—Freddie Hubbard—Col

PEACHES/DENVER

- AMERICAN FLYER—UA
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
BYRON BERLINE & SUNDANCE—MCA
CORKY SEIGAL—Dharma
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
MIKE FINNIGAN—WB
NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
POINT BLANK—Arista
SPIRIT—John Denver—RCA
THE LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire

LICORICE PIZZA/LOS ANGELES

- A NIGHT ON THE TOWN—Rod Stewart—WB
AGENTS OF FORTUNE—Blue Oyster Cult—Col
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
OLE ELO—Electric Light Orchestra—UA
SPIRIT—John Denver—RCA
TED NUGENT—Epic
THIS ONE'S FOR YOU—Barry Manilow—Arista
TOO OLD TO ROCK 'N' ROLL: TO YOUNG TO DIE—Jethro Tull—Chrysalis
WAR'S GREATEST HITS—UA

MUSIC PLUS/LOS ANGELES

- ARABIAN NIGHTS—Ritchie Family—Marlin
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
BEST OF THE BAND—Capitol
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
DELICATE & JUMPY—Fania All-Stars—Col
HOPES, WISHES & DREAMS—Ray Thomas—Threshold
LOVE IS A FIRE—Country Joe McDonald—Fantasy
OLD LOVES DIE HARD—Triumvirat—Capitol
SANBORN—David Sanborn—WB
WAKING & DREAMING—Orleans—Asylum

TOWER/LOS ANGELES

- A FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
BEST OF THE BAND—Capitol
BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
GIST OF THE GEMINI—Gino Vannelli—RCA
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
LOVE, LIFE & FEELINGS—Shirley Bassey—UA
SECRETS—Herbie Hancock—Col
WAR'S GREATEST HITS—UA
WINDJAMMER—Freddie Hubbard—Col

EVERYBODY'S RECORDS/NORTHWEST

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
CITY BOY—Mercury
GO—Yamashta, Winwood & Shrieve—Island
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
LOVE IS A FIRE—Country Joe McDonald—Fantasy
SPIRIT—John Denver—RCA
WAKING & DREAMING—Orleans—Asylum
WAR'S GREATEST HITS—UA
WILD CHERRY—Epic/Sweet City
WINDJAMMER—Freddie Hubbard—Col





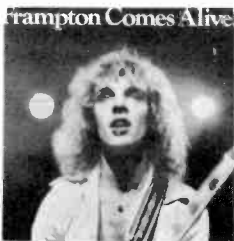
# THE ALBUM CHART

PRICE CODE

E - 5.98 H - 9.98  
 G - 7.98 J - 12.98  
 I - 11.98 F - 6.98

TITLE, ARTIST, Label, Number (Distributing Label)

SEPT.	AUG.				WKS. ON CHART	
4	28					
1	1	<b>FRAMPTON COMES ALIVE</b>	PETER FRAMPTON	A&M SP 3703	(11th Week)	32   G
2	2	<b>FLEETWOOD MAC</b> /Reprise MS 2225 (WB)				58   F
3	3	<b>SPITFIRE</b> JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)				8   F
4	4	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052				27   F
5	6	<b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919				19   F
6	5	<b>AT THE SPEED OF SOUND</b> WINGS/Capitol SW 11525				22   F
7	8	<b>CHICAGO X</b> /Columbia PC 34200				10   F
8	10	<b>WILD CHERRY</b> /Epic/Sweet City PE 34195				7   F
9	9	<b>15 BIG ONES</b> BEACH BOYS/Brother-Reprise MS 2251 (WB)				8   F
10	7	<b>BEAUTIFUL NOISE</b> NEIL DIAMOND/Columbia PC 33965				10   F
11	12	<b>DIANA ROSS' GREATEST HITS</b> /Motown M6 869S1				6   F
12	45	<b>HASTEN DOWN THE WIND</b> LINDA RONSTADT/Asylum 7E 1067				2   F
13	13	<b>SOUL SEARCHING</b> AVERAGE WHITE BAND/Atlantic SD 18179				7   F
14	14	<b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868				29   F
15	18	<b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920				25   F
16	17	<b>HOT ON THE TRACKS</b> COMMODORES/Motown M6 867S1				9   F
17	19	<b>ALL THINGS IN TIME</b> LOU RAWLS/Phila. Intl. PZ 33957 (CBS)				11   F
18	11	<b>ROCK 'N' ROLL MUSIC</b> THE BEATLES/Capitol SKBO 11537				11   J
19	15	<b>ROCKS</b> AEROSMITH/Columbia PC 34165				15   F
20	22	<b>DREAMBOAT ANNIE</b> HEART/Mushroom MRS 5005				17   F
21	34	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 4090				3   F
22	21	<b>LOOK OUT FOR #1</b> BROTHERS JOHNSON/A&M SP 4567				25   F
23	24	<b>JEFF BECK/WIRED</b> /Epic PE 33849				11   F
24	16	<b>FLY LIKE AN EAGLE</b> THE STEVE MILLER BAND/Capitol ST 11497				15   F
25	23	<b>WHISTLING DOWN THE WIRE</b> CROSBY & NASH/ABC 956				7   F
26	27	<b>IN THE POCKET</b> JAMES TAYLOR/Warner Bros. BS 2912				10   F
27	20	<b>SPARKLE</b> ARETHA FRANKLIN/Atlantic SD 18176				11   F
28	26	<b>OLE ELO</b> ELECTRIC LIGHT ORCHESTRA/UA LA630 G				10   F
29	25	<b>A NIGHT ON THE TOWN</b> ROD STEWART/Warner Bros. BS 2938				7   F
30	31	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128				94   F
31	63	<b>BEST OF B.T.O. (SO FAR)</b> BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1011				3   F
32	32	<b>HARVEST FOR THE WORLD</b> ISLEY BROTHERS/T-Neck PZ 33809 (CBS)				15   F
33	33	<b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053				37   F
34	39	<b>MUSIC, MUSIC</b> HELEN REDDY/Capitol ST 11547				4   F
35	35	<b>HAPPINESS IS BEING WITH THE SPINNERS</b> SPINNERS/Atlantic SD 18181				6   F
36	29	<b>ARE YOU READY FOR THE COUNTRY</b> WAYLON JENNINGS/RCA APL1 1816				7   F
37	30	<b>CONTRADICTION</b> OHIO PLAYERS/Mercury SRM 1 1088				13   F
38	40	<b>NATALIE</b> NATALIE COLE/Capitol ST 11517				15   F
39	28	<b>STARLAND VOCAL BAND</b> /Windsong BHL1 1351 (RCA)				14   F
40	42	<b>KISS ALIVE</b> KISS/Casablanca NBLP 7020				48   G
41	51	<b>THE GIST OF THE GEMINI</b> GINO VANNELLI/A&M SP 4596				4   F
42	44	<b>OLIAS OF SUNHILLOW</b> JON ANDERSON/Atlantic SD 18180				7   F



CHARTMAKER OF THE WEEK

43 — **SPIRIT**  
 JOHN DENVER  
 RCA APL1 1694



1 | F

44	46	<b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570				25   F
45	38	<b>LONG HARD RIDE</b> MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)				11   F
46	48	<b>FIREFALL</b> /Atlantic SD 18174				19   F
47	36	<b>I WANT YOU</b> MARVIN GAYE/Tamla T6 342S1 (Motown)				23   F

48	49	<b>THE MANHATTANS</b> /Columbia PC 33820				18   F
49	41	<b>TAKIN' IT TO THE STREETS</b> DOOBIE BROTHERS/Warner Bros. BS 2899				22   F
50	65	<b>GOOD SINGIN', GOOD PLAYIN'</b> GRAND FUNK RAILROAD/MCA 2216				3   F
51	59	<b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307				5   F
52	47	<b>JOHN TRAVOLTA</b> /Midland Intl. BKL1 1563 (RCA)				15   F
53	54	<b>STRETCHIN' OUT IN BOOTSY'S</b> RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920				15   F
54	37	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW</b> /Polydor PD 6068				21   F
55	67	<b>GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE</b> /Island ILPS 9385				3   F
56	57	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW/Arista 4060				44   F
57	64	<b>TED NUGENT</b> /Epic PE 33692				40   F
58	58	<b>A KIND OF HUSH</b> CARPENTERS/A&M SP 4581				10   F
59	55	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/A&M SP 4552				74   F
60	53	<b>I'VE GOT A REASON</b> THE RICHIE FURAY BAND/Asylum 7E 1067				5   F
61	—	<b>WAR'S GREATEST HITS</b> /United Artists LA648 G				1   F
62	50	<b>THOSE SOUTHERN KNIGHTS</b> CRUSADERS/ABC Blue Thumb BTSD 6024				14   F
63	73	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS/Buddah BDS 5655				4   F
64	68	<b>AGENTS OF FORTUNE</b> BLUE OYSTER CULT/Columbia PC 34164				11   F
65	66	<b>SUMMERTIME DREAM</b> GORDON LIGHTFOOT/Reprise MS 2246 (WB)				11   F
66	69	<b>I'M EASY</b> KEITH CARRADINE/Asylum 7E 1066				4   F
67	60	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT/Casablanca NBLP 7022				29   F
68	62	<b>BOB JAMES THREE</b> /CTI 6063				6   F
69	43	<b>ALICE COOPER GOES TO HELL</b> /Warner Bros. BS 2896				7   F
70	56	<b>CHICAGO'S GREATEST HITS</b> /Columbia PC 33900				41   F
71	—	<b>BIGGER THAN BOTH OF US</b> DARYL HALL & JOHN OATES/RCA APL1 1467				1   F
72	72	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. BS 2907				18   F
73	77	<b>TOGETHER AGAIN . . . LIVE</b> BOBBY BLAND & B.B. KING/ABC Impulse ASD 9317				7   F
74	78	<b>HARD WORK</b> JOHN HANDY/ABC Impulse ASD 9314				9   F
75	52	<b>CHANGES</b> ONEBOWIE DAVID BOWIE/RCA APL1 1732				13   F
76	84	<b>LOVE TO THE WORLD</b> LTD/A&M SP 4589				3   F
77	61	<b>DIANA ROSS</b> /Motown M6 861S1				27   F
78	87	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND</b> /RCA APL1 1504				2   F
79	95	<b>EVERYBODY LOVES THE SUNSHINE</b> ROY AYERS UBIQUITY/Polydor PD 1 6070				2   F
80	70	<b>ANOTHER PASSENGER</b> CARLY SIMON/Elektra 7E 1064				11   F
81	89	<b>GREATEST HITS</b> MONKEES/Arista 4089				3   F
82	90	<b>AIN'T THAT A BITCH</b> JOHNNY GUITAR WATSON/DJM DJPA3 (Amherst)				2   F
83	97	<b>WAKING &amp; DREAMING</b> ORLEANS/Asylum 7E 1070				2   F
84	126	<b>THE ORIGINALS</b> KISS/Casablanca NBLP 7032				1   H
85	74	<b>HISTORY/AMERICA'S GREATEST HITS</b> /Warner Bros. BS 2894				42   F
86	71	<b>FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE</b> ELVIS PRESLEY/RCA APL1 1506				12   F
87	98	<b>SKY HIGH</b> TAVARES/Capitol ST 11533				5   F
88	96	<b>GLOW</b> AL JARREAU/Reprise MS 2248 (WB)				2   F
89	82	<b>SLEEPING BEAUTY</b> CHEECH & CHONG/Ode SP 77040				8   F
90	100	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 968X (Gusto)				2   F
91	93	<b>SINCERELY</b> DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)				4   F
92	118	<b>NIGHTS ARE FOREVER</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)				1   F
93	88	<b>CITY BOY</b> /Mercury SRM 1 1098				4   F
94	83	<b>MIRROR</b> GRAHAM CENTRAL STATION/Warner Bros. BS 2937				8   F
95	79	<b>FEVER</b> RONNIE LAWS/Blue Note BN LA628 G (UA)				10   F
96	80	<b>GOOD KING BAD</b> GEORGE BENSON/CTI 6062				7   F
97	75	<b>STEAL YOUR FACE</b> GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)				9   F
98	92	<b>THE ROYAL SCAM</b> STEELY DAN/ABC ABCD 931				17   F
99	101	<b>TO THE HEART</b> MARK-ALMOND/ABC ABCD 945				1   F
100	76	<b>JAILBREAK</b> THIN LIZZY/Mercury SRM 1 1081				17   F

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AUGUST

16-17 Denver, CO  
18 Austin, TX  
19 Houston, TX  
20-21 Baton Rouge, LA  
22 Dallas, TX  
24-26 New York, NY  
27 New Haven, CT  
30-Sept. 1 Toronto Ontario

NATIONAL TOUR

SEPTEMBER

3-4 Willimantic, CT  
5 Philadelphia, PA  
6-8 Washington, D.C.  
10-11 Nanuet, NY  
12 Poughkeepsie, NY  
13-15 Boston, MA  
16 Madison WI  
17-19 Winfield, KS

MCA-2217

Produced by Ken Mansfield

Direction: Lloyd M. Segal

Agency: Republic Artist, Beverly Hills, Calif.

**MCA RECORDS**



# 101 THE ALBUM CHART 150

101	108	POINT BLANK/Arista 4087
102	102	JUICY FRUIT (DISCO FREAK) ISAAC HAYES/ABC ABCD 953
103	104	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
104	81	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039
105	106	DARYL HALL & JOHN OATES/RCA APL1 1144
106	105	ERIC CARMEN/Arista 4057
107	134	LOVE IS A FIRE COUNTRY JOE McDONALD/Fantasy F 9511
108	99	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
109	109	OLD LOVES DIE HARD TRIUMVIRAT/Capitol ST 11551
110	—	BEST OF THE BAND/Capitol ST 11553
111	112	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7296
112	—	DISCO TRAIN DONNY OSMOND/Polydor PD 1 6067
113	123	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
114	86	HERE AND THERE ELTON JOHN/MCA 2197
115	116	HELEN REDDY'S GREATEST HITS/Capitol ST 11467
116	94	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/Island ILPS 9383
117	85	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)
118	120	SANBORN DAVID SANBORN/Warner Bros. BS 2957
119	117	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
120	91	VIVA! ROXY MUSIC/Atco SD 36 139
121	122	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256
122	125	LOVE POTION NEW BIRTH/Warner Bros. BS 2953
123	138	MOTHER'S FINEST/Epic PE 34179
124	110	HIDEAWAY AMERICA/Warner Bros. BS 2932
125	135	WE CAN'T GO ON MEETING LIKE THIS HUMMINGBIRD/A&M SP 4595
126	137	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 1 6071
127	—	AMERICAN FLYER/United Artists LA605 G
128	111	LED ZEPPELIN IV/Atlantic SD 7208
129	103	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013
130	119	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 1195 (MCA)
131	107	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/MCA 2202
132	113	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE JETHRO TULL/Chrysalis CHR 1111 (WB)
133	115	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDS 5670
134	121	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34180
135	136	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
136	124	WEDDING ALBUM LEON & MARY RUSSELL/Paradise PA 2943 (WB)
137	139	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)
138	128	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886
139	131	DESTROYER KISS/Casablanca NBLP 7025
140	129	RENAISSANCE LIVE AT CARNEGIE HALL RENAISSANCE/Sire SAS 3902 2 (ABC)
141	—	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE/Sire SASD 7522 (ABC)
142	—	VOLUNTEER JAM VARIOUS ARTISTS/Capricorn CP 0172 (WB)
143	—	ANOTHER SIDE OF ABBEY ROAD GEORGE BENSON/A&M SP 3028
144	133	RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060
145	145	BRASS CONSTRUCTION/United Artists LA545 G
146	—	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)
147	114	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)
148	150	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888
149	—	TRICK BAG THE METERS Reprise MS 2252 (WB)
150	—	FRAMPTON PETER FRAMPTON/A&M SP 4512

# 151-200 ALBUM CHART

151	I'VE GOT YOU GLORIA GAYNOR/Polydor PD 1 6063
152	THE BEATLES '67-'70/Apple SKBO 3404
153	FLOWERS EMOTIONS/Columbia PC 34163
154	HOPE, WISHES & DREAMS RAY THOMAS/Threshold THS 17 (London)
155	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
156	DIAMOND IN THE ROUGH JESSI COLTER/Capitol ST 11543
157	ACCEPT NO SUBSTITUTES PLEASURE/Fantasy F 9506
158	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411
159	SECRETS HERBIE HANCOCK/Columbia PC 34280
160	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/Private Stock PS 2015
161	STARZ/Capitol ST 11539
162	NIGHT FEVER FATBACK BAND/Spring SP 1 6711 (Polydor)
163	WARREN ZEVON/Asylum 7E 1060
164	TOM THUMB THE DREAMER MICHAEL DINNER/Fantasy F 9512
165	SHAKE SOME ACTION FLAMIN' GROOVIES/Sire SASD 7521 (ABC)
166	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
167	THE MOVIES/Arista 4085
168	WINDJAMMER FREDDIE HUBBARD/Columbia PC 34166
169	E MAN GROOVIN' JIMMY CASTOR BUNCH/Atlantic SD 18186
170	ON LOVE DAVID T. WALKER/Ode SP 77035 (A&M)
171	8.5 EARTHQUAKE/Beserkley BZ 0047 (Playboy)
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176	TODAY JOE SIMON/Spring SP 1 6710 (Polydor)
177	FARTHER ALONG SPIRIT/Mercury SRM 1 1094
178	LADY'S CHOICE BONNIE BRAMLETT/Capricorn CP 0169 (WB)
179	SUMMERTIME MFSB/Phila. Intl. PZ 34238 (CBS)
180	LOVE, LIFE AND FEELINGS SHIRLEY BASSEY/United Artists LA605 G
181	BEATLES '62-'66/Apple SKBO 3403
182	DELICATE AND JUMPY FANIA ALL STARS/Columbia PC 34283
183	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
184	THIS IS IT MELBA MOORE/Buddah BDS 5657
185	EVERYTIME I SING A LOVE SONG JOHN DAVIDSON/20th Century T 512
186	BARRY MANILOW/Arista 4016
187	TOUCH JOHN KLEMMER/ABC Impulse ABCD 922
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189	JOAN ARMATRADING/A&M SP 4588
190	BYRON BERLINE AND SUNDANCE/MCA 2217
191	THE WORLD OF TONY ORLANDO AND DAWN/Arista 9006
192	THE BEST OF ROD STEWART/Mercury SRM 2 7507
193	ABBAY ROAD BEATLES/Apple SO 383
194	TEN PERCENT DOUBLE EXPOSURE/Salsoul SZS 5503 (Caytronics)
195	WAIT FOR NIGHT RICK SPRINGFIELD/Chelsea CHL 515
196	REFLECTIONS OF LOVE ROGER WHITTAKER/RCA APL1 1853
197	DERRINGER Blue Sky PZ 34181 (CBS)
198	HONOR AMONG THIEVES ARTFUL DODGER/Columbia PC 34273
199	SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Apple SMAS 2653
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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Robert Kastenmeier on the Copyright Question

By MICHAEL SHAIN

■ Rep. Robert Kastenmeier (D-Wis.) is chairman of the House Subcommittee on Court, Civil Liberties and the Administration of Justice, which has just completed a complete revision of the 1909 Copyright law. The 52-year-old Congressman was elected to the House in 1958 and is running this fall for his tenth term against odds that are practically negligible. He is a liberal of impeccable credentials whose district includes the university town of Madison. Serving on the Judiciary Committee, he was one of the prominent



Robert Kastenmeier

leaders in the fight to impeach Richard Nixon two years ago. Kastenmeier shepherded the first version of copyright revision through the House in 1967. After the Senate sat on the bill for eight years, it finally came back to his subcommittee where much of his original work had to be repeated. *Record World* spoke with the Wisconsin Congressman—who incidentally stands in line to succeed Rep. Peter Rodino (D-N.J.) as chairman of the full Judiciary Committee—after his subcommittee had finished six months of work on the reform measure and passed it out to the full committee for action sometime this week.

**Record World:** Do you think 12 years of off-and-on consideration has really brought out the best kind of law here? If you had to do it all over again, would you like to do it in the same way?

**Robert Kastenmeier:** No, I think I would have preferred to have enacted it in about 1967, and then probably we would have had to modify it in the intervening nine years. But there is no reason the national community that uses and produces copyrighted materials, music and authorship and everything else, should have been in limbo all these years seeking, in some cases, long drawn out resolutions of problems through court cases taken all the way to the Supreme Court. I think that has been an unfortunate result. From my standpoint therefore, I would say that it should have been enacted into law almost 10 years ago. However, I think the bill as it presently exists today on the eve of enactment, is in excellent shape, is highly responsive to the needs of the American public and to the authors, composers, and copyright community.

**RW:** Were you at all disappointed that you had to practically start all over last year? Did you feel like it was a couple of years work wasted?

**Kastenmeier:** Yes, I do have some of that feeling and also the feeling, you know, that I've seen this before and having to go through the same thing, and respond to some questions which presumably have been already resolved years before that might have become unraveled and we had to deal with again. But yet once you get into it, you feel that there's a need to put these matters to rest and get the best possible law enacted, and you get caught up in the fever of it, if not the great enthusiasm. And the work is fairly interesting. And so I guess once having been reimmersed into the question I've rather enjoyed working with it again.

**RW:** How up-to-date is the bill? I've heard some criticism that perhaps it's a horse-and-buggy bill and that it doesn't really address a lot of the new technological problems. And I was wondering if you really felt that this bill is going to be able to stand for 60 years like the last one.

**Kastenmeier:** The bill is up-to-date as is possible to make it. And I'm reasonably confident that people will find it to be so and that it will serve as the basic structure for copyrights for many years to come. However, it is true that we do not and cannot meet all the challenges of a new technology in terms of the bill and that is why two years ago we created the National Commission on New Technological Uses of Copyrighted Materials. They will further advise us in a year or two in terms of certain questions with respect to copyright uses in that field,

which presumably we will then be able to add on or implant into this revised code on copyright that we will have enacted this year.

**RW:** Do you feel that this bill is going to bring us into compliance with all the outstanding international conventions? Is it going to make it easier for us to solve a lot of the reciprocity problems?

**Kastenmeier:** Yes. Basically the term question which kept us out of the Byrne Convention for this century will have been solved I believe, with the life-plus-fifty term, which we will of course extend to any copyright proprietor, including those from abroad. Yes, I think that except in certain marginal areas, that we will be in compliance with even the Byrne Convention. Perhaps it would take an expert to know, whether in all respects we could comply. But that is one of the purposes of the bill. And I think we've achieved that.

**RW:** Do you think there are any parts of the bill that are vulnerable to court challenges? I mean if you had to pick a soft spot.

**Kastenmeier:** Yes, one of the questions we have worried about is whether the Library of Congress, and the Register of Copyrights as an arm of that, is susceptible in terms of function to constitutional challenge in terms of separation of power. We have tried to cure that even from the Senate version so that the President in fact appoints certain officials rather than the Register of Copyright. This, theoretically, is still a problem. I think practically speaking we've resolved it, to the extent possible, within the bill. But I would think that the gravest area that potentially still remains for court challenge, would be the role of a registered copyright constitutionally in the system, whether as an arm of the executive branch or the legislative branch. And the register's functions. As I say I think we've resolved it satisfactorily, but I concede that a point could still remain.

**RW:** Have you given any thought to the kind of qualifications of people you would like to see on the tribunal. Who would these people be?

**In assessing the chances for enactment of performer's royalty, I would say they were excellent, probably . . . better than fifty-fifty.**

**Kastenmeier:** Well, I really have no preferences. I think the President's appointments to the Commission on New Technological Uses of Copyrighted Works have been, by and large, good appointments. They are excellent appointments. And people certainly of that calibre, as opposed to simply people who are professionally engaged in arbitration, would be acceptable. Originally of course we assumed that people who are professionally engaged in arbitration would serve with the Tribunal, but since it is now a Commission it may be the President will want to consider not only arbitrators, but people who are perhaps more broadly interested in the question or in the field of law.

**RW:** In my view of the mark-ups, you were very careful to try and stick to the text, or at least the spirit of S.22. [The Senate version of the bill.] And I was wondering, in that vein, why you felt it was fair to go to 2¾ cents on the mechanicals when you were very careful about trying to keep to the Senate version.

**Kastenmeier:** Well I think quite candidly the authors and composers who had pressed for something more than 2½ cents, had so clearly demonstrated that they were not pleased with the Senate result and that this would be an issue which would be pressed further. It was an issue too, which I thought had gained support—and I'm not speaking about myself—in which they had gained the support of a number of members of the subcommittee. So I felt that a modulation—a change, not hopefully, a radical one—I finally became convinced was necessary to apparently reflect the equities. Now that's still, of course, subject to argument. Both sides are still, I gather, not completely satisfied. But this was the best sense of the subcommittee, and I mean not just my own personal view. I think the members as a whole. If you recall there was a desire to go even further. There was an amendment which seemed to have support to go even further in terms of the per minute rate. And I think to 7.5 cents or 7 cents. We finally kept to 6 cents.

(Continued on page 57)



# DISCO FILE TOP 20

SEPTEMBER 4, 1976

1. **YOU SHOULD BE DANCING**  
BEE GEES—RSO (disco disc)
2. **SOUR AND SWEET/CHERCHEZ LA FEMME/I'LL PLAY THE FOOL**  
SAVANNAH BAND—RCA (lp cuts)
3. **BEST DISCO IN TOWN**  
RITCHIE FAMILY—Marlin (lp cut)
4. **I DON'T WANNA LOSE YOUR LOVE**  
EMOTIONS—Columbia (lp cut)
5. **YOU + ME = LOVE**  
UNDISPUTED TRUTH—Whitfield (disco disc)
6. **ARABIAN NIGHTS**  
RITCHIE FAMILY—Marlin (lp cut)
7. **IF YOU CAN'T BEAT 'EM, JOIN 'EM**  
MARK RADICE—UA (lp cut)
8. **DISCO MAGIC**  
T CONNECTION—Media (disco disc)
9. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**  
LOU RAWLS—Phila. Intl.
10. **LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**  
GLORIA GAYNOR—Polydor (lp cuts)
11. **NICE 'N' NAASTY**  
SALSOU ORCHESTRA—Salsoul (disco disc)
12. **NIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONITE**  
GIORGIO—Oasis (lp cuts)
13. **SUN . . . SUN . . . SUN**  
JAKKI—Pyramid (disco disc)
14. **CALYPSO BREAKDOWN**  
RALPH MACDONALD—Marlin (lp cut)
15. **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**  
TAVARES—Capitol (lp cuts)
16. **ONE FOR THE MONEY**  
WHISPERS—Soul Train (disco disc)
17. **MY LOVE IS FREE/TEN PERCENT DOUBLE EXPOSURE**  
SALSOU—Salsoul (lp cut/disco disc)
18. **BABY, I'M ON FIRE**  
RITCHIE FAMILY—Marlin (lp cut)
19. **RUN TO ME**  
CANDI STATON—Warner Bros. (lp cut)
20. **PICNIC IN THE PARK**  
MFSB—Phila. Intl. (lp cut)

## Security Session Set For NARM Conference

■ CHERRY HILL, N.J. — Robert Curtis, president of Executive Consultants, an internationally known firm of security experts, is currently working on a project in conjunction with the National Association of Recording Merchandisers, Inc. (NARM), which will culminate in two presentations at the NARM Mid Year Conference. The conference convenes at the Continental Plaza Hotel in Chicago, Illinois, September 21-23, 1976.

Curtis will present to the retailers meeting on Wednesday morning, September 22, an analysis of problems of retail store security and some creative approaches to solving these problems. The practical preparation for the presentation will be done by Curtis, working directly with The Record Bar chain, a NARM member retailer company.

Following his presentation to the retailers meeting, Curtis will present to a combined meeting of the rack jobbers and independent distributors, an analysis of warehouse security. The presentation will be the result of Curtis working directly with the Leiberman Enterprises organization.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ No complaints this week—finally there are some records to get enthusiastic about. Now that it's in release, the **Ralph MacDonald** album, "Sound of a Drum" on Marlin, is proving to be the most essential new lp, with the long "Calypso Breakdown" instrumental picking up the most response—three top 10 listings in its first week; already on the DISCO FILE Top 20 at number 14. The other new record that's going over very big is the **Love Unlimited Orchestra's** "My Sweet Summer Suite" (20th Century), just out on a long (7:17) 12-inch pressing after an earlier release as a rather truncated single of 2:48. This new version extends the record's Afro-Latin percussion intro almost to the point of boredom but the effect of this long, relentless pattern is to heighten the impact of the song's main section, so that when the strings finally burst in, as they inevitably do, it feels like a tornado touching down. This stunning moment is worth the whole record and it's the first great thing **Barry White**—who produced, arranged and conducted here—has done for disco since the opening notes of "Love's Theme."

Other recommended disco disc pressings: A commercial "Super Single" 12-inch 45 from H&L Records with completely reworked mixes of **Van McCoy's** "Love Is the Answer" (8:08) and the **Soft-tones'** "That Old Black Magic" (7:00) back to back. "Love Is the Answer" sounds like it's merely been doubled up with a drum break as a neat transition, but "Black Magic" has whole tracks of new vocals and a series of new changes that should inspire a revival of

(Continued on page 52)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### BAREFOOT BOY/NEW YORK

DJ: Tony Smith

- CALYPSO BREAKDOWN/JAM ON THE GROOVE/WHERE IS THE LOVE**—Ralph MacDonald—Marlin (lp cuts)  
**CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)  
**EVERYMAN/MY LOVE IS FREE**—Double Exposure—Salsoul (lp cuts)  
**I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)  
**MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)  
**NICE 'N' NAASTY/SALSOU: 3001**—Salsoul Orchestra—Salsoul (disco disc)  
**NIGHT FEVER/THE JOINT/DISCO CRAZY**—Fatback Band—Spring (lp cuts)  
**PROPHECY**—Margie Joseph—Cotillion (lp cut)  
**RIGHT ON**—East Harlem Bus Stop—D&M (lp cut)  
**YOU'VE GOT THE POWER**—Camouflage—Roulette (disco disc)

### THE ENCHANTED GARDEN/DOUGLSTON, NEW YORK

DJ: Paul Casella

- ATMOSPHERE STRUT**—Cloud One—P&P  
**CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph MacDonald—Marlin (lp cuts)  
**FULL TIME THING**—Whirlwind—Roulette (disco disc)  
**HAVE YOU EVER SEEN THEM SHAKE**—Ronnie McNeill—Motown (lp cut)  
**I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)  
**IF YOU CAN'T BEAT 'EM, JOIN 'EM**—Mark Radice—UA (lp cut)  
**IT'S IMPORTANT TO ME**—Deniece Williams—Columbia (lp cut)  
**LOVE TO THE WORLD/THE WORD**—L.T.D.—A&M (lp cuts)  
**YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)  
**YOU'RE WELCOME, STOP ON BY**—Fantasy Hill—Prodigal (lp cut)

### THE SANDPIPER/FIRE

ISLAND PINES, NEW YORK

DJ: Tom Savarese

- CALYPSO BREAKDOWN/THE ONLY TIME YOU SAY YOU LOVE ME**—Ralph MacDonald—Marlin (lp cuts)  
**CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)  
**DISCO MAGIC**—T Connection—Media (disco disc)  
**DON'T STOP THE MUSIC**—Bay City Rollers—Arista (import)  
**DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (lp cut)  
**I DON'T WANNA LOSE YOUR LOVE/FLOWERS**—Emotions—Columbia (lp cuts)  
**I NEED YOU, YOU NEED ME**—Joe Simon—Polydor (lp cut)  
**RUN TO ME**—Candi Staton—Warner Bros. (lp cut)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco disc)  
**YOU'RE MY PIECE OF MIND**—Faith, Hope & Charity—RCA (lp cut)  
**PENROD'S/EAST MEADOW, NEW YORK**

DJ: Jackie McCloy

- CHERCHEZ LA FEMME/SOUR AND SWEET**—Savannah Band—RCA (lp cuts)  
**COMME UN OISEAU QUI S'ENVOLE**—Maximilien—CBS (import)  
**DON'T STOP THE MUSIC**—Bay City Rollers—Arista (import)  
**HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (lp cut)  
**MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)  
**PIANO CONCERTO**—The Philharmonics—Polydor (import lp cut)  
**TO BE WITH YOU**—Jimmy Sabater—Salsa (disco disc)  
**TOO HOT TO STOP**—Five Easy Pieces—Claridge (disco disc)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco disc)  
**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Phila. Intl.

## Stewart Sets Tour; New Line-Up Announced

■ LOS ANGELES—Rod Stewart, who has not toured since the break-up of the Faces, is set to embark on an international tour in November. Stewart will be accompanied by a new band he is currently rehearsing in Los Angeles. The tour will start in Scandinavia with concerts in Britain and Europe in December and January, 1977.

Following the European leg of the tour, Stewart will take his band to the Far East for appearances in Australia, the Philippines and New Zealand. He tentatively plans to devote April and May to work on the follow-up to the current "A Night On The Town" album with Munich mentioned as a possible recording location. Upwards of thirty U.S. dates will be played in July and August with a Japanese concert series to come before the end of 1977.

Stewart revealed the band line-up as follows: Carmine Appice, formerly of The Vanilla Fudge and Beck, Bogart and Appice, on drums; Gary Granger, late of Strider, on guitar; John Jarvis on keyboard; Jim Cregan, formerly with Cockney Rebel, guitar; Phillip Chen, bass; and Billy Peek on guitar.

## BMI Honors Farrell



Wes Farrell (center), president of the Wes Farrell Organization, and Steve Bedell (left), president of the Wes Farrell Music Group, are presented with a "Special Achievement" award by Ron Anton, head of BMI's west coast office, to mark the one-millionth performance of "Knock Three Times," which was first published by WFO's Pocketful of Tunes in 1970. "Knock Three Times," written by Larry Brown and Irwin Levine, became a number one record on the pop charts for Tony Orlando and Dawn, and also achieved number one status on the country music charts as recorded by Billy "Crash" Craddock.

## Thames Taps Roach

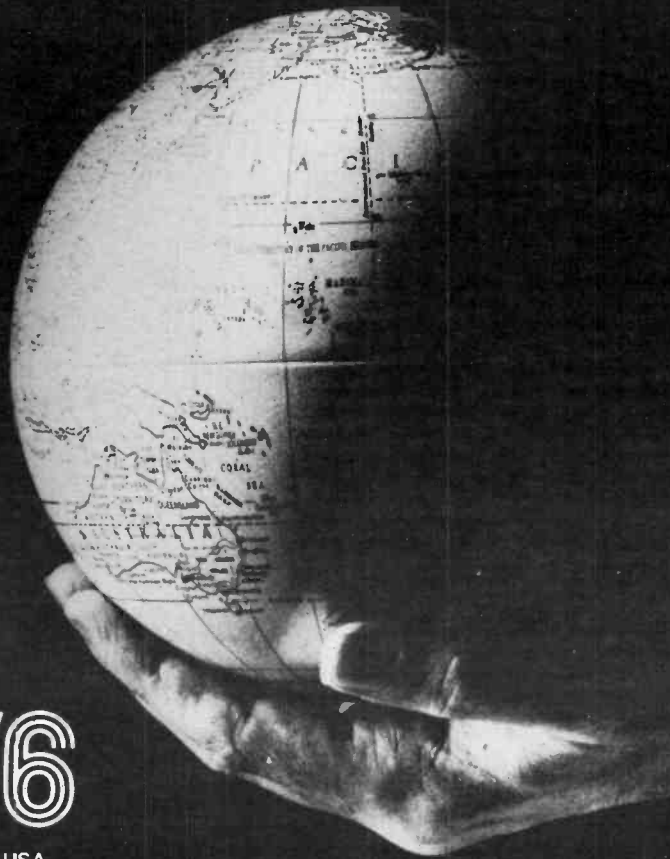
■ NEW YORK — Bruce Payne, president of Thames Talent Ltd., has announced the appointment of Mary Roach to the position of an agent for the company. Ms. Roach will head up the newly formed college department in addition to working with all new promoters and also a variety of clubs throughout the United States.

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" D	<input type="checkbox"/> 25' x 10'	\$3,740
" E	<input type="checkbox"/> 30' x 10'	\$4,400
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# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "No Time For The Future" — Natalie Cole (Capitol). An extraction from her latest lp, and a solid single if released. This particular cut exemplifies Ms. Cole's talent when it comes to strong lyrics.

**DEDE'S DITTIES TO WATCH:** "Selling My Heart To The Junkman" — Ronnie McNeir (Motown); "My Music" — Bunny Sigler (P.I.R.); "Midnite Flite" — L.A. Express (Caribou).

Motown Records has lost Bunky Sheppard, who has been affiliated with that firm for several years as national promotion director. Sheppard has reformed the Bunky label. It seemed to take those within the corporate structure by surprise. Replacing him in that slot is Skip Miller, who will be assuming two positions: artist relations and promotion.

Norman Thrasher is looking for a position in promotion. You may contact Thrasher at (404) 790-1622 or 875-2555.

There will be a new station in Washington, D.C. with the call letters WEAM-AM. This particular station was known as a pop oriented station, but according to reliable sources will now go r&b. Bob "Nighthawk" Terry is one of the name announcers who will be broadcasting with this station. Further details will be made available next week.

In reference to the questions proposed last week about the NATRA convention: There were approximately 180 announcers in attendance for the convention, according to Al Gee, executive secretary of the organization. Twice the normal number of record people were in attendance, making it appear to be out of proportion.

Microphones and sound systems were thought to be unnecessary for the size of the rooms used for the workshops. The rooms used were small enough to carry the voices of the moderators.

The awards presented at the Awards Dinner are based on a conference call with all available board members in which each board member was entitled to one vote. This is also based on the sales and popularity of all candidates. Gee also stated that there is never a unanimous vote when the awards are handed down.

Next year it will be determined as to the number of record industry people to sit on the board — this will be voted on.

The convention did exactly what it was designed to do this year: increase total communication.

Al Gee has asked for all suggestions as to next year's convention site to be sent to him or to this editor.

## RCA Signs Michael Boothman



Kyso, a calypso-flavored music, will be introduced shortly on RCA Records via the album debut of Michael Boothman, who has just signed a recording pact with the company. Boothman, nephew of Geoffrey Holder, director/choreographer of Broadway's musical smash "The Wiz," will produce the Kyso lp himself, under the aegis of Tabu Productions. Shown here in RCA's studio (from left) are: Carl Griffin, executive producer of the album; David Boothman, Michael's brother; engineer Howard Lindeman; Holder; Boothman; and Nancy Jeffries, production coordinator for Tabu Productions. The Kyso album is scheduled for October release by RCA.

## Sandra Trim DaCosta Joins CBS Spec. Mkts.

■ NEW YORK—Sandra Trim DaCosta has been appointed to the position of manager, press information and artists affairs, CBS Records, special markets.

Sandra will be responsible for the coordination of artist tours and artist relations as well as to secure local and national press for black acts on the Columbia, Epic and Associated Labels. She will report directly to Win Wilford, associate director of press information and artist affairs, special markets.

Ms. DaCosta was most recently east coast manager, music department, Rogers & Cowan. She also served as assistant director of publicity at Polydor Records.

## Capitol Signs Caldera

■ LOS ANGELES — Caldera, a new international jazz-oriented instrumental group, has signed an exclusive recording agreement with Capitol Records, Inc., according to Larkin Arnold, CRI vice president, soul music division.

Caldera's debut album, simply titled "Caldera," is being produced by Wayne Henderson of The Crusaders with release scheduled for September 13.

## Rawls Gets Gold

■ NEW YORK — Lou Rawls has had his debut Philadelphia International Records album, "All Things In Time," certified gold by the RIAA.

## Flashing a Smile



RSO Records artists Lady Flash personally delivered their debut album, "Beauties In the Night," to Record World vice president Lenny Beer during the trio's recent Los Angeles visit. The ladies were in town for a Universal Amphitheatre concert stand with "The Barry Manilow Show," part of a 98-city tour that continues into February '77. The RSO album contains the top-selling single release, "Street Singin'." From left: Debra Byrd, Reparata, Monica Burruss, Lenny Beer (seated).

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## R&B PICKS OF THE WEEK

**SINGLE** B.T. EXPRESS, "ENERGY TO BURN" (Triple "O" Songs Inc./Jeffmar Music Co./B.T. Express Publishing Corp., BMI). Express keeps their fans on the dance floors constantly. This Brooklyn group has established a following that has placed them among the leaders in r&b music. Destined to garner strong chart action. Columbia ZSS 16279.



**SLEEPER** TATA VEGA, "FULL SPEED AHEAD" (Jobete Music Co., Inc., ASCAP). Ms. Vega's emphasis on lyrical content is enhanced by the track. Executive producer Iris Gordy did a superb job by bringing out the feminine vocal quality of this songstress. This tune is extracted from her lp of the same title. She is a young lady with a brilliant future. Tamla T 54271F (Motown).

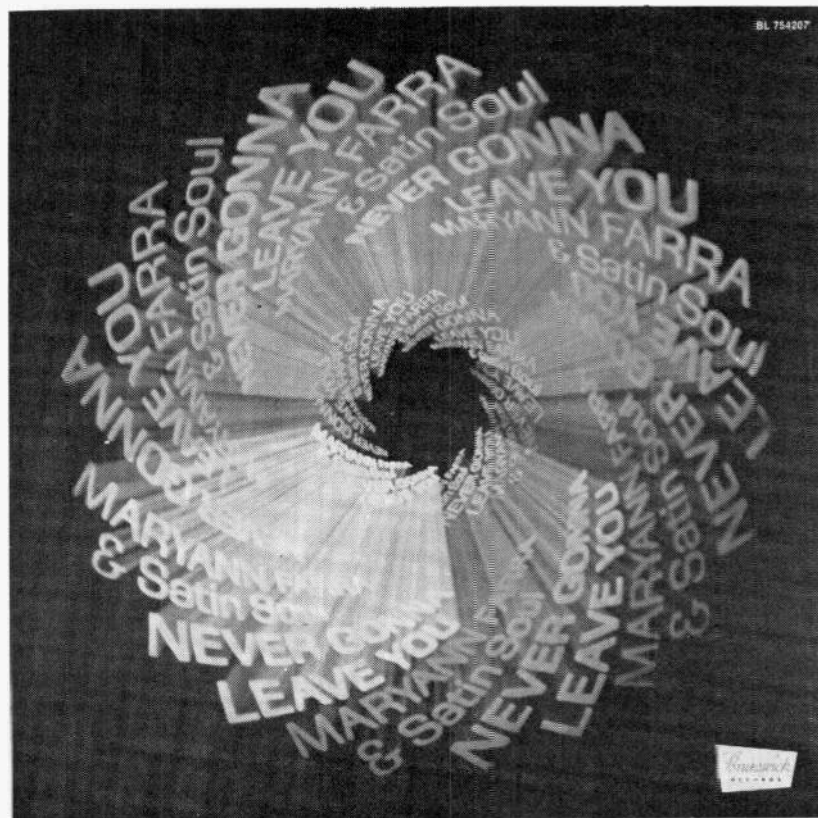


**ALBUM** JERMAINE JACKSON, "MY NAME IS JERMAINE." Even without his brothers, this Jackson's future looks very strong. An aura of success surrounds his very being. "Let's Be Young Tonight" is among the cuts which are excellent for possible singles. Jermaine Jackson's destiny is shining brightly! Motown M6-84251.



# Maryann Farra "Never Gonna Leave You"

BR 754207



From This Great L.P. Emerges  
A Great Single!

# STONED OUT OF MY MIND

BR 55533

**BRUNSWICK**

**DAKAR**





# THE R&B SINGLES CHART

SEPTEMBER 4, 1976

SEPT.	AUG.	
4	28	
1	1	<b>PLAY THAT FUNKY MUSIC WILD CHERRY—</b> Epic/Sweet City 8 50225
2	2	<b>GETAWAY EARTH, WIND &amp; FIRE—</b> Columbia 3 10373
3	3	<b>WHO'D SHE COO? OHIO PLAYERS—</b> Mercury 73814
4	5	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND—TK 1019
5	4	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS—Phila. Intl. Z58 3592 (CBS)
6	6	<b>GET UP OFFA THAT THING JAMES BROWN—</b> Polydor PD 14326
7	8	<b>THIS MASQUERADE GEORGE BENSON—</b> Warner Bros. WBS 8209
8	9	<b>SOMETHING HE CAN FEEL ARETHA FRANKLIN—</b> Atlantic 3326
9	7	<b>ONE FOR THE MONEY WHISPERS—</b> Soul Train SB 10700 (RCA)
10	11	<b>SUMMER WAR—</b> United Artists XW834 Y
11	12	<b>FUNNY HOW TIME SLIPS AWAY</b> DOROTHY MOORE—Malaco M 1033 (TK)
12	15	<b>YOU SHOULD BE DANCING</b> BEE GEES—RSO 853 (Polydor)
13	10	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES—Capitol P 4270
14	17	<b>THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME</b> RONNIE DYSON—Columbia 3 10356
15	19	<b>ONE LOVE IN MY LIFETIME</b> DIANA ROSS—Motown M 1398F
16	14	<b>SOPHISTICATED LADY</b> NATALIE COLE—Capitol P 4259
17	13	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS—Columbia 3 10310
18	18	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON—Warner Bros. WBS 8181
19	20	<b>HARD WORK</b> JOHN HANDY—ABC Impulse IMP 31005
20	25	<b>AFTER THE DANCE</b> MARVIN GAYE—Tamla T 54273F (Motown)
21	28	<b>LOWDOWN</b> BOZ SCAGGS—Columbia 3 10367
22	22	<b>GET IT WHILE IT'S HOT</b> EDDIE KENDRICKS—Tamla T 54270F (Motown)
23	29	<b>LET THE GOOD TIMES ROLL</b> BOBBY BLAND & B.B. KING—ABC Impulse IMP 31006
24	21	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT—Casablanca NB 856
25	26	<b>WE BOTH NEED EACH OTHER</b> NORMAN CONNORS—Buddah BDS 534
26	37	<b>GET THE FUNK OUT MA FACE</b> BROS. JOHNSON—A&M 1851
27	42	<b>GIVE IT UP (TURN IT LOOSE)</b> TYRONE DAVIS—Columbia 3 10388
28	16	<b>HEAR THE WORDS, FEEL THE FEELING</b> MARGIE JOSEPH—Cotillion 44201 (Atlantic)
29	27	<b>BABY, WE BETTER TRY TO GET IT TOGETHER</b> BARRY WHITE—20th Century TC 2298
30	24	<b>IT AIN'T THE REAL THING</b> BOBBY BLAND—ABC 12189
31	32	<b>WAKE UP SUSAN</b> SPINNERS—Atlantic 3341
32	36	<b>LEAN ON ME</b> MELBA MOORE—Buddah BDA 535
33	33	<b>YOU TO ME ARE EVERYTHING THE REAL THING—</b> United Artists XW833 Y
34	38	<b>IF I EVER DO WRONG</b> BETTY WRIGHT—Alston 3722
35	35	<b>I NEED IT</b> JOHNNY GUITAR WATSON—DJM 1013 (Amherst)
36	30	<b>COTTON CANDY</b> SYLVERS—Capitol P 4255
37	34	<b>THERE YOU ARE</b> MILLIE JACKSON—Spring SP 164 (Polydor)
38	41	<b>SLOW MOTION</b> DELLA—Mercury 73807
39	48	<b>ONLY YOU BABE</b> CURTIS MAYFIELD—Columbia 3 10347
40	46	<b>FLOWERS THE EMOTIONS—</b> Columbia 3 10347
41	51	<b>COME GET TO THIS</b> JOE SIMON—Spring SP 166 (Polydor)
42	52	<b>ENTROW (PT. I)</b> GRAHAM CENTRAL STATION—Warner Bros. WBS 8235
	43	<b>COME AND RIDE</b> ENCHANTMENT—Desert Moon 6403 (Buddah)
	44	<b>AIN'T GOOD FOR NOTHING</b> LUTHER INGRAM—Koko 721
	45	<b>NO, NO JOE</b> SILVER CONVENTION—Midland Intl. MB 10723 (RCA)
	46	<b>SUPER DISCO</b> RIMSOTS—Stang 5067 (All Platinum)
	47	<b>I'M GONNA LET MY HEART DO THE WALKING</b> THE SUPREMES—Motown M 1391F
	48	<b>CHANCE WITH YOU</b> BROTHER TO BROTHER—Turbo 048
	49	<b>BABY, I WANT YOUR BODY</b> AL WILSON—Playboy P 6076
	50	<b>MESSAGE IN OUR MUSIC</b> O'JAYS—Phila. Intl. Z58 3601 (CBS)
	51	<b>THE BEST DISCO IN TOWN</b> RITCHIE FAMILY—Marlin 3306 (TK)
	52	<b>GIVE A BROKEN HEART A BREAK</b> IMPACT—Atco 7056
	53	<b>JIVE TALKIN'</b> RUFUS FEATURING CHAKA KHAN—ABC 12197
	54	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND Private Stock 073
	55	<b>PORCUPINE</b> NATURE ZONE—London SN 285
	56	<b>ANYTHING YOU WANT</b> JOHN VALENTI—Ariola America P 7625 (Capitol)
	57	<b>KILL THAT ROACH</b> MIAMI—Drive 6251 (TK)
	58	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES Motown M 1402F
	59	<b>HARVEST FOR THE WORLD</b> ISLEY BROS.—T-Neck Z58 2261 (CBS)
	60	<b>GIVE ME ALL YOUR SWEET LOVIN'</b> CHUCK ARMSTRONG—R&R 15313
	61	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS—Buddah BDA 542
	62	<b>LOVE BALLAD</b> LTD—A&M 1847
	63	<b>I'D RATHER BE WITH YOU</b> BOOTSY'S RUBBER BAND—Warner Bros. WBS 8246
	64	<b>MY SWEET SUMMER SUITE</b> LOVE UNLIMITED ORCHESTRA—20th Century TC 2301
	65	<b>CHANGIN'</b> BRASS CONSTRUCTION—United Artists XW851 Y
	66	<b>THE PEOPLE WANT MUSIC</b> THE CONTROLLERS—Juana 3406 (TK)
	67	<b>IF YOU CAN'T BEAT 'EM, JOIN 'EM</b> MARK RADICE—United Artists XW840 Y
	68	<b>NICE 'N' NAASTY</b> SALSOL ORCHESTRA—Salsoul SZ 2011
	69	<b>L.O.D. (LOVE ON DELIVERY)</b> BILLY OCEAN—Ariola America P 7360 (Capitol)
	70	<b>THE GOLDEN ROAD</b> ROY AYERS UBIQUITY—Polydor PD 14337
	71	<b>YOU + ME = LOVE</b> UNDISPUTED TRUTH—Whitfield 8231 (WB)
	72	<b>SHAKE YOUR RUMP TO THE FUNK</b> BAR KAYS—Mercury 73833
	73	<b>SWEET SUMMER MUSIC</b> ATTITUDES—Dark Horse 1001 (A&M)
	74	<b>JUST LET ME HOLD YOU FOR A NIGHT</b> CHOICE FOUR—RCA PB 10714
	75	<b>THEME FROM M*A*S*H</b> THE NEW MARKETS—Seminole 501 (Farr)

## Disco File (Continued from page 48)

the song in the clubs . . . Jimmy Sabater's fine disco version of his pop Latin standard, "To Be With You" (Salsa), has been cropping up on recent top 10 lists and finally won me over this week. The vocals are smooth, almost nightclubby, but the production is spicy and bright with exhilarating instrumental breaks. The best Latin disco cut since Fajardo's "C'Mon Baby Do the Latin Hustle" . . . The Willow Band's "Willow Man" (Epic) starts off sounding like one of those rocking disco European imports with Spanish vocals—almost like early Barrabas—then the vocals turn into English (but remain cryptic) and you notice that the producer and writer is Jesus Alvarez, who's done some interesting things with All Platinum. This is his most interesting . . . Philadelphia International has made the full 6:24 version of the O'Jays' "Message in Our Music" available on a disco 12-inch which is, as we suspected, much more compelling in its entirety than the single version reviewed here last week. The long break in the end goes from sharp handclapping to a quieter, almost contemplative segment before breaking back to a final rush of vocals. But, again, as in all Gamble-Huff songs, it's the message of "Message" that counts . . . Also strongly re-recommended: the flip side of the commercial disco disc of the Salsoul Orchestra's "Nice 'n' Naasty"—the version of "2001" that has been re-titled "Salsoul 3001." This has got to be one of the year's most extraordinary productions and although it may be too overwhelming and bizarre for some clubs, others, like New York's Loft, turn to pandemonium when the record comes on. Experiment with it if you haven't already . . . Motown has released a full version of the re-mixed "Down to Love Town" by The Originals on a 12-inch running 5:55. **Tata Vega's Full Speed Ahead** (5:04) is on the flip side.

**RECOMMENDED SINGLES.** The single I want to go overboard about this week is "The More I Get to Know You," an absolutely ecstatic production by Jimmy Roach for a Detroit group called **Five Special** who with this one song have become my favorite new male group. This is a two-part falling-in-love song (Part I—3:29; Part II—2:30) with great vocals from all the voices in the group but especially from the tenor lead and lyrics like this: "I hear you say 'Hello' and my hands start to perspire/It don't take much at all to put me all on fire." And it's the winner of the Record Company Name of the Week—probably the month—award for a label called TEAI (Tellin' Everybody About It) Records, through Mercury now, on that label soon . . . Also "Catfish," a real fine **Four Tops** smoothie (on ABC) about a "disco queen" whose dancing excites the singer—the record's strong build and ending clinch it after a listening or two; sounds like a radio hit, too.

**RECOMMENDED ALBUMS:** The Jimmy Castor Bunch's latest, "E-Man Groovin'" (Atlantic), with a good selection of his typically insane, left-field stuff, the best being the 5:02 title cut with the chant, "You've got to feel it in your gut/Get up and move your butt" and explosions of Castor's trademark drumming and "I Love A Mellow Groove," difficult for dancing because of its tempo changes (that's what the song's all about), but fun. Also listen to Castor's hilarious interpretation of the vampire myth, a two-part "Dracula" that is the lp's comedy centerpiece . . . Two cuts from the new **Hot Chocolate** lp, "Man to Man" (Big Tree), both uneven but hot: a terrifically nasty, pumping "Heaven's in the Backseat of My Cadillac" (5:15), a slick seduction song that could work if the crowd will stick through its changes, and a driving, almost fierce "Sugar Daddy" (5:25) with a powerful guitar line. Also included: the previously released single, "Don't Stop It Now" . . . The **Walter Murphy Band's** "A Fifth of Beethoven" album (Private Stock) contains several other witty disco-flavored versions of classical pieces, the best being "Flight '76" based on Rimsky-Korsakov's "Flight of the Bumble Bee," but the most interesting disco track is an original called "Midnight Express" (3:05) with an Isaac Hayes movie theme flavor and a nice light chop to the beat. Other possibilities are "California Strut," on "Beethoven's" B side, and a slightly snappy "Get a Little Lovin'" with an AWB influence . . . **Jermaine Jackson's** "Let's Be Young Tonight"—a strange song for a 21-year-old—is still the best thing on his just-out Motown album, "My Name is Jermaine." At least here the song's been lengthened some, to 5:05, which gives the central break more of a boost, but the other material isn't up to even this level.

**FEEDBACK:** Among the new cuts on Paul Casella's list this week from The Enchanted Garden on Long Island, there are three we haven't mentioned here before: "You're Welcome, Stop on By," a not entirely successful revamping of the **Bobby Womack** song by a group called **Fantasy Hill** (Prodigal) that's uneven and too short at 2:55; **Ronnie McNeir's** "Have You Ever Seen Them Shake" (from his "Love's Comin' Down" lp, Motown), a spunky, sexy song with **Stevie Wonder** overtones that just gets goin when it's over abruptly; and "It's Import to Me" from **Deniece Williams'** Columbia album.



# THE JAZZ LP CHART

SEPTEMBER 4, 1976

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. 2919
2. **BOB JAMES THREE**  
CT1 6063
3. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
4. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
5. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor PD 1 6070
6. **THOSE SOUTHERN KNIGHTS**  
THE CRUSADERS—ABC Blue Thumb BTS5 6024
7. **GOOD KING BAD**  
GEORGE BENSON—CT1 6062
8. **EVERYBODY COME ON OUT**  
STANLEY TURRENTINE—Fantasy F 9508
9. **FEVER**  
RONNIE LAWS—Blue Note BN LA628 G (UA)
10. **HARD WORK**  
JOHN HANDY—ABC Impulse ASD 9314
11. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
12. **THE NEED TO BE**  
ESTHER SATTERFIELD—A&M SP 3411
13. **FLY WITH THE WIND**  
McCOY TYNER—Milestone M 9067
14. **GLOW**  
AL JARREAU—Warner Bros. BS 2248
15. **SUMMERTIME**  
MFSB—Phila. Intl. PZ 34238 (CBS)
16. **SANBORN**  
DAVID SANBORN—Warner Bros. BS 2957
17. **LIFE ON MARS**  
DEXTER WANSEL—Phila. Intl. PZ 34079 (CBS)
18. **CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
19. **MYSTERIES**  
KEITH JARRETT—ABC Impulse ASD 9315
20. **SALONGO**  
RAMSEY LEWIS—Columbia PC 34173
21. **MAIN ATTRACTION**  
GRANT GREEN—Kudu KU 29 (CTI)
22. **EARL KLUGH**  
Blue Note BN LA596 G (UA)
23. **BIRD: THE SAVOY RECORDINGS**  
CHARLIE PARKER—Savoy SJL 2201 (Arista)
24. **WINDJAMMER**  
FREDDIE HUBBARD—Columbia PC 34166
25. **LEE OSKAR**  
United Artists LA594 G
26. **BLACK WIDOW**  
LALO SCHIFRIN—CTI 5000
27. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
28. **ANOTHER SIDE OF ABBEY ROAD**  
GEORGE BENSON—A&M SP 3028
29. **ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia PC 34076
30. **BLACK MARKET**  
WEATHER REPORT—Columbia PC 34099
31. **BRASS CONSTRUCTION**  
United Artists LA545 G
32. **IN A SPECIAL WAY**  
GENE HARRIS—Blue Note BN LA 634 G
33. **JUICY FRUIT (DISCO FREAK)**  
ISAAC HAYES—ABC ABCD 953
34. **WAITING**  
BOBBY HUTCHERSON—Blue Note BN LA515 G (UA)
35. **ARBOUR ZENA**  
KEITH JARRETT—ECM 1 1070 (Polydor)
36. **PEOPLE MOVING**  
AZAR LAWRENCE—Prestige P 10099
37. **SECRETS**  
HERBIE HANCOCK—Columbia PC 34280
38. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM DJLPA (Amherst)
39. **SKY STREET**  
KENNY BURRELL—Fantasy F 9514
40. **DREAMS SO REAL**  
GARY BURTON QUINTET ECM 1 1072 (Polydor)

# Polydor (Continued from page 4)

Geller to the position of director of national promotion, Fred Ruppert/associate director of promotion, Niles Siegel/album promotion director, Jack Pride/national country promotion manager housed in Nashville, and Jerry Jaffe in charge of special projects/promotion.

Polydor, Inc.'s a&r team includes Rick Stevens/east coast a&r, Barry Oslander/west coast, Jim Vienneau/country a&r, Bob Hurwitz/a&r for ECM and Verve, Cliff Bernstein/consultant, and the most recent addition, Hank Crosby, handling r&b. Completing Polydor, Inc.'s new management structure in the area of publicity are national director Neil Whitton, Steve Feld/assistant director and Len Epan/west coast. Heading up the creative service department in the merchandising area is Bill Levy.

"This has been an exciting experience for us; akin to, and yet different from, the Mercury (Phonogram) experience from 1970 to date," stated Steinberg. "The industry now knows Polydor Inc. is a respected, major contestant in the marketplace. The artist roster now in existence and to be developed will serve to increase Polydor Inc.'s share of the American music market. The staff, basically on-line in our style, is highly professional."

Lou Simon stated: "We developed a very tight and aggressive record company over these past eight months. In conjunction with a new outlook on a&r and a view to dealing with unique product, we went about the business of a no-nonsense and precise marketing philosophy. It is paying off as our sales figures indicate, rising unit sales on many of the quality artists that have been associated with Polydor, Inc., as well as very strong new starts on the new unique talent garnered by the current a&r staff."

Polydor Inc.'s current product lines include Polydor, MGM, Verve, Deutsche Grammaphon, Polydor/Kolob, RSO, Oyster, ECM and Spring. The past eight months have seen major moves by the talent within the Polydor Inc., family. Artists such as Roy Ayers, the Atlanta Rhythm Section, James Brown, Chick Corea and C.W. McCall have substantially increased sales while developing the breadth of their recordings. The Osmond family has again experienced top chart success on their Polydor/Kolob label and the MGM label has recently scored well with new soundtrack releases such as "That's Entertainment II" to add to the ongoing profitability of the entire catalogue of MGM

soundtracks.

Verve Records has been the subject of a re-release program which includes the development of commissioned artwork design and posters. Polydor Inc.'s ECM jazz line, containing contemporary jazz product, has seen such artists as Keith Jarrett and Gary Burton develop into long term sales successes and top box office draws.

Chart topping RSO artists such as the Bee Gees, Eric Clapton and Lady Flash along with Oyster label superstars Ritchie Blackmore, the Strawbs and Ian Gillan, should continue to support Polydor Inc.'s newly established strength with radio, the record buying public and the retailer.

The current market success of Spring songstress Millie Jackson has spread to Europe, resulting in bookings and chart action, as well as growing in the U.S. where her Spring single, "There You Are" is included in Polydor Inc.'s chart score. Chart activity on Joe Simon and The Fatback Band bring Spring Records a hit score. And the classical label, Deutsche Grammaphon, under the leadership of Jim Frey, has further entrenched itself in the field.

## MCA Releases Two

■ LOS ANGELES—MCA Records will release two albums this week, according to an announcement by Rick Frio, MCA Records vice president of marketing.

Australian rock group Sherbet makes its U.S. album debut with "Howzat" (which is also the title of their already released initial single from the album).

Also released this week is "Car Wash," a two record set of the original motion picture soundtrack from the new movie of the same

## Marvin Cohn

(Continued from page 4)

Records, Epic Records and the new west-coast based CBS label. He will handle all matters involving business relationships with artists, producers and other contracted persons. He will also be responsible for providing overall direction to the a&r administration department. He will report to Walter Dean, executive vice president, CBS Records.

Cohn was most recently vice president, Talent contracts, CBS Records. He joined CBS in 1965 as senior financial analyst and has held various positions since that time, including director of a&r administration, and vice president administration, music publishing.



# THE R&B LP CHART

SEPTEMBER 4, 1976

1. **HOT ON THE TRACKS**  
COMMODORES—Motown M 86751
2. **WILD CHERRY**  
Epic/Sweet City PE 34195 (CBS)
3. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
4. **CONTRADICTION**  
OHIO PLAYERS—Mercury SRM 1 1088
5. **SPARKLE**  
ARETHA FRANKLIN—Atlantic SD 18176
6. **SOUL SEARCHING**  
AVERAGE WHITE BAND—Atlantic SD 18179
7. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
8. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
9. **MIRROR**  
GRAHAM CENTRAL STATION—Warner Bros. BS 2937
10. **HAPPINESS IS BEING WITH THE SPINNERS**  
SPINNERS—Atlantic SD 18181
11. **DIANA ROSS' GREATEST HITS**  
Motown M6 86951
12. **HARVEST FOR THE WORLD**  
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
13. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
14. **THE MANHATTANS**  
Columbia PC 33820
15. **BOB JAMES THREE**  
CT1 6063
16. **I WANT YOU**  
MARVIN GAYE—Tamla T6 34251 (Motown)
17. **NATALIE**  
NATALIE COLE—Capitol ST 11517
18. **SKY HIGH**  
TAVARES—Capitol ST 11533
19. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYRES—UBIQUITY—Polydor PD 1 6070
20. **GET UP OFFA THAT THING**  
JAMES BROWN—Polydor PD 1 6071
21. **LOVE POTION**  
NEW BIRTH—Warner Bros. BS 2959
22. **TOGETHER AGAIN . . . LIVE**  
BOBBY BLAND & B.B. KING—ABC Impulse ASD 9317
23. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
24. **JUICY FRUIT (DISCO FREAK)**  
ISAAC HAYES—ABC ABCD 953
25. **ARABIAN NIGHTS**  
RITCHIE FAMILY—Marlin 2201 (TK)
26. **LOVE TO THE WORLD**  
LTD—A&M SP 4589
27. **LET YOUR MIND BE FREE**  
BROTHER TO BROTHER—Turbo 7015 (All Platinum)
28. **MOTHERSHIP CONNECTION**  
PARLIAMENT—Casablanca NBLP 7022
29. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**  
RCA APL1 1504
30. **SILK DEGREES**  
BOZ SCAGGS—Columbia PC 33920
31. **STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**  
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
32. **FLOWERS**  
EMOTIONS—Columbia PC 34163
33. **HARD WORK**  
JOHN HANDY—ABC Impulse ASD 9314
34. **DO THE TEMPTATIONS**  
TEMPTATIONS—Gordy G6 97551 (Motown)
35. **GIVE GET TAKE AND HAVE**  
CURTIS MAYFIELD—Curton 5007 (WB)
36. **WAR'S GREATEST HITS**  
United Artists XW648 G
37. **GLOW**  
AL JARREAU—Warner Bros. BS 2248
38. **NIGHT FEVER**  
FATBACK BAND—Spring SP 1 6711 (Polydor)
39. **SECRETS**  
HERBIE HANCOCK—Columbia PC 34280
40. **WHERE THE HAPPY PEOPLE GO**  
TRAMMPS—Atlantic SD 18172



## Record World en Chile

By RICARDO GARCIA

■ Después de una breve permanencia en Europa, asistiendo a reuniones de la Philips en Holanda y Alemania, Jorge Undurraga, Gerente de Philips Chilena, División Discos, realizó una jira por algunos países sudamericanos y reasumió sus funciones en Santiago. El más importante proyecto tiene relación con el lanzamiento de una campaña destinada a promover la venta de cassettes. Philips dispone ahora de una moderna duplicadora que permitirá a esta compañía intensificar este mercado. Según Undurraga es probable que también Philips absorba la tarea de copiar cassettes para otras empresas disqueras.

Palmenia Pizarro, popularísima figura de la canción en Chile, radicada largo tiempo en México regresó en estos días a su patria. La cantante de rancheras y vales peruanos mantiene su nombre entre los favoritos de nuestro público.

Raphael, durante años una de las personalidades más famosas en el mundo de la canción popular

en toda nuestra América, y número uno en las preferencias del público juvenil en la segunda mitad de los años sesenta en Chile, disfruta todavía de una popularidad que no ha logrado mellar el hecho de que sus discos tengan escasa difusión en estos momentos. Las razones de por qué los discos de Raphael no tienen buena distribución y venta actualmente en nuestro país no viene al caso analizarlas.

Jorge Oñate, director artístico de Emi Odeon, cumplirá veinte años en esta compañía. Durante su gestión como director ha sido el impulsor de grupos musicales como Los Angeles Negros, Los Cristales, Punto Seis y muchos otros. De acuerdo a lo que este corresponsal ha detectado, Oñate estaría planificando su retiro, de Emi Odeon con la intención de intentar producciones discográficas propias.

Cambios en EMI-Odeon. Roberto Lopez, ejecutivo de esta empresa en Buenos Aires ha sido

(Continued on page 56)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La actividad discográfica en Brasil cada vez se manifiesta más fuerte y enérgica. Con una capacidad de asimilación de un éxito sensacional, en la cual se pueden sobrepasar ventas de medio millón de copias vendidas entre simples y compactos dobles y con ventas de larga duración de éxito que van más allá de las 250,000 copias vendidas, Brasil se convierte en el más fuerte mercado en Latinoamérica. Estas cifras van más allá de todo lo planeado cuando el impacto del

artista e interpretación se califican como éxito espectacular, en el cual las ventas pueden llegar a cerca del millón de copias vendidas. Con todo ello, las empresas discográficas brasileñas le hacen frente a la costosa y no siempre fructífera labor de entrenar ejecutivos. Los sellos brasileños están ya en condiciones de invadir Latinoamérica y el mundo. Las grabaciones en Inglés, por artistas brasileños toman cada vez más fuerza. Aun cuando el castellano se ha ido dejando a un lado, es innegable que la industria en pleno tiene que grabar cada vez más a sus intérpretes en este idioma, lo cual les llevará a tener que asimilar de nuevo el castellano, como sucediera años atrás. El gran problema existe en la producción y para ello se está nutriendo Brasil de productores nacionales y

de otros países que están llegando en oleadas al poderoso país sudamericano. Muchas caras argentinas me encontré en este último viaje. La situación económica y política de la nación argentina está forzando a que muchos emigren en nuestra industria. El encanto especial de la pronunciación brasileña del castellano, la perfección lograda por muchos artistas del Inglés y la asimilación absoluta de las producciones en portugués por el propio mercado, así como un desarrollo y evolución muy favorable de la radio y la televisión, hacen de Brasil un conquistador total en el mundo musical.



Wando

Entre los programas radiales pude constatar un deseo irrefrenable de ofrecer siempre lo mejor de las producciones internacionales y de ofrecer al pueblo su música nacional, vestida con profesionalismo. La televisión ha dado un paso adelante enorme. El programa "Globo de Oro" presentado los domingos, ofreciendo el "Hit Parade" de Brasil, fuerza a cualquier número presentado como ganador a alcanzar cifras inusitadas de ventas inmediatas. El show radial de mayor audiencia le toca a Barros de Alencar, premiado como "Discjockey del Año" por Record World en nuestra pasada "Selección de Valores Internacionales." Movido y querido por su pueblo, Barros le da un toque personalísimo a sus charlas constantes con sus fanáticos. Como detalle interesante, Barros es intérprete talentoso que disfruto de gran popularidad como tal. Su actual interpretación de "Os Homens Não Devem Chorar" (Los Hombres no deben Llorar) está alcanzando cifras increíbles de ventas . . . Terry Winter (RCA), posiblemente el primer artista brasileño que logró un éxito fuerte en Inglés dentro de su propio mercado, con el tema "Summer Holiday" hace algunos años, está ahora disfrutando de nuevo un éxito de gran fuerza con "Our Love" y se prepara para conquistar el mercado internacional. Hijo de ingleses, Terry domina el portugués y el Inglés a perfección. Posiblemente conquiste con sus interpretaciones en Inglés dentro de poco el mercado



Maria Creusa

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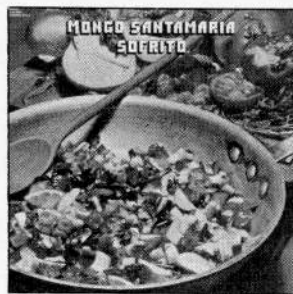


Angelo Maximo

(Continued on page 55)

### MONGO SANTAMARIA COOKS WITH "SOFRITO"

(Vaya JMVS-53)



### "SOFRITO" Tomorrow's Sound Today!

At a time when everybody and their mother claims to be playing "crossover" music, one artist has been quietly showing the way for years: Mongo Santamaria. Since the days of "Watermelon Man," Mongo has fulfilled the promise of what fusion is all about. His Afro-Indio LP last year was a Grammy nominee, and now Sofrito is creating new excitement: a heady blend of Salsa, Jazz, Blues, and Rock, wrapped in Mongo's traditional standards of quality.

From The Fania Family—Of Course!

#### SALSA SINGLES!

- "Sofrito," Mongo Santamaria, Vaya 5114
- "Nanara Cai," Sonora Poncena, Inca 6098
- "Periodico De Ayer," Hector La Voe, Fania 766
- "Un Mono No Para Un Show," LeBron Bros, Cotique 283
- "Vencere," Harlow/Miranda, Fania 765



## Albums

### Argentina

By CENTRO CULTURAL

1. EL AMOR  
JULIO IGLESIAS—CBS
2. ARGENTINA BONITA  
CUARTETO IMPERIAL—CBS
3. COLECCION DE VIEJOS TEMAS  
THE BEATLES—Odeon
4. VALSES CRIOLLOS  
ARIEL RAMIREZ—Phonogram
5. CREEDENCE CLEARWATER REVIVAL  
CREEDENCE CLEARWATER REVIVAL—RCA
6. TRICK OF THE TAIL  
GENESIS—Phonogram
7. A FLOR DE PIEL  
JULIO IGLESIAS—CBS
8. A UN SEMEJANTE  
SUSANA RINALDI—Trova
9. CORAZON. CORAZON  
JULIO IGLESIAS—CBS
10. VOLUMEN 2  
LOS GATOS—RCA

### New York

By EMILIO GARCIA

1. ESTE ES  
ISMAEL MIRANDA—Fania
2. DEJALA  
JULIO IGLESIAS—Alhambra
3. LUCKY SEVEN  
ROBERTO ROENA—International
4. MEJOR QUE NUNCA  
EL GRAN COMBO—EGC
5. CON MI VIEJO AMIGO  
LARRY HARLOW & ISMAEL MIRANDA—Fania
6. THE SINGER  
CHEO FELICIANO—Vaya
7. LA HIJA DE NADIE  
YOLANDA DEL RIO—Alcano
8. AMOR LIBRE  
CAMILO SESTO—Pronto
9. DIMENSION 76  
DIMENSION LATINA—TH
10. EL TOVADOR ROMANTICO  
ALDO MONGE—Microfon

## Nuestro Rincon (Continued from page 54)

internacional. **Roberto Carlos** (CBS) triunfó apoteosicamente en Sao Paulo con la presentación de su espectáculo la semana pasada. Llevado de la mano de su empresario **Marcos Lazaro**, **Roberto Carlos** sigue siendo el artista mimado de su pueblo.

"Nao se Va" por **Jane & Herondy** ocupa los planos espectaculares en ventas en el sello RCA, que ha lanzado la versión de este millonario tema por sus interpretes **Perla** y **Nilton Cesar**, bajo el título "Tú te Vas." Dificultades en la pronunciación de los intérpretes exitosos en Brasil, han forzado a RCA a planear la promoción intensiva internacional a los antes mencionados. No me extrañaría que este tema se convirtiese en el vendedor más fuerte de este año en Latinoamérica . . . Copacabana y sus etiquetas filiales han tomado una fuerza extraordinaria en Brasil. Las ventas de **Benito de Paula** son astronómicas aun sin recibir promoción alguna. No obstante ello, la etiqueta le somete a intensa programación de su "Moza" y Beverly le lanza ahora al mercado internacional con este tema en castellano. Al mismo tiempo, adornado con bello arreglo también, RCA acaba de lanzar a **Antonio Marcos** con "Moza" en castellano y le está grabando en Inglés. La competencia internacional con este tema se hará sentir, ya sea entre el original de **Wando** como con **Antonio Marcos** y las mil "cover versions" que les harán en cada mercado local . . . Otra artista que promete triunfo sensacional lo es **María Creusa** de Rio de Janeiro, que con su "Niña no debes Temer," titulada en Inglés "Baby do not be afraid" será sometida a gran campaña promocional por RCA . . . El ciego **Edward Cliff**, también de RCA está asomando internacionalmente con su interpretación en castellano de "Noches de Septiembre" y que será también lanzado en Inglés. Gran talento que merece el mejor de los éxitos . . . **Dave McClean** le sale al paso a la versión original, gran vendedora en Brasil de "Rain and Memories" de e interpretada por **Paul Denver**, también brasileño con nombre y apellido anglosajones. El Tema ha sido titulado en Español "Y así quedé en Soledad: Ambas versiones, la de Paul y la de Dave salen con gran fuerza al exterior . . . **Lindomar Castilho** se convertirá en el gran vendedor en Latinoamérica con "Quien gusta de hombre es Mujer" a juzgar por el planeamiento promocional . . . **Angelo Maximo**, de Beverly, acaba de grabar su long playing en castellano, que será sometido a gran promoción internacional . . . Philips está vendiendo por miles "Love Hurts" por **Nazareth** . . . Y ahora . . . ¡Hasta la próxima, reportandoles desde Brasil!

A fantastic and powerful force is moving Brazil toward the conquering of all international markets in the music field. A vigorous and prosperous country in which a hit single could sell over 250,000 copies and a smashing hit could go as high as a million and in which a smash album could go over 500,000 copies sold has got to be a winner. Brazilian artists are recording in Portuguese, English and Spanish for the whole world. The big problem is training executives to face the great demand in the international market for the Brazilian product. Sales executives and producers are enjoying a boom. Producers from Brazil and a great number of Argentineans, who know what kind of product the international market can assimilate, are working as hard as ever. Although the heavy promotion in Brazil is

(Continued on page 56)

## Singles

### Bakersfield, Cal.

By KWAC (RENE DE CORONADO)

1. SI NO ME QUIERES DEJAME  
LOS FREDDY'S—Peerless
2. CUATRO LAGRIMAS  
LOS POLIFACETICOS—Latin
3. NUESTRO AMOR EL MAS BELLO  
ESTELA NUNEZ—Arcano
4. TITIRITANDO  
LOS ZORROS—Latin Int.
5. QUE SOY TAN FACIL DE OLVIDAR  
EL COSTA CHICA—Fama
6. LA NEGRA  
CHELO—Musart
7. MUY DESPACITO  
ANGELES NEGROS—International
8. COMO TE EXTRANO  
REVOLUCION E. ZAPATA—Melody
9. YO SE PERDER  
LALO RODRIGUEZ—Musimex
10. LOS DOS AMIGOS  
LOS CADETES DE LINARES—Ramex

### New York

By WJIT (MIKE CASINO)

1. MARIA LUISA  
ISMAEL MIRANDA—Fania
2. LA SOLEDAD  
GRAN COMBO—EGC
3. CIERRA LOS OJOS  
YOLANDITA MONGE—Coco
4. MI DESENGANO  
ROBERTO ROENA—International
5. LA HIJA DE NADIE  
YOLANDA DEL RIO—Arcano
6. DOMINICANITA  
RAFAEL SOLANO—Discolando
7. DEJALA  
JULIO IGLESIAS—Alhambra
8. BRINDO POR TU CUMPLEANOS  
ALDO MONGES—Microfon
9. QUE VAS A HACER SIN MI  
SOPHY—Velvet
10. SERENATA JIBARA  
CORPORACION LATINA

### Argentina

By CENTRO CULTURAL

1. QUIERO  
JULIO IGLESIAS—CBS
2. LLAMADA DE AMOR INDIO  
RAY STEVENS—Microfon
3. SOLO TU  
CAMILO SESTO—RCA
4. TEMA DE MAHOGANY  
DIANA ROSS—Microfon
5. HAY UNA ESPECIE DE SILENCIO  
CARPENTERS—A&M
6. ZAMBA PARA OLVIDARTE  
DANIEL TORO—Microfon
7. LA ULTIMA NIEVE DE PRIMAVERA  
F. MICALIZZI Y SU ORQ.—RCA
8. AMOR SENTIMENTAL  
JUAN EDUARDO—RCA
9. ADIOS JOHN, PAUL, GEORGE Y RINGO  
LOS BARBAROS—EMI
10. HISTORIA TRISTE DE UNA MUCHACHA  
QUIQUE VILLANUEVA—RCA

### New York (Salsa)

By JOE GAINES

1. MI DESENGANO  
ROBERTO ROENA Y SU APOLLO SOUND—International
2. SOFRITO  
MONGO SANTAMARIA—Vaya
3. CATALINA LA O  
PETE EL CONDE RODRIGUEZ—Fania
4. LA SOLEDAD  
EL GRAN COMBO—EGC
5. SOY  
CHARANGA 76—TR
6. POR QUE ME ENGANAS  
CHARLIE PALMIERI—Coco
7. VENCERE  
ORCH. HARLOW/ISMAEL MIRANDA—Fania
8. MARIA LUISA  
ISMAEL MIRANDA—Fania
9. PERIODICO DE AYER  
HECTOR LAVOE—Fania
10. SIGUE TU VIDA ASI  
CORPORACION LATINA—Lamp

## Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Causo revuelo en Dominicana la denuncia de la cantante **María Luisa Landín** de que habían robado sus prendas durante un "sancocho" que le ofreciera la cantante nuestra, **Elenita Santos**, durante su reciente visita al país. Hubo demandas judiciales, impedimentos de salida, y finalmente todo se quedó ahí. Las prendas no aparecieron. También los diarios editorializaron en contra de la Comisión de Espectáculos Públicos, que prohibió las grabaciones "Hoy No me Levanto" de **Manolo Galvan**, "Bella sin Alma" de **Wilkins**, y "Que he de Hacer para Olvidarte" de **Sophy**. Finalmente fueron aprobados para su venta y difusión pero haciéndole algunos cortes, lo que sentó un precedente en ese sentido. **La Pandilla** rompió su propio record de asistencia del mes de diciembre cuando llevó 15 mil personas al Estadio Olímpico de la capital. **Manolo Galvan** y **Emilio José** son esperados en los meses de Octubre y Noviembre respectivamente. **Victor Irrizarri** batallando por la supremacía de los conjuntos nacionales frente a

**Wilfrido Vargas** y **Johnny Ventura**. **La Lupe** estuvo en un centro nocturno pero no causó gran impacto. Dicen que ya no es la misma. La música "pop" inunda las radios locales con **Donna Summer**, **Elton John**, **Diana Ross** y **Jimmy Castor Bunch**. Dominan las simpatías disqueras en la actualidad, **Camilo Sesto**, **Julio Iglesias**, **Sophy**, **Lissette**, **Yolandita Monge**, **Rafael Solano**, **Manolo Galvan**, **Emilio José**, **Diego Verdaguer**, y **Tabu Combo**.

Será en el mes de diciembre el "Show del Pasado" con **Toña la Negra**, **Los Panchos**, **Pedro Vargas** y nuestro **Rafael Colón**. **Raul Abramzon** estaba anunciado para presentaciones en el país, pero al última hora se canceló el contrato.

**Debutan** con gran fuerza **Los Sobrinos del Juez** (The Judge's Nephews) en el American Club esta semana. El grupo de Miami viene cargado de éxitos con sus interpretaciones de "Vuelve conmigo Amor" y "Glorioso San Antonio." Vienen de triunfales actuaciones en el "Zebra" de Panamá. ¡Y Hasta la próxima!



## The Coast (Continued from page 10)

sixty radicals with well heeled advertising execs. **Jerry Rubin** (who is in town putting together a new mag which he claims to be a hybrid of RS and the Village Voice), **Frank Zappa, Flo and Eddie**. Incidentally this is the first time the three have done more than curtly nod at each other in over 4 years. In fact the zany trio were huddling in the corner and they came out—grinning. Could this mean that Flo and Eddie have agreed to accompany Frank on his fall tour? Other notables were **David Blue, Patti Dahlstrom, Ted Nugent** plus band, **Robert Palmer's** band sans Robert, **Ava Cherry, Sharon Lawrence, Garry George, Bill Thompson, Cynthia Bowman, Tom Draper, Joshua White Alice Playten, Derek Church, Jack Ricco** of Capitol Magnetics, and **Maxine Nightingale**.

**SPINOFF:** **Rolling Stone** offshoots **Billy Preston** and **Ronnie Wood** are talking about doing some concert dates a deus later this year . . . The always shy, and often reticent **James Taylor** is going to do an unheard of thing. He'll appear on Saturday Night Live, September 18, as a guest host, along with **Lily Tomlin** . . . The current rumor that **Joni Mitchell's** vocal cords will grace **Tom Waits'** new album are completely unfounded. "Au contraire," said Tom. "I haven't even met the lady."

**DREAM ON:** The pressure is off **Gary Wright** for awhile, and it's not the result of EST. Warner Brothers has pushed back the release of the second album until January 1st, since "Dream Weaver" is still making money and producing hits. "Made To Love You" is the third single to be pulled from the platinum plus album.

**A HOME AWAY FROM HOME:** Bearsville Records recently crossed the Continental Divide, and opened a west coast office at 8467 Beverly Blvd., Suite 201. **Gary Buttice** is the big banana and national promotion director, with the spiritual assistance from Bearsville president, **Paul Fishkin**. Fishkin, who was in town to oversee the ribbon cutting, told us not to expect the new **Foghat** album as soon as we anticipated, because they had to switch producers in mid-mix. It seems **Jimmy Iovine** who's plugged in the likes of **John Lennon** and **Bruce Springsteen** wasn't the man in mind for Foghat, so they managed to snare **Dan Hartman, ex-Edgar Winter**-ite to mastermind their latest, tentatively titled "Nightshift."

**YOU OUGHTA BE IN PICTURES?** **Gary Stromberg**, infamous pillar PR, has been lured out of his sabbatical by the Silver Screen. Gary produced, along with another r&r mainstay, **Art Linson, (Nils Lofgrin's** manager) an r&b comedy, "Car Wash." This pic not only stars **George Carlin, Richard Pryor, the Pointer Sisters, and Prof. Irwin Corey**, but Chrysalis Records' very own NPD, **Billy Bass**—as a newscaster. Other familiar faces in the flick are **Rod McGrew**, hot jock at KJLH, who plays a FM deejay, and **Jay Butler** of Atlantic Records, who has a stirring scene as an AM jock. **Norman Whitfield** scored the movie which will be put out as a two record MCA album called "Original Soundtrack, Jack." The movie was viewed and purused by such local yokels and luminaries as **Alice Cooper, Bill Withers, Chuck Kaye, Bob Krasnow, Ray Anderson, Bob Regehr, Don Cornelius** and **Michael Lipman**.

**WHERE DO YOU FIND THAT MANY OUTLETS?** Our favorite rock shockers, **Kiss** made a quantum leap in the field of audio visuals when they played Anaheim. To their new show, they have added high tension towers strung with contorted Christmas lights, an excess of flashpots, and a sputtering incandescent logo. Flo and Eddie dressed up, decked out, and made up as crude replicas of the fab four, introduced the band, and the high-watt punks from the Big Apple took it from there. The after concert festivities were attended by a queer bunch of gladhanders, led by 20 Japanese teenagers who were flown in from Tokyo, because they'd won a contest sponsored by Music Life. Other guests included **Avery Schrieber, David Krebs, Steve Leber, Ted Nugent, Ron Asheton, Dennis Thompson, Steven Demorest, Scott Shannon, Eddie Kramer, Earl Doud, Sally Kellerman, Larry and Candy Harris**, and 4 unidentified waitresses from the Rainbow.

## Nuestro Rincon (Continued from page 55)

concentrated in productions in Portuguese and English, it seems that Spanish will also be heavily used in the near future, due to the fact that most all Brazilian artists are recording in Spanish for Latin America. Their accent, when noticed, in English or Spanish, is enchanting. Radio programming in Brazil is experiencing great growth. Television is at its peak. Brazil is here now, and how!

Among the radio programs, **Barros de Alencar** is number one. The highest rated show in Brazil is presented to the masses in a very professional and personal way by **Barros**, who, by the way, is a superb performer. His rendition of "Los Hombres no Deben Llorar" (Nova Flor) is enjoying great sales. When listening to him chatting with his listeners on radio, you can easily get the feeling they love him.



# LATIN AMERICAN ALBUM PICKS

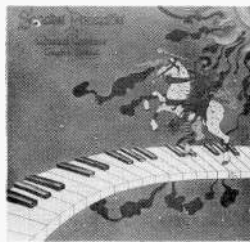


### CANTA BETO ORLANDO

**LOS CUATRO SOLES**—Latin Int. DLIS 6009

Grupo Argentino que va tomando camino de éxito internacional. Excelente y muy comercial repertorio en el cual destacan "Doce Rosas" (L. Moreno), "Aquellos Besos que te dí" (Patrono-L. Moreno), "Te han regalado un Corazón" (T. de Rose) y "Tú eres mi Destino" (Paul Anka-Rafaelmo).

■ Group from Argentina that is moving ahead internationally. Excellent and very commercial repertoire. "Que lastima me Da" (A. Patrono-Ch. Galindo), "Como te Extraño Elizabeth" (Sam), "Cuando Partas, Amor" (A. Patrono-L. Moreno) and "Aquellos Besos que te dí" (Patrono-L. Moreno).



### MUSICAL CONQUEST (CONQUISTA MUSICAL)

**SONORA PONCENA**—Inca JMIS 1052

Con arreglos y conducida por Papo Lucca, la Sonora Poncena llena de ritmo y sabor salsero el ambiente. Excelente grabación! "Bomba Carambomba" (A. Amadeo), "La Clave" (J. Torres), "Esta es Venezuela" (D.R.) y "La Pollera Colorá" (D.R.).

■ Arranged and conducted by Papo Lucca, Sonora Poncena orchestra is at their best in this new album full of spicy Latin salsa. "El Tiempo" (D.R.), "El Pio Pio" (Lobo y Melon), "Canto al Jibarito" (R. L. Castro) and "Nanara Cai" (D.R.).



### MIKE LAURE

**Musart 1887**

Mexico anda desde hace tiempo cocinando su propia salsa y Mike Laure es un especialista en su ritmo tropical. Puramenteailable y muy comercial. Grandes ventas por sus éxitos "Los Velorios" (H. Blanco), "La Saporrita" (Juvenal Viloria), "Todo lo Sabroso Engorda" (Tomás Fundora), "Vamonos Haciendo Menos" (Buendía) y otros.

■ Mexico has been cooking its own "salsa" for quite a while. Very danceable and contagious tropical music in which Mike Laure is a winner. Various hits in this album, such as "Los Velorios," "La Saporrita," "El Maquinista" (C. Reyna), "Todo lo Sabroso Engorda" and "La Muela" (C. Ochoa).



### CONJUNTO UNIVERSAL

**Velvet LPVS 1510**

El Conjunto Universal de Miami sigue adelante con su salsa. Con arreglos de Jaime Garcia, se luce el conjunto en "Esa Chica es un problema" (D.A.R.), "Guaguancó para los Soneros" (O. Perez), "No te la Llevés" (J. Fomozza) y "La Pulguita" (D.A.R.).

■ Conjunto Universal from Miami keeps moving ahead with their Cuban salsa. Here they perform enthusiastically "Que dicha Siento" (D.A.R.), "Bueno y que" (D.A.R.), "Mañana me Caso Contigo" (O. Guerra-T. Martínez) and "La Pulguita."

## En Chile (Continued from page 54)

designado para ocupar la Gerencia de Santiago de Chile en reemplazo de **Oscar Gibson**.

**Fernando de Madariaga** se anuncia en dos espectaculares para Canal Nacional de TV. El cantante argentino ha sido superventas en Chile desde la publicación de "Una sonrisa . . . una lagrima."

La empresa brasileña **Colorado**, que adquirió las acciones de IRT (Industria de Radio y TV), ex RCA, comenzará a editar su propio sello

de discos "Colorado" junto con continuar la actividad del sello nacional Alba que comanda **Roberto Inglez**. Recientemente Alba lanzó un single de **Lucho Muñoz** con dos canciones de **King Clave**. Este single, producido por JCV de Argentina, es uno de los pocos discos de **Lucho Muñoz** editados en su patria. El ex-cantante de **Los Galos** continuará su carrera grabando ahora para RCA argentina. ¡Y . . . esto es todo por el momento!

# Album Picks

(Continued from page 18)

## LOOK AT ME NOW

BUCKEYE POLITICIANS—Utopia BUL1-1823 (RCA) (6.98)

Six musicians of diverse backgrounds and talents whose combined forces bring forth a largely blues-based, rhythm-strong style. Four vocalists add color as soloists and together. "Only You," "Lonely Stranger" and "Can't Wait To See You Again" top the effervescent set.



## LOST IN THE WILDERNESS

BRIGATI—Elektra 7E-1074 (6.98)

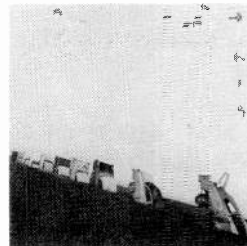
Basically a disco album with impressive credits ranging from co-production with Arif Mardin and Jimmy Douglass to Phil Ramone to Ron Dante, and practically every N.Y. sessionman of note. The Brigati Brothers themselves handle all vocals and most writing, binding the varied tracks together. Lost, but sure to find the way.



## SUPERCHARGE

Virgin PZ 34293 (CBS) (6.98)

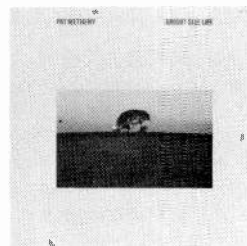
An English group specializing in a light, bouncing disco style that moves rapidly and concisely through some handsome original songs. "Give It the Nasty," "Only You," "I'll Give Anything" and "Get Down Boogie" are fairly representative; "Don't Let Go" has a surprising flute solo that adds a special touch.



## BRIGHT SIZE LIFE

PAT METHENY—ECM-1-1073 (Polydor) (6.98)

Metheny plays 6 and 12-string acoustic guitars and electric guitar, framing his improvisations with a Jaco Pastorius (bass) and Bob Moses (drums) rhythm section. Highly accessible and readily programmable on jazz stations and the more truly progressives, the title track and Ornette Coleman's "Round Trip/Broadway Blues" top.



## TWIGGY

Mercury SRM 1-11093 (6.98)

Fashion model, actress and now recording personality, Twiggy takes her latest coming out with the utmost seriousness. A Jackie DeShannon tune, "Vanilla Olay," opens, and Wendy Waldman's "Vaudeville Man" highlights the second side. Point of sale displays of the cover art will be the most effective merchandising aid.



## SYLVIA

Vibration VI-129 (All Platinum) (6.98)

Sylvia Robinson's last major outing was "Pillow Talk." This latest effort is a very soft, wispy set best characterized, perhaps, by the Marvin Gaye song included, "You Sure Love to Ball." "L.A. Sunshine," "Sweet Stuff" and "Standing At the End" are other highlights, but this isn't really one for needle jumping.



## LAND OF LOVE

SKIP MAHOANEY AND THE CASUALS—Abe 410 (Nashboro) (6.98)

Mahoaney (lead singer), Jerome Rogers (baritone), Tracy Reid (1st tenor) and Allen Morgan (2nd tenor) are meeting acceptance at the r&b level with such singles as "Where Ever You Go" and the current "Bless My Soul" (both Mahoaney/James Purdie compositions).



# Buddah Signs Phyllis Hyman



Phyllis Hyman, vocalist on Norman Connors' "You Are My Starship" lp, has been signed to Buddah Records, it was announced by label president Art Kass. Pictured at the signing, from left: Mort Drosnes, administrative vice president, Buddah; Ms. Hyman's manager, Larry Alexander; Kass; Ms. Hyman; VP, r&b operations for Buddah Alan Lott; and Buddah VP and general manager Lewis Merenstein.

# Dialogue (Continued from page 47)

I think this represented a common denominator within the committee. And of course it still goes to conference with the Senate. So I don't think that between the two versions there's very much difference. At least as will be seen by the Congress. Now of course if you're in the industry, that's something else where a tenth of a cent in some cases can mean a very great deal of money, particularly over a period of time. But I still feel that it is essentially a fair result.

**RW:** Do you care to assess the chances of the performer's royalty in two years from now? Do you think the performers have a good case that will survive these next two years?

**Kastenmeier:** Yes. In assessing the chances for enactment of performer's royalty, I would say they were excellent, probably I would say better than fifty-fifty. There are of course many people and certain organizations who oppose it and I think certain implications of it we will want to look at.

**RW:** For instance?

**Kastenmeier:** Well, will it affect every member of a hundred member orchestra, if so, in what respect? And what would it mean in costs, and what should the rate be, and will it make obtaining a copyright compliance that much more difficult? Much more difficult than the transactional costs. It can get to be both incredibly expensive and difficult. That's one of the things that worries me—by creating additional layers of rights we create difficulty, of course, within the society to comply with recognizing those rights. All these things have to be weighed, it seems to me. But speaking, pragmatically, I would think the chances of the performers are excellent, they have many people in back of them who are supporting them, and I think their case is a fair case. I don't know what the Congress would finally conclude, but I suspect their chances are excellent.

**RW:** You mentioned rates, and I just wanted to drop a question in about it. Do you think that if it ever passed it would be a statutory rate? Or at least a statutory rate would be considered?

**Kastenmeier:** I don't know; I really do not know. We would not like to. In other words we avoid statutory rates whenever possible. One of the difficulties is that when you change over, when you convert something which is presently exempt to something which is fully covered, the effect may be so radical that to ameliorate that, as we've done in cable TV, you sometimes install a statutory rate in the compulsory license to sort of fix the equities so that people aren't unduly, too radically affected by the change in legal standing in terms of creation of a new right. But we normally avoid that if possible. We would rather not have a compulsory license and we would rather not have a statutory rate. It might be something of course, that might end up in the Copyright Royalty Commission, but that remains to be seen.

**RW:** I was wondering if the committee, and other people maybe whom you have talked to on the Senate side, have a sense of themselves making artistic decisions in this bill as opposed to legal decisions. By that I mean the whole idea that a performer's contribution to a work is significant, which seems to be less legal and more—just that—an artistic consideration. Do you think that the members have had a sense of that?

**Kastenmeier:** Yes, they have to, although I think they would like to think that their work is essentially legal and legislative. Nonetheless a judgment has to be made. ☺



## New Classical Plans from ABC

By SPEIGHT JENKINS

■ NEW YORK—On a recent visit to New York from her home base in Los Angeles, Kathryn King, the chief of the classic line of ABC, stopped off to give information about changes in the company's plans. Last year ABC went back into the classical business with the advent of a new Command series. This saw, among other issues, the *Dafne* that won the RW early music award for 1975. Now the company has raised all the Command product up to the full price of \$6.98 and has changed the name to ABC Classics. The sales force has been augmented, and there are presently two salesmen totally devoted to classical product, Chuck Weigel in New York and Bob Anderson in San Francisco. There will shortly be a third in Chicago to give the company one salesman in each of the largest markets. As a part of ABC classic output the Music of the Earth will remain at the \$3.98 price level. ABC Classics will feature for

the moment lines imported from Europe and Japan and some licensed domestic productions. Miss King is particularly enthusiastic over the newest records which should be coming out next month made by Seon in Germany. These are produced by Wolf Erikson and according to Miss King have incredible sound, a level commensurate to and surpassing the best sound now on the U.S. market.

The first release is designed to demonstrate the breadth of Seon's repertory and contains what Miss King sees as the major classic Christmas seller: 15th and 16th century Christmas music of a vocal and instrumental nature, recorded from Germany all on original instruments. The groups that comprise the Seon corps of players that Erikson used in all his discs are Gustav Lenhardt, the Capella Antiqua of Munich, led by Konrad Ruhland, the Mozart ensemble of Amsterdam and

(Continued on page 59)

## CLASSICAL RETAIL REPORT

SEPTEMBER 4, 1976

### CLASSIC OF THE WEEK



**MOORE: BALLAD OF BABY DOE**  
SILLS, BIBLE, CASSELL, BUCKLEY  
DG

### BEST SELLERS OF THE WEEK

**MOORE: BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch

### SAM GOODY/NEW YORK

**BEETHOVEN: COMPLETE SYMPHONIES**—Solti—Columbia  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**CHOPIN: ETUDES**—Ashkenazy—London  
**FALLA: THREE-CORNERED HAT**—Boulez—Columbia  
**MOORE: BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG  
**MOSTLY MOZART, VOL. II**—De Larrocha—London  
**MOZART: DIE ZAUBERFLOETE**—Klemperer—Angel  
**STRAVINSKY: OEDIPUS REX**—Stravinsky—Odyssey  
**VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch  
**VERDI: LUISA MILLER**—Caballe, Pavarotti, Milnes, Maag—London

### KORVETTES/N.Y.

**BERLIOZ: REQUIEM**—Tear, Fremaux—Angel  
**IRISH SONGS**—White—RCA  
**MOORE: BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG  
**MOSTLY MOZART, VOL. II**—De Larrocha—London  
**MOZART: THE IMPRESARIO**—Davis—Philips  
**NIELSEN: SAUL AND DAVID**—Christoff, Soederstroem, Horenstein—Unicorn  
**RIMSKY-KORSAKOV: SCHEHEREZADE**—Stokowski—RCA  
**TCHAIKOVSKY: CAPRICCIO**—Boult—Angel  
**VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch

### ROSE DISCOUNT/CHICAGO

**BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London  
**BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel  
**ENRICO CARUSO: LEGENDARY PERFORMANCE**—RCA  
**FAURE: REQUIEM**—Ameling—Philips

**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**GILBERT & SULLIVAN: UTOPIA LTD.**—D'Oyley Carte—London  
**HOLST: THE PLANETS**—Ormandy—RCA  
**MOORE: BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG  
**OLYMPIC ALBUM**—Polydor  
**VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch

### DISCOUNT RECORDS/ MADISON, WISC.

**BEETHOVEN: SYMPHONY NO. 9**—Kleiber—Richmond  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**KOUSSEVITZKY CONDUCTS COPLAND**—RCA  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**MESSIAEN: QUARTET FOR THE END OF TIME**—Tashi—RCA  
**MOORE: BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG  
**MOZART: LAST FOUR STRING QUARTETS**—Juilliard Quartet—Columbia  
**STRAUSS: BLUE DANUBE, OTHER WALTZES**—Fiedler—London  
**STRAVINSKY: RITE OF SPRING**—Abbado—DG  
**TCHAIKOVSKY: SYMPHONY NO. 5**—Solti—London

### TOWER RECORDS/ SAN FRANCISCO

**MARIAN ANDERSON SINGS SPIRITUALS**—Victrola  
**BAX: SYMPHONY NO. 7**—Leppard—Lyrita  
**KOUSSEVITZKY CONDUCTS COPLAND**—Victrola  
**FURTWÄENGLER: SYMPHONY NO. 2**—Furtwaengler—DG  
**HAYDN: QUARTETS**—Aeolian Quartet—London  
**INSTRUMENTS OF THE MIDDLE AGES AND RENAISSANCE**—Munrow—Angel  
**MOORE: BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG  
**STRAUSS: ALPINE SYMPHONY**—Mehta—London  
**STRAUSS: DIE FRAU OHNE SCHATTEN**—Rysanek, Bohem—Richmond  
**VERDI: LUISA MILLER**—Caballe, Pavarotti, Milnes, Maag—London

### MUSIC STREET/SEATTLE

**BACH: CANTATAS. VOL. XI**—Harnoncourt—Telefunken  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**ART OF COURTY LOVE**—Munrow—Angel  
**GO FOR BAROQUE**—Victrola  
**MAHLER: KINDERTOTENLIEDER**—Baker—Columbia  
**ORFF: CARMINA BURANA**—Thomas—Columbia  
**PACHELBEL: KANON**—Muenchinger—London  
**VIVALDI: FOUR SEASONS**—I Musici—Philips  
**WAGNER: DER RING DES NIBELUNGEN**—Wilsson, Windgassen, Solti—London

## CLASSICAL PICKS FROM COLUMBIA:

### THE SUPRISE HIT OF 1976

Now Selling More Than Ever

## JEAN-PIERRE RAMPAL PLAYS BOLLING: SUITE FOR FLUTE AND JAZZ PIANO

IN HIS FIRST JAZZ RECORDING  
**JEAN-PIERRE RAMPAL**, Flutist  
**SUITE FOR FLUTE AND JAZZ PIANO**  
**CLAUDE BOLLING**,  
Pianist/Composer  
**MARCEL SABIANI**, DRUMS  
**MAX HEDIGUER**, STRING BASS



M 33233

On Columbia Records & Tapes



## CBS Disques Hosts Meeting in Tangiers

■ PARIS—The management and field staff of CBS Disques departed from Paris last week (25) for a four-day convention in Tangiers, Morocco, hosted by company president Jacques Souplet. Working sessions included audio-visual presentations of new product and reviews of recent hit product, as well as a daily schedule of sales seminars and marketing meetings.

Celebrity guests invited to attend were two artists just signed

to CBS, Adamo and Alain Chamfort, both of whom will be represented by albums in the upcoming September release.

Taking a leading role in convention activities were Jean Queinnec, assistant general manager of CBS Disques; Christian Deffe, promotion and creative services director; Alain Olivier, managing director of CBS Disques, Belgium; and Jean Desjardins, director of marketing, CBS Disques, Montreal.

## Connoisseur Releases 14

■ NEW YORK — Rosana Silver, vice president, marketing, of Connoisseur Society Records, has announced the release of 14 albums as part of the company's agreement with Pathe Marconi of France.

### Titles

Scheduled for release are: "Schumann: Symphonic Etudes," "Liszt: Three Sonetti del Petrarca," "Schumann: Album for the Young," "Stravinsky: Petrouchka," "Ravel: Le Tombeau de Couperin" and "Bach: Paritas Nos. 1, 2, 4 and 7," all performed by pianist Alexis Weissenberg; "Mendelssohn: Violin Concerto" and "Mozart: Violin Concerto No. 3," performed by Leonid Kogan; two quadrasonic 2-record sets of "Handel: The 16 Concerti for Orchestra and Organ," performed by Lionel Rogg; a quadrasonic recording of Beethoven Sonatas, Pathétique, Moonlight and Appassionata, performed by pianist Bruno-Leonardo Gelber, and an album by the Band of the French Garde Republicaine playing "Rossini: The Thieving Magpie Overture," "Suppe: Poet and Peasant Overture," "Liszt: Hungarian Rhapsody No. 2," and "Bach: Tocca and Fugue in D Minor."

## NARAS Hall of Fame Begins Selection Process

■ LOS ANGELES — Members of the Recording Academy (NARAS) have recently received entry forms for recommending recordings for the Academy's Hall of Fame. According to an accompanying letter from national president Jay Cooper, "Eligible entries received (by Tuesday, September 7) will make up the basic list from which finalists and later winners will be selected."

### Five Recordings

Each year, the Academy inducts five recordings, released before the advent in 1958 of the Grammy Awards, into its Hall of Fame. A 90-person nominating and elections committee peruses all the recommendations from the members, first reducing the list, through its votes, to 25 finalists, then, through a second round of voting, determining the five newest inductees. The committee consists of veteran recording experts, musicologists and music historians who have been chosen by the Academy's national trustees as being especially well-qualified to evaluate recordings on the basis of their artistic or historical significance.

## ABC Classical Plans (Continued on page 58)

the Quarteto Esterhazy. The last of course, is involved in Haydn chamber material.

Included in the repertory that will be released will be the first recording of music by John Blow. A major English composer of the late eighteenth century, Blow's "Ode of the Death of Purcell" has been recorded by Seon. There will be also an album of music by Thomas Stölzer. Antoine Forqueray, the harpsichord composer, will be represented in some of his own music. Miss King stresses that the French sound Forqueray gets on the harpsichord is perfectly captured. Such familiar pieces as Bach's Musical Offering and Handel's Sonatas for single woodwinds will complete the release.

In October there will be 30 Westminster Gold reissues, 15 newly packaged with new covers. Among the changes will be the loss of the famous or infamous—depending on one's taste—covers of Westminster's version of Wagner's Ring Cycle. No longer will the cookie crumble on the Goetterdaemmerung recording or the hubcaps serve as breastplates for the Valkyries. The originals will soon become collector's items.

Though Miss King has no immediate plans for fresh recording in the U.S. by ABC, she feels the upgrading of the catalogue to \$6.98 status is a major and needed step. And she feels that the companies licensed will make ABC even more important as a major classical record outlet.

# RCA RED SEAL ANNOUNCES ITS MOST IMPORTANT MUSICAL EVENT IN OVER TWO DECADES.

## THE HISTORIC RETURN OF VLADIMIR HOROWITZ.

His brilliant recording career began on RCA Records forty years ago. Now after a long absence, the unique Vladimir Horowitz returns to RCA Red Seal on a stunning new release featuring two of his most prized live performances never recorded by him before.

The historic return of Vladimir Horowitz to Red Seal. A musical event of spectacular proportions.



**RCA**

**RED SEAL**  
Where artists become legends.





# ENGLAND

By RON MCCREIGHT

■ LONDON—Queen is set to play a free concert in Hyde Park on September 18 on the same site used by The Stones seven years ago. Former Gong guitarist Steve Hillage makes his solo debut on the same bill. Organizer John Reid is also responsible for bringing in Crosby & Nash for an extensive European tour which includes an appearance at the Edinburgh Festival of Popular Music on September 16. The tour coincides with the release of the duo's second album together, "Whistle Down The Wire," and culminates with a Hammer-smith Odeon date on September 27. The Carpenters' plans to return to Britain have been finalized for November, a year since they were forced to cancel a tour due to Karen's illness. Their short list of dates will include an appearance at the London Palladium. Previously reported dates for Andy Fairweather-Low whose "Travellin' Light" single is breaking (and was once a hit for Cliff Richard), takes in London's Roundhouse on September 19.

Marvin Gaye's first ever tour outside the U.S. commences with two performances at the Royal Albert Hall on September 27. Promoter Jeffrey Kruger claims to have clinched the tour in face of intense competition. Gaye will visit other major British cities Glasgow, Liverpool, Manchester and Birmingham before heading for other parts of Europe. The Chieftains have brought in Kevin Conniff to replace Peadar Mercier before setting out on their second world tour which opens on September 19 at the Theatre des Champs Elysees, Paris. This coincides with the worldwide simultaneous release of the group's "Bonaparte's Retreat" album (Island). The Chieftains' travels take them back to the U.K. for several concerts including a New Victoria appearance on October 22 and then to the U.S. & Canada before Christmas, and Germany, Holland and Scandinavia in January/February next year.

Changes in distribution for Virgin Records, which goes to CBS from Island as part of a unique arrangement which includes the utilization of Anchor's sales force; and Beeb Records which switches from Polydor to Pye.

Chrysalis west coast a&r "dynamo" Roger Watson is in town for a brief spell, working from the company's West End office. Watson attended the debut of New Zealand band Split Enz, recently signed to Chrysalis, at the Marquee Club. Australians hitting town are Max Merritt & The Meteors who were presented with a bunch of gold and silver albums at a party hosted by Arista/Bell. Max & The Meteors have also undertaken promotional appearances for their new "Out Of The Blue" album.

The Rollers return with the Dusty Springfield hit of 1965—"I Only Want To Be With You" (Bell)—and producer Jimmy Ienner's influence will do much in enhancing their return to superstar status in the U.K. DJM has issued Elton's "Benny & The Jets" as well as Bob Luman's fifties hit, "Let's Think About Living." The endless wave of nostalgia is underlined with yet more re-issues—The Spencer Davis Group's "Gimme Some Lovin'," formerly on Fontana, now on Island; Elvis Presley's "The Girl Of My Best Friend" (RCA), and revivals—"Let's Fall In Love" (Robin Sarstedt—Decca) and "Lullaby Of Broadway" (Winifred Shaw—UA), which is already in the top 50.

Island Music MD Martin Humphrey has appointed Peter Cornish as director, who is replaced by Billy Lawrie as general manager. Erskine Thompson joins CBS as London regional promotion manager, where Keith Simmons becomes manager of information services and Guy Cameron moves to manager of a&r administration. At DJM, Stephanie Coren becomes assistant press officer, replacing Elaine Preston, who switches to Colin Taylor's marketing division.

## RCA To Host Euro Mktng. Meet

■ NEW YORK — RCA Records will convene a four-day marketing meeting for its European subsidiaries and licensees in Rome on Sept. 6.

Representatives from subsidiary companies in France, Germany, Italy, Spain and the United Kingdom, as well as management representatives from licensee companies in Austria, the Netherlands, Belgium, Luxembourg, Czechoslovakia, Israel, Scandinavia, Portugal and Switzerland will be present, as will a large delega-

tion from New York headed by Robert D. Summer, division vice president, RCA Records, International.

The meeting will develop European coordination and planning of future manufacturing and promotion projects.

There will be presentations of forthcoming U.S., European and Latin American popular product, new Red Seal recordings from the U.S. and Europe, and a presentation of new TK product which is released throughout Europe by RCA.

## Import Label (Continued from page 3)

nally released here by London Records in 1969 before it was deleted while Morgan's "Brown Out," the group's second album, is being made available for the first time anywhere.

"Import Records will enable us to offer product we couldn't even offer through Jem," Scott told RW last week. "Furthermore, we'll be able to offer these albums at a lower list price—at \$6.98 instead of the regular import list price of \$7.98."

Scott explained that the label will be geared to collectors, with album releases that have been unavailable or deleted because the group has disbanded.

"Essentially, we'll be building a catalogue that can continue to sell forever. We're not trying to break these bands because obviously, they don't exist anymore. We don't feel these records are going to sell in sufficient quantities to warrant a middleman and that's why we'll be distributing them ourselves," Scott said bluntly. "A good number of the records will probably be sold to people looking to complete their collection."

Most of the albums on Import have sold well when they were available through Jem, but their English sales did not warrant them to remain in the catalogue. "Jem can sell more copies of an album that is unreleased in America than a European record company, but many of these records are no longer available to us. Main-

horse, for instance, was deleted before Jem was in business."

The albums will be packaged in laminated jackets to preserve the look of an import, and will, where possible, contain the original artwork with the exception of the Import logo, a crate splashing in the ocean with the word, "Import" stenciled on its side.

Fifteen records have tentatively been scheduled for release within the coming year.

## CBS/UK Hosts London Meet

■ LONDON—Maurice L. Oberstein, managing director of CBS Records/U.K., is hosting a three-day convention here beginning Wednesday, Sept. 1. Some 300 delegates, including the company's domestic sales and marketing personnel, as well as CBS and CRI representatives from the U.S. and across Europe, are expected to attend, along with another 200 invited guests.

In addition to the day-long seminars and meetings, evenings will be given over to entertainment, the first of which is a disco party spotlighting such artists as Tina Charles and Biddu. A rock show Thursday evening will feature two newly signed acts, Moon and The Kursaal Flyers, as well as David Essex and his new five-piece band. Performing artists at Friday's gala dinner will be John Williams, Mike Smith & d'Abo, and The New Seekers.

## Capitol Managers Meeting

(Continued from page 20)

newly-signed Jamaican reggae stars Inner Circle, the re-emerging Bob Seger and the fast-rising folk-rock Pousette-Dart Band from Boston.

John Palladino, director, a&r recording, spoke on the just-released Brownsmith album (a Seattle folk-rock act) and the upcoming Bob Meighan Band album (a country-tinged rock band from Arizona).

Ben Edmonds, director, talent acquisition—West Coast, reported on the signing of Jackie Lomax and new releases by Tom Snow and The Earl Slick Band.

Rupert Perry, vice president, a&r, spoke on upcoming releases by Brian Cadd, Kraftwerk, Pilot, Sweet, Be-Bop Deluxe, The Band and Anne Murray.

On Saturday, separate meetings were held for the district managers and the promotion managers.

At the sales meeting, Raoul Montano, general manager, Angel Records, discussed the classical division; Phil Caston, import sales manager, spoke on the im-

portance of watching import sales; Alan Weber, senior attorney, addressed himself to fair trade competition and legalities involved in advertising; Bruce E. Garfield, director, press & artist relations, outlined artist development and coordinated tour support; Janene Possell, national marketing coordination manager, went over time buys and support advertising; and Don Grierson, director, merchandising & advertising, talked about national and regional coordination, the most effective in-store aides and the value of Capitol's expanding television advertising.

At the promotion meeting, Zimmermann outlined the incentive program and stressed teamwork. He was followed by Pete Goyak, VP, administration, who discussed budget control; Bill Williams, national country sales & promotion manager; Ed Keeley, field promotion manager, c&w; Bruce Wendell, VP, promotion; Steve Meyer, national promotion manager and Ray Tusken, national AOR promotion manager.

## Who In The World:

# Marshall Tucker Paid Their Dues, And It Paid Off

By DAVID MCGEE

■ The music of a thousand and one other rock groups will fade or be only half-remembered before the effect of the Marshall Tucker Band's distinctive and intriguing blend of jazz, rock and country wears off. Quite simply, since signing with Capricorn Records in 1972, Tommy and Toy Caldwell, George McCorkle, Doug Gray, Paul Riddle and Jerry Eubanks (South Carolinians all) have been busy refining their music and, in the process, redefining the genre of Southern rock. True, the Tuckers can boogie with the best of them; but they've gone beyond that by incorporating all of their musical influences into their songs. "We listen to everybody," says Tommy Caldwell. "From Waylon Jennings and Willie Nelson to Stan Getz and Kenny Burrell to the Brothers Johnson—if it's good we listen to it." Thus, when you're least expecting it, Toy Caldwell will slip a fluid jazz line into a song at the same time as vocalist Doug Gray sends a chill up your spine with the power of his voice and of the lyrics he's singing (most of which are written by Toy Caldwell or George McCorkle).

However much success the members of the Marshall Tucker

## Northeast Conference

(Continued from page 3)

the problems that exist and to show the influence the secondary markets have on the entire music industry.

The conference will be similar in structure to the five state meeting that was arranged and organized by Doug Lee in Minneapolis last year with the addition of a dinner show presented by CBS featuring the Manhattans and Boston.

Other highlights include promotion meetings which will cover long and short play list policies, the problem of cover battles, overkill, secondary market rack problems, and general programming problems and procedures.

Lenny Beer, Toni Profera and Mike Vallone will make a chart presentation to discuss new innovations of chart methodology as well as review the workings of **RW**.

The advisory committee for the conference consists of: Tony Muscolo, Anti Muscolo Promotions; Jeff Gerber, WBAX; Dick Smith, WORC; Bob Savage, WBBF; Jeff Ryder, WJBO; Mark Laurence, WGUY; Bob Marshall, WNGN and Kevin Keough, Chelsea Records.

Band may now be enjoying, the fact remains that it took three long years of incessant coast to coast touring before the world opened up to them in 1975 upon the release of their fourth (and most lyrically and musically sophisticated album, "Searchin' For A Rainbow." Their latest album, "Long Hard Ride," continues in the tradition of "Searchin'" and solidifies the Marshall Tucker Band's reputation as one of this country's most exciting and innovative groups.

But those pre-"Searchin'" years on the road and in the studio were not spent in vain. The Tuckers have always been a playing band—one that thrives on live appearances—and the more they appeared in concert, the more obvious were the signs of success.

"We had three albums out in one of the worst recessions the country's ever had—in '73, '74, and '75" recalls Tommy. "So re-

gardless of how much publicity we got during those years, the people weren't going to buy unless they knew what they were getting. We played as many places as we could in one year, and that's how we won them over. We had three gold albums in that time."

Today, the band members look upon their roadwork as a necessary and welcomed adjunct to the studio work. "This band needs to work under pressure," says Tommy, "and we don't feel there's that much pressure on us in the studio. You can get excited about what you've done, and you can be creative, but there's nothing to match being on stage in front of a lot of people. Being on the road helps you get a fire going so that when you get up to the mike in the studio you're ready to go get it."

As for the strength of the band's material, Jerry Eubanks explains it as being the result of

each member's feeling that "a song should be like a movie. It should just take you away and get you so involved that you forget you're listening to a song. It should put a sharp image in your mind."

What would the Marshall Tucker Band like to accomplish before all is said and done?

"Well, we've done just about everything a band can do," states Tommy. "We've got gold records; we've played everywhere a band can play three or four times.

"You know, I learned something from Larry Mahan the year he was all-around champion cowboy. In that one year he went to as many rodeos as he could go to, and that's how he became a champion—by participating, by going out every night and being consistent. This band plays every night. Everybody's got that thing about wanting to be number one, wanting to be on top and to stay there."

## Springsteen—Appel Legal Situation (Continued from page 6)

an order to him which says exactly what he says in his opinion—namely, that Bruce cannot record with Landau. If he signs that there's nothing to prevent Bruce from recording by himself or rehearsing or doing whatever he wants. CBS is joining in the appeal. Meanwhile, Bruce may consider either continuing writing or doing a short tour or something else so that it's not time wasted.

In reviewing Laurel Canyon's agreements with Springsteen and with CBS, and Springsteen's complaint sworn out against Appel and Laurel Canyon two weeks ago (see **RW**, August 14), Fein stated that "there is no showing that the contracts were obtained by fraud or duress or are unconscionable . . . it is clear that Springsteen's stated refusal to perform for plaintiff and his intention to perform only for Landau constitute a breach of his contract with plaintiff . . ."

The CBS agreement, Fein said, calls for 10 Springsteen albums within a five-year-plus period. Noting that Springsteen's first two albums were produced by the artist and Appel, and that the third and most successful was produced by the artist, Appel and Landau, Fein said, "It appears to be undisputed that Springsteen intends to record a fourth album for CBS with Landau as the sole producer."

Appel claimed that this act would be in violation of the CBS and Springsteen agreements, which he says entitle him to des-

ignate Springsteen's producer. To allow the defendants to proceed with recording, Appel said, would cause Laurel Canyon to suffer irreparable damage to its business and to its reputation in the music industry.

"The papers submitted on the motion are replete with charges and countercharges, for the most part irrelevant to the underlying issue," said Fein. He then pointed out that matters of who is responsible for Springsteen's success and of whether or not Appel, as Springsteen alleged in his complaint, failed to render accountings or to substantiate "hundreds of thousands of dollars of expenses deducted" were not in point.

"The issue is the meaning and effect of the agreements among the parties," Fein stated. "There is no showing that the contracts were obtained by fraud or duress or are unconscionable."

In reviewing the rights of CBS under its contract with Laurel Canyon and Springsteen, Fein cited two paragraphs of the agreement: One (clause 23) "provides CBS with the right to require Springsteen to render personal services directly to CBS for the balance of the term of the agreement, in the event plaintiff fails to fulfill its obligations under the agreement;" another (clause 24) "gives CBS the right to require the 'Producers' to render services directly to CBS, also upon the failure of plaintiff to fulfill its obligations."

Appel claimed that CBS had

misinterpreted clause 24. The term "Producers," he said, means persons designated by Laurel Canyon and approved by CBS.

"In this respect," said Fein, "plaintiff is correct. . . . This is the only provision in either agreement indicating who is to designate the 'Producer.'"

The agreement does, however, give CBS the right to approve or disapprove Laurel Canyon's designation of a producer. "The manifest intention is that the producer must be one who is satisfactory to both plaintiff and CBS," added Fein. "Although the papers are not clear to this effect, it appears that plaintiff has designated Appel to produce the fourth album. It is equally clear that CBS would not approve such a designation, obviously because of Springsteen's stated refusal to perform for Appel as producer."

Therefore, according to Fein, the real issue is whether Landau may act as Springsteen's producer over Laurel Canyon's objection. Fein concluded that "any agreements Landau may have with the artist are secondary to Springsteen's contractual agreements with Laurel Canyon and CBS. Landau's rights if any would be founded upon Springsteen's breach of contract. None of the defendants have a right to rely on such breach as a foundation for relief or remedy."

With the "controlling facts" of the agreements known and not in substantial dispute, Fein determined Laurel Canyon was entitled to a preliminary injunction.



# April/Blackwood

(Continued from page 3)

as director of the operation which also consists of general professional manager Larry Fogel and publishing administrator Lucy Coccia. The west coast office is headed by Marv Mattis and staffed by Steve Goldman, John Mahan and Glenn Friedman.

In addition to the Mighty Three catalogue, A/B represents the catalogues of The Andrissi Brothers, Brian Auger, David Essex (via Jeff Wayne Music), Holland-Dozier-Holland, Albert Hammond, Artie Ripp's Home Grown Music, Billy Joel, Ian Hunter, Melanie, Mott, Janis Ian (Mine Music), Laura Nyro (Tuna Fish Music), Andy Pratt, Chip Taylor and early material by Van McCoy, James Taylor and Harry Nilsson.

"Most of the catalogues we represent are administration deals," Esposito said. "However, the deals are not only for a percentage for handling the catalogue. We actively exploit these catalogues which brings us to a 50-50 split on covers.

"The whole April/Blackwood catalogue contains more than 10,000 titles. It's impossible to work every song in every individual catalogue. We try to seek out and reap what we consider to be the cream. I'm constantly running around with 25 to 30 songs in my briefcase, a cross-section of most of the writers we represents."

A/B serves as an arm of the CBS complex but remains autonomous in its day to day operation.

"None of the artists signed to Columbia or Epic are automatically waltzed down to our offices," he explained. "Record companies sign acts they feel they can build and grow with, while our job is to find those that have the most potential for

our operation. However, now more than ever, new artists on Columbia and Epic are being made aware that there is a strong publishing operation within the CBS complex."

The relationship does sometimes work in the reverse and Esposito considers April/Blackwood to be "an extension of the a&r departments of Columbia and Epic. We not only look for artists/writers who can write hit songs, but also acts known or unknown that should be brought to the attention of the labels. The Young Senators, who were the back-up band for Eddie Kendricks, were recently signed to Epic through the efforts of April/Blackwood."

While Esposito stresses that they have been successful in acquiring cover records of songs by already established artists/writers, their emphasis is equally strong on the material by their new writers. Among the new writers represented by A/B are: Billy Nichols (writer of the B.T. Express hit single "Do It 'Til You're Satisfied") who is currently on the R&B charts with B.T.'s "Can't Stop Groovin'"; Randy Richards; Keith Green; Joey Carbone; Fred Imus and Phil Sweet (composers of the country hit single "I Don't Want to Have to Marry You" by Helen Cornelius and Jim Ed Brown), and Hermine Hilton, composer of the theme to the television show "Popi" and the lyric writer on the theme to "Hawaii Five-O," just recorded by Sammy Davis.

April/Blackwood has also recently moved into the areas of motion picture and television soundtracks with the recent acquisition of the score to "The Day That Changed the World," to be released in U.S. theaters sometime this winter, and the theme song for the new Jim

Bouton television show, "Ball Four." Print rights for the catalogue are held by Big Three Music, headed by Herman Steiger. Folios were recently published on Janis Ian and James Taylor, as well as sheet music on "You'll Never Find Another Love Like Mine," "Kiss and Say Goodbye," "I Don't Want to Have to Marry You" and "Do It Any Way You Wanna."

During his years in the music business, Esposito was responsible for the enormously successful cover records on "Close to You" by the Carpenters and "Mandy" by Barry Manilow. Arista Records president Clive Davis has been free in his acknowledgement of Esposito's role in the "Mandy" success story, but Esposito still feels that publishers "are the last professionals to be acknowledged. I was amazed and thankful for what Clive had done about the "Mandy" situation.

"If you look at the charts now, I think you'll see that they have changed in favor of the songwriters and publishers. The Top 100 charts seem to be improving toward a better relationship between publishers and producers. Publishers are working day in and day out to find the most commercial songs and get them to the artist that can do them best. I would say that publishing in general is alive and well."

## 20th Taps Five

■ LOS ANGELES—Mel DaKroob, vice president, sales, and Jack Hakim, vice president, promotion & artist relations, have simultaneously expanded 20th Century Records' sales and promotion staffs, announcing five newly-created posts.

DaKroob has broadened his sales team, naming three regional sales managers: Jim Fisher, Sid Schaffer and Joe Louis. Fisher, who formerly held a regional sales post with MCA Records, is based in Dallas, covering the southern region for 20th. Schaffer, an industry veteran of over two decades, works the northeast for the label out of New York City, while Louis, previously with Motown, covers the midwest from his Detroit base.

Hakim has appointed Chris Morgan as southeast regional promotion manager and has named Dan Holiday 20th's northwest regional promotion manager. Morgan, working out of Atlanta and covering six states, was formerly with Playboy Records in the southeast and served as a promo rep for Southland Distributors. Holiday, based in Seattle, was with CBS and A&M Records.

## ABC Inks Allanson



Jerry Rubinstein, chairman of ABC Records, has announced the signing of Susie Allanson, whose single "Me And Charlie Brown" B/W "Love Is A Satisfied Woman" will ship August 31, also has an album scheduled for an October release date. Val Stecklein, who recently signed an exclusive songwriters contract with ABC Music Inc., penned half the songs on the Allanson debut lp. Pictured above (from left), at the signing ceremony at ABC Records' Los Angeles headquarters are: Jerry Rubinstein, chairman of ABC Records; Susie Allanson; and Herb Belkin, vice president, marketing and creative services, ABC Records.

## London Changes

(Continued from page 3)

former director of the London Import Division and most recently in the sales department, and Godfrey Dickey, west coast district manager and former head of London Records of California.

Goldfarb joined London Records in 1950, serving as New York branch manager through 1962. The following year he was named national sales manager, having the additional responsibilities of administering London's distribution network added to his duties.

From 1970 until the present, he was London's vice president of sales and marketing, overseeing the label's sales, merchandising, marketing, advertising, promotion and publicity departments.

During his more than 25 years with London, Goldfarb has aided in the development and success of a wide range of artists from Montovani to the Moody Blues and from The Rolling Stones to ZZ Top. He has also worked closely with London's independent labels, such as Hi Records, the home of Al Green, and the Moody Blues' Threshold Records.

In making the announcement Toller-Bond stated: "All of us at London Records wish Herb Goldfarb the very best. We are grateful to him for the friendly and able way in which he has carried out his duties while with London and he will be missed by all of us."

Goldfarb is expected to announce his future plans in the music business after a short vacation.

## Boz at the Greek



Columbia recording artist Boz Scaggs recently performed at the Greek Theater for two nights. Pictured from left: Don Ellis, national vice president, Columbia a&r; Mike Atkinson, regional promotion manager, Columbia Records; Boz Scaggs; manager Irving Azoff; Charlie Van Dyke, program director, KHJ; Tom Yates, program director, KLOS.

## CLUB REVIEW

### McDonald & Blakely: A Whale of a Show

■ LOS ANGELES—It was an amazing contrast of energies when Country Joe McDonald (Fantasy) and The Save the Whale Band and Ronee Blakely shared the bill for three nights at the Troubadour. McDonald came to fame in the mid '60s as a sort of psychedelic minstrel, sometimes fronting the thrust of the mid-evolution process and at others, playing the role of the original progressive-rock joker. Blakely surfaced in a whole other era, in a distant, yet connected, idiom and has risen to the public's attention by crossing back to her roots in a swift career move.

McDonald, dressed like a tourist on the run, opened his set with an invitation to check out the Save the Whales booth located in the club's lobby where the audience could learn of the mammal's plight that has aroused so much interest within the record industry. As a stained-glass miniature whale lit up the foot of the stage, McDonald and his three-piece back-up band slid into their set. The pace and message of the old days is absent, but the same care and talent that went into the Fish days is still present.

#### Charm

This was an easy groove to fall into. There's still that charm in Country Joe's voice and his major sources of inspiration these days are love and happiness. And for a man to reveal himself so fully, even though he knows he's performing, is a definite pleasure. McDonald has changed, with the times, both for the better.

Ronee Blakely's performance was a whole other world. From the moment she climbed onto the stage, such an energy rush swept the room that the audience was quickly moved to the edge of their seats. An entertaining wizard at pumping out ragtime sagas that twist like a late-night TV mystery and grab at your heart like daytime dramas, Blakely's able to create such vivid characters that her storylines jump out at you like Star Trekkers materializing at the table next to you.

#### Roar of Approval

Each song ended with a breathless songstress being overwhelmed by a thunderous roar of approval from her viewers. That energy was transmuted into inspiration and she could hardly leave the stage when the time came, due the high level of excitement. For a heartily demanded encore, Blakely performed an a cappella "Amazing Grace" that finally did the audience in.

Tim Hogan

### Nemperor Inks Robbin Thompson



Nemperor Records president Nat Weiss has announced the signing of Robbin Thompson to a long-term contract with the label, distributed worldwide by Atlantic Records. "Robbin Thompson," the artist's debut album, is set for late-September release on Nemperor. The lp was produced in Los Angeles by Jim Mason and features Steve Cropper, Trevor Veitch, Paul Harris and Rick Schlosser, with Rick Roberts, Timothy Schmidt and Melissa Manchester on backing vocals. Shown in New York are, from left: Nat Weiss, Robbin Thompson and Allen Long, Thompson's manager.

### Atlantic Taps Rizk

■ NEW YORK — Mike Rizk has been appointed local promotion manager for the Cincinnati area, it was announced by Vince Faraci, national pop promotion director for Atlantic Records. In this capacity, Rizk will be covering the Cincinnati, Louisville, Lexington, Indianapolis and Dayton markets, working out of the WEA Distribution Corporation office in Cincinnati. Rizk will be reporting directly to Vince Faraci in New York.

### Buddah Inks Henderson

■ NEW YORK—Art Kass, president of The Buddah Group, has announced the signing of Michael Henderson to the Buddah label.

### Kissin' Cousins



Casablanca recording artists Kiss recently made a special promotional appearance at Peaches in Atlanta for Muscular Dystrophy and radio station Z93. The group sold kisses for 93c for two hours and all proceeds went to Muscular Dystrophy. The promotion brought a crowd of over 5000 people into Peaches and fans were lined up for more than a block waiting to kiss Kiss. Pictured in the store are, from left: Ace, Peter and Paul of Kiss; Casablanca VP Scott Shannon; Z93 PD Dan Mason; Casablanca regional promotion director John "Records" Parker; deejay Jeff McCartney; and Gene Simmons of Kiss.

### D.C. LaRue:

## A Statement You Can Dance To

■ NEW YORK — D.C. LaRue's "Cathedrals" album has been mentioned in the RW Disco File column literally since before its release. On the cover of the album he is pictured standing in front of three of New York City's most popular discos: Flamingo, Infinity and 12 West. Yet when the word "disco" is mentioned to LaRue, he frowns.

He shudders at the thought of having his music categorized with the top disco stars of the day. "The disco thing amazes me," he utters in pure disbelief.

"It's danceable music that you just can't categorize as disco or anything else. It's valid music that is saying something" is how he describes his first album for Pyramid Records. Some critics have come up with the term "progressive disco" for lack of a better description when trying to discuss "Cathedrals." It's a term that appeals to LaRue whose music and lyrics are alternately subtle and painfully direct, with the undercurrent being that persistent, danceable beat. But he does not hesitate to point out that his "Deep, Dark Delicious Night" and Bruce Springsteen's "Born To Run" are "coming from the same

### Cale Tour Set

■ LOS ANGELES — Shelter Recording artist J. J. Cale is set for his first major concert tour of the United States in three years. The tour will take Cale throughout the western U.S. as well as into Canada, beginning Sept. 1-2 at Ebbets Field, Denver.

place."

The discos were the first to pick up on "Cathedrals," a fact that confounds LaRue to this day being that he is the only new white male artist being played there. The FMs and top 40s have been slower in their acknowledgement, but he continues to find out about new stations "discovering" him by the week.

For the 25 year old singer, "Cathedrals" is the result of almost a decade of ideas and experiences which comprise his "statement on urban sexuality." The album was recorded with former members of Ten Wheel Drive under the supervision of co-producer and arranger Aram Schefrin. It is no accident that LaRue chose rock musicians for the project, and when he re-enters the studios later in the month to begin work on his new album, it will be with the same players.

LaRue is an artist who has yet to feel limited by working within a disco format. The new album will be a "concept thing," but he'll reveal nothing more about it. "Just because you can dance to a particular kind of music does not mean that the music is not making a valid statement," he says, and D.C. is getting his message across. Whether you choose to dance to it or merely listen is up to you.

Barry Taylor

### Fantasy Bromberg LP Receives Special Pricing

■ BERKELEY—Fantasy Records is releasing the label's debut album by David Bromberg with stickers announcing a "Limited Time Only" suggested list price.

Titled "How Late'll Ya Play 'Til," the two record-set contains over 80 minutes of music, and is Bromberg's first album in over a year. Two sides were cut in live performance during a June 18-19 Great American Music Hall date in San Francisco; the other two sides were recorded at Fantasy's Berkeley studios the following month.

The album is being released in Fantasy's 79000 series, that normally lists for \$9.98. All initial shipments of the Bromberg album are being shipped with stickers proclaiming a "Limited Time Only \$7.98 list price." Fantasy plans to maintain the reduced list price for at least 30 days following the release, with ample notice to distributors prior to the album's reversion to the higher list price.



## Rumour Mongers



Grama Parker and Rumour, who recently played New York's Bottom Line, were greeted backstage afterwards by several fellow Mercury recording artists and well wishers from the company. Pictured here (top row from left) are: Andrew Bodner and Bob Andrews from the Rumour; Marshall Jones of the Ohio Players and Stephen Goulding of the Rumour. In the middle row are: Martin Belmont of the Rumour; Gabor Szabo; Anita Wexler, director, each coast a&r Phonogram/Mercury; Schwarz of the Rumour; Graham Parker and Robin McBride, a&r director, midwest and international. On the bottom row are Cliff Burnstein, a&r music consultant, Polygram Group and Sheryl Feuerstein, east coast publicity director, Phonogram/Mercury.

## King Errisson: 'The Magic Man'

■ NEW YORK — King Errisson, a Los Angeles studio percussionist who calculates he has appeared on 80 percent of the albums recorded in that city, visited **Record World** recently to discuss his new solo album, "The Magic Man" on Westbound Records.

Errisson moved to Los Angeles some seven years ago from Nassau, The Bahamas, and now contends "I wouldn't give up Los Angeles now for anyplace else in the world. All you have to do to make it there is be good."

Not only was he "good" enough to be in demand by such producers as Richard Perry, Barry White and a slew of names from the Motown Studios, he also got work as an actor appearing in the movie "Thunderball," the TV show "Garrison's Guerillas" and various jobs with Sidney Poitier.

However, it was the expertise on conga, timbali and the entire gamut of percussion instruments that was literally his bread and butter. He has worked in the studio and on the road with dozens of artists, most recently on the Tony Orlando and Dawn television show and on an album with Ringo Starr. He was in New York recently as part of Neil Diamond's back-up band. He recorded several other solo albums "but never for a major label," he said. Two of those albums ("The King Arrives" and "Drums of Nassau") did well in South and Central American countries.

Errisson describes his new album as: "goombay music. It's not jazz, calypso, reggae or rock and roll. I call it the rhythm of the world. When it's played I want to see everyone dancing. It's the rhythms of Africa, Nassau and America."

Errisson called on many of his musician friends for help on the album. "We've been making music together for the past seven years," he said. "They are with me all the way."

He hopes that his "goombay" music won't be put into the currently popular definitions of "reggae" or "disco." "I want it to be just a hit album by King Errisson," he concluded.

Pat Baird

## Beechwood Gets Queen Material

■ LOS ANGELES — Beechwood Music has acquired publishing rights in the United States and Canada to all songs written by Elektra recording artists Queen, announces Ron Kramer, vice president and general manager of Beechwood.

## Posing in the Park



Esther Satterfield and Chuck Mangione recently performed at the Schaefer Music Festival in Central Park. This began an important autumn for both A&M artists: Esther Satterfield, recently voted "Best New Female Jazz Artist" by Record World, has just released her second album for A&M, "The Need To Be," and Mangione has just finished recording his third A&M album here in New York, scheduled for release the first week in October. Pictured from left: Esther Satterfield; Ron Farber, A&M regional promotion; Chuck Mangione; Peter Mollica, A&M New York promotion; Rich Totoian, national director of album promotion.

## CONCERT REVIEW

## Funk Packs Punch at Coliseum

■ NEW YORK—New York was recently invaded by a wild conglomeration of cosmic invaders, but unlike the H.G. Welles story, it was not a hoax. When the Mothership Connection landed, it proceeded to decimate every mind within the radius of the Nassau Coliseum.

At the vanguard was Bootsy's Rubber Band (WB) featuring Bootsy Collins, whose custom made star-shaped space bass and five pointed mirrored glasses reminded one of a celestial Larry Graham. Supported by a horn line-up that included Maceo Parker and Fred Wesley, the band could have been called the James Brown connection since Parker, Wesley and Collins have all graduated from Brown's band after the "Say It Loud" and "Mother Popcorn" era. The crowd was on its feet as Bootsy and his band started "Stretching Out." When in doubt, you send a scout, and like a cosmic Tonto, Bootsy got the information to the Mothership: "They're ready to give up the funk."

Meanwhile, back on earth, the disco-funk delegation from Brooklyn, B.T. Express (Columbia) was heading to greet the Mothership with the throttle wide open. Probably one of the most improved r&b groups of the past year, they opened with "Can't Stop Groovin'" and a blistering rendition of "Energy to Burn." Barbara Joyce was given a chance to exhibit her dynamic vocal talents with a searing ballad, "Now That We've Found Love" which warmed up the crowd. The group's theme song, "Express," followed complete with flashing lights, smoke bombs, a slide show and a huge multi-colored neon sign that flashed, "B-T" and then "Express," which was picked up

by the audience and chanted as the group made its exit.

If the crowd was nervously anticipating the landing of the Mothership, it was not disappointed as the 10 members of Parliament / Funkadelic stormed on stage led by George Clinton, the Maggot Overlord. Clinton was dressed in his cosmic haberdashery which included a white ermine head piece, a purple cape and toga outfit, with silver studded knee high platform boots which made him seem like he overshadowed the rest of the band that consisted of a werewolf, a turbaned genie, a silver antlered bass player, and a guitarist in a diaper fashioned from a Holiday Inn towel in addition to an odd assortment of musicians too bizarre to even describe.

### If Freud Only Knew

The group itself would have driven Freud berserk. A classic example of schizophrenia, Parliament (Casablanca) evolved from a '50s doo wop group and later had a national hit in 1967 with "(I Wanna) Testify." The Funkadelics (Westbound) were formed one year later by Clinton who left Parliament after he briefly lost control of the group's name after the record company folded. They re-formed in 1974, and although the groups are technically separate entities (Parliament is more commercially oriented), they consist of the same musicians.

Clinton got the audience going with the Parliament anthem, "Shit, Goddam Get off Your Ass and Jam." As a master puppeteer uses his marionettes, Clinton pulls the audience out of its seats with his chants and showmanship.

The Parliament/Funkadelics are purists; they strive for "p-funk," but their music is not polished or slick. It is hypnotic, but most of all, it's good. For the final number of the set, they were joined on stage by Bootsy's Rubber Band and proceeded with "Tear the Roof Off The Sucker," the song that launched the Mothership Connection to golden status.

The evening was topped off by a rare east coast appearance by War (UA). The group took the audience on a stroll down memory lane with a sample of their new "Greatest Hits" album. Among the selections performed were "Southern Part Of Texas," "Why Can't We Be Friends" and "Summer" in addition to a blistering harmonica solo by Lee Oskar on "H2O Overture." Consistently ranked as one of the top r&b groups in the country, War was in rare form as they rounded out an exhausting but enjoyable evening of music.

Basil Nias

## Pappalardi's Creation, Armatrading Share West Coast Bill

■ LOS ANGELES—To have witnessed the west coast debut of Felix Pappalardi and Creation (A&M) was to have viewed history in the making. The venerable Pappalardi has seen fit to use his past laurels as a springboard into the future rather than as an idyllic resting place. And by teaming up with the three man nucleus of Japanese band Creation, flushed out to fullness by Americans Eddie Mottau on rhythm guitar and Bugs Pemberton on a second drumkit, Pappalardi may well be setting new standards for the heavy music market.

Blessed with a melodic, full-bodied voice and an established songwriting ability, Pappalardi has moved out into the forefront with this band and he bears the inherent responsibilities quite well. Showcasing a majority of the material from their debut album, the band offered a glimpse into the perfect balance available from the mixture of forceful musicality and beautifully voiced lyricism.

Proving himself to be rightfully nicknamed "Flash," lead guitarist Kazuo Takeda played the role of instrumental counterpoint to Pappalardi's vocal lines, allowing the audience to view the technique that has parlayed him into a high position in the "up-and-coming lead guitarists" sweepstakes. Armed with the cleverly conceived chemical balance that allows sensitive vocals

## Chappell Sire Books

(Continued from page 10)

sohn; "David Bowie" by Ed Kelleher; "Bob Marley" by Timothy White; "Jimi Hendrix" by Tom Nolan; "The Eagles" by Lita Eliscu; "Sam Cooke" by Joe McEwen; and one volume covering the careers of guitarists Jeff Beck, Eric Clapton and Jimmy Page by Jean-Charles Costa. Other subjects will be assigned within the next month for release in the new year by which time it is projected there will be twenty-four different titles available.

Published by Chappell Music and Sire Books, the 9 x 12 paperback books will be distributed to the music and record stores internationally. Barnes and Noble Books, a division of Harper and Row Publishers, will distribute to the book trade. Cooperating on a national campaign, the companies will heavily promote the series through trade and consumer advertising and publicity with special racks in major record outlets throughout the country.

to rise above the hearty music, Pappalardi and Creation should prove to be a major force on the concert trail.

Opener Joan Armatrading (A&M) filled the room with warmth and pleasure as she delivered an electrified acoustic set of material culled from her several albums. Probably one of the finest club performers on the circuit, Armatrading is able to utilize every aspect of the venue to her advantage, resulting in a well-paced set of fast and slow bluesy tunes that came through the house system with a glistening sound. Her songs are brimming with life's gusto and she also plays a mean guitar.

With exemplary backing from former Fairport Convention stalwarts Gerry Donahue (guitars), Dave Mattacks (drums) and Pat Donaldson (bass), Armatrading dosed the audience with a talent from the most endearing genre—the pure and available essence of a future superstar. **Tim Hogan**

## Chrysalis Gilder 45 (Continued from page 3)

ducer Martin Shaer signed Sweeney Todd—minus Gilder—to London Records in the U.S. and delivered a purportedly newly recorded version of "Roxy Roller" to that label. London released the record in mid-August and began to garner significant airplay. Braced for a cover battle, the Chrysalis staff listened to the rival version and found, to their dismay, that the two records were essentially one and the same. According to Chrysalis president Terry Ellis, the London Record was cut from the same tapes with a new vocal track laid on. London has reportedly recalled all product from their distributors. Speaking to **Record World** last week, Ellis was nevertheless upset.

"It was very apparent that the instrumental tracks were the

## New CBS Label Named 'Portrait'

(Continued from page 3)

ciated Labels. Joan Baez was announced by Larry Harris as the label's first signing.

### Larry Harris

In talking about the selection of the label's name, Harris said: "Although we became an on-going label before we had a name, and concluded negotiations with Joan Baez, we are pleased to be able to announce the name of our new label as Portrait. The name is a significant choice since it underscores our intention of building a distinctive artist roster with a highly professional staff of executives who will give concentrated and personalized attention to each performer on the Portrait label. The label will be looking towards new artists with the goal

## Wild Cherry Gold

■ NEW YORK—Epic/Sweet City recording artists Wild Cherry have had their debut single, "Play That Funky Music," certified gold by the RIAA.

of long range career development, as well as signing successful artists whose careers can be expanded upon through the tremendous marketing thrust of the CBS Records team."

### First Since Epic

Portrait Records is the first new label covering the broad spectrum of popular music that has been introduced by CBS Records since 1953 when Epic Records was established to join Columbia as the second CBS-owned record label. Portrait is the first CBS-owned full-line record company to be based on the west coast.

### Appointees

Harris, along with Lorne Saifer, named as Portrait's vice president of a&r, and Randy Brown, the new label's national director of promotion, will establish offices in Los Angeles in September and are currently in the process of building the artist roster and in preparing for the label's initial release.

## Don De Vito

(Continued from page 4)

artists while serving as director of merchandising for the label, while developing relationships with new and upcoming artists in working directly with them in the recording studio.

De Vito was most recently director, national merchandising, Columbia Records, during which time he was responsible for the creation of merchandising programs for all Columbia label artists and for directing the creation and execution of all national and retail advertising, sales promotion and graphic design for the label.

### Background

De Vito joined CBS Records in 1968 as a local promotion manager in Miami, Florida. After moving to New York to assume the post of promotion manager, New York Branch, he was promoted to associate product manager, Columbia Records in September, 1969. Two years later, he moved up to associate director, popular album merchandising and, in 1972, he became director, east coast popular album management, Columbia Records. Several months later, De Vito was promoted to the position of director, product management, Columbia Records, a position he held until his promotion in November, 1974 to director, national merchandising, Columbia Records.



Pictured at the signing are, from left: Barry Samuels, manager; Nick Gilder and Terry Ellis.



## Monument, CBS End Domestic Distrib. Ties

(Continued from page 4)

leased on Columbia/Monument with Columbia responsible for the entire distribution of their product, and Monument responsible for the production. The rest of the Monument roster will be distributed by independent distributors. This will include country, pop and r&b releases on the Sound Stage Seven label.

Artists on the Monument label are Charlie McCoy, Barefoot Jerry, Larry Gatlin, Roy Orbison, Larry Jon Wilson, Tommy Roe, Brush Arbor, Don Cherry, Dennis Linde, Pam Miller, Boots Randolph, Arthur Smith, Clay Smith, Lisa Silver and Grady Martin.

Artists on the Sound Stage Seven label are Bill Brantley,

Betty Everett, The Hamilton Affair, Eddie Russ, The Unexpected, Willie Hightower, Bernita Farmer, Michael Coleman and Ann Sexton.

According to Monument president and founder Fred Foster, the label is now assembling a staff of "top notch professionals from all over the country" as it gears towards a complete restructuring. News of the Monument restructuring, including major announcements concerning the staff, is expected to be forthcoming shortly.

"In the near future, we will have a total record company based in Nashville," said Foster, adding that "the future looks very exciting with our new independent distribution arrangement."

## Zodiac Debuts Nashville Operation

■ NASHVILLE — M. David Bell, president of the California-based Zodiac Records, Inc., has officially announced the opening of new offices in Nashville.

At the same time Bell announced the appointment of Ed Hamilton as vice president and general manager of the operation in Music City. Hamilton's background includes national country promotion director for Monument Records, United Artists Records and Mega Records & Tapes. He was also promotion and publicity director for Bobby Goldsboro Productions.

Also joining the Nashville operation is George Cooper III as director of marketing and promotion. Before joining Zodiac,

Cooper was president of his own firm, Country Collage, an independent record promotion company for country music. Prior to that he was vice president in charge of sales for Dot Records for seven years.

Don Reeder assumes the duties of treasurer and personnel director. Reeder was chosen for his background in business administration and accounting in the recording industry.

The home office of Zodiac is located in Morro Bay, California where Bell is headquartered. Bell also tapped Buck Stapleton as west coast operations manager. Stapleton was formerly with Capitol Records in sales and promotion, Monument Records as national promotion director and MCA Records as Los Angeles area sales manager. Prior to joining Zodiac he was president and owner of All-West Distributors in Los Angeles.

Artists presently signed to the label include Billy Mize, Janie Brannon, Ray Pennington, who will also double as an independent producer for the label, Dave Kirby and Curtis Potter.

New product will be released from both the Nashville and the California offices. Current releases on Sammi Smith and Marilyn Sellars are from masters acquired when Zodiac gained control of the assets of Mega Records and Tapes. Other masters from that acquisition include Bill Black's Combo, Don Ho, Benny Goodman, Phil Harris and others.

Bell emphasized that he was trying to keep the artist roster as small and select as possible so the company can maintain an "open door" policy toward new acts and available masters. All new masters should be submitted through Hamilton at the Nashville office.

The new offices are located at 21 Music Circle East in Nashville; phone: (615) 244-5544.

## Gusto Expands

■ NASHVILLE — Moe Lytle, president of Gusto Records, has announced the purchase of properties on Dickerson Road in Nashville, Tenn. formerly belonging to Starday-King. The properties include the office building and recording studio. The purchase of the properties was made from Tennessee Recording and Publishing, Inc.

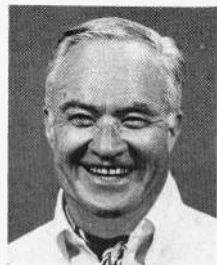
Ken Rollins, promotion director for Gusto, Charile Dick and the entire promotion staff will have their offices in the new quarters. Tommy Hill, a&r director for Gusto, will have his office at this address and will also be in charge of the Gusto Recording Studios.

## Owens Firm Moves, Sets Name Change

■ NASHVILLE — Earl E. Owens, president of Owens-Fair and Associates, has changed the name of the company to Earl E. Owens and Associates and has moved to 124 Lakeview in Hendersonville, Tennessee.

## NASHVILLE REPORT

By RED O'DONNELL



■ **Tiny Tim** came to town for an appearance at **Faron Young's** nightclub and said he'd like to record some country music. The Dickens, you say Tiny Tim . . . When **Bob Luman**, who has been on the ailing list too long, resumes recording, **Johnny Cash** will be his producer . . . Guess who was in the audience when the **Osmonds** performed here last weekend: **George Jones**, that's who!

**Kathy Twitty**, 17-year-old daughter of **Conway & Mrs. Twitty**, was crowned "The World's Ideal Miss" in a pageant at Baton Rouge. The attractive recent high school graduate was voted the title in competition with more than 150 contestants from throughout the universe. Kathy was awarded a college scholarship and a 4 ft. 9 in. trophy that is only one inch shorter than she is—when she is wearing shoes. She is going to forego the college scholarships because she records for MCA and her first release, "Johnny Onetime," is scheduled to be on sale by the time you are reading this long-winded item.

\$\$\$ Dept.: The Cadillac folks are no longer manufacturing convertibles—but Dot artist **Tommy Overstreet** is owner of a 1976 model that already is a collector's item—with only a few thousand miles on the speedometer—and will enhance in value daily . . . The **Bay City Rollers** from Scotland have chosen Nashville as headquarters for their rehearsing. The group was here for three days of musical workouts prior to taking off on its current 14-city tour, which includes a concert Friday in Atlanta. By the way rehearsals were hush-hush and very, very secretive.

(Continued on page 69)

## COUNTRY PICKS OF THE WEEK

SINGLE

**FREDDY FENDER**, "LIVING IT DOWN" (B. Peters; Ben Peters/Crazy Cajun, BMI). Freddy comes out with a ballad from the same pen that brought him "Before The Next Teardrop Falls" and it's a sure-fire winner. The distinctive Fender style is right on target, with some Spanish lyrics included. Play this one up/ ABC/Dot DOA-17652.



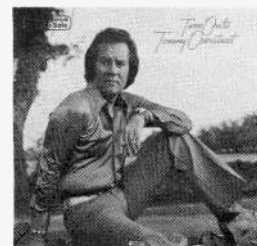
SLEEPER

**DOTTSY**, "LOVE IS A TWO-WAY STREET" (S. Whipple; Tree, BMI). Dottsie's best yet—and she's had some great ones. Up-tempo, catchy and with a hook big enough to land a monster hit. She's got the green light here—should head straight for the top, non-stop! RCA PB-10766.



ALBUM

**TOMMY OVERSTREET**, "TURN ON-T.O." T.O. debuts with a new producer and they have captured a winning sound. Tight production, 11 very strong songs and a good balance between up-tempo numbers and ballads will make this a popular album. Best cuts are "Shoulder to Shoulder," "90 Proof Lies," "Here Comes That Girl Again," "One Woman Man" and "I'll Give Up." ABC/Dot DOSD-2056.



# COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Skeeter Davis is back on the recording scene after a long absence, now on Mercury, and this offering is definitely in the hit bag! You'll love "I Love Us" and so will the listeners! Early adds at KKYY, WCMS and WKDA.

Nat Stuckey is showing an instant sweep of adds on "That's All She Ever Said Except Goodbye"! Chalk up in his column KCKC, KCKN, WJQS, WHK, KIKK, KENR, WDEE, WMAD, KFDI, WITL, KPIK, KDJW, KGFX and KTTS.

Taking the old standard "I Thought I Heard You Calling My Name," Jessi Colter has a head start in Indianapolis, Wichita, Detroit and Kansas City.

Roy Head's "One Night" looks good in the midwest and south; Curtis Potter's "Let Me Live In Peace" moving in San Antonio and Wichita.

Billy Swan's best in a while, "You're The One," is getting attention at KBOX, WUNI, WCMS and WMTS; Billy Parker is showing well in the southwest with "It's Bad When You Get Caught."



Bobby Lewis

Bobby Lewis is on the move with "For Your Love" at KLAK, WSLC, WMAD, KKYY, WJQS, KDJW, KTTS and KFDI.

LP Interest: John Denver's "San Antonio Rose" playing at KLAC; George & Tammy's "Near You" airing at KBUL and KBOX.

Dickey Lee looks like winner at KENR, WPLO, WBAM, KAYO, WWVA, WKDA and KDJW with "9,999,999 Tears."

Originally cut for a truck commercial, Craig Donaldson's "I Believe He's Gonna Drive That Rig To Glory" is showing commercial success at WMAD and KBUL.

Red Sovine's "Teddy Bear" sequel, "Little Joe," is beginning to show at WCMS and KFDI; Anne Murray's remake of the Bobby Darin hit "Things" starting in the east.

Super Strong: George Jones, Linda Ronstadt, Jacky Ward.

## SURE SHOTS

John Denver — "Like A Sad Song"  
 Freddy Fender — "Living It Down"  
 Merle Haggard — "Cherokee Maiden"

## LEFT FIELDERS

Mel McDaniels — "I Thank God She Isn't Mine"  
 LaCosta — "What'll I Do"

## AREA ACTION

Twiggy — "Here I Go Again" (KAYO)  
 Roy Drusky — "Last Call for Alcohol" (KKYY, KFDI)

David Frizzell — "A Case of You" (KERE)

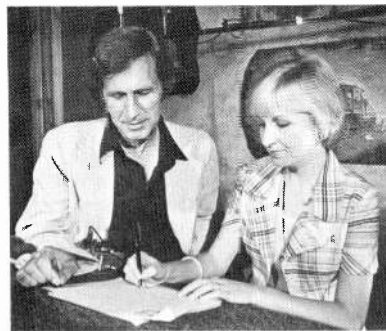
## HOTLINE CHECKLIST

KAYO, Seattle  
 KBOX, Dallas  
 KBUL, Wichita  
 KCKC, San Bernardino  
 KCKN, Kansas City  
 KDJW, Amarillo  
 KENR, Houston  
 KERE, Denver  
 KFDI, Wichita  
 KIKK, Houston  
 KJJJ, Phoenix  
 KKYY, San Antonio  
 KLAC, Los Angeles  
 KLAK, Denver

KNEW, Oakland  
 KPIK, Colorado Springs  
 KRMD, Shreveport  
 KSMN, Mason City  
 KSON, San Diego  
 KTTS, Springfield  
 WBAM, Montgomery  
 WCMS, Norfolk  
 WDEE, Detroit  
 WHK, Cleveland  
 WHOO, Orlando  
 WIL, St. Louis  
 WINN, Louisville  
 WIRE, Indianapolis

WITL, Lansing  
 WJJD, Chicago  
 WJQS, Jackson  
 WKDA, Nashville  
 WMAD, Madison  
 WMC, Memphis  
 WMNI, Columbus  
 WMTS, Murfreesboro  
 WONE, Dayton  
 WPLO, Atlanta  
 WSLC, Roanoke  
 WUNI, Mobile  
 WWOK, Miami  
 WWVA, Wheeling

## RCA Inks Darrell



RCA Records division vice president Chet Atkins (left) watches as singer/songwriter Linda Darrell signs a recording contract with RCA. Darrell, who will be produced by Atkins, has had her songs recorded by a number of artists. Her first single, "Love Being In Love," will be released immediately.

## Schultz To Exit RCA

■ NASHVILLE — Veteran promo man Lynn Schultz will no longer be national country promotion manager for RCA Nashville after a year in that position. The termination is effective September 15.

## Hank Williams' Drifting Cowboys To Produce Radio Show Series

■ NASHVILLE—The original Drifting Cowboys, organized by Hank Williams when he came to Nashville and the Grand Ole Opry in 1949, have reunited after many years to produce a series of weekly radio shows, recorded live in Nashville and hosted by veteran WSM and Grand Ole Opry personality Grant Turner. The 30-minute shows are being syndicated nationally by Music Marketing, Inc., and are in the same style and format as early radio shows transcribed by Hank Williams and The Drifting Cowboys, also hosted by Grant Turner.

The Drifting Cowboys, consisting of Don Helms, Jerry Rivers, Hillous Butrum and Bob McNett, comprise the original band cast of programs recorded in 1949-50. The authenticity and nostalgia of the new show is accented by the insertion of Hank Williams' monologue and songs from the early shows into each program.

The show also features weekly

## British Country Assoc. Alters Awards Format

■ LONDON — The Country Music Association of Great Britain has announced that their 1976 awards will be geared, for the first time, completely towards the trade. The announcement was made by Tony Byworth, chairman of the CMA (GB), which promotes country music in the British Isles.

Awards will be given for Most Popular Album, Most Popular single, Disc Jockey, Songwriter, Journalist, Marketing Campaign for Major Companies, Marketing Campaign for Independent Companies, Promoter, Venue and the Founding Chairman's Award for the individual or group of individuals who have contributed outstanding services to further the growth of country music.

The names of the award winners will be announced at the CMA (GB) dinner in November in London.

visits by country humorist The Duke of Paducah, whose 50 years in radio include many years on the NBC Grand Ole Opry.

The Drifting Cowboys contemplated the idea for such a series for more than a year before forming Dee Cee Productions to begin building a backlog of shows sufficient to launch the promotional and syndicating efforts now underway by Music Marketing, Inc.

Offices for Dee Cee Productions have been established at 44 Music Square East, Nashville, Tennessee 37203. A brochure and a showcase disc of The Drifting Cowboys radio show is available to any interested radio station from Music Marketing, Inc., 107 Music City Circle, Nashville, Tennessee 37214.

The series will be available in stereo for FM broadcasting, and future plans call for some remote live show recording at locations designated by participating stations.



Members of the original Hank Williams' Drifting Cowboys band gather with Grant Turner as they prepare to record one of the radio shows they have syndicated, featuring the band in the same format used while Hank Williams headed the show. Pictured from left are Hillous Butrum, Bob McNett, Turner, Jerry Rivers and Don Helms.



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**LORETTA LYNN**—MCA MCA-40607

**SOMEBODY SOMEWHERE** (L. J. Dillon; Coal Miners, BMI)

Loretta belts out a super ballad about a loney lady who's sitting home. She'll go straight to the top with this.

**THE WURZELS**—ABC Dot DOA 17651

**THE COMBINE HARVESTER (BRAND NEW KEY)** (M. Safka; Neighborhood, ASCAP)

This number is definitely "different." A take-off of the number by Melanie a few years back, "Brand New Key," it's about a proposal that involves some land. Thrash this one out!

**BENNY BARNES**—Playboy P 6084

**LITTLE BROWN PAPER BAG BLUES** (G. Dobbins-R. Bourke-J. Wilson; Chappell, BMI)

Very strong, catchy number about a fellow who takes to drinkin' to take up his wakin' hours after his baby leaves. Hitward bound.

**DAVE & SUGAR**—RCA PB-10768

**I'M GONNA LOVE YOU** (B. Knight; Dunbar/Westgate, BMI)

The follow-up to "The Door Is Always Open" is an up-tempo, positive love song by this trio. Super harmonies make this a programmer's delight.

**FREE BEER**—RCA PB-10763

**WALKING THE FLOOR** (J. S. Leis; Unichappell/Lorber/Scheer, BMI)

This record could easily surprise a lot of folks—it certainly has the potential to be a monster. All the elements are here—they add up to a hit.

**SHYLO**—Columbia 3-10398

**OL' MAN RIVER** (R. Scaife-D. Hogan; Partner/Juleb, BMI)

Nice, smooth feel to this number that'll draw plenty of attention and requests. A perfect drive-time number—roll on mighty river!

**RED SOVINE**—Starday SD 144

**LITTLE JOE** (J. Coleman-M. Lytle-T. Hill; Power Play, BMI)

Red's follow-up to "Teddy Bear" is a number about a dog and a trucker that goes blind and has Teddy Bear in it for a visit. Will pull requests and heart strings.

**BOBBY HARDEN**—United Artists UA-XW859-Y

**WHITE SILVER SANDS** (C. G. Mathews-G. Hart; Sharina, BMI)

Bobby adds a lot of funk to this classic and comes up with a winner spinner. Sounds like high tide!

**ERSEL HICKEY**—Rameses II RADJ-2003

**WAITIN' FOR BABY** (E. Hickey-Zorka; King Gold, BMI)

A "country disco" number that'll have you dancing in a minute. Strong beat won't let this one sit still.

**LARRY G. HUDSON**—Aquarian AQ 606

**YOU LIGHT UP MY WORLD** (D. McKinnon; My-Day, BMI)

A positive love song, this ballad is just what the ladies like to hear. A bright light here.

**JIMMY DEAN**—Casino GRT-074

**TO A SLEEPING BEAUTY** (I. Markes-J. Gleason; Song Smiths, ASCAP)

Jimmy comes forth with a recitation to his daughter while she's asleep. Very touching number.

**SKEETER DAVIS**—Mercury 73818

**I LOVE US** (J. Tweel; Window, BMI)

Skeeter sings a ballad about her love for the love between her and her man. Lovely.

**JEFF RAYMOND**—Record Productions of America RPA 7607

**HILLBILLY IN THE WHITEHOUSE** (J. Raymond-A. Ray; ABC/Dunhill, BMI)

Jimmy Carter has inspired a lot of folks lately. This record about him is a candidate for a hit.

## Gospel Gathering



The Gospel Music Association's Annual Dove Awards banquet will be held October 4 at the Hyatt Regency in Nashville. Shown going over plans for the event are members of the banquet committee. Pictured from left: Wendy Bagwell (who will be the featured entertainer), John Sturdivant (show coordinator), Aaron Brown and Donna Hilley (members of show committee, who will also be presenters, along with Sturdivant).

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Al Overton** is a police sergeant in Des Moines, Iowa. On July 1 his wife and four of their ten children were killed in a tragic car/train collision and within hours a massive community effort began to take shape to aid the Overton family. Great Country KSO and sister station KGGO-FM led the campaign and a central Iowa representation of listeners began moving to help. The KGO "Traffic Watch" CB club, along with operators throughout the area, held an all-channel coffee break on the 11th, and the day before, the 10th of July, KSO and KGGO held an auction and softball game between the Des Moines police dept. and station(s) teams. The softball game, in addition to raising money, was even more of a success in that, according to Des Moines police dept. officer **Bill Judkins**, it helped take the family's mind off the recent tragedy. "It was the first time I'd seen them smile in days." Grand total—\$14,500 into a trust fund for the remaining six Overton children's education.

KTOW and KGOW-FM drummed up a crowd of 16,000 for an all day CB and Aero exhibition in mid-July at Eagles Nest airport near Tulsa. In line with the affair, there were CB displays and a show headlined by **Dave Dudley** and **Sherry Bryce** . . . **Susan Raye** headlined the KAYO Country Sing Out for 10,000 KAYO fans on August 1 at Woodinville, Washington. It's an annual free show and summer picnic staged by the station. **Ben Peyton**, **Gary Vance**, **Dan Williams**, **Bo Wiley**, **Dave Young**, **Chris Carpenter**, **Robin Sherwood** and **Skip Piper** MC'ed the doin's and in addition to passing out thousands of KAYO CB Club membership cards and station window stickers, a grand prize of a 23 channel CB highlighted the KAYO 13th birthday party.

**Jim Walton** at WITL passing along the ARB for the market and showing good gains in the Lansing area—tough to do when you're in markets like Lansing where stations from Detroit and Windsor put such heavy signals into the marketplace . . . All you can see in the darkness of night around Fargo is the grinning teeth of **Mike Hoyer**. 'Ol grizzly throat says it seems very comfortable to be back on the all-night show again, and the rest of us who share the midnight hours welcome him back . . . By the time this hits your station **Les Acree** should be crowing about another addition to the family—for the second time.

KUZZ (Bakersfield) is looking for a news-type. Contact **Jay Alright** at the station . . . Large **Robert W. Knight**, he of the tall hats, is working to put together a country music seminar to be held in the northeastern states with a target date of September . . . **Buddy Ray** of WWVA mentioning that there's a mid-day slot open at the station. Contact **Charlie Cook**. **Jerry Howell**, who was pulling the shift, is departing the industry, unfortunately, due to impending eye surgery . . . Rumors abound that WKDA will switch to rock. If so it'll leave Music City shy a full-time country station . . . WWOL (Buffalo) will be remoting and staging events at the Erie County Fair . . . **Jerry Osborne** moves into KFYV (Arroyo Grande, Arizona).

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

# THE COUNTRY ALBUM CHART

SEPTEMBER 4, 1976

SEPT. 4	AUG. 28		WKS ON CHART
1	2	<b>TEDDY BEAR RED SOVINE</b> —Starday SD 968X	8
2	1	<b>ARE YOU READY FOR THE COUNTRY</b> WAYLON JENNINGS—RCA APL1 1816	8
3	3	<b>UNITED TALENT LORETTA &amp; CONWAY</b> —MCA 2209	11
4	5	<b>THE BEST OF JOHNNY DUNCAN</b> —Columbia KC 34243	8
5	4	<b>20-20 VISION RONNIE MILSAP</b> —RCA APL1 1666	15
6	6	<b>CHARLIE RICH'S GREATEST HITS, VOL. 1</b> —Epic PE 34240	10
7	9	<b>MY LOVE AFFAIR WITH TRAINS</b> MERLE HAGGARD—Capitol ST 11544	6
8	8	<b>ALL THESE THINGS</b> JOE STAMPLEY—ABC Dot DOSD 2059	7
9	7	<b>FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE</b> ELVIS PRESLEY—RCA APL1 1506	14
10	14	<b>DIAMOND IN THE ROUGH</b> JESSI COLTER—Capitol ST 11543	4
11	10	<b>WHAT I'VE GOT IN MIND</b> BILLIE JOE SPEARS—United Artists LA608 G	11
12	12	<b>IN CONCERT</b> ROY CLARK—ABC Dot DOSD 2054	7
13	13	<b>HARMONY</b> DON WILLIAMS—ABC Dot DOSD 2049	19
14	11	<b>ONE PIECE AT A TIME</b> JOHNNY CASH—Columbia KC 34193	14
15	16	<b>SADDLE TRAMP</b> CHARLIE DANIELS BAND—Epic PE 34150	15
16	15	<b>LIVE AT THE GRAND OLE OPRY</b> HANK WILLIAMS, SR.—MGM MG 1 5019	11
17	19	<b>IT'S A GOOD NIGHT FOR SINGING</b> JERRY JEFF WALKER—MCA 2202	8
18	18	<b>ROCKY MOUNTAIN MUSIC</b> EDDIE RABBITT—Elektra 7E 1065	12
19	21	<b>ELITE HOTEL</b> EMMYLOU HARRIS—Reprise MS 2239	32
20	20	<b>GILLEY'S GREATEST HITS, VOL. 1</b> MICKEY GILLEY—Playboy PB 409	22
21	29	<b>WHEELIN' AND DEALIN'</b> ASLEEP AT THE WHEEL—Capitol ST 11546	4
22	17	<b>THE WINNER AND OTHER LOSERS</b> BOBBY BARE—RCA APL1 1786	8
23	24	<b>LOVE LIFTED ME</b> KENNY ROGERS—United Artists LA607 G	9
24	23	<b>NOW AND THEN</b> CONWAY TWITTY—MCA 2206	14
25	30	<b>BEST OF MEL TILLIS</b> —MGM MG 1 5021	5
26	26	<b>SOMEBODY LOVES YOU</b> CRYSTAL GAYLE—United Artists LA543 G	40
27	44	<b>GOLDEN RING</b> GEORGE & TAMMY—Epic KE 34291	2
28	36	<b>SURREAL THING</b> KRIS KRISTOFFERSON—Monument PZ 34254	3
29	34	<b>FOURTEEN GREATEST HITS</b> HANK WILLIAMS, JR.—MGM MG 1 5020	4
30	22	<b>BECAUSE YOU BELIEVED IN ME</b> GENE WATSON—Capitol ST 11529	12
31	32	<b>SONG BIRD</b> MARGO SMITH—Warner Bros. BS 2955	5
32	25	<b>LONE STAR BEER AND BOB WILLS MUSIC</b> RED STEAGALL—ABC Dot DOSD 2055	11
33	28	<b>LONG HARD RIDE</b> MARSHALL TUCKER BAND—Capitol ST 11546	9
34	33	<b>THE OUTLAWS</b> WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1312	31
35	37	<b>A BUTTERFLY FOR BUCKY</b> BOBBY GOLDSBORO—United Artists LA639 G	5
36	31	<b>THE SOUND IN YOUR MIND</b> WILLIE NELSON—Columbia/Lone Star KC 34092	24
37	27	<b>LOVE REVIVAL</b> MEL TILLIS—MCA 2204	10
38	35	<b>BUCK 'EM</b> BUCK OWENS—Warner Bros. BS 2952	6
39	40	<b>RAGIN' CAJUN</b> DOUG KERSHAW—Warner Bros. BS 2910	4
40	42	<b>RAINBOWS AND TEARS</b> RAY PRICE—ABC Dot DOSD 2053	7
41	—	<b>EL PASO CITY</b> MARTY ROBBINS—Columbia KC 34303	1
42	48	<b>LIQUOR, LOVE AND LIFE</b> FREDDY WELLER—Epic KC 34244	4
43	51	<b>BIONIC BANJO</b> BUCK TRENT—ABC Dot DOSD 2058	2
44	38	<b>TOO STUFFED TO JUMP</b> AMAZING RHYTHM ACES—ABC ABCD 940	12
45	—	<b>CRYSTAL CRYSTAL GAYLE</b> —United Artists LA614 G	1
46	45	<b>REMEMBERING THE GREATEST HITS OF BOB WILLS</b> —Columbia KC 34108	12
47	—	<b>HASTEN DOWN THE WIND</b> LINDA RONSTADT—Asylum 7E 1067	1
48	47	<b>A LITTLE BIT MORE</b> DR. HOOK—Capitol ST 11562	12
49	54	<b>SONGWRITER</b> CARMOL TAYLOR—Elektra 7E 1069	3
50	59	<b>MY FIRST ALBUM</b> RANDY CORNER—ABC Dot DOSD 2048	2
51	39	<b>BLOODLINE</b> GLEN CAMPBELL—Capitol SW 11516	20
52	43	<b>WILLIE NELSON LIVE</b> —RCA APL1 1487	19
53	—	<b>RIDIN' HIGH</b> REX ALLEN JR.—Warner Bros. BS 2958	1
54	50	<b>GREATEST HITS OF JOHNNY RODRIGUEZ</b> —Mercury SRM 1 1076	21
55	41	<b>MERCY, AIN'T LOVE GOOD</b> JEAN SHEPARD—United Artists LA609 G	8
56	49	<b>HAROLD, LEW, PHIL AND DON</b> STATLER BROTHERS—Mercury SRM 1 1077	21
57	46	<b>I.O.U.</b> JIMMY DEAN—Casino GRT 8014	8
58	56	<b>MEL STREET'S GREATEST HITS</b> —GRT 8010	15
59	52	<b>THIS IS BARBARA MANDRELL</b> —ABC Dot DOSD 2045	14
60	55	<b>CHESTER AND LESTER</b> CHET ATKINS & LES PAUL—RCA APL1 1167	3
61	58	<b>FASTER HORSES</b> TOM T. HALL—Mercury SRM 1 1076	21
62	61	<b>IT'S ALL IN THE MOVIES</b> MERLE HAGGARD—Capitol ST 11483	27
63	53	<b>THE BEST OF RAY PRICE</b> —Columbia KC 34160	11
64	60	<b>THE SUN SESSIONS</b> ELVIS PRESLEY—RCA APM1 1675	21
65	57	<b>AMBASSADOR OF GOOD WILL</b> JERRY CLOWER—MCA 2205	9
66	63	<b>SUNDAY MORNING WITH CHARLIE PRIDE</b> —RCA APL1 1359	18
67	62	<b>200 YEARS OF COUNTRY</b> SONNY JAMES—Columbia KC 33918	29
68	64	<b>TWITTY</b> CONWAY TWITTY—MCA 2176	33
69	65	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER—ABC Dot DOSD 2020	73
70	68	<b>ED BRUCE</b> —United Artists LA613 G	9
71	66	<b>MOTELS AND MEMORIES</b> T. G. SHEPPARD—Melodyland ME 6 40351	21
72	69	<b>REDHEADED STRANGER</b> WILLIE NELSON—Columbia KC 33482	63
73	67	<b>'TIL I CAN MAKE IT ON MY OWN</b> TAMMY WYNETTE—Epic KE 34075	24
74	70	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN—MCA 2186	25
75	72	<b>MACKINTOSH &amp; T.J.</b> SOUNDTRACK—RCA APL1 1520	21

## Nashville Report *(Continued from page 66)*

Monument artist **Boots Randolph** is going to take his "Yakety-Sax" sound to Japan. Boots & his band are set for nine concert trek opening—on of all days—Dec. 7, the 35th anniversary of the attack on Pearl Harbor. "We're going to attack them," Randolph joked. "On second thought," he added, "I hope we don't bomb at the box office on any of our shows."

Guessing game: Who is going to record duets with **Dolly Parton** now that she and **Porter Wagoner's** professional association has obviously ended? Not even RCA knows—and if the label does, it isn't talking. Dolly, when queried, didn't hesitate when she replied: "I have no plans to do any more recordings with Porter."

A few customers want to know if **Chet Atkins** plans another vocal recording. The premier picker (Mr. Guitar) recently sang on a single titled "Frog Kissin." Chester B. had this laconic comment: "A man could get a frog in his throat doing too much singing" . . . **Sammi Smith** is out of the hospital after undergoing treatment for a painful back ailment. "All I did," explained sultry-voiced Sammi, "was to pick up a saddle out of my truck and suddenly I couldn't move." Sammi, now with Elektra Records, says facetiously, "I'm in the market for a plastic saddle."

After a long, tough haul it appears that **Jacky Ward** is on the right track professionally. The Mercury artist rated two standing ovations after performing before more than 6500 at Knoxville's Civic Center—on a bill with **Johnny Rodriguez**, **Johnny Paycheck** and **Mel Street**—and his latest single, "I Never Said It Would Be Easy" is doing okay via airplay and in the sales marts.

**Loretta Lynn** guests on NBC-TV's Tonight Show Tuesday (31). Will she give a lecture on how to gain weight and still be happy? Loretta's latest release is "Somebody Somewhere" written by **Lola Jean Dillon**—also the writer of Lady Lynn's "When A Tingle Becomes A Chill." Writer Lola Jean is from Moss, Tenn., which is smaller and farther back in the hills than Butcher Hollow, Ky.

Birthdaying: **Kitty Wells**, **Orval Prophet**, **Conway Twitty**, **George Riddle**, **Tompall Glasser**, **Hank Thompson** and **Shot Jackson**.

**Alvis Owens**, father of **Buck Owens**, passed away Wednesday (25) in his hometown of Bakersfield. He was a victim of leukemia.

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# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
SEPT. 4	AUG. 28
<b>1</b> 2 BRING IT ON HOME TO ME MICKEY GILLEY Playboy 6075	11
<b>2</b> 3 (I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724	9
<b>3</b> 4 MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	12
<b>4</b> 7 I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/ Mercury 73815	9
<b>5</b> 1 ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	14
<b>6</b> 8 YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	10
<b>7</b> 9 I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	10
<b>8</b> 13 IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383	7
<b>9</b> 5 SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631	13
<b>10</b> 11 COWBOY EDDY ARNOLD/RCA PB 10701	12
<b>11</b> 14 AFTERNOON DELIGHT JOHNNY CARVER/ ABC Dot DOA 17640	9
<b>12</b> 12 HERE I AM DRUNK AGAIN MOE BANDY/ Columbia 3 10361	10
<b>13</b> 17 CAN'T YOU SEE/I'LL GO BACK TO HER WAYLON JENNINGS/RCA PB 10730	7
<b>14</b> 18 ALL I CAN DO DOLLY PARTON/RCA PB 10730	7
<b>15</b> 18 SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288	8
<b>16</b> 21 HERE'S SOME LOVE TANYA TUCKER/MCA 40598	5
<b>17</b> 6 ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315	14
<b>18</b> 19 I'VE LOVED YOU ALL THE WAY DONNA FARGO/Warner Brothers WBS 8227	8
<b>19</b> 22 THE NIGHTTIME AND MY BABY JOE STAMPLEY/ ABC Dot DOA 17642	6
<b>20</b> 26 AFTER THE STORM WYNN STEWART/Playboy 6080	6
<b>21</b> 23 PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718	9
<b>22</b> 30 LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	6
<b>23</b> 27 HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	10
<b>24</b> 24 SOLD OUT OF FLAGPOLES JOHNNY CASH/ Columbia 3 10381	8
<b>25</b> 31 MY PRAYER NARVEL FELTS/ABC Dot DOA 17643	5
<b>26</b> 33 THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	5
<b>27</b> 39 PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	4
<b>28</b> 35 SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334	7
<b>29</b> 29 WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y	10
<b>30</b> 46 THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601	3
<b>31</b> 37 HONEY HUNGRY MIKE LUMSFORD/Starday SD 143	6
<b>32</b> 36 TEXAS WOMAN PAT BOONE/Hitsville 6037	8
<b>33</b> 38 11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/ Epic 8 50249	7
<b>34</b> 40 WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	5
<b>35</b> 43 TEARDROPS IN MY HEART REX ALLEN, JR./ Warner Bros. WBS 8236	5
<b>36</b> 42 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/ MCA 40600	4
<b>37</b> 44 HONKY TONK WALTZ RAY STEVENS/ Warner Bros. WBS 8237	5
<b>38</b> 45 LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644	4
<b>39</b> 10 GOLDEN RING GEORGE & TAMMY/Epic 8 50235	14
<b>40</b> 47 ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/ United Artists XW838 Y	4
<b>41</b> 41 MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378	8
<b>42</b> 51 SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/Capitol 4302	5
<b>43</b> 50 TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	5
<b>44</b> 53 YOU AND ME TAMMY WYNETTE/Epic 8 50264	3
<b>45</b> 48 TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	9
<b>46</b> 55 SAD COUNTRY LOVE SONGS TOM BRESH/Farr FR 009	4
<b>47</b> 56 RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	8



<b>48</b> 60 THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	3
<b>49</b> 20 HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/ Hi 2310	11
<b>50</b> 52 JUST YOU N' ME SAMMI SMITH/Zodiac ZS 1005	7
<b>51</b> 61 THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS/Playboy 6083	3
<b>52</b> 64 A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/RCA PB 10757	2
<b>53</b> 65 COME ON IN SONNY JAMES/Columbia 3 10392	2
<b>54</b> 54 BABY LOVE JONI LEE/MCA 40592	5
<b>55</b> 15 I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	13
<b>56</b> 28 HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630	13
<b>57</b> 63 TRY A LITTLE TENDERNESS BILLY THUNDERCLOUD/Polydor PD 14338	6
<b>58</b> 25 THE LETTER CONWAY & LORETTA/MCA 40572	12
<b>59</b> 32 REDNECK VERNON OXFORD/RCA PB 10693	13
<b>60</b> 74 I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH/Columbia 3 10393	2
<b>61</b> 79 AMONG MY SOUVENIRS MARTY ROBBINS/Columbia 3 10396	2
<b>62</b> 62 LOVE YOU ALL TO PIECES BILLY WALKER/RCA PB 10729	7
<b>63</b> 67 YOU ARE MY SPECIAL ANGEL BOBBY G. RICE/GRT 061	7
<b>64</b> 66 I'LL NEVER SEE HIM AGAIN SUE RICHARDS/ABC Dot DOA 17645	4
<b>65</b> 34 TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634	12
<b>66</b> 49 LIQUOR, LOVE AND LIFE FREDDY WELLER/Columbia 3 10352	10
<b>67</b> 57 TEDDY BEAR RED SOVINE/Starday SD 142	12
<b>68</b> 73 WHISPERS AND GRINS DAVID ROGERS/Republic IRDA 256	4
<b>69</b> 85 TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	2
<b>70</b> 76 ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY/Capitol 4397	3
<b>71</b> 71 "A" MY NAME IS ALICE MARIE OSMOND/Polydor 14333	8
<b>72</b> 75 VIRGIL AND THE \$300 VACATION CLEDUS MAGGARD/ Mercury 73823	4

### CHARTMAKER OF THE WEEK

<b>73</b> — HER NAME IS GEORGE JONES Epic 8 50271	1
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<b>74</b> 83 (I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS/Epic 8 50260	3
<b>75</b> 80 HERE COMES THAT RAINY DAY FEELING CONNIE CATO/ Capitol 4303	5
<b>76</b> — THAT'S ALL SHE EVER SAID EXCEPT GOODBYE NAT STUCKEY/MCA 40608	1
<b>77</b> 77 I NEVER MET A GIRL I DIDN'T LIKE JIM MUNDY/ABC Dot DOA 17638	6
<b>78</b> 84 LONELY EYES RANDY BARLOW/Gazelle IRDA 280	4
<b>79</b> 93 ROAD SONG CHARLIE RICH/Epic 8 50268	2
<b>80</b> — THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	1
<b>81</b> 81 (THE GREAT AMERICAN) CLASSIC COWBOY PENNY DeHAVEN/Starcrest GRT 066	6
<b>82</b> 90 VICTIMS KENNY STARR/MCA 40580	2
<b>83</b> 92 KISS AND SAY GOODBYE BILLY LARKIN/Casino GRT 076	2
<b>84</b> 86 38 AND LONELY DAVE DUDLEY/United Artists XW836 Y	4
<b>85</b> — I NEVER SAID IT WOULD BE EASY JACKY WARD/Mercury 73826	1
<b>86</b> 94 ROUTE 66 ASLEEP AT THE WHEEL/Capitol 4319	2
<b>87</b> — THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') RAY GRIFF/Capitol 4320	1
<b>88</b> 89 THE CURSE OF A WOMAN EDDY RAVEN/ABC Dot DOA 17646	3
<b>89</b> — ONE NIGHT ROY HEAD/ABC Dot DOA 17650	1
<b>90</b> — TAKE ME AS I AM (OR LET ME GO) MACK WHITE/ Commercial 1319	1
<b>91</b> 88 YOU'RE THE REASON I'M LIVING PRICE MITCHELL/GRT 067	3
<b>92</b> 98 TAKE ME TO HEAVEN SAMI JO/Polydor PD 14341	2
<b>93</b> — LONG HARD RIDE THE MARSHALL TUCKER BAND/ Capricorn CPS 0258	1
<b>94</b> — BIG BAND DAYS HANK THOMPSON/ABC Dot DOA 17649	1
<b>95</b> — I SHOULD HAVE WATCHED THAT FIRST STEP WAYNE KEMP/United Artists XW850 Y	1
<b>96</b> 96 SHE'S THE TRIP THAT I'VE BEEN ON LEON RAUSCH/ Derrick 107	4
<b>97</b> 70 A COUPLE MORE YEARS DR. HOOK/Capitol 4280	13
<b>98</b> 91 SUMMERTIME LOVIN' LAYNG MARTINE, JR./Playboy 6081	5
<b>99</b> — ROSIE SONNY THROCKMORTON/Starcrest GRT 073	1
<b>100</b> — TE QUIRO COUNTRY CAVALEERS/Country Showcase America 171 (NSD)	1

ON TARGET.....

#

# PLAYBOY'S

BRING-IN 'EM'  
ALL HOME!

#1

MICKEY  
GILLEY

"BRING IT ON  
HOME TO ME"

#20

WYNN  
STEWART

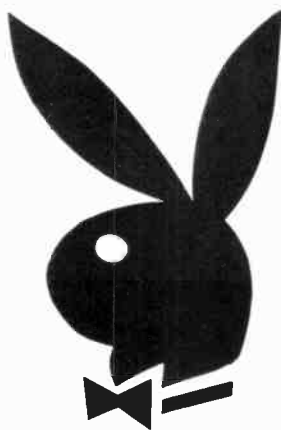
"AFTER THE STORM"  
"THEY DONT MAKE EM'  
LIKE THAT ANYMORE"  
"SUMMERTIME LOVIN'"

#51

BOBBY  
BORCHERS

#98

LAYNG  
MARTINE  
Jr.



Produced by  
EDDIE KILROY

Playboy Records NASHVILLE & L.A.



# Spinning Discs

Pick any package and enjoy endless hours of fun.

Case \$



Marilyn McCoo & Billy Davis, Jr.  
I Hope We Get To Love n Time  
ABC ABCD 952



They've helped create an already classic sound. Now they're starting fresh.

John Klemmer  
Barefoot Ballet  
ABC ABCD 950



John Klemmer's back with the soft 'touch' that's made him a front rank instrumentalist.

J.J. Cale  
Troubadour  
Shelter SRL 52002



The man who gave you "After Midnight" and three highly acclaimed albums has finally done another one.

Fireballet  
Two, Too  
Passport PPSI 98016



Fireballet move away from their British influences into a full, intricate American style that is distinctly their own.

Wade Marcus  
Metamorphosis  
Impulse ASD 9318



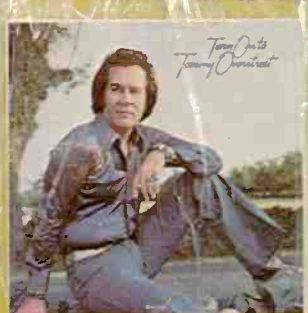
He's been arranger/conductor for Stevie Wonder, the Temptations, the Miracles, Sylvers, Donald Byrd, and many more. Now here he is on his own.

Dalton & Dubarri  
Success & Failure  
ABC AECD 964



These popular pop/country/soul song-writers present a new way to make it.

Tommy Overstreet  
Turn On Tommy Overstreet  
Dot DOSD 2056



People have been turning on to Tommy for years. And the last two times are included here: His latest hit, "Young Girl" and "Here Comes That Girl Again."

Hank Thompson  
Back In The Swing Of Things  
Dot DOSD 2060



Hank Thompson returns to the beat of the music that brought him the title, "King of Western Swing."

Johnny Carver  
Afternoon Delight  
ABC Dot DOSD 2042



Johnny Carver's single, "Afternoon Delight," is a hot summer smash. Now here it is as an album.

Nektar  
A Tab In The Ocean  
Passport FPSD 98017



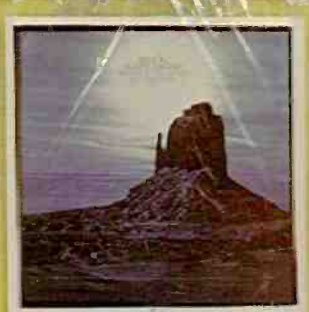
One of America's most popular import albums, Nektar's second, is no longer an import album.

Kraan  
Let It Out  
Passport PPSD 98015



One of Germany's biggest bands lets it all out to make the leap toward U.S. recognition and international fame.

Biblical Gospel Singers  
Pay For The Good Of The Land  
Songbird SBL 268



The latest offering from one of the most widely respected groups on the gospel circuit.

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