WHO IN THE WORLD: Cliff Richard

HITS OF THE WEEK

SINGLES

CAPTAIN & TENVILLE, "MUSKRAT LOVE" (prod. by The Captain & Toni Tennille) (writer: Willis Alan Ramsey) (Wishbone, ASCAP) (3:28). With the duo's TV show bringing them to even greater heights of popularity, there appears to be no end to their hit streak in sight. Another skillful interpretation, the ballad was penned by Willis Alan Ramsey. A&M 1870.

MAXINE NIGHTINGALE, "(I THINK I WANNA) POSSESS YOU" (prod. by Pierre Tubbs) (writer: T. Moore) (Andustin/Ackee, ASCAP) (2:40). The songstress' debut smash served as a solid introduction to her talents. That is further underlined here with this Tim Moore composition. You'll want to possess this record: it's headed for the top. UA XW865.

THE CHI-LITES, "HAPPY BEING LONELY" (prod. by Marshall Thompson) (writers: Hirsch & Wakefield) (Stone Diamond, BMI) (3:41). The Chi-Lites are back with their first single for the label and it's one of their best. A super ballad featuring their smooth vocal sound and lucid instrumentation makes it the type of record you'll be happy to play. Mercury 73844.

LEON HAYWOOD, "THE STREETS WILL LOVE YOU TO DEATH" (prod. by Leon Haywood) (writers: Haywood McQueen, Jr., Williams, Jr., Roberta [Jim-Edd] Song Pen, BMI) (3:06). Leon has taken it to the street, so to speak, with the honking horns of cars and buses introducing the track. A classic story which makes for a strong label debut. Columbia 3 10413.

SLEEPERS

TWILLEY BAND, "COULD BE LOVE" (prod. by Oister [writer: Dwight Twilley]) (Tarka, ASCAP) (2:35). One of a handful of outfits capable of putting the snap and crackle back in pop, these Tulsans should follow the hit ways of "I'm On Fire" with a gem of a single. From their recent "Sincerely" album, it could be a monster hit! Shelter SR 62003 (ABC).

JOHNSON, "DON'T WALK AWAY" (prod. by General Johnson & Rick Chertoff) (writer: Johnson) (Music In General, BMI) (3:33). After two near misses, Johnson shows remarkable resiliency with his strongest solo effort yet. With a song that should at once be appealing to pop and R&B stations, the General is in command. Arista AS 0203.

ELLIMAN, "LOVE ME" (prod. by Freddie Perren) (writers: Barry Gibb & Robin Gibb) (Unichappell, BMI) (3:19). This is Elliman's best outing in some time due to the combination of strong material and an inspired vocal performance. The song is from the new Bee Gees album and is delivered straight from the heart. RSO RS 858 (Polydor).

THE KEANE BROTHERS, "SHERRY" (prod. by David Foster) (writer: Dwanye Ford) (Bunz Off/Coroaba, BMI) (3:18). Not the same girl that the Four Seasons sang about in 1962, but a song likewise punctuated by strong harmonies and a sizzling hook. This duo of 10 and 12 year old brothers could give the label another DeFranco Family-type hit act. 20th Century 2302.

ALBUMS

BEE GEES, "CHILDREN OF THE WORLD." The brilliance of "Main Course" was producer Arif Mardin's revolutionizing of the Bee Gees sound without sacrificing its distinctiveness. The current effort is superb disco sans the Mardin touch but the title track, "You Should Be Dancing" and "Can't Keep A Good Man Down" will keep them on top. RSO RS-1-3003 (Polydor) (6.98).

ARLO GUTHRIE, "AMIGO." While this album has its serious moments ("Victor Jara," "Patriots' Dream"), it is most notably characterized by Arlo's light-hearted attitude as exemplified on front and back cover photos. "Grocery Song" and "Guobi Guobi" are latter-day folkies, the Arlo-Linda Ronstadt duet on "Connection" a diehard rocker. Reprise MS 2239 (WB) (6.98).

DAVID BROMBERG BAND, "HOW LATE'LL YA PLAY 'TIL?" With two studio and two live sides, Bromberg has the space to work out the blues/rock/jazz/bluegrass fusion he's been striving for since the late '60s. "How Late'll..." lacks the hectic pace of his earlier efforts but makes the strongest possible case for a truly unique style. They can play all night. Fantasy F-79007 (7.98).

MICHAEL HENDERSON, "SOLID." Henderson's spent the last five years as bassman with Miles Davis, having lent his talents to Aretha Franklin, Stevie Wonder and the Jackson Five at various points. Here he is writer, producer, arranger, bassist and vocalist, with Caribbean, jazz, disco and soul touches blended on "Solid" and "Let Love Enter." Buddah 5662 (6.98).
Cher A Little
Her new single is
LONG DISTANCE LOVE AFFAIR
(b/w "BORROWED TIME") WBS 8263

Cher A Lot
Her new album is
I'D RATHER BELIEVE IN YOU BS 2898

Produced by Steve Barri and
Michael Omartian
for Warner Bros. Records.
NEW YORK — Concert promoter Ron Delsener will re-open the former Academy of Music as the Palladium September 18 & 19 with a show starring The Band (Capitol) and Chris Hillman (Asylum). Delsener has a one-year contract and an additional one year option with United Artists Eastern Theaters Corp., owner of the 14th Street venue, to present Frampton Nears Record As All-Time Top LP

By LENNY BEER

Peter Frampton’s “Frampton Comes Alive” beat out strong competition from John Denver (RCAI), Fleetwood Mac (Reprise) and Linda Ronstadt (Asylum) to hold onto the top slot on The Album Analysis Chart for the thirteenth week. The A&M album is now one week away from the all-time Record World record of fourteen weeks at the top held by Carole King’s A&M-distributed “Tapestry” album (Ode). The charging product by Denver and Ronstadt scored #1 reports in scattered markets.

Musexpo ’76 Held in New Orleans

By PAT BAIRD

NEW ORLEANS — The second annual Musexpo meet was held last week at the Fairmont Hotel here. According to Roddy Shas houa, president of Musexpo, there were more than 120 exhibitors and over 1100 participants. A majority of attendees represented international music publishers; relatively few major American record companies were in attendance. People from radio stations and studios, however, were in evidence along with a number of American and Canadian publications, record and tape distributors, production companies and importers. The three American performance societies, ASCAP, BMI and SESAC, were well represented.

The National Music Publishers Association (NMPA) held a meeting for all members and participants in Musexpo. Leonard Feist, president of NMPA, explained the new developments relating to the pending copyright legislation.

CMA Show

The Country Music Association (CMA) presented a show featuring Mickey Gilley, the Jordanares, Tammy Wynette and Ronnie Mil sap. Among the other activities during the week was a special luncheon held at the Sea Saint studios hosted by Marshall Sehorn and Allen Toussaint, owners of the studio and New Orleans legends. Also, a champagne reception was held at The Studio In The Country in Bogalusa, Louisiana, hosted by Bill Evans. At presstime a presentation was

A&M Names Grieff VP

By IRA MAYER

LOS ANGELES — Jerry Moss, president of A&M Records, has announced the appointment of Barry Grieff as vice president of advertising, merchandising and special projects for the label.
KC Has Third No. 1 Single; Frampton Nears LP Milestone

Wild Cherry, Murphy Strong

By LENNY BEER

KC & the Sunshine Band (TK) have grabbed the #1 position on The Singles Chart for the third time in the past year with "Shake Your Booty" following the successes of "Get Down Tonight" and "That's The Way (I Like It)."

This is the first time this feat has been accomplished by a non-R&B group since The Beatles scored with five chart-toppers in 1964. KC barely beat out last week's #1 Wild Cherry (Epic/Sweet City) although Wild Cherry held them off on the r&B side. Radio and dealers are now awaiting the new KC album and the possibility of yet another #1.

Walter Murphy

Also hot in the top ten are Walter Murphy (Private Stock), who will be challenging for the top next week, Boz Scaggs (Columbia), with strong sales both pop and r&B, Cliffton Richard (Rocket), and Chicago (Columbia), a new entry at 10 with their strongest single ever and a potential future chart-topper entitled "If You Leave Me Now."

"Disco Duck" by WMPS' Rick Levy, is continuing its novelty path to instant sales while Heart (Mushroom) and Hall & Oates (Atlantic) are filling in the holes and heading for the top ten. Close behind these three are another triumvirate of future hot singles headed by Steve Miller (Capitol), Linda Ronstadt (Asylum) and Bay City Rollers (Arista). All three should have little trouble reaching the top ten when the current leaders cool off.

The bottom half of this week's Singles Chart also features some sure shots. ABBA (Atlantic) with its worldwide smash, "Fernando," is having no trouble getting early sales and Airplay. Kiss (Casablanca) is a shoo-in for their biggest ever with "Betch." Gordon Lightfoot (Reprise) is only having trouble getting on stations due to its length but is exploding in sales when the airplay comes, and the Ritchie Family (Marlin) which is currently the hottest record in New York is beginning to spread with breakout sales in the south and west.

John Valenti

Of special interest is this week's Chartmaker by unknown John Valenti (Ariola America). Valenti is a white artist whose record is traveling the established path for an r&B crossover hit. It is currently doing well on the R&B Singles Chart and is now crossing strongly in Cincinnati, San Francisco and Houston. It could be a major left field hit.

Thea Zavin Named UJA Music Exec of the Year

NEW YORK—Theodora Zavin, senior vice president, performing arts administration of Broadcast Music Incorporated, has been named Music Executive of the Year by the Music Industry Division of the United Jewish Appeal, it was announced by Morris Levy, president of Roulette Records and general chairman of the UJA Music Industry Division Committee.

Wild Cherry (Epic/Sweet City) continues to set records with its biggest ever, and a potential future chart-topper entitled "If You Leave Me Now."

John Valenti

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BURTON CUMMINGS' "STAND TALL."

WE SAID FROM THE BEGINNING THAT PORTRAIT RECORDS WAS TO BE DEDICATED TO JUST A FEW GOOD ARTISTS. WE'RE PROUD TO ANNOUNCE THAT THE FORMER SONGWRITER AND SINGER BEHIND MOST OF THE GUESS WHO'S NUMEROUS HITS IS THE ARTIST WHOSE SINGLE WILL DEBUT OUR NEW LABEL. PRODUCED BY RICHARD PERRY.
Arista Restructures Promo Department

NEW YORK — David Carrico and Michael Klenner, vice presidents, promotion for Arista Records, have announced a series of promotions and re-structuring of the company's promotion department. The changes encompass both the home office and Arista's field promotion staff as an extension of the regional structure introduced by the company last year.

The promotions in the home office are as follows: Richard Palmese, named national promotion; Perry Cooper, named associate director, album promotion; Sam Karamanos, named associate director, singles promotion; and Marty Goldrod, named associate director, west coast promotion.

In the field staff, joining Bill Lemmons, who was previously named southeast regional promotion manager, are Bill Scull, named midwest regional promotion manager; Gary Diamond, named midwest regional promotion manager; and June Colbert, named southern regional promotion manager.

Richard Palmese, previously midwest regional promotion manager, has moved to New York and will be operating out of Arista's New York headquarters, coordinating promotion activities with each of the regional promotion managers and all field personnel. This will enable David Carrico greater mobility and direct contact with each of Arista's field promotion representatives. Perry Cooper, formerly national album promotion manager, and Sam Karamanos, formerly national singles promotion manager, have both been based in the New York office and will be spending more time on the road making direct contact with the broad network of radio stations that they regularly contact. Marty Goldrod, formerly west coast regional promotion manager, will continue to operate from the company's Los Angeles office, and will strengthen communication and relationships with the many new Arista artists and producers now based on the west coast.

Bill Scull, formerly Arista local promotion representative, will expand his responsibilities and territory to include Detroit, Cleveland, Pittsburgh, Cincinnati, and Columbus. Gary Diamond, who comes to Arista from Heilicher Brothers where he was director of promotion, will be responsible for the territory encompassing St. Louis, Kansas City, Minneapolis, Chicago, and Milwaukee.

June Colbert, formerly Arista's local promotion representative, will expand his responsibilities and territory to include Memphis, Nashville, Shreveport, and New Orleans. In addition, Julie Stritmatter has just joined Arista as Detroit promotion manager.

MCA Signs Micky Thomas

MCA Records has signed Mickey Thomas, the Elvin Bishop band's lead singer who was featured on the hit single, "Fooled Around And Fall In Love," with Thomas' first solo effort due in January. Shown at the signing are MCA Records president J. K. Maitland, Elvin Bishop, Thomas, Greg Mundy of Bishop's Crabshaw Productions, MCA VP of administration Lou Cook, Crabshaw attorney John Frankenheimer and Crabshaw co-owner David Forest.

BMI Announces Student Award Winners

NEW YORK — Fifteen young composers from the United States are sharing in the 24th annual BMI Awards to Student Composers competition, which is sponsored annually by Broadcast Music, Inc. (BMI). The winners, ranging from 16 to 25 years of age, were presented their cash awards at a reception held in their honor at the St. Moritz in New York City on September 9. Three of them have been previous student award winners. This year's awards, BMI president Edward M. Crater announced, bring to 214 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

Winners

1976 BMI Awards to Student Composers are being made to the following:

Todd Brief, age 23, of Boston, Mass. Brief's winning piece is "Fantasy" for violin and piano.

Alexander Cardona, age 16, of Austin, Tex. Cardona's winning piece is "Do Not Go Gentle Into That Good Night" for soprano, violin, clarinet and violoncello.

Stephen Chatman, age 25, of Studio City, Calif. Chatman's winning piece is "Gossamer Dances" for piano.

Burton Goldstein, age 25, of Venice, Calif. Goldstein's winning piece is "Gossamer Dances" for piano.

Col Promotes Dilbeck

LOS ANGELES — Don Ellis, national a&r vice president, Columbia Records, has announced the appointment of Michael Dilbeck to the position of director of west coast a&r, Columbia Records.

Big Mac Club

Fleetwood Mac chose the recent Warner Brothers national promotion meetings, which coincided with their 3SO engagement at the Universal Amphitheatre in Los Angeles, to thank the Warners promotion and marketing men for their part in the success of the current "Fleetwood Mac" album. The Warners promotion staff was presented with framed enlargements of the "Fleetwood Mac" album cover personally signed by group members Christine McVie, Mick Fleetwood, John McVie, Stevie Nicks and Lindsey Buckingham. The presentation was made by Fleetwood Mac's artist relations liaison officer Gabrielle Arros during the meetings. Pictured from left: (front row) Kent Crawford, Warner's west coast regional marketing manager; Danny Davenport, southeast region; John Montgomery, national FM promotion; Al Frontera, midwest region; (back row) David Ureu, Warner's national promotion director; Russ Thayer, vice president, promotion; Cliff Siegel, midwestern regional marketing manager; Don McGregor, national promotion director; Gabrielle Arros, artist relations liaison for Fleetwood Mac; Eddie Gilreath, east coast region; Ed Bossembielott, vice president, marketing; and Murray Nogle, southwest region.
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And Kept Moving...

Last year these artists each album sales from 200,000

BARRY MANILOW
#1 in singles and #3 in albums among male vocalists. His last album went platinum. His current album "THIS ONE'S FOR YOU" shipped gold. A new super star is blazing!

PATTI SMITH
The most talked and written about new artist in years. All over the world her legend is growing...as are her sales.

BAY CITY ROLLERS
NOW WHO WAS IT WHO SAID IT WOULDN'T HAPPEN???

GIL SCOTT-HERON
An original who will pierce you whether you are black or white. Uncompromising, sharp, scathing, tender, his power is affecting more and more people everywhere.

MELISSA MANCHESTER
Voted "Best New Female Vocalist" in every Trade, her first two Arista albums have now sold over 800,000 copies. At 25, this striking talent is poised for an even bigger breakthrough to the top!

ERIC CARMEN
First "All By Myself," then "Never Gonna Fall In Love Again" and now "Sunrise!" The debut album that never stops until it's a Greatest Hits collection. 1976's biggest new artist!

OUTLAWS
More than 800,000 copies sold of their two albums have quickly made them national headliners. Now being greeted by standing ovations, their brand of scorching rock is already famous.

THE BRECKER BROTHERS
Funky, progressive, dynamic virtuosos. Their first album sold over 100,000. Their second album sold over 200,000. Their next album will continue this doubling tradition.
achieved world-wide to more than 2,500,000!

ALAN PARSONS
A stunning and brilliant innovator. His debut masterpiece album is still high on the charts after 19 consecutive weeks. We welcome a true pioneer of music's future!

THE KINKS
Unquestionably one of the most creative groups in the world. Their first Arista album will be released later this year. Watch out!

DON McLEAN
Pop poetry in action. This extraordinary singer-songwriter weaves creative magic. His legion of fans will continue to grow and grow.

LOU REED
A legend who rests on no laurels. Forever prowling, provoking and charting new territory. Expect something special from the original of them all!

MANDRILL
In 1972, Earth Wind & Fire's contract was bought. The rest is history. In 1976 Mandrill's contract was bought. The rest will be...

RICK DANKO
Having been a star among a firmament of stars, he will emerge from The Band as a major new figure in contemporary music.

All Now On Arista Records

It's Not The Size Of The Button That Counts — It's The Way You Use It!
Sizzlers Big Game Postponed

The undefeated DAD'S CLUB SIZZLERS (see issues Aug. 21, 28; Sept. 4, 11), coached by Chip Taylor, had to wait another week in their bid to clinch the title championship.

The "Sizz" game against the slugging Tigers was postponed when official umpire Horace Johns was delayed en route (four flat tires on his VW), and an impartial replacement could not be found. This might be considered a break for the Sizzlers, as their leading slugger Kristian Voight was sidelined this week with an attack of hay fever.

(Advert.)
School Days" by Stanley Clarke. On this, his third release, Stanley Clarke steps into the musical fore as composer, arranger, conductor, producer, and singer.


Stanley Clarke...
In a class of his own.
Steve Binder: Pursuing New Goals, Talent

By IRA MAYER

NEW YORK — “Few people are willing to fall flat on their faces. I am.”

Steve Binder is being neither smug nor boastful. He’s earned the right to be self-confident by taking chances and, more often than not, succeeding. His credits include various production and directorial duties going back to the “Tami” and “Hullabaloo” television shows through to the recent internationally acclaimed Elvis special, and for the record production of the Association—Fifth Dimension to his latest project, Roderick Falconer.

Straddling Worlds

Binder insists on “replacing old goals with new ones” and enjoys straddling the television and music worlds. He still feels as though he hasn’t been totally accepted in either camp—rockers are skeptical of television and the television people aren’t used to his kind of informalism.

“Television is recognized for its power,” he explained to Record World recently, “but to record people it’s a sellout. The biggest prostitutes in rock on TV are the artists themselves,” by which Binder means two things: Artists who put down the “commerciality” of television, he says, are deluding themselves into thinking that theirs is not a commercial medium; and that most rock acts fail to accept the responsibility of learning how to deal with television on its own level.

A Doer

“I’ve never done anything I didn’t want to do—do it—when it was done, but it was always the best I could have done at that moment. I’m most creative when ‘doing’ rather than waiting for the perfect thing to come along. You can’t worry about what will be.”

Looking Back

Thus it is that Binder can look back to his “short-lived but successful” record label, TA Records, for which Seals and Crofts recorded a song called “Summer Breeze.” The company, in actuality, was formed when a tape Binder produced of the song was universally rejected by labels to which it was submitted. It was only when the duo re-recorded the song on its second Warner Brothers album, however (produced by John Simon), that the song scored big. There is no bit- terness as Binder recalls the story, however. His pride is in discovering and developing talent, and it is evident that he believes he was responsible to some degree for Seals and Croft’s eventual success.

McGuinn Stops In

Columbia recording artist Roger McGuinn was recently in New York to play the Bottom Line as part of the debut tour with his new band, Thunderbyrd. McGuinn’s current solo album is “Cardiff Rose.” While in town McGuinn and the band were hosted to a luncheon by Columbia. Shown from left: (standing) Don Dempsey, vice president, promotion, Columbia Records; Al Hirsch, Thunderbyrd’s road manager; Bernie Gell, Thunderbyrd’s manager; Thunderbyrd Bruce Barlow; Roger McGuinn; Thunderbyrd James Q. Smith; (front) Marty Matthews, Columbia Records; promotion man; Thunderbyrd Lance Dickerson; Don DeVito, vice president, talent acquisition, east coast, Columbia Records.

Chappell Acquires Bema Print Rights

NEW YORK—Chappell Music has signed an exclusive print agreement with Bema Music, a division of Sweet City Records, it was announced by Charles Ryckman, director of publications for Chappell. The agreement, which covers the entire Bema catalogue, includes the music of the group Wild Cherry.

The agreement was made with the Cleveland-based Sweet City label which is co-owned by Mike Belkin and Carl Maduri who also manages Wild Cherry. The Chappell print program began with the rush-release of the group’s #1 pop and R&B single “Play That Funky Music” and a soon-to-be released folio to match their album, Wild Cherry.

Production Power

During a break in the recording sessions for her second A&M album, “Sollitt,” Kim Carnes (right) relaxes with her producer, Jerry Wester. The album, recorded entirely at Muscle Shoals Sound and set for a late-September release, marks the initial collaboration between the young Californian writer/vocalist and the veteran producer.

Smith Joins RSO

LOS ANGELES—The appointment of Bob Smith as west coast promotion manager for RSO Records has been announced by Al Coury, RSO president. Smith will headquarter in RSO’s Los Angeles office and report to Rich Fitzgerald, RSO national promotion director.

Prior to joining RSO, Smith was based in Seattle where he did promotion for Columbia Records and for Capitol Records. He also did promotion for Warner Brothers in Seattle and Los Angeles for five years.

Dudgeon To Produce Second Carmen Album

NEW YORK—Jimmy Lennon, co-principal of CAM-USA, and Stan Poses, Eric Carmen’s manager have announced that the next Eric Carmen (Arista) album will be produced by Gus Dudgeon, at the Marque Studio in London. Carmen leaves October 1 to begin recording with Dudgeon.
YVONNE ELLIMAN

“LOVE ME”

Acclaimed star in both movie and Broadway productions of Jesus Christ Superstar with a powerful new single written by the Bee Gees and produced by Freddie Perren!

A new superstar appears on the horizon

RS 858 on RS Records Inc.

THE MUSIC WE BELIEVE IN
This man used to think of The Ozark Mountain Daredevils by name.

When the first three Daredevil albums were released he didn’t pay any attention. "Ozark Mountain Daredevils. Must be some bluegrass group." His more open-minded friends knew the Daredevils for "Jackie Blue" and "If You Wanna Get To Heaven." Two smash hits.

Bolin Signed to Columbia

Don Ellis, national vice president, Columbia Records &R has announced that Tommy Bolin has been signed to Columbia Records. Columbia has just released Bolin’s debut effort for the label, “Private Eyes.” He will support his new album with a series of tour dates to be announced shortly throughout the country. Tommy Bolin will be headlining the Los Angeles area on October 16 at the Santa Monica Civic. Pictured from left: Don Ellis, national vice president, Columbia &R; Tommy Bolin and Mike Dilbeck, newly appointed director of Columbia &R, west coast.

Sonrise, Norman Bow New Label

LOS ANGELES — An as yet unnamed label is being formed here, outlined in an agreement providing for four new album releases by January 1, 1976. Principals are Larry Norman, president of Street Level Productions of Hollywood, and Bob Cotterell, president of Sonrise Mercantile Co. of Sun Valley, Calif., with the first release, around November, 1976, to contain songs performed by Larry Norman. The other three albums will contain songs by artists under contract to Street Level Productions. Norman will supervise graphics, recording and packaging.

The new label will be manufactured by Sonrise with initial distribution through Sonrise’s network of about 20 independent distributors selling to over 2000 retail outlets who market contemporary Christian music. Presently, Sonrise is in negotiations regarding sales through secular channels of distribution.

Casablanca Expansion

(Continued from page 4)

department and will be announcing several key appointments within the coming weeks. Ms. Munao will report to Neil Bogart.

Di Noble

Formerly national promotion director for the company, Al Di Noble came to Casablanca from Motown Records where he served in a variety of key posts including executive assistant to the vice president of promotion. In his new capacity, Di Noble will report to Dick Sherman, vice president, sales.

Eliot Sekuler joins Casablanca from Record World Magazine where he served as west coast editor for the past two years. His background includes posts as director of public relations for Blue Thumb Records and editorial staffer for Cash Box Magazine. As a free-lance writer, he has contributed to such publications as Circus and Rolling Stone. In his new position, he’ll report to Susan Munao and will be responsible for devising publicity and advertising materials as well as for the coordination of merchandising campaigns on behalf of Casablanca, Oasis and Chocolate City artists.

Then he heard “Men From Earth.”

An incredible fusion of five part harmonies and pristine instrumental performances laced with the aroma of hickory smoke and tall pines. More “musical” music than you might expect.

“Men From Earth” is definitely music from earth. Unpretentious and clean. Just listen. You’ll agree.

“Men From Earth” SP 4601

The Ozark Mountain Daredevils

On A&M Records and Tapes

Produced by David Anderle
By IRA MAYER & BARRY TAYLOR

NO APOLOGY NECESSARY: We've oft been chided for our cynicism, for our indiscretion and for our unwillingness to take anybody's word for anything. But then, when we're willing to take you all at face value, where are you? It's not our fault the only news this week is what follows.

NO SNICKERING, PLEASE: Love-Zager Productions, Inc., has taken Marilyn Chambers into the studio ... they are independently recording three sides at Columbia's studios here, with Michael Zager producing. Jerry Love insists "she can sing. But not 'til after supper".

Roy Cicala producing the new J. Geils [at the Record Plant] ... Will Peter Allen's next be live from the Bottom Line (sure makes sense now that Dee Anthony's managing)? ... Henny Youngman and Sam Levenson visited the Line on successive evenings to see Stephane Grappelli. Neither did a guest set ... Graham Nash dedicated a song to Grappelli during his Central Park concert ... Jan and Jill Mason are the proud new parents of Shane.

PLAIN AND SIMPLE: Kate and Anna McGarrigle, who have yet to make a formal U.S. tour since release of their debut album on WB, made the front page of Melody Maker recently, talking about the opposition's mortal fear of 'hitting a wall'. (That's what follows.)

TO THE VICTORS DEPT: What? Outlined against a blue September sky, coach David McGee expectantly rendered: "You have that in the grooves?" Sanborn, Fran McKendree and Martha Velez have been concert signa-
tures with their versatility; with those two newcomers, the Dirt Band has continued to push boundaries and the set's first song, with kilowatt power, is "Gritty Fool". The amount of damage accrued has yet to be decided but remember George, all things must pass. (Continued on page 57)

AmericanRadioHistory.com
Take a look into "Private Eyes."

Tommy Bolin is in an enviable position indeed. His reputation among today's guitarists is hard to match. His dazzling guitar has embellished every band he has been a member of—from the James Gang to Deep Purple. His work with Billy Cobham emblazoned his name across the memory of an almost entirely new audience.

Tommy Bolin. His debut Columbia recording features Mark Stein (Vanilla Fudge) on keyboards, and Norma Jean Bell (Mothers of Invention) on saxophone. Together with Tommy, they make a synthesis of metal and jazz/soul that is both fascinating and addicting.

Tommy Bolin. His new "Private Eyes" and this one is no teaser. On Columbia Records and Tapes.
Because he's a part of the music business. As a disco disc jockey, he has learned that Record World's discotheque coverage provides him with the most complete, accurate and objective reporting on what people are dancing to in leading clubs around the country, and on what new releases he should investigate. To keep his dancers dancing, he needs that information quickly and concisely, and he knows that Record World is the place to find it.
**Capitol Signs Meighan Band**

LOS ANGELES — Farr Records this week will release the debut album by Tom Bresh, "Homemade Love," according to Farr Music president Michael Ragor. The label's first album, the set features Bresh's two chart singles, "Homemade Love" and "Sad Country Love Song."

Bresh is currently on national tour.

---

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**A Sticky Wicket?**

RCA Records hosted a lunch and mini cricket match for singer Cleo Laine and husband-announcer John Dankworth on the lawn at the Bel Air Hotel, Los Angeles just before her appearance with the Los Angeles Philharmonic at the Hollywood Bowl. Members of the Periwinkle Cricket Club, a top amateur team from England touring California, and the Southern California Cricket Association provided the afternoon's expertise in the sporting area. Ms. Laine has just completed a two album "Porgy and Bess" set with Roy Charles for RCA Records' September release. Pictured above are Ms. Laine with Periwinkle Club members and John Dankworth (second from left).

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**'Rock Concert' Revamps Format**

(Continued from page 3)

said Record World. "It's more of a variety-entertainment show with rock credentials." Most of that broadening will come in the form of comedy, with an impressive stable of newcomers—Gary Muledecker, Foster Silvers, the New Touchables and Natural Gas (no relation to the British pop-rocker) forming a sort of comic "house band." Joining them will be a series of guest comics, including George Carlin, Jimmy Walker, Avery Schreiber, Franklin Ajaye and Richard Lewis. The musical segments will be brief, interspersed among the musical sections, and in general filmed on location to add variety to the series' concert hall settings, with many shot at Los Angeles' The Improvisation.

"A lot of people who have shaped TV have come from comedy," Kirshner said. "The new comedy performers are part of the discovery that is rock music. We have the musical integrity, now we have these hot new performers, and they're getting an incredible shot."

With each passing year Kirshner comes closer to being the sole survivor of the ongoing battle to put rock on evening television, and in that time, stretching from his establishment of ABC-TV's "In Concert" in 1972 to the debut of his syndicated series the next year to the present, his show's ability to survive has been predicated upon their ability to change to reflect changing musical tastes. This year should be no exception.

"You've got to change with the marketplace, and the marketplace is going to softer sounds," Kirshner said. "The future is limitless — if you go more away from hard rock and add comedy, I still think we've got the taste and the music instincts to put it together so it works."

**Debut**

The season's debut will feature Rod Stewart and Elton John and Kiki Dee as its headliners, and future installments will offer talents ranging from George Benson to the Commodores to Frankie Valli.

Kirshner himself will take on a larger role on camera, interviewing stars and, in perhaps the most unusual of "Rock Concert's" changes, music industry executives. Special programs will be devoted to the artists of a specific label—Midland International and Private Stock are two already scheduled—with Kirshner speaking with such industry figures as Bob Reno and Larry Uttal.

"The guys that are shaping our business are the DeWilles, the Thalbears of our day," Kirshner said. "They're shaping the artist, and I think the public out there wants to know about them. It opens up a whole area of human interest. There's a young kid out there who could be president of a record company some day. There are people out there who want to know what it's like to manage Peter Frampton."

A preliminary screening of several of the programs indicates that the series, to be syndicated once again by Syndicat, has improved in its camera work and in its pacing, the latter due largely to the presence of those young comics; and the closing off of several other outlets for rock on TV means Kirshner presumably has a better chance at better talent than ever before.
Pitchford's Flexibility Yields Contemporary Song & Dance Man

NEW YORK—The first press release read, "Dean Pitchford Such A Success In One Stand Night At the Ballroom—Is Booked For Six Week Engagement Beginning Tuesday Eve August 3rd." The latest release read that the engagement had been extended—through October 2nd. Well, the Ballroom is noted for extended engagements, but word of Pitchford's show spread rapidly on the street. He was, reportedly, the first of the new generation of cabaret performers to understand what the medium was all about. And the first to have the kind of contemporary musical taste to appeal to young, "hip" audiences, as well as the older Broadway crowd.

That's quite a bit to have to live up to. And given Labor Day week audience (one table of people walked out in the middle of a song, another table talked through the entire set, someone at the rear of the room kept flashing an instantaneous light) Pitchford was able to give his show the kind of contemporary musical taste and style that's more than just a "newcomer." Pitchford has appeared on and off-Broadway in "Pippin" and "Godspell," and the Broadway musical sensibility is in evidence. But there's an energy and sincerity in Pitchford's attempt at molding something different—yet in the mainstream—that is most refreshing. Perhaps he has simply opened the door to a new personality from the stage; perhaps he was simply born a song and dance man in an age ready for new song and dance men.

Zadan explained to a reviewer that another show would be written for a west coast tour, so that Pitchford's talents might be adapted to yet another type of audience and that when a recording contract materializes, that would yield a different approach. That, too, bespeaks a broad outlook, and an understanding of the need for flexibility. There's plenty of time to hone and refine, though, and that will come as naturally as an extra few weeks.

Ira Mayer

Nightshade Tour Begins

NEW YORK—Phantom recording artists the Deadly Nightshade have embarked on an east coast tour to coincide with the release of their new album, "F.W."

The Deadly Nightshade kicked-off their tour over Labor Day weekend with a concert at Atlanta's Electric Ballroom on Sept. 4 and a concert at Miami's South Beach Pier on Sept. 5.

Landis To Capitol A&R

LOS ANGELES—Rupert Perry, vice president, a&r, Capitol Records Inc., has announced the appointment of Richard Landis as director, east coast talent acquisition.

Richard Landis

Landis spent the last year as executive manager of the Beacon Theatre in New York and handled the booking of acts there. In 1972, his album, "Natural Causes," was released on ABC-Dunhill. He toured for a year as pianist with the Spencer Davis Group. Landis also has produced many artists. The appointment marks the reopening of an east coast a&r department for Capitol after a period of years. Landis will work out of Capitol's New York offices.

Frymire Heads A&M College Department

LOS ANGELES — Bob Frymire has been named to the post of head of A&M Records college department. Former A&M college rep for two years at the University of Colorado, comes to the job from his most recent assignment in promotion for the label in Arizona. In his new post, Frymire will supervise the expanded duties of A&M college reps around the country, and will add ten new representatives to his staff to bring the total number to twenty-five.

Bob Frymire

Cuscuna Joins Douglas As In-House Producer

NEW YORK — Michael Cuscuna has joined Douglas Records as the label's first in-house producer. The association comes following Cuscuna's co-production, with label head Alan Douglas, of a five record jazz series, "Wildflowers," due for release this fall. The series comes from live recordings of 27 avant-garde groups made at Sam Rivers' Rivbea Loft.

Cuscuna will be working independently on several album projects; it is expected that a total of 15 Douglas Lps will be available by the end of the year.
Dracula meets the E-Man!

"Dracula" is the new 2-part craziness that highlights the just-released Jimmy Castor Bunch album.

The E-Man is Jimmy Castor—the Everything Man. He does it all on E-Man Groovin.

On Atlantic Records and Tapes.
SONG OF THE WEEK

JEANS ON
[writers: Dundas & Greenway] (Mothe, Dick James, BMI)

DAVID DUNDAS - Chrysalis 2904
[prod. by AIR Production] (2:37)

CALIFORNIA - Laurie 3647
[prod. by L. Frodkin & D. Hoig] (3:03)

Chrysalis’ second cover battle in two weeks this time involves a song based on a blue jeans commercial which Dundas sent to the top ten in the U.K. Both versions of this catchy number are similar and either one could emerge victorious in this country.

CHER - Warner Bros. 8263

LONG DISTANCE LOVE AFFAIR
[prod. by S. Barri & M. Omartian] (writer: Price & Walsh)
(Meadow Ridge, BMI) (2:47)

It’s no secret that Herbie’s been doin’ it never before with his keyboards and Wah Wah Watson’s guitar at the funky fore.

HERBIE HANCOCK - Columbia 310408

DON’T IT [prod. by David Robinson & Friends] (writers: Hester, Eyton, V. Hancock)
(Watson/Watson/Hancock, BMI) (3:21)

It’s no secret that Herbie’s been doin’ it for some time, but here it’s done like never before with his keyboards and Wah Wah Watson’s guitar at the funky fore.

FOOLS GOLD - Morning Sky 701 (Arista)

CHOICES
[prod. by Glyn Johns] (writers: Kelly-Henson-Fogelberg) (Frank Snare/Big Shorty/Hickory Grove, ASCAP) (2:53)

Here is a choice that you can’t go wrong with. The group has graduated from the role of Dan Fogelberg’s back-up band to where they should score on their own.

BOB JAMES - CTI OJ 31

WESTCHESTER LADY
[prod. by Creed Taylor] (writers: Bob Jones/Three Brothers/Wayward, ASCAP) (3:20)

James’ expertise as an arranger is vividly displayed here on this instrumental from his “Three” album. A good stirring effort geared to pick up easy listening play.

MARGIE JOESEPH - Cotillion 44207

(Atlantic)

DON’T TURN THE LIGHTS OFF

A distinct vocal stylist, Margie delivers a first-rate interpretation of the Lamont Dozier song. A ballad sure to turn you on more with each and every listen.

HARPERS BIZARRE - Forest Bay 75474

YOU GOTTA MAKE YOUR OWN SUNSHINE
[prod. by Tom Pascal] (writers: Sedaka & Greenfield)
[pub. not listed] (2:50)

The group that scored with “Feelin’ Groovy” in the 60s returns to the 70s with a noteworthy cover of the current Neil Sedaka single. Give it a listen as well.

DISCO TEX & THE SEX-O-LETTES - Chelsea 3054

WE’RE HAVING A PARTY

A party record in the truest sense with a whooping vocal accompaniment to a handclapping beat. Sir Monte Rock III, as he calls himself now, preaches the good word which is spelled, P-A-R-T-Y.

THE CHARLIE DANIELS BAND - Epic 8 50278

SWEET LOUISIANA
[prod. by Paul Hornby] (writers: Daniels) (Hat Band/Radodaro, BMI) (3:28)

Daniels takes his listeners on a mini-tour of the south via some stunning guitar play that utilizes elements of both rock and country swing. It’s a sweet trip.

JEFF BECK - Epic 8 50276

COME DANCING
[prod. by George Martin] (writer: M. Walden) (Gratitude Sky, BMI) (3:28)

With Beck leading a group that includes the likes of Ian Hamer and Wilbur Bascomb, you know you better come dancin’. Fancy guitar licks abound as only Beck knows how to play ‘em.

 VAN McCrY - H&L 4670

PARTY
[prod. by Von McCoy] (writer: Von McCoy) (Van McCoy/Warner-Tamerlaine, BMI) (3:24)

“Get on down and party.” So goes the introduction and Van picks up the beat with a hustle sound to set the mood. It’s the real McCoy—no doubt about it.

DRAMATICS - ABC 12220

FINGER FEVER
[prod. by Tony Hester] (writer: Hester) (Groovesville, BMI) (2:43)

This may be a rare ailment, but it should soon be a common cry over the airwaves. A dark, haunting track with a hook to take it across-the-board success.

JON ANDERSON - Atlantic 3356

FLIGHT OF THE MOONSHADES
[prod. not listed] (writer: Anderson) (Topographic) (WB, ASCAP) (3:22)

Happily, not much of a surprise from the Yes vocalist. Anderson takes the one man band approach of playing all the instruments and succeeds admirably.

JACKIE MOORE - Kayvette 5127 (TK)

DISCO BODY
[prod. by Clarence Reid & Clay Cropper] (writer: Reid) (Shelby, BMI) (2:45)

With a song for and about the discos, Jackie can hardly miss. A Clarence Reid tune and typical TK undercurrents should take her there with no problem at all.

ARIZONA - RCA JH 10771

SO HARD LIVIN’ WITHOUT YOU
[prod. by Dave MacKay] (writers: Chater & Bettis) (Irving, BMI) (2:44)

The group is fronted by a singer whose voice is reminiscent of Olivia Newton-John on this sweet and sentimental soft rock performance.

STEVt HARLEY - EMI P 4335

(Capitol)

HERE COMES THE SUN
[prod. by Steve Harley] (writers: Harrison) (Harrison, BMI) (2:40)

George Harrison’s “Abbey Road” classic has been given a face lift and put into a new light with a synthesized undercurrent and a vocal that is pure Steve Harley. Already a top ten in the U.K.

BRENDA & THE TABULATIONS - Chocolate City 004 (Casablanca)

HOME TO MYSELF

The group shows itself to be more than just an act in the oldies revival circuit here. A charming ballad flourished with a sympathetic string arrangement.

RENAISSANCE - Sire SAA 726 (ABC)

CARPET OF THE SUN
[prod. by Renaissance] (writers: Dunford & Thacher) (Bleu Disque, ASCAP) (3:29)

One of the foremost exponents of classical-rock fusions, the group led by the graceful vocals of Annie Haslam should secure pop and MOR play. An intelligent edit from the live lp backed with “Kiev.”

ARETHA FRANKLIN - Atlantic 3358

JUMP

Another potential hit tune from the soundtrack album of the “Sparkle” movie. Lady Soul hits a hot gospel timbre with a charming, handclapping beat.

STANKY BROWN GROUP - Sire 730 (ABC)

DON’T YOU REFUSE

It has taken the songstress three albums to get her bearings, but she is now ready to go all the way. Already an AOR hit, she should also touch the AMs.

JOAN ARMATRADING - A&M 1865

LOVE AND AFFECTION

A beautiful ballad penned by Kenneth Ascher and Carolee Sager and sung with a laid back elegance by the vocalist. It should warrant prime r&b consideration.

ERSEL HICKEY - Romenses II 2003

WAITIN’ FOR BABY
[prod. by E. Hickey] (writers: Hickey & Zorka) (King Gold) (BMI) (1:52)

Hickey, a versatile singer, displays the eclectic approach, hitting on a sound that manages to touch on pop, gospel, r&b and even country in under two minutes.

MOMENTS - Stang 5068 (All Platinum)

WITH YOU

A beautiful ballad reminiscent of Olivia Newton-John on this sweet and sentimental soft rock performance.
The first major disco album of the fall season is producer Vince Montana's second Salsoul Orchestra collection, "Nice 'n Naasty "Salsoul," due out this week. Even more varied than the group's first release, this lp ranges from the previously released stunner, "Salsoul 3001!"—shortened slightly from its disco disc version to eliminate the jet exhaust fade-out but still one of the year's most exciting production numbers—to an MOR medley of the pop standards "We've Only Just Begun" and "Feelings." In between, the early favorites seem to be "Don't Beat Around the Bush" (3:30) with its steamy, pounding jungle drums, sweet string accents and nasty girls chanting "Don't beat around my bush;" "It's Good for the Soul" (4:20), which is alternating guitar and sparse, bending string work, with swooning violins; and "Standing and Waiting on Love" (3:31), which is closest in spirit to the first album's material, including a quick flash from Montana himself on vibes. The remainder of the album's cuts are also recommended for changing moods: "It Don't Have to Be Funky (To Be a Groove)," whose contents are adequate proof of its titles; a Latin-flavored "Rizzi Mambo" (5:31); a wonderful, evocative slow number called "Night Crawler" that sounds like one of the best mellow mood records of the year; and, of course, "Nice 'n Naasty." Vince Montana wrote nearly all the songs and his production here confirms his position as one of the most versatile and inventive disco producers. The Salsoul Orchestra's debut lp was among the most important disco releases of 1975 and this follow-up has an even broader appeal, making it the essential new dance album with great pop potential.

Other recommended albums: "Night People," the latest from the Fantastic Four (on Westbound) with a knockout first side consisting of "Be My Baby," "Shake Your Thing" and "I'm in Love."

Delsener, who will continue to promote shows in other venues around the city, says it will take him the same year to year and a half to build the Palladium that it did in building the Beacon Theater as a solid rock house. The Palladium's previous reputation has put off some acts, he explained, but in the case of The Band, he took Robbie Robertson and Rick Danko to see the renovations in progress. According to Delsener it was then that they agreed to do the two opening nights of the season, the major cleaning problem in the past—"the fact that no one took responsibility for such things as hot-mopping the floors. Security will be handled in the same way Delsener uses during the summer for the Schaefer Music Festival in Central Park. And ushers, who will stay on duty until the conclusion of each performance, will be selected on the basis of how to handle young audiences.

In addition, Delsener estimates that he's spent $22,000 in advertising the first attraction, including full page ads in the New York Times and the Village Voice. The show will be broadcast live by WNEW-FM and The Band itself was reportedly interested in filming the event.

Delsener's Palladium
(Continued from page 3)

painting, the floors cleaned with an acetone torch, has redone the dressing rooms, installed shower and kitchen facilities, and replaced the stage deck with a good plywood and masonite floor, among many changes. "The area I can't change," said Delsener of his neighborhood, "but when you're in the theater facilities, it environment, you'll feel like you're on Park Avenue."

In addition to making the initial renovations, Delsener plans a full maintenance schedule of his own in an effort to overcome what he feels was the major cleaning problem in the past—the fact that no one took responsibility for such things as hot-mopping the floors. Security will be handled in the same way Delsener uses during the summer for the Schaefer Music Festival in Central Park. And ushers, who will stay on duty until the conclusion of each performance, will be selected on the basis of how to handle young audiences.

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STARWOOD/LOS ANGELES
Dj: Al Miller
Best Disco in Town—Ritchie Family
Salsoul Orchestra
CHECRIHA LA FEMME/SOUR AND SWEET
Savannah Band—RCA (lp cut)
DOWN TO LOVE TOWN—Originals
Ed Sullivan Show (lp disc)
I DON'T WANNA LOSE YOUR LOVE
Emotions—Columbia (lp cut)
MIDNIGHT LOVE AFFAIR
Carole Douglas—Midland Intl. (lp medley)
MUSIC, MUSIC, MUSIC
California World—(disc disc)
MY SWEET SUMMER SUITE
Salsoul Orchestra—20th Century (disc disc)
NICE 'N NAASY
Salsoul Orchestra—Salsoul (lp disc)
RUBBERBAND MAN—Spinners—Atlantic (lp cut)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disc disc)
SWING'S NEW YORK
Dj: Al Miller
CHECRIHA LA FEMME/SOUR AND SWEET/IT'RLL PLAY THE FOOL
Savannah Band—RCA (lp cut)
DON'T LET GO/THOUGHT OF LOVING YOU
Manhattan Transfer—Atlantic (lp cut)
I DON'T WANNA LOSE YOUR LOVE
Emotions—Columbia (lp cut)
KILL THE SAVANNAH—Miami Drive (lp cut)
MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY
Carole Douglas—Midland Intl. (lp medley)
MY SWEET SUMMER SUITE
Salsoul Orchestra—20th Century (disc disc)
STREET DANCE—Mexicanos—Klik—Spinners—Atlantic (lp cut)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disc disc)
YOU NEED ME, I NEED YOU—Joe Simon—Whitfield (lp cut)
YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (lp cut)
SANDPIPER/FIRE ISLAND PINES, NEW YORK
Dj: Larry Sanders
BE MINE—Gloria Gaynor—Polydor (lp cut)
CALYPSO BREAKDOWN—Ralph McDonald—Marlin (lp cut)
CHECRIHA LA FEMME/I'LL PLAY THE FOOL/SOUR AND SWEET
Savannah Band—RCA (lp cut)
FULL TIME THING—Whirlwind—Roulette (disc disc)
IT'S GOOD FOR THE SOUL/BE MINE
RITCHIE FAMILY—Avi (disc disc)
MY SWEET SUMMER SUITE
Salsoul Orchestra—Salsoul (lp cut)
YOU SHOULD BE DANCING
Candy Store—RCA (lp cut)
YOUR PEACE OF MIND—Faith, Hope & Charity—RCA (lp cut)
YESTERDAY'S/BOSTON
Dj: Cosmo Wyatt
CAR WASH—Rose Royce—MCA
DOWN TO LOVE TOWN—Originals
Ed Sullivan Show (lp disc)
HERE WE GO AGAIN—People's Choice
(TOP 20)
I DON'T WANNA LOSE YOUR LOVE
Emotions—Columbia (lp cut)
LIGHT IN THE DARKNESS—Red Greg (disc disc)
MIDNIGHT LOVE AFFAIR
Carole Douglas—Midland Intl. (lp medley)
MY SWEET SUMMER SUITE
Salsoul Orchestra—20th Century (disc disc)
YOU SHOULD BE DANCING
Bee Gees—RSO (disc disc)
YOUR PEACE OF MIND—Faith, Hope & Charity—RCA (lp cut)
YESTERDAY'S/BOSTON
Dj: Cosmo Wyatt
CAR WASH—Rose Royce—MCA
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MIDNIGHT LOVE AFFAIR
Carole Douglas—Midland Intl. (lp medley)
MY SWEET SUMMER SUITE
Salsoul Orchestra—20th Century (disc disc)
YOU SHOULD BE DANCING
Bee Gees—RSO (disc disc)
YOUR PEACE OF MIND—Faith, Hope & Charity—RCA (lp cut)
I HEARD THAT!!
QUINCY JONES—A&M SP 3705 (7.98)
This specially priced two lp set is an impressive look back into Jones’ last four years with A&M. As such there are two sides of new material and two sides of award winning classics. The list of personnel reads like a who’s who with names like Stevie Wonder, the Brothers Johnson, Hancock, Cobham and Clarke.

LOVE AND TOUCH
TYRONE DAVIS—Columbia PC 34268 (6.98)
Davis’ move to Columbia could expand his audience vastly. A Wilson Pickett-like vocalist (when Pickett was at his creative peak), Davis cooks with all the salt and spices to make for a hit. “You’re Too Much,” “Put Your Trust In Me” and “Close to You” have power and feeling. This is disco, r&b and pop.

LET’S STICK TOGETHER
BRYAN FERRY—Atlantic SD 18187 (6.98)
Ferry’s third solo outing finds the chanteur in a familiar setting—interpreting some of his favorite songs and re-working five early Roxy Music album tracks. Chris Spedding (guitar) and John Wetton (bass) supply formidable accompaniment on “The Price Of Love” and a great treatment of The Beatles’ “It’s Only Love.”

DEE DEE BRIDGEWATER
Atlantic SD 18188 (6.98)
From the stage of Broadway’s “The Wiz,” Ms. Bridgewater has established herself as a major artist with a voice that is strong in projection and emotion. She maintains a busy pace here, whether on Hall and Oates’ “He’s Gone” or Allen Toussaint’s “It Ain’t Easy,” but she carries herself with grace and charm.

END OF A RAINBOW
PATTI AUSTIN—CTI 5001 (6.98)
As a studio vocalist, Ms. Austin has graced the albums of dozens of other musicians. Here she is front and center for the first time, singing eight self-penned songs, all in a light pop-jazz frame. She’s at no loss holding her own, with superb support from many of the musicians for whom she has sung.

UNTITLED
JACK DEJOHNETTE’S DIRECTIONS—ECM-1-1074 (Polydor) (6.98)
The ensemble consists of DeJohnette (drums, tenor sax), John Abercrombie (guitars), Alex Foster (saxes), Mike Richmond (bass) and Warren Bernhardt (keyboards). More avant-garde than DeJohnette’s recent work, “Morning Star” and “The Vikings Are Coming” are accessible.

LET THE ROUGH SIDE DRAG
JESSE WINCHESTER—RCA AL 4078 (6.98)
Winchester’s more outwardly country this time than in the past, his low key lyrics and unadorned singing voice duly laconic. “Let the Rough Side Drag” and “Everybody Knows But Me” are close as he comes to rocking and a reprise of “The Brand New Tennessee Waltz” keeps it fresh as ever.

FUNKY KINGS
Aceto—AL 4078 (6.98)
“Highway Song (Drive, Drive, Drive)” in many ways sums up the direction this band’s headed in—a hybridization of Eagles-like melodicism and Springsteen-like vocals. “Slow Dancing” is Jack “Peaceful Easy Feeling” Tempchin’s major writing and vocal contribution and the album’s centerpiece.

MEN FROM EARTH
OZARK MOUNTAIN DAREDEVILS—A&M SP 4601 (6.98)
The Daredevils have grown into more of a rock and roll band than they might have suspected when they made their first album. The transition has been smooth, though, with little loss of authenticity. If anything, the vocals are surer (”Watermill,” “You Know Like I Know”) and the arrangements more generally broad based.

PREMONITION
JON LUCIEN—Columbia PC 34255 (6.98)
Lucien produces Lucien, and the effect is a unity of vision that is most expressive. The winning combination, however, is when Lucien works as interpreter—his version of the Mercer-Raskin “Laura,” and of Bill Withers/John Collins’ “Hello Like Before” are standouts in a set of mostly original material.

TALES OF KIDD FUNKADELIC
FUNKADELIC—Westbound W-277 (20th Century) (6.98)
With songs like “Take Your Dead Ass Home (Say Som’n Nasty)” and “Butt-to-Buttlesuscitation” Funkadelic is as off-handedly outrageous as always. The cover alone would make them different, but the music stands up to it. And more.

WAITING FOR A WIND
HENRY GAFFNEY—RCA AP1-1548 (6.98)
Gaffney has the rare gift of being able to express simple sentiments simply, and of not taking sentimentality too saccharinely. There’s a touch of Nilsson in “Manhattan” and one senses great potential for Gaffney as a writer and as a performer. “Seems I’m Falling” and “Happy Birthday To Ya” are also of interest.

DAWNING DAY
C. B. VICTORIA—Janus JKS-7029 (6.98)
A Canadian singer/songwriter, Victoria has an Elton John-like voice which he applies to Russ Ballard’s “I Don’t Believe In Miracles” and Lennon/McCartney’s “Anytime At All” in addition to half a dozen original compositions. The writing is simple and direct and the production suitably complementary.

MANHATTAN MILLIONAIRE
DISCO TEX & HIS SEX-O-LETTES FEATURING SIR MONTI ROCK III—Chelsea CHL 516 (6.98)
Monti Rock III has finally found his niche and is taking advantage of his success by building a firm base around a hit formula. “We’re Havin’ A Party (It’s Gonna Be Alright)” and “Dancin’ Kid” are fun numbers with solid disco participatory appeal.

(Continued on page 50)
You just can't put a label on Michael Henderson, Michael likes and plays all kinds of music. After all, he's played with everyone from The Rolling Stones to Aretha Franklin to Stevie Wonder to Dr. John to The Jackson Five. And if that's not enough, he's spent the last five years as the bass player with Miles Davis.

It was Norman Connors who recognized his multiple talents as a musician, writer and vocalist. The results were the two latest hit albums by Norman Connors, both featuring Michael Henderson writing, playing and singing on "Valentine Love," "We Both Need Each Other" and the huge single hit "You Are My Starship."

Michael's new LP contains something for everyone—from jazz to R & B to pop. All the tunes are original and he's even included his own version of "Valentine Love."
Record World Presents A Country Music Spectacular
In Conjunction With
WSM's Grand Ole Opry Birthday Celebration

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<td>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC &amp; THE SUNSHINE BAND TK 1019</td>
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<td>WHAM! BAND/Arista 0189</td>
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<td>LOVE IS ALIVE GARY WRIGHT/John Handy/ABC Impulse IMP 31005</td>
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<td>AFTER THE DANCE MARVIN GAYE/Tamla T 54273F</td>
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<td>QUEEN OF MY SOUL AWB/Atlantic 3354</td>
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<td>SILLY LOVE SONGS WINGS/Capitol P 4256</td>
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<td>SHOWER THE PEOPLE JAMES TAYLOR/Warner Bros. WBS 8222</td>
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<td>ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F</td>
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<td>FERNANDO ABBA/Atlantic 3346</td>
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**Chartmaker of the Week**
- **ANYTHING YOU WANT**
  - JOHN VALENTI
  - Ariola America 7625 (Capitol)

**Additional Notes**
- **SHOWDOWN ELECTRIC LIGHT ORCHESTRA**
  - United Artists XWBX 48 Y
- **NADIA'S THEME**
  - BARRY DE VORSON & PERRY BOTKIN JR./A&M 1856 2
- **THE RUBBERBAND MAN**
  - SPINNERS/Atlantic 3355 (WB)
- **(DON'T FEAR) THE REAPER**
  - BLUE OYSTER CULT/Columbia 3 10318 (BMG)
- **LET 'EM IN**
  - WINGS/Capitol P 4293
- **IF YOU LEAVE ME NOW**
  - CHICAGO/Columbia 3 10388 (BMG)
- **THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME**
  - RONNIE DYSON/Columbia 3 10360 (BMG)
- **BETH KISS**
  - MARILYN McCOO & BILLY DAVIS JR./Casablanca NB 863 (CBS)
- **BABY, I LOVE YOUR WAY**
  - PETER FRAMPTON/A&M 1832 (BMG)
- **I'LL BE GOOD TO YOU**
  - BROTHERS JOHNSON/A&M 1806 (BMG)
- **SPRINGTIME MAMA**
  - HENRY GROSS/Lifesong LS 45008 (BMG)
- **IT'S O.K.**
  - BEACH BOYS/Brother-Reprise RPS 1360 (WB)
- **TOM JERRY**
  - ALAN PARSONS PROJECT/20th Century TC 2297
- **I不会** (I CAN'T HEAR YOU)
  - I'M IN LOVE WITH A Téléphone MỰ 13388 (BMG)
- **DID YOU BOOGIE**
  - WITH YOUR BABY! FLASH CADDILLAC & THE CONTINENTAL KIDS/Private Stock 079
- **TELL ME WHAT YOU MEAN**
  - JOHN VALENTI
  - Paradiso (BMG)
- **THE WRECK OF THE EDMUND FITZGERALD**
  - GORDON LIGHTFOOT/Reprise RPS 1369 (WB)
- **I CAN'T HEAR YOU NO MORE**
  - MUSIC IS MY LIFE SHOP AROUND CAPTAIN & TENNILE/MCA 40600
- **SOMETHING HE CAN FEEL**
  - ARETHA FRANKLIN/Atlantic 3326
- **BABY, I LOVE YOUR WAY**
  - PETER FRAMPTON/A&M 1832 (BMG)
- **I'LL BE GOOD TO YOU**
  - BROTHERS JOHNSON/A&M 1806 (BMG)
- **SPRINGTIME MAMA**
  - HENRY GROSS/Lifesong LS 45008 (BMG)
- **IT'S O.K.**
  - BEACH BOYS/Brother-Reprise RPS 1360 (WB)
- **BETH KISS**
  - MARILYN McCOO & BILLY DAVIS JR./Casablanca NB 863 (CBS)
- **BABY, I LOVE YOUR WAY**
  - PETER FRAMPTON/A&M 1832 (BMG)
- **I'LL BE GOOD TO YOU**
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  - HENRY GROSS/Lifesong LS 45008 (BMG)
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  - PETER FRAMPTON/A&M 1832 (BMG)
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  - BROTHERS JOHNSON/A&M 1806 (BMG)
- **SPRINGTIME MAMA**
  - HENRY GROSS/Lifesong LS 45008 (BMG)
- **IT'S O.K.**
  - BEACH BOYS/Brother-Reprise RPS 1360 (WB)
It's always nice when a real person hits the jackpot. Tom Jans is a real person. And his new album, "Dark Blonde," is his jackpot. Produced by Joe Wissert (his next project after Boz's "Silk Degrees"), and using Tom's own band (for the first time on record), "Dark Blonde" is a tough little bitch. On Columbia Records and Tapes.
SEPTEMBER 18, 1976

WKDA-FM/NASHVILLE

SPITFIRE-Jefferson Starship-
FLY LIKE AN EAGLE-Steve Miller
NIGHT ON THE TOWN-
DREAMBOAT ANNIE-Heart-
HEAVY ACTION (airplay, sales, phones, in descending order):
SOMEWHERE I'VE NEVER TRAVELLED-Ambrosia-
HONOR AMONG THIEVES-Ronnie Lane & Ron Wood-Atco

WEBN-FM/CINCINNATI

SOMEWHERE I'VE NEVER TRAVELLED-Ambrosia-

WKBW-FM/BUFFALO

SOMEWHERE I'VE NEVER TRAVELLED-Ambrosia-

WKDY-FM/SAN ANTONIO

EKOH-FM/PORTLAND

WEW-MD/CLEVELAND

SOUL searching—WAB-

WZM-AM/CLEVELAND

WBAM-FM/OKLAHOMA CITY

WHISPERING WIND—Nashville

WQFM-FM/MILWAUKEE

ADDS:
Pyramid Power

AMBROSIA members David Pack and Joe Porrua explained the concept of the three-dimensional pyramid shaped cover of the group’s newly-released album, “Somewhere I’ve Never Travelled,” to Record World’s Spence Berland during a recent visit to the Record World offices. The album is the Los Angeles-based group’s second for 20th Century Records. From left: Barry Goldberg, national promotion director, 20th Century Records; David Pack; Spence Berland, Joe Porrua; Freddie Fino, Ambrosia’s personal manager.

Slynyrd’s Rossington Injured in Car Crash

JACKSONVILLE, FLA. — Gary Rossington, 24 years old and a founding member, lead guitarist and co-songwriter for MCA recording group Lynyrd Skynyrd, is in serious but stable condition following a Labor Day weekend automobile accident. Rossington’s car went out of control and hit a telephone pole, a tree and a house. Most of Rossington’s teeth and gums have been destroyed and almost all of the nerves in his mouth left exposed. He also suffered head-to-toe lacerations and bruises and widespread body injuries, the extent of which will not be known until he is examined by specialists.

The group has withdrawn from scheduled appearances at the Temple Stadium in Tempe, Arizona on September 8, at San Diego’s Balboa Stadium on September 11 and at Anaheim Stadium on September 12. A schedule fall tour in support of the newly-released Lynyrd Skynyrd two-album set, “One More For The Road,” slated to begin September 21 in Wichita, has not yet been affected. A group spokesman indicated that all missed dates would be made up as soon as possible.

Chrysalis Adds Two Distributors

LOS ANGELES—Chrysalis Records’ vice president of sales and promotion Sal Licata has announced the addition of Heilicher Bros. of Florida (Miami) and All South Distributing (New Orleans) as two additional independent distributors for the label.

WEA Names Salem Special Projects Mgr.

LOS ANGELES—Joel Friedman, president of the Warner-Elektro-Atlantic Corp., has announced the appointment of Fred Salem as special projects manager.

Disco File

(Continued from page 25)

of a nearly eleven-minute medley, “Night People/Lies Divided by Jive,” in which the second part seems to be making a cutting comment on the values of the first (though we find the background “party” noises in “Night People” unnecessarily distracting to the point of irritation) and another long (6:05) cut with fine lyrics called “If I Lose My Job” which is the record’s sharpest track—the long intro clinches it. Also attractive: “Hideaway” (5:30) . . . Deodato’s new album, “Very Together” (MCA), unfortunately contains nothing as explosive as “Caravan/Watusi Strut” but there are some bright spots, especially a fast “Spanish Boogie” which sounds heavily influenced by Crystal Grass’ “Fio Maravi/A/Taj Mahal,” and three quirky versions of familiar songs: a surprising “Peter Gunn” theme; “I Shot the Sheriff” and “Theme from Star Trek.” “Juanita” is a left-field bounce . . . The debut album by Calendar, “It’s a Monkey” (Pi Kappa/ Buddah), contains their previous single, “Hypertension,” a strange B.T. Express variation with a nice drive running nearly six minutes here, plus two other cuts in a similar vein, “Good Old Funky Music” (4:15), which has a terrific sponky beat and “Comin’ on Strong” (3:55). For B.T. Express and Fatback Band fans . . . Skip Mahoney and the Casuals’ “Land of Love” (Abet) has one very up cut, “Running Away from Love,” and another that slips into a strong Stylistics mold, a nearly six-minute “And It’s Love” that would have to be considered left field only because of the tempo changes in the first half—the second half soars.

The week’s other essential new release is a disco disc called “Love Bug” (Bumblebee Unlimited) that DJ Tony Smith called to rave about the other day. “They’re going crazy over it!” he said—and so am I. (It’s also, you’ll notice, on Cosmo Wyatt’s top 10 list from Yesterday’s in Boston this week.) Written and arranged by one of our favorites, Patrick Adams, produced by Greg Carmichael (the same team that put together “Making Love” earlier this year), this is off-the-wall disco at its best: “insect” vocals just the bearable side of “chipmunk” noises repeat that phrase “I’m a love bug, I’ll sting you with my love” over a dense track most reminiscent of “Love Hangover.”

This goes on for more than seven minutes, complete with swirling example, and Susan’s Latin drum breaks and enough changes to satisfy any dance maniac. It’s on Red Greg, Carmichael’s own New York label, and available as a single and a 12-inch but, according to Smith, quite hard to find. Rare or not, it’s the Pick of the Week.

FEEDBACK: These records are now beginning to break big: “Down to Love Town,” the new mix of the Originals cut on a Motown disco disc; the other side of that same disc, Tata Vega’s “Full Speed Ahead;” and Carol Douglas’ medley side, “Midnight Love Affair” (Midland International) . . . Desi DJ from Swings in New York insists that his crowds love the Manhattan Transfer’s sparking jump version of that rock classic, “Don’t Let Go,” which he says he often repeats immediately after his break, usually followed by something by the Savannah Band since the spirit is similar. Not for all tastes, certainly, but interesting.

The other cut listed in Desi’s top 10 from the Manhattan Transfer lp (“Coming Out” on Atlantic) is a more accessible “The Thought of Loving You”: ritzy romance that also would work well with Savannah Band material. . . A reliable source reports that Laurie Marshall, whose organism epic (“All Day and All Night) We Will Make Love” was reviewed here last issue, is not, as we reasonably assumed, a woman but a member of the opposite sex. DISCO FILE would appreciate an 8 x 10 glossy for verification . . . We hear that Stevie Wonder’s people have made up a number of t-shirts for friends that read WE’RE ALMOST FINISHED. And San Francisco’s newest disco is to be called Cathedral after D.C. LaRue’s song, still going strong on the coast.

RECOMMENDED SINGLES: Leon Haywood’s pounding, powerful “The Streets Will Love You to Death” (Columbia), a song about how the grass is never really greener on the other side of the fence and Haywood’s best in some time . . . an appropriately titled “Philly Lover,” produced by Bunny Sigler for a group called Instant Funk on (TSOP) very gritty disco funk . . . the New York Disco Orchestra’s formula disco version of “The Way We Were” in two parts (total time in nearly six minutes) on Artemis and really quite good . . . and Delegation’s “The Promise of Love” (State), a sweet record from England that Delaware DJ Tom Webb first alerted me to; he calls it a “little kid love song”—the sort we both apparently have a weakness for—and it grows on you.
At Phonogram, Promotion & Publicity Work Together

By DAVID McGEE & MIKE VALLONE

Mike Gormley entered the music business in 1971 when he was named director of publicity for Phonogram, Inc./Mercury, a position which he continues to hold today. Prior to joining the company, Gormley was a columnist and feature writer for the Detroit Free Press. Stan Bly joined Phonogram/Mercury on the same day as Gormley in 1971. After serving four years as assistant to the company's national promotion director, he was named vice president, national promotion in January of 1976. In the following Dialogue, Gormley and Bly discuss how the promotion and publicity departments work together, and the problems each encounters, in breaking acts and in sustaining interest in established acts.

Record World: When you’re starting to work a new album, where does the campaign begin?

Stan Bly: We coordinate together from the beginning. Mike Gormley lines up writers in those cities that we’re going to be presenting the product in, and at the same time we’re in those same cities penetrating with promotion.

Mike Gormley: It depends on an act. If you want to use a case in point it would be the Runaways. In that case, publicity, because of the nature of the act, had gone ahead of promotion, but that’s just for a matter of time. As soon as the single gets airplay on major AM stations promotion will catch up with publicity. In the case of the Ohio Players a couple of years ago, promotion and sales took off and publicity was trying to catch up. So it depends on what happens to the act. But we both start at the same time gathering information. If you really want to pin down a starting point it would be in publicity, where information on a group is gathered and given to the company so that it knows what to work.

RW: In organizing a campaign, do you ever find yourselves in a position where you want to go with an all-out publicity blitz before you start any promotion at all?

Gormley: This is by way of explaining that publicity can lead the way at certain times. It led the way in the case of the Runaways and two years ago it led the way in the case of the New York Dolls, when everyone knew who they were before anyone really heard them.

Bly: A lot of times it can hurt too. In the case of the New York Dolls there was so much publicity that people expected too much from the group their first time out. I don’t want that to happen to the Runaways; they’re a valid group.

Gormley: I can give you a reverse example in the case of 10cc and their “Original Soundtrack” album. The publicity department made the decision to hold back on publicity for awhile because they had great publicity already, writers loved them and there were stories going on already. But the airplay and the sales did not correspond to that. And the album and the group were so good that we were confident when we put the product out that airplay and sales would catch up with their reputation. So we made a conscious decision, and their management agreed to it, that we would not do publicity for a certain period of time until everything else had caught up. Of course, “I’m Not In Love” caught on and everything balanced out.

RW: How about Thin Lizzy? What kind of campaign did you devise for them?

Bly: That was an all-out joint effort from the beginning, both in promotion and in publicity.

Gormley: Their first album for us was “Nightlife” which laid some sort of base for the group. But the real album for them was “Fighting.” And that was done primarily through FM stations. One cut was pulled as a single, but it got more FM play than AM play. So publicity, even though it wasn’t very dynamic, did a good job because they were a well-known group before they had a hit. Then when “Jailbreak” came out everything had been built for over a year on the first two albums and the timing of the third album was just perfect, so at that point we were well on our way.

RW: On the other hand, when you have a group like the Ohio Players that is so big, how much publicity can you do? As soon as product comes out people know about it.

Gormley: Well, we could do a lot more, except the Ohio Players themselves are not publicity hounds. They don’t want to do a lot of interviews and that sort of thing. So even though they’re well-known, there are many, many publications that I could get them in that they wouldn’t want to do.

. . . when you sign an act that act’s manager is on one side and the record company is on another, and together we’re working to make the entertainer a star.

Gormley: The personality of that group just calls for going into the studio and performing on stage. I’m not saying they’re anti-publicity—they’ve done a lot of interviews—but their energy is so concentrated in recording and performing that it becomes very difficult for them to sit down and talk to a writer.

RW: How do you work with managers on a publicity level? Do you play it by ear or do you work with them all the time?

Gormley: We always try to work with the manager. Even managers who have reputations as being difficult, after we get to know them and they get to know us, find out that it’s much easier and better for them if they work with other people. A concept that I personally have and one that I think Stan would agree with is when you sign an act that act’s manager is on one side and the record company is on another, and together we’re working to make the entertainer a star. Managers have the same goals as we have, but they may have a different point of view on how to get there; over a period of time we work it out. If managers insist on being difficult, if they refuse to listen to our side, then they’re only hurting themselves because they don’t have all the answers. We do have some, and they deserve to be listened to.

Bly: First of all when we sign an act, particularly a European act, they’re either in tune with what is going on over here or else they’re so out of tune with what’s going on that even though they may feel we’re doing it wrong they realize we know the American market better than they do. So it’s an educational process. Then again, there are some managers that we can spend a lot of time with because they know the markets, both here and abroad, very well. Then there are some managers who are hard to deal with before an act is a success and they get harder to deal with after the act is a success. But overall, most managers are willing to listen and to contribute and our relations are good. Also, we are very artist-relations oriented: we’ll sit a (Continued on page 50)
SEPTEMBER 18, 1976

THE ALBUM CHART

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<td>21 FLY LIKE AN EAGLE</td>
<td>STEVE MILLER BAND/Capitol ST 11497 17</td>
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<td>22 ROCKS</td>
<td>AEROSMITH/Columbia PC 34165 17</td>
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<td>23 BEAUTIFUL NOISE</td>
<td>NEIL DIAMOND/Columbia PC 33965 12</td>
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<td>24 JEFF BECK</td>
<td>Wired/Epic PE 3389 13</td>
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<td>25 OLE ELO ELECTRIC LIGHT ORCHESTRA</td>
<td>United Artists LA630 G 12</td>
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<td>26 ROCK ‘N ROLL MUSIC</td>
<td>THE BEATLES/Capitol SKBO 11587 27</td>
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<td>27 LOOK OUT FOR #1</td>
<td>BROTHERS JOHNSON/A&amp;M SP 4567 13</td>
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<td>28 SPARKLE</td>
<td>ARETHA FRANKLIN/Atlantic SD 18170</td>
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<td>29 MUSIC</td>
<td>HELEN REDDY/Capitol ST 11547 6</td>
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<td>30 THE GIST OF THE GEMINI</td>
<td>GINO VANNELLI/A&amp;M SP 4596 6</td>
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<td>31 HARVEST FOR THE WORLD</td>
<td>ISLE BROTHERS/T–Neck PZ 33809 (CBS) 17</td>
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<td>32 IN THE POCKET</td>
<td>JAMES TAYLOR/Warner Bros. BS 2912 12</td>
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<td>33 GREATEST HITS</td>
<td>ELTON JOHN/MCA 2108 96</td>
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<td>34 A NIGHT ON THE TOWN</td>
<td>ROD STEWART/Warner Bros. BS 2912 99</td>
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<td>35 BIGGER THAN BOTH OF US</td>
<td>DARYL HALL &amp; JOHN OATES/ RCA APL1 1467 3</td>
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<td>36 KISS ALIVE</td>
<td>KISS/ Casablanca NBLP 7020</td>
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<td>37 SONG OF JOY</td>
<td>CAPITOL/T–Neck PZ 33809 (CBS) 17</td>
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<td>38 ENDLESS SUMMER</td>
<td>BEACH BOYS/Capitol SVBB 11307</td>
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<td>39 A NIGHT AT THE OPERA</td>
<td>QUEEN/Elektra 7E 1053 39</td>
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<td>40 HAPPINESS IS BEING ON THIS PLANET</td>
<td>SPINNERS/Atlantic SD 18181 8</td>
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<td>41 FIREFALL</td>
<td>Atlantic SD 18174 21</td>
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<td>42 WHISTLING DOWN THE WIRE</td>
<td>CROSBY &amp; NASH/ABC 956 9</td>
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<td>43 A NIGHT IN JAPAN</td>
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<td>44 FIREFALL/Atlantic SD 18174 21</td>
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<td>45 ENDLESS SUMMER</td>
<td>BEACH BOYS/Capitol SVBB 11307</td>
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<td>46 OPPORTUNITY</td>
<td>OHIO PLAYERS/Mercury SM 1 1088 15</td>
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<td>47 FIREFALL/Atlantic SD 18174</td>
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<td>48 GO STOMU YAMASHITA</td>
<td>STEVIE WINWOOD, MICHAEL</td>
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<td>49 LOVE WILL KEEP US TOGETHER</td>
<td>CAPTAIN &amp; TENNILLE/Atlantic SD 18181 8</td>
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<tr>
<td>50 YOU ARE MY STARSHIP</td>
<td>NORMAN CONNORS/Buddah BDS 5655 6</td>
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<tr>
<td>51 STRETCHIN’ OUT IN BOOTS’S RUBBER BAND</td>
<td>BOOTS’S RUBBER BAND/Warner Bros. BS 2920 17</td>
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<tr>
<td>52 AGENTS OF FORTUNE</td>
<td>BLUE OYSTER CULT/Columbia PC 34164 13</td>
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<tr>
<td>53 TED NUGENT</td>
<td>Epic PE 33692 42</td>
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<tr>
<td>54 BEST OF THE BAND</td>
<td>Capitol ST 11553 2</td>
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<tr>
<td>55 SUMMERTIME DREAM</td>
<td>GORDON LIGHTFOOT/Reprise MS 2246 (WB) 13</td>
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<td>56 THE ORIGINALS</td>
<td>Kiss/Casablanca NBLP 7032 3</td>
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<tr>
<td>57 STARRY VOCAL BAND</td>
<td>Windsong BHI 1351 (RCA) 16</td>
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<td>58 NIGHTS ARE FOREVER</td>
<td>ENGLAND DAWN AND JOHN FORD COLEY/Big Tree BT 89517 (Atlantic) 3</td>
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<td>59 ARE YOU READY FOR THE COUNTRY</td>
<td>WAYLON JENNINGS/ RCA APL1 1816 9</td>
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<td>60 OLAS OF SUNSHINE</td>
<td>JOHNNY RIVERS/Atlantic SD 18180 9</td>
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<td>61 WAKING &amp; DREAMING</td>
<td>ORLEANS/Asylum 7E 1070</td>
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<td>62 LONG HARD RIDE</td>
<td>MARSHALL TUCKER BAND/Capricorn CP 0170 (WB) 13</td>
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<td>63 THE MANHATTANS</td>
<td>Columbia PC 33820</td>
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<td>64 I’M EASY</td>
<td>KEITH CARRADINE/Asylum 7E 1066 6</td>
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<td>65 LOVE TO THE WORLD LTD</td>
<td>A&amp;M SP 4589 5</td>
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<tr>
<td>66 DR. BUZZARD’S ORIGINAL SAHANNA BAND</td>
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<tr>
<td>67 DONNY &amp; MARIE—FEATURING SONGS FROM THEIR</td>
<td>TELEVISION SHOW/Polydor PD 6068 23</td>
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<tr>
<td>68 ABANDONED LUNCHONETTE</td>
<td>DARYL HALL &amp; JOHN OATES/Atlantic SD 7296</td>
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<td>69 A KIND OF HUSH</td>
<td>CARPENTERS/A&amp;M SP 4581 (CBS) 12</td>
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<td>70 BOB MARLEY &amp; THE WAILERS</td>
<td>CHICAGO’S GREATEST HITS/Columbia PC 39900</td>
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<td>71 GREATEST HITS</td>
<td>MONKEES/Arista 4089 5</td>
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<tr>
<td>72 TOGETHER … LIVE</td>
<td>BOBBY BLAND/Atlantic SD 18174 5</td>
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<tr>
<td>73 I WANT YOU MARVIN</td>
<td>TAMIO T 764251 (Motown) 25</td>
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<tr>
<td>74 TRYIN’ TO GET THE FEELING</td>
<td>MARY WILSON/Arista 4060 46</td>
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<td>75 DONNY &amp; MARIE—FEATURING SONGS FROM THEIR</td>
<td>TELEVISION SHOW/Polydor PD 6068 23</td>
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</table>

CHARTMAKER OF THE WEEK

132 DO THE TEMPTATIONS

THE TEMPTATIONS

Gordy G6 97551 (Motown)

83 GLOW AL HARREAU/Reprise MS 2248 (WB) 4 F
84 HARD WORK JOHN HANDB/ABC Impulse ASD 9314 11 F
85 DEDICATION BAY CITY ROLLERS/Arista 4093 1 F
86 THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb
87 CHANGESONE BOWIE DAVID BOWIE/RCA APL1 1732 15 F
88 SECRETS HERBIE HANCOCK/Columbia PC 34280 15 F
89 GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907 20 F
90 DIANA ROSS/Motown M6 86151 29 F
91 ALICE COOPER GEE GOES TO HELL/Warner Bros. BS 2896
92 HISTORY/AMERICA’S GREATEST HITS/Warner Bros. BS 2894
93 TEDDY BEAN RED SOVINE/Starland SD 961X (Gusto)
94 JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA) 17 F
95 ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE
96 ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064 13 F
97 JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA) 17 F
98 AMERICAN FLYER/United Artists LA605 G 4 F
99 MIRRORS/GRAMMAR CENTRAL STATION/Warner Bros. BS 2937
100 TO THE HEART MARK-ALMOND/ABC ABCD 945 3 F
June, 1971. One night only.

Pink Floyd
live performance. Audience: 70 million

For latest information on Pink Floyd album, Atom Heart Mother, see:
100 Top LP's


Available in the U.S. from Capitol Records
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Price Code</th>
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<tbody>
<tr>
<td>Agents of Fortune</td>
<td>Columbia PC 34164</td>
<td>$5.98</td>
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<tr>
<td>Ted Nugent</td>
<td>Epic PE 33692</td>
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<tr>
<td>Best of the Band</td>
<td>Capitol ST 11553</td>
<td>$11.98</td>
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<tr>
<td>Summertime Dream</td>
<td>Reprise MS 2246 (WB)</td>
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<tr>
<td>The Originals</td>
<td>Capitol ST 11551</td>
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<tr>
<td>Starland Vocal Band</td>
<td>Windsong BHL1 1351 (RCA)</td>
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<tr>
<td>Nights Are Forever</td>
<td>England Dan &amp; John Ford Coley</td>
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<td>Everybody Loves the Sunshine</td>
<td>Polydor PD 1 6070</td>
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<td>Waking &amp; Dreaming</td>
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<td>Long Hard Ride</td>
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<td>The Manhattan</td>
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<td>I'm Easy</td>
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<td>Love to the World</td>
<td>A&amp;M SP 4589</td>
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<td>Takin' It to the Streets</td>
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<td>Greatest Hits</td>
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<td>Together Again</td>
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<td>I Want You</td>
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<td>Donny &amp; Marie</td>
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<td>Kind of a Kind</td>
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<td>Chicago's Greatest Hits</td>
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<td>Bob James</td>
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<td>Mothership Connection</td>
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<td>Sky High</td>
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**Price Code:**
- E $5.98
- G $9.98
- J $11.98
- F $15.98
- H $22.98
- I $29.98
- W $39.98

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**The Album Chart**

**September 18, 1976**

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<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Week on Chart</th>
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<tr>
<td>Frampton Comes Alive</td>
<td>A&amp;M SP 3703</td>
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<td>Spirit</td>
<td>RCA APL1 1694</td>
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<td>Fleetwood Mac</td>
<td>Reprise MS 2225 (WB)</td>
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<tr>
<td>Hasten Down the Wind</td>
<td>Linda Ronstadt/Asylum 7E</td>
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<tr>
<td>Spyfire</td>
<td>Grunt FBL1 1557 (RCA)</td>
<td>10</td>
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<tr>
<td>Breezin'</td>
<td>Warner Bros. BS 2919</td>
<td>10</td>
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<tr>
<td>Wild Cherry</td>
<td>Epic/Sweet City PE 34195</td>
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<td>Chicago</td>
<td>Columbia PC 34200</td>
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<tr>
<td>Silk Degrees</td>
<td>Boz Scaggs/Columbia PC 33920</td>
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<tr>
<td>War's Greatest Hits</td>
<td>United Artists LA648 G</td>
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<td>Their Greatest Hits</td>
<td>1971-1975 Eagles/Asylum 7E 1052</td>
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<tr>
<td>At the Speed of Sound</td>
<td>Wings/Capitol SW 11525</td>
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<td>Diana Ross' Greatest Hits</td>
<td>Motown M 68951</td>
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<td>This One's for You</td>
<td>Barry Manilow/Arista 4090</td>
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<tr>
<td>Hot on the Tracks</td>
<td>Commodores/Motown M 68751</td>
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<td>13 Big Ones</td>
<td>Beach Boys/Brother-Reprise MS 2251 (WB)</td>
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<td>All Things in Time</td>
<td>Lou Rawls/Phil. Intl. FS 33957</td>
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<td>Beat of the Town</td>
<td>BACHMAN-TURNER OVERDRIVE</td>
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<td>Beautiful Noise</td>
<td>Neil Diamond/Columbia PC 33965</td>
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<td>Jeff Beck/Wired</td>
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<td>Dreamboat Annie</td>
<td>Heart/Mushroom MRS 5005</td>
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<td>Gary Wright/Brothers FS 28683</td>
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<td>Steve Miller Band/Capitol ST 11497</td>
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<td>Bigger Than All of Us</td>
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<td>Queen/Elektra 7E 1053</td>
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<td>Spinners/Atlantic SD 18181</td>
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<td>Endless Summer</td>
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<td>Contradiction</td>
<td>Ohio Players/Mercury SM 1 1088</td>
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<td>A Fifth of Beethoven</td>
<td>Walter Murphy Band</td>
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<td>Private Stock</td>
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<td>Love Will Keep Us Together</td>
<td>Captain &amp; Tennille/A&amp;M SP 4552</td>
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<td>You Are My Starship</td>
<td>Norman Connors/Buddah BDS 5655</td>
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<tr>
<td>Stretchin' Out in Bootsy's Rubber Band</td>
<td>Bootsy's Rubber Band</td>
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</table>

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**Chartmaker of the Week**

**132 Do the Temptations**

**The Temptations**

**Gordy G 67551 (Motown)**

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**Album Cross Reference Page 40**
June, 1971. One night only.

Pink Floyd

live performance. Audience: 70 million*

For latest information on Pink Floyd album, Atom Heart Mother, see:

100 Top LP's

THE ALBUM CHART 150

SEPTEMBER 18, 1976

515-200 ALBUM CHART

151 WINDJAMMER FREDREY HUBBARD/ Columbia PC 24166
152 ON LOVE DAVID T. WALKER/ Ode SP 77035 (A&M)
153 THE BEATLES' 67-'70/ Apple
SKBD 2404
154 SHAKE SOME ACTION FLAMIN'/GROOVES/Sire SASD 7521
155 MAIN COURSE BEE GEE'S/RSO 4907 (A&M)
156 NIGHT FEVER FATBACK BAND/ Spring SP 4 6711 (Polydor)
157 HOPE WISHES AND DREAMS RAY THOMAS/Threshold TH 17 (London)
158 PASS IT ON THE STAPLES/ Warner Bros. BS 2945
159 FRIENDS OF MINNE MEL MELTON/ Gladys 7/50 (TB)
160 DANCE IN THE ROUDIN' JESSI COLTER/Capitol ST 11543
161 TROUBADOUR J.J. CALE/Shelter
162 WARREN ZEVON/Asylum
163 8 E. TARTINUE/A & E
164 LOVE, LIFE AND FEELINGS SHIRLEY BASSEY/United Artists AL 6405 (CBS)
165 COMIN' CHOCOLATE MILK/RCA
166 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC/Dor DOD 2020
167 LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015
168 LADY'S CHOICE BLONDEMLATT/Capricorn
169 THE NEED TO BE ESTHER SATTERFIELD/ A&M APRIL 1835
170 GIVE ME BACK MY HEART MAYFELD/Curtom CU 5007 (WB)
171 MIDNIGHT MIRAGE MIKE GREENE/ Mercury SM 1 1100
172 LIFE ON MARS DEXTER WANSLEY/Phil. Int. 534279 (CBS)
173 PARTNER ALONG SPIRIT/Mercury SM 1 9044
174 DELICATE AND JUMPIN' FANIA ALL STARS/Columbia PC 24063

ALBUM CROSS REFERENCE

ABBA 123
electronica 123
sauce 123
artist 123
name 123
...
The Bay City Rollers recently completed their first American tour which coincided with the release of their third Arista LP, "Dedication." Pictured at a reception following their show at Philadelphia's Tower Theatre are, from left: manager Tom Poton; Eric Faulkner; Jon Mitchell; Leslie McKeeen; journalist Trixie A. Balm; unidentified person; Stuart "Woody" Wood; Derek Longmire; producer Jimmy Ivanesc; journalist David McGee; Michael Kleinfer, vice president, national album promotion for Arista. Pased in front are David Carrique, vice president, promotion; Sam Koramone, manager, national singles promotion; Rick Dobbs, director, artist development and Jon Pelsinger, director, national sales.

The Coast

(Continued from page 12)

The Coast

Rollin' Along

The Coast

Who In The World:

Cliff Richard Breaks Through in the U. S.

For the last 18 years, half of his life, Cliff Richard has been recognized as one of the world's top singers. Yet, for some inexplicable reason, success in the U. S. had always eluded him. His first charted record of note dates back to 1959 when "Living Doll" entered the top 30, but since then, until now, it has been a string of failures despite scoring with some 63 of 65 singles in the U.K.

At the time of his signing to Rocket Records in the U.S. earlier in the year, Richard was quoted as saying, "If I don't crack America, now, I'm not even going to bother anymore. It just means that they don't like me and that's it.''

Subsequently, it has been proven that with the right material and the right promotion behind it, Cliff Richard is capable of extending his success to these shores.

Hit Single

His first Rocket album, "I'm Nearly Famous," is comprised of 12 tracks and marks his most diversified work in his long career. However, the real breakthrough is with his current single, "Devil Woman," still bulleted after a dozen weeks on the RW charts at #7. The song, written by Terry Britten is punched out with a bristling rhythm section which frames one of Richard's best rock vocal performances in years.

Actually, Richard spent very little time being "nearly famous." In 1958, at the age of 18, he and his group, the Drifers (later to become the Shadows) recorded their first record, "Move It," which instantly became an English hit.

"We couldn't believe the way the whole thing accelerated to such an extent," he recently remarked. "We turned professional on August 9, 1958, knowing that the record was coming out at the end of the month . . . I just couldn't believe it when they said they would give us 200 pounds a week (for a Kalin Twins tour). Up to then we had been working for nine pounds each a week . . . We were the hit of the tour. There was no doubt about it. We played a lot of the Elvis stuff, and 'Move It' was the stopper . . . it was impossible for the Kalin Twins to follow us."

Racking up five gold records, 21 silver discs and starring in a series of screen musicals in the years that followed, Richard's fame soon spread throughout Europe to Australia, the Far East and South Africa where he still commands large audiences.

Sedaka Soiree

Sedaka Soiree

Rocket Records' recording artist Neil Sedaka and his family attended an MCA Records preview screening party recently of his television special, "Steppin' Out." "Steppin' Out!" will be aired September 17 over the NBC network, and features his daughter Dora and son, Marc, along with guest stars Bette Midler and David Brenner. Pictured at the party (from left): MCA vice president Georgia Lee, Neil Sedaka, daughter Dora, son Marc, MCA promotion rep Ray D'Ariano, Leba Sedaka, and MCA promotion rep Barry Goodman.
The Whispers, whose Soul Train Ip, "One For The Money," is scheduled for release next week on Epic. This Gamble/Huff composition was conducted by Hugo and Luigi, and the lyrical content, written by James England, exemplifies the tradition of beautiful arrangements. ASCAP). This group is keeping up the tradition of beautiful vocal arrangements with such cuts as: "Loves In Need Of Love Today," "Isn't She Lovely," "I Wish," and "Knocks Me Off My Feet," all of which are featured on their latest release, "Ordinary Pain." and "Village Ghetto Land."

Un-Fried Ajaye Stops By

Little David recording artist Franklyn Ajaye spent a week on the east coast introducing his first album for the label, "Don't Smoke, Dope, Fry Your Hair!" to the media and retailers in New York, Philadelphia and Washington, D.C. Franklyn's activities included a special delivery stop at the Record World offices with his lp. Pictured from left: RW's Pat Baird, Little David VP Ben Hurwitz, Ajaye, Atlantic's special publicity assistant Art Collins. In all three cities, Franklyn and Ben Hurwitz attended breakfast meetings with Atlantic Records and WEA branch staff, and visited with one-stops and key dealers in each market.

Marsel Names Walker Vice Pres., Operations

LOS ANGELES—Robert Walker has been appointed vice president of operations for Marsel Records, Inc., a division of Marsel Enterprises Inc., it was announced by Gavin Murrell, president and chief executive of the label.

As vice president of operations, Walker will oversee all aspects of the company's various business operations and will report directly to Murrell.

Walker began his career in the recording industry 22 years ago with Chess Records in Chicago as a songwriter and artist. He has served as writer/producer at Prophesy Records and at Motown, and as national promotion director for Prophesy Records, Little David Records and Mums.
GET ON
BOHANNON'S
NEW L.P.
GITTIN' OFF

DK 76921

BRUNSWICK

DAKAR
### Record World R&B Singles Chart

**September 18, 1976**

<table>
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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td><em>I Like the Night</em></td>
<td>Jermaine Jackson</td>
<td>Epic/Sweet City 8 50225</td>
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<td>2</td>
<td><em>Shake Your Booty</em></td>
<td>Kool &amp; the Gang</td>
<td>Polydor PD 14206</td>
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<tr>
<td>3</td>
<td><em>I'm Just Silly</em></td>
<td>Tony Orlando &amp; Dawn</td>
<td>Epic/Parrot PE 34191</td>
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<tr>
<td>4</td>
<td><em>Get Away</em></td>
<td>Frank Sinatra</td>
<td>Columbia 3 10373</td>
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<tr>
<td>5</td>
<td><em>I'd Write a Love Song</em></td>
<td>Bill Withers</td>
<td>Capitol ST 13165 (Polydor)</td>
</tr>
<tr>
<td>6</td>
<td><em>I'm Still in Love With You</em></td>
<td>Michael McDonald</td>
<td>ABC Impulse SP 4577</td>
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<tr>
<td>7</td>
<td><em>Funk O Music</em></td>
<td>undeclared</td>
<td>Polydor</td>
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<tr>
<td>8</td>
<td><em>Do the Funk</em></td>
<td>undec</td>
<td>undeclared</td>
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<tr>
<td>9</td>
<td><em>The Good Times</em></td>
<td>Aretha Franklin</td>
<td>Atlantic SD 18176</td>
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<tr>
<td>10</td>
<td><em>Let's Have Some Fun</em></td>
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**New LPs**

McCoy is currently working on new albums for Gladys Knight & The Pips, Melba Moore and Peaches & Herb, in addition to preparing his own next LP for H&L Records.

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**Penny Farthing Pact**

### FM Changes (Continued from page 4)

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— W M S - M F - M (Cleveland) music director Charlie Kendall resigned his post two weeks ago, and has been replaced, at least on an interim basis, by Shelley Stile, who also filled Kendall's morning drive air shift.

### Segregates

— WNOE-FM (New Orleans) music director Bryan Nichols also resigned his post in mid-August, and has been replaced at the station by Scott Segreges.

### Pickwick Earnings (Continued from page 4)

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By MICHAEL CUSCUNA

NBC is shooting a TV movie based on the life of Scott Joplin, with Billy Dee Williams in the leading role and musicians Calloway and Eubie Blake among the cast. Alto saxophonist Maceo Parker, formerly with James Brown, has signed with Casablanca Records with George Clinton producing. Gene McDaniels is producing Delia Reese.

Reedman-composer Prince Iawsha, who played with everyone from Dolphy to Rollins in the sixties and co-led a group with Sonny Simmons for many years, has formed his own label, Birdseye Records (2340 Seventeenth Avenue, Oakland, Calif. 94606). One fine album, "Firebirds, Live At Berkeley Volume 2," has just been issued with Iawsha playing baritone sax, soprano sax and flute and with Ron Carter, Roy McCurdy, Hubert Eaves and Kenneth F. Nash. Two more albums are expected shortly. Blues great Muddy Waters has been signed to Blue Sky Records, distributed by CBS. The first album will be a studio effort produced by Johnny Winter. Keyboard player Bayete Todd Cochran and drummer Michael Shrieve have formed an r&b group called Automatic Man, which has recorded in London for Island. Charles Mingus is expected to go into the studio soon with producer Ilhan Mimaroglu. Joao Gilberto begins work on a new record in New York in mid-September.

Labor Records (342 Madison Avenue, New York, N.Y. 10017) has issued its fourth album by composer Heiner Stadler. The album, "Jazz Alchemy," features six extraordinary pieces for trumpet, bass and drums. The players are Charles Mc Gee, who can play two trumpets simultaneously with amazing facility, Richard Davis and Brian Blade. For Martin Scorseses's new film, "New York, New York," veteran saxophonist George Auld will provide the music and his saxophone playing that will be seen on the screen with Robert DeNiro portraying a saxophonist.

After a superb jazz album on the Japanese Trio label, Dee Dee Bridgewater now makes her debut on Atlantic with a more r&b oriented effort. Trix Records, the noted label, now has a new address (Drawer AB, Rosendale, New York 12472) and a new release of four albums. Included is a fine Detroit blues anthology, and albums by bluesmen Roy Dunn, Pernell Charity and Tarheel Slim. "No Time At All" by Tarheel Slim is a standout. Slim has had a varied and notable creative life in blues and rhythm & blues over the past three decades. His power and vitality are captured here, and some recognition should come to him once again.

Atlantic Records in Japan has released a magnificent collection of previously unreleased Ornette Coleman with the classic quartet that included Don Cherry, Charlie Haden and Ed Blackwell. The album, "Whom Who Keeps A Record," has some priceless material. Hopefully, the American company will one day issue this disc here.

Walt Dickerson is currently recording his second album for Steeplechase Records with a trio that includes bassist Wilbur Ware. The sessions are taking place in Philadelphia. Bassist Alphonso Johnson is working on his second album for Epic in Los Angeles. Producer Teo Macero, although no longer with Columbia, will continue working with Miles Davis on an independent basis. That nine record set of unreleased Miles that I mentioned several columns ago is still in the works; it will be a set of previously unissued Miles over the past ten years. But first will come a single album of the final Davis quintet session with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams. That date featured "Water Babies" among other Shorter compositions, and the management/production team of John Brantley and Rick Willard (who brought Willis's contemporary Lou Donaldson to Cotillion and produced his LP). And except for the enthralling new single version of "FEELINGS," the material is all new. Three fiery originals have been contributed by the North South East & West rhythm section, "SINGING BASS," "DO IT, TO IT," and "SOMETHING GOOD." The lead vocal by guest Sammy Turner on "BOUQUET" is a turnabout; likewise Cheryl Rochester's obbligato on "THE YOUNG MAN WITH A HORN" (she's also heard on "FEELINGS"). This Cotillion debut is bound to put Willis back in the center of the crossover sphere he began two decades ago when he earned his nickname, 'Gator Tail.'

Willis Jackson continues to defy easy categorization—as an instrumentalist he cuts across progressive R&B, mainstream jazz, and MGR boundaries with finesse brought on by a life of dues paying and stylistic adaptability. For his first Cotillion LP, Willis has turned to the management/production team of John Brantley and Rick Willard, who brought Willis's contemporary Lou Donaldson to Cotillion and produced his LP. And except for the enthralling new single version of "FEELINGS," the material is all new. Three fi ery originals have been contributed by the North South East & West rhythm section, "SINGING BASS," "DO IT, TO IT," and "SOMETHING GOOD." The lead vocal by guest Sammy Turner on "BOUQUET" is a turnabout; likewise Cheryl Rochester's obbligato on "THE YOUNG MAN WITH A HORN" (she's also heard on "FEELINGS"). This Cotillion debut is bound to put Willis back in the center of the crossover sphere he began two decades ago when he earned his nickname, 'Gator Tail.'

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New York — Some pianists have careers that for no good reason never seem to take off. Chief among these today is the Czech pianist Rudolf Firkusny. On the concert circuit for 30 years or so, he always turns in a first-class, consistent performance, yet he never seems to have the kind of audience nor even critical reaction that is his due. The guessing game as to why could continue over the decades. Anyway, he has a varied repertory and is not particularly overexposed in this city. Anyway, he does have some admirers, and to this listener Firkusny is one of the most rewarding at the keyboard today.

London Records has just issued a new recording of his version of the most familiar Beethoven sonatas: the three most familiar Beethoven sonatas. They are brilliantly played and are perfect examples of why Firkusny is such a satisfying pianist. As with Karl Boehm when he conducts, one is consciously aware of the pianist's attempt to create Beethoven's world and not his personal, idiosyncratic view of the music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in the pianist's attempt to create music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in the pianist's attempt to create music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in the pianist's attempt to create music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in the pianist's attempt to create music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in the pianist's attempt to create music. The "Moonlight" could have portrayed moonlight in the first movement or water or even flickering flames—Beethoven did not specify—and Firkusny did not overdo the romantic concept of moonbeams stretching across the floor. Each of the other movements has its own sensitivity, and the whole is like quicksilver. The "Pathetique" is even better. Here the pianist's master tone—a healthy, warm, yet very varied sound—can be heard in all its shadings. And in the second movement he lets the music sing without overwhelming the listener with high romanticism or starving him in pure classicism. This kind of playing allows one to revel in the pianist's attempt to create music.
What a windfall!
Stock up now on Columbia Masterworks
great Fall bargains.

Fall in line while there's still time. For
the months of September and October
only, you can harvest some of the world's
finest music at specially reduced prices.
This remarkable opportunity includes
every item in the Columbia Masterworks
and Odyssey catalogues, plus all the new
Masterworks releases. It's a rich, colorful
bonanza of classical and show recordings,
featuring such masterpieces as Massenet's
"Le Cid," Bernstein Conducts The Berlioz
"Requiem" and Lazar Berman Plays
Beethoven. Nostalgia reigns in the delight-
ful recording of The Sidewalks of New
York and a great classic is brought to its
finest hour with Charpentier's master-
piece "Louise."

Fall in love with Columbia's Record of the Month, and pay witness to a
dazzling first in the history of music. This is the only complete version of
"Rhapsody in Blue" with the composer at the piano. The piano roll solo,
performed by Gershwin in 1925, has been miraculously combined with a new
recording of the original jazz band accompaniment conducted by Michael
Tilson Thomas with The Columbia Jazz Band. This ingenious collaboration,
offered in compatible stereo/quadraphonic sound, is specially priced now only
as Columbia's Record of the Month!

Catch a Fall star! Catch six of the world's
greatest as Columbia announces The Concert
of the Century, an amazing fall bargain offered
in a compatible stereo/quadraphonic two-
record set. Recorded live May 18th, 1976, this
gala tribute to Carnegie Hall's 85th anniver-
sary brings together the collective musical
genius of Leonard Bernstein, Dietrich
Fischer-Dieskau, Vladimir Horowitz,
Yehudi Menuhin, Mstislav Rostropo-
vich and Isaac Stern, along with The
Oratorio Society and The New York Phil-
harmonic. This may well be the concert of
all centuries.

Oh what a Fall is here! All of these releases
and more will be available on LP records and
eight-track tapes at irresistible sale prices
through October 29th.

Columbia Masterworks:
Dedicated to the Art of Music

*DUE TO THE REDUCED PRICE AS RECORD OF THE MONTH, THIS ALBUM IS NOT INCLUDED IN COLUMBIA'S SPECIAL FALL SALES PROGRAM. M3 34007-"Louise" M2 34202-"Le Cid" M2 34201-"Berlioz "Requiem" XM 34206 "Rhapsody in Blue" M2X 34256-"Concert of the Century" M 34218-Berman Plays "Beethoven" M 34159-"Sidewalks of New York"*
separate commitments, but Goldenson took advantage of the meeting to reaffirm ABC’s commitment to its involvement in the music industry.

After recalling that ABC network’s formation and its eventual climb from a distant third place to direct competition with rival networks, Goldenson stated, “We’re dedicated to the idea that (ABC Records) can do the same kind of creative work for us that we do for ourselves. We have our television networks, our radio networks. You’ve got a world of product here, a world of top talent . . . and you’ve got top management.”

Pledges Support
He then moved specifically to financial support, concluding his comments with a strong corporate pledge: “Speaking on behalf of Elton Rule and myself, we’re prepared to back this until the need for continued regional and local campaigns designed to reactivate top catalogue titles.

Following the meeting here, label executives traveled to Chicago, where the presentation would be held at the Regency Hyatt House at O’Hare on Thursday (9); and then on to the Americana Hotel in New York for Friday’s (10) meeting.

Tears of Joy
The three-hour meeting, which included separate product presentations for ABC/Dot, Sire/Passport and the combined ABC pop roster, detailed forthcoming new releases and the sales campaigns being prepared in support of those titles.

Herb Belkin, vice president, creative affairs, marketing and Pete Senoff, director of advertising and merchandising, unveiled the most ambitious of these programs, a fall merchandising campaign described by Senoff as ABC’s “most extensive to date. Built around the theme, ‘The name of the game is music,’ the two-month push will incorporate advertising, promotion, special merchandising and an incentive contest at the branch level to maximize exposure for the company’s fall releases. Among the acts slated to receive emphasis during the campaign are Leon Russell, the Dramatics, Freddy Fender, the Four Tops, the Climax Blues Band, Narvel Felts, Ray Price, John Klemmer, Marilyn McCoo & Billy Davis, Jr., Mark-Almond and the Dwight Twilley Band and Doug Sahm.

New artists included in the campaign will include Steven Bishop, Sheer Elegance, Lyons and Clark, Brass Fever and Brand X, while catalogue emphasis will be placed on the entire Shelter line. (ABC’s fall merchandising campaign will be examined in detail in RW’s forthcoming merchandising special.)

ABC Custom Labels
The meeting also provided additional commentary on ABC’s individual label divisions, including Shelter Records, whose general manager, Ron Henry, ran down current activities; the company’s classical division, which Kathy King, director, classical A&R, explored in terms of its projected re-entry into the full-priced market with the new $6.98 ABC Classics line, along with a forthcoming image change for the budget-priced Westminster Gold label; and the ABC/Dot country division.

ABC/Dot chief Jim Fogle song reviewed the company’s performance in the country market as well as the continuing growth of that market, stressing both growing country sales and cross-over potential in unveiling current and forthcoming releases by Doug Sahm, Roy Clark, Ray Price, Hank Thompson, Barbara Mandrell, Don Williams and Billy “Crash” Craddock.

Catalogue Push
Concluding the meeting session, a special audiovisual presentation was made of Don England, vice president, sales and distribution, emphasizing catalogue sales for the company. England challenged branch personnel in attendance, stressing the need for continued regional and local campaigns designed to reactivate top catalogue titles.

American Tears appeared recently at WLCT’s “World’s Largest Family Beach Picnic,” St. Petersburg Beach. The weekend affair included leisure displays and entertainment, highlighted by two Sunday concerts by American Tears. Pictured with American Tears at the picnic are WLCT’s radio personalities Steve Kelly and Jeff Lawrence (knocking).

L.A. NARAS Workshops
■ LOS ANGELES — The Education Committee of the Los Angeles Chapter of the National Academy of Recording Arts and Sciences (NARAS) and workshop director, Joe Csaida, have finalized the curriculum for upcoming sessions dealing with Music Records Careers and have set the place and dates for the series.

The L.A. Chapter NARAS Music/Record Workshops will run for four sessions beginning on Tuesday, October 5 and continuing for 4 consecutive Tuesdays thereafter from 7:00 to 10:00 each of the 5 evenings. The workshops will be held at Golden State Mutual Life Insurance Company auditorium at 199 West Adams Boulevard in Los Angeles. The Central City location was chosen in order to bring residents of that area an opportunity for this type of education not recently available to them.

Scheduled topics for the five workshops include a general outline of the series, to be delivered on the first day and along with a discussion of songwriting and publishing; the performer, including individual soloists, group leaders, live and studio work and talent development; the producer, arranger and engineer, and their roles in developing successful records; attorneys and accountants; and the structure of the record industry, including an analysis of distribution systems, promotion, merchandising, publicity, advertising and sales.

Guest lecturers are being set for each of the workshops.

Marcel Signs Chandler
■ LOS ANGELES—Gene Chandler has signed an exclusive recording contract with Marcel Records Inc., a division of Marcel Enterprises, Inc. It was announced by Gavin Murrell, president and Chief Executive of the label.

Chandler, who during his long career has been an artist, manager, producer and promoter, recorded the hit “The Duke of Earl” in 1962. He will have his initial single released by Marcel Records in late September with an album to follow soon after.

A&M Names Grieff VP
(Continued on page 3)
coordinate all aspects of the label’s artist and merchandising campaigns. In addition, Grieff will also supervise the label’s expanded college department.

Grieff, who assumes his new position immediately, will report directly to Moss.
a Wonderful Town?

a Wonderful Town?

Grinderswitch:

**Hard Work and Good Times**

**NEW YORK — Grinderswitch** is as amiable a bunch of southern rock'n'roll musicians as you'd ever want to meet. And their good natured enthusiasm is reflected in all their music, live and recorded. As bass player/vocalist Joe Dan Petty puts it, "We're not really trying to make any sort of statement—we're just into playing."

Currently, their playing has taken them out on tour with their good friends and fellow Capricorn artists, the Marshall Tucker Band, travelling to well-received dates in New England, the Schaeffer Festival in New York, my Father's Place on Long Island, and California. The five member band also has a new album out (their third Capricorn lp), "Pullin' Together."

Grinderswitch came into existence about four years ago in Macon. Joe Dan initially hooked up with guitarist Larry Howard and drummer Rick Burnett, and then sometime later the three Floridians added fellow Sunshine Stater Dru Lumbar to the fold. That was the composition of the band through its first two albums, with Lumbar obviously counting as a valuable addition. As Burnett indicates, "He adds a whole new dimension."

**Railroading**

Joe Dan offered some insight into the derivation of the band's name during a recent interview with *Record World*. "There's a town in Tennessee called Grinderswitch. It's where Minnie Pearl is from. Joe Don says, 'We're going to stay on the road and play a lot of gigs. We're a workin' band.'"

Jonathan Skiba

**Road Work**

For the future, Grinderswitch figures to remain on the road trying to further develop a market to play to. In addition to the regular tour with Marshall Tucker, the band had the opportunity to play a Providence, Rhode Island benefit for Jimmy Carter. But for them the political nature of such an event is incidental; it's the opportunity to play their music that is more important.

Before too long, "You're So Fine" figures to be pulled as a single off the new album. Capricorn is backing both the tour and album release with substantial promotion and publicity in an attempt to garner widespread acceptance for the band. Through it all, as Joe Dan says, 'We're going to stay on the road and play a lot of gigs. We're a workin' band.'

**Freddie the D.J.**

Capitol recording artist Freddie Hart (foreground) was guest DJ at New York's country music station WHN on the afternoon of August 24, 1976. With him are, from left, the station's program director Ed Solomon and staff DJ's Lee Arnold, who was Freddie's "sidekick" during the broadcast, and Del D'Amore. That evening, Freddie headlined a free country music show at Lincoln Center's Damrosch Park.

**England Dan in L.A.**

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**By Steve J. Larson**

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**Road Work**

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Jonathan Skiba
ABC Meetings
(Continued from page 3)

separate commitments, but
Goldenson took advantage of
the meeting to reaffirm ABC's
commitment to its involvement
in the music industry.

After recalling the ABC net-
work's formation and its eventual
climb from a distant third place
to direct competition with rival
networks, Goldenson stated,
"We're dedicated to the idea
that (ABC Records) can do the
same kind of job we've done
with our television network,
our radio networks. You've got
a world of product here, a world
of top talent... and you've got
top management."

Pledges Support
He then moved specifically
to financial support, concluding
his comments with a strong cor-
porate "pledge: "Speaking on
behalf of Elton Rule and myself,
we're prepared to back this until
it becomes number one. And
we're not easily discouraged.
I'd like to thank you in advance
for the part you're going to
play."

Goldenson's enthusiasm echoed
Rubinstein's opening remarks,
which reviewed ABC Records in
the 20 months since he assumed
the top post there. Rubinstein
said that ABC Records has
reviewed the label's classical
operations; A&R, explored in terms
of its projected re-entry into the
full-priced market with the new
$6.98 ABC Classics line, along
with a forthcoming image
change for the budget-priced
Westminster Gold label; and the
ABC/Dot country division.

ABC/Dot chief Jim Foglesong
reviewed the company's per-
formance in the country market,
as well as the continuing growth
of that market, stressing both
growing country sales and cross-
over potential in unveiling cur-
current and forthcoming releases
by Doug Sahn, Roy Clark, Ray Price,
Hank Thompson, Barbara Man-
drell, Don Williams and Billy
"Crash" Craddock.

Catalogue Push

Concluding the morning ses-
tion was a special audio/video
presentation hosted by Don
England, vice president, sales
and distribution, emphasizing cata-
logue sales for the company.

England challenged branch per-
sonnel in attendance, stressing
the need for continued regional
and local campaigns designed to
reactivate top catalogue titles.

Following the meeting here,
label executives traveled to Chi-
icago, where the presentation
would be held at the Regency
Hyatt House at O'Hare on Thurs-
day (9); and then on to the
Americana Hotel in New York for
Friday's (10) meeting.

Tears of Joy

The three-hour meeting, which
included separate product
presentations for ABC/Dot, Sire/
Passport and the combined ABC
pop roster, detailed forthcoming
new releases and the sales
campaigns being prepared in
support of those titles.

Herb Belkin, vice president,
creative services and marketing,
and Pete Senoff, director of ad-
vertising and merchandising,
unveiled the most ambitious of
these programs, a fall merchan-
dising campaign described by
Senoff as ABC's most extensive
to date. Built around the theme,
"The name of the game is
music," the two-month push

American Tears appeared recently at WLCT's "World's Largest Family Beach Picnic."
St. Petersburg Beach. The weekend affair included leisure displays and entertainment, highlighted by two Sunday concerts by American Tears. Pictured with American Tears at the picnic are WLCT's radio personalities Steve Kelly and Jeff Lawrence (kneeling).
Grinderswitch: Hard Work and Good Times

NEW YORK — Grinderswitch is as amiable a bunch of southern rock’n’ roll musicians as you’d ever want to meet. And their good natured enthusiasm is reflected in all their music, live and recorded. As bass player/vocalist Joe Dan Petty puts it, “We’re not really trying to make any sort of statement—we’re just into playing.”

Currently, their playing has taken them on tour with their good friends and fellow Capricorn artists, Marshall Tucker Band, travelling to well-received dates in New England, the Schaeffer Festival in New York, My Father’s Place on Long Island, and California. The five member band also has a new album out (their third Capricorn LP), “Pullin’ Together.”

Grinderswitch came into existence about four years ago in Macon. Joe Dan initially hooked up with guitarist Larry Howard and drummer Rick Burnett, and then sometime later the three Floridians added fellow Sunshine Stater Dru Lumbar to the fold. That was the composition of the band through its first two albums, with Lumbar obviously counting as a valuable addition. As Burnett indicates, “He adds a whole new dimension.”

Railroading

Joe Dan offered some insight into the derivation of the band’s name during a recent interview with RECORD WORLD. “There’s a town in Tennessee called Grinderswitch. It’s where Minnie Pearl is supposed to have been born. Well, that’s not entirely accurate; I’m pretty sure she was born someplace else. Anyway, a ‘grinderswitch’ is the area where a freight train pulls into to unload boxcars. It’s a railroading term and that’s what we were thinking about when we named the band.”

All the members of Grinderswitch characterize themselves as a “playing band,” getting together to jam and have a good time. As for their musical style, Dru Lumbar describes it as a combination of country, blues, rock, and soul. “We mix it together and really stir it up.”

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Album Picks
(Continued from page 26)

HERE'S SOME LOVE
TANYA TUCKER—MCA 2213 (6.98)
Tanya's still a country girl at heart, even if "Short Cut" is a singles track designed to take her to pop-disco fans. "Here's Some Love," "Comin' Home Alone" and "Round and Round the Bottle" are, true to her natural foundations. No longer the little girl, Tanya's fleshing out a more mature style of her own.

E-MAN GROOVIN'
THE JIMMY CASTOR BUNCH featuring The Everything Man—Atlantic SD 18186 (6.98)
Coming on like a space-age Bobby "Boris" Pickett on the album's tour-de-force, "Dracula Pts. 1 & 2," Castor is again in his element—somewhere at the crossroads of disco and humor. There are also the more conventional r&b stylings which make for his most well-rounded album yet.

MORNING COMES
BUCKCARE—MCA 2218 (6.98)
A solid rocking band that's not afraid to be pretty ("Dreams of Flying"). It's the country flavored rockers, though, that are the group's mainstay—"Out of Touch," "Love Never Lasts Forever" and "Red Wine," for example. The second side, featuring the title track, is the more consistently pleasing.

RHYTHM
RCA APL-1-1846 (6.98)
A top-flight r&b/disco outfit which has several albums to its credit, "Rhythm" being its label debut. "Carry Me Down" and "Within Your Lifetime" are up-tempo disco numbers; "Find Yourself Somebody To Love" and "Loving You" are in a ballad vein. There's been great growth, with Rhythm ready to ride to the top.

NOT A WORD ON IT
PETE CARR—Big Tree BT 89518 (Atlantic) (6.98)
The guitarist's name should by now be familiar from the numerous sessions he has done in the Muscle Shoals studios. Some of the musicians he has worked with appear here, in former Allman's keyboardman Chuck Leavell and Lenny LeBlanc. It's hot southern rock at its sauciest.

MULGRAVE STREET—INSPIRATION
AMAZING BLONDEL—DJM DLP-701-2 (7.98)
A specially priced package featuring two Amazing Blondel lp's previously available as imports. Liner notes by Alan Betrock detail the development of the band, with special emphasis on the period when "Mulgrave Street" and "Inspiration" were first released in Britain. A one-time following should be reawakened.

KATHE GREENE
Prodigal P6-1001151 (Matown) (6.98)
Green has a most pleasing voice which glides through her very pop-oriented MOR compositions. While the pace is very even-tempered, the album sustains interest through bright orchestral arrangements by producer Frank Wilson and Don Costa and David Shire. Listen to "Beautiful Changes" and "Color World."

Dialogue
(Continued from page 36)

group down and go over points with them just as we would with a radio station.

**Gormley:** If you want to put them into categories, I would say that the difficult acts are the ones that don't have the business side of their careers straightened out. There are managers and artists who don't realize that they're in a business and don't concern themselves enough with that side of it. There are other groups and managers who know it's a business as well as an art form and conduct their affairs accordingly. I'm not saying we have one or the other type of act on our label, but those are the two extremes we seem to run into.

We have a country act right now by the name of O. B. McLinton. He is a black country singer with a certain amount of success in the country field. His record is a country record, but it could go r&b, so obviously you just have to look at these acts as acts—if you're going to take a country record and try to put it on r&b you have to have a pretty open mind.

**RW:** But whether or not you consider them as being in categories radio stations do.

**Gormley:** Absolutely.

**RW:** So you're really taking a chance on that O. B. McLinton record. You're not going the safe route with it.

**Bly:** The most difficult thing right now is to cross country over to pop. It's happening more and more but the next big step is to have it happen as a rule. It's still just a little bit more difficult to persuade the major radio stations to go with a country record, even though the black crossover is happening and the MOR type of softer rock is happening. Willie Nelson gets played but there are still some artists like Johnny Rodriguez who haven't crossed over like that, and that's the next big step—to see that happen.

Some of the categories are breaking down, it's true. The process that goes on is an educational one, again. If consumers are coming into stores looking for Earth, Wind and Fire in the pop category and not finding it there, then it's up to retailers to see that the product goes where consumers are looking for it in their stores. The retailer has to know the music as well as his consumers, and part of our job is to let them know what these products are all about.

**RW:** In formulating campaigns, do you find that outside publicity firms or independent promotion men can be of help?

**Gormley:** In promotion absolutely; with publicity I don't say absolutely. At certain times it's feasible. But most of our major acts have

Firefall Feels the Spirit

Atlantic recording group Firefall recently played a concert at the Santa Monica Civic Auditorium that co-starred Spirit. Bassist Mark Andes, a founding member of Spirit in 1967, then a founding member of Firefall in late '74, did double-duty time at the show, playing full sets with both groups. The night was highlighted by the surprise appearance (during Firefall's set) of Neil Young, playing lead guitar and singing on Bob Dylan's "Just Like Tom Thumb's Blues" and Firefall's own "Do What You Want." Shown backstage in Santa Monica are, from left (top): Jack Bartley, Rick Roberts, Church, Mark Andes, David Muse, Larry Burnett, promotion rep Barry Freeman, west coast regional marketing rep Tom Davies; (front) Michael Clarke, co-producer Bob Greenberg, artist relations assistant Betty Lannaci and publicity manager Jane Ayer.
**Collins Pact with Chappell**

Writer/artist Susan Collins and friends are shown celebrating her signing of a new co-publishing agreement with Chappell Music. Collins has been a backup singer for such acts as ELO and the New Riders of the Purple Sage, and vocal arranger for the New Riders and Elephant's Memory. Shown above, from left, such acts as ELO and the New Riders of the Purple Sage, and vocal co-publishing agreement with Chappell Music. Collins has been a backup singer for Writer/artist Susan Collins and friends are shown celebrating her signing of a new

**Diamond in the Rough**

TK Records has announced that Gregg Diamond has been signed to produce TK's George McCrae. Pictured in TK's New York office are: from left: Paul Schindler, attorney; Gregg Diamond; George McCrae; Gene Heimlich McCrae's manager; and TK's Ray Caviore.

**Cleo Laine Mesmerizes The Bowl**

LOS ANGELES — Within only a few years, Cleo Laine (RCA) has become one of the Los Angeles audience's favorite attractions, able to fill halls all over town with rabid fans.

Guilt of overexposure during her last U.S. tours (she seemed to be appearing somewhere around L.A. every two weeks), she's taken a bit of a sabbatical. A year to the day from her last Hollywood Bowl concert, Laine drew something over 15,000 fans over a two-night stand. Doubtless the crowds would have been larger had it not been for a Labor Day weekend drizzle.

The show, if not all of the tunes, were of the mold of Laine's last several local appearances: an opening number or two by the band under the direction of composer/saxophonist John Dankworth; several numbers by Laine; an intermission and costume change; either keyboard or instrumental segment; and a slightly briefer second half. Most of the tunes, too, were familiar — Dankworth mentions that everybody in the audience has favorites from the repertoire, but several of the numbers are rapidly making the transition from evergreen to chestnut.

Recent additions include a lengthy Stephen Sondheim medley, a nice reading of Carole King's "Jazzman," a couple of tunes from "Porgy and Bess" (including the seldom-heard "They Pass By Singing"), and Gershwin's witty "By Strauss." That assortment should give an indication as to the breadth of Laine's range of material. Her vocal range, too, is quite extraordinary, lovely both in the very low and very high ranges. She's given to a bit too much grandstanding in the use of that particular gift — with her real talents she should not have to rely on an ability to skip through the stratosphere with the likes of Minnie Riperton and Yma Sumac. Dankworth and her accompanying trio (including drummer Kenny Clarke, who has been working with Laine on and off for more than twenty years) performed impeccably, as did the Los Angeles Philharmonic.

Todd Everett
La baja temperatura y “garoa” (una lluvia muy leve) reciben un ilustre visitante que se quedó por unos días en el Hilton Hotel de Sao Paulo: Tomás Fundora, conocido periodista y vice presidente de Record World. Fundora estuvo con mucha gente del disco, escuchó mucho “samba” y salió encantado con la bebida nacional, “caipirinha”... Casi en la misma ocasión, otra visita: Leon Jurzburg, de la Clave de Uruguay y miembro de la directiva de la FLAPF. Estuvo en Rio de Janeiro y Sao Paulo, para participar en la reunión de la ABPE... Celi Campelo, que hace años fue un éxito con algunas de sus grabaciones, dentro de las cuales resaltó “Estúpido Cupido” vuelve ahora, participando en la novela “Bano de Luna” vuelva a lanzar sus discos en el mismo título que la Cadena mercado, entre los cuales figurarán posibilidades de que EMI - Odeon pronto. Por supuesto, ahora, participando en la novela resalto “Estilpido Cupido” vuelve con algunas de sus grabaciones, colaborando con algunos de sus amigos. Campelo, que hace arios fue un miembro de la directiva de la FLAPF. Estuvo en Rio de Janeiro (INT'L 909)
# Latin American Hit Parade

## Albums

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<td>2. <strong>MISERABLES</strong></td>
<td>1. <strong>EL AMOR</strong></td>
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<td>JOSE M. MUNOZ - Microfon</td>
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<td>3. <strong>MAYO REDONDAS</strong></td>
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<td>JOSE M. MUNOZ - Panican</td>
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<td>4. <strong>CUANDO CREO</strong></td>
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<td>JOSE M. MUNOZ - Panican</td>
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<td>5. <strong>MUTOS</strong></td>
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<td>JOSE M. MUNOZ - Panican</td>
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<td>6. <strong>JULIO IGLESIAS</strong></td>
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<td>JULIO IGLESIAS - CBS</td>
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<td>JULIO IGLESIAS - CBS</td>
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<td>8. <strong>THE BLUE DANUBE HUSTLE</strong></td>
<td>7. <strong>I SPENT 10 YEARS IN A PRISON</strong></td>
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<td>PETE &quot;CONDE&quot; RODRIGUEZ - Fania</td>
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<td>9. <strong>FIFTH OF BEETHOVEN</strong></td>
<td>8. <strong>MY ONLY TRUE LOVE</strong></td>
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<td>WALTER MURPHY &amp; THE BIG APPLE BAND - Capitol</td>
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<td>10. <strong>LA SOLEDAD</strong></td>
<td>9. <strong>BOOM</strong></td>
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<td>EL GRAN COMBO - EGC</td>
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## New York (Salsa)

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<td>1. <strong>SOFRITO</strong></td>
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<td>2. <strong>CATALINA LA O</strong></td>
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<td>RICO &amp; BEANS ORCH. - Orfe</td>
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<td>3. <strong>FIFTH OF BEETHOVEN</strong></td>
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<td>WALTER MURPHY &amp; THE BIG APPLE BAND - Capitol</td>
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<td>4. <strong>CAMPAMENTA</strong></td>
<td>4. <strong>THE BLUE DANUBE HUSTLE</strong></td>
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<td>CHARLIE PALMIERI - Hugo</td>
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<td>5. <strong>LA SOLEDAD</strong></td>
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<td>RICO &amp; BEANS ORCH. - Orfe</td>
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## Brazil

| By PESQUISA BRASILEIRA (J. ROSEMBERG) |
| 1. **NAO SE VA** | 1. **NO ME LO PONGAS** |
| JANE & HERONDY - RCA |
| 2. **LOVE HURTS** | 2. **MIRA QUE COSAS DE TI** |
| NAZARETH - Philips |
| 3. **SAILING** | 3. **MICHAEL** |
| ROD STEWART - Continental |
| 4. **OUR LOVE** | 4. **ME FALASTE** |
| TERRY WINTER - RCA |
| 5. **SHE'S MY GIRL** | 5. **TE LO DIJE** |
| MORRIS ALBERT - Beverly |
| 6. **PAPA IÑAKO** | 6. **NO TE PIERDES** |
| LUZCEDEL - Telefónica |
| 7. **LA GERMANIA** | 7. **NO TEquito** |
| BANCO DE LA REPUBLICA |
| 8. **NO TE QUIERO** | 8. **EXECUTAR** |
| BANCO DE LA REPUBLICA |
| 9. **NO ME VOY A TRAS** | 9. **NO ME DESISTIRIA** |
| BANCO DE LA REPUBLICA |
| 10. **AMOR DE LA VIDA** | 10. **NO TE PIERDES** |
| BANCO DE LA REPUBLICA |

## Mexico

| By VILO ARIAS SILVA |
| 1. **AMOR IMPOSIBLE** | 1. **MI GUITARRA** |
| RIGO TOVAR - Melody |
| 2. **AMOR DESDE EL ALTO** | 2. **HOP TENGO QANAS DE TI** |
| HECTOR LAVOE - RCA |
| 3. **LA VELOCIDAD** | 3. **MICHEL GOFFARDO** |
| HECTOR PIZARRO - Melody |
| 4. **OJO DE AGUARDiente** | 4. **MI BAILARIN** |
| RIGO TOVAR - Melody |
| 5. **EL CARACOL** | 5. **AMOR DESDE EL ALTO** |
| HECTOR PIZARRO - Melody |
| 6. **COLOMBIA** | 6. **AMOR DESDE EL ALTO** |
| RIGO TOBAR - Melody |
| 7. **EL BASURERO** | 7. **AMOR DESDE EL ALTO** |
| RIGO TOBAR - Melody |
| 8. **EL QUE HUELA AMOR** | 8. **AMOR DESDE EL ALTO** |
| RIGO TOBAR - Melody |
| 9. **AMOR DESDE EL ALTO** | 9. **AMOR DESDE EL ALTO** |
| RIGO TOVAR - Melody |
| 10. **EL MISERABLE** | 10. **AMOR DESDE EL ALTO** |
| RIGO TOVAR - Melody |

## Singles

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<tr>
<th>Puerto Rico</th>
<th>By JOE GAINES</th>
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<tr>
<td>1. <strong>LA SOLEDAD</strong></td>
<td>1. <strong>SORRITO</strong></td>
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<td>EL GRAN COMBO - EGC</td>
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<td>2. <strong>LA SOLEDAD</strong></td>
<td>2. <strong>MONO SANTAMARIA</strong></td>
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<td>EL GRAN COMBO - EGC</td>
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<td>3. <strong>LA SOLEDAD</strong></td>
<td>3. <strong>CATHALINA LA O</strong></td>
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<td>EL GRAN COMBO - EGC</td>
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<td>4. <strong>LA SOLEDAD</strong></td>
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### Nuestro Rincon

(Continued from page 52)

trabajador en Estados Unidos, Discolando Records de Orlando &Li. La labor desplegada por Discolando a favor de la promoción de los artistas relacionados con los diferentes sellos bajo la efigie de Rickens, abre interrogantes que a su debido tiempo serán contestadas. De todas maneras, según se desprende de informaciones recibidas, la nueva empresa TH Records & Tapes, desde Hialeah Gardens realizará la distribución de los mencionados catálogos en Estados Unidos.

Es indudable que los grandes sellos multinacionales irán poco a poco realizando contratos de segundas opciones en toda Latinoamérica, motivados en gran parte por la muy grande cantidad de grandes talentos, que se quedan en cada país totalmente ignorados por la diversidad de los propios catálogos locales e internacionales. De no ser así, la mayoría de los artistas de los grandes sellos pedirán poco para negociar sus cintas en el exterior. . . . María (Continued on page 55)
En Brasil (Continued from page 52)

arrasa... Según nos informa Mercy Louis, gerente de la RCA, se encuentra en Brasil, grabando por primera vez, la muy conocida cantante argentina Silvana Di Lorenzo. Con ella vinieron Carlos Elías, manager de Pre-Show, de TV de la RCA Argentina y también el empresario de la cantante Mario Sanzoni... Nuestro buen amigo Gerald Lowemberg (Continental) de vuelta de muy merecidas vacaciones, nos confirma la bienvenida que se dio a su “Punto de Venta” (David Lopez) nuevo superintendente del sello... Pinduca (Beverly) tendrá muy pronto otro LP de “cariño” “Srimibro” y una novedad, el “Lari-Lari”, que según él, es una fusión del “cariño” con la rumba.

En visita al Brasil, ejecutivos de la Global Records de Tokio, A. Ozawa, presidente y I. Abo, gerente internacional para contacto con las compañías brasileñas de las cuales son licenciadas en Japón... La RCA lanzó el nuevo disco de Astor Piazzolla, titulado “Lumiere,” del cual todo un lado lo dedicado a Aníbal Troilo. En Brasil, Piazzolla tiene un público permanente... Altas cifras de ventas logró Los Sobrinos del Juez (The Judge’s Nephews) (Copacabana) con el tema “Without your Tender Love,” incluido en el long playing “16 Internacionales.” Ahora se lanza su long playing a tiempo en la “Gloriosa San Antonio,” tema de los brasileños Antonio Carlos y Jocafi, se encuentra sometido a gran promoción en Brasil. Como dato interesante, Los Sobrinos del Juez están logrando gran impacto en todo el mundo con este tema, ahora promocionando en España en Brasil... Salió el primer disco de GTA (Grabacoes Tupi Asociadas) con el título de “Jet Music Difusora” y producido por Cayon Gadia. La recepción ha sido brillante entre los compradores. Según se informa, la banda sonora de una de las próximas novelas por la Cadena Tupi, “Feria de las Almas,” tendrá música hecha especialmente por Francis Hime.

En la Soledad de Mi Apartamento

Luciana—The Latin International DLUS 6017


New voice from Argentina that is starting to move in several areas. Simple and pleasant arrangements of “Hoy hay sol en mis mañanas” (E. Landais), “Feliz Cumpleaños” (C. Fontana-Nelson Ned) and “Esepero que no meintes” (Rabito).

RecoRD WoRLD SEPTEMBER 18, 1976

LATIN AMERICAN ALBUM PICKS

LO MEJOR DE GEORGE DANN

GEORGE DANN—Cayetronics CYS 1466


Yolanda del Río en Venezuela

“Paloma Blanca,” included in this album, had all the components for a smash when released several months ago. Georgie Dann is talented and full of creativity and deserves the best of attention. Watch out for “Brasilia Carnaval,” contained in this package. It could make it real big! Disco sound with a very special and superb touch. “El Cumbanchero,” “El Bimbo,” others.

EL DIA QUE ME ACARICIES LLORARE

YOLANDO DEL RIO—Arco DIK 3337

Yolanda del Río se encuentra en el tope de su popularidad como intérprete de música ranchera. Aquí se destaca en “El Día que me acaricies Lloraré” (J. Gabriel), “La Criada Descarada” (V. Gonzalez), “Pero dejame en Paz” (J. Gabriel) y “Por ser mi amigo” (L. Portillo). Sosa Ortiz, entre otras.

PANCHO CRISTAL PRESENTA

SUPER TIPICA DE ESTRELLAS—All Art AALPS 1582

Invitó Pancho Cristal más de un año para juntar en esta grabación a grandes músicos de salsa, para lograr un impresionante sabor de Cuba. Bella mezcla y repertorio encabezado por “Yo soy el son Cubano” (P. Salazar), y “Campesino” (G. Dann - E. Landaits), “Feliz Cumpleaños” (C. Fontana-Nelson Ned) y “Campesino” (E. Landaits).

EN LA SOLEDAD DE MI APARTAMENTO

Luciana—The Latin International DLUS 6017


New voice from Argentina that is starting to move in several areas. Simple and pleasant arrangements of “Hoy hay sol en mis mañanas” (E. Landais), “Feliz Cumpleaños” (C. Fontana-Nelson Ned) and “Esepero que no meintes” (Rabito).
Nuestro Rincon (Continued from page 53)

CREUSA gráberá esta semana “Baby, do not be Afraid” en Inglés, ante el gran impacto que está tomando este tema en su interpretación en Español, de la mano de los talentosos Antonio Carlos y Jocafi.

Pasó a formar parte el intérprete argentino Sergio Denis, del elenco de TK de Argentina, dirigido por el grato amigo Piombi. ¡Éxitos!!!! Y ahora... ¡Hasta la próxima!

The last few weeks have been extremely exhausting! Jets, interviews, plans, business meetings and more future plans with top executives, producers, radio and television crews, editors and promoters. The work was hard but worthwhile. We can take a look at the immediate future and see it as bright and powerful. At my return to Miami, after a last minute trip to New York, I was pleased to find out that one of the top executives of our Latin American music world was here, Manuel Villareal, a true record man who has been in the industry as an executive for CBS over 30 years and he had been punctual at our meeting. I was 24 hours late. It was the first time that the Mexican executive who directs CBS throughout Latin America and myself were coming face to face to discuss future projects and I was afraid that my mind was not at its best. It was easy! Villareal is Latin American all the way. He speaks my language. We understand each other. His struggles and ideals run parallel to mine. A dreamer, he is creative and an idealist. We talked about our music. Not Mexico’s, not Argentina’s, not Brazil’s, not Cuba’s, not Paraguay’s or any other particular place. We talked about our Latin American music, and this opened the doors to a beautiful miracle. It was easy because this person who has dedicated all his professional life to a marvelous dream of success, rolled out the red carpet of understanding—understanding on both sides. We closed our beautiful encounter with Villareal saying, “I have spent 30 years of my life creating, helping to create and offering the possibilities to create one of the most complete catalogues of Latin American music, a music that is timeless. It has been the work of a few dedicated and professional men. This gives me the responsibility of someone who cares for a child. Our music is a child to me. And for a child you give even your life if it is necessary, when something or someone menaces or interrupts its existence or limits its progress towards a beautiful future.” When we said goodbye, we united concepts and plans. When Manuel Villareal was taking a taxi to the airport, the following thought came to my mind: “Villareal is a swell guy! We should have met before, but I don’t think it’s too late. Go ahead Manuel!”

The film distributing companies in Mexico will have to pay for the right to use the background music used in their films to the tune of over 15 million Mexican pesos. The royalties owed are retroactive for 12 years. The Sociedad Mexicana de Executantes de Musica, with Venus Ray acting as president, will be the one in charge of collecting... With a full house, Marco Antonio Muniz opened at the “Stelaris Room” in the Fiesta Palace Hotel. Congratulations!... Luis Vidal Zapater, general director of Sony Music, presented a gold record to singer Alberto Cortez on his “15th anniversary” as an exclusive artist for the label... Fogata International just released a new single by Adela Coronita including “El Hijo que va nacer,” written by Valentín Robles... Antonio Marcos of RCA Brazil is making an impact with the theme “Moza” (Wando), recorded in Spanish... It seems there are some differences between La Discoteca S.A. of Caracas, Venezuela and their distributor in the States, Discolando Records of Orlando Bru. The work done by Discolando in favor of the promotion for the artists under the different labels under Ricken’s direction, opens up questions that in due time will be answered. The recently created enterprise, TR Records & Tapes, based in Hialeah Gardens, will distribute and promote the product of two aforementioned catalogues in the United States... It is a fact that the great international labels will start signing recording contracts throughout Latin America, motivated mainly because of the quantity of talent that stays in each country, totally ignored because of the diversity of the national and international catalogues. If they choose not to do this, the majority of the artists under these powerful labels will start asking for their release in order to negotiate their recording contracts... Caribbean record company Marisia has been in this recording by the very talented Antonio Carlos and Jocafi... Sergio Denis, who was an exclusive artist for CBS for quite a long period of time, signed several weeks ago with TK from Argentina, the label directed by our good friend Piombi... And that’s it for the time being!

Barreto at The Bottom Line

Barretto made his New York City debut at the Bottom Line recently as an exclusive worldwide Atlantic recording artist. Barretto took the opportunity to re-introduce his newly formed 14-piece Concert Orchestra Band, the group that appeared with him last May at the Beacon Theatre in New York. These shows were recorded live on Dale Ashby & Father’s 16-track mobile unit (engineered by Jan Fasano) for the album the group titled “Tonight a New Day:” a double-lp set scheduled for October 19 release. Shown backstage at the Bottom Line are, from left: Atlantic’s r&b a&r/product manager Bill Cureton, jazz a&r/product manager Roman Ilene, Barretto, publicity assistant Adi Collins, Stephanie Chapman and a&r director Jim Delehant.

Rich Treasures

(Continued from page 46)

accept and to make his own decisions as to how romantic the piece is. Firkusny, for all his tone and concepts of style, is a brilliant virtuoso, and the third movement is filled with clear playing, superbly brought off. Though there are, it sometimes seems, a hundred of each of these two sonatas already on records, these are wonderful versions to own. The “Waldstein” is almost as frequently recorded, and in it Firkusny gives an example of brilliant fireworks with never a lapse into banging or a muddy use of the pedal. He varies the tones, allows the percussive side of the piano to come forward and consistently gets a true Beethovenian sound and sense.

It is no shock to report Vladimir Ashkenazy’s success with Schubert, also on London. The great Russian pianist adopts a dramatic approach to the Sonata in D Major that is not at its best. It was easy! Villarreal is Latin American all the way. He speaks my language. We understand each other. His approach to the Sonata in D Major than any of its immediate predecessors: a new record of Zarzuela arias. No one can sing this music with quite the flair and the technique of Caballe. If she still omitted too many words to get the perfect sound on top—a trademark that is becoming all too evident in opera—it matters less here because every note, literally every note, seems drenched in the atmosphere of Iberia. Everyone will have his favorite on this remarkable record, involving the Orquesta Sinfonica de Barcelona, conducted by Rugenio Marco, but mine is Gimenez’ Polonaise from El barbero de Sevilla, “Me llaman la primorosa.” What the soprano does to this music, how she caresses that high register, soaring far in alt, and constantly bubbling with fun is marvelous to hear. Barbieri’s “Romanza de la Duquesa” from Juagar con fuego has something of the sound of twenties on Broadway to it. There are sad songs, happy songs, funny songs, and the whole is brilliantly, commandingly and often very operatically sung by the Catalan soprano. It is one of those Caballe performances in which she seems to have overcome the need ever to take a breath! Anyone who sings as much as she does has to have days in and days out! Would that more of her records not only found her in such glorious vocal estate but that she put so much of herself into her everything she sang. Every Caballe fan already has this record; everyone else who loves the voice should buy it.

Barretto at The Bottom Line

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Rich Treasures

(Continued from page 46)
ELNGLAND

By RON McCREIGHT

London—It's Buddy Holly week as pronounced by Paul McCartney with the title of "Everyday's a Holly Day" in acknowledgement of four years since the birth of the legendary artist. McCartney produced a Denny Laine single of it's "So Easy" (EMI), released to coindice, along with three MCA single featuring Holly originals and MFP's "Rave On" album, which includes more of his vintage recordings. By pure coincidence Linda Ronstadt's "That'll Be The Day" (Asylum) is already on its way after two weeks on release.

EMI continues on a real wave of nostalgia by releasing The Band's "The Weight" along with a dozen Motown double "A" sides, including The Four Tops' "Reach Out I'll Be There" "Standing In The Shadows Of Love," The Isley Brothers' "This Old Heart Of Mine," "A Painted Smile" and The Supremes' "Baby Love." "Stop! In The Name Of Love." Best new singles come from Colin Blunstone ("When You Close Your Eyes")—Epic, Walker Brothers ("Lines")—GTO, and Marianne Faithful ("All You Close Your Eyes")—Epic.

John Miles returns triumphant from America, having completed a single under the supervision of Rupert Holmes, released this week, titled "Remember Yesterday" (Decca). Such is the reaction that Miles will go back to complete his next album with the same team.

Peter Frampton's first British concert in over two years will be at the Empire Pool, Wembley on October 22nd, with dates at Manchester's Belle Vue (24th), the Glasgow Apollo (25th) and Birmingham Odeon (27th) following. Combining his record sales with support artist Gary Wright, the figure exceeds 7 million this year and two weeks of concerts in most European capitals during November back up Frampton's chart success in most countries, including a no. 1 in Holland for "Show Me The Way"—A&M. American artists Natalie Cole, Patti Smith and The Drifters are all touring the U.K. during the fall. Ms. Cole plays the New Victoria on September 30th and 30th, Liverpool Odeon (24th), Manchester Free Trade Hall (28th) and Edinburgh Odeon (29th); and The Drifters' extensive list of club dates run from September 24th to December 4th.

Rod Stewart and his new band are the subject of a BBC-2 TV documentary due for screening on September 25th. The first in the upcoming series of the network's "Old Grey Whistle Test" will be a film of Bob Dylan and The Rolling Thunder Review with Joan Baez as guest.

Top indie producer Miki Dallon has signed a two year production deal with Polydor which calls for a minimum of 40 titles, excluding albums, per year. Dallon, who already produces Kenny, Carl Wayne and Billy J. Williams for Polydor, will have complete freedom of choice over the signing of a minimum of five artists to the company, and in the selection of material. Simultaneously, Chappell has acquired sub-publishing for Dallon's Pilot Music company for the U.K., Scandinavia, Japan, Australia, S.A., Canada and Mexico.

Queen's two nights at the Edinburgh Playhouse naturally enough played to capacity, with Freddy Mercury again lifting a few eyebrows, not forgetting an outstanding lengthy solo from Brian May. Their two hour performance included two new titles, most impressive of which was "Your Mother Can't Come."

As reported last week Brian Hutch joins B&C/Trojan after resigning his position at NEMS, where he was director of the record and publishing division. The appointment as managing director gives Hutch complete control in building a major independent record company, although chairman Marcel Rodd retains direct responsibility for the associate label, Saga. Martin Davis has reshuffled his international division at UA with export manager Kick Van Hengel now having responsibility for overseas sales and promotion of U.K. artists. Terri Berg takes over as U.K. artist development and Ronnie Bell continues as European promotion manager. Colin Bell (no relation) joins the music division of Rogers & Cowan publicity and Tony Walker returns to Satrill Records as sales manager after three years in L.A.

Asher Praises U.K. as Talent Source

London — American executives who dismiss Britain as an international talent source are as mistaken as those who initially expressed reservations about the lp, said Dick Asher, president of CBS Records International.

Addressing more than 300 delegates at the CBS/U.K. convention held at the Hotel Intercontinental, London, September 1-3, Asher took issue with opinions held by Elektra Asylum chief Joe Smith and UA Records British head Martin Davis, both of whom, as reported in British trade publications, expressed waning confidence in the U.K. as an international talent source.

"I can easily point to facts and figures about CBS a&r success in Britain and abroad which totally refute their statements," he added. "From where I sit it appears inappropriate to even take the time to mention this, however, the standing of these gentlemen in the record community is such that I felt it necessary to publicly state that the CBS experience places their remarks in the same category as that of Sir Ernest Fisk's decision that the then-new CBS invention, the 33-1/3 rpm lp record, was not worthy of EMI's attention. "Like Sir Ernest, Joe Smith and Martin Davis are very knowledgable but mistaken in this instance," Asher said. Citing European, American and Australian charts and sales figures for 1976, he stated that CBS/U.K. artists like David Essex, Sailor, Mike Batt, Sutherland Brothers and Quiver, Biddu, Mott, Ian Hunter, Kokomo and disco queen Tina Charles have proved and "will continue to prove that fact." The CRI president further expressed total faith in the continuing ability of CBS/U.K. to find and develop new British artists with worldwide potential.

Among the guests attending CBS/U.K.'s celebration of 11 years of operations in Britain were Walter Yetnikoff, president, CBS/Records Group; Bruce Lundvall, president, CBS Records Division; Steve Popovich, vice president, a&r, Epic Records, and more than 30 management, marketing and a&r heads of CBS companies worldwide. Host for the three-day event was Maurice L. Oberstein, managing director, CBS Records/U.K.

Parker To Casablanca

Los Angeles — Scott Shannon, vice president of promotion & media for Casablanca Records, has announced that Ms. Joi Parker has joined his staff as administrative assistant.

Bloom Org. Moves

New York—As a part of a general program of expansion, The Howard Bloom Organization Ltd. has moved to enlarged headquarters. The new offices are located at 65 East 55th Street, New York, New York 10022.

Musexpo '76

(Continued from page 3) planned at the latter studio, where Kansas recently completed its latest album. A scheduled evening jazz performance was canceled. A survey of many of those in attendance at Musexpo '76 revealed the general opinion that although many of the logistical problems that plagued the first Musexpo were substantially improved, the convention was somewhat of a disappointment in terms of total attendance and business transacted.
Passport To Release 'Rutland TV' Album

NEW YORK — Marty Scott, president of Passport Records, has announced the upcoming release of "Rutland TV Weekend," an album featuring Erich Idle and Neil Innes, best known for their work with Monty Python's Flying Circus. The album, which is scheduled for a September 15 release, was licensed from BBC Records and is based on the popular British comedy series.

Coinciding with the release of the "Rutland TV Weekend" album is the release of "The Rutland Dirty Weekend Book" by Eric Idle. A section of the book will be appearing in the November issue of Playboy and the actual book will be released here shortly thereafter by Methuen/Two Continents Publishing and distributed by JEM Records.

Casablanca Ends Pact with Douglas

LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the termination of the label's distribution pact with Douglas Records. The split was described as amicable and was due, according to Bogart, to differences in marketing concepts. Upon completion of contractual obligations, all Douglas Records product currently in Casablanca's catalogue will revert to Douglas proprietorship.

Olympia Expands

NEW YORK—Ervin Litkei, president of Olympia Record Industries and the Arovox Record Corporation, has announced the purchase of a four story building on the west side of Manhattan that will serve as the company's headquarters to combine all companies under one roof. After the purchase of the building, the company installed a high-speed computer system.

BMI Student Awards

(Continued from page 8)

Cumberland, Image Pact

The Cumberland Music Group, publishers of songwriter and 20th Century recording artist Harriet Schack last week announced a joint sub-publishing agreement with Image Music Ltd. of Australia. The agreement, executed by Peter Burke of Cumberland and John MacDonald of Image, calls for presentation and administration of the Image music catalogue by Cumberland for the U.S. and Canada. Seen here (from left) are: Terry Wright of Cumberland, MacDonald, Burke and Jim Golden of Cumberland.
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The finalists for the best male gospel group are the Blackwood Brothers, Cathedral Quartet, Couiers, Imperials and Kingsmen.

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Finalists in the categories of achievement include:

Entertainer of the Year

Wanted - The Outlaws, Waylon Jennings; Ronnie Milsap; Willie Nelson; Dolly Parton; Mel Tillis.

Single of the Year — "Convoy," C. W. McCall (MGM); "Good Hearted Woman," Waylon Jennings/Willie Nelson (Epic); "Teddy Bear," Red Sovine (Starday);

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Hall of Fame Attendance Up

- NASHVILLE — Visitor attendance at the Country Music Hall of Fame and Museum through August of 1976 indicates a nine percent increase over the same period in 1975. Total attendance for 1976 thus far is 288,632 as compared to 262,412 in 1975.

- Group tour attendance also indicates a three percent increase during 1976. Group tours for the first eight months of 1976 accounted for 123,366 persons as compared with 118,551 the previous year.

- Because of the museum’s expansion program, officials expect a substantial increase in attendance in 1977. Completion of the $1 million expansion project is set for December of this year with the installation of new exhibits and the grand opening expected in early spring of 1977.

Boots Meadow Festival:

- GREENVILLE, TEXAS — The first annual Boot Meadow Festival to honor Texas women was held over the Labor Day Weekend in a large field in Greenville, about 50 miles east of Dallas, featuring a number of progressive country acts and hoping to become an annual event drawing tons of people like the Willie Nelson Fourth of July Picnic.

- The promontors went out of their way to provide good sound, stage, lighting, facilities, line-up of talent and treatment to the press and succeeded in having a festival that attracted approximately 20,000 people, according to a local newspaper, and lasting from noon till after four the following morning.

- The festival “honored” women by charging them half price. Although it may be argued that this does not “honor” them but rather “keeps them in their place,” a number of the ladies quizzed stated they enjoyed the gesture. Unfortunately, there were no women in the line-up of talent on stage except for some members in a local band and Doug Kershaw’s harmony singer. It seems that a festival to honor women should at least have a woman headliner if not a roster of female talent.

- A number of fine acts performed, including the Side of the Road Gang, who encouraged the crowd to sing along and stir up the crowd in the hot afternoon sun, Texas Morning, Doug Kershaw, Jerry Jeff Walker, Wendell Atkins, Rusty Weir, John Duncan, B. W. Stevenson, Calico, Tally Road and David Allan Coe.

- It was a fine festival — very smooth run and enjoyable and orderly without being stifling. The timing seems right for it to be a successful annual event.

Don Cusic

UA Names Fleischer

Country Publicity Dir.

- NASHVILLE — Larry Butler, vice president, country product, has announced the appointment of Debi Fleischer to the position of director of country publicity and artist relations at United Artists Records.

- Ms. Fleischer will be responsible for disseminating information about United Artists’ country product and performers and will deal with artists, managers and booking agents in coordinating special promotions. She will be based out of UA’s country headquarters in Nashville, and will report to Butler.

Background

Ms. Fleischer comes to this newly-created position after a four year stint with United Artists in Los Angeles, where she most recently held the position of national tour press and west coast press coordinator.

CMA Awards

(Continued from page 59)

- Vocal Group of the Year — Amazing Rhythm Aces; Asleep At The Wheel; Dave and Sugar; Eagles; Statler Brothers.

- Vocal Duo of the Year — Bill Anderson-Mary Lou Turner; Conway Twitty-Loretta Lynn; George Jones-Tammy Wynette; Mel Tillis-Sherry Bryce; Waylon Jennings-Wilson.

- Instrumental Group of the Year — Asleep At The Wheel; Roy Clark & Buck Trent; Danny Davis and The Nashville Brass; The Charlie Daniels Band; The Waylors.

- Instrumentalist of the Year — Chet Atkins; Roy Clark; Johnnie Gimble; Charlie McCoy; Hargus “Pig” Robbins.

As previously announced, the finalists for the Hall of Fame Awards include: Living Category — Johnny Cash, Grandpa Jones, Vito Pellettiere, Hank Snow, Merle Travis and Country Wells; Posthumous Category — Rod Brasfield, Cowboy Copas, Paul Cohen, Vernon Dalhart and the Delmore Brothers.

Sullivan Productions of New York will produce the show with Robert Precht as producer. CMA Awards Show chairman is Irving Waugh.

Don Cusic

RECORD WORLD SEPTEMBER 18, 1976
program director at Bill Anderson's KSTN (Provo, Utah).

Jeanne Pruett, mature enough to know whereof she speaks, has a few words of wisdom for ladies who may be yearning for the glow of the stage spotlight or the glamor of show business "stardom"—"Don't.

"Don't envy me," urges the attractive MCA recording artist. "I'm still a mother and a housewife—and believe me it isn't all glamour. Cleaning the john is a great equalizer," she laughed. "So is scrubbing an oven that looks like you've been cremating 20-pound turkeys in it all day."

Kenny Starr, who hit the heights with a recording of "Blind Man in the Bleachers," is gaging just to be talking. "I don't want a million dollars," he said. "I just want a million friends." Then the Starr kicker: "Then I'd borrow a dollar from each of them. That way there's no tax."

Bill Monroe figures he has the only domesticated bull in the world. The Daddy-o of bluegrass (avast, Tom T. Hall) said: "I trained Bobo—that's his name—and was the call to allow me to climb up on his back and ride him in the pasture of my farm."

Why don't Bill and Bobo appear in rodeos? "Now you're getting into a bunch of bulloney," snorts Monroe.

Jest call him Bobo Bull Monroe.

Mel Tillis (again) nominates David Helms of Dallas for a 'promoter of the year' award.

Helms had Tillis and his show booked for a performance and assures that they would be there if he flew to Minot, S. D. and handed Tillis his fee for appearing—plus airline tickets to Dallas for Mel and the band members.

"It's nice to be wanted," said Tillis soberly.

Eddie Rabbitt, whose "Rocky Mountain Music" is a hit, was heading out for a string of personal appearances and stopped by the animal clinic to board his pet monkey, Jo Jo, during his absence.

The veterinarian recommended as a precautionary measure that Jo Jo be given an anti-T.B. shot. Jo Jo demonstrated his disdain for the suggestion by biting a large hole in Eddie's arm.

Result: No shot for Jo Jo; four stitches for Eddie's arm.

Moral of story: Don't monkey around with Eddie's Jo Jo.

Singer-writer David Allan Coe and singer-writer Debbie Cole were wed at a ceremony in Dallas' Electric Ballroom. Coe, one of the "outlaw" group of performers, moved to Big D from Nashville about a year ago.

Singer-songwriter Helen Cornelius is the new featured female—for sure—vocalist with the Jim Ed Brown road show. Helen is the songstress who dueted with Jim Ed on the "I Don't Want To Have To Marry You" hit RCA single . . . Cledus ("White Knight") Maggard is hosting a syndicated weekly radio show this fall that deals with college and pro football. Will Cledus predict the games' outcome in C.B. jive?

Tommy Cash, after a dry run, appears to be doing all right. In the past three months he has worked almost constantly. When he wasn't touring with older brother Johnny's troupe he was doing personal appearances with his own band . . . "Hankerin' for Hank" is a new ditty about guests. It was written by Dick Alexander and published by Jim Pelton's music company. And just who is Jim Pelton? He's a Brooklyn schoolteacher who is trying to make it as a publisher. I figure any schoolteacher, whether in Brooklyn or Palm Beach, deserves a plug.

Everybody's favorite country comedienne Minnie Pearl was summoned to New York City to tape some commercials for a catfood manufacturer.

"Do you own a cat?" asked the big town producer.

"No," replied Minnie. "I own a dog."

The producer and the advertising agency rep frowned in unison. (And in unison there is strength?)

"However," Minnie recovered quickly and said, "I'm buying a cat the minute I get back to Nashville."

The producer grinned. The guy from the ad agency smiled—and the taping of the commercials began.

Ersel Hickey is back in action with a single on the Rameses II label—"Waitin' for Baby" b/w "In Spite of the Fool That I Am." It's a country-disco recording—and may be the start of something new for Hickey who in 1958 had a high-rise chart rider in "Bluebirds Over the Mountain," which he wrote.

Dove Nominees

album by a non-gospel artist, the nominees are "How Great Thou Art," by Guy and Calina, G. Sutton and G. Harris, producers; "New Friends," by Carol Lawrence, Kurt Kunkel, producer; "Sunday Mornin' With Charley Pride," by Charley Pride, Jerry Bradley, producer; "This Time Lord," by Ray Price, Larry Mahan, producer.---Male Vocalist

The nominees for best male gospel vocalists are James Blackwood Sr., Terry Blackwood, Johnnny Cook, Doug Oldham and Jimmy Swaggart.

For best female gospel vocalist, the nominees are Vestal Goodman, LeBreska Hemphill, Joy McGuire, Dottie Rambo and Evie Torquint.

The year nominees for best country disc jockey are Neil Enloe, Bill Gaither, Joel Helms, Gordon Jensen and Lanny Wolfe.

For best gospel instrumentalist, the nominees are Tommy Fairchild, "Little" Roy Lewis, Dony McGuire, Henry Slaughter and Jimmy Swaggart.

The gospel disc jockey of the year nominees are Scott Campbell, Sid Hughes, Tillie Lowery, Benton White and J. G. Whitfield.


For best graphic layout and design, the nominees are Charles Hooper, Bob McConnell and Roger Sanders.

Nominees for best gospel album of the year are cover photo or cover art are Bill Barns, Dill Beaty, Morgan Fitz, Shelly Utley and Webb Studios.

COUNTRY RADIO

By CHARLIE DOUGLAS

Bill Parker of KVOO (Tulsa) out for around a month or so. While on vacation he dropped into his friendly neighborhood doctor's place and was popped into the hospital for throat surgery. Nonmalignant polyps were removed from the vocal chords and all is well. Should be back on the air within a couple of more weeks . . . Dave Johnson of CFGM passes along his wisdom for the eons: "You know your marriage is in trouble when your wife hops into bed wearing her rape whistle."

John Perdue of KWMT (Fort Dodge) has been elected president of the Iowa AP Broadcasters Assn. KWMT news director Skip Michaels took home the AP award for the most stories filed for the market size.

For those who are still unsettled about the rising costs of the Arbitron service, a broadcasters group in New Orleans is more than upset over what appears to be a somewhat puzzling pricing policy by the rating company. Reportedly, the Dallas broadcasters are equally as upset over what may feel is a high-handed attitude by Arbitron in respect to rate for the service. They doubted the rate for one station in New Orleans and another broadcaster in a northeastern city passed along word that his rate had been nearly tripled.

Strange person Wayne Edwards of RCA, Dallas has been running an "Aggie" joke contest, and if I read the winner correctly it's Sam Harrell of KKYX (San Antonio) and second place winner was Bob Orf (Hot Dog) of KFEG (St. Joseph, Mo.). Here about them aren't Aggie jokes, they're Wayne Edwards jokes . . . Larry Scott of KFDI (Wichita) still talking about the nostalgia and "pure feeling of emotion" that came from the recent Bob Wills Reunion show held in his city. They could have sold three times as many tickets as the ballroom held and they look forward to repeating the event. Scott will be doing a special on Wills for Capitol in the near future . . . Speaking of specials, Warner Brothers has a special radio show on Buck Owens. It's free for the asking.

A couple of openings around the countryside: Jonathan O'Neal at WFEK 1050 (Waynesboro, III) needs a personality with production experience; Alan Boyd needs a 6-midnighter at KZYY (Albuquerque), and Perry St. John needs a production man in Des Moines for KSO.

Please Forward all Country Radio information to Charlie Douglas, P.O. Box K. Picayune, Miss. 39466.

1976
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>WK. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>I WONDER IF I EVER SAID GOODBYE</strong></td>
<td>Johnny Rodriguez</td>
<td>Mercury</td>
<td>11</td>
</tr>
<tr>
<td>2. <strong>I DON'T WANT TO HAVE TO MARRY YOU</strong></td>
<td>Jim Ed Brown, A. C.</td>
<td>RCA/Phoenix</td>
<td>12</td>
</tr>
<tr>
<td>3. <strong>IF YOU'VE GOTTEN THE MONEY, I'VE</strong></td>
<td>Willie Nelson</td>
<td>Columbia</td>
<td>9</td>
</tr>
<tr>
<td>4. <strong>STAND BY MY WOMAN MAN</strong></td>
<td>Ronnie Milsap</td>
<td>RCA</td>
<td>11</td>
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<tr>
<td>5. <strong>CAN'T YOU SEE / I'LL GO BACK TO</strong></td>
<td>Waylon Jennings</td>
<td>RCA</td>
<td>11</td>
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<tr>
<td>6. <strong>I CAN DO DOLLY PARTON</strong></td>
<td>Johnny Carver</td>
<td>ABC</td>
<td>11</td>
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<tr>
<td>7. <strong>HERE'S SOME LOVE</strong></td>
<td>Tanya Tucker</td>
<td>MCA</td>
<td>7</td>
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<tr>
<td>8. <strong>Misty Blue</strong></td>
<td>Billie Jo Spears</td>
<td>United Artists</td>
<td>14</td>
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<td>9. <strong>LET'S PUT IT BACK TOGETHER</strong></td>
<td>Jerry Lee Lewis</td>
<td>Mercury</td>
<td>8</td>
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<tr>
<td>10. <strong>AFTER THE STORM</strong></td>
<td>Wynne Stewart</td>
<td>CBS</td>
<td>8</td>
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<tr>
<td>11. <strong>THE GAMES THAT DADDIES PLAY</strong></td>
<td>Conway Twitty</td>
<td>ABC</td>
<td>2</td>
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<tr>
<td>12. <strong>YOU RUBBED IT IN ALL WRONG</strong></td>
<td>Billy Crash</td>
<td>MCA</td>
<td>15</td>
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<tr>
<td>13. <strong>MY PRAYER</strong></td>
<td>Narvel Felts</td>
<td>ABC</td>
<td>10</td>
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<tr>
<td>14. <strong>THE NIGHTTIME AND MY BABY</strong></td>
<td>Billy Stamey</td>
<td>ABC</td>
<td>8</td>
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<tr>
<td>15. <strong>THE END IS NOT IN SIGHT</strong></td>
<td>Amazing Rhythm Aces</td>
<td>ABC</td>
<td>2</td>
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<tr>
<td>16. <strong>DON'T STOP BELIEVIN'</strong></td>
<td>Olivia Newton John</td>
<td>MCA</td>
<td>6</td>
</tr>
<tr>
<td>17. <strong>PEANUTS AND DIAMONDS</strong></td>
<td>Bill Anderson</td>
<td>MCA</td>
<td>5</td>
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<tr>
<td>18. <strong>HONEY HUNGRY BILLIE</strong></td>
<td>Minkus/Stanley</td>
<td>ABC</td>
<td>3</td>
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<tr>
<td>19. <strong>YOU AND ME</strong></td>
<td>Tammy Wynette</td>
<td>Epic</td>
<td>4</td>
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<tr>
<td>20. <strong>TEARDROPS IN MY HEART</strong></td>
<td>Rex Allen, Jr.</td>
<td>Warner Brothers</td>
<td>7</td>
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<tr>
<td>21. <strong>WHISKEY TALKIN' JOE</strong></td>
<td>Stamey/Epic</td>
<td>Epic</td>
<td>5</td>
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<tr>
<td>22. <strong>SAD COUNTRY LOVE SONG</strong></td>
<td>Tom Besh/Corr</td>
<td>ABC</td>
<td>9</td>
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<tr>
<td>23. <strong>SUNDAY SCHOOL TO BROADWAY SAVOIR</strong></td>
<td>Sammi Smith</td>
<td>Elektra</td>
<td>9</td>
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<tr>
<td>24. <strong>HONKY TONK BALLOTZ</strong></td>
<td>Ray Stevens/Warner Brothers</td>
<td>WBS</td>
<td>7</td>
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<tr>
<td>25. <strong>SUNDAY AFTERNOON TOASTS IN THE PARK</strong></td>
<td>Blackwood &amp; the Blackwood Singers</td>
<td>Capitol</td>
<td>2</td>
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<tr>
<td>26. <strong>LOVE IS THIN ICE</strong></td>
<td>Barbara Mandrell/ABC</td>
<td>ABC</td>
<td>3</td>
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<tr>
<td>27. <strong>30 AND 29 DAYS</strong></td>
<td>Johnny Paycheck</td>
<td>Epic</td>
<td>20</td>
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<tr>
<td>28. <strong>ONE MORE TIME (KARNEVAL)</strong></td>
<td>Crystal Gayle</td>
<td>United Artists</td>
<td>8</td>
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<tr>
<td>29. <strong>RED SAILS IN THE SUNSET</strong></td>
<td>Johnny Lee</td>
<td>GRT</td>
<td>13</td>
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<tr>
<td>30. <strong>THAT LOOK IN HER EYES</strong></td>
<td>Freddy Hart</td>
<td>Capitol</td>
<td>3</td>
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<tr>
<td>31. <strong>A WHOLE LOTTA THINGS TO SING ABOUT</strong></td>
<td>Charley Pride/RCA</td>
<td>RCA</td>
<td>4</td>
</tr>
<tr>
<td>32. <strong>MISSISSIPPI FAIRCHEILD</strong></td>
<td>Columbia</td>
<td>Columbia</td>
<td>10</td>
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<tr>
<td>33. <strong>COME ON IN SONNY JAMES</strong></td>
<td>Columbia</td>
<td>Columbia</td>
<td>2</td>
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<tr>
<td>34. <strong>AMONG MY SOUVENIRS</strong></td>
<td>Marty Robbins</td>
<td>Columbia</td>
<td>10</td>
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<tr>
<td>35. <strong>I DON'T WANT TO TALK IT OVER ANYMORE</strong></td>
<td>Connie Smith/Columbia</td>
<td>Columbia</td>
<td>4</td>
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<tr>
<td>36. <strong>TEARDROPS WILL KISS THE MORNING DEW</strong></td>
<td>Del Reeves &amp; Billie Jo Spears/United Artists</td>
<td>WBS</td>
<td>12</td>
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<td>37. <strong>HALF AS MUCH SHEILA TILTON</strong></td>
<td>Con Brio</td>
<td>(NSD)</td>
<td>2</td>
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<tr>
<td>38. <strong>TO MAKE A LONG STORY SHORT, WE'RE GETTING THERE</strong></td>
<td>Ray Price/A &amp; M/ABC</td>
<td>11</td>
<td></td>
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<tr>
<td>39. <strong>HER NAME IS GEORGE JONES</strong></td>
<td>Epic</td>
<td>8</td>
<td></td>
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<tr>
<td>40. <strong>TEDDY BEAR'S LAST RIDE</strong></td>
<td>Diana Williams</td>
<td>Capitol</td>
<td>2</td>
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<tr>
<td>41. <strong>ROAD SONG CHALICE RICH</strong></td>
<td>Epic</td>
<td>8</td>
<td></td>
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<tr>
<td>42. <strong>CHEROKEE MAIDEN</strong></td>
<td>Merle Haggard</td>
<td>Capitol</td>
<td>2</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

**SHOW ME A MAN**

T. G. Sheppard

Hittsville 6040

**ONE NIGHT**

Roy Head

ABC Dot 17650

**WHILE THE FEELING'S GOOD**

Kenny Rogers

United Artists XW12 Y

**VICTIMS**

Kenny Starr, MCA 40580

**WHISPERS AND GRINS**

David Rogers/United Artists: Goodbye

**LIKE A SAD SONG**

John Denver, RCA

**PUT A LITTLE LOVING ON ME BOBBY BARE**

RCA

**GOLDEN RING**

George & Tammy, EMI/Capitol

**I SHOULD HAVE WATCHED THAT FIRST STEP**

Wayne Kemp, United Artists

**LONG RED RIDE**

Marshall Tucker/Capricorn

**YOU'RE THE REASON I'M LEAVING**

Price Mitchell

GRT 067

**ROSSIE**

Red Steagall

Abbey Road

**FOR YOUR LOVE**

Booby Lewis/Record Productions

**THE CURE OF A WOMAN**

Eddy Raven/ABC

**SONNY THROCKMORTON**

Starcrest

**LITTLE JOE RED SOVINE**

ABC

**BIG BAND DAYS**

Hank Thompson/ABC

**YOU'RE THE ONE**

Bobby & Monument

**I TAKE ME TO HEAVEN**

Sammi Jo/Polydor

**I THANK GOD SHE'S NOT MINE**

Mel McDaniels

**THAT LITTLE DIFFERENCE**

Carmel Taylor/Elektra

**MR. GUITAR**

Mr. Cates Sisters

**CALIFORNIA OAKIE**

Buck Owens/Warner Brothers

**SWEET TALKIN' MAN**

Lynn Anderson/Columbia

**I'VE BEEN THERE TOO**

Kenny Serrat

**WALTZ ACROSS TEXAS**

Maury Finney/United Artists

**LAST CALL FOR ALCOHOL/DEEP IN THE HEART OF DIXIE**

Roy Drusky/Scorpion

**I LOVE YOU**

Skeeter Davis

Mercury 73818
SONNY JAMES Sings
When Something Is Wrong With My Baby
including the hits:
Come On In  A Little Bit Of Heaven

From His New Hit Album comes this #1 Single!

"COME ON IN"

SONNY JAMES
the southern gentleman

COLUMBIA RECORDS

Exclusive Bookings

United Talent, Inc.

1657 Division Street - Nashville, Tennessee 37203 624-1415
**THE COUNTRY SONG OF THE WEEK**

**RAYBURN ANTHONY**—Polydor PD 14346  
**CRAZY AGAIN** [B. McDill, Hall-Clement, BMI]  
There's a lot of funk in these tracks and a lot of truth in the lyrics. He's headed towards craziness and a hit!

**THE STILLS-YOUNG BAND**—Reprise RPS 1365  
**LONG MAY YOU RUN** (N. Young, Silver Fiddle, BMI)  
A few years back this would have been unheard of on country radio, but it's a great song and country has changed. Could easily be another "Lyin' Eyes."

**RANDY CORNOR**—ABC/Dot DOA-17665  
**I GUESS YOU NEVER LOVED ME ANYWAY** (E. Raven, Milene, ASCAP)  
A super ballad from Randy that will definitely get a lot of airplay on country stations. Very strong lyrically with a super melody.

**JOEL SONNIER**—Mercury 73824  
**SHOWBOAT GAMBLER** (D. Seals; Downbreaker/Cold Zinc, BMI)  
Some honky tonk fiddles open up this number about a high rollin' fast dealin' dude who likes ramblin' and gamblin'. A real showboat!

**TURLEY RICHARDS**—Epic 8-50279  
**WEST VIRGINIA SUPERSTAR** [T. Richards; Irving/Down in Dixie/ Klongazi, BMI]  
A super ballad about an ole boy who hit the big time in a small way. This could make him a superstar all over the U.S.

**JERRY JEFF WALKER**—MCA MCA-40622  
**LOOKING FOR THE HEART OF SATURDAY NIGHT** (T. Waits; Fifth Floor, ASCAP)  
A lot of funk in the tracks here as the distinctive Jerry Jeff lets the vocals escape. Super on seven nights a week!

**BRENT BURNS**—Pantheon Desert BB-17776  
**SOMewhere OVER THE RAINBOW** (Hargurg-H. Arlen; Leo Feist, ASCAP)  
This song will definitely be a smash again some day—and this version may fit the groove. A story to go with it—it shines!

**BOB WILLIS**—Capitol P-4392  
**IDA RED** [Trad. Arr. B. Wills; Beechwood, BMI]  
The legendary Bob Willis is back again as Capitol re-releases some of his old classics. Could mark the return of a great one.

**RAZZY BAILEY**—Eratos ER-526  
**KEEPIN' ROSIE PROUD OF ME** (T. Seals-D. Goodman; Donor, BMI)  
Razzy could have himself a giant hit to be proud of with this number about a man who likes the respect of his lady.

**BILLY MIZE**—Zodiac ZS-1010  
**IT HURTS TO KNOW THE FEELING'S GONE** (D. Owens-W. Robb; Belinda, BMI)  
Soft, easy-paced country number that'll have the request lines about a man who likes the respect of his lady.

**DANNY BYRD**—Savage SR 006  
**WHERE LOVE GOES (WHEN IT DIES)** (C. Quillen, Chess, ASCAP)  
A solid, stone country number that'll be perfect for every juke around. Definitely alive and well.

**CLYDE CREEL**—Caprice CA-2026  
**DALLAS IN THE RAIN** (J. Hunter-R. LeBlanc; Sound Corp., ASCAP)  
Dallas is the name of a gal that Clyde found a place with. Rain on!

**COCO & THE LONESOME ROAD BAND**—C Records WRS 7417-45  
**COUNTRY SONG OF THE WEEK**  
Some honky tonk fiddles open up this number about a high rollin', fast dealin' dude who likes ramblin' and gamblin'. A real showboat!

**THE OUTLAWS**—Capitol ST 11546  
**LONE STAR BEER AND BOB WILLS MUSIC** (C. Kallis, Figtree, SESAC)  
An excellent sound here and the sounds of a star on the rise. You might even mark the return of a great one.
Five smokin' bullets......

"My Prayer"
NARVEL FELTS

"The End Is Not In Sight"
AMAZING RHYTHM ACES

"Love Is Thin Ice"
BARBARA MANDRELL

"One Night With You"
ROY HEAD

"Living It Down"
FREDDY FENDER

and our gun is still loaded!
THE ALBUM YOU'VE BEEN WAITING FOR

FEATURING THEIR NEW SINGLE LOVE SO RIGHT
B/W YOU STEPPED INTO MY LIFE
ALSO INCLUDES THE MILLION SELLING #1 SINGLE YOU SHOULD BE DANCING.

ALL SONGS WRITTEN BY THE BEE GEES
PRODUCED BY THE BEE GEES
CO-PRODUCED BY ALBHY GELUTEN & KARL RICHARDSON

For Karibhy Productions by arrangement with the Robert Stigwood Organisation

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