

MERCHANDISING '76

# RECORD WORLD



## Who In The World: Eric Clapton

### HITS OF THE WEEK

#### SINGLES

**RINGO STARR, "A DOSE OF ROCK 'N' ROLL"** (prod. by Arif Mardin) (writer: Carl Grossman) (Millmerran/Bloomsbury, BMI) (3:17). Ringo's first single in well over a year marks a return to the goodtime, sing-along style he popularized with the "Ringo" album. Peter Frampton adds some spicy guitar licks to keep it moving along on this label bow. Atlantic 3361.



**JOHN TRAVOLTA, "WHENEVER I'M AWAY FROM YOU"** (prod. by B. Reno & J. Davis) (writers: G. Benson & D. Mindell) (Midsong, ASCAP) (3:11). Travolta, better known as "Vinnie Barbarino" to his vast legion of fans, made a dramatic chart bow with his first single, "Let Her In." This follow-up should make it two in a row. Midland Intl. MB 10780 (RCA).



**ERIC CLAPTON, "HELLO OLD FRIEND"** (prod. by Rob Fraboni) (writer: Eric Clapton) (Stigwood/Unichappell, BMI) (2:57). Clapton's first recording in over a year is a midtempo number constructed around a network of acoustic and slide guitars. Here's one old friend that many will be happy to hear from once again. RSO 861 (Polydor).



**BURTON CUMMINGS, "STAND TALL"** (prod. by Richard Perry) (writer: B. Cummings) (Shillelagh, BMI) (3:20). The new CBS label gets underway in fine fashion with the solo debut by Cummings, best known for his golden years with the Guess Who. Both pop and adult markets should find this ballad a welcome addition to their playlists. Portrait 6 70001.



**PETER FRAMPTON, "DO YOU FEEL LIKE WE DO"** (prod. by P. Frampton) (writer: P. Frampton) (Almo/Fram-Dee, ASCAP) (7:19). He just won the award for "Rock Personality of the Year" but that's only a small part of this year's greatest success story. This edited "Comes Alive" track is the third single from the lp and is shaping up as his biggest yet! A&M 1867.



**GEORGE BENSON, "BREEZIN'"** (prod. by Tommy LiPuma) (writer: Bobby Womack) (Unart/Tracebob, BMI) (3:05). First he turned Leon Russell's "This Masquerade" into a unique fusion of jazz and soul and now Benson lets his guitar do the singing with the title tune of his gold lp. It's taken awhile, but Benson has arrived! Warner Bros. WBS 8268.



**THE JACKSONS, "ENJOY YOURSELF"** (prod. by Kenneth Gamble & Leon Huff) (writers: K. Gamble & L. Huff) (Mighty Three, BMI) (3:24). The first sample of the long awaited pairing of the Jacksons with the production prowess of Gamble & Huff should take the group to new heights. It's down right funky and tasteful enough to go all the way. Epic 8 50289.

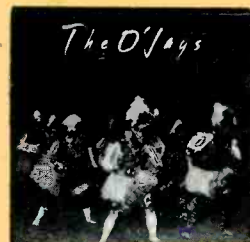


**HAMILTON, JOE FRANK & DENNISON, "DON'T FIGHT THE HANDS"** (prod. by John D'Andrea) (writers: Jimmy George & Robert Caldwell) (EeeCee, BMI) (2:57). This trio of hitmakers continues to charm pop and r&b audiences with each release. Here they're clearly at their best with a sultry ballad providing the vehicle to drive them up the charts. Playboy P 6088.



#### ALBUMS

**THE O'JAYS, "MESSAGE IN THE MUSIC."** Certain to be of major importance at the disco level, the O'Jays latest is not a disco lp as such. The "Message" is carried through a four cut first side, the gospel-like depth of emotion coming across with great force. The secular side, of interpersonal love, is equally passionate. Philadelphia International PZ 34245 (CBS) (6.98).



**PARLIAMENT, "THE CLONES OF DR. FUNKENSTEIN."** Parliament has come up with the perfect fusion of solid rhythm & blues and whacked-out comedy. For as strong as "Gettin' to Know You" is as a possible single or dance record, the humor of "Funkin' On Ya" or "Dr. Funkenstein" or "Funkin' for Fun" is what makes Parliament unique. Casablanca NBLP 7034 (6.98).



**ROBIN TROWER, "LONG MISTY DAYS."** Trower (guitar), James Dewar (bass and vocals) and Bill Lordan (drums) are among the most powerful of trios creating a hurricane with each new outing. "Long Misty Days" is highlighted by the title track, "Caledonia" and "Messin the Blues," wherein the hard rock and blues blend most masterfully. Chrysalis CHR 1107 (6.98).



**RICHARD PRYOR, "BICENTENNIAL NIGGER."** As usual, Pryor the concert/recording artist is at considerable distance from Pryor the television stand-up comic. A master of word manipulation, Pryor uses the shock value (still in this day!) of the four letter words once completely taboo and extracts howling laughter from them. Warner Bros. BS 2960 (6.98).





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This exciting new Skynyrd album was recorded live at the fabulous Fox Theater in Atlanta over three consecutive "sold-out" nights. This 2 record set includes *Free Bird*, *Sweet Home Alabama*, *Gimme Three Steps*, *Saturday Night Special* and ten other Skynyrd hits. Be a part of the year's most exciting new release.

MCA RECORDS

Produced by Tom Dowd

MCA2-6001

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# RECORD WORLD

## Davis Fined \$10,000 As Tax Case Ends

■ NEW YORK — Arista Records president Clive Davis received a \$10,000 fine from a Federal judge last Thursday (23), ending the government tax evasion case against him after three years. Judge Thomas P. Griesa noted in announcing the lenient sentence that the press and the judiciary had often treated Davis unfairly in those three

(Continued on page 94)

## Almo Publications Expands Sales Profile

By SAM SUTHERLAND

■ LOS ANGELES — In the three months since its entrance into direct distribution and production, Almo Publications, the newly reorganized print division of A&M Records, has expanded its sales profile to achieve sales increases of nearly 400 percent as compared to the same quarterly period in 1975.

Joe Carlton, the veteran a&r and publishing executive who has engineered Almo's realignment as the division's director, detailed the operation's success as a result of recent print rights

(Continued on page 27)

## House Passes Copyright Revision by Wide Margin; Omnibus Bill Could Become Law Sometime This Week

By MICHAEL SHAIN

■ WASHINGTON — The House of Representatives last Wednesday (22) capped a grueling 12-hour non-stop session by passing the omnibus revision bill by a staggering margin. The final vote was 316-7, with three members abstaining. The revision bill now stands on the very edge of enactment with possible signature by President Ford as soon as early this week.

Congress is slated to adjourn this Saturday (2), by which time a House-Senate conference committee must hammer out the relatively minor differences in their respective versions of the copyright bill. The Senate unanimously passed its bill last

February 19 with only slightly more than a week left in the session. The House calendar is crammed with last minute business forcing it into late-night sessions. It was 8 p.m. last Wednesday before the House could take up the revision bill. By that time the members were clearly fatigued and the galleries presented the incongruous sight of Congressmen's wives dressed in evening clothes and furs waiting on their husbands to finish up so that they might go out for much-delayed dinner engagements. It got to the point during the debate that the members were applauding their colleagues simply because they kept their

comments short. Amid calls of "Vote, vote" the final roll call tally was taken at 10 p.m.

Most of the seven "No" votes came from Congressmen who consider themselves "anti-monopolists" and object to the drastic extension of the copyright term from two 28-year periods to life of the creator plus 50 years. Among the nays were Reps. Barry Goldwater, Jr. (R.-Calif.), John Dingell (D.-Mich.), Sam Stratton (D.-N.Y.) and Commerce Committee chairman Harley Staggers (D.-W. Va.).

Apparently Rep. Robert Kastenmeier (D.-Wis.), floor manager of the bill, was served well by the late hour, since most of the debate was short and perfunctory. The opponents of the bill—and right now it appears that only a segment of the cable TV lobby counts itself out of the fragile coalition backing the revision package — had neither the stamina nor the votes to pull off any surprises and divert the bill from its course.

Judiciary Committee chairman Peter Rodino (D.-N.J.) called the revision the best effort possible for an "understandable and up-to-date copyright law."

Rep. Robert Drinan (D.-Mass.), a member of the Kastenmeier subcommittee which drafted the bill in the House and an advocate of a stiff rise in mechanical royalty rates paid to songwriters and their publishers, rose to say that he was "pleased that the copyright royalty commission has the right to re-

(Continued on page 27)

## NARM Mid-Year Conference Held in Chicago

By DAVID MCGEE

■ CHICAGO — The 1976 NARM Mid Year Conference opened here on September 21 at the Continental Plaza Hotel with some 200 delegates, representing the organization's tripartite structure of rack jobbers, retailers and independent distributors (plus man-

ufacturers representatives), in attendance. Following a series of preliminary meetings which were closed to the press, the conference opened officially with a Tuesday evening dinner meeting featuring an opening address by NARM board director Daniel Heilicher, and a twofold presentation by NARM research consultant Joseph Cohen of NARM adult market and pricing surveys.

In his opening address, Heilicher urged all segments of the industry to become more realistic about their functions within the industry as profit boosters. Low profits, he said, eliminate competition and hurt the entire industry.

(Continued on page 30)

## Frampton Breaks All-Time RW LP Mark; Album Shows No Signs of Slowing Down

By LENNY BEER

■ Peter Frampton has broken the all-time Record World mark for weeks at #1 as his "Frampton Comes Alive" album topped The Album Chart this week for the 15th time this year.

(See separate stories.) Frampton, who records for A&M, topped the mark set by the A&M distributed "Tapestry" by Carole

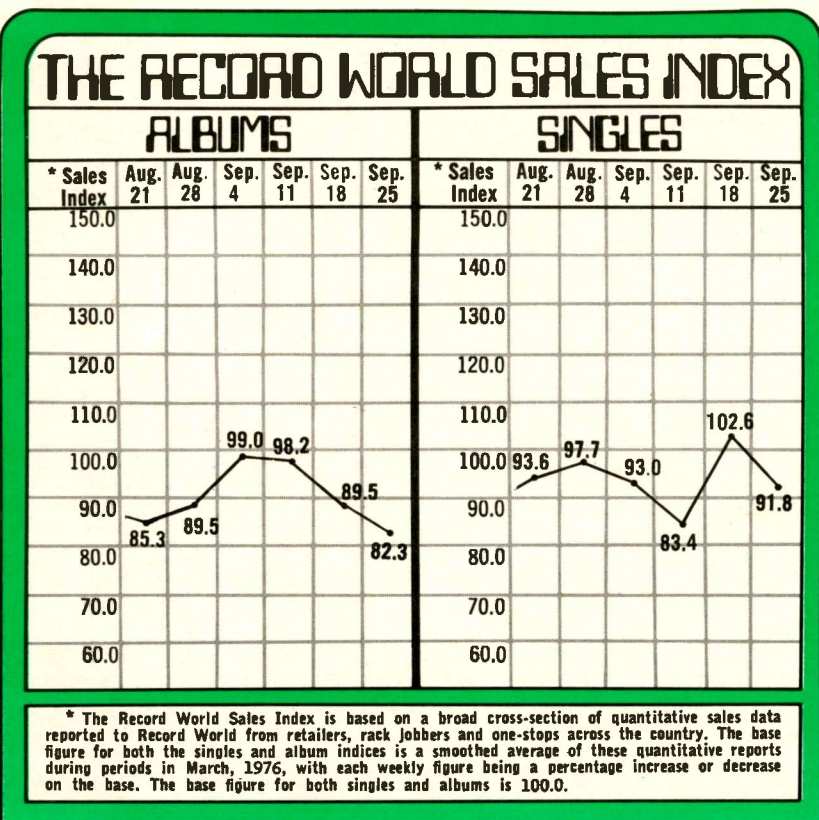
(Continued on page 6)

By BARRY TAYLOR

■ NEW YORK — "Who said it's my year?" Peter Frampton sings on the first track of his live album, unbeknownst at the time that the "Something Happening" is him.

1976 is the year of Peter Frampton, but that's already an understatement. More than "Peter Frampton Comes Alive" be-

(Continued on page 10)





## Atlantic Names Johnson Special Markets VP

■ NEW YORK — Hillery Johnson has been appointed to the newly-created post of vice president/director of special markets, it was announced by Ahmet Ertegun, chairman of Atlantic Records, and Jerry Greenberg, president.



Hillery Johnson

Johnson will direct all promotion and marketing aspects of r&b product for the label, as well as overseeing the direction of jazz product. This will involve direct personal relationships with  
(Continued on page 97)

## Massive Promo Planned For New Wonder LP

■ LOS ANGELES — Motown Records is marshalling a massive sales, merchandising, promotion and advertising campaign for Stevie Wonder's "Songs In The Key Of Life," slated to ship over a million units this week.

According to Motown president Barney Ales, initial distributor orders for the album have reached 1.3 million.

Instore support will include display kits comprising window banners, mobiles, and danglers; in addition 6,000 banners and 100,000 plastic shopping bags utilizing album graphics are being distributed directly to retailers. Other point of purchase and premiums include miniature neon displays, leather key rings, four-color posters, and a Sunset Strip billboard.

Three separate radio spots have been prepared, with heavy time buys projected, while print ad-  
(Continued on page 97)

## New BMI Computer Installation Offers Increased Incentives

■ NEW YORK—Broadcast Music Inc. (BMI) has sent letters to its 45,000 affiliated writers and publishers announcing three innovations made possible by the installation of new and more sophisticated computers that will ultimately increase the performance royalties paid to BMI members.

According to BMI president Edward A. Cramer, a total census of all music used in motion pictures and syndicated shows on television will be available for the first time, as well as a new bonus payment for each BMI song and a fifty percent reduction on administrative expenses on foreign statements.

Referring to the new bonus system, Cramer explained that all BMI songs will receive the base rate described in the current schedule until it achieves a certain performance plateau, at which time it will start receiving a higher performance rate. When the cumulative performances reach another level, a still higher bonus will be paid. Any affiliate with a bonus agreement that runs beyond July 1, 1977 will have the option at the appropriate time to stay with his present bonus contract or switch to the new bonus system. Prior to the institution of this system, bonuses were based on the

## Fleetwood Mac, EW&F Top Rock Awd. Winners

■ LOS ANGELES—Fleetwood Mac and Earth, Wind and Fire received top honors at Don Kirshner's Second Annual Rock Music Awards at the Hollywood Palladium Saturday night (18) when each group garnered two awards. The two-hour show was co-hosted by Diana Ross and Alice Cooper. The show was carried live to the East over CBS-TV and broadcast on tape delay in Los Angeles.

Fleetwood Mac received Best Group and Best Album honors for their "Fleetwood Mac" lp, while  
(Continued on page 94)

cumulative performances of an entire catalogue and not on any individual song.

As of July 1, 1976, payments will be made for the first time on all film performances on television as well as all music used in syndicated television shows. Until now only a sampling system for local television and radio had been used by BMI. Newly available to the performance society is a computerized form of all program listings similar to those appearing in approximately 90 regional editions of "TV Guide" each week.

Cramer also announced that, because of the savings BMI will realize due to the installation of the advanced computers, administrative expenses on foreign statements will be reduced by 50 percent.

## Lieberman Holds Sales Convention

■ NEW YORK — Lieberman Enterprises' annual sales convention was held September 19-22 at the Lake Geneva, Wis., Playboy Club, attended by 100 Lieberman executives and 100 record industry representatives. The firm has grown substantially in the past few months with the addition of Sears accounts in Kansas City and St. Louis, and other accounts in Milwaukee and other cities; and the focus of the meetings was how best to retain the image and style of a smaller, family-owned company within this larger framework, in keeping with the company slogan, "Small enough to care, large enough to do."

Following opening remarks by David Lieberman, convention seminars instructed company personnel and guests on computer operations and credit, among other topics, with much of the balance of the convention time devoted to product presentations by virtually all major labels. Entertainment was provided the gathering by artists including the Charlie Daniels Band (Epic), Narvel Felts (ABC/Dot), Frannie Golde and Wet Willie (Capricorn), Doctor Hook (Capitol), Cledus Maggard and Jacky Ward (Mercury) and Ben Sidran (Arista).

## Robert Palmer Named RW Jazz Editor

■ Record World has named Robert Palmer jazz editor. Palmer is a music critic for the New York Times, and also contributes to Rolling Stone and other consumer publications.



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RECORD WORLD OCTOBER 2, 1976

## Powerhouse Picks

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

Captain & Tennille (A&M) "Muskrat Love."

One of the most added records of the week, enjoying some half-chart moves in primary markets. An early sales buzz is materializing and the disc is also a super phone item. An automatic.





Only the name has changed. Pass it on...



The Staple Singers – Pop, Mavis, Cleo and Yvonne – are now

# THE STAPLES

The Staples' latest album is **PASS IT ON**,  
produced by Curtis Mayfield for Warner Bros. records and tapes. BS 2945



# Frampton Sets All-Time RW LP Mark; Wild Cherry Returns as Top Single

## Ringo Is Singles Chartmaker

By LENNY BEER

■ Wild Cherry (Epic/Sweet City), which had grabbed the top spot three weeks ago based on incredible r&b sales coupled with strong pop action in some markets, has surged back to the top this week based on incredible pop activity in major markets and continuing r&b sales. The Wild Cherry record is showing the same national staying power that Wings (Capitol) had earlier this year with "Silly Love Songs." Behind the Wild Cherry this week is the "novelty record of the year" by Pick Dees (RSO), which jumped from 9 to 3 and is headed for the top. Chicago (Columbia) is also selling strongly, especially in the middle of the country where it has been a sales monster for the past month. Entering the top 10 with a bullet this week is Orleans (Asylum) with their second top 10 single in a row.

### Miller

Strong sell-through is now being reported on Steve Miller (Capitol) with "Rock 'n Me," which is slated to be his biggest since "The Joker," and on Bay City Rollers (Arista), which took a while to take off in sales because the airplay was so incredibly quick in coming. Gordon Lightfoot (Reprise) is also becoming a national seller now after breaking out of the Great Lakes region. The Lightfoot and the two previously mentioned—Miller and Bay City—could all be contending for the top at the same time.

Sales are also starting to appear nationally for Kiss (Casablanca)

## Portrait Opens Shop; First Single Shipped

■ LOS ANGELES — Portrait Records, the west coast-based custom label recently unveiled by CBS Records, makes its move into temporary Sunset Boulevard offices today (27) as CBS/Portrait principals focus support on the label's first release, the solo recording debut for former Guess Who member Burton Cummings.

### Cummings

Released last week, the initial Cummings single, "Stand Tall," was already added at stations including CKLW in Detroit, KTLK and KIMN in Denver, KCPX in Salt Lake City, and KSHE and KADI in St. Louis. The single precedes the forthcoming "Burton Cummings" album, the initial Portrait lp release, which was pro-

(Continued on page 94)

and ABBA (Atlantic) with the Ritchie Family (Marlin) and the Commodores (Motown) close behind. Kiss will have their biggest single ever with the down-tempo "Beth" while ABBA is fast proving that "Fernando" could be as big in America as it was already in seemingly every other country in the world. The Ritchie Family has incredible sales in the east and is spreading now to the south as is the pattern for most disco hits. The Commodores (Motown) is exploding r&b in sales and the pop activity is closing ranks quickly.

### Futures

Other future top 10 singles will be Captain & Tennille (A&M), who are quickly becoming one of top 40's biggest sellers, and the Bee Gees (RSO) with their fifth in a row for RSO.

The new record of the week is Ringo Starr (Atlantic) with his first release since the label change. The record absolutely exploded in airplay this week to debut at 69 and Chartmaker of the Week. Also on as a new debut is "Love Ballad" by L.T.D. (A&M) which is beginning its cross in Detroit backed by solid r&b sales activity.

Of special interest is the Alice Cooper (WB), which is now #9 at CKLW and is beginning a belated national spread after it looked as if it were to begin and end in the midwest.

(Continued from page 3)

King (Ode), which garnered the top position for 14 weeks in 1971. "Frampton Comes Alive" has now been on the streets for 37 weeks with no sales decline in sight at all. Further, A&M is now releasing a third single from the album, entitled "Do You Feel," which is already receiving album rotation play at most stations in the country even though it is over seven minutes long. This new single is keeping the album current and keeping sales at a level far ahead of the competition.

### Frampton Reports

In out-distancing its competition by a wide margin the Frampton album garnered the following sales reports: The lp was reported #1 at J. L. Marsh, ABC Records and Tapes, Handleman/National, Record Bar, Elroy, Camelot, Hot Line, One Octave Higher, Potomac, Peaches/St. Louis, Peaches/Ft. Lauderdale, Korvettes and Independent. Among those listing the lp in the top 5 are Handleman/Detroit, Western Merchandisers, Transcontinental, Odyssey, Peaches/Denver, Waxie Maxie, Franklin and 1812 Overture Mart.

No new albums broke into the top 10 this week. The only album bulleting in the top 10 is Boz Scaggs (Columbia), which is at #5 behind Ronstadt (Asylum), Fleetwood Mac (Reprise), and

Chicago (Columbia) as well as Frampton. Two albums just missed the top 10 and will be strong competitors for those honors next week, Steve Miller (Capitol) and Heart (Mushroom). Both of these albums are being bolstered by their second hit singles as they continue their quest for the top.

### Murphy, Lightfoot

Overall sales this week were down, which had the most effect on albums in the middle range of the chart. Very few of these albums had good weeks but some do stand out. Walter Murphy (Private Stock) is riding the crest of a #1 single to strong album sales, Gordon Lightfoot (Reprise) is picking up stronger sales each week with his "Summertime Dream" album which has been charted for four months and is now showing its best action thanks again to help from his single, Bee Gees (RSO) with their first release on RSO since the separation from Atlantic is selling well both pop and r&b, Boston (Epic) with their first release ever is a regional breakout in every market and could go all the way, and Ted Nugent (Epic), in only its second week of charting, is showing signs of being his strongest ever.

### Dylan

The chart was assaulted this week by a lot of hot first week product headed by Bob Dylan (Columbia) with live recordings from the Rolling Thunder Revue. The Dylan album is selling well in all markets although the original impact level is lower than some of his previous albums. Lynrd Skynyrd (MCA) has a new live double set album which is also selling well with a debut of 57 behind Dylan's Chartmaker at 49. Also debuting high were two from the Warners family, Richard Pryor (WB) and Stills/Young (Reprise). Pryor is selling both at pop and r&b accounts with "Bicentennial Nigger" and Stills/Young strongest in the south and western regions.

## BNB Taps Three

■ LOS ANGELES—BNB Management principals Sherwin Bash, Mace Neufeld and Alan Bernard have announced the appointment of three new executives in an expansion move to build their firm into a full service company. Those joining BNB are Don Blocker, vice president and general manager of Big Heart

(Continued on page 106)

## REGIONAL BREAKOUTS

### Singles

#### East:

Bay City Rollers (Arista)  
ABBA (Atlantic)  
Gordon Lightfoot (Reprise)  
Norman Connors (Buddah)  
Boston (Epic)  
McCoo & Davis (ABC)  
Commodores (Motown)

#### South:

Norman Connors (Buddah)  
Commodores (Motown)  
Boston (Epic)  
Ritchie Family (Marlin)

#### Midwest:

Gordon Lightfoot (Reprise)  
Captain & Tennille (A&M)  
Alice Cooper (WB)  
Norman Connors (Buddah)  
Bay City Rollers (Arista)  
Barry DeVorzon & Perry Botkin (A&M)

#### West:

ABBA (Atlantic)  
Captain & Tennille (A&M)  
Barry DeVorzon & Perry Botkin (A&M)

### Albums

#### East:

Norman Connors (Buddah)  
Boston (Epic)  
Bob Dylan (Columbia)  
Bee Gees (RSO)  
Richard Pryor (WB)  
Funkadelic (20th Century)  
Ted Nugent (Epic)

#### South:

Boston (Epic)  
Bob Dylan (Columbia)  
Lynrd Skynyrd (MCA)  
Stills/Young Band (Reprise)  
Richard Pryor (WB)  
O'Jays (Phila. Intl.)

#### Midwest:

Boston (Epic)  
Bee Gees (RSO)  
England Dan & John Ford Coley (Big Tree)  
Ted Nugent (Epic)  
Bob Dylan (Columbia)

#### West:

John Klemmer (ABC)  
O'Jays (Phila. Intl.)  
Montrose (WB)  
Bee Gees (RSO)  
Boston (Epic)  
Stills/Young Band (Reprise)  
Bob Dylan (Columbia)  
Ted Nugent (Epic)



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## 'Broadway at the Ballroom' Debuts Songwriters As Cabaret Artists

By IRA MAYER

■ NEW YORK—The Ballroom restaurant and cabaret, in association with Craig Zadan, will initiate a two month series of one-week engagements by major Broadway songwriters with Sheldon Harnick on October 5. The Ballroom, which has become known as a spawning ground for new cabaret artists, will abandon its extended engagement policy for the duration of the series. At press time, Charles Strouse, Tom Jones and Harvey Schmidt, Carolyn Leigh and Stephen Schwartz were con-

firmed to appear under the "Broadway at the Ballroom" banner, with additional songwriters scheduled to be added as date availabilities could be arranged.

According to Greg Dawson, one of the Ballroom's owners, he first talked about the proposed series with Maurice Levine, who runs the 92nd Street "Y" lecture series, "Lyrics and Lyricists." Levine has hosted these talks for a number of seasons with mostly show lyricists discussing the craft of writing. Later, Dawson approached Craig Zadan, author of "Sondheim & Co." and co-producer of "Sondheim: A Musical Tribute." Zadan, who has since written, produced and directed an act for Dean Pitchford's Ballroom stay, came on as producer/director/coordinator for the songwriters series.

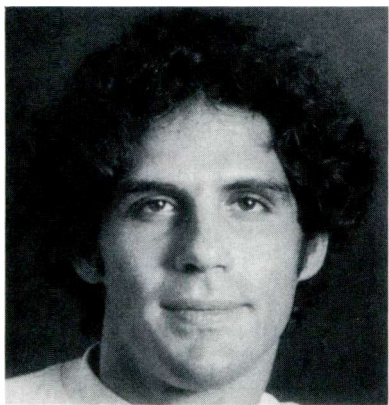
Both Dawson and Zadan see the Ballroom programs as cabaret acts rather than lectures, and Zadan plans to mold an act for those of the writers who do not have a specific show to do. Zadan is also trying to arrange for surprise guests to appear nightly—people who have been associated with the individual writers.

### Cover Charge

Cover charge in the 85-seat restaurant will be \$5 and reservations will be first come, first served. Shows will be at 8:30 and 10:30 p.m. on Tuesdays, Wednesdays, Thursdays and Sundays and at 9:30 and 11:30 p.m. Fridays and Saturdays. Zadan and Dawson have also been negotiating with several labels about the possibility of a live album made from the series.

## TK Establishes N.Y. Division

■ NEW YORK — Henry Stone, president of TK Records, has announced the establishment of a major operational division in New York City. The new division will be responsible for all national TK publicity and disco promotion.



Ray Caviano

Stone has appointed Ray Caviano as national director of press & disco promotion. Reporting directly to Stone, Caviano will be responsible for such special projects as TK's upcoming concert, "Ralph MacDonald & Friends," at Avery Fisher Hall on November 7. Caviano and his staff worked closely with New York promoter Don Friedman to book and promote the date, and arranged to have it rebroadcast on New York jazz station WRVR.

Caviano has been an independent consultant working with the Ritchie Family, Wishbone Ash, Vicki Sue Robinson, Camel, Caravan, Climax Blues Band, Al Stewart and Dr. Buzzard's Original Savannah Band. Caviano began his record industry career as an executive for such music publications as Rolling Stone, Fusion and Rock, then became national director of publicity for London Records.

TK's New York operational division will be located at 65 East 55th Street, New York City; phone: (212) 752-0160.

## Burbank's Taj Mahal



Welcoming Taj Mahal aboard the Burbank express are Warner Bros. general manager Clyde Bakkemo (left) and board chairman and president Mo Ostin (right). Standing next to Bakkemo is Michael Ashburne, Taj's manager and attorney. Taj Mahal's first album for the label will arrive sometime in the new year.

## Springboard Acquires West Coast Building

■ RAHWAY, N.J. — As part of the continuing expansion of Springboard International Records, Inc., president Dan Pugliese has announced that the company has acquired its own building in Hollywood at 8295 Sunset Blvd.

Newly dubbed The Springboard Building, the 3500 square foot facility will house the promotion, special products and creative services departments of the entire Springboard family of labels.

Headquartered in the new building will be Stan Greenberg, Springboard International Records director of product development; Pat Britt, a&r director for Catalyst; Jack Winthrop, director of artist relations; and John Antoon, national pop promotion director, with additional personnel to be announced.

## Khoury To Head Capitol Tapes

■ LOS ANGELES — Edward C. Khoury has been elected executive vice president and chief operating officer, Capitol Magnetic Products Division of Capitol Records, Inc., and a director of that corporation, announced Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc. Khoury also will continue to serve as president for the Music Den Retail Corp.

Khoury first joined Capitol in September, 1968, as vice president and controller, Capitol Direct Marketing. He later served as controller for Capitol Industries-EMI, Inc., executive vice president of MERCOR Enterprises Inc. (now Music Den), and vice president of corporate planning and development, Capitol Industries-EMI, Inc.

## Gold for Tavares



It was an exciting night for Tavares as Capitol executives gathered at Tavares' Latin Casino opening to present them with gold record awards for their million selling single, "Heaven Must Be Missing An Angel." Shown from left (top row) are Capitol's Jack Wellmon, regional r&b promotion manager; Ralph Tavares; Don Zimmermann, executive vice president and chief operating officer; Tiny Tavares; Bruce Wendell, vice president promotion; Arthur Field, Philadelphia promotion manager; and Pooch Tavares. Bottom row (from left): Brian Panella, Tavares' manager; Matt Parsons, national r&b promotion; Chubby Tavares; Butch Tavares; and John Sammartino, Philadelphia district manager.

## Col Pictures Pub. Taps Bruce Nagler

■ MIAMI — Columbia Pictures Publications, the music publishing division of Columbia Pictures Industries, has announced the appointment of Bruce M. Nagler as their director of marketing advertising. Under his direction will be all of the advertising, promotion and marketing for this Miami-based division.

## Injunction Upheld In Springsteen Case

■ NEW YORK—Judge Arnold Fein signed an order on September 15 adhering to his original decision to issue preliminary injunction barring Bruce Springsteen, CBS and Jon Landau from making any recordings with Landau as producer. Springsteen's attorneys and CBS has sought to reargue Fein's original decision.



# Read This Face.

This isn't some lacy, lightweight lady carrying around a heartful of hurt. This is a woman with a wallop who knows her way around, powered by the perfect instrument to express it. Her voice.

"Take Me To Baltimore". The debut album by Ruth Copeland. The greatest voice you've never heard.

**Take Me To Baltimore**  
**Ruth Copeland**



**RCA Records**

APL1-1236



## A&M Gears Up For Still More 'Frampton Live' Sales

By SAM SUTHERLAND

■ LOS ANGELES—On the A&M Records lot, the general pace of activity, already gearing up in anticipation of the fourth quarter sales period, was accelerated further by new sales and chart gains for the label's current phenomenon, Peter Frampton. As "Frampton Comes Alive" broke the all-time **RW** record on The Album Chart, the company's executive staff was obviously not wearying of Frampton's extraordinary longevity as a sales item.

Jerry Moss, A&M president, projected that sales for "Frampton Comes Alive" would exceed five million units by the end of the year, commenting, "My feeling is that there's a large market out there that we still haven't reached," a market Moss subsequently targeted as over 35 years of age. Pointing to upcoming live dates at Madison Square Garden and the Forum in Los Angeles, and to the artist's appearance on the Second Annual Rock Awards television special last week, "which should add immeasurably to the album's sales," Moss was confident that the record was entering the most important buying season of the year with formidable momentum.

Moss also noted that major advertising and merchandising support has been set for the fall.

## Anthony's Cup Runneth Over

■ NEW YORK — Dee Anthony's managerial strategies in nurturing the career of Peter Frampton, whose meteoric "Comes Alive" is still nestled snugly at the top of The Album Chart after an unprecedented 15 weeks, have been mapped out numerous times in these pages over the past four months.

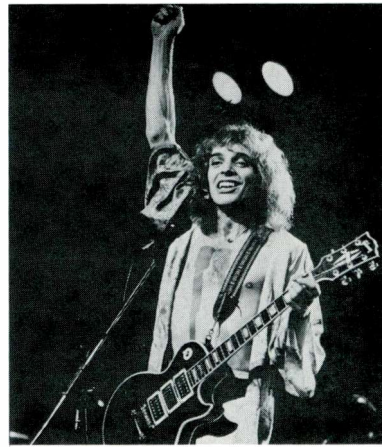
Now that Frampton has surpassed the magic number, Anthony is delirious. "It's pouring in on us right now. I'm 50 and I feel like I'm 15!" he exclaims. "I just celebrated my 25th year in show business and he's given me the biggest present I could ever hope to have. I'm very grateful."

Anthony was informed about three weeks ago that "Frampton Comes Alive" was nearing Carole King's landmark record of 14 weeks at the #1 position on the **RW** album chart.

"When we were made aware that we were on our way to a record, we pushed ourselves because we wanted to break it. Last week we were away and it was a little unclear to us whether we  
(Continued on page 87)

Barry Grieff, vice president, advertising, merchandising and artist relations, elaborated, saying, "Our entire fall program is being built around Frampton, with the theme for all our advertising and merchandising to be 'Let A&M Show You The Way.' I think that's a pretty good indication of how we feel about the record's success. We're planning to support it right through the holiday season."

According to Bob Fead, vice president, sales, the current sales activity for the album is as strong as ever. "We expect to sell a million units, in tapes and records, this week alone. I think you can expect to see the album stay in that spot for the next few weeks." Fead pointed out that the company's current fall restocking program, added to the album's unabated strength, led the company



Peter Frampton

to press 1.4 million new copies in anticipation of demand.

One aspect of that sales performance has been tape sales to date that outpace figures for any other roster acts. Gil Friesen, vice  
(Continued on page 87)

## Frampton Interview

(Continued from page 3)

coming the artist's first gold record, it has also been certified platinum and is quickly approaching the four million mark.

Its sales have been consistent enough to keep it at the number one slot on The Album Chart for a total of 15 weeks in three separate chart surges to the top. The two record set has spawned three hit singles and provided enough scintillating material to make it a radio staple for over eight months. At the moment of this writing, "I Wanna Go To The Sun" is coming over the radio of an adjoining office and chances are good that Frampton is somewhere on the airwaves at the moment this story is being read.

Though it would be sheer folly for the artist to consciously try to attempt to top the "Frampton Comes Alive" phenomenon, the question, "What do you do next?" must be asked.

"Well, it all happened so quickly I don't know, but I never try to outdo myself," Frampton told **RW** last week while on his way to be photographed for a spread in *People* magazine. "The next big thing for me is Madison Square Garden and a short European tour which will follow. Even when my albums sold 30,000 copies" and he laughs, "it has always been important for me to do one thing at a time."

"I'm supposed to be recording right now, but I don't think I'd be able to concentrate on it with all that is going on and the Garden dates coming up."

Asked if anything special is being planned for those shows which were sold out by a unique method of advertising a tele-

phone number which when called, alerted fans to the availability of tickets, Frampton explained that there would be no opening act in order to allow him to play "longer than usual."

"About 2/3 of the set will be 'Frampton Comes Alive' material, but the first 40 minutes will be comprised of old material from the 'Winds Of Change' and 'Frampton's Camel' albums for the devout fans who never heard us do songs like 'Fig Tree Bay.'" He also hinted at the possibility of unveiling at least one number from the forthcoming album.

After winning the Rock Music Award for "Personality Of The Year" and breaking Carole King's 1971 record of 14 weeks at #1 for the "Tapestry" album on Ode both in the same week, Frampton

**“It all happened so quickly I don't know [what I'll do next], but I never try to outdo myself.”**

tried to describe his feelings, but the words did not come. "You hear about it and you read about it, but you don't think it's really you. I saw Lou Adler the other day and it made me think . . . I hope that setting this record doesn't mean I'm going to get kidnapped."

"But seriously, what it does mean is that I've got to ring my parents up back home in England once again. It seems I'm always waking them up at two in the morning to tell them I've just won something or set some kind of record." He's sure they won't mind.

**Barsalona:**

## Frampton Is Special

■ LOS ANGELES — For Premier Talent head Frank Barsalona, Peter Frampton's continued chart supremacy has evolved into a special case: "We've had a lot of big acts," Barsalona explained, "but this is a case that I think is extraordinary. Peter can go in any direction he wants to, into film, television, anything."

"Dee (Anthony) is going mad. He's going crazy, because he's getting calls from people who want to bring Peter movie scripts, television projects. I mean, these are legitimate offers, and he's (Dee) having a ball," Barsalona laughed.

Regarding the new chart longevity mark set by "Frampton Comes Alive," Barsalona was  
(Continued on page 87)

"Peter Frampton Comes Alive" was released during the last week of January, 1976 as a specially priced two record set after a cursory listen of the tapes by Jerry Moss convinced the A&M president that two sides would just not be enough to convey the excitement that had been captured. Dee Anthony recalls that they were projecting a half million units for the album and that they would extend the contract if it went gold.

On its release, the album was the top review on the cover of **Record World** on January 31, lauding Frampton as an artist whose career was "burgeoning artistically and commercially." That same week the album was awarded Flashmaker honors.

It went to the top of The Al-

bum Chart for the first time on March 6 and remained in the top five until June 5 when it followed the Eagles, Led Zeppelin and the Rolling Stones back into the number one slot. It was nosed out two weeks later by Wings, but remained in the number two position until July 17 when it slid back into the #1 spot. It has remained there since, outselling its nearest contender by as much as two to one.

"Along with everything else, it has been a combination of coordinating promotional and publicity efforts," Martin Kirkup of the  
(Continued on page 87)



**Prediction:  
The Over 2 Million Buyers of "Boogie Fever"  
Are Going To Be Calling On The...**

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***THE SYLVERS***

**Sensational New Single From Their  
Forthcoming Album *Something Special***

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1500 Avenue Of The Stars  
Los Angeles, California 90067

Produced by Freddie Perren  
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Capitol



# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ DRAW YOUR OWN CONCLUSIONS (but we doubt you'll get any denials):

1. The recently released **Roderick Falconer** album on UA lists all songs as written by Roderick Falconer.
2. "Stand By Me," which appears on the Falconer lp was also recorded by **Allan Clarke** on his latest solo album. The songwriter credited is **Rod Taylor**.
3. Rod Taylor had an album out on Asylum in 1972.
4. With promotional copies of the Taylor album came a book, "Florida East Coast Champion," poems by Rod Taylor.
5. A falcon adorns various pages of the book.
6. There is a poem in "Florida . . ." titled "Radio."
7. There is a song on the Falconer album titled "Radio," its subject matter similar to that of the poem.
8. **Steve Binder** whose the Management Company manages Roderick Falconer, also managed Rod Taylor.
9. Rod Taylor was signed to UA about a year and a half ago. All of which brings to mind such familiar names as **Half Nelson (Sparks)**, **Cross Country (Tokens)**, **Thee Image (Cactus)**, **Bootsy's Rubber Band/Funkadelic/Parliament**, **Luther Grosvenor (Ariel Bender)**, **H. J. Deutschendorfer, Jr. (John Denver)**, **Earl Vince and the Valiants (Fleetwood Mac)**, **Larry Lurex (Queen)** and on.

ANOTHER OPENING, MORE THAN ANOTHER SHOW: The Palladium bowed Saturday night with what was probably the best performance **The Band's** put in since the '74 **Dylan** tour. Playing for an hour and a half (all broadcast live over WNEW-FM, WBCN-FM and WHCN-FM) the group reflected over its entire career in selecting material and "Acadian Driftwood" came across just as strong as "The Weight" or "The Night They Drove Old Dixie Down." The Palladium "(formerly Academy of Music)" did indeed have newly painted walls, reupholstered seats in the orchestra and new stage and backstage facilities—we just hope **Ron Delsener's** refurbishing continues and that the loge and balconies get the same treatment in the near future. **Chris Hillman's** band, rushed because of the broadcast hookup, was at a disadvantage opening night but turned in a serviceably enthusiastic set. Wednesday night a "small bomb" went off in front of the Palladium, damaging display cases and glass doors. Police had no details at presstime as to who, why, etc.

IMAGE MAKERS: Elsewhere in this issue you can read **Neil Bogart's** NARM comments on cleaning up the record industry's media image. We don't know if he saw the premiere episode of CBS' "Switch," but it's a prime example of the negativity associated with record people. What's really irksome is that the show starred **Sonny Bono** who, we hope, has a somewhat better image of the industry than that of the character he portrayed. And just to show we commend as well as condemn, we suggest you tune in to the "Name of the Game" episode about the record biz next time it comes around on the rerun circuit.

BROKEN FORMATIONS: From London we hear that **Boxer** has split up, but the group did manage to record a second album which will hopefully see an American release. The band's guitarist, **Ollie Halsall**, is forming a group with **Gary Holton**, formerly of **The Kids . . . Fallen Angels** is a band formed by **Greg Ridley (Humble Pie)**, **Mickey Finn (T-Rex)**, **Guy Humphries (The Winkies)** and **Twink (Tomorrow, the Pink Fairies)** . . . **Phoenix** is the group formed by three ex-members of **Argent: Bob Henrit, Jim Rodford and John Verity** . . . Two sadly missed groups are also in the process of re-forming. These are **Greenslade** and **Flash**. The latter will be with original members **Peter Banks** and **Ray Bennett** along with Greenslade drummer **Andy McCulloch** whose drum chair will be filled in that group by **Simon Phillips**. And if you didn't understand that, don't worry . . . neither did we.

QUACK: For anyone interested in the true origin of the "Disco Duck" craze, a song was issued under that title by **Earl Mallard & His Web Feet of Rhythm** early in the year on the 1-Shot label (An Archive Of America's Forgotten Artists). The label was originally founded and is still presided over by **Cub Koda** of **Brownsville Station**.

CELEBRATE . . . DANCE TO THE MUSIC: Of 35 years together, as in **Mr. & Mrs. Sam Goody's** wedding anniversary. 500 of the near-and-dear feted the pair at the Americana, the highlight of the event having been Sam's personal interpretation of "Tie A Yellow Ribbon 'Round the Old Oak Tree." Commented one guest, "**Tony Orlando** has nothing to worry about."

CATCH THOSE LYRICS: A BBC camera crew invaded WABC-AM  
(Continued on page 97)

## Regal Rewards



Queen was honored at a luncheon at London's Les Ambassadeurs and presented with 48 awards from the British Phonographic Institute. Queen was awarded with silver, gold and platinum awards for sales in excess of one million copies for their hit single on EMI Records, "Bohemian Rhapsody" which occupied the top spot on the British charts for a record-breaking nine weeks. Queen's album, "A Night At The Opera," achieved gold and platinum awards while their first album, "Queen," was also given a gold award. Pictured are (from left) Roger Taylor, John Deacon, manager John Reid, Brian May and Freddie Mercury.

## Casablanca Names Feder To LP Promotion Post

■ LOS ANGELES — Larry Harris, executive vice president of Casablanca Records has announced the appointment of Larry Feder to the post of national album promotion director.

Feder's background includes three years at Blue Thumb Records where he served in college and FM promotion posts. He will be based in the firm's Los Angeles headquarters and will report directly to Harris.

## Scaggs Platinum

■ NEW YORK — Columbia recording artist Boz Scaggs has had his latest album, "Silk Degrees," certified platinum by the RIAA.

## Olivor At Line



Jane Olivor, whose debut Columbia Records album, "First Night", was recently released, played three nights at the Bottom Line in New York last week as part of her current national tour. Jane returned to Chicago, scene of her recent two week club triumph in that city on Sept. 21 for a week's stint at the newly-opened Ivanhoe Theatre. Then it's on to Los Angeles to tape a return appearance on the Merv Griffin TV Show. On Oct. 5 she opens at The City in San Francisco for a week. Shown with Ms. Olivor, backstage following her opening night show at the Bottom Line are (left) Walter Yetnikoff, president, CBS Records, Group and Mickey Eichner, vice president, a&r, east coast, Columbia Records.

## ASCAP Promotes Marks

■ NEW YORK—Paul Marks has been appointed managing director of the American Society of Composers, Authors and Publishers, ASCAP president Stanley Adams has announced. Marks was made director of operations for the music licensing organization in September 1969 after having served as its distribution manager.



Paul Marks

## W. Murphy Campaign Set by Private Stock

■ NEW YORK — Private Stock Records has launched a full scale album merchandising campaign to support "A Fifth Of Beethoven" lp by Walter Murphy. Murphy's debut lp includes the hit single "A Fifth Of Beethoven."

Taking full advantage of the fact that the record has become an r&b hit, Private Stock has been placing radio ads on r&b stations in major markets, as well as on top 40 stations. Altogether, one-minute radio spots are now airing in 35 top pop and r&b markets throughout the country.

During September and October, the campaign will be expanded to encompass newspaper advertising in all markets. In-store streamer displays are currently in use, and dealer incentive programs are being planned.



*The record we have all been waiting for!*

*“So Sad The Song”*

*Created by an incomparable blend  
of artist, producer/composer, & lyricist*

*Gladys Knight  
&  
The Pips*

*Michael Masser: producer/composer*

*Gerry Goffin: lyricist*

\* From the forthcoming motion picture “PIPE DREAMS” (an Arco Embassy Release)

SAS  
INC





# THE COAST

By JAAN UHELSZKI



■ **Don Kirshner's** Second Annual Rock Awards, although entertaining, was often garish and sometimes embarrassing, so here's hoping they'll improve with age. The intentions seemed to be in the right place, even if some of the announced winners weren't. Some of those better known faces in the crowd at the Palladium last Saturday were: **Don Ellis** who grumbled with good reason when **Bruce Springsteen** failed to place, **Mo Ostin** and wife, who mugged and bantered across the aisle

at **Rod Stewart** and the newly coifed and colored **Britt Ekland** (And what was that about a record deal she was crowing over in the powder room?), **Bruce Lundvall**, **Jeff Beck**, **Dee** and **Bill Anthony**, **Frank Barsalona**, **Bill Graham**, **Artie Mogull**, **Jimmy Ienner**, **Alice Cooper's** parents, **Tatum O'Neal**, **Linda Blair** and **Tommy Motolla** (why did she accept the award for **Hall and Oates**?) **Budd Carr**, 2/3 of **Three Dog Night**, **Bob Ellis** sans **Diana**, the dapper **Bob Regehr** with **Shelly Cooper** on his arm, **Connie Pappas** and **Dick Grant**, **Shep Gordon**, **Steven Tyler** and **Joe Perry** of **Aerosmith**, **Patti Labelle** and **Rodney Bingenheimer** who snaked his way in between the longlined limos, in a **Celebrity Cab**.

**FINISHING TOUCHES:** **Ron Wood** has not turned in his **Rolling Stones** tour badge just because he's working on his third solo album, which he hopes "will have a much bigger and fuller sound than my others." Maybe he ought to hire the **Bachman Brothers** as a back up band if that's what he wants instead of adding a string section . . . According to **Woody Mick Jagger's** unexpected visit to Los Angeles was primarily to listen to the tapes of this year's European tour and confer with **Ron** as to which cuts should be included in their live lp, while **Keith** did the same in France. **Woody** confided that the package should be out sometime after Xmas and that the bulk of the tapes will be from the **Stones** French concerts.

**BACK ON THE ROAD AGAIN:** Did you spot that cozy new twosome, **Linda Ronstadt** and **Mick Jagger**? In case you didn't, **Linda** has another luminous and just as recognizable admirer that she's romancing with on the homefront. In fact he tried to persuade lovely **Linda** to visit **Cher's** little ol' dressmaker, **Bob Mackie**—to be outfitted in a gown for the **Grammys** which, of course, just everybody assumes the **Tuscon** torch singer will snag. Although **Linda** is excited about the **Grammy** awards, she wasn't too enthralled with the prospect of slipping into sequins and sparkles, and demurely asked her celebrated paramour if they couldn't go to **Fred Segel's** instead.

**EAGLE LANDING:** It looks like **Walter Herbert** and **Lou Bramey** of **Spread Eagle Productions** have finally called it a day. **Herbert** is reportedly taking the organization's top money-maker, **Journey**, with him, and also severing **Journey's** affiliation with the **Jerry Heller Organization**, taking the band over to **Premier Talent**. **Bramey** is retaining the name—but inside sources say don't count on him taking the gesture lying down—the fur may yet fly.

**KNOW A GOOD MOVING MAN?** **James Taylor** and family are moving to Manhattan for the winter. Huh? It seems the house that **James** built in **Martha's Vineyard** is not equipped with a heating system, and **New England** winters are traditionally bleak, although **NYC** is no **Miami Beach**. **James's** spouse, **Carly Simon**, will be both warm and working during the winter months, since she'll be producing one third of the **Libby Titus** album, along with **Paul Simon** and **Robbie Robertson** . . . **Iggy** is back to brunette and is looking for a band to hire. He spent a day in **Detroit** talent scouting before returning to **Bowie** and the south of **France**. It's a good possibility that **Iggy** will ask former **Detroit Wheels**, now called the **Rockets**, to be his new cohorts . . . What saucy songstress from out in the outback is supposedly pulling up her labelstakes and forming her own record label? . . . An import from the midwest, that ravishing, talented, **Ellen Bernstein**, is now heading up artists acquisition at **CBS**, reporting to **Don Ellis** . . . **The Hollywood Stars**, who redubbed themselves **Escape**, have now decided to call themselves the **Hollywood Stars** again, since the honorable **Clive Davis** said he liked the original name much better . . . Guessing games: Who is going to produce the next **Janis Ian** album? Clue (and it isn't **Colonel Mustard**): **Ms. Ian** is currently working on a project at **Cherokee Studios** . . . **Sweet's** manager, **Ed Leffler**, has taken on some more responsibility and another client. He will handle worldwide management for **Steve Harley and Cockney Rebel** . . . **Flo and**  
(Continued on page 98)

## Stigwood, Travolta Set Film Pact

■ **LOS ANGELES** — Robert Stigwood has concluded an agreement with television personality and Midland International recording artist **John Travolta**, under which **Stigwood** will produce three feature films starring **Travolta**. Of the designated vehicles, the first two will involve soundtrack albums expected as **RSO** releases.

**Travolta's** deal — which the performer described as bringing him "in excess of seven figures" for his work on the three **Stigwood** properties — will begin with the mid-February production kick-off for "Tribal Rights of New Saturday Night," based on an essay by music journalist **Nik Cohn**, who is also set to provide the first draft script. The film, which will be shot on location in **New York**, was described by **Travolta** and **Stigwood** as a primarily dramatic vehicle, but its settings will include area discos and **Stigwood** revealed that an **RSO** soundtrack release will follow. That album will be divided between original music composed for the film and

## Chirumbolo Bows VCI

■ **NEW YORK** — **Vic Chirumbolo** has announced the formation of **VCI Records**, an omnidirectional label whose first release on October 1 will be the **New York** based rock group **Shadow**.

**Chirumbolo**, with over 25 years in the record business, most recently spent four years as vice president and general manager of **CTI Records**, a label he helped found together with **Creed Taylor**, with whom he was also associated at **MGM/Verve**.

**Chirumbolo's** first appointment to the position of vice president, director of merchandising and promotion is **Samm Kinnard**, who comes to **VCI** from **CTI** as director of national promotion and director of artist relations. He was previously involved in concert promotion in the **Philadelphia** area.

**VCI** will be working totally through independent distributors and is currently negotiating with international licensees.

**Chirumbolo** and **Kinnard** will be working out of **VCI's** **New York** office at 424 **Madison Ave.**, **New York, N.Y.** 10017; phone: (212) 832-8041.

## Scott Joins Marsel

■ **LOS ANGELES** — **James Scott** has been appointed vice president in charge of a&r and special projects at **Marsel Records, Inc.** **Scott** formerly worked with the late **Jimi Hendrix** and with **Eko-Maya Productions Ltd.** in **London** and **France**.

"recognizable disco material," licensed for the project, according to **Stigwood**.

Later in 1977 **Travolta** will begin work on a film version of "Grease," in which he appeared on **Broadway**. With **Paramount** set to handle that property, the film will be co-produced by **Stigwood** and **Allan Carr**, with the soundtrack album to be released through **RSO**. "Grease" is being budgeted at \$5 million, while "Tribal Rites" is tagged at \$2-3 million.

**Stigwood** commented that his agreement with **Travolta** does not affect the artist's current contract with **Midland International**.

The third **Travolta/Stigwood** vehicle has not yet been set.

"Tribal Rites of New Saturday Night" will be directed by **John Avildsen**, with distribution to be announced later.

## Col Gets Behind Mary Kay Place

■ **NEW YORK**—**Mary Kay Place**, already an established personality through her **Loretta Haggers** role in **Norman Lear's** super hit series "Mary Hartman, Mary Hartman," and who was recently signed to **Columbia Records**, has had her debut lp entitled "Tonite! At The Capri Lounge—Loretta Haggers" released. A unique aspect of the **Mary Kay Place** phenomenon is that her character on the "Mary Hartman" TV show will have a nationwide number one hit record, "Vitamin L" by the end of October, as part of the show's second season story line.

The album, produced by **Brian Ahern**, features guest appearances by **Dolly Parton**, **Emmylou Harris** and **Anne Murray**. "Baby Boy," her first single, and taken from the album, was released last week.

A four-city media blitz has been developed beginning in **New York** on September 27-28, moving to **Philadelphia** on the 28th, **Atlanta** on the 30th, and winding up in **Nashville** on October 1. Along the way, she will be doing seven radio interviews, taping TV shows "Good Morning America," "The Captain Kangaroo Show," "The Mike Douglas Show," as well as numerous TV news and print interviews. She will be hosted to special press parties in **New York**, **Atlanta** and **Nashville**, and on October 1 will be making a special guest appearance at the **Grand Ol' Opry** in **Nashville**. On October 16, she will be one of the guest artists playing the **CBS Records Country Show**, held during **CMA** week at the **Municipal Auditorium** in **Nashville**.



Everybody's shouting about the new hit by the Whispers.

# “LIVING TOGETHER IN SUN.”

SB-10773

From the new Whispers album that also



includes the big hit, "One For The Money."



Manufactured and Distributed by RCA Records

BVL1-1450



## Four Indicted In L.A. Fraud Case

■ LOS ANGELES — William D. Keller, United States Attorney for the Central District of California, has announced the return of a 20-count grand jury indictment charging conspiracy and mail fraud in a scheme against the recording industry. The indictment, which follows an 18 month grand jury investigation, charges the fraud scheme started in March 1972 and continued until March 1973.

Four individuals are named in the indictment: Joseph A. Arieno, also known as Joe Black, of Northridge, California, age 50; Jack Fineberg, also known as Jack Fine, of Los Angeles, age 54; Sheldon D. Miller, of North Hollywood, age 43; and James Joseph Canavari, age 40, presently in federal custody.

### Bond

Bond for Arieno, Fineberg and Miller has been set at \$10,000 each.

According to the indictment, defendants Arieno, Fineberg and Canavari, doing business in Los Angeles under the name Consolidated Industries, from March 1972 until March 1973, defrauded various record distributing firms, including Warner / Elektra / Atlantic, United Distributing Company, Phonogram, MCA, Music West, RCA Records, Alta Distri-

## WB, Casablanca Set 'P-Funk' Tour

■ LOS ANGELES — Warner Bros. and Casablanca Records have joined forces in an extensive promotion campaign to launch and support the "P-Funk Earth Tour, 1976-77 A.D." which will be unveiled Oct. 2 in Providence. The tour will cover more than 75 cities according to Backstage Management, representatives of the group and the tour.

The labels will pool resources in the areas of merchandising, sales, promotion and publicity on behalf of the tour. Rogers & Cowan has been hired to coordinate all the tour's publicity for Parliament/Funkadelic. A major share of the media blitz will come Oct. 19-22 when the P-Funk tour appears at Chicago Auditorium. Both labels plan to junket major press from around the country to the dates.

The extravaganza, with production costs hitting the \$275 thousand mark, stars Parliament/Funkadelic, supported by Bootsy Collins and his Rubber Band and Hugh Masekela. All four artists will have new album product released prior to or during the tour, with the labels involved planning massive merchandising campaigns for each.

buting Company and Zenith Distributing Company.

The scheme was operated by the defendants by obtaining records and tapes on credit and then selling the merchandise at below cost, according to the indictment. Thereafter, it is alleged that the defendants would fail to pay the billings of their suppliers.

## Frontline Mgmt. Signs J.D. Souther

■ LOS ANGELES — Irving Azoff, president of Frontline Management, has announced the signing of Asylum recording artist John David Souther to Frontline for representation in all areas.

Souther has been involved in a variety of musical projects in recent years. As a songwriter, he has collaborated with Glenn Frey, Don Henley and Jackson Browne.

## Bobby & Paul



One of the featured guests on Bobby Vinton's television show this season is Paul Williams. Here the duo is seen performing a song and dance routine.

## Bogash, Wyatt Named at MCA

■ LOS ANGELES — MCA Records vice president of artist relations and publicity, Joan Bullard, has announced two appointments to the MCA national artist relations and publicity staff.

Bert Bogash has been appointed to the position of senior publicist. Bogash, formerly an editor of Amusement Business and Cash Box magazines and professional manager of Beechwood Music Corp./Central Songs in Nashville, will be responsible for writing and servicing all official press information from MCA to both the trade and consumer press, as well as all other general publicity duties.

Barbara Wyatt joins MCA as publicist from a similar position at Mercury Records. She will concentrate on nationwide college press (excluding New York).

## Diamond Delights



Columbia recording artist Neil Diamond recently played a series of sold out performances for eight consecutive nights at the Greek Theater. It was Neil's first appearance in L.A. since playing the Greek Theater in August, 1971 for ten nights. Diamond was presented backstage with a platinum record for his latest Columbia effort "Beautiful Noise." Pictured backstage after one of Neil's shows are, from left: Don Ellis, national vice president of Columbia a&r; Walter Yetnikoff, president, CBS Records Group; Neil Diamond; Bruce Lundvall, president of CBS Records.

## Coco Pacts Zafiro

■ NEW YORK — Sam Goff, general managing partner of Coco Records, Harvey Averne, president of Coco Records, and Esteban Morencos, head of the Zafiro Record Company in Spain, have announced the pacting of a long-term joint venture agreement. The agreement provides that the U.S.-based Coco Records will exclusively distribute and market the entire Zafiro catalogue throughout the territories of the United States, Puerto Rico and the Dominican Republic.

## Roberts Joins Fantasy

■ BERKELEY — Kirk Roberts has joined Fantasy Records as national sales coordinator, reporting to sales director David Lucchesi.

### Background

Roberts comes to Fantasy from Eric Mainland, where he worked for several years as a buyer. Earlier, he was a buyer for NorCal Super Stop in San Francisco.

## Arista Inks Volunteers



Arista Records president Clive Davis has announced that the label has signed Volunteers, a new band, to a long-term contract. The group, consisting of Wayne Berry, George Clinton, Joey Kluchar and Jerry Villich, will have its first album released next month, and will begin an extensive national tour with an Oct. 8 date at New York's Beacon Theater. Pictured at the signing are (standing, from left) Volunteers' manager Jack Daley and Bob Feiden, Arista east coast a&r and (seated, from left) Clinton, Davis and Berry.

## Hamlin Joins UA

■ LOS ANGELES — Joe Carbone, national sales manager, United Artists Records, has announced the appointment of Kenny Hamlin to the post of western regional sales manager.

Hamlin comes to UA from a San Francisco based marketing position with Capitol Records. Prior to this he spent five years with ABC Records in sales.

## Columbia Signs Doheny

■ LOS ANGELES — Don Ellis, national vice president of Columbia a&r, has announced that Ned Doheny has been signed to Columbia Records. Debut product from Doheny has just been released and is titled "Hard Candy." The album was produced by Steve Cropper.

## Freitag to Audiofidelity

■ NEW YORK — William Gallagher, president of Audiofidelity Enterprises, Inc., announces the appointment of John C. Freitag to the position of controller.



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# RADIO WORLD

## N.E. Secondary Radio Conference Features RW Chart Presentation

■ FRAMINGHAM, MASS. — The first annual northeast secondary radio conference was held in Framingham, Massachusetts September 10-11. With the five-state north central states conclave as a model, Tony Muscolo and the advisory committee, consisting of: Dick Smith, WORC; Jeff Gerber, WBAX; Bob Savage, WBBF; Jeff Ryder, WJBQ; Mark Laurence, WGUY; Bob Marshall, WGNG; and Kevin Keogh, Chelsea Records, went about the task of organizing the conference spanning the states of Maine, Rhode Island, Vermont, Connecticut, New Hampshire, Massachusetts, New York and Pennsylvania. By bringing together major and secondary market radio representatives with wholesale and retail people and members of the trades, Muscolo hoped to bring out some of the current problems that exist in the industry relating to the Northeast. The conference also was intended to show the influence secondary radio markets have on the entire music industry.

### Breakout Market

The northeast, especially Boston, has proven to be a large breakout market in the last few years. The emergence of Aerosmith, which began there and went on to become national superstars, is just one example of a group breaking out of this area. Currently, the group Boston, signed to Epic, has become a household word in the northeast area and has recently taken the country by storm with their latest lp and single. These two groups bring out the fact that an air of regional awareness exists in this market. It proves that when a market develops a network of communication, it can be a powerful force in breaking an act nationwide.

The conference consisted of two days of continuous meetings set up by the advisory committee, beginning with a general programming meeting, followed by a general promotion meeting, general radio and record meeting and a radio promotion retail and racking meeting on Friday. Saturday began with a closed meeting of program directors and general managers. This was followed by a trade meeting, the **Record World** chart presentation and the closing dinner and show.

A panel consisting of **RW** VP Lenny Beer, Kal Rudman, Bobby

Poe, Howard Lowell (Cashbox) and Dick Smith (WORC) with Tony Muscolo as moderator was set up for the trade meeting. During this meeting members of the audience were encouraged to ask questions regarding the national trades and tip sheets. Questions were fielded as to how trade information could be better utilized. For two hours the panel fielded questions directed at them regarding their policy of presenting information. The meeting finally ended with the conclusion that there is a lot of data out there, but it has to be interpreted and used properly.

### RW Chart Presentation

On the heels of this extremely vocal meeting came the **RW** chart presentation. **RW**'s Lenny Beer, Toni Profera and Mike Vallone gave an in-depth and detailed explanation of chart methodology and went over the individual charts, showing how all the information from sources was gathered, analyzed and finally put together. Also, the various key features of **RW** were discussed, such as the Retail Report, Powerhouse Picks, FM Airplay Report, album and single picks and the MOR Report.

The meeting was held in the traditional **Record World** radio seminar format, which includes a free-form set-up allowing for questions to be fielded by the panelists and discussed by all present.

A most successful two days of meetings was concluded by the dinner on Saturday night where attendees discussed the events of the conference. All who attended were then entertained by The Manhattans and Boston, courtesy of CBS Records.

The North East Radio conference ended on an up-note with everyone acknowledging it's success. Thanks must be given to the advisory committee for putting in a lot of time, effort and enthusiasm.

## Sherwood to KSTP

■ MINNEAPOLIS — Jack Nugent, general manager of KSTP here, has announced the appointment of Rob Sherwood to the position of program director. Sherwood has extensive experience in various midwest markets and is active in community affairs.

## AM ACTION

(Compiled by the Record World research department)

■ **Abba** (Atlantic). Explodes this week into the league of giants with WLS (22) and KHJ as well as KILT and KSTP going with the disc. Movement is as follows: 13-8 KLIF, 24-19 WOKY, 14-10 WRKO, 18-14 WFIL, 34-31 WCOL, extra-25 WGCL, 29-22 M105, 29-24 KTLK, 21-19 WMPS, 20-16 CKLW, 20-16 WPGC, 40-36 KSLQ, 21-20 WDHF, 19-14 KCPX, 19-14 WPRO-AM, 31-26 KEZY and also picks up WPIX, KIOA, WOW, KEAQ, WJON, KGW and WPRO-FM.

**Steve Miller** (Capitol). The best week to date on this disc which enjoys a substantial amount of adds and good to excellent jumps in all areas where on. Picked on WABC, 13Q (22), KDWB, CKLW, WQXI and WDHF (23). The numerical situation is as follows: 13-9 KJR, 26-18 KILT, 11-7 WMPS, 10-6 WOKY, 23-13 WPGC, 16-12 Z93, 18-11 KSTP, HB-25 KHJ, 8-4 WCOL, 9-7 Q102, 25-20 WFIL, 22-17 WGCL, 13-11 KSLQ, 23-17 WRKO, 19-17 KFRC, 17-15 WHBQ, 18-14 KTLK and 18-15 WERC.



Rick Dees

**Rick Dees** (RSO). Currently #1 at WQXI, Q102, WCOL, KJR, WMPS, Z93 and Y100. Other numbers include 4-2 WRKO, 2-3 KTLK, HB-8 WHBQ, 15-7 KFRC, 21-10 WLS, 22-12 WABC, 2-3 WFIL, 22-13 KDHF, 12-6 KHJ, 28-20 KSLQ, #5 WPGC, 9-4 CKLW, 19-14 WOKY, 17-11 KILT, 18-11 KLIF, 18-15 13Q, #12 KDWB, #12 WGCL and #20 KSTP. Sales are astronomical and the record is beginning to take on some r&b appeal, currently on WWIN and KDAY among others.

**Blue Oyster Cult** (Columbia). Another host of heavy adds this week including CKLW, Z93, 13Q, WDHF and WPIX to add to the rapidly growing list of stations airing and doing well with the record — extra-26 Q102, 18-13 WCOL, 23-19 KSTP, 37-33 KSLQ, 27-22 WMPS, 34-29 WOKY, 15-11 WGCL, 24-20 KILT, #17 M105, HB-KFRC and LP-KJR. Looking better and better.



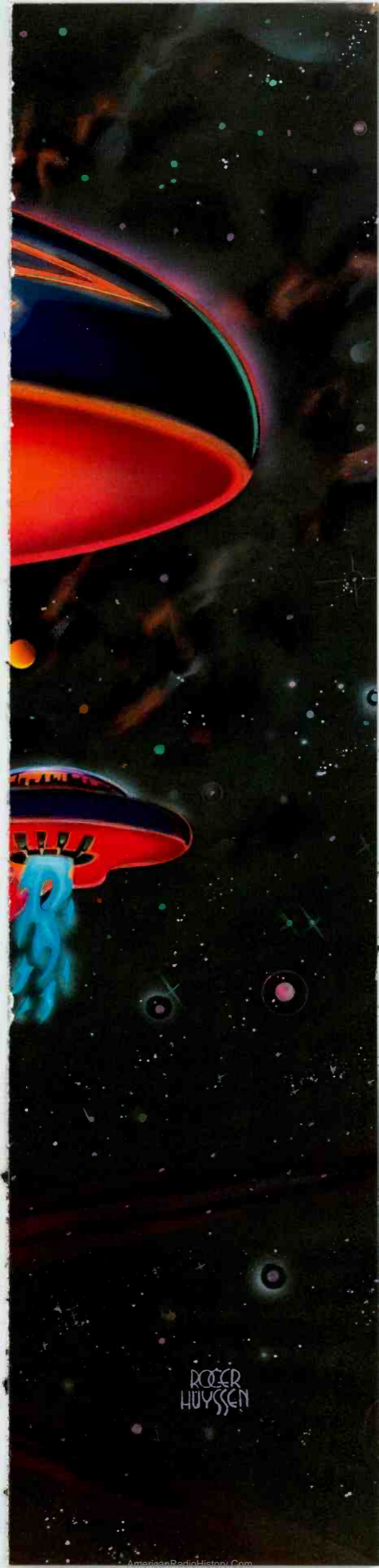
Ringo Starr

**Captain & Tennille** (A&M). Taking off like a rocket with additions on WFIL, WRKO, KFRS, KSLQ (39), WPGC, WMPS, KLIF and KJR as well as KJRB, WBBF, KEWI, WAUG, KNOE, WOW, WJBQ, KGW. WNDE, KFYZ (20) and moves 11-6 WABB, 29-15 WEAQ, 30-23 KEEL, 18-11 ZYO, 22-17 KFJZ, 32-25 KKLS, 32-24 WRFC, #16 KVOX. A smash without a doubt! (Note: This week's Powerhouse Pick.)

**Gordon Lightfoot** (Reprise). Holds tight to the #1 spot in Detroit (1-1 CKLW) and hits the top 10 in several other markets. 11-8 KDWB, 17-9 WCOL, 13-8 KSTP, 16-7 WOKY, 10-8 M105, 16-9 WOW, 18-6 WGCL, 18-8 KIOA and 20-10 WBBF. Other great moves include 24-18 KLIF, 22-18 KSLQ, 29-20 WPGC, HB-29 WRKO, 39-32 KILT, 29-26 Z93, 17-12 WDHF, 26-17 WBEQ and 28-22 WPRO-FM. New believers include WLS (18), KHJ, WFIL, WMPS, KFRC, KJR, Q102, as well as KJRB, WPRO-AM,

(Continued on page 108)





ROGER  
HUYSSSEN



## **The claim:**

Boston is the fastest-breaking new act of the year!

## **The facts:**

*Billboard*—#1 most added, #1 most requested.

*Cashbox*—#1 most predicted, #2 most requested.

*Record World*—Sleeper of the Week; Retail Report: sales reported coast to coast.

*Radio & Records*—#1 most added (FM single), #1 most added album by a new group for the entire year!

*Gavin*—#1 front page pick.

*Walrus*—Merit Album.

In addition, "More Than a Feeling" is more than a single—it's a smash. At WRKO in Boston it debuted at 30, leaped to 17 and skyrocketed to 13.

It's receiving heavy play all over.

And all of this in just two weeks!!!

## **The verdict (unanimous):**

Boston is the new heavyweight champion. "Boston,"<sup>PE 34188\*</sup> the album. "More Than a Feeling,"<sup>8-50266</sup> the single. On Epic Records.

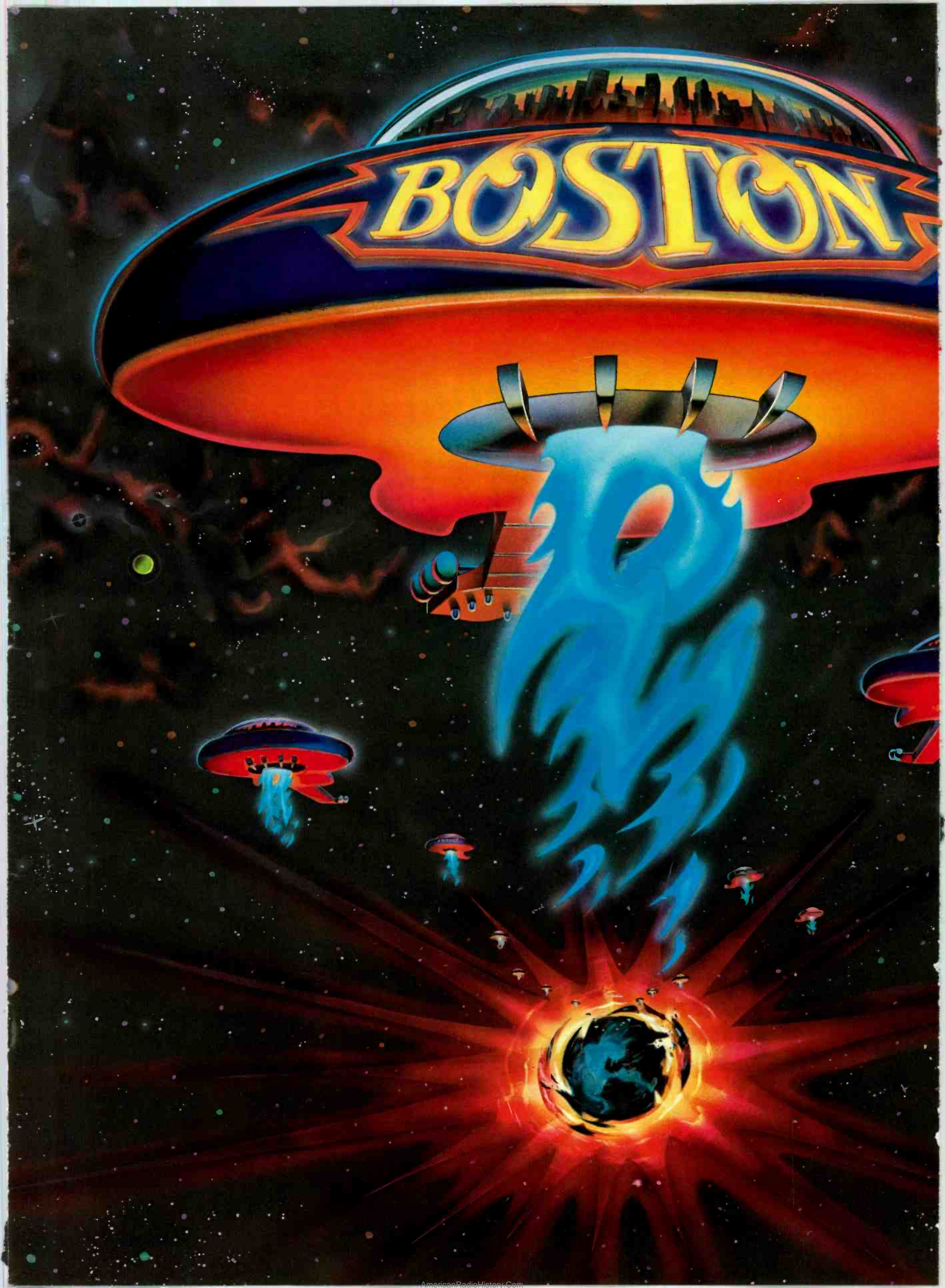
\*Also available on tape.

Produced by John Boylan and Tom Scholz.



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**BOSTON**

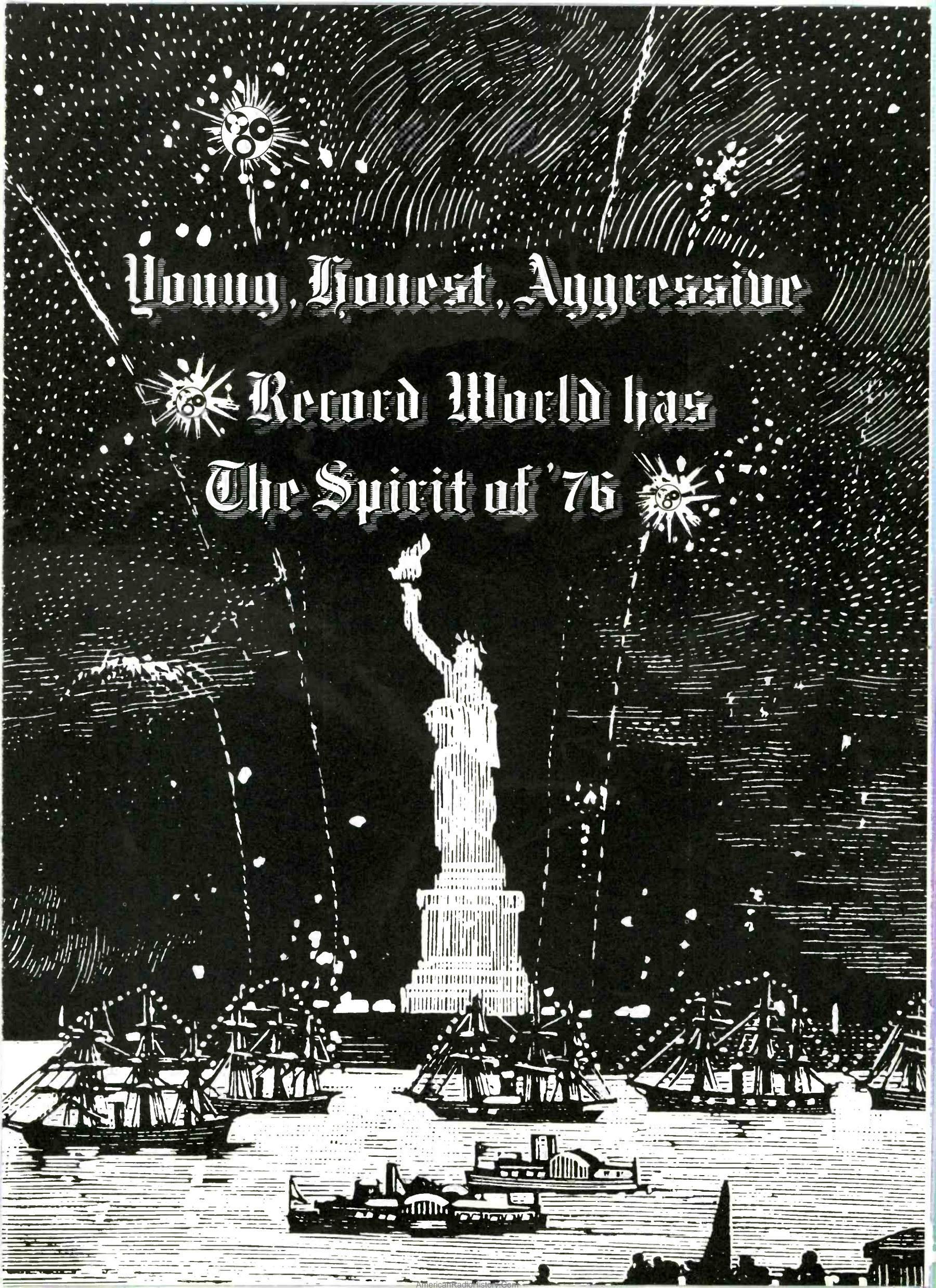




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## A&M on Target



Target, a young rock & roll quintet based in Memphis and managed by Butch Stone (who also handles Black Oak Arkansas and Ruby Starr), has been signed by A&M Records. The band's debut album, "Target," produced by John Ryan, has already been completed and will be released in early October. Seen above are (front row, from left) Target's Jimi Jamison, A&M president Jerry Moss, and Butch Stone, and (back row) attorney Lee Colton, Fred Altman of Stone's Sweet Tater Enterprises, Inc., Target's Buddy Davis, Paul Cannon, Tommy Cathey, and David Spain, producer John Ryan, and A&M's vice president/a&r Kip Cohen.

## Harner to Midland Intl.

■ NEW YORK—Billy Harner has been signed to Midland International Records, it was announced by Bob Reno, president of the company. Harner's new single, titled "Two Lonely People," was written especially for him by Michael Kunze and Sylvester Levay, best known for the songs recorded by The Silver Convention.

## Chrysalis Taps Brant

■ LOS ANGELES — Continuing Chrysalis Records expansion as an independent label, Russ Shaw, national director of artist development and publicity, has named Marley Brant as assistant national director of artist development and publicity.

Prior to joining Chrysalis, Ms. Brant was with One-on-One personal management. She will be located at the label's Los Angeles headquarters.

## RCA Plans Campaign For New Tomita LP

■ NEW YORK — RCA Records artist Tomita has completed an electronic realization of Holst's "The Planets." The Japanese artist has spent a whole year on the project, working out of his studio-home in Tokyo, and RCA Records is scheduling the work for release in November.

The RCA campaign will use a selection of merchandising and marketing techniques evolved from experience with Tomita's other albums—"Firebird," "Pictures At An Exhibition" and "Snowflakes Are Dancing."

Ernest Gilbert, director of marketing, Red Seal, stated that ads for "The Planets" would be appearing in both trade and selected consumer periodicals and the album would have full point of sale support in the form of posters, album cover blow ups, etc.

## Guerrero Debuts Good Times Label

■ NEW YORK—Rico Guerrero, owner of The Good Times Restaurant, this week officially launched his new record label, Good Time Records with a press conference and showcase at the midtown club. Performing were Wayne Phillips and the Hootchy-Kootchy Dream Band, whose single, "The Highway Blues" b/w "The Wagons," is the first release on the new label.

### Showcases

According to Guerrero, the label is unique in the record industry. The Good Times Club has long been a showcase room for new artists in the city and now those artists will be given the opportunity to record. Each month a "Harvey" award will be presented to the act or artist that has garnered the most enthusiastic audience response. The "Harvey" winner will then be offered a recording contract with Good Time Records. The label will have national distribution and full promotion support.

While those artists featured at the club run the entire musical spectrum, Wednesday nights have been set aside for country showcases. Jack Dey is the club's talent coordinator and Julius Dixon has been named head of promotion and sales for the label. Dixon also produced the Wayne Phillips single and will act in that capacity for other artists signed to Good Time Records.

## Caribou Ups Slamar

■ LOS ANGELES—Cynthia Slamar has been named national director of secondary promotion at Caribou Records, it was announced by Larry Fitzgerald, president of the company. Slamar has been with the company for two years.

## London in Promo Realignment

■ NEW YORK—London Records has announced a major realignment of its home and field promotion staff. Jerre Hall, national promotion director, heads the department, with the following changes:

Phil Colbert has been appointed national r&b promotion manager, based in New York. Colbert will be responsible for directing the airplay of all r&b product, coordinating the efforts of London's r&b field staff, as well as independent promotion firms. He will also keep the pop promotion staff informed as to the crossover potential of r&b records. A former performer and recording artist, Colbert has also held promotion posts with Invictus Records, Shelby Singleton Productions and Roulette Records. Most recently he worked independently on several promotion assignments for a variety of artists and producers.

To further London's commitment to its country roster, London has appointed Joe Sun national country and western promotion manager. Based in Nashville, Sun will direct London's field staff on the promotion of country singles and albums. Prior to his full-time appointment, Sun had been under contract to London doing independent country

promotion.

In New York, Carolyn Nakano has been named national promotion manager. In addition to working with London's entire field staff, she will concentrate on pop AM and FM stations, including those in secondary markets. She will be working with both singles and albums from pop artists. Prior to this appointment, Ms. Nakano was London's promotion coordinator.

Working from Los Angeles, Bob Paiva will oversee London's Arizona, New Mexico, Colorado, Nevada, Montana, Washington, Oregon and California promotion staff in his position as west coast regional manager.

Mike Kelly, as southern regional promotion manager, will perform similar duties in the southeastern market. A 15-year veteran of the record industry, Kelly will be based in Nashville.

As promotion coordinator in New York, Tina Ball will be responsible for contacting an extensive list of secondary stations, handling tracking sheets and coordinating the field staff.

Hugh Surratt has been appointed Detroit promotion manager, responsible for all radio promotion in the Detroit and Michigan area.



APL1-1829



## Cale's Roxy Stand



ABC/Shelter artists J.J. Cale and Larry Hosford played three nights at the Roxy in Hollywood recently, with many celebrity guests on hand, including onstage well-wishers Waylon Jennings, Joe Cocker, Peter Frampton and Delaney Bramlett. On hand backstage opening night were, from left: (background) Scot Jackson, ABC national director of album promotion; Herb Belkin, ABC vice president, marketing and creative services; Audie Ashworth, Cale's load manager; Jerry Rubinstein, ABC chairman of the board; Dino Airal, Hosford's producer/manager; Cale; ABC/Shelter general manager Ron Henry; (foreground) ABC national director of singles promotion Steve Resnik; Buddy Emmons, steel guitar player with Cale's band; and Hosford.

## Rush LP Highlights Mercury Album Release

■ CHICAGO—Led by a live double-lp by Rush, "All The World's A Stage," Phonogram, Inc./Mercury Records is releasing 12 pop and country albums this month, one of the biggest releases in the company's history, stated Jules Abramson, senior vice president/marketing for the firm.

Besides Rush, the albums include debut efforts by Tony Silvester and the New Ingredient, The Quick, Patrick Gleeson, and Chango, new albums by Charles Earlund and Van Der Graaf Generator, and five country albums which include Tom T. Hall, Jerry Lee Lewis, Cledus Maggard, Johnny Rodriguez and a specially priced country sampler containing tracks by 11 artists.

## Spring/Event Realigns



In a major re-organization of the Spring/Event Group of Companies, Roy Rifkind has been named president of the S/E Guardian Productions and head of the company's publishing affiliates, Gaucha Publishing (BMI) and Sandbox Music (ASCAP). Bill Spitalisky has been named president of Event Records, recently spun off from Spring, and will be announcing new distribution plans shortly. Julie Rifkind will remain as president of Spring Records. Pictured left to right are Bill Spitalisky, Julie Rifkind and Roy Rifkind.

## Indictment Made In L.A. Tape Case

■ LOS ANGELES — A Federal Grand Jury here has returned a 24-count indictment charging willful copyright infringement, conspiracy, wire fraud, and interstate transportation of property taken by fraud against Michael Joseph Behar, also known as Joe Behar, Joe Michaels, Jack Michaels, Paul Williams and Joe Miller, doing business as Star Sales, C&R Sales, Good Sounds, New Sounds, Certified Sounds, Crest Lamp Co., West Lamp Co., and Franklin & Sons, among others.

The defendant was charged with the illegal duplication and sale of 8-track stereo tapes, with the use of false names on shipping documents, with devising a scheme to defraud and obtain money by false pretenses and with conspiring to commit a number of illegal acts.

## MCA Inks Carter

■ LOS ANGELES — Lynda Carter, star of ABC-TV's "Wonder Woman," has been signed to an exclusive recording contract by MCA Records.

Ms. Carter, who will record original compositions, is being produced in the studio by Lou Reisner.

## Bloom Taps Bego

■ NEW YORK—Howard Bloom, president of the Howard Bloom Organization, Ltd., (HBO) has named Mark Bego publicity assistant. He will be located at the new, expanded headquarters, at 65 East 55th Street, New York, New York 10022; phone: (212) 751-9852.

## CLUB REVIEW

### Stormin' Norman & Suzy Grab Hold

■ NEW YORK—There is no question but that Stormin' Norman and Suzy have everything they need to become major stars. Norman is a songwriter pianist with a flair for combining various 20th century musical styles into his own idiom, the flavor coming mostly from a love of the '20s and a rock sensibility that's clearly rooted in the '70s. Suzy, too, is an amalgam of forces that is released in an abandoned stage manner and via a voice that is at once Janis Joplin and Bessie Smith.

Playing at Tramps for an engagement that has been extended week by week due to excellent press notices, the two—who are aided by a reedman, bassist and drummer—have an act which has humor, excellent music and, in its own slightly demented fashion, style. There was a lack of consistency the night seen, which manifested itself mostly in an inability to build momentum. But there were few people in the audience and little for the band in the way of response. Too, there were certain elements which didn't quite gel, and one doubts they could have—Suzy's coffee-pot, which she carries as a purse, for example, is a cute idea but nothing is made of it. And the band, which had the ability to cook quite well on its own, had little more than an introductory number and a few solos for the

reedman.

Don't let such minor complaints serve as distractions, though. Suzy's is an enormously important voice to be heard and nurtured; and Norman's contribution, while overshadowed by Suzy as the focal point of the band, is of equal significance. This is not, however, a group that will become a press rave and then stumble about for a public audience. Their brand of zany boogie-blues-rock is easy to grab onto. All it needs is a little more discipline and some time to grow.

Ira Mayer

## MCA Unveils October LPs

■ LOS ANGELES—MCA Records will release five albums in early October, according to an announcement by MCA vice president of marketing, Rick Frio. Artists represented include Black Oak Arkansas, Johnny Cougar, The Lost Gonzo Band, Loretta Lynn and Brenda Lee. The soundtrack album from the motion picture, "Forever Young, Forever Free," rounds out the release.

Titles included in the release are Black Oak Arkansas' "10 Yr. Overnight Success," produced by the group and John Ryan; "Chestnut Street Incident," label debut for Johnny Cougar produced by Tony DeFries and James J. C. Andrews; "Thrills" by the Lost Gonzo Band, produced by Michael Brovsky; Loretta Lynn's "Somebody Somewhere," produced by Owen Bradley; and the soundtrack to the upcoming Universal feature film release, "Forever Young, Forever Free," featuring a score by Lee Holdridge, including the Holdridge/Rod McKuen title song as performed by Bernadette Peters.

## 12 from Atlantic

■ NEW YORK—Atlantic Records has scheduled a 12-album late September release, led by Ringo Starr's label debut, "Ringo's Rotogravure," and by the eighth Led Zeppelin album, "The Song Remains The Same," the double-lp soundtrack from their live-in-concert film to be released shortly. Also in the package will be new albums by the Billy Cobham-George Duke Band ("Live-On Tour In Europe"), Ace Spectrum's "Just Like In The Movies," and the James Gang's "Jesse Come Home."

### New Acts

New acts on the label, in addition to Starr, include Anglo-Saxon Brown with "Songs For Evolution," Johnny Bristol's "Bristol's Creme," Australian group AC/DC with "High Voltage," and, on Cotillion Records, John Edwards ("Life, Love and Living") and Mass Production ("Welcome To Our World"). Atlantic will also release "Live At CBGB's," a collection of material by New York underground rock bands, as a specially-priced two-record set.

## Kansas City Branch Opened by WEA

■ LOS ANGELES — Henry Droz, executive vice president of the Warner / Elektra / Atlantic Corp., has announced the opening of a WEA sales office in Kansas City, Missouri, and the appointment of Jim McAuliffe as sales manager of the Kansas City region. The newly opened office, which will operate out of the company's Chicago branch, brings to 20 the number of sales districts in the WEA organization.

A 13-year veteran of the record business, McAuliffe has been a salesman with WEA since its inception five years ago, and before that he had been with Capitol. He will report directly to Irv Rothblatt, WEA Chicago branch manager.



# STRAWBS

## DEBUT



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## Jarrett's Moody Solo Brilliance

■ LOS ANGELES — Critics, jazz polls and audiences long ago ceased debating Keith Jarrett's importance in American music; prolific, ecumenical, committed, Jarrett's credentials as a composer and stylist were impeccable by the time he reached his early 20's. Yet, within that broad acclaim some room for controversy remains, and Jarrett's supporters continue to take different stands when singling out which facet of his career will prove most influential to subsequent generations.

While he has composed for a broad range of instrumental settings, worked with a diverse array of peers, and consistently ruptured generic boundaries by expanding everyman's definition of jazz to encompass elements of the avant-garde, European classicism, blues, gospel and pop, his most dramatic success, both commercially and critically, has centered on the solo improvisations that summarize those wide-angle stylistic horizons.

### Solo Set

Consequently, Jarrett's return to the solo format was exciting news for his California audience, one heightened by the announcement that his concert at the Arlington Theater in Santa Barbara would be his only show in the southern end of the state. Ticket sales moved accordingly, with a packed house confirming what Jarrett's more eclectic ECM releases have already proven: Jarrett's popularity continues to blossom, rendering superficial distinctions of "commerciality" meaningless.

The Santa Barbara date was representative of his solo approach, which is to say that the evening's

program was both predictable in its format—essentially two long improvisations, each lasting an entire set and divided by intermission, followed by a briefer encore—and startling in its content. Although his method can be anticipated for its seamless, technically dazzling metamorphosis through different idioms, echoing Debussy or Satie before gliding inexplicably into whole melodic lines quoted from his peers in the jazz community, the net effect is always magical.

### Distance

What isn't, however, is Jarrett's distance from his audience, an aspect of his performances that becomes increasingly disturbing with each new encounter. That he has never seen the encore as an obligatory gesture has, in the past, been defensible, as has his ap-

parent discomfort at his audience's sometimes obsequious worship of his gifts. But his on-stage response is becoming more sullen with each tour, and, at Santa Barbara, his final comment, following the encore (an event at Jarrett concerts these days), verged on cool elitism. If, as it can often seem to long-term fans, Jarrett really looks down on his following, then criticism of his solo work as indulgent takes on some validity.

Still, the music itself is overwhelming. But it would be ironic indeed to see Jarrett, one of the most important forces behind the renaissance of the jazz community as a populist force, succumb to the same wrong-headed cerebral distance that led to commercial exile for his avant-garde precursors in the mid-'60s.

Sam Sutherland

## Lifelong Signs Friedman



Dean Friedman has been signed to a recording contract with Lifesong Records. Shown at the signing are, from left, Rob Stevens, Friedman's producer; Phil Kurnit, Lifesong; Tommy West; Terry Cashman; Dean Friedman; Stanley Snadowsky and Allen Pepper of Bottom Line Management, Friedman's managers.

## RCA Artists To Perform At Disco Competition Finals

■ NEW YORK — More than 300 guests, including approximately 150 disco disc jockeys from New York, Miami, Boston, Los Angeles and San Francisco, will attend the finals of a gala disco competition in RCA Records' studios on Monday night, September 27.

### Talent

Adding to the evening's festivities will be live performances by RCA Records artists Faith, Hope & Charity and Lou Courtney and Buffalo Smoke, along with Midland International Records' Touch of Class.

The competition, originated and hosted by RCA's national disco coordinator David Todd, is for the best disco "mix" of RCA Records product by a discotheque disc jockey. Six finalists have been

selected by Todd from many entries who have had since July to complete and send in their qualifying disco mixes. Judges for the contest are Van McCoy, Faith, Hope & Charity, producer Warren Schatz and **RW** disco editor Vince Aletti. Prizes supplied by RCA to the first three winners will be, respectively, a four and two channel JVC reel-to-reel recorder, a JVC Dolby cassette recorder and a JVC 8-track recorder.

### Rules

Rules of the disco competition are as follows: Each finalist will draw an assignment number—from one to six—and, following one another, each will be allotted 10 minutes to build his disco mix (of any RCA product) starting where the previous deejays mix finished.

## MCA Pacts MK

■ LOS ANGELES—MCA Records vice president of promotion Vince Cosgrave, and MK Productions president, Marc Kreiner, have jointly announced the hiring of MK Productions, an independent national disco promotion firm, to concentrate on promoting MCA disco-oriented product to both discos and radio stations that program disco music.

MK Productions will immediately begin a concentrated effort in support of current MCA disco-oriented records that include "Car Wash" (single and album); Deodato's "Very Together" and latest single, "Peter Gunn;" Brian and Brenda Russell's Rocket single, "Gonna Do My Best To Love You;" and Delegation's "The Promise of Love."

## Easy Street Album Released by Capricorn

■ MACON — Don Schmitzerle, vice president and general manager of Capricorn Records, has announced the release of the debut album by the English group Easy Street, for October.

## Jail Term Ordered In E-C Ruling

■ MILWAUKEE — David Heilman, president of E-C Tapes, was ordered to jail for failure to comply with a court order to pay almost \$12,000 in attorneys fees.

Judge Michael J. Barron of the Milwaukee Circuit Court, sentenced Heilman to six months in jail with the opportunity for immediate release if he made payment of a substantial portion of the fees and showed the court a plan for payment of the balance.

Heilman had been ordered to pay the fees in January of this year after a court found him and E-C Tapes guilty of contempt of an injunction barring them from manufacturing, distributing, selling or advertising pirated tape recordings. The contempt ruling resulted from an ad on pirated tapes which E-C Tapes had run in the January, 1975 issue of Genesis magazine.

Judge Barron had given Heilman five months to pay the fees of attorneys representing Mercury Record Productions, Inc., and other record companies that were plaintiffs in a civil action against Heilman and his company.

In ordering Heilman to jail, Judge Barron held that although Heilman had the assets to comply with the order, he deliberately refused to pay the court-ordered fees and had dispensed of his assets so as to frustrate the order of the court.

## 1812 To Open New Outlet

■ MILWAUKEE — 1812 Overture Records and Tapes has announced plans today to open their fifth retail shop in the Milwaukee area. The new shop will be located in the Southgate Mall, 3333 S. 27th Street, and will be double the size of any existing 1812 Overture retail store. The 3,000 sq. ft. rough wood design shop is scheduled to open October 5, 1976.

## Pickwick Names Jacobs

■ NEW YORK—Ira Moss, president of Pickwick International U.S.A., has announced the appointment of Dick Jacobs as a&r chief for Pickwick economy product. Headquartered in Pickwick's Woodbury offices, Jacobs will report directly to Moss.



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**HENRY GROSS**—Lifesong 014  
**SOMEDAY (I DIDN'T WANT TO HAVE TO BE THE ONE)** (prod. by T. Cashman & T. West) (writer: Gross) (Blendingwell, ASCAP) (3:41)  
Gross has returned to the ballad sound that sent "Shannon" up the charts with another refreshing single from the "Release" lp. He sounds comfortable and confident and should ride to the top again.

**LA SEINE**—Ariola America 76443 (Capitol)  
**TANGO ALL NIGHT** (prod. by Tom Seufert) (writers: Hague & Seufert) (Cumberland/Seine/Breathless, BMI) (3:00)  
A pop south of the border sound distinguishes the first single effort by this outfit. Led by the talents of Tom Seufert, the group should make a name for itself.

**BOBBY BARE**—RCA JB 10790  
**DROPKICK ME, JESUS** (prod. by Bobby Bare & Bill Rice) (writer: Paul Craft) (Black Sheep, BMI) (2:38)  
Either country or pop stations should lend an ear to this novelty number. "Dropkick me, Jesus through the goal posts of life" he sings on this, his most commercial across the boarder in years.

**BILL WITHERS**—Columbia 3 10420  
**IF I DIDN'T MEAN YOU WELL** (prod. by Bill Withers) (writer: Withers) (Golden Withers, BMI) (3:03)  
Withers is cooking in an uptemp groove this time out and shows exactly what he can do. He puts it all together on a great number from his forthcoming album.

**MARK-ALMOND**—ABC 12221  
**NEW YORK STATE OF MIND** (prod. by Roy Halee) (writer: B. Joel) (April Blackwood, BMI) (3:24)  
The soft rock sound of the duo has found a natural to embrace with this Billy Joel tune. The billowy piano and sax playing has already made it an AOR favorite.

**RUBETTES**—State 40632 (MCA)  
**ROCK IS DEAD** (prod. by Wayne Bickerton & Tony Waddington) (writers: same as prod.) (Ladysmith/Famous, ASCAP) (3:10)  
"Rock is dead but it won't lie down" the group sings with an irresistible fervor that already sent the song up the U.K. charts. Look for it to repeat its success here.

**DONNY GERRARD**—Greedy 107  
**HE'S ALWAYS SOMEWHERE AROUND** (prod. by Henry Grumpo Marx & Robbie Buchanan) (writer: Brock) (Joyfully Sad, BMI) (2:59)  
After several near misses, Gerrard has put it all together with a hot, scintillating beat and an exceptionally vivid vocal performance which should score well.

**DELBERT McCLINTON**—ABC 12218  
**BLUE MONDAY** (prod. by Chip Young) (writer: Bartholomew) (Travis, BMI) (2:01)  
Fats Domino's signature tune has been revived by McClinton with this sparkling performance. Just enough of the original flavor has been kept to make it work.

**LABELLE**—Epic 8 50262  
**GET YOU SOMEBODY NEW** (prod. by D. Rubinson & Friends) (writer: J. Crane) (Polo Grounds/Snoid, BMI) (3:15)  
The first single from the ladies' "Chameleon" lp is a forceful, uptempo tune with much of the aggressive vocalizing of Patti, Sarah and Nona that makes them a constant favorite everywhere.

**THE QUICK**—Mercury 73851  
**RAG DOLL** (prod. by Kim Fowley & Earle Mankey) (writers: Crewe & Gaudio) (Saturday, BMI; Gavadima, ASCAP) (2:37)  
More pre-pubescent rock from Fowley, here in the form of a west coast male outfit who updates the 1964 Four Seasons hit with a punchy beat and strong vocals, but unfortunately without the falsetto.

**JUDY MOWATT**—Sire SAA729 (ABC)  
**POUR SOME SUGAR** (prod. by Alan Cole & Bob Marley) (writers: Marley & Nash) (Caymen, ASCAP) (3:19)  
One of the singers with Bob Marley's troupe, Judy is out front and backed by a typical steamy Wailers accompaniment. The instant recognition factor should earn it immediate radio acceptance.

**CYNDI GRECCO**—Private Stock 110  
**I THINK I CAN MAKE IT** (prod. by J. M. Feliciano & C. Fox) (writers: J. Feliciano & J. M. Feliciano) (J&H, ASCAP) (3:17)  
The songstress who recently charted with the theme from the Laverne and Shirley TV series, proves herself more than a one shot artist with this appealing number.

**GINO CUNICO**—Arista 0204  
**WHEN I WANTED YOU** (prod. by Vini Poncia) (writer: Cunico) (Homegrown, BMI) (3:28)  
Cunico recently missed out in a cover battle with his version of "Fanny," but here the song is his and there should be nothing in the way of his having a smash!

**BILLY HARNER**—Midland Intl. 10783 (RCA)  
**TWO LONELY PEOPLE** (prod. by J. Davis) (writers: Kunze & Leval) (Midsong, ASCAP) (3:30)  
"The Monster" Davis has taken Harner under his wing and given him an elaborate setting for this song penned by two members of the Silver Convention family.

**JAN & JILL**—20th Century 2304  
**DREAM LOVER** (prod. by Michael Lloyd) (writer: Darin) (Unichappell/Hudson Bay/Screen Gems-Columbia, BMI) (2:52)  
This second cover of a Bobby Darin song in two weeks shows the timelessness of his material. A slightly disco-ized treatment gives the song new emphasis.

**JOHN SMALLS**—Janus 265  
**FEAR OF FLYING** (prod. by A. Roberts & B. Cason) (writers: same as prod.) (Buzz Cason & Famous/Zakk, ASCAP) (3:47)  
The song owes its title to Erica Jong and its sound to early Cat Stevens. It's simply pop at its most effervescent and it should fly up the charts.

**AMERICAN FLYER**—UA XW874 Y  
**LET ME DOWN EASY** (prod. by George Martin) (writers: Kaz & Fuller) (UA/Glasco, ASCAP; McKenzie/Dunbar, BMI) (2:37)  
Currently one of the most talked about new aggregates around, the group boasts prolific songwriters and the services of George Martin to get their sound across. This song is a highlight from their lp.

**NICKEY BARCLAY**—Ariola America 7642 (Capitol)  
**THAT'S THE KIND OF LOVE I'VE GOT FOR YOU** (prod. by B. Arthur) (writers: Parks & Fletcher) (Fox Fanfare/Rundway Inflation, BMI) (3:19)  
The Fanny gal has produced her most commercially attractive offering yet with this pulsating number. Strong rhythmic accents surround the sensual vocal.

**THE KIDS FROM C.A.P.E.R.**—Kirshner ZS8 4266 (CBS)  
**WHEN IT HIT ME (THE HURRICANE SONG)** (prod. by W. Gold & J. Siegel) (writers: Hegel & George) (Don Kirshner, BMI) (2:25)  
The group of Saturday morning TV fame is concise and to the point as it scores with a pure pop delight. With tube exposure behind it, the kids should hit big.

**PAUL WILLIAMS**—A&M 1868  
**BUGSY MALONE** (prod. by P. Williams) (writer: P. Williams) (20th Century/Hobbitron, ASCAP) (2:30)  
The title tune from this new flick is sung by Paul with a hushed vocal over a background of clarinets and a tack piano. It could ride the wave to the top.

**SONNY CRISS**—ABC Impulse 31007  
**SWEET SUMMER BREEZE** (prod. by Esmond Edwards) (writer: P. Wright) (Overdale, BMI) (3:35)  
The label could very well have another John Handy "Hard Work"—sized hit with this jazz man's instrumental. His superb saxophone holds it all together.

**CHRISTINE McVIE**—Sire 732 (ABC)  
**I'D RATHER GO BLIND** (prod. by M. Vernon & C. Perfect) (writers: Jordan & Foster) (Arc, BMI) (3:14)  
From her pre-Fleetwood Mac days, Christine turns in a sinewy vocal performance of this blues classic. Her current popularity should make it a vital add to any list.

**T-CONNECTION**—Dash 5030 (TK)  
**DISCO MAGIC** (prod. by Cory Wade & Alex Sadkin) (writers: Wade & Coakley) (Sherlyn/Decibel, BMI) (3:20)  
The group is from the TK stable and the song obviously aimed for the discos. Several interesting textural changes are employed over a sweeping undercurrent.

**THE GRAND JURY**—IX Chains 7022  
**MUSIC IS FUN TO ME** (prod. by The Grand Jury) (writer: Lloyd Dorsey) (Commercial Truth/Brent, BMI) (3:19)  
The title sounds like it could be an O'Jays song, but the group has a sound that is completely unto itself. A sultry vocal provides the soulful flavor.



# House Finally Passes Copyright Revision

(Continued from page 3)

examine the (2 3/4c) rate in the future." As well, he put in a strong plug for the performers royalty. "Everyone who participates in a recording," he said, "shares in the royalties except the performer. It's not fair and must be remedied."

The performers royalty was not part of the bill the House passed last week, but will be up again for consideration two years from now after a Copyright Office study of its financial impact. Rep. Kastenmeier gives the new royalty a better than even chance of passage at that point.

Rep. George Danielson (D.-Calif.), the sponsor of the performers fee in the House, pointed out that the average income of each of the nearly 25,000 musicians who annually perform on records is only about \$840 and they are in need of relief. Both the Republican and Democratic party platforms include planks which call for the enactment of the performers royalty, he observed.

As for the jukebox fee, which caused so much trouble the last time the House took up copyright revision in 1967, Danielson declared that the

## Adams Hails House Vote

■ ASCAP president Stanley Adams had the following comment on the House copyright developments:

"Today's passage of the new copyright bill by the House of Representatives is a major step forward for the men and women who create and publish America's music. ASCAP has spearheaded the drive to revise the obsolete 1909 statute, and has worked hard for more than thirty years in cooperation with other organizations representing musical and literary talents to secure revision of the 67-year-old law that has long denied economic justice to the creative community."

"We are hopeful that the minor House and Senate differences will be settled swiftly in conference, and that the President will sign the new bill into law very soon. We want to thank all the members of the House and Senate who have shown interest and sympathy, and all in the musical and literary communities who have worked so hard and never given up hope for economic justice."

Spokesmen for BMI and RIAA said comments from their organizations would be forthcoming.

"industry has passed its prime. We don't go downtown to spend an evening in a juke joint any more." The Copyright Royalty Commission will be able to adjust the \$8 annual fee per box in the future, he said, but a "very important caveat" has been added to the bill which will prevent the commission from looking at economic data since 1967—when the \$8 rate was agreed upon—when adjusting the rate. Only data from the date the law goes into effect may be used in those proceedings.

### Re-cap

All in all, there are few other ways of describing the last days of the copyright revision bill besides anticlimactic. More than 20 years have passed since Congress appropriated a meager \$100,000 for a study of the 1909 copyright law, and more than a decade has gone by since former Rep. Emmanuel Celler introduced the first revision bill. Last Wednesday night's debate reflected little of the stormy his-

## Almo (Continued from page 3)

acquisitions, projected and current folio series, and ongoing sales strategies. "Since Almo ventured into direct distribution and production on July 1," Carlton reported, "we've built a 12 person staff that has continued to expand to meet expanding volume. Our sales have increased . . . and our share of the pop market has risen so dramatically, we believe we vie with any competitor for billing in the pop music area. At the present rate, our annual sales total will exceed several millions of dollars."

### Joe Carlton

Carlton noted that Almo controls over 10 percent of the top 100 songs on national charts, an achievement linked to Almo's emphasis on licensing agreements with artists outside the A&M roster, as well as with label talent. Key licensing agreements include print rights for material recorded by Kiss, Orleans, The Beach Boys, Silver Convention, Bob Marley and The Wailers, Emmylou Harris, Pink Floyd, Norman Connors, Olivia Newton-John and the Brecker Brothers, among others. With both folio and single sheet projects developed around those artists, Almo has substantially broadened the print base established through its existing agreements with Almo and Irving Music compositions re-

corded by A&M artists including Peter Frampton, The Carpenters, Gino Vannelli, the Captain and Tennille, Paul Williams, Cat Stevens, Nils Lofgren and Billy Preston.

ing, not vice versa."

## Tavares Gold

■ LOS ANGELES—Tavares (Capitol) has received certification of their first gold record award for sales of more than one million copies of the single "Heaven Must Be Missing An Angel."

ing, not vice versa."

### Acquisitions

Almo's two most recent acquisitions reflect that emphasis: Carlton has just secured exclusive folio rights to Quincy Jones' new A&M release, and sheet and folio rights to the most recent Ambrosia album, released by 20th Century Records.

Prior to July 1, Almo Publications had distributed its folios and sheet music through Walter Kane & Sons, a print jobber, but since the opening of Almo's own operation, based on the A&M lot, the company has taken over every phase of print production, including sales and merchandising, graphics, and advertising. Carlton stressed that in-house capability has enabled Almo to maintain a closer working relationship with the artists and composers represented, asserting "We can and do relate to our artists quickly and professionally, and we give them free rein to consult, revise and help make decisions on the basics of musical arrangements right on through the choice of paper, art style and even the demographic sales objectives. In somewhat cliched terms, we allow the creative elements to dictate the market-

## WEA U.K. Hosts Sales Conference

■ NEW YORK—Long term growth and the achievement of the number one position in sales and distribution within the United Kingdom were the announced objectives of the WEA U.K. sales conference held Sept. 15-18 at the Russ Hill Hotel in Surrey, England. Deputy managing directors Richard Robinson and Derek Taylor presided over sessions that included product presentations from Warner Bros., Elektra/Asylum and Atlantic and speeches by U.K. and American label executives, including WEA International president Nesuhi Ertegun.

At the convention a new WEA distribution center, based in London, was announced, to reinforce direct dealer relationships in the U.K. and insure prompt delivery of new releases. The facility will be operable late this year, with April, 1977 the projected date for WEA U.K. to take over distribution of its own product from CBS.

Among the newer British artists currently being stressed by WEA U.K. are Liverpool Express, Deaf School and Ralph McTell.

ing, not vice versa."

Carlton also outlined Almo's growing involvement in folio series designed to supplement the operation's existing personality books. Among Almo's fall projects is the newly designed "Superstar on Easy Guitar" series, set to retail at \$4.95 and currently slated to include folios on Peter Frampton, The Captain and Tennille, the Carpenters and Paul Williams, along with a larger complete Beach Boys folio.

Also in progress is Almo's trademarked Rapid Play line, developed by the division to explore the "easy play" and "speed music" markets. Utilizing a larger 9" by 12" format and standardized graphics, the series includes a C organ, chord-button notation unavailable in other "easy play" series, and is being priced competitively at \$3.95. The first nine Rapid Play titles are being supported through large-scale mailings and trade advertising; set for release this week, the series is part of Almo's extensive October and November publication schedule, which also includes three instruction titles, "The Professional Audition for Vocalists," "Switched On Synthesizer" and "Basic Blues for Piano," and four piano/vocal folios derived from recent albums by The Beach Boys, The Carpenters, Joan Baez and Gino Vannelli.



**VICKI SUE ROBINSON**

RCA APL1-1829 (6.98)

The lady whose "Turn the Beat Around" stormed the discos and pop charts earlier this year returns with a set equal in power and intensity to that brilliant single. The material is wonderfully varied and the production and arrangements by Warren Schatz accentuate the variety. Side one, especially, flows beautifully.



**ANIMAL NOTES**

CRACK THE SKY—Lifesong LS 6005 (6.98)

Crack the Sky made considerable critical impressions with its debut album and makes a still greater mark with a follow-up exhibiting tremendous growth. It's rock 'n' roll, Dixie, muted Indian and never self indulgent. Compare "We Want Mine," "Animal Skins" and "Wet Teenager" for their individuality in a unified approach.



**LIVIN' FOR LOVIN'**

JACKIE LOMAX—Capitol ST-11558 (6.98)

It's at least three years since Lomax last graced the browser boxes and racks with a new release, and given the loyalty of his fans then, his own growth and the changes that have gone down musically since, there are sure to be plenty of pleasantly surprised people ready and waiting for this r&b flavored set.



**YEAR OF THE CAT**

AL STEWART—Janus JXS-7022 (6.94)

A strikingly attractive cover gives good indication of Stewart's taste musically. Produced by Alan Parsons, this avidly followed British songwriter/performer seems destined for star status here. The songs are mellow, carefully orchestrated and tenderly executed as per "Lord Grenville," "Sand In Your Shoes," "Year of the Cat."



**I/YOU**

BRIAN PROTHEROE—Chrysalis CHR 1108 (6.98)

It's difficult to tell if Protheroe's sense of humor is eccentric or just simply warped (either is a compliment by us), but he's surely at his best when, as with the title cut (with lyrics by Martin Duncan), there's a touch of the absurd. "Evil Eye" and "Never Join the Fire Brigade" provide similar satisfaction.



**MODERN MUSIC**

BE BOP DELUXE—Harvest ST-11575 (Capitol) (6.98)

"Sunburst Finish" apparently established the case for Be Bop Deluxe as a progressive rock band of originality and appeal at both the FM and consumer levels. "Modern Music" is an extension of previous work, the songs ever more concise and appreciably greater in sophistication. Modern and growing.



**TWO'S COMPANY**

AZTEC TWO-STEP—RCA APL1-1497 (6.98)

Though Aztec Two-Step's stronghold continues to be in the northeast, with a special emphasis on Long Island and college areas, recognition has been building steadily as the duo's records gain in production sophistication. "Finding Somebody New," "Give It Away" and "You've Got A Way" are the most pleasing.



**YOUR MIND IS ON VACATION**

MOSE ALLISON—Atlantic SD 1691 (6.98)

Though Allison tours regularly and enjoys an avid following, his recording output has been limited in recent years, making "Your Mind Is On Vacation" more of a special event than even the high quality of the album would. Allison is a major inspiration for many blues and jazzmen. Listening is understanding greatness.



**THE MORE YOU DO IT**

RONNIE DYSON—Columbia PC 34350 (6.98)

Chuck Jackson and Marvin Yancy have produced this set, including their own title track/single and other originals along with Leon Russell's "A Song For You" and the Bee Gees' "Jive Talkin'." Dyson adapts beautifully to the variety of situations presented and emerges a distinctive personality once again.



**RHYTHMS OF THE WORLD**

VAN McCOY—H&L HL-69014 (6.98)

The idea here was to take a series of rhythmic patterns and build contemporary dance arrangements around them. Thus a "Soul Cha Cha," the "Indian War-path" and the "Swahili Boogie" have elements of their original roots but move to the beat of a different drummer, if you will. Excellent support throughout.



**SOMETHING SO RIGHT**

GWEN McCRAE—Cap 2608 (TK) (6.98)

The 5:24 interpretation of Paul Simon's "Something So Right" proves that Gwen knows how to treat a meaningful lyric. The song becomes very much hers, spotlighting a gospel side not usually in evidence. "Tears On My Pillow" also stands up well, with the remainder of the lp given over to Clarence Reid tunes.



**MOON OVER BROOKLYN**

GROUP WITH NO NAME—Casablanca NBLP 7033 (6.98)

Hank Medress and Dave Appell, who've defined the singles idiom for the likes of Tony Orlando and Dawn as well as making many bubblegum hits, show this quintet the way with "Baby Love (How Could You Leave Me)," "Ain't No Use" and "Moon Over Brooklyn," all group originals.



**ELEMENTARY**

WAH WAH WATSON—Columbia PC 34328 (6.98)

The guitarist with Herbie Hancock's band, Watson is joined by Hancock and assorted friends including producer David Rubinson. The set is funky jazz-rock with an emphasis on the former—why else "Wah Wah" Watson? "Love My Blues Away," "Together (Whatever)" and "I'll Get By Without You" explain this elementarian.



**DARK BLONDE**

TOM JANS—Columbia PC 34292 (6.98)

The Jans who once wrote and sang with Mimi Farina is now a full-fledged rocker. His lyrics are as sensitive as always, but the execution of the music serves to heighten intensity and interest. "Rosarita," "Starlight" and "Back on My Feet Again" have an inner sadness that is piercing.

(Continued on page 109)



# JOEY GEORGE & LEWIS McGEHEE



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Records and Tapes



# NARM Study Documents Today's Retail Pricing Scene

■ The following is a report of Joseph Cohen's surveys of pricing practices in the northeastern region of the United States, as well as the conclusion of Cohen's adult market survey. Cohen made his presentation at the opening dinner meeting of NARM's Mid-Year Conference.

The objective of the pricing study was to document formally the retail price situation as it actually exists today. By doing so, Cohen sought to determine the diverse range of prices that actually confront customers as they shop. "We simply took a snapshot of today's marketplace, so that we might realistically observe ourselves" said Cohen.

Cohen then detailed the methodology for this survey. Ten albums were selected from the top 20 LP's in the industry trade press during the month of July including eight single albums and two double albums. Aretha Franklin's "Sparkle," George Benson's "Breezin'," "Changes One Bowie," "Chicago X," Elton John's "Here & There," Neil Diamond's "Beautiful Noise," Ohio Players' "Contradiction," Wings' "At The Speed of Sound," "Frampton Comes Alive" and the Beatles' "Rock 'N' Roll Music." The northeast region of the United States was chosen as the case study area of examination so that a personal visit could be made to each and every retail establishment used in the survey. No telephone inquiries, newspaper ads, or any methods other than Cohen's own in-person visits were used to gather the information. All types of retail record outlets were visited, as far south as Virginia and as far north as Newport, Vermont, which abuts the Canadian border.

The overall average retail price for a single LP in the stores shopped was \$4.94. Of all the stores visited only two consistently charged \$6.98, the highest price. At the other extreme, the lowest price found, in a number of instances, was \$2.95. This represents more than a \$4.40 spread between the high and low price. The range between the high and low prices was most pronounced in New York City, with more than a 100 percent difference between the high and low prices. New Jersey and Philadelphia stores were not too far behind, each reflecting a spread in price of over 70 percent. Only upper New York State, New Hampshire and Vermont showed a high/low price range of less than 50 percent.

Of all the prices charged, \$3.99 was the most popular — the price most often charged for the most albums.

These research findings take on an additional meaning when comparisons are made between the combination of discount and department stores and record stores, mall stores as opposed to outlets located elsewhere, and an examination of these kinds of outlets as they vary territory-wise within the Northeast.

In all cases, the average price charged by the discount/department store was higher than that charged by the retail record store. The average price for all discount/department stores was \$5.20, or 3 percent above the \$4.80 average price charged by retail record stores.

For a regional comparison, the Northeast was divided into seven territories. New York City outlets were found to have the lowest average price — averaging approximately \$4.50 per LP. At the other extreme, the highest average price was found in Upper New York State, around the Capital District area of Albany, Schenectady and Troy — that price averaging around \$5.50 per LP.

In mall stores, the average selling price was higher than in retail outlets located elsewhere. The average mall store price was \$5.39. This was 18 percent above the average of \$4.57 found for stores not located within a mall framework. Within the mall structure, the price statistics were very consistent when comparing discount/department stores with record stores, with both averaging \$5.39. However, the range of prices found in the mall discount department stores was much greater than in the mall retail record stores. Some of the discount de-

partment stores went as high as \$6.98 and some went as low as \$2.99, or a spread of close to \$4.00 a record. The traditional type department store tended to be consistently higher in price than the discount department store, where this tremendous range occurred. On the other hand, record stores within malls showed a price spread of only \$2.35 a record.

"As an aside to this price examination, an interesting fact became clear to me," Cohen stated. "In pricing these ten selected albums, I ran into the problem of stock-outs. A noticeable number of these albums were missing from the inventories of various stores. Remember: these ten albums were all among the top 20 LP's at the time of my investigation. This was especially true in smaller, secondary markets. In discussing stock-outs with store managers, they indicated that the problem of timely replenishment was very crucial. The stock-out percentage for these top selling albums was more than 15 percent. A rather huge figure, I think. While it is impossible to gauge how many lost sales resulted from this situation, it should certainly be a matter of prime concern to the marketing executives in the audience."

The essential fact emerging from this study is that pricing policies must be set as part of a total marketing strategy: a consistent strategy covering channels of distribution, promotion, store or department requirements and ambiance, personal selling and attractive self-service display, inventories of music and artists, and

whatever other marketing variables a particular operation requires.

"Where does the adult buyer purchase his records and tapes most often?" Cohen asked at the outset of his presentation of the final portion of NARM's Consumer Research Study on the growing adult market. Record stores were found to be adult buyers' first choice.

This was especially true for the younger single men who had completed college. *Marital status and level of education traits were the most pronounced trends in the retail store devotees: twice as many single respondents purchase their records and tapes in record stores as their married counterparts. Additionally, more than four times as many college graduates shopped in record stores as those who did not complete high school. Buyers of hard rock music and classical music showed an overwhelming preference for buying in record stores.*

Ranking second in share of market results, *discount stores served approximately one quarter (25 percent) of all adult buyers. The 30-34 year old age group of married women was the most dedicated discount store record and tape buyer. Approximately one-third of all 30-34 year old buyers (men and women alike) frequented the discount store most often. These discount store buyers most often enjoyed listening to pop contemporary music.*

In third place, *department stores cornered more than one-fifth or 20 percent of the adult market. The department store's* (Continued on page 110)

## Daniel Heilicher Addresses NARM Meet

(Continued from page 3)

"I feel that all of you are here because you're genuinely interested in the recorded music industry," Heilicher told the delegates. "You're interested not only in your own personal financial gain, but in improving the entire atmosphere of this chaotic, exciting, exhilarating, colossal — and also frustrating—industry."

### Knows Problems

Citing his years of experience as a distributor, a one-stop operator, a rack jobber and a retailer, Heilicher said that he is familiar with all of delegate's problems. He added that these problems — slow payments, close margins, high rents and so forth—will always exist, regardless of one's success.

"But I think it's necessary," he stated, "that we look at certain ills of our business which, if con-

tinued, could become major problems."

After calling for the industry's "old timers" to offer their advice and ideas, Heilicher repeated a theme that is fast becoming a popular one at these affairs: the record industry should follow the example set by the book industry in getting the most out of its product.

"We need more recognition by the written media regarding our new recordings, similar to the book industry. We need to have those retailers who are lowballing the new 'hot' releases and current best-sellers take a lesson from the book industry—an industry that gets full price for their new and most popular books, and reduces the price only when a book has dropped down to our level of so-called 'cutouts.'

"We're all responsible to try and do something about this problem," stressed Heilicher. "Don't think that it starts with the manufacturer alone. They must set up new guidelines to improve the margins that we need; but what's the function of a rack jobber and what should his price be? What's the function of a one-stop? What's the function of a retailer? We've got to look at this more realistically."

Joseph Cohen, whose survey of the growing adult market was the talk of the 1976 NARM general convention, followed Heilicher with a presentation of a NARM pricing survey for the northeastern United States. Also, Cohen presented the final portion of NARM's adult market survey detailing "where" people buy records and tapes.



# Bogart Delivers Strong NARM Keynote Address

■ CHICAGO — Following are excerpts from Casablanca Records president Neil Bogart's address to the NARM convention:

Do you believe in a life after death? Do you believe there can be many lifetimes within a lifetime? Well, Casablanca is living, undisputable proof that there is life after death.

Our second life began on October 31, 1974, when Casablanca Records was born, delivered by Caesarian section, as an independent record company (next month we celebrate our biennial, our second birthday). There had been a brief, but educational period—the better part of a year—which we spent in branch distribution, an institution that has always been like a foreign country to me. When we came home to independent distribution, it was with a great deal of newly acquired knowledge.

Many of you may have thought that I attempted suicide in releasing the "Johnny Carson" album as my first venture. You're wrong; I didn't contemplate suicide until after that record failed. Actually, the "Johnny Carson" album did a lot for me. It made me into a superstar!! In the "Malamud Book of Records"—our industry's answer to the Guinness list of "goldfish swallows"—I appear all over the place. First, there's "most amount of money lost on one project." A second listing honors me for "most money lost in a two month period" and then, on page 173, under "Malamud's Believe It Or Not," you'll find that Casablanca had the very first album to ship gold and be returned platinum!

Before coming here today, I read through a number of speeches given to other NARM meetings over the past three years and it occurred to me, as it may well have occurred to many of you, that for years, we've continued to talk about the same things. Each year, there's a discussion of insoluble returns problems; tightening playlists; the ongoing war between the retailers and the racks, a feud that's begun to sound like the one between the cattlemen and the sheeplemen that you always see in westerns. There's the failure of the racks to aggressively merchandise product and the eagerness with which the indie distributors transship their product. Price wars, drop shipments and the retail explosion: the terms are strangely military sounding. It sounds like there's a blood bath going on out there, and maybe there is.

But maybe, this year, there will be more than just speeches. Maybe we've finally come to agree on what issues really are facing us; maybe we've come, as an industry, to identify our problems. Last May, the RIAA, an organization that Casablanca had, for various reasons, chosen not to become a member of, issued a summary of what was termed "the Recording Industry Market Expansion Project," — a 22-page document that attempted to represent some of the problems that confront our business. We have since joined the RIAA, but rest assured, if next year they are still talking and doing nothing, we will withdraw as quickly as we joined this year.

The basic premise of the document dealt with one of our time-worn bugaboos . . . the supposed exodus of "adult buyers" from the record marketplace. I want to go on record, here and now, as one member of this industry who does not believe in trying to recapture what has been identified as "the lost adult buyer." Too much time has been spent complaining; too much good money has been thrown after bad in an attempt to reach the people we abused so terribly through our lack of pride and interest in reaching them when we may have had them. But after all, who will be the "adult buyer" ten years from now?

The adult buyer will eventually be the kid who's now buying our KISS, DONNA SUMMER and PARLIAMENT records — the

kid who has invested a large portion of his available funds in stereo equipment and who now spends a good part of whatever money he can earn, beg borrow or steal on seeing the next concert or club date by his favorite artist. We can, and should, be selling more records to that kid and his peers. We can, and should, keep him as a customer. As for today's "adult buyer"—yes, they'll buy a soundtrack album if you display it—if you cross-promote it when the picture is big in your market. Yes, they'll buy an occasional artist or concept album if you advertise it. But there is no magic that will capture that which we lost. The past is gone; the future may never come. There is only this moment, today, now.

Nevertheless, the RIAA project represents a quantum leap forward, in that, for the first time, whether their program actually results in any decisive action being taken or not, at least the inter-company dialogue that is supposed to be a function of that and this organization, has become less restricted.

A good part of my speech today is directed at the "Young Turks," because it seems obvious that if there is to be a

positive change within our industry, it must come from a new breed of record men who are capable of bringing fresh vitality and new aggressiveness to this business. Our ideas must be dealt with; they must be given a forum and it was with a measure of happiness that I read that the "Young Turks Club" had been formed.

It was with an equal measure of dismay that I found myself, along with all manufacturers, excluded from that forum. NARM. What is NARM? I believe it stands for National Association of Record Merchandisers . . . NOT distributors, NOT rack jobbers. NOT retailers . . . but merchandisers who have all banded together to further the interests of the record industry. I'd like you to think about who it is that's doing the merchandising in this industry . . . who it is that's paying all the bills for advertising—your advertising/our advertising. Who is paying for the records, the displays, the support for artists' tours? Who is it that's busting their balls to get the product that you're selling exposed on the radio? Who's paying for the dinners at all these conventions? The answer, of course, is the manufacturers.

Among the manufacturers, there are people who can add their ideas to your own, give you creative feedback and discuss the problems we'll all face before you create them. Think back to the great slaughter of the Winter of 1974 . . . when the business seemed, for that brief period, to be crumbling around us. How did you pay your bills that year? By returning our records to us. We spent vast sums on advertising those records and expended all of our energies on promoting them and when you couldn't sell them, we took them back and absorbed the loss. The 1975 NARM annual convention was conducted under the banner theme: "Partners in Profits." Obviously, we are partners; we're certainly more than partners when it comes time to take the losses. Our goals are the same, the institutions of this industry cannot adapt to changes within the economy on a unilateral basis. It would be as futile for any segment of the industry to change the business by itself, as it would be for one retailer to try to single-handedly stop a price war.

A FACT: It is our responsibility to get our product exposed and it does us no good whatsoever to complain about short radio playlists. We may find new ways to reach the record buying public. 1976, for many of us, was a bonanza year. At Casablanca, we promoted to the discotheques and sold hundreds and hundreds of thousands of records, some without ever getting radio airplay. DONNA SUMMER released a 17-minute cut that made her a superstar overnight. She followed it up with another disco album, receiving little airplay on the 18-minute song that sold that album and yet, she had another phenomenal success, selling well over 800,000 units. We have created a new medium for exposing and selling our records.

Next year, someone will get up and deliver a speech complaining that the distributors don't service the discotheques. To those distributors among you that do, we extend our thanks. To those record companies who are going to complain that they don't . . . save your breath; it's your responsibility to promote the discos yourselves.

A FACT: The Kiss "Alive" album, now approaching double platinum, sold over a million 2-record sets—before the group had a hit single. Because their sales pattern warranted it, we invested over a half million dollars in their stage show and there's no doubt that KISS' success was due to the effectiveness of their concert appearances. Until this year, hit singles were it—the surest way to break an album. Nowadays, while a top 5 single is certainly not chopped liver, other avenues are opening to us.

It will do us no good to complain about the antiquated research that dictates much of current radio programming; we can do very well without the monotonous litany of complaints about shortening playlists that we've heard throughout the past few years. Radio will be forced to change itself eventually. If they're not playing records that millions of people are buying, then obviously they're out of touch with their audience and mass media can't remain out of touch for too long if they're to survive. By the end of 1977, I predict that you will see radio on TV, be it cable, UHF or independent stations. The format will consist of a disc jockey and 24 hours of music and visuals. Then, flexibility and change will become a more urgent necessity to all radio stations. Some of them will change; the RKO chain, for example, has recently changed their playlist policies for the better. It's obvious that if a station is playing 20 records, perhaps 5 of them might be geared to the housewife; 5 of them to the teeny-bopper and 5 to the young adult. It follows that the 6th record they play at any given time will,

(Continued on page 110)

## Coding Conference Analyzes Alternatives

■ CHICAGO — Of the many meetings and rap sessions held during NARM's Mid-Year Conference none was more significant than the Industry Product Coding Conference held on September 23. The conference brought together manufacturer representatives as well as rack jobbers, retailers and independent distributors to (in the words of RIAA president Stanley Gortikov, who chaired the conference) "talk about a possible universal code as well as the alternative systems to utilize that code." Three coding and processing experts were on hand to describe and explain the Codabar, Plessey and UPC bar coding systems and to outline the advantages and disadvantages of each. At the end of the conference, manufacturers agreed to meet in Los Angeles in the near future to begin an intensive study of the three systems to determine which one should be adopted by the industry. Representatives were also in agreement with a proposition put forth by Jim Tyrrell of Columbia Records to categorize the areas of interest in bar coding and to then appoint subcommittees to specialize in each area.

### Presentations

Charles Shearer of M.S.I. Data Corporation of Costa Mesa, California, Charles Haycraft, director of sales, M.S.I. Data and Dr. Shelley Harrison, chief executive officer of Symbol Technologies Inc. of St. James, New York followed Gortikov's opening statement with a slide presentation and technical explanation of the bar coding systems and scanners.

Harrison dwelt in the main

upon the universal product code system (UPC), which he felt to be superior of the three systems in terms of speed, accuracy, efficiency, inventory control and front end control. He also discussed with the delegates the matter of source marking (i.e., on the product itself) and labeling, and the advantages of a laser scanner over a light pen (practicality, speed and versatility).

### First Step

Harrison suggested that the manufacturer's first step should be to involve marketing, operations, data processing, graphics and packaging personnel in intra-company discussions of the efficacy of the bar coding system, since it is these people who would be most involved in the actual process.

### Gortikov Comments

"Should this industry adopt a universal code?" Gortikov asked in his opening remarks. "If so, what should be its profile and elements? How can we best go about achieving that goal? What are our alternatives in utilizing the code and related systems to assure maximum gain to the users?"

### Nothing New

"What we face with codes, systems, and equipment is akin to the confusion we ourselves have at various times produced in our own industry in respect to disc speeds, quad systems and competing tape cartridges. If we can successfully stumble through those terrible quandaries, we will somehow make it through this one too."



# 101 THE SINGLES CHART 150

OCTOBER 2, 1976

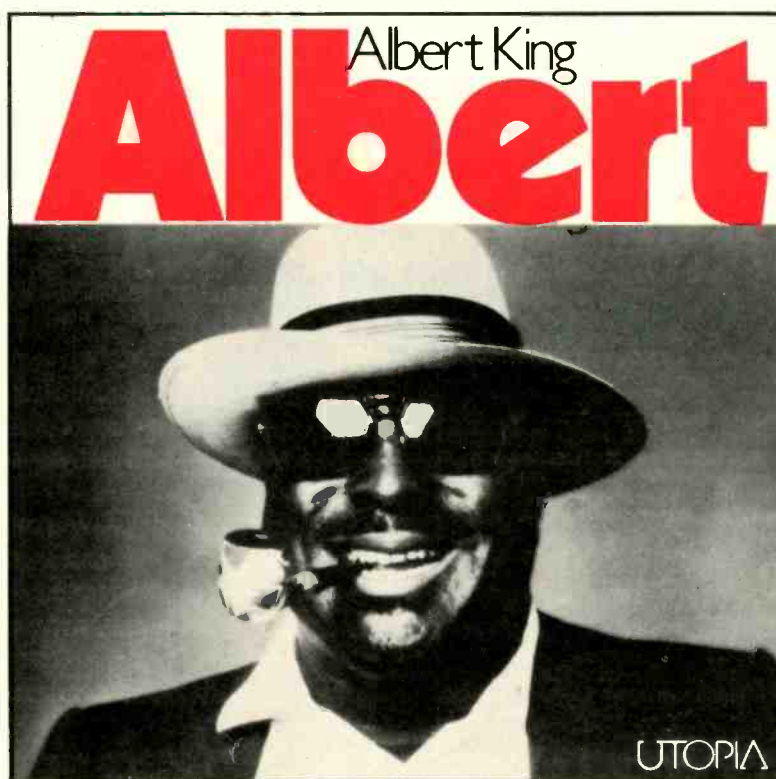
OCT. 2	SEPT. 25	
101	101	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst) (Vir-Jon, BMI)
102	102	IT'S ONLY LOVE ZZ TOP—London 5N 241 (Hamstein, BMI)
103	105	ONE NIGHT ROY HEAD—ABC Dot DOA 17650 (Travis/Elvis Presley, BMI)
104	107	LET'S BE YOUNG TONIGHT JERMAINE JACKSON—Motown M 1401F (Jobete, ASCAP)
105	117	THE FEZ STEELY DAN—ABC 12222 (ABC Dunhill/E.L.P.G., BMI)
106	104	FIRE MOTHER'S FINEST—Epic 8 50269 (Tisratill, ASCAP)
107	110	MR. MELODY NATALIE COLE—Capitol P 4328 (Jay's Ent./Chappell & Co., ASCAP)
108	112	COWBOY SONG THIN LIZZY—Mercury 73841 (RSO, ASCAP)
109	126	JEANS ON DAVID DUNDAS—Chrysalis CHS 2094 (Moth/Dick James, BMI)
110	115	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE—United Artists XW640 Y (Desert Rain, ASCAP)
111	114	ROXANNE PETER FOLDY—Polydor PD 14344 (Beechwood/Bondi, BMI)
112	109	WANNA MAKE LOVE (COME FLICK MY BIC) SUN—Capitol P 4254 (Glenwood/Osmosis, BMI)
113	103	BABY LOVE (HOW COULD YOU LEAVE ME) GROUP WITH NO NAME—Casablanca NB 860 (Cafe Americana/Lotta Miles/Apple Cider, ASCAP)
114	127	LOVE ME YVONNE ELLIMAN—RSO RS 858 (Polydor) (Unichappell, BMI)
115	116	LEAN ON ME MELBA MOORE—Buddah BDA 535 (Van McCoy/Warner-Tamerlane, BMI)
116	122	I'D RATHER BE WITH YOU BOOTSY'S RUBBER BAND—Warner Bros. WBS 8246 (Backstage, BMI)
117	118	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP—RCA PB 10724 (Pi-Gem, BMI)
118	121	GIVE ME YOUR MONEY PLEASE BACHMAN-TURNER OVERDRIVE—Mercury 73843 (Ranbach, BMI)
119	120	GIVE A BROKEN HEART A BREAK IMPACT—Atco 7056 (Friday's Child, BMI)
120	124	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833 (Bar-Kay, BMI)
121	123	TOUCH OF LIGHTNING GLORIA GAYNOR—Polydor PD 14342 (Crushing, BMI)
122	108	HEART OF MY SLEEVE GALLAGHER & LYLE—A&M 1850 (Irving, BMI)
123	—	RUN TO ME CANDI STATON—Warner Bros. WBS 8249 (Da Ann, ASCAP)
124	125	JULIE ANN GINGER—Shock SH3 (Janus) (Martin/Coulter, ASCAP)
125	106	LET'S ROCK ELLISON CHASE—Big Tree BT 16073 (Atlantic) (Kaskat, BMI)
126	—	DISCO BODY JACKIE MOORE—Kayvette 51 27 (TK) (Sherlyn, BMI)
127	128	YOU ARE MY LOVE LIVERPOOL EXPRESS—Atco 7058 (Warner Bros., ASCAP)
128	129	STAYING POWER BARBI BENTON—Playboy P 6078 (Don Kirshner, BMI)
129	133	SPOTLIGHT CROSBY/NASH—ABC 12217 (Kortchmar, ASCAP)
130	—	DAYDREAM BELIEVER MONKEES—Arista 0201 (Screen Gems-Columbia, BMI)
131	132	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA—20th Century TC 2301 (Sa-Vette/January, BMI)
132	—	CATFISH FOUR TOES—ABC 12223 (ABC-Dunhill/Rall, BMI)
133	135	JUS' CAN'T BE THAT WAY (RUTH'S SONG) WEAPONS OF PEACE—Playboy P 6082 (After Dark/Ewuin, BMI)
134	144	SKATEBOARDIN' SNEAKERS 'N LACE—PIP 6525 (Cheep Skate, BMI/Bambar, ASCAP)
135	137	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK) (Sherlyn, BMI)
136	134	PARTY LINE ANDREA TRUE CONNECTION—Buddah BDA 538 (Gem Diamond/MRI, ASCAP)
137	141	SWEET LADY FROM GEORGIA BROTHERHOOD OF MAN—Pye 71076 (Easy Listening, ASCAP)
138	136	GRASSHOPPER SPIN—Ariola America P 7632 (Capitol) (U.S. Arabella, BMI)
139	138	FREE SPIRIT ATLANTA RHYTHM SECTION—Polydor PD 14339 (Low-Sal, BMI)
140	130	L.O.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol) (Black Sheep, American Dream, BMI)
141	139	FARTHER ALONG SPIRIT—Mercury 73837 (Square Snuff, BMI/Fish Fry, ASCAP)
142	140	ONLY YOU BABE CURTIS MAYFIELD—Curton CMS 0118 (WB) (Mayfield, BMI)
143	142	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)
144	—	THINGS ANNE MURRAY—Capitol P 4329 (Hudson Bay, BMI)
145	119	WHEELS OF FORTUNE DOOBIE BROTHERS—Warner Bros. WBS 8233 (Lansdowne-Skunner-Flat Liard-WB, ASCAP)
146	131	BORN TO LOVE AMERICAN TEARS—Columbia 3 10365 (Waterstone, ASCAP)
147	113	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING—ABC Impulse IMP 31006 (Warock, ASCAP)
148	—	DON'T TURN THE LIGHTS OUT MARGIE JOSEPH—Cotillion 44207 (Atlantic) (Dozier, BMI)
149	145	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems-Columbia/Summerhill, BMI)
150	147	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (Bad Boy, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A DOSE OF ROCK 'N' ROLL Arif Mardin (Bloomsbury, BMI) 69	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP) 62
A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI) 2	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP) 55
A LITTLE BIT MORE Ron Haffkin (Bygosh, ASCAP) 12	MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI) 80
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP) 27	MUSKRAT LOVE Captain & Toni Tennille (Wishbone, ASCAP) 41
ANYTHING YOU WANT Bill Cullen (Minta, BMI) 58	MUSIC IS MY LIFE Joe Wissert (Koppel-Man, Bandier, BMI) 71
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP) 46	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Perry Botkin, Jr. (Screen Gems-Columbia, BMI) 59
BETH Bob Ezrin (Cafe Americana/Kiss Songs, ASCAP; All By Myself, BMI) 28	ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP) 39
BRAND NEW LOVE AFFAIR (Coral Rock/American Dream/Belsize, ASCAP) 91	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP) 1
DEVIL WOMAN B. Welch (Unichappell, BMI) 5	QUEEN OF MY SOUL Arif Mardin (Average, ASCAP) 81
DID YOU BOOGIE (WITH YOUR BABY) Joe Renzetti & David Chacklee (Goblet, BMI) 43	ROCK'N ME Steve Miller (Sailor, ASCAP) 17
DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI) 3	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI) 32
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP) 44	SATIN SHEETS P. Gernhard & T. Scotti (Wishbone, ASCAP) 99
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP) 8	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI) 22
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI) 38	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI) 7
DON'T THINK... FEEL Robbie Robertson (Stonebridge, ASCAP) 74	SHE'S GONE Arif Mardin (Unichappell, BMI) 18
FERNANDO Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP) 30	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP) 54
FLOWERS Maurice White & Charles Stepney (Sagfire, BMI/Kalimba, ASCAP) 95	SHOWER THE PEOPLE Lenny Waronker & Russ Titelman (Country Road, BMI) 60
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP) 15	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI) 78
GET CLOSER Louis Shelton (Dawnbreaker, BMI) 29	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI) 94
GET THE FUNK OUT MA FACE Quincy Jones (Kidda/Gouldris, BMI) 45	STAND TALL Richard Perry (Shillelegh, BMI) 97
GET UP OFFA THAT THING James Brown (Dynatone/Belinda/Unichappell, BMI) 79	STILL THE ONE Chuck Plotkin (Siren, BMI) 10
GIVE IT UP (TURN IT LOOSE) Leo Graham (N.Y. Times/Content/Little Bear's, BMI) 65	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI) 70
GOT TO GET YOU INTO MY LIFE producer not listed (Maclen, BMI) 42	SUMMER Jerry Goldstein (Far Out, ASCAP) 28
HARVEST FOR THE WORLD Isley Brothers (Bovina, ASCAP) 67	SUNRISE Jimmy Ienner (C.A.M.-U.S.A. BMI) 40
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI) 89	SUPERSTAR Paul Davis (Web. IV, BMI) 49
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes ASCAP) 35	TAKE A HAND Mark K. Smith (Portal/Pocket Full of Tunes, BMI) 64
HOWZAT Sherbet & Richard Lush (Leeds, ASCAP) 93	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI) 72
I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI) 71	TEDDY BEAR Tommy Hill (Cedarwood, BMI) 82
I CAN'T LIVE ON A DREAM Mike Curb & Michael Lloyd (Silver Blue/Arnold J, ASCAP) 92	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI) 83
I GOT TO KNOW Bruce Blackman & Mike Clark (Brother Bill's, ASCAP) 63	THAT'LL BE THE DAY Peter Asher (MPL Communications, BMI) 24
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI) 9	THE BEST DISCO IN TOWN J. Morali & R. Rome (Can't Stop, BMI) 36
I NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI) 77	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP) 56
I ONLY WANT TO BE WITH YOU Jimmy Ienner (Chappell, ASCAP) 18	THE END IS NOT IN SIGHT (THE COWBOY TUNE) Barry Byrd Burton (Fourth Floor, ASCAP) 86
IF YOU LEAVE ME NOW James William Guercio (Big Elk/Polish Prince, ASCAP) 6	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI) 68
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI) 88	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER Alan Parsons (Fox-Fanfare, BMI) 84
I'M EASY Richard Baskin (Amer. Broad./Lion's Gate/Easy, ASCAP) 48	THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC) 25
IT'S A LONG WAY THERE G. Weatley & The Little River Band (Australian Tumbleweed, BMI) 90	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI) 23
IT'S O.K. Brian Wilson (Brother, BMI) 50	THIS ONE'S FOR YOU Ron Dante & Barry Manilow (Kamakazi, BMI) 51
KISS AND SAY GOODBYE Bobby Martin Nattahnam/Blackwood, BMI) 31	TONIGHT'S THE NIGHT (GONNA BE AL-RIGHT) Tom Dowd (Cock & Trumpet, ASCAP) 98
JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Enter., ASCAP) 37	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI) 57
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI) 21	WHAM BAM Tom Sellers & Clive Davis (Colgems, ASCAP) 20
LET HER IN Bob Reno (Windsong, ASCAP) 96	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI) 33
LIKE A SAD SONG Milt Okun (Cherry Lane, ASCAP) 61	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI) 14
LOVE BALLAD Larry Mizell & Fonce Mizell (Unichappell, BMI) 85	YOU ARE MY STARSHIP S. Drinkwater & J. Schoenbaum (Electrocord, ASCAP) 66
LOVE IS LIVE Gary Wright (Warner Brothers, ASCAP) 34	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI) 47
LOVE OF MY LIFE Gino Vannelli, Joe Vannelli & Geoff Merick (Almo/Giva, ASCAP) 73	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI) 76
LOVE SO RIGHT Bee Gees (Albhy Galuten (Casserole/Unichappell, BMI) 52	YOU GOTTA MAKE YOUR OWN SUNSHINE Robert Appere & Neil Sedaka (Don Kirshner, BMI) 75
LOWDOWN (Joe Wissert (Boz Scaggs/Hudmar, ASCAP) 4	YOUNG HEARTS RUN FREE Dave Crawford (Da Ann, ASCAP) 53
MAGIC MAN Mike Flicker (Andorra, ASCAP) 13	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI) 19
MESSAGE IN OUR MUSIC Kenneth Gamble & Leon Huff (Mighty Three, BMI) 87	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP) 100
	YOU SHOULD BE DANCING Bee Gees (Casserole/Unichappell, BMI) 11



# You're looking at one of the most played albums in the country.



BUL1-1731

It's happening on the East Coast, the West Coast, and every place in between. "Albert" is one of the most heard albums across the country, on R&B and Progressive stations alike. The list below shows the whole story.

- |         |         |         |         |            |            |         |         |            |         |
|---------|---------|---------|---------|------------|------------|---------|---------|------------|---------|
| WNEW-FM | WIOO-FM | KSMB-FM | KSML-FM | KATZ-AM    | KJET-AM    | WTMP-AM | WYDD-FM | WFDR-FM    | KQKQ-FM |
| WPLR-FM | WMMR-FM | KBTM-FM | KRE-FM  | KKSS-FM    | KGBC-AM    | WORL-AM | WSAY-FM | WRPL-AM    | KFML-AM |
| WLIR-FM | WHFS-FM | WDIA-AM | KWST-FM | KESL-AM    | WBOK-AM    | WEDR-FM | WHBC-AM | WDBS-FM    | WOKJ-AM |
| WBAB-FM | WKTK-FM | KZEL-FM | KWFM-FM | KPRT-AM    | WXEL-AM/FM | WENN    | WDKX-FM | WIDU-AM    | WOXI-FM |
| WOUR-FM | WGTB-FM | KZAM-FM | KEZY-FM | KZEW-FM    | WYLD-AM/FM | WKDD-FM | WUOG-FM | WOIC-FM    | WGOK    |
| WRNW-FM | WMYK-FM | KFMY-FM | KDKB-FM | KNOK-AM/FM | WILA       | WABQ-AM | WEGL-FM | WWDW-FM    | WKXI-FM |
| WNJR-FM | KOKA-AM | KSAN-FM | KNAC-FM | K104       | WHME-FM    | WOLN-FM | WRAS-FM | WJKL-FM    | KSAN-FM |
| WRVR-FM | WLAC-AM | KZAP-FM | KTYD-FM | KFJL-FM    | WIOT-FM    | WBLK-FM | WVVS-FM | WIBA-FM    |         |
| WBCN-FM | WLOK-AM | KSJO-FM | KJLH-FM | KEXL-FM    | WCHB-AM    | WCMF-FM | WJIZ-FM | WXRT-FM    |         |
| WBRU-FM | WTUL-FM | KFIG-FM | KJCK-FM | KPFT-FM    | WAMM       | WCOL-FM | WXAP-AM | WLBK-FM    |         |
| WBLM-FM | WFMF-FM | KOME-FM | WTAO-FM | KYOK-AM    | WWWS       | WVVO-FM | WTHB-AM | KQRS-AM/FM |         |
| WSAN-FM | WZZQ-FM | KTIM-FM | KSHE-FM | KCOH-AM    | WANM-AM    | WTLC-FM | WSOK-AM | KFMQ-FM    |         |

Check out the #1 most requested cut from the album.  
**"Guitar Man,"** UB-10770  
**Albert's brand new single.**

UTOPIA





A production of Philadelphia International Records.  
Produced by Kenny Gamble & Leon Huff.  
Music provided by MFSB.

# “Enjoy Yourself.”

8-50289



The debut Epic single from the group that always makes you do just that.  
The Jacksons. "Enjoy Yourself," on Epic Records.





# THE SINGLES CHART

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

OCT. 2	SEPT. 25		WKS. ON CHART
1	2	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY Epic/Sweet City 8 50225	16
2	1	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	18
3	9	<b>DISCO DUCK (PART I)</b> RICK DEES & HIS CAST OF IDIOTS/RSO 857 (Polydor)	8
4	5	<b>LOWDOWN</b> BOZ SCAGGS/Columbia 3 10367	14
5	6	<b>DEVIL WOMAN</b> CLIFF RICHARD/Rocket PIG 40574 (MCA)	14
6	8	<b>IF YOU LEAVE ME NOW</b> CHICAGO/Columbia 3 10390	9
7	3	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND/TK 1019	14
8	4	<b>DON'T GO BREAKING MY HEART</b> ELTON JOHN & KIKI DEE/Rocket PIG 40585 (MCA)	14
9	7	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	17
10	12	<b>STILL THE ONE</b> ORLEANS/Asylum 45336	11
11	10	<b>YOU SHOULD BE DANCING</b> BEE GEES/RSO 853 (Polydor)	14
12	14	<b>A LITTLE BIT MORE</b> DR. HOOK/Capitol P 4280	15
13	15	<b>MAGIC MAN</b> HEART/Mushroom M 7011	11
14	11	<b>WITH YOUR LOVE</b> JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	10
15	16	<b>GETAWAY</b> EARTH, WIND & FIRE/Columbia 3 10373	13
16	18	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 3332	10
17	24	<b>ROCK 'N ME</b> STEVE MILLER BAND/Capitol P 4323	7
18	25	<b>I ONLY WANT TO BE WITH YOU</b> BAY CITY ROLLERS/Arista 0205	5
19	13	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	21
20	21	<b>WHAM BAM SILVER</b> /Arista 0189	14
21	17	<b>LET 'EM IN</b> WINGS/Capitol P 4293	14
22	20	<b>SAY YOU LOVE ME</b> FLEETWOOD MAC/Reprise RPS 1356 (WB)	13
23	19	<b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	17
24	28	<b>THAT'LL BE THE DAY</b> LINDA RONSTADT/Asylum 45340	7
25	41	<b>THE WRECK OF THE EDMUND FITZGERALD</b> GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	6
26	23	<b>SUMMER WAR</b> /United Artists XW834 Y	13
27	22	<b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	22
28	37	<b>BETH KISS</b> /Casablanca NB 863	5
29	26	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	22
30	39	<b>FERNANDO</b> ABBA/Atlantic 0200	7
31	27	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS/Columbia 3 10310	23
32	29	<b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother-Reprise RPS 1354 (WB)	18
33	30	<b>WHO'D SHE COO?</b> OHIO PLAYERS/Mercury 73814	11
34	31	<b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	24
35	32	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/Capitol P 4270	17
36	48	<b>THE BEST DISCO IN TOWN</b> RITCHIE FAMILY/Marlin 3306 (TK)	5
37	52	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES/Motown M 1402F	5
38	38	<b>DON'T STOP BELIEVIN'</b> OLIVIA NEWTON-JOHN/MCA 40600	9
39	40	<b>ONE LOVE IN MY LIFETIME</b> DIANA ROSS/Motown M 1398F	8
40	42	<b>SUNRISE</b> ERIC CARMEN/Arista 0200	7
41	67	<b>MUSKRAT LOVE</b> CAPTAIN & TENNILLE/A&M 1870	2
42	35	<b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol P 4274	17
43	49	<b>DID YOU BOOGIE (WITH YOUR BABY)</b> FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	5
44	53	<b>(DON'T FEAR) THE REAPER</b> BLUE OYSTER CULT/Columbia 3 10384	9
45	47	<b>GET THE FUNK OUT MA FACE</b> BROTHERS JOHNSON/A&M 1851	6
46	34	<b>BABY, I LOVE YOUR WAY</b> PETER FRAMPTON/A&M 1832	16
47	54	<b>YOU ARE THE WOMAN</b> FIREFALL/Atlantic 3335	7
48	33	<b>I'M EASY</b> KEITH CARRADINE/ABC 12117	17

49	36	<b>SUPERSTAR</b> PAUL DAVIS/Bang 726	9
50	51	<b>IT'S O.K.</b> BEACH BOYS/Brother-Reprise RPS 1368 (WB)	6
51	70	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 0206	3
52	79	<b>LOVE SO RIGHT</b> BEE GEES/RSO RS 846 (Polydor)	2
53	45	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	23
54	46	<b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	23
55	50	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/Buddah BDA 515	30
56	55	<b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	21
57	56	<b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/RCA PB 10562	21
58	68	<b>ANYTHING YOU WANT</b> JOHN VALENTI/Ariola America P 7625 (Capitol)	3
59	69	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b> BARRY DeVORZON & PERRY BOTKIN JR./A&M 1856	6
60	57	<b>SHOWER THE PEOPLE</b> JAMES TAYLOR/Warner Bros. WBS 8222	8
61	64	<b>LIKE A SAD SONG</b> JOHN DENVER/RCA PB 10774	4
62	43	<b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	24
63	65	<b>I GOT TO KNOW</b> STARBUCK/Private Stock 104	5
64	66	<b>TAKE A HAND</b> RICK SPRINGFIELD/Chelsea CH 3051	4
65	73	<b>GIVE IT UP (TURN IT LOOSE)</b> TYRONE DAVIS/Columbia 3 10388	3
66	81	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS/Buddah 542	3
67	63	<b>HARVEST FOR THE WORLD</b> THE ISLEY BROTHERS/T-Neck ZS8 2261 (CBS)	7
68	82	<b>THE RUBBERBAND MAN</b> SPINNERS/Atlantic 3355	3

## CHARTMAKER OF THE WEEK

69	—	<b>A DOSE OF ROCK 'N' ROLL</b> RINGO STARR Atlantic 3361	1
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70	60	<b>STREET SINGIN'</b> LADY FLASH/RSO 852 (Polydor)	12
71	44	<b>I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE</b> HELEN REDDY/Capitol P 4312	9
72	58	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	22
73	75	<b>LOVE OF MY LIFE</b> GINO VANNELLI/A&M 1861	5
74	78	<b>DON'T THINK . . . FEEL</b> NEIL DIAMOND/Columbia 3 10405	3
75	83	<b>YOU GOTTA MAKE YOUR OWN SUNSHINE</b> NEIL SEDAKA/Rocket PIG 40614 (MCA)	2
76	85	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN MCCOO & BILLY DAVIS, JR./ABC 12208	4
77	87	<b>I NEVER CRY</b> ALICE COOPER/Warner Bros. WBS 8228	2
78	62	<b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	26
79	59	<b>GET UP OFFA THAT THING</b> JAMES BROWN/Polydor PD 14326	12
80	95	<b>MORE THAN A FEELING</b> BOSTON/Epic 8 50266	2
81	84	<b>QUEEN OF MY SOUL</b> AWB/Atlantic 3354	4
82	61	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 142	12
83	86	<b>TEDDY BEAR'S LAST RIDE</b> DIANA WILLIAMS/Capitol 4317	3
84	74	<b>(THE SYSTEM OF) DR. TARR &amp; PROFESSOR FETHER</b> ALAN PARSONS PROJECT/20th Century TC 2297	8
85	—	<b>LOVE BALLAD</b> LTD/A&M 1847	1
86	96	<b>THE END IS NOT IN SIGHT (THE COWBOY TUNE)</b> AMAZING RHYTHM ACES/ABC 12202	2
87	92	<b>MESSAGE IN OUR MUSIC</b> O'JAYS/Phila. Intl. ZS8 3601 (CBS)	3
88	72	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	23
89	89	<b>HERE'S SOME LOVE</b> TANYA TUCKER/MCA 40598	6
90	94	<b>IT'S A LONG WAY THERE</b> LITTLE RIVER BAND/Harvest P 4318 (Capitol)	2
91	97	<b>BRAND NEW LOVE AFFAIR</b> JIGSAW/Chelsea 3043	2
92	98	<b>I CAN'T LIVE IN A DREAM</b> OSMONDS/Polydor PD 14348	2
93	77	<b>HOWZAT</b> SHERBET/MCA 40610	7
94	80	<b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	18
95	99	<b>FLOWERS</b> EMOTIONS/Columbia 3 10347	2
96	71	<b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	22
97	—	<b>STAND TALL</b> BURTON CUMMINGS/Portrait 6 77001	1
98	—	<b>TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)</b> ROD STEWART/Warner Bros. WBS 8262	1
99	91	<b>SATIN SHEETS</b> BELLAMY BROTHERS/Warner/Curb WBS 8248 (WB)	4
100	76	<b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	20



## FLASHMAKER



**HARD RAIN**  
BOB DYLAN  
Col

## WNEW-FM/NEW YORK

**ADDS:**  
**ANIMAL CRACKERS**—Crack The Sky—Lifesong  
**CHICKEN SKIN MUSIC**—Ry Cooder—Reprise  
**DARK BLONDE**—Tom Jans—Col  
**DEEP CUTS**—Strawbs—Oyster  
**GOODNIGHT MRS. CALABASH**—Ian Thomas Band—Chrysalis  
**LONG MISTY DAYS**—Robin Trower—Chrysalis  
**MODERN MUSIC**—Be Bop Deluxe—Harvest  
**NIGHT MAN**—Dirty Tricks—Polydor  
**CORKY SIEGEL**—Dharma  
**YEAR OF THE CAT**—Al Stewart—Janus

**HEAVY ACTION (airplay, in descending order):**  
**HARD RAIN**—Bob Dylan—Col  
**NO REASON TO CRY**—Eric Clapton—RSO (Import)  
**END OF THE BEGINNING**—Richie Havens—A&M  
**WAKING AND DREAMING**—Orleans—Asylum  
**SPITFIRE**—Jefferson Starship—Grunt  
**SILK DEGREES**—Boz Scaggs—Col  
**TROUBADOUR**—J.J. Cale—Shelter  
**HOW LATE'LL YA PLAY'TIL**—David Bromberg Band—Fantasy  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**SANFORD-TOWNSEND BAND**—WB

## WBCN-FM/BOSTON

**ADDS:**  
**BLACK HEART MAN**—Bunny Wailer—Island  
**HARD RAIN**—Bob Dylan—Col  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**LONG MISTY DAYS**—Robin Trower—Chrysalis  
**MEN FROM EARTH**—Ozark Mountain Daredevils—A&M

**HEAVY ACTION (airplay):**  
**AGENTS OF FORTUNE**—Blue Oyster Cult—Col  
**AUTOMATIC MAN**—Island  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**BOSTON**—Epic  
**CHILDREN OF THE WORLD**—Bee Gees—RSO  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA  
**LET'S STICK TOGETHER**—Bryan Ferry—Atlantic  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**ROYAL SCAM**—Steely Dan—ABC

## WLIR-FM/LONG ISLAND

**ADDS:**  
**ANIMAL NOTES**—Crack The Sky—Lifesong  
**CHICKEN SKIN MUSIC**—Ry Cooder—Reprise

**DANCER**—Bob Meighan Band—Capitol  
**DEEP CUTS**—Strawbs—Oyster  
**HARD RAIN**—Bob Dylan—Col  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**LONG MISTY DAYS**—Robin Trower—Chrysalis  
**MODERN MUSIC**—Be Bop Deluxe—Harvest  
**MORNING COMES**—Buckacre—MCA  
**YEAR OF THE CAT**—Al Stewart—Janus

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

**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**TROUBADOUR**—J.J. Cale—Shelter  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**PRIVATE EYES**—Tommy Bolin—Col  
**WAKING AND DREAMING**—Orleans—Asylum  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**YEAR OF THE CAT**—Al Stewart—Janus  
**FIREFALL**—Atlantic  
**WITHIN REACH**—O—UA (Import)  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

## WCOZ-FM/BOSTON

**ADDS:**  
**GO**—Yamashta, Winwood, Shrieve—Island  
**HARD RAIN**—Bob Dylan—Col  
**LIVIN' FOR LOVIN'**—Jackie Lomax—Capitol  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise

**HEAVY ACTION (airplay):**  
**BOSTON**—Epic  
**BREEZIN'**—George Benson—WB  
**CHILDREN OF THE WORLD**—Bee Gees—RSO  
**15 BIG ONES**—Beach Boys—Brother—Reprise  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**IN THE POCKET**—James Taylor—WB  
**SILK DEGREES**—Boz Scaggs—Col  
**SPITFIRE**—Jefferson Starship—Grunt

## WPLR-FM/NEW HAVEN

**ADDS:**  
**ANIMAL NOTES**—Crack The Sky—Lifesong  
**CALIENTE**—Gato Barbieri—A&M  
**DEEP CUTS**—Strawbs—Oyster  
**HARD RAIN**—Bob Dylan—Col  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**LONG MISTY DAYS**—Robin Trower—Chrysalis  
**MODERN MUSIC**—Be Bop Deluxe—Harvest  
**SOLO**—Don McLean—UA  
**SUCCESS AND FAILURE**—Dalton & Dubarré—ABC  
**YEAR OF THE CAT**—Al Stewart—Janus

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

**FLEETWOOD MAC**—Reprise  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**TROUBADOUR**—J.J. Cale—Shelter  
**SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century  
**FREE FOR ALL**—Ted Nugent—Epic  
**TO THE HEART**—Mark-Almond—ABC  
**SILVER**—Arista  
**BOSTON**—Epic  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**SINCERELY**—Dwight Twilley Band—Shelter

## WRNW-FM/WESTCHESTER

**ADDS:**  
**ANIMAL NOTES**—Crack the Sky—Lifesong  
**CHAMELEON**—Labelle—Epic  
**DARK BLONDE**—Tom Jans—Col  
**DOSE OF ROCK 'N' ROLL (single)**—Ringo Starr—Atlantic  
**I HEARD THAT !!**—Quincy Jones—A&M  
**LIVIN' FOR LOVIN'**—Jackie Lomax—Capitol  
**MODERN MUSIC**—Be Bop Deluxe—Harvest  
**NEW NATION**—Roderick Falconer—UA  
**RAZOR SHARP**—Earl Slick Band—Capitol  
**YEAR OF THE CAT**—Al Stewart—Janus

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

**AMIGO**—Arlo Guthrie—Reprise  
**HARD RAIN**—Bob Dylan—Col  
**HOW LATE'LL YA PLAY'TIL**—David Bromberg Band—Fantasy  
**LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire  
**LET'S STICK TOGETHER**—Bryan Ferry—Atlantic  
**LIVE AT CBGB'S VOL. I**—CBGB&OMFUG  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**MOTION**—KGB—MCA  
**PAT TRAVERS**—Polydor  
**WHOLE WORLD'S GOIN' CRAZY**—April Wine—London

## WMMR-FM/PHILADELPHIA

**ADDS:**  
**HARD RAIN**—Bob Dylan—Col  
**HOW LATE'LL YA PLAY'TIL**—David Bromberg Band—Fantasy  
**IT'S SO EASY (single)**—Hot Tuna—Grunt  
**LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire  
**LET THE ROUGH SIDE DRAG**—Jesse Winchester—Beersville  
**LET'S STICK TOGETHER**—Bryan Ferry—Atlantic  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**PRIVATE EYES**—Tommy Bolin—Col  
**YEAR OF THE CAT**—Al Stewart—Janus

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

**JOAN ARMATRADING**—A&M  
**BOSTON**—Epic  
**HOWLIN' WIND**—Graham Parker—Mercury

## WMAL-FM/WASHINGTON

**ADDS:**  
**CALIENTE**—Gato Barbieri—A&M  
**HARD RAIN**—Bob Dylan—Col  
**I HEARD THAT !!**—Quincy Jones—A&M  
**LIVE AT LAST**—Tim Weisberg—A&M  
**LIVIN' FOR LOVIN'**—Jackie Lomax—Capitol  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**MESSAGE IN THE MUSIC**—OJays—Phila. Intl.  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**VERY TOGETHER**—Deadato—MCA  
**YEAR OF THE CAT**—Al Stewart—Janus

## HEAVY ACTION (airplay, phones):

**AMERICAN FLYER**—UA  
**BIGGER THAN BOTH OF US**—Hall & Oates—RCA  
**CHILDREN OF THE WORLD**—Bee Gees—RSO  
**END OF THE BEGINNING**—Richie Havens—A&M  
**GO**—Yamashta, Winwood, Shrieve—Island  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum

**I DON'T WANT TO GO HOME**—Southside Johnny—Epic  
**SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century  
**SPITFIRE**—Jefferson Starship—Grunt  
**WAKING AND DREAMING**—Orleans—Asylum

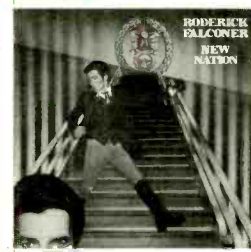
## WORJ-FM/ORLANDO

**ADDS:**  
**ANIMAL NOTES**—Crack The Sky—Lifesong  
**BOSTON**—Epic  
**BREAD & ROSES**—Judy Collins—Elektra  
**DOSE OF ROCK 'N' ROLL (single)**—Ringo Starr—Atlantic  
**HARD RAIN**—Bob Dylan—Col  
**JUMP ON IT**—Montrose—WB  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**ROARING SILENCE**—Manfred Mann's Earth Band—WB  
**SCHOOL DAYS**—Stanley Clarke—Nemperor  
**TROUBADOUR**—J.J. Cale—Shelter

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

**GIST OF GEMINI**—Gino Vannelli—A&M  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century  
**WAKING AND DREAMING**—Orleans—Asylum

## SLEEPER



**NEW NATION**  
RODERICK FALCONER  
UA

## WQSR-FM/TAMPA

**ADDS:**  
**AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM  
**ANIMAL NOTES**—Crack The Sky—Lifesong  
**BLIND DOG AT ST. DUNSTAN'S**—Caravan—Arista  
**CALIENTE**—Gato Barbieri—A&M  
**CHICKEN SKIN MUSIC**—Ry Cooder—Reprise  
**FREE FOR ALL**—Ted Nugent—Epic  
**MOTION**—KGB—MCA  
**MULGRAVE ST./INSPIRATION**—Amazing Blondel—DJM  
**STEPPIN' OUT WITH A DREAM**—Ahmad Jamal—20th Century  
**TAB IN THE OCEAN**—Nektar—Passport

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

**WAKING AND DREAMING**—Orleans—Asylum  
**SPITFIRE**—Jefferson Starship—Grunt  
**SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century  
**MORNING COMES**—Buckacre—MCA  
**RESOLUTION**—Andy Pratt—Nemperor  
**SILK DEGREES**—Boz Scaggs—Col  
**AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col

**BOSTON**—Epic  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**TROUBADOUR**—J.J. Cale—Shelter

## WNOE-FM/NEW ORLEANS

**ADDS:**  
**ANIMAL NOTES**—Crack The Sky—Lifesong  
**FREE FOR ALL**—Ted Nugent—Epic  
**HOW LATE'LL YA PLAY'TIL**—David Bromberg Band—Fantasy  
**JUMP ON IT**—Montrose—WB  
**MEN FROM EARTH**—Ozark Mountain Daredevils—A&M  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury

**HEAVY ACTION (airplay):**  
**BOSTON**—Epic  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**GLOW**—Al Jarreau—Reprise  
**HARD RAIN**—Bob Dylan—Col  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA

## WMMS-FM/CLEVELAND

**ADDS:**  
**ANIMAL NOTES**—Crack The Sky—Lifesong  
**JOHNNY COUGAR**—MCA  
**DEEP CUTS**—Strawbs—Oyster  
**LONG MISTY DAYS**—Robin Trower—Chrysalis  
**NEW NATION**—Roderick Falconer—UA  
**NIGHT MAN**—Dirty Tricks—Polydor  
**RAZOR SHARP**—Earl Slick Band—Capitol  
**SANFORD-TOWNSEND BAND**—WB  
**TATTOO**—Prodigal  
**YEAR OF THE CAT**—Al Stewart—Janus

## HEAVY ACTION (airplay, sales):

**AGENTS OF FORTUNE**—Blue Oyster Cult—Col  
**BOSTON**—Epic  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**HONOR AMONG THIEVES**—Artful Dodger—Col  
**I DON'T WANT TO GO HOME**—Southside Johnny—Epic  
**RESOLUTION**—Andy Pratt—Nemperor  
**SINCERELY**—Dwight Twilley Band—Shelter  
**SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century  
**WILD CHERRY**—Epic/Sweet City

## WEBN-FM/CINCINNATI

**ADDS:**  
**AUTOMATIC MAN**—Island  
**HARD RAIN**—Bob Dylan—Col  
**LIVE AT LAST**—Tim Weisberg—A&M  
**LONG MAY YOU RUN**—Stills—Young Band—Reprise  
**MEN FROM EARTH**—Ozark Mountain Daredevils—A&M  
**MIDNIGHT MIRAGE**—Mike Greene—Mercury  
**NIGHT MAN**—Dirty Tricks—Polydor  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA

## HEAVY ACTION (airplay):

**AMERICAN FLYER**—UA  
**BREEZIN'**—George Benson—WB  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GO**—Yamashta, Winwood, Shrieve—Island  
**HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum  
**ROYAL SCAM**—Steely Dan—ABC  
**SILK DEGREES**—Boz Scaggs—Col  
**SPITFIRE**—Jefferson Starship—Grunt





## Wah Wah Watson. Guitar sleuth at large.

For years Wah Wah Watson has been leaving the clues to successful records everywhere. There's a saying that goes something like: "If it's a session with Wah Wah, then it's a gold session."

And one look at his discography will bear evidence to that. Wah Wah Watson has been the premier studio guitarist, arranger and writer for well over two dozen of the music world's hottest artists.

Wah Wah Watson. He's just recorded his debut album for Columbia Records, and the result is purely "Elementary."

Wah Wah Watson. "Elementary." On Columbia Records and Tapes.

### WAH WAH WATSON ELEMENTARY

including:  
Love Ain't Somethin' (That You Get For Free)  
Together (Whatever)/Goo Goo Wah Wah  
Cry Baby/I'll Get By Without You



PC 34328



## TOP AIRPLAY



### BOSTON Epic

#### MOST AIRPLAY

- BOSTON—Epic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- LONG MAY YOU RUN—Stills—Young Band—Reprise
- SILK DEGREES—Boz Scaggs—Col
- WAKING AND DREAMING—Orleans—Asylum
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

### WABX-FM/DETROIT

- ADDS:**
- GOODNIGHT MRS. CALABASH—Ian Thomas Band—Chrysalis
  - HARD RAIN—Bob Dylan—Col
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MARCUS—UA
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - MOTION—KGB—MCA
  - NEW NATION—Roderick Falconer—UA
  - RAZOR SHARP—Earl Slick Band—Capitol
- HEAVY ACTION (sales, phones, airplay):**
- BOSTON—Epic
  - FREE FOR ALL—Ted Nugent—Epic
  - JUMP ON IT—Montrose—WB
  - LET'S STICK TOGETHER—Bryan Ferry—Atlantic
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - PRIVATE EYES—Tommy Bolin—Col
  - STARZ—Capitol
  - WHOLE WORLD'S GOIN' CRAZY—April Wine—London

### CHUM-FM/TORONTO

- ADDS:**
- BLIND DOG AT ST. DUNSTAN'S—Caravan—Arista
  - END OF THE BEGINNING—Richie Havens—A&M
  - FREE FOR ALL—Ted Nugent—Epic
  - FUNKY KINGS—Arista
  - HARD RAIN—Bob Dylan—Col
  - HOLD ON—Dan Hill—GRT
  - LIVIN' FOR LOVIN'—Jackie Lomax—Capitol
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - MOXY II—Polydor
  - TROUBADOUR—J.J. Cale—Shelter
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - AMERICAN FLYER—UA
  - JOAN ARMATRADING—A&M
  - BAREFOOT BALLET—John Klemmer—ABC

- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- BOULEVARD—Murray McLauchlan—True North
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- SYMPHONIC SLAM—A&M
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- WIRED—Jeff Beck—Epic

### WXRT-FM/CHICAGO

- ADDS:**
- AUTOMATIC MAN—Island
  - CHICKEN SKIN MUSIC—Ry Cooder—Reprise
  - HARD RAIN—Bob Dylan—Col
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - PRIVATE EYES—Tommy Bolin—Col
  - SOLO—Don McLean—UA
  - TALES OF KIDD FUNKADELIC—Funkadelic—Westbound
- HEAVY ACTION (sales, phones, airplay):**
- BAREFOOT BALLET—John Klemmer—ABC
  - BOSTON—Epic
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - RED TAPE—Atlanta Rhythm Section—Polydor
  - SCHOOL DAYS—Stanley Clarke—Nemperor

### WQFM-FM/MILWAUKEE

- ADDS:**
- FREE FOR ALL—Ted Nugent—Epic
  - LIVE AT LAST—Tim Weisberg—A&M
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - PRIVATE EYES—Tommy Bolin—Col
  - SOLO—Don McLean—UA
  - TAB IN THE OCEAN—Nektar—Passport
  - TROUBADOUR—J.J. Cale—Shelter
  - WINDJAMMER—Freddie Hubbard—Col

### HEAVY ACTION (airplay, sales):

- AMIGO—Arlo Guthrie—Reprise
- DREAMBOAT ANNIE—Heart—Mushroom
- DREAM WEAVER—Gary Wright—WB
- END OF THE BEGINNING—Richie Havens—A&M
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARD RAIN—Bob Dylan—Col
- MOVIES—Arista
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt

### KSHE-FM/ST. LOUIS

- ADDS:**
- GOODNIGHT MRS. CALABASH—Ian Thomas Band—Chrysalis
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MARCUS—UA
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - MOTION—KGB—MCA
  - NEW NATION—Roderick Falconer—UA
  - RAZOR SHARP—Earl Slick Band—Capitol
- HEAVY ACTION (approximate airplay, phones):**
- BIG TOWNE 2061—Paris—Capitol
  - BOSTON—Epic
  - FREE FOR ALL—Ted Nugent—Epic
  - JUMP ON IT—Montrose—WB

- LET'S STICK TOGETHER—Bryan Ferry—Atlantic
- LONG MAY YOU RUN—Stills—Young Band—Reprise
- MOTHER'S FINEST—Epic
- PRIVATE EYES—Tommy Bolin—Col
- STARZ—Capitol
- WHOLE WORLD'S GOIN' CRAZY—April Wine—London

### KZEW-FM/DALLAS

- ADDS:**
- ANIMAL NOTES—Crack The Sky—Lifesong
  - DOSE OF ROCK 'N' ROLL (single)—Ringo Starr—Atlantic
  - HARD RAIN—Bob Dylan—Col
  - HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
  - LIVE AT LAST—Tim Weisberg—A&M
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - STAY (single)—Andrew Gold—Asylum

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

- BOSTON—Epic
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GO—Yasashta, Winwood, Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LIVE BETTER ELECTRICALLY—Nitzinger—20th Century
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA

### KLOL-FM/HOUSTON

- ADDS:**
- ANIMAL NOTES—Crack The Sky—Lifesong
  - CHICKEN SKIN MUSIC—Ry Cooder—Reprise
  - END OF THE BEGINNING—Richie Havens—A&M
  - FREE FOR ALL—Ted Nugent—Epic
  - HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
  - LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
  - LIVE BETTER ELECTRICALLY—Nitzinger—20th Century
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - PRIVATE EYES—Tommy Bolin—Col

### HEAVY ACTION (airplay):

- BAREFOOT BALLET—John Klemmer—ABC
- END OF THE BEGINNING—Richie Havens—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LONG MAY YOU RUN—Stills—Young Band—Reprise
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- SPITFIRE—Jefferson Starship—Grunt

### KMYR-FM/ALBUQUERQUE

- ADDS:**
- DEEP CUTS—Strawbs—Oyster
  - END OF THE BEGINNING—Richie Havens—A&M
  - FREE FOR ALL—Ted Nugent—Epic
  - FUNKY KINGS—Arista
  - MIDNIGHT MIRAGE—Mike Greene—Mercury
  - TROUBADOUR—J.J. Cale—Shelter

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

- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HARD RAIN—Bob Dylan—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

- LONG MAY YOU RUN—Stills—Young Band—Reprise
- ROYAL SCAM—Steely Dan—ABC
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt
- WAKING AND DREAMING—Orleans—Asylum

### KDKB-FM/PHOENIX

- ADDS:**
- DARK BLONDE—Tom Jans—Col
  - DEEP CUTS—Strawbs—Oyster
  - END OF THE BEGINNING—Richie Havens—A&M
  - HARD RAIN—Bob Dylan—Col
  - LIVIN' FOR LOVIN'—Jackie Lomax—Capitol
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - TEXAS COOKIN'—Guy Clark—RCA
  - YEAR OF THE CAT—Al Stewart—Janus

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

- TROUBADOUR—J.J. Cale—Shelter
- SOUND OF A DRUM—Ralph McDonald—Marlin
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- BREAD & ROSES—Judy Collins—Elektra
- BOSTON—Epic
- MIDNIGHT MIRAGE—Mike Greene—Mercury
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SILK DEGREES—Boz Scaggs—Col
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy

### KWST-FM/LOS ANGELES

- ADDS:**
- GOODNIGHT MRS. CALABASH—Ian Thomas Band—Chrysalis
  - HARD RAIN—Bob Dylan—Col
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MARCUS—UA
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - MOTION—KGB—MCA
  - NEW NATION—Roderick Falconer—UA
  - RAZOR SHARP—Earl Slick Band—Capitol

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

- BIG TOWNE 2061—Paris—Capitol
- BOSTON—Epic
- FREE FOR ALL—Ted Nugent—Epic
- FUNKY KINGS—Arista
- JUMP ON IT—Montrose—WB
- LET'S STICK TOGETHER—Bryan Ferry—Atlantic
- LONG MAY YOU RUN—Stills—Young Band—Reprise
- PRIVATE EYES—Tommy Bolin—Col
- STARZ—Capitol
- WHOLE WORLD'S GOIN' CRAZY—April Wine—London

### KGB-FM/SAN DIEGO

- ADDS:**
- AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
  - BEST OF THE BAND—Capitol
  - BIGGER THAN BOTH OF US—Hall & Oates—RCA
  - BOSTON—Epic
  - CHILDREN OF THE WORLD—Bee Gees—RSO
  - FREE FOR ALL—Ted Nugent—Epic
  - HARD RAIN—Bob Dylan—Col
  - MIDNIGHT MIRAGE—Mike Greene—Mercury
  - WAKING AND DREAMING—Orleans—Asylum

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

- BREEZIN'—George Benson—WB
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHT ON THE TOWN—Rod Stewart—WB
- SILK DEGREES—Boz Scaggs—Col
- SOUL SEARCHING—AWB—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WAKING AND DREAMING—Orleans—Asylum

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLACK HEART MAN—Bunny Wailer—Island
  - DARK BLONDE—Tom Jans—Col
  - GOOD NIGHT MRS. CALABASH—Ian Thomas Band—Chrysalis
  - LIVE IN CONCERT ON MARS—Chambers Bros.—Roxbury
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - MODERN MUSIC—Be Bop Deluxe—Harvest
  - NIGHT MAN—Dirty Tricks—Polydor
  - OREGON AND ELVIN JONES TOGETHER—Vanguard
  - RAZOR SHARP—Earl Slick Band—Capitol
  - YEAR OF THE CAT—Al Stewart—Janus

### HEAVY ACTION (airplay):

- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- CHAMELEON—Labelle—Epic
- FREE FOR ALL—Ted Nugent—Epic
- FUNKY KINGS—Arista
- HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
- LET'S STICK TOGETHER—Bryan Ferry—Atlantic
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- PRIVATE EYES—Tommy Bolin—Col
- SCHOOL DAYS—Stanley Clarke—Nemperor
- TROUBADOUR—J.J. Cale—Shelter

### KZAM-FM/SEATTLE

- ADDS:**
- BLACK HEART MAN—Bunny Wailer—Island
  - CALDERA—Capitol
  - CHICKEN SKIN MUSIC—Ry Cooder—Reprise
  - DEEP CUTS—Strawbs—Oyster
  - HARD RAIN—Bob Dylan—Col
  - HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
  - LONG MAY YOU RUN—Stills—Young Band—Reprise
  - MEN FROM EARTH—Ozark Mountain Daredevils—A&M
  - SOLO—Don McLean—UA
  - YEAR OF THE CAT—Al Stewart—Janus

### HEAVY ACTION (airplay):

- AMIGO—Arlo Guthrie—Reprise
- JOAN ARMATRADING—A&M
- BAREFOOT BALLET—John Klemmer—ABC
- BREAD & ROSES—Judy Collins—Elektra
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LET THE ROUGH SIDE DRAG—Jesse Winchester—Bearsville
- ONE FOR THE ROAD—Ronnie Lane's Slim Chance—Island (Import)
- SCHOOL DAYS—Stanley Clarke—Nemperor
- WAKING AND DREAMING—Orleans—Asylum



October 2, 1976

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

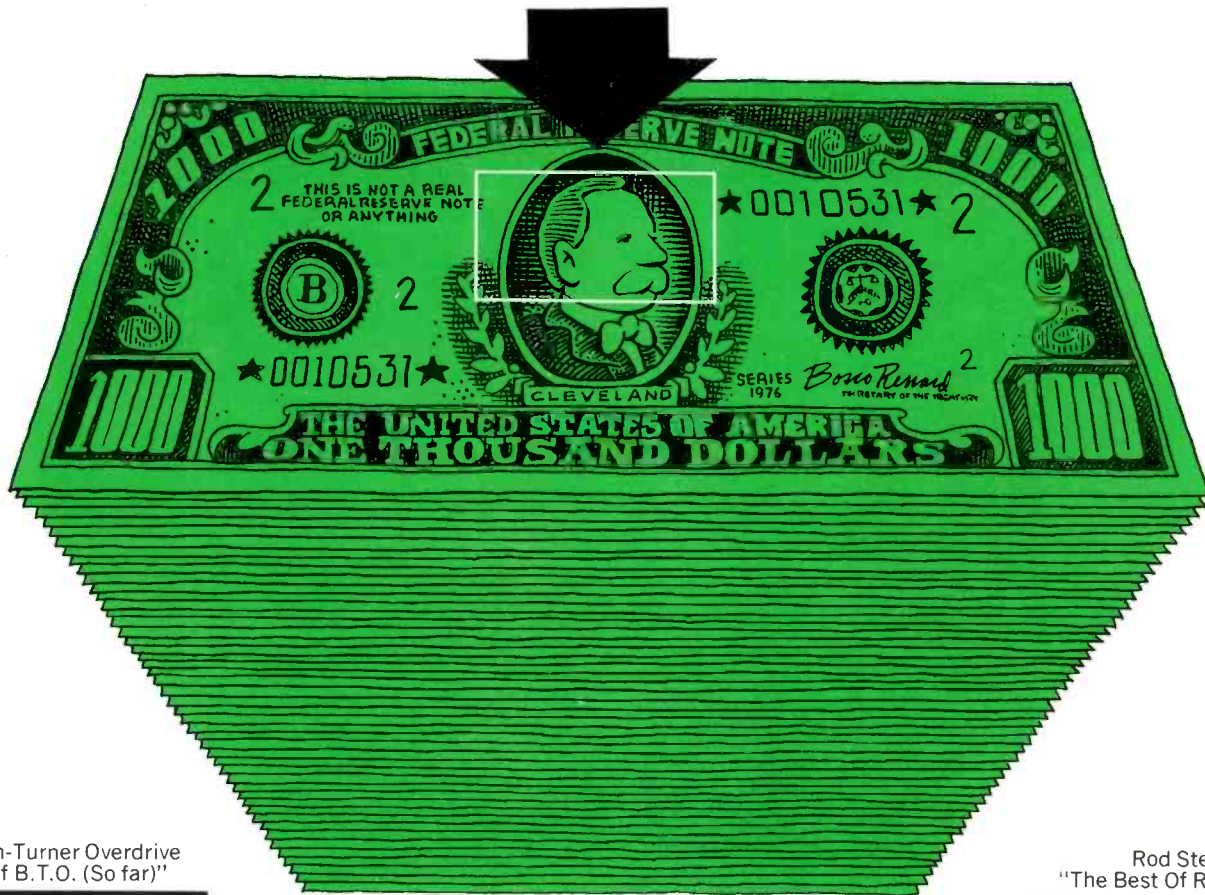


## **“The Big Play-Off”**

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



# SCRATCH IT AND SNIFF IT.

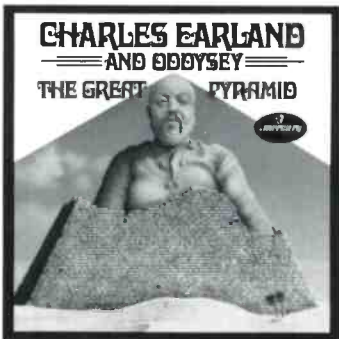


Bachman-Turner Overdrive  
"Best Of B.T.O. (So far)"



Mercury SRM-1-1101  
8-Track MC8-1-1101  
Musicassette MCR4-1-1101

Charles Earland  
"The Great Pyramid"



Mercury SRM-1-1113  
8-Track MC8-1-1113  
Musicassette MCR4-1-1113

There! Doesn't that smell like money? It doesn't? Hmmm! Well then, take a look at these six, sensational, new Mercury albums. Then fill out an order blank. Now, lift the order blank to your nose and inhale. Now, *that* smells like money, doesn't it?

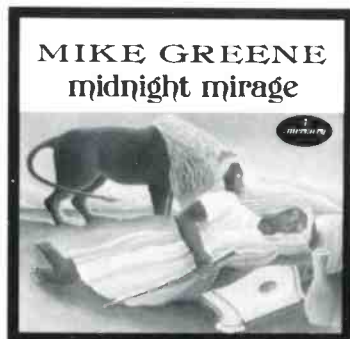


products of phonogram, inc., one IBM plaza, chicago, ill.  
a polygram company

Distributed by Phonodisc, Inc.

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

Mike Greene  
"Midnight Mirage"



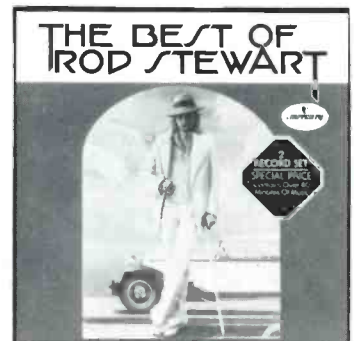
Mercury SRM-1-1100  
8-Track MC8-1-1100  
Musicassette MCR4-1-1100

Ohio Players  
"Contradiction"



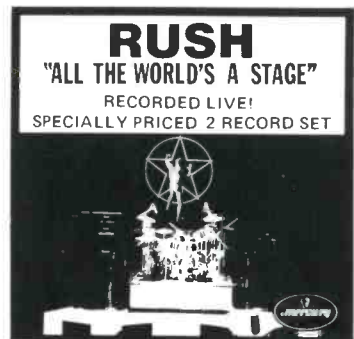
Mercury SRM-1-1088  
8-Track MC8-1-1088  
Musicassette MCR4-1-1088

Rod Stewart  
"The Best Of Rod Stewart"



Mercury SRM-2-7507  
8-Track MCT8-2-7507  
Musicassette MCT4-2-7507

Rush  
"All The World's A Stage"



Mercury SRM-2-7508  
8-Track MCT8-2-7508  
Musicassette MCT4-2-7508



# Everything Is Go for The Fourth Quarter

By DAVID MCGEE

■ The first three quarters of 1976 are, for all practical purposes, history. Looking back, it seems irrefutable that the music industry has fared well thus far: manufacturers' earnings have generally increased, thereby reflecting a steady if not overwhelming amount of activity at retailers' cash registers. Obviously this pattern bodes well for the industry as it enters the fourth and, traditionally, busiest quarter of the year.

## Strong Releases

Everything is go for the fourth quarter, in fact. Manufacturers have sparked an end-of-third-quarter buying surge by coming with several strong greatest hits packages early, in addition to some strong new releases (Linda Ronstadt, John Denver, Hall & Oates, Gino Vannelli, Walter Murphy Band and Barry Manilow among others). Older product also is holding up well: "Frampton Comes Alive" apparently is going to sell for an eternity; and Fleetwood Mac's excellent Reprise album continues strong, as does the Jefferson Starship's "Spitfire," George Benson's "Breezin'," Boz Scaggs' "Silk Degrees," The Eagles' greatest hits, and Wings' "At The Speed of Sound."

Furthermore, virtually all of the manufacturers—and certainly all

## Heilicher Gears Up For Holiday Season

By LENNY BEER

■ LOS ANGELES—The way J. L. Marsh prepares itself for the holiday merchandising season can be summed in a simple sentence from Ira Heilicher: "We just build up on the hottest titles and increase our stock on the most active catalogue items." Heilicher continued by adding that he expects the normal seasonal sales increase but that, "It has been Christmas since January for us."

Since Marsh is a full stock rack, there will be neither an increase nor decrease in product by new artists as well as no change in the amount of singles available. Hot new artist product, whether it be singles or albums, will be restocked automatically by the computer system that reacts to product movement in the stores.

## Xmas Product

The Heilicher run stores also do well on Christmas-oriented product, especially with the economy lines and with cutout product. Certain hit titles such as "Rocky Mountain Christmas" by John Denver, which did so well last  
(Continued on page 8)

of the majors—are offering catalogue programs with extended dating for the fourth quarter, and nothing could make retailers happier. Not only do they not have to pay for the goods until the new year, but the programs allow them to bring in a large amount of good product at once—which goes far in alleviating the problem of empty bins and backorders at the beginning of December.

## Sales Activity

However, caution is still the watchword whenever one sets out to predict sales activity these days. The optimism that is prevalent now in retailer's and manufacturer's quarters must be tempered by a concern for the softness of the economic recovery. At this point, economists no longer question the consumer's purchasing power, but are worried about his confidence in the recovery. Overall disposable income is up about 1.5 percent over the pre-recession peak, and this rise will undoubtedly be reflected in higher sales. Were this the only news, there would be cause for rejoicing.

Unfortunately, there are three

other factors to consider, any one of which can have a profound effect on the amount of consumers' overall disposable income: inflation, unemployment and the psychological effect of a mild economic slowup.

Inflation, for example, has been yo-yoing in 1976 between a six and seven percent rate, which is acceptable on a yearly basis. But buying decisions are made on a day to day, week to week basis; and it's axiomatic among economists that each time the rate of inflation jumps, it's that many new purchases never made.

## Unemployment

Unemployment statistics are devastating too. Whether or not layoffs are imminent, the fear that they might be losing their jobs will cause consumers to curtail purchases. Obviously, if this happens it could spell disaster in the fourth quarter. ("Disaster" may seem too harsh a word to use in describing the effect of the fear of unemployment on retail sales. It is likely, though, that if fourth quarter sales aren't a significant percentage above third quarter sales, "disaster" and other more

explicit words will come pouring forth from retailers' mouths in January.)

Finally, should consumers hear that the economy is slowing down they will likely adopt a "wait and see" attitude before deciding to spend large amounts of money.

## Inflation

The key is inflation: higher income families (\$12,000 and up) will save their money until the rate is at an acceptable level; but lower income families that need every dollar will simply not be able to buy if there's a sharp rise in inflation. Should the monthly rate stabilize, economists expect a "consumer takeoff."

The above is merely an introductory overview of the factors that will affect the music industry in the fourth quarter. On succeeding pages of this issue—**Record World's** third devoted to Fall Merchandising — retailers and manufacturers reveal the specifics of their plans for the last three months of 1976, in addition to discussing the potential for a successful holiday season in light of business conditions during the first three quarters.

## Tower Records:

# A Commitment to Total Title Selection

By SAM SUTHERLAND

■ SACRAMENTO — Russ Solomon, head of Tower Records, chuckles when asked about specific marketing trends and strategies during the fourth quarter: for Solomon, there's no mystique to the traditionally heavy sales volume experienced during the holiday buying season, the quarter's natural climax, nor are there special merchandising methods required to maximize sales during that period. In a nutshell, "Where there's more customers, you sell more of everything," is Solomon's pithy overview of the year-end sales boom.

## Upward Trend

This year, that seasonal peak will be further amplified by an upward trend in the overall economy; those combined factors point toward optimistic sales projections at Tower. "If we maintain our current net increase," Solomon said, "we're 15 to 20 percent ahead for the year. And I see no reason why we can't." The only obstacles to achieving that net increase, compared to the same period last year, are, Solomon feels, the basic limitations any store operator might face during the manic pre-holiday and post-holiday sales rush. "If the business concentrates itself in a

couple of weeks, you just have a limit as to how much you can do on top of whatever else you're already doing."

## Stable Inventory

Asked whether Tower anticipates significant changes in its overall inventory and marketing during the period, Solomon is equally straight-forward, emphasizing Tower's full-line capability as one factor that precludes the need for any changes in stock unique to that season. "I don't think it would be wise for a small store that carries 4000 titles to carry more than that during Christmas; they should just carry more quantity of the same titles.

"In our case, our commitment is to total title selection anyhow, which represents about 32,000 titles, depending on the current business. It fluctuates between 25,000 and that. And we just carry them all, all the time, so it doesn't make any difference."

## Merchandising

Likewise, Tower's in-store merchandising undergoes no significant increase or alteration during the fourth quarter. According to Solomon, that full-line capability requires maximum use of space in each store location; accordingly, there's no unused space available for added in-store em-

phasis.

One trend currently being monitored at Tower is a slow but steady upward trend in the chain's singles business; although Solomon considers that growth unrelated to any specific sales period, he notes that the chain will be gradually broadening its title selections in a concentrated effort to support the slow but steady expansion of that sector of the trade.

## Holiday Season

On the subject of holiday-oriented product, Solomon is adamant: "I wish it would go away" is his initial feeling, for, in Solomon's opinion, the holiday record market has become less and less important, having been gradually absorbed into budget lines. He noted that Tower has been gradually decreasing its inventory of new holiday titles, apart from those already stocked in the store's budget and cut-out sections, because the chain's stores need the space for its year-round and current titles.

Holiday-slanted ad campaigns, and post-holiday programs aimed at maximizing January sales, are also soft-pedaled at Tower. As Solomon points out, "We're doing all of these things, all of the time," thus precluding the need for added programs at that time.



# AT THE NAME OF THE GAME IS...

## The Strategy...

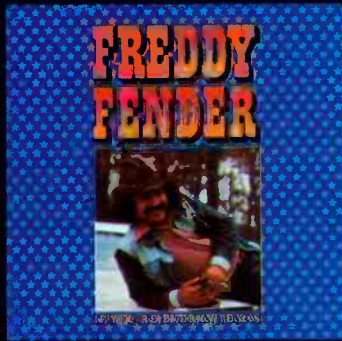
Our Fall Marketing Campaign is the biggest and most comprehensive in our history. You'll see it on television, hear about it on radio, and read about it repeatedly in this fall's trade and consumer magazines.



## The Plays...



**Best of Leon Russell** SRL 52004  
Leon's importance to contemporary music is unquestionable—not only as a performer but as a songwriter. This "Best Of" package is a track by track chronicle of his unique contribution.



**Freddy Fender** If You're Ever In Texas DOSD 2061  
The Fender Phenomenon grows on, with another collection of pop and country classics, new songs, and a medley of 50's Texas beer joint favorites.



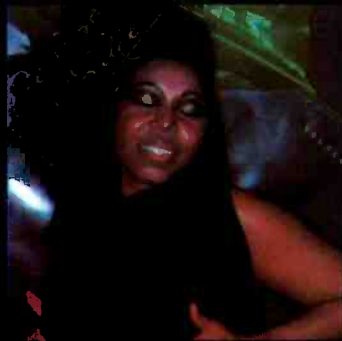
**Four Tops Cattish** ABCD 968  
For Cattish, the Tops went back to Detroit and into the studio with many of the musicians they used to work with. Now they're back in classic form.



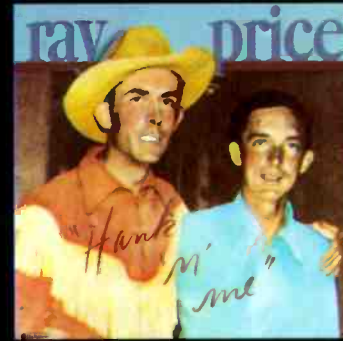
**The Dramatics Joy Ride** ABCD 955  
The Dramatics are also putting Detroit back on the map—they're one of the few groups who remained there to create their own "second generation motor city sound."



**Neil Innes & Eric Idle** The Rutland Weekend Television Songbook PPSD 98018  
An album from the follow-up TV series to Monty Python's Flying Circus. By Eric Idle, author of one fifth of Monty Python's Big Red Book and two tenths of The Brand New Monty Python Book, among others. And oh yes, Neil Innes.



**Denise LaSalle** Second Breath ABCD 966  
Denise put a string of hits together in the early 70's before a distribution deal temporarily halted her career. Now she's got her "Second Breath" and she's ready to take off all over again.



**Ray Price** Hank 'N' Me DOSD 2062  
Ray Price is a country music legend in his own right and on his new album he pays tribute to another legendary figure, his good friend, the late Hank Williams.



**Brand X** Unorthodox Behaviour PPSD 98019  
Phil Collins is lead singer and drummer for Genesis and without leaving the group he's begun a continuing experimental group called Brand X. Their first album has been the fastest selling import of 1976. Now it's here.



# MUSIC

And as additional campaign support we've prepared over 100,000 plastic "Music Game" record bags, inflatable multi-product mobiles, four-color buttons, posters, individual album mobiles, streamers, and several surprises. On these pages you'll find some of the albums featured in this major merchandising effort. As you can see, we're playing this game to win.



**Lyons & Clark Prisms** SRL 52005  
Pam Clark and Debbie Lyons make their debut with a dazzling collection of songs, with production by David Kershenbaum of Joan Baez/Diamonds And Rust fame.



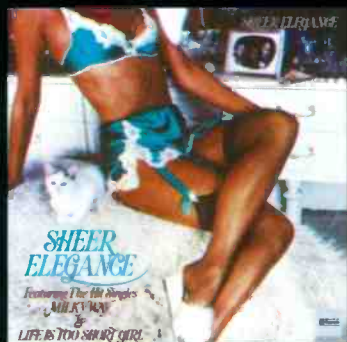
**Narvel Felts Doin' What I Feel** DOSD 2065  
Narvel's latest is a sampler of all the styles that have made him famous—country, rockabilly, blues, and whatever else he feels like doing. Including his current smash, "My Prayer."



**Climax Blues Band Gold Plated** SASD 7523  
One of England's most popular blues groups has finally released the long-awaited follow-up to their Top 40 favorite, "The Stamp Album."



**Betty Carter What A Little Moonlight Can Do** ASH 9321  
She has become recognized as one of the most individualistic singers of her time and this two-record re-issue is a definitive Carter collection.



**Sheer Elegance** ABCD 963  
There's a new British invasion on its way—Black British: American blues roots mixed thoroughly with West Indian rhythms. Sheer musical elegance.



**Brass Fever - Time Is Running Out** ASD 9319  
Producer Esmond Edwards and some great musicians create a sound that features brass solos in a pop music framework. Strong, hot, and surprisingly danceable.

**On ABC Records and GRT Tapes**

**abc Records**



MARKETED BY  
ABC RECORDS, INC.



MARKETED BY  
ABC RECORDS, INC.



**abc Impulse**

**abc Dot Records**



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Retailers Survey The Fall Merchandising Outlook

By DAVID McGEE

■ In the following Dialogue eight retailers representing major market areas discuss their forecast for fourth quarter sales. All express varying degrees of optimism and in addition outline their own plans for merchandising campaigns, use of floor, window and other display space, and the problems they face as retail outlets given the increased store traffic and the difficulty of displaying such items as pre-recorded and blank tapes.

*Given the state of the economy and the amount of business you've done in the first three quarters, what are you looking for in the fourth quarter?*

**Joe Bressi, Stark Records:** We're looking for an outstanding Christmas again, as we had last year.

**Barrie Bergman, Record Bar:** We expect this fourth quarter to be our best in history.

**John Houghton, Licorice Pizza:** We expect the fourth quarter to be excellent.

**Merrill Rose, Rose Discount:** In the fourth quarter I expect to see an increase over last year because we've shown an increase for the past three quarters. It's a matter of working and promoting and watching your buying and selling, that's all. You use the proper displays and promotions and merchandising. You know today we don't pay a lot of attention to price wars and things like that. We just go our way, plod along, do our thing and our business increases. So I look for a healthy fourth quarter.

**Ben Karol, King Karol:** We're very encouraged by the way the record consumer has maintained his interest, and we look for a very, very good fourth quarter.

**Tom Keenan, Everybody's Records:** We expect the fourth quarter to be between 25 and 35 percent over last year.

**John Guarnieri, Mushroom Records & Tapes:** Either normal or a normal percentage above last year. It won't be less than last year. I haven't noticed any excessive drops in business this year.

**Bruce Bayer, Independent Records:** Probably double what I've done so far, because I've moved to a much bigger store. I expect Christmas to be great. Business was kind of average until I moved, which was last month, and now it's doubled.

*What merchandising changes will you effect in your stores during the holiday season? Will you use more displays and attention-getters this year, or will you merely bring in more titles?*

**Bressi:** We carry the usual selection of titles. Of course we beef up the big sellers. This year we're especially looking for greatest hits and we're going to come up with special greatest hits merchandising. This is what sold last year and all the record companies are going to be on that bandwagon again this year. We'll try to take advantage of that. I think greatest hits will be our number one work item this year.

**Bergman:** We do a lot of special merchandising—special banners, special displays and just generally beefing up what we already have in order to continue our momentum. We've just come off our best third quarter in history.

**Houghton:** We will not use more displays. We're using an optimum level of displays in our stores now, and we will not vary that. We may change what some of them are—we may give them a seasonal emphasis. But as far as the number of displays or bringing in more merchandising material, we will not be doing that. We always display product that is on sale in our wooden cube arrangements that are free standing in all of our stores. And there'll be wall displays. We are changing some of our fixtures now, but it has nothing to do with Christmas. We're always updating and trying to improve our fixtures. Obviously we'll have seasonal emphasis throughout the Christmas season, but we won't get different fixtures or fixtures especially for that.

**Rose:** When you talk about our stores you're talking about real

record stores. One store has 12,000 record feet and we can display. The record business is no different than any other business—the more you display the more you sell. We try to get out as much as we can and we highlight the specials.

**Karol:** In our case, we have a brand new store and it's physically the largest retail shop in the city. We've never had a store this size before and we're going to spend a lot of time decorating it so that it's very festive and hopefully reflects the optimistic mood. And we'll play appropriate music in the store constantly; we'll make huge displays for all kinds of product which we believe will be well received for the holiday season. We have enormous windows and we'll work on them. Of course we'll use print ads and radio spots and in-store displays.

**Keenan:** We bring in more titles. We bring in things like Christmas albums, which come in normally around Thanksgiving. We normally kick off our fall season with a store-wide sale that we call our annual celebration sale. This is our fifth year of doing that—we started it the year we opened our first store. Basically all \$6.98 lps go for \$3.88 and there are corresponding prices on everything else including blank tapes and paraphanelia—everything we possibly can sell in a three day celebration sale. In three days we move what we normally move in a month. The consumers really go for it. We don't use more displays because we consider ourselves to be totally crammed with displays now. We can't use more. If anything we wind up using a little bit less because business becomes so hectic as we roll into December. Things tend to stay up a little bit longer and space is given more to certain things. For instance, the WEA Summer Gold program contains many items, and normally we have displays from the various companies which contain more than just one or two items—which is our normal way of doing things. To feature just one title at a time. Now we'll be featuring more of a certain line, like CBS country.

**Bressi:** "We're especially looking for greatest hits and we're going to come up with special greatest hits merchandising. This is what sold last year and all the record companies are going to be on that bandwagon."

**Guarnieri:** I think we're going to have more sales and more giveaway type things. We have coupons and things like that. That's what we're doing right now. We're already into the fourth quarter, as far as we're concerned, because school's back in and business is going to start building until Christmas. Right now we're giving away the first Wild Magnolias album to all Tulane students who come in with a coupon we passed out on campus. We're going to try to do more stuff like that in November and December—things that attract people into the store. We never did all that much in the past, other than having street dances.

**Bayer:** I'll do a complete Christmas window, for one thing. I've got these huge windows now and I'm going to do one whole side with a Santa Claus type window featuring Christmas product and the best sellers during Christmas—real strong catalogue items as good gifts to give away during Christmas. All the greatest hits will be in the window; all the warhorses like "Tapestry" will be in the window. Just all the best sellers for the year will be in the window with really good displays behind them. I'm planning on putting a Santa Claus inside and planning to feature certain product very heavily in box lots on the floor—best selling product. Also, I always increase my classical selection during Christmas, because my classical business triples during the month of December.

*Will you be increasing or decreasing the availability of singles in your stores?*

**Bressi:** We increase the availability of singles. The hit singles, again, sell in great quantities at Christmas time, so we'll up our

(Continued on page 22)



# Do You Believe In Funk After Death?

Funk upon a time...

... in the days of the Funkapus, the concept of specially designed afronauts—capable of funkating galaxies—was first laid on man child, but later re-possessed and placed among the secrets of the pyramids until a more positive attitude could be obtained. There in these terrestrial projects, it, along with its co-inhabitants of Kings and Pharaohs, would wait like sleeping beauties for the kiss that would awaken them to multiply in the image of the chosen one...

**DR. FUNKENSTEIN!!**  
a new experience...

**"THE CLONES OF DR. FUNKENSTEIN"**



from the outrageous

# PARLIAMENT

believe...and funk is its own reward...!!

Management:

**backstage**  
MANAGEMENT INC.

**Casablanca**

Booking: William Morris  
XXX



# Lieberman: Good Business in an Election Year

By DAVID MCGEE

■ David Lieberman is president of Lieberman Enterprises, a Minneapolis based, family-owned mini-conglomerate with more than 125 locations across the country. Rack jobbing accounts for fully 60 percent of Lieberman's business. In the following interview, Lieberman discusses his expectations for business in the fourth quarter and his plans for the holiday selling season.



David Lieberman

**Record World:** Given the state of the economy and the way business has been in the first three quarters, what are you expecting from the fourth quarter?

**David Lieberman:** I think that an election year always generates a certain amount of excitement and is generally good for business. Our business has been good throughout the summer; there was only a week or two of doldrums. We've been fairly steady and strong so far, and I'm looking forward to a very strong fourth quarter. And the new release product that manufacturers have shown us only serves to strengthen my opinion.

**RW:** What merchandising changes will you effect at the accounts you service? Will you just bring in more titles, or will you be involved with more displays and attention-getters?

**Lieberman:** I think for sure there is a natural beefing of inventory at this time. Back to school is over, there's going to be a temporary lull while the college kids are getting settled in their dorms and classes and so forth. But when you get into October, and schools are in full swing, you start beefing the inventories in anticipation of the holiday business, which certainly begins in mid-November. But usually the October period is a good one, especially in your youth-oriented areas. So obviously we're beefing product, but I think in-store displays and in-store merchandising will receive more attention during the fall season. Discount stores have gotten away from the clean, antiseptic look; they're receptive to mobiles and mass displays and so forth and I think that's something we'll be into very heavily. In addition to that we'll be looking for, as often as we can get more prime traffic space away from the department, either promotional product or key new releases of a John Denver-Elton John stature.

**RW:** Will you be increasing or decreasing the availability of singles at this time?

**Lieberman:** I think that's really going to depend on the marketplace. The singles business isn't really so much seasonal as it is a function of product available—are there three, four, ten or twelve new hot releases? We're responsive to that.

**RW:** This year we've seen the success of a lot of left-field albums like Heart, Dr. Buzzard and Wild Cherry. Do you think the fourth quarter will be a good one for new artists, or do you think product from the major artists is going to overwhelm them?

**Lieberman:** I think a different kind of buyer comes into the marketplace during the holiday season: one who doesn't feel the need of visiting a record store weekly and purchasing a record every other week. I think this is our mainstay who carries us through the whole year and also is the kind of person who is willing to sample something new and different and a little bit out of the way. I think that with the release schedule of the major manufacturers, and with the kind of consumer that comes more increasingly into the marketplace at that time of the year, it would be more difficult for a left-field item to break through.

**RW:** Do you plan to increase the availability of cutouts in the fourth quarter?

**Lieberman:** I think again it's the kind of consumer who's there. The gift buyer, the less-frequent purchaser, will certainly be tuned into—either for themselves or for a gift—buying something at a bargain price.

**RW:** How have you been doing with cutouts?

**Lieberman:** Reasonably well. One of the problems of course is that they're not quite as readily available as they once were in the quality one might like. You have to search farther and wider to get a good mix.

**RW:** What's the outlook for Christmas-oriented product? Will you be bringing in more or less than you have in previous years?

**Lieberman:** Christmas singles are a difficult thing to judge; again, it depends on if something particularly strong and new comes out.

There are certainly standards that one puts in the department—"White Christmas," "Rudolph The Red-Nosed Reindeer" and that sort of thing. As far as albums are concerned, most of the companies seem to be tending toward the \$4.98 direction with only a couple of key products at the full list. We had good success with our \$4.98 products last year.

**RW:** What kind of business do you expect to do in blank tapes and pre-recorded cassettes?

**Lieberman:** Blank tapes have been very good business right along, and I suppose that would continue and increase traffic in the departments proportionately. The cassette business has been getting stronger too, but a particular surge takes place during the holiday buying season.

**RW:** How about pre-recorded 8-tracks?

**Lieberman:** I think that the cleaning up of piracy has helped the 8-track business. We've noticed that it's getting a little bit firmer and I would say our company average edged up five points: we're doing 30 percent of our business in tapes whereas before it was 25. Of course in some areas it's particularly stronger. In the southwest—Oklahoma, Texas, Kansas, Colorado—it's very very strong. In some parts of Oklahoma it's maybe 60 percent tape and 40 percent records. I think this will increase along with the holiday buying.

**Lieberman:** "... I'm looking forward to a very strong fourth quarter. And the new release product the manufacturers have shown us only serves to strengthen my position."

**RW:** What ad media do you plan to use this year, and in what proportions?

**Lieberman:** Well, we'll be using some TV but it will be limited by cost. We're finding that in some markets—Chicago, for instance—print is very, very effective. Because of our being involved now with more major customers in major markets where they and we have committed to be up in print advertising, the print to radio ratio has changed in the last year and a half to two from what once was two-thirds radio and one-third print, to about fifty-fifty. During the holiday season, with even more emphasis on print, even with some customers who use more radio at other times, we would actually get as high as two-thirds to one-third in favor of print. One of the things we've discovered is that in the right towns, in many cases, print is a damn good buy. Maybe it's the fact that the NARM study shows: there's more people from 25 to 45 and fewer from 15 to 25. But the newspaper is not just something to wrap fish in anymore. In the right places radio is the way to go, but in your major metropolitan areas the newspaper is very effective.

**RW:** Do you plan any post-Christmas promotions this year, and if so can you tell us about them?

**Lieberman:** We have in one account what we call a Sound Explosion, but we have scheduled for a number of our key accounts post-Christmas promotions that break on the day after Christmas to capitalize on the gift money that's around, on the people coming into the stores to exchange gifts, and also to take advantage of the few days before the school season opens again after the holidays. These promotions are geared in many cases to race track locations away from the department in those stores willing to give up the space.

## Heilicher (Continued from page 3)

year, are expected to repeat.

"The percentage of tape sales, which is usually between 30 and 40 percent, should continue at about the same rate," predicts Heilicher, "but the real increase in business is expected on accessories. We stock up for the sales and hope that we have the right product when gift purchasers make their move. We also push this product as well as the records, of course, with plenty of advertising. We are great fans of radio all year 'round, but some-

how during the holiday season people like to see their names in print. Consumers are doing most of their shopping out of newspapers, looking for the product they want, so we go strong on print advertising also."

As for looking ahead past Christmas to January, Ira Heilicher stated that he always considers January as a major carryover month and has already set into the system the projection for a strong month.



# The Definitive Disco Album

Spring Affair Summer Fever



# The Definitive Love Album

Autumn Changes Winter Melody



## Four Seasons Of Love

# Donna Summer

The First Lady Of Love



OCLP 5003  
Certified Gold



NBLP 7038  
Shipped Gold



OCLP 5004  
Certified Gold

Management:  
Joyce Bogart & Dick Broder  
Summer Nights, Inc.  
Dick Broder Personal Management Inc.  
9151 Sunset Blvd., Los Angeles, CA.  
(213) 278-4971

An Oasis Recording on Casablanca Records and Tapes.

Booking:  
William Morris  
XXX



# CBS Merchandising Thrust: Across The Board

## Increase of Activity For Columbia Label

By DON DEMPSEY

(Don Dempsey is vice president, marketing, Columbia Records)

■ NEW YORK—With a merchandising track record that has contributed 30 gold and 4 platinum records to date in 1976, including the only two platinum singles certified by the RIAA, the Columbia Records fall merchandising campaigns will consist not only of a continuation of these successes but a marked increase of activity.

### Critical Areas

It is our intention this fall to substantially increase Columbia label's sales and market share in the three most critical areas of any company's measured performance: best-selling superstars; the sales development of new artists; and the maximization of one of the most viable catalogues in the record industry.

To deal with these areas specifically, we will employ a massive media campaign running through the end of the year on behalf of our superstar acts—Chicago, Bob Dylan, Earth Wind & Fire, Bruce Springsteen, Neil Diamond and Boz Scaggs—which will include television, top 40 and FM radio, and consumer print advertising. This program will focus not only on their current best selling albums, but will incorporate a complete merchandising effort on every catalogue release. Continued emphasis will be placed on the catalogue sales of Paul Simon, Art Garfunkel, Santana, Janis Ian, Stephen Stills, Billy Joel, Phoebe Snow, Roger McGuinn, Dr. Feelgood, Dave Mason, Mahogany Rush and Artful Dodger.

### Country Artists

To be added to this concentrated merchandising effort will be individual campaigns dealing with our major country artists, headlined by Willie Nelson, Johnny Cash, Marty Robbins, Lyn Anderson, Connie Smith, Barbara Fairchild and Sonny James. Additionally, we will be including our most recent signings in this area, Rusty Weir, Chip Taylor and Mary Kay Place, each of whom have the broad base musical appeal to reach audiences through a variety of radio formats as well as country.

We will coordinate complete merchandising campaigns in conjunction with our special markets department dealing with our successful black artists and to include those with high visibility in the progressive music area. These in-



Don Dempsey

clude Herbie Hancock, the Emotions, Wah Wah Watson, Deniece Williams, the B. T. Express, Freddie Hubbard, Johnnie Taylor, the Mannhattans, Tyrone Davis, the Miracles, Ronnie Dyson, Hubert Laws, John Lucien, Bill Withers and Earth, Wind & Fire. Additional firepower will be added to this fourth quarter campaign with initial album product from Leon Haywood, Cash McCall and Bobby Womack.

### Dylan Special

Capitalizing on television appearances, special plans have been developed around Bob Dylan's recent NBC-TV special  
(Continued on page 38)

## Massive Fall Ad Campaign for CBS

By PAUL SMITH

(Paul Smith is vice president, marketing, branch distribution, CBS Records)

■ NEW YORK—CBS Records major fall advertising thrust began in August with a national top 40 radio blitz leading into Labor Day in more than 30 major markets, and will continue through the end of the year utilizing all types of media including radio, print and TV.

### Branch Meetings

Meetings with accounts took place early in September in all branch cities. Campaigns including merchandising and advertising support were formulated in support of forthcoming new releases, current chart product, developing artists and our fall restocking program. Separate plans are being developed to support our ongoing classical program, including the forthcoming opera release in October and our medium priced \$4.98 series.

### All-Media Campaign

Last fall, we initiated a massive all-media advertising campaign.

## Epic and Associated Labels Breaking More New Artists

By JIM TYRRELL

(Jim Tyrrell is vice president, marketing, Epic Records & Associated Labels).

■ NEW YORK—Epic Records and Associated Labels' merchandising thrust in the past has been consistent in the breaking and development of new artists. The fall of 1976 will see more dramatic examples of this pattern while campaigns for established acts and continuing artists will provide overall strength for every area of the label's roster.

### Radio Exposure

This fall we will have a high concentration of effort at radio because the medium can provide us with specific audience demographics. Since we are well aware that radio will have a glut of advertising from September through the end of the year, we are spending a great deal of time evolving novel concepts in radio spot advertising, including series, pre- and post-concert and multi-format types.

### Store Visibility

There will be an enormous press for visibility in stores this season as far as point of purchase materials are concerned due to the excellent response from consumers, especially during the past 12 months. It is essential to recog-

nize the role our branch organization plays in working closely with the national office in developing and implementing many of these campaigns, which will have strong flavors, personality and involvement. That is essential to the breaking of new acts. At times we lift the essential cover elements and make them more suitable for high visibility at point of purchase level. Also, we try in every campaign to identify key-



Jim Tyrrell

stone elements, visual as well as aural, repeating that element as often as possible. Specific examples of this from among the new groups we are now attempting to break are Boston and Mother's Finest.

### Grassroots is Key

Repeating our experience with Starcastle earlier this year, the pattern of sales based on FM airplay, in-store play and grassroots merchandising, has proven the key. Right now, Boston and Mother's Finest are just beginning but their reception at radio has been excellent. While racking up strong FM play on a national basis, Boston also benefited enormously from the early addition of their single, "More Than A Feeling," on RKO in Boston. For a debut single from a first album to receive such instantaneous response signals merchandising actions. The Boston mobile has proven to be a super hit at accounts and the core rock audience is rapidly becoming tuned in to this fast-breaking band.

### Tour is Catalyst

Inasmuch as Boston is able to exactly duplicate the sound of their album live on stage, their upcoming major tour dates will be a catalyst for their debut release.

### Mother's Finest

With Mother's Finest we are going after two formats of radio  
(Continued on page 38)



Paul Smith

This included full page newspaper ads, massive radio buys and television in many markets throughout the fall season . . . and reports from all types of accounts indicated that it was a most successful campaign, which encouraged us to extend the campaign through the January/February season. This fall's campaign is even more ambitious and is certain to be productive for CBS Records and all of its customers.



# WB Looks Towards Best Quarter in History

■ LOS ANGELES — Warner Bros. Records is gearing up to mount a major marketing and merchandising campaign behind current and catalogue product this fall. According to Ed Rosenblatt, vice president and director of sales and promotion, the company is anticipating a tremendous sales surge in return for its efforts. "Based on our current hit product and projected new releases, there is no question that the fourth quarter of 1976 will be the biggest in our history," he commented.

Lou Dennis, national sales manager, emphasized the push on catalogue product as well as the current hit albums. Artists whose catalogue will be the focus of the fall marketing campaign include the Allman Brothers, America, the Beach Boys, George Benson, Elvin Bishop, Black Sabbath, Bootsy's



Ed Rosenblatt

Rubber Band, Alice Cooper, Deep Purple, Fleetwood Mac, Foghat, Michael Franks, Graham Central Station, Arlo Guthrie, Emmylou Harris, Jimi Hendrix, Al Jarreau, Gordon Lightfoot, Little Feat, the Marshall Tucker Band, Montrose,

Van Morrison, New Birth, Randy Newman, Richard Pryor, Bonnie Raitt, Leon Redbone, Todd Rundgren, Leon and Mary Russell, Seals and Crofts, Frank Sinatra, Candi Staton, Rod Stewart, James Taylor, Uriah Heep, Jesse Colin Young, Neil Young and Frank Zappa.

Among the artists who will be releasing new albums this fall are Fleetwood Mac, the Stills-Young Band, Cher, Richard Pryor, Black Sabbath, Leo Sayer, Funkadelic and Seals and Crofts. In addition, "best of" collections from James Taylor, Neil Young, the Doobie Brothers, Faces, Curtis Mayfield and Jimi Hendrix will be released during the pre-holiday period.

Merchandising materials this fall will likewise be artist-oriented. Three series of hard stock artist blow-ups (pop, r&b and country) will be shipped to all retail ac-

counts serviced by Warners' direct mail system with triple back-up quantities at all WEA branches. The artist blow-up series has proven to be a popular in-store merchandising aid and has been renewed and revived due to popular demand at the retail level.

Adam Somers, director of merchandising, commented, "With the new blow-up series and the other display material we've made available, we're looking forward to saturation in-store exposure on all of our major acts in the coming season."

An extensive multi-media advertising campaign utilizing consumer and trade print, AM and FM radio, television and outdoor advertising is set to back up Warner Bros. in-store merchandising and national marketing efforts in the coming months.

## Promos on Cut-Outs Aid Montgomery Ward

■ NEW YORK — The fall buying season should continue a highly successful year for Montgomery Ward stores, according to Al Geigle, record and tape buyer for the Chicago-based giant.

"We had a couple of slow months in June and July, but it looks like a good fall season, even though there haven't been any real blockbusting records," Geigle told *Record World*. "We've been running a lot of promos on cut-out goods—we run about six promos on TV through the Sutton Company—which have helped us tremendously."

### Increased Inventories

Inventories on album and tape product are increased at holiday time, Geigle said, with stock on singles remaining roughly constant. And Ward's traditionally makes a major investment in displays and attention-getters during the Christmas season. "We have Christmas properties made by our corporate office in Chicago," Geigle said, "to get the departments some atmosphere. We also have some Christmas specials that we buy, special tapes from Magnetic Video."

The major change in Ward's 1976 Christmas season strategy will come in the area of tape, Geigle said. "We'll be stocking more tapes—we always run out of tapes now," he said. "Eights are very big at Christmas, and we're getting a little more of a run on cassettes lately, although I can't say why. We do a good 40 percent of our fall business in tape, whereas we do about 35 percent during the year."

Montgomery Ward plans ex-

## A&M:

# Imagination, Style and Consistency

■ LOS ANGELES — "In general, every major record company does essentially the same thing in merchandising its product," says Barry Grieff, A&M's newly appointed vice president of advertising, merchandising, and special projects. "Some companies, of course, do the job better than others—with more imagination, style, and consistency."

In its ongoing attempts to get the job done better, A&M has conceived and put into operation a team of regional merchandising directors. The team—which consists of Marvin Murphy (west coast), Bill Paige (midwest), Gail Davis (east coast) and Bob Knight (south)—"acts in much the same

tensive print and TV advertising for the season, with a major share coming in cooperation with special product firms such as K-Tel and Ronco. "They'll both go very heavy on TV in November and December," Geigle said. "They spend \$80-90,000 on TV in Chicago alone at Christmas."

### Post-holiday Campaign

The chain is also preparing a post-holiday advertising campaign to extend the seasonal buying surge into January. "We run national print ads in all our stores December 25," he said, "featuring cut-outs and the top 10 albums, because people are home reading the paper that day, and I think they're looking for it. People get equipment for Christmas, and they run out the day after to buy records and tapes for it. The two weeks after Christmas are very big for us."

way political advance men work during a campaign," Grieff explains. "They'll arrive in a market from 10 to 14 days in advance of an artist's appearance in the city to work closely with local promotion men, distributors, retail accounts and promoters to ensure that the artist receives maximum saturation. We're trying to make certain that when an audience leaves a concert by an A&M artist with the desire to buy that artist's record, they'll have every opportunity to do so."

In another significant move, A&M has expanded the role of its college department—now headed by Bob Frymire—to include secondary markets, where artists are less apt to get major-market-level exposure. The college reps will of course continue their campus activities. (It's worth noting that A&M's college department—the first established in the industry—

has become an important talent source for A&M: Frymire, Paige and Davis are all former college reps.)

### Peter Frampton

A&M is currently looking to television as another means of artist exposure in secondary markets. This approach has been particularly significant in the case of Peter Frampton, whose record success is founded on his live performance but who may not have appeared in a given market. Television can bring the artist closer to the audience than any medium other than the actual concert experience.

As for other innovations in the areas of merchandising and advertising, Grieff would prefer to surprise us: "We think we have some terrific merchandising ideas for the coming months, but we certainly don't want to give them away beforehand."



Peter Frampton



# We turn new product into lasting favorites faster than anybody else.



**Bob Dylan  
Hard Rain**

including:  
Shelter From  
The Storm  
Lay, Lady, Lay  
Maggie's Farm  
You're A Big  
Girl Now  
Idiot Wind

PC 34349

**Burton Cummings**

including:  
I'm Scared/Stand Tall/Niki Hokey  
You Ain't Seen Nothin' Yet/Is It Really Right



PR 34261

**TED NUGENT  
FREE-FOR-ALL**

including:  
Dog Eat Dog/Hammerdown  
Writing On The Wall/Street Rats/Turn It Up



PE 34121

**ANDY WILLIAMS  
ANDY**

including:  
Since I Fell For You/Groovin'/My Lonely Room  
If You Ever Believed/Tryin' To Forget I Loved You



PC 34299

**BOSTON**

including:  
More Than A Feeling/Peace Of Mind  
Foreplay/Long Time/Rock & Roll Band  
Smokin'/Hitch A Ride



PE 34188

**RAY CONNIFF**

**Theme From S.W. A.T.  
And Other TV Themes**

including:  
Themes From Happy Days  
Welcome Back, Kotter  
Laverne And Shirley/M-A-S-H  
The Mary Tyler Moore Show



PC 34312

**The Kids from  
C.A.P.E.R.**

"The Kids from C.A.P.E.R."



PZ 34347

**LYNN ANDERSON'S  
GREATEST HITS  
VOLUME II**

including:  
What A Man My Man Is  
Smile For Me/Top Of The World  
Dixieland, You Will Never Die  
I've Never Loved Anyone More



KC 34308

**TONY BIRD**

including:  
Windows Of My Life/Rift Valley  
Song Of The Long Grass/Wayward Daughters  
She Came From The Karroo



PC 34324

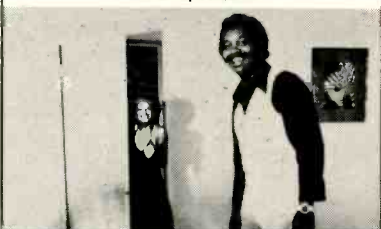
**JOURNEY  
"JOURNEY"**



PC 34311

**TYRONE DAVIS  
LOVE AND TOUCH**

including:  
Give It Up (Turn It Loose)/Close To You  
Put Your Trust In Me/Wrong Doers  
Beware, Beware



PC 34268

**Moe Bandy  
Here I am drunk again**

including:  
She Took More Than Her Share  
If I Had Someone To Cheat On  
The Bottle's Holdin' Me/Please Take Her Home  
Mind Your Own Business



KC 34285

*Freddie Hubbard  
Windjammer*

including:  
Rock Me Arms  
Dream Weaver/Neo Terra (New Land)  
Feelings/Touch Me Baby



PC 34166



**EARTH, WIND & FIRE**  
*Spirit*  
including:  
Getaway/Saturday Nite/On Your Face  
Imagination/Burnin' Bush

PC 34241

**TOMMY BOLIN**  
**PRIVATE EYES**  
including:  
Post Toastee/Shake The Devil  
Gypsy Soul/Sweet Burgundy  
You Told Me That You Loved Me

PC 34329

**THE JACKSONS**  
*"The Jacksons"*

PE 34229

Specialty Priced 2-Record Set  
**Laura Nyro in Concert**  
*Season Of Lights*  
including:  
And When I Die/Timer  
Money/Sweet Blindness/Midnight Blue

JG 34331

*Isley Brothers*  
**HARVEST FOR THE WORLD**  
including:  
Who Loves You Better/People Of Today  
(At Your Best) You Are Love  
Let Me Down Easy/You Still Feel The Need

PZ 33809

**TAMMY WYNETTE**  
**YOU AND ME**  
including:  
Every Now And Then  
The Hawaiian Wedding Song (Ke Kali Nei Au)  
Jesus Send A Song/One Of These Days  
Dixieland (You Will Never Die)

KE 34289

**TOWER OF POWER**  
**Ain't Nothin' Stoppin' Us Now**  
including:  
You Ought To Be Having Fun  
By Your Side/It's So Nice  
Doin' Alright/Can't Stand To See The Slaughter

PC 34302

**HUBERT LAWS**  
*Romeo & Juliet*  
including:  
Tryin' To Get The Feeling Again  
Guatemala Connection/Undecided  
What Are We Gonna Do?/Forlane

PC 34330

**WILLIE NELSON**  
**THE TROUBLEMAKER**  
including:  
Uncloudy Day/When The Roll Is Called Up Yonder  
Will The Circle Be Unbroken/In The Garden  
Precious Memories

KC 34112

**HERBIE HANCOCK**  
**SECRETS**  
including:  
Doin' It/Cantelope Island/Gentle Thoughts  
Spider/People Music

PC 34280

*The O'Jays*  
**MESSAGE IN THE MUSIC**  
including:  
Darlin' Darlin' Baby (Sweet, Tender, Love)  
Desire Me/Make A Joyful Noise  
I Swear, I Love No One But You  
Message In Our Music

PZ 34745

*Mary Kay Place*  
**TONITE! AT THE CAPRI LOUNGE**  
**LORETTA HAGGERS**  
including:  
Baby Boy/Vitamin L/All I Can Do  
Gold In The Ground/Coke And Chips

PC 34353

**RUSTY WIER**  
**BLACK HAT SALOON**  
including:  
I Think It's Time (I Learned How To Let Her Go)  
The Devil Lives In Dallas/Coast Of Colorado  
High Road-Low Road/Tell Me Truly Julie

PC 34319

**Ronnie Dyson**  
**The More You Do It**  
including:  
You Set My Spirits Free/Close To You  
The More You Do It (The More I Like It Done To Me)  
Love Won't Let Me Wait  
Won't You Come Stay With Me

PC 34350

**GENE RODDENBERRY**  
**INSIDE STAR TREK**  
Narrated by Star Trek creator/producer, Gene  
Roddenberry with Isaac Asimov, William Shatner  
as Capt. Kirk, Mark Lenard as Spock's father  
and DeForest Kelley as Dr. McCoy.

PC 34279

*Bill Withers*  
**Naked & Warm**  
including:  
City Of The Angels/Close To Me/My Imagination  
Where You Are/If I Didn't Mean You Well

PC 34327

**MANHATTANS**  
including:  
Kiss And Say Goodbye  
La La La Wish Upon A Star/Searching For Love  
How Can Anything So Good Be So Bad For You?  
Reasons


PC 33820

Each of the albums on this page is a new release from a CBS distributed label. Over the coming months, they're sure to be among the most popular items in the music marketplace—surpassing the astronomical sales levels that we've maintained throughout the first three quarters of 1976.



# And the numbers speak for themselves.

**KRIS KRISTOFFERSON**  
**SURREAL THING**  
including:  
If You Don't Like Hank Williams  
Bad Love Story / The Stranger I Love  
It's Never Gonna Be The Same Again  
Eddie The Eunuch



PZ 3-4254

*The New Tony Williams*  
*Lifetime*  
*Million Dollar Legs*  
including:  
Sweet Revenge / You Did It To Me Baby / Lady Jade  
Inspirations Of Love / Joy Filled Summer



PC 34263

**CHICAGO<sup>®</sup> X**  
including:  
Another Rainy Day In New York City  
If You Leave Me Now / Once Or Twice  
You Are On My Mind / Skin Tight




PC 34200

**BOZ SCAGGS**  
**SILK DEGREES**  
including:  
It's Over / What Can I Say / Georgia  
Jump Street / Lowdown / Lido Shuffle




PC 33920

**Derringer**  
including:  
Let Me In / You Can Have Me  
Loosen Up Your Grip / Envy / Comes A Woman  
Sailor / Beyond The Universe / Goodbye Again



PZ 34181

**MARTY ROBBINS**  
**EL PASO CITY**  
including:  
Among My Souvenirs / Kin To The Wind  
Way Out There / Trail Dreamin'  
She's Just A Drifter




KC 34303

**JON LUCIEN**  
**PREMONITION**  
including:  
Hello Like Before / Mi Vida / Gaku  
You Been Away Too Long / Child Of Love



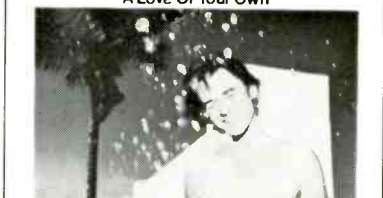
PC 34255

**MOTHER'S FINEST**  
including:  
Fire / Give You All The Love (Inside Of Me)  
My Baby / Fly With Me (Feel The Love)  
Dontcha Wanna Love Me / Rain




PE 34179

**NED DOHENY**  
**HARD CANDY**  
including:  
On The Swing Shift  
If You Should Fall / Get It Up For Love  
When Love Hangs In The Balance  
A Love Of Your Own




PC 34259

**SOUTHSIDE JOHNNY**  
and the  
**ASBURY JUKES**  
**I Don't Want To Go Home**  
including:  
You Mean So Much To Me  
It Ain't The Meat (It's The Motion) / The Fever  
How Come You Treat Me So Bad  
I Don't Want To Go Home



PE 3418

**JANE OLIVOR**  
**FIRST NIGHT**  
including:  
Some Enchanted Evening / Come Softly To Me  
Vincent / L'Important C'Est La Rose  
My First Night Alone Without You




PC 34274

**SONNY JAMES**  
**When Something Is Wrong With My Baby**  
including:  
Come On In / A Little Bit Of Heaven / Big Silver Bird  
I've Been Loving You Too Long / Poor Boy




KC 34309

**Valerie Carter**  
"Just A Stone's  
Throw Away"




PC 34155

**TOM JANS / DARK BLONDE**  
including:  
Ready To Roll / Distant Cannon Fire  
Young Man In Trouble / Starlight / Bluer Than You



PC 34292

ORIGINAL CAST RECORDING  
**A CHORUS LINE**  
  
**A CHORUS LINE**  
**A CHORUS LINE**  
**A CHORUS LINE**  
**A CHORUS LINE**


PS 33581

**Barbara Fairchild**  
**MISSISSIPPI**  
including:  
Let Me Love You Once Before You Go  
Under Your Spell Again / You Are Always There  
Cheatin' Is / The Music Of Love



KC 34307

**BOBBY SCOTT**  
**From Eden To Canaan**  
including:  
Autumn Leaves / Wild World / Put Your Tears Away  
Man Of Constant Sorrow / Once Upon A Time




PC 34325

**KANSAS**  
"Leftoverture"

PZ 34224

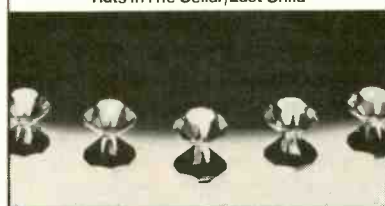


**NEIL DIAMOND**  
*Beautiful Noise*  
including:  
If You Know What I Mean/Lady-Oh  
Don't Think...Feel/Stargazer  
Home Is A Wounded Heart



PC 33965

**AEROSMITH**  
**ROCKS**  
including:  
Sick As A Dog  
Home Tonight/Back In The Saddle  
Rats In The Cellar/Last Child



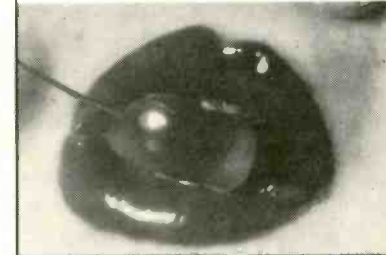
PC 34165

**BLUE OYSTER CULT**  
**AGENTS OF FORTUNE**  
including:  
This Ain't The Summer Of Love  
(Don't Fear) The Reaper  
E.T.I. (Extra Terrestrial Intelligence)  
Sinful Love/Debbie Denise



PC 34164

**WILD CHERRY**  
including:  
Play That Funky Music/99%  
Nowhere To Run  
What In The Funk Do You See/Hold On




PE 34195

**Bruce Springsteen**  
**Born To Run**  
including:  
Tenth Avenue Freeze-Out/Jungleland  
Backstreets/Thunder Road/She's The One




PC 33795

**Deniece Williams**  
**This Is Niecy**  
including:  
It's Important To Me/That's What Friends Are For  
Watching Over/If You Don't Believe/Free



PC 34327

**Lou Rawls**  
*All Things In Time*  
including:  
You're The One  
You'll  
Never Find  
Another Love  
Like Mine  
From Now On  
This Song Will  
Last Forever  
Groovy People




PZ 33957

**Jeff Beck**  
**Wired**  
including:  
Blue Wind/Come Dancing/Led Boots  
Head For Backstage Pass/Love Is Green




PE 33849

**THE Emotions**  
**FLOWERS**  
including:  
I Don't Wanna Lose Your Love/Me For You  
How Can You Stop Loving Someone  
No Plans For Tomorrow/Special Part



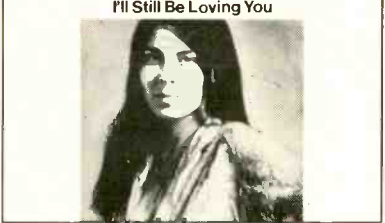
PC 34163

**THE EARL SCRUGGS REVUE**  
**VOLUME II**  
including:  
Harbor For My Soul/Broad River/Fairytale  
Every Man Has Got His Own Price  
Instrumental In D Minor




PC 34090

**Bonnie Koloc**  
*Close-Up*  
including:  
Silver Stallion/We Had It All/Clocks And Spoons  
Good Time (Oh, How I'd Move You)  
I'll Still Be Loving You



PE 34184

**WAH WAH WATSON**  
**ELEMENTARY**  
including:  
Love Ain't Somethin' (That You Get For Free)  
Together (Whatever)/Goo Goo Wah Wah  
Cry Baby/I'll Get By Without You




PC 34328

**Marie Cain**  
**Living Alone**  
including:  
The Prettiest Face I've Ever Seen  
Stop In Nevada  
We Make Spirit (Dancing In The Moonlight)  
What Am I Doing Here/Just Like A Woman



PC 34275

**CHIP TAYLOR**  
WITH GHOST TRAIN  
**SOMEBODY SHOOT OUT THE JUKEBOX**  
including:  
Still My Son/Peter Walker's Circus/Hello Atlanta  
Nothin' Like You Girl/Dad's Club Sizzlers



PC 34345

*Simply take a look at the record:*  
\*\*\*25 certified gold albums in the space of only forty weeks. (That's more than most of the majors combined!)

\*\*\*Platinum albums from Bob Dylan, Aerosmith, Chicago, Neil Diamond, and Boz Scaggs—with several more on the horizon!

\*\*\*The only certified platinum singles ever! "Kiss and Say Goodbye" from the Manhattans and Johnnie Taylor's "Disco Lady."

*Now take a look at the records.*  
Put these solid '76 hits together with the upcoming giants on the preceding page, you'll easily discover why this Christmas season is going to be our biggest ever.

And if that's not enough:  
*The \$4.98 Program:* Columbia and Epic have the strongest \$4.98 albums in the business. Just check our catalogue and you'll see.

*The Classical Super Gifts* feature multi-record sets at super discount prices. These are first quality Columbia, Melodiya and Odyssey recordings...and classical customers know it!

Our pride in the past is only surpassed by the promise of the future.

On Columbia, Epic, Portrait, Philadelphia International, T-Neck, Kirshner and Blue Sky Records and Tapes.



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# At RCA, New Artists and Catalogue Are Targets

■ NEW YORK—Fall merchandising programs begin early at RCA Records. In fact the fall program is already in effect. The nuts and bolts of the program, which started in August and runs through September include an extra thirty days dating plus an 8 percent discount on all product.

According to Jack Kiernan, division vice president, marketing, RCA Records, "While over the last two years, RCA Records has broken artists on an average of one every six weeks, a major, yet underplayed part of our business has been our catalogue. We have always recognized the importance of catalogue business to the industry."

## Broadway Scores

In line with the dating and discount program, point of sale merchandising aids are currently being distributed across the country. Some of the areas and product being featured are: Broadway shows, via a "Theatre In The Round" campaign. Following the success of the "Fiddler On The Roof" road company tour starring Zero Mostel, RCA is organizing a combined hit Broadway show/sound tracks campaign.

The contents will include:

"South Pacific" (original soundtrack); "Hello Dolly" (original Broadway cast); "Exodus" (original soundtrack); "Sound of Music" (original soundtrack); "Oliver" (original Broadway cast); "Hair" (original Broadway cast); and "Fiddler On The Roof" (original Broadway cast), among others in RCA's extensive catalogue.

This November campaign will offer branch operations a 4-color point-of-sale poster, ad mats, various headline sheets, assorted lp minnies and special order form.

Pure Prairie League's newest lp, "Dance," will be released by RCA in October. Pure Prairie League albums have their own "identifiable look." The materials in support of "Dance" will include trade and consumer advertising, 4-color posters, easels and empty jackets. The posters and ads will all include catalogue.

The consumer is in for a unique and very special treat with the September release of Henry Mancini's "The Cop Show Themes." This is an album, as the title would indicate, of Mancini treatments of some of the better known cop show themes such as: "Hawaii Five-O," "Streets of

San Francisco," and "Baretta's Theme."

RCA has initiated a most interesting consumer print program in support of "The Cop Show Themes": "American Journal of Correction," "Law & Order," "The National Sheriff," "Police Chief" and "Corrections Magazine." It should be noted that these ads will contain a mail order coupon through King Karol.

Print and radio advertising, along with a variety of point-of-sale displays for "Changes" as well as catalogue, will capitalize on Bowie's new acceptance as both an AM artist and a film star. "Changes" will be included in all omnibus advertising and displays currently in the works for the holiday season.

RCA will promote the unprecedented teaming of Cleo Laine and Ray Charles in "Porgy & Bess" as "The Musical Event of the Year." An extensive schedule of print advertising in both music-oriented and general interest consumer magazines will be reinforced by extensive print, radio, and merchandising promotions in major markets such as New York, Los Angeles and Chicago. Sales aids will include a large die

cut for color display which can serve as a counter piece, a three dimensional poster, or a mobile; a 22" x 26" poster carrying the "musical event" headline and easel-backed covers.

RCA will promote singer and songwriter Ralph Graham, primarily in the northeast, concentrating on support for his personal appearances and focusing on his home town of Boston. Consumer print advertising, radio advertising, a poster and a pamphlet including Graham's lyrics to be given away at retail and at concerts will seek to expose Graham as a quality artist with an important personal message.

D. J. Rogers' first RCA album, and his hit single, "Say You Love Me," created a sales base for him across the country. The company will be advertising and merchandising his new album "On the Road Again" in Los Angeles, New York and Chicago while seeking to spread his sales pattern to include such markets as Washington, Philadelphia, Atlanta and Houston. Additional advertising will support D.J.'s tour set to run through the holidays. Rogers will also be included in all omnibus  
(Continued on page 23)

# ABC Record & Tape Projects Big Increases

By IRA MAYER

■ NEW YORK — "Given the proper product, and judging by what we know about the economy right now, we're looking for significant sales in the fourth quarter and a substantial increase over last year." Such is ABC Records and Tape vice president of buying Charles Blacksmith's bullish outlook for the last sales quarter of the bicentennial year. "The industry," he continues, "is a little more sophisticated in its pre-planning this year than it has historically been. The labels have more plans than ever" and ABC Records and Tapes is gearing up its own merchandising and marketing efforts to supplement and take advantage of those plans.

The most immediate and innovative of ABC's strategies is a new color-coding system that will be introduced during the fourth quarter. Musical categories will be defined by individual colors serving as a directory, with artists cross-referenced under the same system. Additional emphasis will be placed on record and tape departments, according to Blacksmith, through marquees, displays and other merchandising materials, some placed away from the record departments them-

selves in an effort to draw customers who may be in the stores to purchase other items to the record and tape departments.

Another valuable tool in ABC's merchandising/marketing efforts is a four color advertising insert in various newspapers. Concentration for accounts large enough to make such supplements practical will be on front line, economy and accessory product. The impact of such a campaign is then intensified, says Blacksmith, through use of a wide variety of in-store follow-up merchandising aids — banners, streamers, mobiles — whatever is appropriate given the store, the merchandise and the demographics of the customers.

## Singles Up

Singles business, Blacksmith told **Record World**, has been up a little in recent months, and exposure of singles during the fourth quarter will remain "status quo" at the individual outlets. The same is true for imports and cut-outs, all of which are tracked, as is all other ABC product, by the company's extensive data processing system and analyzed at both the store and national levels. Thus, each store can be responsive to the needs of the

communities it serves. (ABC's oldies program has also increased its sales in the period since the company's October promotion efforts in that area became particularly concentrated.) Fine-tuning of the singles side of ABC's business will probably be forthcoming, predicted Blacksmith, but not before the first of the year.

Blacksmith points out that ABC has always tried to be particularly responsive to new product, combining input from suppliers, street reaction and store information. "You have to stick your neck out every once in a while—tempered, of course, by the appropriate thinking and planning—and take a chance on a new artist, giving that artist good placement" or emphasizing that artist via other promotional outlets. And again, data processing tracks new product closely and over a length of time so that growth patterns can be quickly observed with appropriate actions taken immediately. "We expect our branch buyers to be responsive to their markets' needs even if the information they feed to us is not necessarily applicable to the rest of the country," added the buying VP.

As for other fourth quarter matters:

Christmas-oriented product will reflect the trend within the industry with the "thrust on promotional goods, the \$4.98 economy lines such as those of Capitol and Columbia, and some front-line product. If anything, we'll be a little more restrictive in our attention to Christmas product, but that's in keeping with the rest of the industry."

Accessory business rises greatly at the gift-giving season, and will be duly emphasized. One promotional campaign already slated is for a "Super Case," a white vinyl carrying case with pictures of "super heroes" imprinted on the sides.

## Tape/Album Ratio

Pre-recorded tapes follow the general flow of the business, Blackstone explains, with the tape to album ratio remaining stable. In some areas covered by ABC, tape sales equal lp sales, but the relationship runs a full range of possibilities depending on locale and demographics.

Heavy radio concentration, in addition to the four-color supplements, will be a focal point of ABC's media exposure, with local, regional and some national campaigns and with various tie-ins  
(Continued on page 42)



# 'Selection' at Cleveland's Record Revolution

By DAVID McGEE

■ "Selection" turns out to be the key word during the fourth quarter at Cleveland's Record Revolution. The store's owner, Peter Schliewen, predicts no surprises for retailers during the last three months of the year—"I would imagine that if you're breaking even or leveling out or even on an uphill swing business will remain that way up to the end of the year"—but is nevertheless going to entice customers by offering them a wider variety of product to choose from at this time.

"The number one merchandising thing that we do—and I'm sure everybody else does it too—is to get involved in all the programs. From about September on everybody offers extended dating; since you don't have to pay for merchandise until after Christmas, everybody buys catalogue really heavily. I carry, during the fourth quarter, more titles with more depth than I do in any other quarter of the year. Selection is one of the big factors in retailing, and it makes sense to bring in a better selection during those months when people do more shopping."

Aside from selection, Schliewen feels that his top moneymaking products thus far—used records—will be gaining tremendously in popularity during the coming months, and will soon overshadow popular cutouts and overruns.

"The beauty of used records over cutouts and overruns is that the used Crosby, Stills and Nash album you have might be one that no one else has, while everyone has the same cutouts or overruns. They've all got the same thing.

"Of course, someone down the street may jump on used records too, but your selection is going to be different, or the quality of your used records might be better."

Schliewen is using one of the huge front windows in his store to advertise his intention to pay cash for "any and all" used records and collections. In the store, he keeps a minimum of 2000 titles on hand in bins that customers pass on their way to the rock music bins. The retail price of 99 cents is marked on the record, as is the date it came into the store. Thus, Schliewen can tell at a glance how long any used record has been sitting in the bins; if one is still there after a month or so, he lowers the price. Also, the records are left open and sold on a no-return basis. This, says Schliewen, is another "great advantage" of used records—"If they go out they don't come back in.

"I really can't think of any sin-



gle thing that is going to bring the retailer more money than used records will in the next couple of years," says Schliewen. "Even if everybody does it, each individual store is going to have different records. I'm really thinking of turning the whole basement into used records. I'm going to have three sections down there: one for cutouts, and overruns, one for used records and one for collections. But used records are the number one money-making factor that I see because no one's exploiting them yet."

Asked if he plans to take a chance on product by new artists during the holiday season, Schlie-

wen answers that he doesn't feel he takes "chances" as such because he listens to all of the new product that comes out, usually months before the actual release date, and thereby determines what new releases will sell at Record Revolution.

"Wild Cherry, for instance, isn't an off-the-wall thing for me, because Cleveland's the source of that record," explains Schliewen. "I listened to that record six months ago. I've been listening to the Boston album for a year, and I know it's going to kick hell out of this market. I just don't approach these things as other store

(Continued on page 42)

## Goody Looks to a Strong 4th Quarter

■ NEW YORK — Although business during the first three quarters of 1976 has been relatively soft at the Sam Goody chain, Barry Goody expects the fourth quarter to be a strong one.

"I would think that the fourth quarter will be a good one," says Goody. "In fact, I'm very bullish on the fourth quarter. People haven't been spending money like they usually do during the first three quarters, and I think when the holidays roll around consumers will start spending again, mainly on presents."

Extra displays during the fourth quarter will be the exception rather than the rule this year in the Goody stores. Instead, the chain will add as many album titles as it can to its current selection, while maintaining its current number of singles titles.

As for special Christmas-oriented albums and singles, Goody explains that the decision to order more or less than in previous years is "like rolling dice, because you don't know what's going to happen.

"As I recall, sales on these

products went up, and they had been down for a few years. Christmas product tends to be very spotty: it'll be good one year and mediocre the next."

Like all retailers, Goody would love to help break a new artist during the holidays, but he doubts that such a feat can be accomplished this year. Manufacturers, he believes, consider the fourth quarter as the time for their "best shot," which usually means an album by a major artist.

"A few years ago the Bangladesh album wiped out everything," recalls Goody. "We had plenty of albums in the stores by other artists, the Bangladesh album was at a high retail price and the consumer's purchasing power was down; yet they bought the Bangladesh album and, as a result, didn't buy much of anything else.

"I think the same thing will happen this year. New artists will be overwhelmed. If you can't break a new act by Thanksgiving, forget it; you won't break it in the last month and a half."

## Plenty of Product From Pickwick Intl.

■ WOODBURY, N.Y.—"We have rarely had more product, in all categories, going out for the Fall and Christmas seasons than we do at this time and we have never been more confident that we will hit new sales marks." This expression of total optimism from the usually reserved Ira Moss, president of Pickwick International (U.S.) Inc., is indicative of the unrestrained enthusiasm at the world's largest economy priced record and tape operation as they go into their biggest season.

### Singles, EPs and Albums

Shipping to distributors within the next two weeks are 21 adult Christmas albums and an extensive group of children's holiday lps, eps and singles. The Christmas product, which is composed of both Pickwick and Camden, would seem to more than justify Moss' confidence. Artists represented in the holiday category of traditional Yuletide songs and arrangements are Burl Ives, Kate Smith, Guy Lombardo, Lawrence Welk, Perry Como, Mario Lanza, Elvis Presley, Dean Martin and Frank Sinatra, among others.

"We know," Moss commented, "from our salesmen in the field, our own meetings with retailers all over the nation and the feedback that we get at our headquarters in Long Island, that the retailer wants and needs this kind of Christmas music that the holiday season is all about and at a price that the average person can afford. Our suggested list of \$2.49 for albums and a dollar more for tapes is within even the most modest gift budget."

Pickwick's marketing strategy backs up this concept of retailer emphasis. Special racks and dump stands, in-store display material to suit every type of retail location and a generous co-op budget for print, radio and television is offered universally.

The same approach follows the forthcoming fall release which includes ten pop albums, eight country lps, six sacred, four children's albums and one two-record set. Among the names featured are Freddy Fender, Bobby Vinton, Peter Nero, Glen Miller, Donna Fargo, Willie Nelson, Waylon Jennings, Jim Reeves, Jerry Reed, Eddie Arnold, "T" Texas Tyler and in the children's product TV's Mr. Rogers and a pairing of Dale Evans and Roy Rogers.

Even Halloween, rarely emphasized by record companies, is the basis of an individualized campaign behind a "monster sounds" album which is a perennial seller for the label.



**SOME PRE-HOLIDAY SERVING SUG**





## MENU

### MEAT & POTATOES

Alice Cooper <i>Goes To Hell</i> .....	BS 2896
America <i>Hideaway</i> .....	BS 2932
The Beach Boys <i>15 Big Ones</i> .....	MS 2251
George Benson <i>Breezin'</i> .....	BS 2919
Bootsy's Rubber Band <i>Stretchin' Out</i> .....	BS 2920
Cher <i>I'd Rather Believe in You</i> .....	BS 2898
The Doobie Brothers <i>Takin' It to the Streets</i> .....	BS 2899
Fleetwood Mac <i>Fleetwood Mac</i> .....	MS 2225
Foghat <i>Fool for the City</i> .....	BR 6959
Graham Central Station <i>Mirror</i> .....	BS 2937
Gordon Lightfoot <i>Summertime Dream</i> .....	MS 2246
The Marshall Tucker Band <i>Long Hard Ride</i> .....	CP 0170
Richard Pryor <i>Bicentennial Nigger</i> .....	BS 2960
The Staples <i>Pass It On</i> .....	BS 2945
Rod Stewart <i>A Night on the Town</i> .....	BS 2938
The Stills-Young Band <i>Long May You Run</i> .....	MS 2253
James Taylor <i>In the Pocket</i> .....	BS 2912
Gary Wright <i>The Dream Weaver</i> .....	BS 2868

### BREAD & BUTTER

America <i>History: Greatest Hits</i> .....	BS 2894
Gordon Lightfoot <i>Gord's Gold: Greatest Hits</i> .....	2RS 2237
Seals & Crofts <i>Greatest Hits</i> .....	BS 2886

### THE CHEF RECOMMENDS

Michael Franks <i>The Art of Tea</i> .....	MS 2230
Al Jarreau <i>Glow</i> .....	MS 2248
Leon Redbone <i>On the Track</i> .....	BS 2888
David Sanborn <i>Sanborn</i> .....	BS 2957

**WARNER BROS. SERVES YOU RIGHT**

rently working out details on a ... Our past quarter was very pro ... me or extension article ...



# Retailers Survey The Fall Merchandising Outlook

(Continued from page 6)

supply there. Accessories are another item we stock a little heavier—tape cases, gift items, so forth. We put displays in front of the store for these items. Last Christmas, tapes and accessories were between 30 and 35 percent of our holiday business, and that's a rather sizeable percentage.

**Bergman:** Probably increasing. We don't merchandise singles any differently during the fourth quarter; we just stock more. Historically, singles sales rise in the fourth quarter, so we try to have plenty on hand in open browsers.

**Houghton:** We will not be decreasing or increasing. We always have a good selection and we always have good fill. It might be that we'll have to reorder more, but other than that there'll be no changes. As for displaying the singles, right now we're refixturing some of our stores with a special singles fixture that we think shows them off to the best advantage—but again, that's not because of Christmas.

**Rose:** We just bought a new store and it does a good singles business, so we'll concentrate on that. But in our downtown store it's a little quiet. There's always a demand though for oldies singles—Elvis and that sort of thing.

**Karol:** We're increasing the availability of singles. We now have the most extensive singles department in the city and we're constantly increasing it because we don't ever give up on oldies, we don't ever give up on standards. Even when records go off the chart they hang on for quite awhile on a lesser basis; sometimes as long as two or three years.

**Keenan:** Increasing. We've been having a lot of success with our singles. In four weeks we're doing what we expected to be doing in six months. We really aren't doing too much merchandising right now—we've set up a small counter which is right there where anyone who's purchasing anything will see it. We post a list beside it and we also make available lists from the various radio stations in town. The price list is at the top of the display rack, and if we have any feature, any specials, on anything going at that time on singles that's posted right on there. Since this is our first season with singles, I don't think we'll change our merchandising.

*Has the recent success of albums by Dr. Buzzard, Wild Cherry and Heart altered your thinking in regards to product by new artists? Will you take a chance on a new artist during the holiday season or do you feel that product by major artists will overwhelm product by new artists?*

**Bressi:** It has changed, because all of a sudden we're looking at a hit artist whose album isn't selling like a hit, and then we've got something like a Wild Cherry—nobody knows who they are and first time out they've got a number one album. I think we'll look a little harder than we have in the past, but needless to say we can't jump on everything. Plus, I think the record companies are holding their big names for the fall. I don't think they'll be speculating during the holiday season—they'll be coming with their big guns.

**Bergman:** "We are increasing cutouts, but I don't think we'll be increasing our imports."

**Bergman:** One of the real strengths of our chain is in trying to break new artists, and we'll continue to do all we can in this area.

**Houghton:** I think product by major artists and catalogue product will overwhelm product by new artists. I don't know if taking a chance is exactly what we do at Licorice Pizza—we always support new artists and they're supported in our stores all year. We're a great believer in trying to do what we can on a retail level to develop new artists. We are constantly aware of new artists, we watch the market very closely and we feel if there are strong new artists we'll do our best to promote them. But we will not promote them just because it's the Christmas season. We are where the market is and if there's a new hot artist we're certainly not going to limit our display capabilities for that artist or anyone else just because it's the Christmas season, although traditionally Christmas season does enhance catalogue sales on established artists.

**Rose:** New product is something that the manufacturer has to work on, but not so much the stores. We try to sell everything that comes

**Rose:** "But if the product is no good, no matter how much emphasis you place on it, it's not going to sell."

out, and if a manufacturer is trying to promote a new artist we'll go along with them. But if the product is no good, no matter how much emphasis you place on it it's not going to sell. Stores don't have much of a chance to concentrate on new artists during the Christmas season with everything else going on. You try to sell what you can. If you get two or three big hits during Christmas it helps the music business tremendously.

**Karol:** When you talk to us about new product you're not talking to the average dealer. Anything that any company with any reputation at all releases we give a shot. That's our big thing—we don't limit ourselves. We'll go all the way with anything. If we can sell two of anything, we got it.

**Keenan:** We've always prided ourselves on the fact that here in Portland we break new artists; we always go real heavy on them to begin with. We don't feel that there's anyone who concentrates on this any more than we do, so we won't be changing anything; certainly won't be lessening. "Wild Cherry" proved out what we had been doing in the past.

**Guarnieri:** No, I don't think we'll be taking any chances on new artists, because we don't believe people's thinking will change that much over the holidays. I think the holidays will follow the same pattern of other years. I'm certainly not counting on greatest hits as much this year, though. Last year was ridiculous. I think that major artists are going to come out with albums that are going to be very big, and hope there won't be as many greatest hits packages as there were last year. That got to be a drag. We always try to take a long look at new product by new artists, but about all you have to go on is information that the company gives you.

**Bayer:** I think it's a time for all kinds of artists because you can still sell new releases if you play them in the store. I would say that during the Christmas season I'm going to stress strong catalogue merchandising and soundtracks and classical. My stores, during Christmas, sell things really great that don't sell that well during the year—like classical and soundtracks. We'll make sure we have a lot of "Sound of Music" and "My Fair Lady," because the older folks will come in shopping for their kids and want something for themselves too. You've got to have it there for them.

*Do you plan to increase the availability of cutouts and/or imports in your stores during the fourth quarter? Will you display these products more prominently than usual?*

**Bressi:** Not imports. Probably not cutouts either, to any extent, because Christmas is big ticket time—get your six dollars per album. We probably won't display cutouts any more prominently, because we'll want to give feature space to other hit product.

**Bergman:** We are increasing cutouts, but I don't think we'll be increasing our imports. We'll probably try some dumps for cutouts, which we haven't done previously, particularly on tapes. Our business is really increasing on cutout tapes and we'll try to do better in that area.

**Houghton:** Yes, we do. We will display them differently; I don't know if it will be more prominently. I'd rather not go into the specific displays we have planned at this time.

**Rose:** Our other business is selling cutouts—we were one of the first stores to ever go with cutouts. Cutouts help. In all the years we've had them, cutout business has picked up and our regular business has picked up. Cutouts help a whole lot and they don't hurt anyone. You make a decent margin of profit on cutouts, so we display more of them.

**Karol:** We have more cutouts now than we ever had in our life, just because we have an accumulation from a couple of other sources. We're looking to liquidate most of them. Cutouts have very limited appeal. But you gotta have them. They're out there, they're displayed. But all things being equal, if you let people browse around a store, very few of them wind up with cutouts. We couldn't display

(Continued on page 39)



# A Strong Release Buoy Fantasy

■ BERKELEY — Fourth-quarter sales projections, along with the marketing and merchandising strategies behind those expectations, are in high gear at Fantasy/Prestige/Milestone Records as a result of the company's fall release schedule, which sees key titles from every facet of the Fantasy roster due for support. In commenting on that forecast, Ralph Kaffel, president, explained, "The unique thing about this quarter is that every major artist on the roster either has a current album out going into the fourth quarter, or will have an album out during the quarter. We expect a very big quarter in terms of billings because of that."

Among those recent Fantasy releases set for continued support during the fall season are albums by David Bromberg, newly-signed to Fantasy; Michael Dinner; Country Joe McDonald; Tommy James; Angelo; Pleasure; Azar Lawrence, and Kenny Burrell. Set for release during the fall are new albums from Side Effect, Bill Evans, Flora Purim and Johnny Hammond in September; The Blackbyrds and Stanley Turrentine in October; and, in November, McCoy Tyner, Sonny Rollins, Patrice Rushen and Cal Tjader.

Additionally, Fantasy/Prestige/Milestone continues programs already in progress to support its "Twofer" series, including 12 key new titles in the line, and the 63 Riverside titles recently activated as import albums, imported by Fantasy from the company's distributor in Japan.

Kaffel revealed that the company's merchandising campaigns will parallel that range of new and current product by taking an aggressive in-store stance. "We're placing a lot more emphasis than we've ever placed before on point-of-sale items," he remarked, noting that posters, T-shirt, belt buckles and other display and premium tools are being prepared. Kaffel attributed the special emphasis not only to Fantasy's specific release activity, but to a shift in sales strategy that, he feels, is being picked up at other companies as well.

"I think most companies are doing that," he stated, referring to intensive merchandising, "and what that points up is the re-emergence of the dealer as a promotional vehicle. I think 1976 has been a year where what's selling at a specific dealer has become much more important, and has become an aspect much more reported in the trade journals, than ever before. . . . With the racks reverting to their original function—which is to sell hit records—the stronger retail set-ups have started

to become much more influential when it comes to dictating air-play, rather than the reverse."

While in-store exposure for Fantasy/Prestige/Milestone's releases is being maximized via a broad range of merchandising tools, advertising and promotion will follow that retail push while being tailored to individual artists and series. Another recent development at Fantasy is a broad involvement in promotional films, produced in-house using the facilities at Fantasy's film arm.

Slated for exposure on the PBS

television network are new films on David Bromberg, Country Joe McDonald, Flora Purim, The Blackbyrds and McCoy Tyner.

Advertising for fourth-quarter releases will incorporate both print and radio media, with ads designed for every practical format for a given artist. For the "Twofer" and Riverside releases, advertising will be channeled primarily through print media, due to the nature of the repertoire; accordingly, Kaffel has forecast the company's most extensive print advertising profile to date.

## Polydor Details LP Support

■ NEW YORK—Polydor Incorporated plans heavy merchandising campaigns for its Sept. 1, Sept. 15 and Oct. 1 releases as well as continued support for its roster of artists such as Roy Ayers, Atlanta Rhythm Section, Lady Flash, the Strawbs, Jack DeJohnette, Pat Metheny, and Gary Burton. The Polydor group of labels is comprised of Polydor, Verve, MGM, Kolob, Spring, RSO, Oyster and ECM.

The Polydor seven-album release on Sept. 1 includes the debut of the band Wiggy Bits, made up of former Barnaby Bye and The Illusion members, and the British band Dirty Tricks whose "Night Man" is already creating waves in England. Guitarist Pat Travers will also bow with his self-named lp after stints with several top Canadian bands and Ronnie Hawkins.

The long-awaited new Bee Gees album, "Children of the World," contains their hit song, "You Should Be Dancing," the new single, "Love So Right," and eight other cuts. The Osmonds' "Brainstorm" marks a more sophisticated sound that should enable them to reach a wider market.

Rounding up the Sept. 1 release are albums by ECM artists Steve Kuhn and Jack DeJohnette's Directions. Sparkling self-composed piano solos make for intriguing listening on Steve Kuhn's "Ecstasy." The new album from

Jack DeJohnette's Directions, "Untitled," is the drummer's first lp playing with John Abercrombie, Alex Foster, Warren Bernhardt, and Mike Richmond.

Planned for release on Sept. 15 is a new Strawbs album, "Deep Cuts." Leader Dave Cousins describes it as "AM Strawbs and the most consistent record we've come out with. There are no songs to commit suicide by." Also included in the Sept. 15 package is the original soundtrack recording of the film "Bugsy Malone," a Lou Rawls album titled "Lou Rawls Naturally," and the American release of "Peter and the Wolf," which combines the talents of such British rock stars as Eno, Alvin Lee, Chris Spedding, Jon Hiseman, Bill Bruford, and Gary Brooker.

On October 1, Polydor will ship records by Eric Clapton ("No Reason to Cry," featuring an array of superstars), Donny & Marie Osmond, George Benson, Robb Strandlund, Smokie, John Abercrombie/Ralph Towner, Art Lande, and the re-release of Roy Ayers' "Red, Black and Green."

Also in October will be the start of the ECM tour, a national event which will bring together several of ECM's most prestigious talents under one roof.

The months ahead will see new product from Chick Corea, Millie Jackson, the Chanter Sisters, Keith Jarrett, Atlanta Rhythm Section, and Joe Simon.

## RCA

(Continued from page 16)  
holiday marketing plans.

The Vicki Sue Robinson promotion will coincide with a proposed tour. It begins with a heavy trade and consumer print blitz. Available display material will include posters and easel backs.

Based on the success that Chocolate Milk has had on its previous lp, "Chocolate Milk," the current merchandising plan for "Comin'" includes two phases. The first, in the Dallas, Seattle, Atlanta, Chicago and St. Louis markets, is designed to build strong customer identification in these markets where the group has had its greatest acceptance. This includes direct distribution to r&b stores; a point of sale poster and lp plus follow through from the branch level.

### Dr. Buzzard

The primary aim in RCA's campaign for Dr. Buzzard's Original Savannah Band is to establish the band's uniqueness in the mind of the consumer. In addition to extensive radio and print advertising, RCA has set up a unique contest to run in most major markets. In conjunction with a local vending machine company, the concept is as follows:

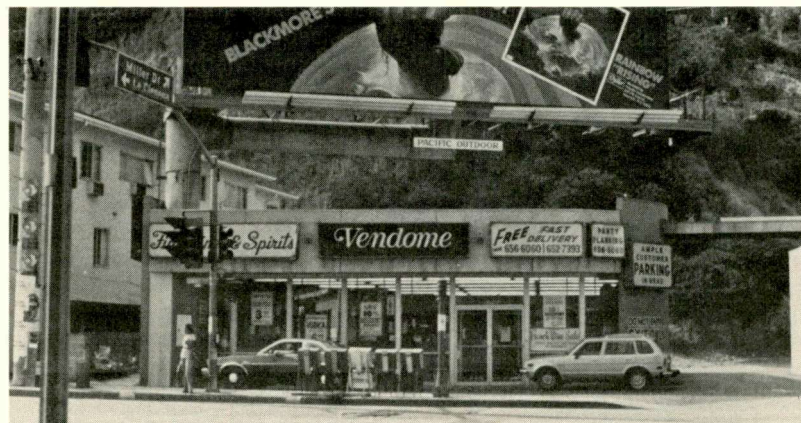
1. One juke box will be put in a key account's window along with a total "Savannah" display. Radio ads will plug the juke box give-away at the specific store. This will be announced over the air at the end of the promotion.

2. The second juke box will be given away as a door prize at a press party to be held at a local club, site to be determined as the promotion is finalized.

Major window displays featuring a five-foot die-cut of Dr. Buzzard are being set up nationally, and display pieces include 22" x 22" posters of lp cover, easel backs, 4" x 4" stickers (lp cover), 3" x 5" postcards, mobiles, a jigsaw puzzle of the lp cover and a N.Y. subway advertising program.

The key to merchandising Daryl Hall and John Oates' "Bigger Than Both Of Us" is national advertising through major retail chain racks. This entails both radio and print and coupled with display has proven effective. A Sunset Strip billboard, 6' x 6' paintings of the lp cover up where available and the following display material make Daryl Hall and John Oates very visible: 22" x 22" poster of lp cover, 22" x 38" concept poster, mobiles, easel backs, 4" x 4" logo stickers.

"Take Me To Baltimore" is the debut lp by Ruth Copeland; merchandising includes an easel back display, sales kit for the field and a strong advertising campaign introducing Ruth to the public.

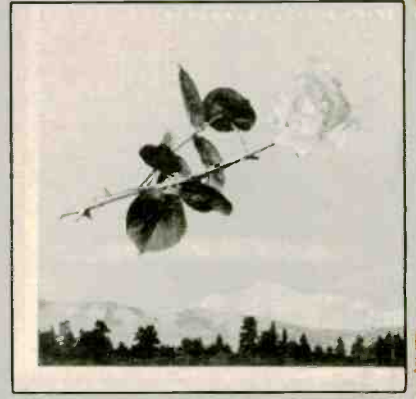
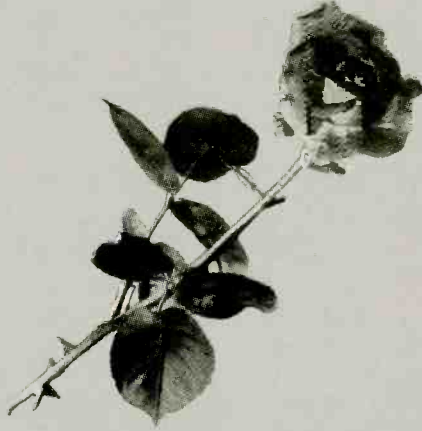




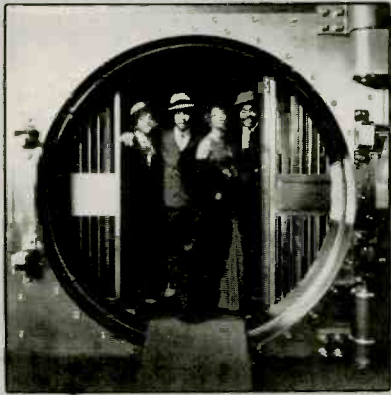
# FALL 1981



F-79007 David Bromberg  
*How Late 'H Ya Play 'Til?*



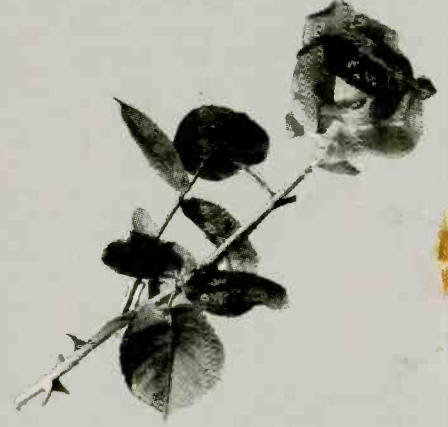
F-9511 Country Joe McDonald  
*Love Is a Fire*



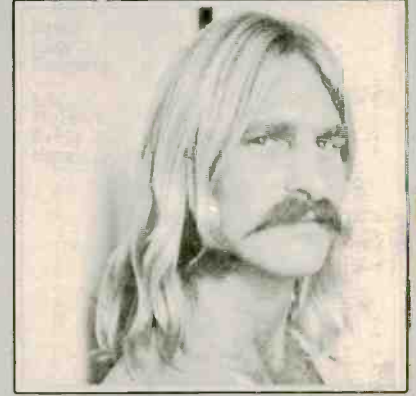
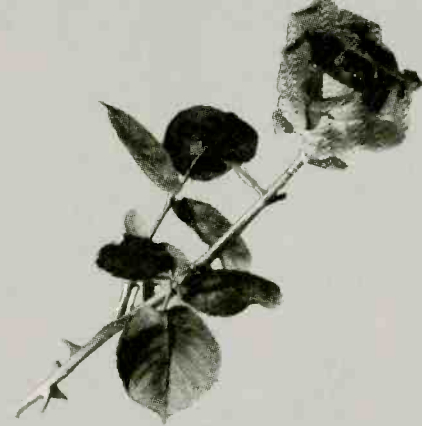
F-9513 Side Effect  
*What You Need*



M-9068 Johnny Hammond  
*Forever Taurus*



F-9516 Roger Glenn  
*Reachin'*



F-9515 Byron Keith Daugherty  
*Let My Heart Be My Home*

**F-9513 Side Effect**  
*What You Need*

Side Effect is burning up the disco scene with their current single, "Always There," from this, their second album. Side Effect is produced by the masterful Wayne Henderson, and there are some original songs (like "S.O.S." by leader Augie Johnson) and a super version of Henderson's "Keep That Same Old Feeling."

**F-79007 David Bromberg**  
*How Late 'H Ya Play 'Til?*  
David Bromberg's Fantasy debut is a double-LP tour de force. One studio disc and one live disc capture the enchanting power of the Bromberg Band. "Danger Man II," "Such a Night," and "Will Not Be Your Fool" are among the standout cuts.  
**(Special Introductory Price: \$7.98)**

**F-9516 Roger Glenn**  
*Reachin'*  
"Reachin'" presents flute and vibraphone player Roger Glenn in a unique combination of funk and Latin-tinged jazz. The noted production talents of the Mizell brothers and Glenn's multiple talents make this a most impressive first effort.

**M-9068 Johnny Hammond**  
*Forever Taurus*  
Hammond's impressive multi-keyboard and composing talents are highlighted in this exciting set. Featuring the funky production and arranging work of Wade Marcus, and a very soulful supporting cast, this one is as contemporary as they come.

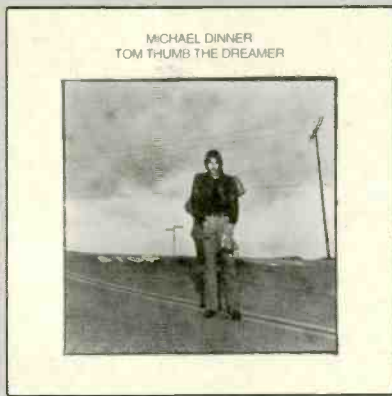
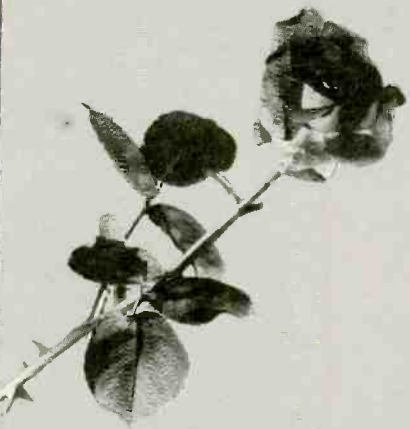
**F-9511 Country Joe McDonald**  
*Love Is a Fire*  
Country Joe has a few things to say about the state of love he's in, and "Love Is a Fire" is his impassioned commentary on that subject. "Love Is a Fire," "It Won't Burn," and "Oh No" are top cuts. Rock and roll has fallen in love! (And inspired this ad.)

**F-9515 Byron Keith Daugherty**  
*Let My Heart Be My Home*  
From Doug Weston's Troubadour Productions comes Byron Keith Daugherty, whose compelling, light country style and personal songwriting assure him a bright future.

**Fantasy**  **Prestige**  **Milestone** 



# SAFARI



F-9512 Michael Dinner  
*Tom Thumb the Dreamer*



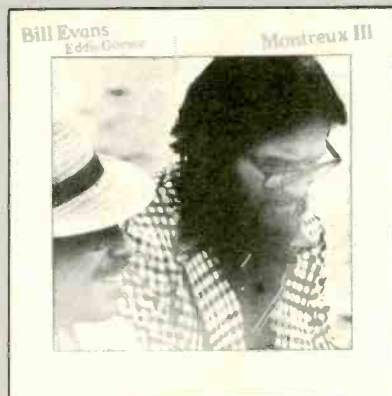
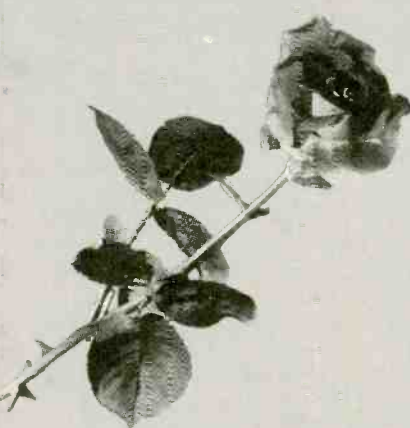
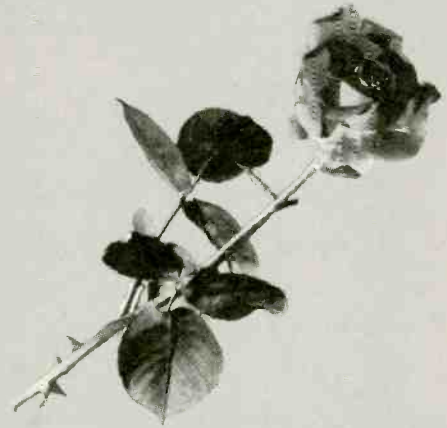
M-9070 Flora Purim  
*500 Miles High*



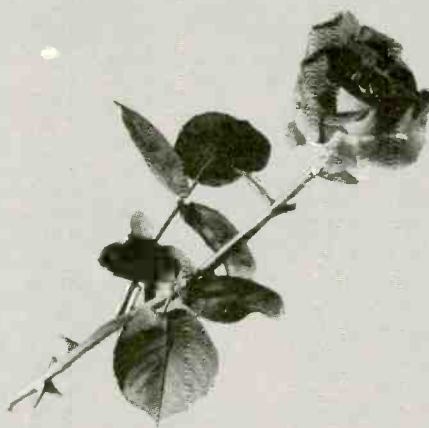
M-9069 Opa  
*Goldenwings*



F-9506 Pleasure  
*Accept No Substitutes*



F-9510 Bill Evans  
*Montreux III*



P-10099 Azar Lawrence  
*People Moving*

M-9069 Opa  
*Goldenwings*  
A tight vocal and instrumental trio from South America, Opa is the group that played with Flora Purim on her recent tour. Their debut album, produced by Airtó and featuring flutist Hermeto Pascoal, should place them in the forefront of the New Wave of South American influenced jazz/rock.

F-9512 Michael Dinner  
*Tom Thumb the Dreamer*  
Rock singer/songwriter Michael Dinner's latest is making a lot of noise on the FM waves, with "Tom Thumb the Dreamer" and "Silver Bullets" getting the most airplay. Michael's strong original material is excellently produced by Keith Olsen. Straightforward, powerful rock.

F-9506 Pleasure  
*Accept No Substitutes*  
Pleasure's own special brand of sophisticated disco music is tinged with jazz and steeped in funk. "Ghettos of the Mind," the new single, is making impressive headway up the charts, as is the LP, and an extensive tour of the East is lined up for October. Produced by Wayne Henderson—for your pleasure.

M-9070 Flora Purim  
*500 Miles High*  
Recorded at Montreux, Flora's first live LP provides still further evidence of her vocal mastery. The incomparable songstress—in the company of Airtó, Ron Carter, Milton Nascimento, et al.—delivers a captivating performance.

F-9510 Bill Evans  
*Montreux III*  
A stunning new live album from one of the world's most highly acclaimed pianists—Bill Evans. Recorded live at the Montreux Jazz Festival in duet with bassist Eddie Gomez.

P-10099 Azar Lawrence  
*People Moving*  
Talented young saxophonist Azar Lawrence moves from his earlier, straight-ahead jazz position towards a more accessible, heavily contemporary type of music—a genuine crossover. Produced by Skip Scarborough, who has long been associated with Earth, Wind & Fire.

**COMING IN OCTOBER—**  
**The Blackbyrds:**  
**"Unfinished Business"**  
**Stanley Turrentine:**  
**"The Man with the Sad Face"**





# MOTOWN'S NEW CROP

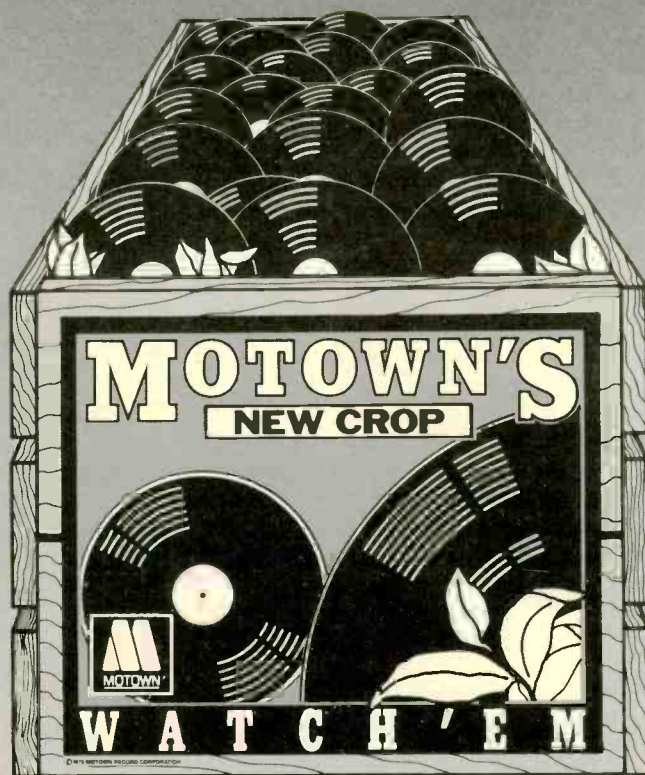


W A T C H ' E M

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 HEILICHER BROS. OF FLORIDA  
 HITSVILLE OF BOSTON (DISC)  
 HITSVILLE OF MISSOURI (HEILICHER)  
 HITSVILLE OF NEW YORK (ALPHA)  
 HITSVILLE OF PHILADELPHIA (CHIPS)

H. W. DAILY & CO., HOUSTON  
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 M. S. DISTRIBUTING, CHICAGO  
 NYLEN BROS., HAWAII  
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# MOTOWN'S NEW CROP



# WATCH 'EM

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**MOTOWN'S**  
**NEW CROP**

**W A T C H ' E M**

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The central graphic is a stylized illustration within a decorative frame. It features a vinyl record on the left with the Motown logo on its label, and a plant with large leaves on the right. The text "MOTOWN'S NEW CROP" is at the top and "WATCH 'EM" is at the bottom of the frame.

**Motown Records & Tapes** 



# For H&L, Airplay Is All-Important

■ NEW YORK — At H&L Records there has only been one formula applied to merchandising, and its main ingredients have been a strong dose of common sense, combined with a large measure of hard work. It has meant applying a reputedly "exotic" formula to one album at a time. Obviously, complications develop when the product becomes heavy, but that has never been a problem for the label. H&L Records has consistently operated on a limited release schedule that would enable the company to concentrate all of its efforts on behalf of every album.

## Basic Attack

Whatever the merchandising approach, the basic attack is always the same — go after radio play, secure exposure at the radio level, at the discotheques, if it is that type of product, and aim for exposure at the store level. But first, always, is the radio play. Without it there is no way to go. It is true that with an artist such as Van McCoy, and with his now classic disco record "The Hustle," the airplay followed strong discotheque exposure, but for the most part, there is no merchandising campaign without the airplay.

There is also at H&L Records a strong, consistent advertising effort that has to support any merchandising endeavor. Every album is targeted with an advertising budget. The main thrust of the advertising effort is again radio. H&L Records has its own 60 second spots prepared and makes every effort to see to it that any radio advertising utilizes their prepared spots. The company feels that unless these spots are used, there is no telling what kind of spot is substituted. As Bud Katzel, the label's vice president and general manager, explains, "Receiving an affidavit of performance on a radio time buy that indicates that 50 seconds of a 60 second spot was dedicated to the opening of a new retail outlet in a new 'miracle-mile shopping plaza' and 10 seconds announcing the sale of a new Van McCoy album is not H&L's concept of advertising product." This especially seems incongruous since the financial support for the running of the spot is solely supplied by the label.

## Print Ads

As for print advertising, that is often an even murkier, haphazard venture. Newspaper space that fills the page with countless black and white minnie prints of album covers in which not even the title and artists name is discernible, is nothing more than an advertisement for the retail store and not any specific product.

To counteract this kind of advertising approach, H&L Records makes every effort to enforce strict adherence to their own advertising philosophy. An even tighter policy of following through in this area will be one of the label's main activities during this final quarter of the year.

In developing merchandising tools, the ultimate yardstick is again dictated by the simple rules of logic. Will it be utilized? Will it get the message across? Will it,

## Rocket: Working with the Artist

■ LOS ANGELES — The Rocket Record Company has a unique approach to the marketing of work by its artists. Rocket is a small company with a select roster and every artist is very much involved in every decision affecting his or her career. The artist is consulted about what is most appropriate for him and his work, and Rocket Records deals on a personal level, working closely with each recording artist as an individual to develop the most effective marketing program possible. Artists on the Rocket Record label are Colin Blunstone, Junior Campbell, Kiki Dee, Davey Johnstone, Cliff Richard, Brian and Brenda Russell, Neil Sedaka, Solution and Howard Werth.

### Cliff Richard

One example of the Rocket Record Company's approach to marketing is the recent promotion tour for Cliff Richard in support of his lp, "I'm Nearly Famous." Richard has been a recording and film star for 18 years and his experience and personality were taken into account when planning his two-week tour of the United States. He was consulted about every aspect of his American visit. Cliff's promotion tour included receptions of the highest quality in all key markets. Rocket prepared "I'm Nearly Famous" buttons, T-shirts and posters for distribution and the slogan has, as a result of Rocket's promotion and marketing, been established as a modest statement of Cliff's success.

Neil Sedaka is another artist who continues to receive individual attention from Rocket Records. His albums, "Sedaka's Back," "The Hungry Years" and "Steppin' Out," were all marketed with special consideration given to Neil's unique background. An artist who has already enjoyed considerable success in the United States, Neil plays an important role in determining the appropriate approach to the marketing of all his records. His concert tours are carefully scheduled and all promotion and marketing

at the point of purchase, help motivate the customer in shelling out the dollars at the cash register?

For so long, many merchandising aids have been heaped upon the retailers with little chance that these aids would ever be put into use. H&L Records has made it a point to continually go into the field and appraise what indeed the retailer wants and will use. Markets vary in their use of the

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activities center around his appeal as an established and talented singer and songwriter. His television special, "Neil Sedaka Steppin' Out," will add still another dimension to his career.

Kiki Dee, who enjoyed success with her first two Rocket lps, "I've Got The Music In Me" and "Loving and Free," now has her first gold record with the single she recorded with Elton John, "Don't Go Breaking My Heart." The marketing campaign, which was organized to complement Kiki's own personality and career goals, included an extensive interview schedule in all key markets in the United States. A special marketing program will be prepared with Kiki after she has completed her next album, which will be recorded this fall in England.

### R&B/Disco

In another field, The Rocket Record Company recently released its first single geared specially for the r&b/disco market. "Gonna Do My Best To Love You," written and recorded by Brian and Brenda Russell, is from their lp, "Word Called Love." Although Rocket Records is working with Brian and Brenda to emphasize the disco appeal of this particular record, Brian and Brenda are not strictly an r&b act. They are prolific songwriters and their compositions include "Golden Oldie," "Please Pardon Me" and "Highly Prized Possession." Their abilities to write music as well as perform are important aspects of any marketing campaign. Their music is appropriate for all markets (except country) and they play an active role in any and all marketing, publicity and promotion efforts made by the record company in their behalf.

Solution, a Holland-based jazz ensemble, had its first album released in the United States on the Rocket label. The lp, "Cordon Bleu," has proved to be a viable jazz commodity and once again the Rocket Record label is directing its efforts to satisfy the particular needs of this group.

## Springboard Looking For Christmas Sales

■ RAHWAY, N. J. — Under the banner "The Million Dollar Christmas For Under \$2.00" Springboard president Dan Pugliese and senior sales vice president Bob Demain have put together a combination of product and merchandising aimed at making this Christmas season the biggest in the company's history.

Leading the product parade for Mistletoe Records and Springboard's Christmas catalogue, are albums by Gene Autry, Lawrence Welk, Billy Vaughn, Chipmunks, Ferrante & Teicher, Bobby Helms and Liberace as well as an r&b all star "Soulful Christmas" and the original "The Little Drummer Boy" by the Harry Simeone Chorale.

"Our product speaks for itself," Pugliese observed, "but our marketing approach is unique in the industry and permits us to accomplish as much as we do. Our Springboard distributing company set-up under Bob Demain, our three warehouses in Rahway, New Jersey, Los Angeles and Chicago and our incredibly responsive computerized order service operations directed by vice president and controller Sid Yallowitz, have been an answer to a retailer's prayer and particularly at a peak time like Christmas, gives us an edge that makes us virtually an ideal supplier to our retail and rack customers.

"Add to this the solid in-store and advertising support, the latter in all media, that we put behind our product, and you can see why we anticipate that this will be our all-time quarter."

At the same time the Apex division of Springboard International Records, Inc. has shifted into high gear in total marketing effort for the coming season.

Offering over fifty major artists including such supersellers as Bing Crosby, Elvis Presley, Dean Martin, the Harry Simeone Chorale, Johnny Mathis, Nat King Cole, Liberace, the Chipmunks, the Jackson Five, Lawrence Welk, Glen Campbell, Marty Robbins, Bobby Vinton, and many more, the Apex Christmas assortment provides a product selection geared to fill every consumer taste.

According to division head, vice president of sales Al Schiefelbein, the development of special promotional programs which include prepacks supplemented by fully integrated merchandising and advertising aids is running well ahead of activity at this time last year.

Among dealer aids specially designed to maximize impulse sales are new floor and counter

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## At UA:

# A Combination of Established and New Artists

■ LOS ANGELES — Artie Mogull, president of United Artists Records, reports an extensive and diversified schedule of fall releases, which features not only new works from the label's established acts, but a number of debut albums from important new talent recently signed to the company.

"War—Greatest Hits," a package of this platinum supergroup's ten best selling singles, includes their latest hit, "Summer." The lp will be supported by an advertising and merchandising campaign which will include radio and TV spots as well as point-of-sale devices to enhance the crossover sales expected from the best of War collection. UA, in conjunction with War's Far Out Productions, has also set for release the first solo effort from War keyboardist Lonnie Jordan, as well as a collection of notable instrumentals taken from the group's six top-selling albums. The jazz flavored collection, titled "Platinum Jazz," was coordinated by War producer Jerry Goldstein. It will be released on the Blue Note label.

Paul Anka's third release for United Artists, "The Painter," is produced by UA's vice president, pop a&r, Denny Diante, and features cover art by pop innovator

Andy Warhol. The collection of Anka originals will be backed by a major merchandising push, including a unique light box for in-store displays. It will be supplemented as well by a re-making of Paul Anka's "Times of Your Life" lp.

The new Electric Light Orchestra lp is to be shipped October 15. Produced by ELO's Jeff Lynne, it will be backed by a substantial advertising push, including new ELO logo, and is regarded as a key release in the fall line-up.

A special two lp set of the historic "Blue Note Night at the Roxy" continues the heavy schedule of autumn releases for United Artists. Recorded live on June 28 in celebration of the oldest continuous jazz label in the country, the Blue Note live set is produced by George Butler and features the diverse talents of Carmen McRae, Alphonse Mouzon, Donald Byrd, Ronnie Laws, Earl Klugh and the Blue Note All-Stars. Also included is the Donald Byrd album "Caricatures." Also recorded live, the lp features art work by famed cartoonist Al Hirschfeld.

Ronnie Laws' third album is set for the fall deadline; and Robby Krieger, former Doors guitarist, has recently signed with United Artists and is slated for a debut album.

Brass Construction's second offering continues UA's strong autumn showing. A follow-up to their million selling first album, the soul-pop group will be supported by a high-powered marketing campaign. The Real Thing has also completed its first album for UA which includes the single "You to Me Are Everything," a hit both here and in England. "Enchantment," a debut r&b album from the group of the same name will also see a fall release.

A deluxe three lp package from The Dirt Band is set for release later this month. Titled "Dirt, Silver and Gold," this retrospective is a celebration of the popular country-rock group's 10 years together. It will have extensive merchandising support both in country and pop markets. Other country oriented releases include new albums from Dave Dudley, Jean Shepard, Billie Jo Spears, Sherri King, and Del Reeves. Folk-rock artist Don McLean has recorded a double-album live set to be released in September, as is the country-styled "Calico Vol. II" from the Texas group of the same name.

Certain to generate great interest, Roderick Falconer's debut album, "New Nation," marks the appearance of a new progressive talent. A strong publicity and

marketing campaign will be mounted to bring this writer and performer before the public.

Marcus, a Detroit based hard-rock band, is named after their high-energy lead vocalist also recently signed to UA. His lp, aptly titled "Marcus" is slated for shipment early this month. Keyboardist and star producer Al Kooper will be recording his first album for United Artists and Willie Tee, a New Orleans composer and producer, will have his debut album, "Anticipation," released.

All of the foregoing will be supported by selective merchandising campaigns designed to fully exploit each album's potential in its specific market.

Original motion picture soundtracks on United Artists that are scheduled for rush release include "Silent Movie," "The Return of a Man Called Horse," "The Pink Panther Strikes Again," as well as the score to the Woody Guthrie saga "Bound for Glory."

For the holidays UA has planned the release of two Christmas lps, "Rhythm & Blues Christmas" and "The 12 Hits of Christmas." Both are compiled by Snuff Garret and feature the greatest selling Christmas songs of all time, including recordings by such masters as Bing Crosby, Nat King Cole and Gene Autry.

## Casablanca Looks Forward to Solid Sales

■ LOS ANGELES — Casablanca will release six albums this fall, backed by the most ambitious promotional and merchandising campaign in the label's two-year history as an independent, according to Dick Sherman, vice president, sales. Sherman stressed that along with the new product campaign, Casablanca will maintain its continuing program on catalogue and given the scope of fall merchandising plans, Casablanca projects the highest sales volume to be achieved since its inception.

Casablanca albums by Kiss, Parliament and Donna Summer highlight the upcoming release while other artists represented in the fall release include the Group With No Name, whose debut lp, "Moon Over Brooklyn," has already shipped; Long John Baldry, whose new lp, titled "Welcome To Club Casablanca," is to be released in September. Masekela's new album, "Melody Maker," is planned for an October release.

A wide variety of in-store promotional tools, including posters, easel-backs and mobiles, have been prepared by Casablanca to

ensure visual saturation. Radio spots have been bought in over a dozen markets with special emphasis placed on morning drive and weekend time slots. An assortment of print media in trade and consumer publications has been bought for each of the fall lps.

Full color Kiss ads have already been bought in rock-oriented consumer publications in support of the group's album, "Rock . . . and Roll Over," scheduled to ship on November 1. In addition, TV spots have been prepared for placement in major market prime-time slots. Kiss has had two of its albums certified gold by the RIAA and one of them, "Kiss Alive," has been certified platinum, with sales having soared to near the two million mark. The recently released "limited edition" reissue of the first three Kiss albums, "The Originals," was sold out within three weeks of its release. The group's current single, "Beth," is currently bulleted on the **Record World** singles chart, and the label has prepared radio spots designed to capitalize on the band's expanded top 40 audience. Begin-

ning on November 1, saturation spots will begin to air on stations that will include WLS, WABC, WMMS, CKLW, WDRQ, WFIL, WXOK, KHJ, WQXI, WPGC and WCAO.

Parliament will launch a new tour in conjunction with the group's new lp, "The Clones of Doctor Funkenstein." The show features elaborate staging designed by Jules Fisher of Alice Cooper fame, and Casablanca's media support will take advantage of the group's new-found crossover audience, an audience that fully emerged with their recent top 5 single, "Tear The Roof Off The Sucker." Accordingly, spots have been prepared for placement on pop as well as r&b stations, while point of purchase displays—which will include stand-ups and posters—will be targeted for pop as well as r&b retail locations.

Accompanying Parliament on their four-month tour will be fellow Casablanca recording artist Masekela, and the label's tour support for the latter artist will maximize that exposure.

Donna Summer's new lp will be titled "The Four Seasons of Love"

and will be backed by an extensive consumer print campaign, targeted towards the broadest possible demographic audience. As with Parliament, Ms. Summer's campaign has been designed to maximize her growing crossover following. Among the tools created by the company on behalf of Ms. Summer are a four-color calendar with a format reminiscent of the pin-up calendars of the 1940s, mobiles and two life-size stand-up displays, one geared especially for retail outlets and the other for discos.

Casablanca has embarked upon an extensive cross-merchandising mail-order program that will involve the insertion of order blanks for such items as T-shirts and posters in the album jackets of the Kiss, Parliament and Donna Summer lps. Customers responding to the mail-order offer will also be asked to fill out a questionnaire that will pin-point the tastes and buying habits of Casablanca artists' audiences. The information gathered from the return of these questionnaires will be catalogued by computer and utilized in future Casablanca marketing programs.











# Arista: Creating a Merchandising 'Personality'

■ NEW YORK — Throughout the first two years of Arista Records' operation, one of the key objectives in the marketing area has been, according to Gordon Bossin, vice president, marketing, "... the creation of a unique and distinctive marketing and merchandising personality that measures up to the high level of quality by which all of our product has characterized. Merchandising tools and campaigns must be carefully selected so that the company may utilize merchandising dollars to maximize their effectiveness. In addition, it has been our experience that these programs will work best when individual artists are matched with campaigns which reflect both their career direction and sales outlook."

Developing unique display pieces and overall merchandising campaigns has played an important role in establishing Arista's highly-visible identity. Bossin continues by saying, "We recognize that the best way to insure this visibility is to create displays which are attractive and consistently practical. It is the only way to guarantee their widespread and effective use."

Jon Peisinger, director, national sales for Arista, maintains that beyond the actual process of formulating campaigns and creating displays is the crucial importance of capitalizing on these efforts in the marketplace. To this end, Arista has developed a unique staff of marketing field personnel which has proven highly effective and provided an example for others to follow. "The team of local marketing managers we've assembled has given us extraordinary penetration at the retail level," comments Peisinger. "We currently have a team consisting of eight local marketing managers based in key areas across the country. This was a concept that Arista developed in cooperation with our independent distributors over a year and a half ago."

Pointing to the effectiveness of this particular arrangement he continues, "Our local marketing staff does much more than simply create window and in-store displays with the materials which we provide. They bring their own creativity and energies to their respective local marketplaces and most importantly, function as Arista's eyes and ears 'on the street,' providing us with immediate feedback on sales patterns and reaction to radio airplay for our new artists."

Encouraged by the success of its fall campaign last year as well as the more recent "Brecker Brothers Month" promotion, this

season Arista is implementing a multi-faceted sales and merchandising campaign, the most comprehensive since the company's inception. "It will be oriented not just to our own distributors," says Peisinger, "but also to record retailers, wholesalers, and most importantly, to the consumer." The overall theme of this major, all-levels campaign is "19 for '76," focusing on 19 of the strong-

est albums in Arista's catalogue, featuring product by Barry Manilow, The Bay City Rollers, Eric Carmen, Patti Smith, the Outlaws, Funky Kings, Caravan, Silver, Point Blank and Tony Orlando & Dawn. Special emphasis will also be placed on Marlo Thomas' "Free To Be You And Me" album, which has proven one of Arista's strongest and most consistent sellers during this season.



## Takayoshi Sees Double Sales For Playboy

■ LOS ANGELES—Predicting that Playboy Records will double its sales, label executive vice president Tom Takayoshi has outlined the release of six new albums, each with its own merchandising and promotion campaign. The new product includes lps by Hamilton, Joe Frank & Dennison, Mickey Gilley, Wynn Stewart, Greg Kihn and the debut albums of Weapons of Peace and Joey Stec.

"Each album will have the full force of the company behind it," said Takayoshi. "There will be the usual in-store display, radio spots and intensive promotion push. But there will also be a few surprises . . . some unique concept ideas."

Takayoshi added that he feels Playboy has an excellent sales and promotion staff in all areas and that it is reflected in pop success such as Hamilton, Joe Frank & Dennison, the country smashes of Mickey Gilley and the r&b resurgence of Al Wilson.

Hamilton, Joe Frank & Dennison's release will be the group's third lp; the first two each featured million-sellers. The next single off the album is "Don't Fight the Hands." Takayoshi also

noted that the group's name change had no effect whatsoever on their sales.

### Mickey Gilley

Gilley, who has had ten successive country hits, should score again with his latest, "Lawdy, Miss Clawdy," from his new "Gilley's Smokin'" album. The lp also features his number one country tunes "Don't the Little Girls All Get Prettier at Closing Time" and "Bring It On Home To Me."

Another solid country artist making his Playboy debut is Wynn Stewart. His initial product is entitled "After The Storm."

Takayoshi stated that the label's two debut releases—Weapon of Peace and Joey Stec—add to the areas of r&b and rock. Stec's long-awaited lp was produced by Jimmy Miller, who used to produce the Rolling Stones and Traffic.

Completing the Playboy product is Beserkley's Greg Kihn's second major release. Kihn has received excellent reviews on his recent cross-country concert tour.

"We're becoming an 'accepted' record label," notes Takayoshi. "It takes time to establish yourself, but I feel we've done it and I feel our new product only exemplifies this attitude."

"Our merchandising thrust," says Peisinger, "based on the '19 for '76' theme, will include consumer oriented posters featuring album cover graphics from each release and will also provide space for retailers to indicate special sale pricing." Through its distributors Arista will be providing a variety of merchandising aids, including convertible mobile/counter displays on Barry Manilow, Bay City Rollers, and The Outlaws, as well posters on Manilow, the Rollers, Eric Carmen, Point Blank, the Funky Kings, Silver, Patti Smith and a special banner for the "Monkees' Greatest Hits" lp.

"We will also be assembling an in-store play tape, featuring our hottest fall product, for use by retailers. This was one of the key elements in last year's successful campaign which proved particularly effective in generating additional sales from impulse buyers."

Individually, several of the display items in the fall campaign are among the most striking that Arista has yet produced. The overall effort for Barry Manilow's newest album, the already-gold "This One's For You," features a large four-color combination mobile/standup counter display piece as well as a full-color catalogue poster. Both items depict the distinctive cover artwork from his newest release and that of his entire catalogue as well—"Barry Manilow I and II" and "Tryin' To Get The Feeling." The company is also employing its most extensive campaign to date on The Bay City Rollers. The full-scale effort will include a four-color poster which prominently features album cover graphics from their new release, "Dedication," and each of the group's first two albums as well. In addition, several special items have been made in limited quantity, to be utilized in conjunction with the Rollers' first concert appearances in this country and for contests, promotions and key visits in various regions.

Silver, a band currently riding the charts with their first-ever single, "Wham Bam," will be the subject of a uniquely attractive poster. It features a photograph of the group, from the bands' debut album, "Silver," framed by a solid four-inch silver border.

Gil Scott-Heron will be releasing his new album, "It's Your World," which consists of a double-lp set, one album composed entirely of new, original studio material and another capturing the excitement of Gil and his Midnight Band in live performance.



# Across the Board Effort for Phonogram

## WFO Campaign For Six Artists!

■ CHICAGO — The Phonogram, Inc./Mercury Records merchandising programs correspond with the design of the company, that of an across-the-board policy. There are programs coming up or in effect now for the fall in the classical, pop and country fields.

In the classical field, Harry Losk, national sales manager for Phonogram, is excited about the introduction in September of the Prestige Cassette Box. The best description of this packaging item, according to Losk, is, "it has a harder cardboard spine with a slick four-color cover. The box will contain two and sometimes three cassettes of an artist's work and all of these releases will include a booklet with extensive liner notes. The idea is to make a collectable item out of cassettes. We'll have tape collectors as well as record collectors. The storage problem is almost erased with this package because of its book-like design, allowing for putting on a shelf in the same manner as books in a library."

The initial use of the Prestige Box will involve four previously released albums. They are "Bach Brandenburg Concertos," English Chamber Orchestra/Leppard; "Bach: Art of the Fugue," Academy of St. Martin-in-the-Fields/Marriner; "Berlioz: Requiem," London Symphony Orchestra/Davis; "Handel: The Messiah," London Symphony Orchestra/Davis.

Also in the classical field, Jules Abramson, senior vice president/marketing, and Losk have announced an extra 30 days dating program. As Abramson explains, "We realize that with the Philips line we are dealing in a unique product and it is an expensive, high quality item. With the classical record buyer, Philips undergoes an unusually high seasonal sales, and Christmas is the prime time for such a sales surge. The only way to realize the potential sales is to make sure our catalogue items are available in the retail stores. This, of course, requires a very high investment on the part of the retailer to keep the necessary quantity, so we have made it easier by allowing payment to be delayed on any classical product bought after September 25 to January, 1977. The Christmas sales will have taken place before the retailer has to pay us."

The world of country music is far from being ignored by Phonogram/Mercury. Beginning mid-September a complete country music program was started which will last through October. It is a combination effort between sister companies Mercury and Poly-



dor and involves new and catalogue product.

"The nice thing about this program," Losk says, "is that the smaller retailers can take part due to our optional prepak offer. It doesn't include the new albums but all catalogue items are there."

The new albums Losk refers to are by Tom T. Hall, entitled "The Magnificent Music Machine," Johnny Rodriguez' "Reflecting," Cledus Maggard with "Two More Sides" and Jerry Lee Lewis with "Country Class." Special radio spots have been produced around the program featuring the new albums, and a five percent discount has been placed on the new albums plus the country catalogue until the end of October. The radio spots will be used nationally but will be emphasized on the major 50,000 watt stations. This is in addition to a heavy print campaign which will include three dealer prepared ads in three different sizes. These ads will feature Tom T. Hall, Johnny Rodriguez from Mercury and C. W. McCall's "Wilderness" from Polydor. The large ad will also include the Hank Williams, Jr. album, "14 Greatest Hits," and the country sampler.

The country sampler is a special feature of the campaign. It is an album made up of Mercury artists only including songs by Tom T. Hall, Johnny Rodriguez, Faron Young, Cledus Maggard, Jerry Lee Lewis, the Statler Brothers and Terry Bradshaw. Also, four artists who have not released albums yet are on the sampler. These artists are Nick Nixon, O. B. McClinton, Reba McIntyre and Jackie Ward. The sampler carries a \$2.99 album price and a \$3.99 price on tape. It is also included in the five percent discount program.

Various merchandising aids and sales programs are being designed to cover upcoming rock product, but at this time only the Rush campaign and a portion of the Thin Lizzy campaign could be outlined by Jules Abramson.

In the case of Rush, whose fifth Mercury album, "All The World's A Stage," will be released at the end of September, a poster is being prepared that will include four-color art work on the group as well as incorporating the album cover. According to Abramson, "The cover is a very classy piece of work but features an empty stage. We felt it necessary to work in photos of Rush as well, therefore we have to combine the two on the poster."

Where Rush is concerned the album itself could be looked on as a self-generating merchandising piece. Abramson explained, "The album is a six-panel package and one of the inner panels will have a discography of all previous albums. Since this is a live album, those who become new fans of the group will be able to know what produce already exists."

In addition to a strong radio and consumer print ad campaign and promotional contest, Abramson has set up a display contest for distributor and sales personnel as well as the accounts themselves. The idea is to enlist the creative thoughts of various accounts and have them set up displays, window or otherwise, centered around the theme of the album title, "All The World's A Stage." It will be a national contest although it will be handled on a local level tied into the album itself as well as any local appearances by the group where possible. Cash prizes have been established.

In the case of Thin Lizzy's new album, "Johnny The Fox," the entire campaign has not been completed to the point of being able to announce the various aspects. "We will have a 4 x 4 peel off sticker," Abramson said, "and a very extensive ad campaign on all levels. We were very successful with an in-store stand-up display of Phil Lynott, leader of Thin Lizzy and their 'Jailbreak' lp, and we may go with that idea again. The album and art work haven't been delivered to us yet."

■ LOS ANGELES — The Wes Farrell Organization will spend \$1 million during the next six months on a merchandising campaign centered around six Chelsea-Roxbury artists, it was announced by Wes Farrell, president of WFO, and Buck Reingold, vice president and general manager of Chelsea Records. The million-dollar figure represents an increase of 60 percent over monies spent for merchandising during a similar period in the past. Farrell said the current increase is due to heavier activity on album artists rather than single artists.

Among the Chelsea artists to be included in the current merchandising plans are Rick Springfield, Jim Gilstrap, Disco Tex & the Sex-O-Lettes (all of whom have recent album releases), Wayne Newton, the Chambers Brothers and Baby. Chelsea will release new albums by the last three artists within the next four weeks.

According to Reingold, a major portion of the merchandising budget will be spent on tour support for Chelsea artists. Springfield, Disco Tex, Baby and the Chambers Brothers will all be involved in major tours throughout the country within the next few months.

"We prepare a market for an artists before he arrives, blanket it while he is there, and have a sophisticated follow-up program to boost the record sales as much as possible," said Reingold. "The way we prepare and soften a market and then cement it when the artist leaves, makes each tour a total effort from beginning to end. Our aim is to create total artist awareness for each one of our artists on tour, from the consumer to the retailer."

"We are now in the process of building our sales forces in the south, the midwest and on the east and west coasts. The primary job of these salesmen will be to keep close contact between the manufacturer, the distributor and point of sale. These men will not function simply as salesmen, they will also function as market specialists."

"It's a fundamental policy of our company," continued Reingold, "to treat everyone from the distributor to the actual point of sale as the ultimate consumer. Distributors, rack jobbers, one-stops and retail stores are all promoted and merchandised to achieve total product awareness."

In addition to monies allocated for album artists, a good portion of WFO's new merchandising budget will be spent on artists who have singles in release. These include Jigsaw, Susan George, Stuff N' Ramjet and Dee Ervin.



**About 50% of your  
holiday profit  
will come from  
CBS & WEA.**

**Shrewd businessmen  
know that the other  
50% will come from  
some rather surprising  
sources.**





1. Jonathan Richman (Beserkley) 2. Barbi Benton 3. Hamilton, Joe Frank and Dennison 4. Joey Stec 5. The Modern Lovers (Beserkley) 6. Al Wilson  
 7. Weapons of Peace 8. Wynn Stewart 9. Greg Kihn (Beserkley) 10. Mickey Gilley 11. Earth Quake (Beserkley) 12. Rubinoos (Beserkley)

Beserkley Records marketed and distributed by Playboy Records, Inc.®





# Jim Tyrrell *(Continued from page 10)*

with their album and their single, "Fire." AOR radio is receiving the group very well as are black progressive and r&b formats. The single is plugged in at black radio across the board in the southeast region from which this Atlanta based group is most likely to break.

The personal involvement of Frank Barsalona, president of Premier Talent, has delivered the kind of rock 'n' roll bookings that will expose the band to the rock fanatic audience. Their appear-

ances with Peter Frampton and Gary Wright and The Who spell the kind of success and proper direction for this group.

Our merchandising campaign on Mother's Finest has been one of our most comprehensive on a new group to date. T-shirts, oversized matchbooks, patches, buttons, mobiles and billboards, all utilizing the MF shield, have emphasized the importance of this act both on radio and at point of purchase.

Similarly extensive programs

have been worked out for Gasolin', Ritchie Supa, Webster Lewis, David Sancious, Rupert Holmes, Jimmie Spheeris, Caribou Records' James Vincent, Virgin Records' Boxer and Blue Sky Records' Dan Hartman. In Hartman's case, we took advantage of the fact that Dan has come out of the Edgar Winter Group to begin a solo career by creating advance excitement with a sampler record titled, "Who is Dan Hartman And Why Are People Saying Nice Things About Him." Containing cuts from past Edgar Winter Group lps in which Dan was involved, the sampler served to introduce this artist while causing anticipation for his debut solo venture.

One of the most exciting of our stories this year has been the initial press, airplay and sales explosiveness for Southside Johnny and the Asbury Jukes. The band begins their long-awaited national club tour in mid-September where in every city anticipation of the group's arrival is so keen that virtually all their dates have been extended. To key into this, we are

launching a regional merchandising campaign designed to go where the sales action is and, once there, turn it on intensely.

We are working to consolidate the successes with Wild Cherry and Lou Rawls. Both the Wild Cherry and the Lou Rawls albums are gold and we anticipate the immediate release of the follow-ups to their million-selling singles. Further, Wild Cherry is now on national tour with the Isley Brothers with additional dates with the Average White Band and the O'Jays. They are playing to extremely enthusiastic audiences and are broadening their base of appeal and demographic awareness. For the Isley Bros. and the Wild Cherry dates we are employing a novel approach to radio advertising by providing pre-concert and post-concert spots of 60 second length for both acts.

We have lined up and are ready with individualized campaigns for each of our established acts. For our first Jackson release which teams the act with Kenny Gamble and Leon Huff, we are swinging *(Continued on page 42)*

# Don Dempsey *(Continued from page 10)*

and a brand new fifty-week television series by Andy Williams covering, as of this writing, 204 cities, with more to follow. Other selected artists in all musical categories will be using television campaigns as a vehicle for the gift-giving concept at Christmas-time.

As a caper to what has already been delineated, we are backing our current hit single successes, which include Blue Oyster Cult's "Don't Fear The Reaper," the Manhattans certified platinum single "Kiss And Say Goodbye," and Tower of Power's "You Oughta Be Havin' Fun," plus those singles on the brink of chart success, with special merchandising programs.

We are viewing with great excitement and anticipation the first releases of Tommy Bolin and Sparks on Columbia, along with albums by Marie Cain, Ned Doheny, Valerie Carter and Mino Lewis. Follow-up lps include those by Tom Jans, produced by Joe Wissert, Journey, Laura Nyro, Mac Davis, the Sutherland Bros. & Quiver, Pavlov's Dog and John McLaughlin.

Also included in our fourth quarter plans will be a series of special merchandising campaigns devoted to "Best Of" albums from Loggins & Messina, Mott, New Riders and Ten Years After. We also have a series of two-record sets coming out on Percy Faith and the Firesign Theatre along with a very special John Hammond produced grouping of John Kirby, George Benson and Lester Young.

We are looking forward with great anticipation to the release of the new Pink Floyd album which will be backed by a merchandising program keyed to support the band's forthcoming early 1977 tour of the United States.

A total marketing plan has been developed for the film "A Star Is Born," starring Barbra Streisand and Kris Kristofferson. We're pulling out all the stops

for this project and we will be blessed with the advantage of having the film open at 300 theatres on Christmas Day. By that time we will be well advanced in our plans, as the record is scheduled for release in October. Unique merchandising programs for all of Barbra's releases are built into the plans for the soundtrack album. Other major announcements as to the totality of our support efforts for the film will be announced shortly.





# Retailers Survey The Fall Merchandising Outlook

(Continued from page 22)

them more prominently than we have now—in self-defense, I may add.

**Keenan:** Very definitely. We're getting strong into imports now, which had been a very small item for us in the past. This year we'll be increasing about 150 or 200 percent of the titles we're carrying now going into the fall season. In terms of cutouts we always try to get as much as we can. I think we're going to have a tendency to buy in much bigger quantities than we have in the past, because the availability of titles is so good. Once you see something, the odds are you're not going to see it again if it's any good; so we're finding that we have to buy three or four times as much as we were before just to get those things in. Occasionally we do special merchandising. Normally we try to do it if we have a lot of a good things in—we try to take up a wall with merchandising it on our normal display racks where we place the hit products occasionally. But it doesn't follow any consistent pattern.

**Guarnieri:** Both—especially cutouts. We've already got a room devoted to cutouts and it holds a few thousand. We won't run any specials on cutouts because we sell them so cheap anyway. You don't want to make them too cheap.

**Bayer:** Cutouts definitely; imports I always keep huge amounts of, so I won't be increasing my import selection exceptionally. A lot of people—I get the feeling that unless they're buying for themselves people feel like cheapskates if they buy cutouts, so I don't display them more prominently. But there's some good albums available, and I've got the back of my store full of cutouts in wire baskets—400 best selling cutouts and they're all killers. I'm talking about Nitty Gritty's latest album; every Clapton except "E.C. Was Here." I've just got imports in a separate section with a sign saying "Imports." Once in awhile something real big will come out and I'll put it in my featured area.

**Karol:** "Christmas singles are down to a point where unless you get a breakout Christmas record you limit yourself to standards."

*What's the outlook for Christmas singles and albums? Will you be ordering more or less than in previous years?*

**Bergman:** We'll probably be ordering in the same neighborhood as last year. It's a very specialized kind of demand; once in awhile you get an album that sells a lot, but I would say probably the demand stayed about the same from year to year. We put these products in a special section, with special displays, and give them the best shot possible.

**Houghton:** I would say we'll be ordering more. I don't know. There's a lot of things that are Christmas related that don't have a Christmas tag on them—classical, for instance, tends to pick up at this time. Those are things we're very aware of.

**Rose:** Every manufacturer has a Christmas program, and you order what you think you'll sell. You often wonder how many more copies of "White Christmas" you can sell, but there are certain numbers like that that you can buy 200 or 300 of and sell all the time.

**Karol:** Christmas singles are down to a point where unless you get a breakout Christmas record you limit yourself to standards. Christmas albums are about the same way. There are many standards now at Christmas; we sell them year after year—not as much as we used to, but we still sell a good quantity.

**Keenan:** Staying about the same as last year. There's still a definite demand for those products. For example, the John Fahey Christmas album has to be his biggest selling album ever and we at times can move 50 to 100 of it in a day during the two or three weeks preceding Christmas. We do set these items apart and make sure people know where they are when they come in the store, because we normally get people who are looking just for Christmas music—they probably only buy two albums a year and they're both Christmas albums.

**Guarnieri:** Pretty much the same: ordering heavy on the sure sellers—things that sell constantly. Other things we'll order as we need.

**Bayer:** I'd say more just because I've increased the size of my store. Don't get any idea that I think it's going to do great; I'm just going to buy a lot of Apex, because they really have good Christmas and budget lines—they have Elvis, Jackson 5, Supremes Christmas. I think budget product will do a lot better as Christmas product than regular priced product.

*What percentage of holiday business is in tapes and accessories?*

*Do you plan any special merchandising for these items during the fourth quarter?*

**Bressi:** Last year we had a tremendous sell-off. In fact, we ran short—especially with Columbia dropping their price on their CS line. We just ran completely short of eight-track and cassette tapes. I'm looking for good Christmas sales this year. We're going to go out a little heavier than we did last year on albums and tapes.

**Bergman:** I would say our business in tape this year is going to run around 30 percent and our accessories we're hoping will be about five or six percent. We'll probably merchandise tapes the way we always have. As far as accessories, yes, we're experimenting with displays behind the counter and special manufacturer displays and promotions.

**Houghton:** We've got some plans to do promotions in those areas. Historically, I can't tell you if it's any better or any worse than at any other time of the year. The Christmas season in general seems to be a good buying season for all of us.

**Rose:** About 40 percent. We still display them a little more prominently than we usually do, especially cases and things like that. Record carrying cases make good gifts and we put those where they're easy to spot.

**Karol:** About 30 percent. We don't merchandise them any differently. They're out there, just like they are all year 'round.

**Keenan:** Accessories definitely accelerate, particularly the more expensive items. Although two years ago when the recession was real bad we found the expensive items didn't move real well. Tapes do not seem to increase that much percentage-wise. No special merchandising for tapes is planned. Unfortunately, one of our bad points is that we don't merchandise tapes too well. We blame a lot of this on the way the manufacturer puts it out with no information on the covers of the tapes—you can't find out a lot of times even what's on it, who produced it or what the artists' names are. So they're not conducive to merchandising. Plus it's hard because of the ripoff factor—in the winter up here, with people wearing heavy coats, they're twice as easy to steal. We watch them real close and keep them in locked boxes, so that eliminates a lot of merchandising you could do for them.

**Guarnieri:** The best answer I can possibly give is that the percentage is an increase over the whole business. In other words, whatever percentage it is over our normal business, when everything else increases so do tape and accessory sales. We'd like to have cutout tapes this year. We haven't had them yet because we don't know how to put them out and not have people steal them. If we can figure a way out of that we'll have cutout tapes this year.

**Bayer:** 35 percent. I don't merchandise them any differently, except for cutout tapes, which I'll put in shopping carts throughout the store.

*What ad media will you use and in what proportions?*

**Bressi:** Probably a majority will be print, highlighted by radio. We spread the ads out pretty much. We normally don't run much the last two weeks because we're selling as much as we're going to sell then. We've always had better results with print ads. We'll probably only be using radio in areas where we have a concentration of stores. It's too expensive when you combine it with newspaper ads. There's a possibility we may be going into TV in a couple of areas where we have a big concentration of stores. We're looking at it very closely. We ran with it last year and had some success, but it wasn't enough of a test to give solid results. We'll use mainly full page ads giving a potpourri of product—the hot stuff, some closeouts—show them a little bit of everything.

**Bressi:** "Last year we had a tremendous [tape] sell-off. In fact, we ran short—especially with Columbia dropping the price on their CS line."

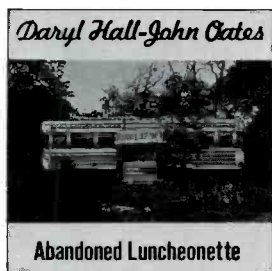
**Bergman:** We're going to be heavy radio probably, in the 75 percent range, and 25 percent print. We have used television before, but I don't think we'll use it this year. We'll do heavy in-store too. I'm just dividing up media bucks now, but we'll spend more money on posters, banners, easels, that sort of thing. Television we can't justify using; it just takes up too much of the budget. And, too, manufacturers are starting to get into television, so we'll allow them to do something there.

**Houghton:** We are basically centered around radio, and we do

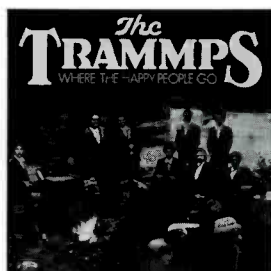
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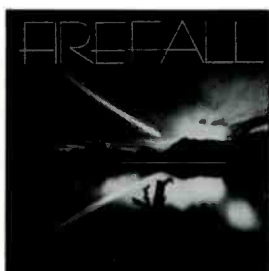
# IF YOU STOCK UP ON THESE, IT'S NOT LONG BEFORE YOUR STOCKROOM LOOKS LIKE...



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SD 18172



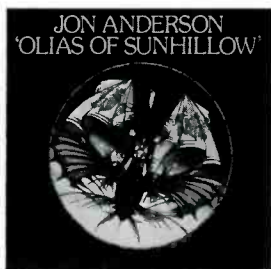
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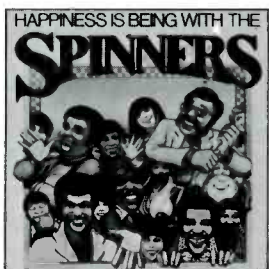
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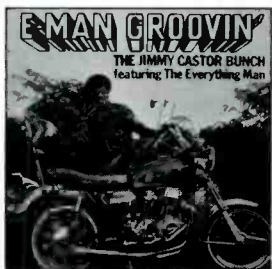
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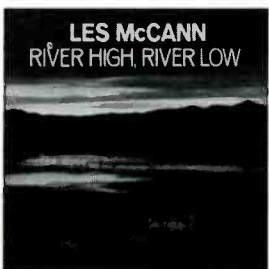
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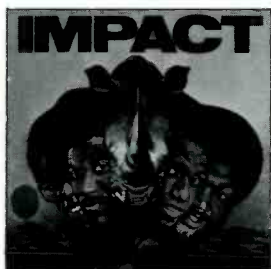
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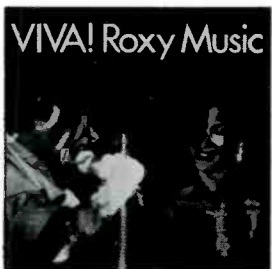
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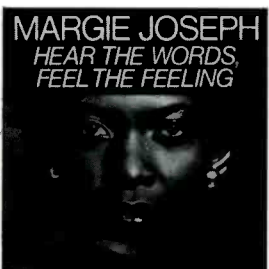
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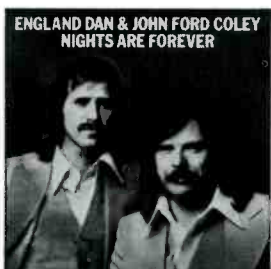
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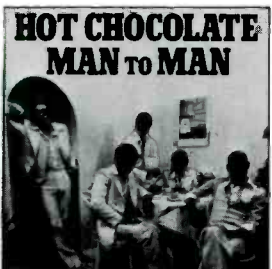
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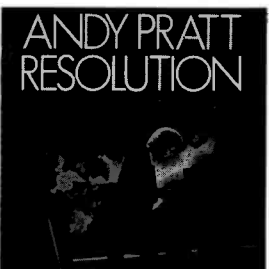
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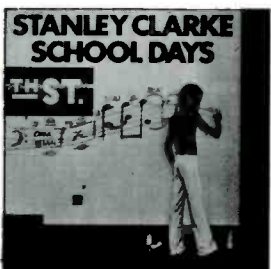
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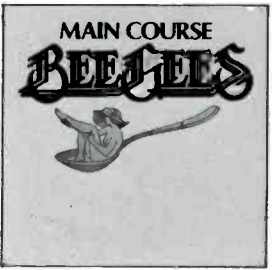
NE 437



NE 438



NE 439



SO 4807



COC 79104



SS 8415



SS 8416



.....**THIS.**

No one has to tell you when an album is a hit. All you have to do is check which ones you don't have enough of.

That's why you should make sure plenty of these records are in your store.

Because the more you have to sell, the bigger hit it is for everyone.

**ON ATLANTIC, ATCO, COTILLION, BIG TREE, NEMPEROR, ROLLING STONES, RSO, & SWAN SONG RECORDS AND TAPES.**





# In-Store, National, Local Campaigns for E/A/N

■ LOS ANGELES — Elektra/Asylum/Nonesuch Records' national sales and marketing chiefs stress continued merchandising support for the company's key spring and summer releases, as well as aggressive fall campaigns for fourth quarter albums, as twin goals during the last three months of 1976. During September and October, and leading up to the key holiday buying season, in-store merchandising and both national and local sales campaigns will seek sustained momentum for active third quarter titles in concert with the company's projected new releases.

George Steele, vice president, marketing, points to the company's sales gains during the third quarter as representative of the crucial emphasis placed by Elektra/Asylum on continued in-store support long after the initial weeks of release. "All the things that we've been doing to establish artists like J.D. Souther, Warren Zevon, Keith Carradine, Chris Hillman, Eddie Rabbitt, Jay Ferguson and Richie Furay during the last 90 days—including promotional tours, special live broadcasts for FM exposure, tour-related campaigns — can't simply stop due to the hectic demands of the fall season. It's imperative that we continue the momentum

for these projects, since the market activity we're seeing now is obviously the result of all our earlier efforts.

"Add to these priorities the continued sales response we've seen to an artist like Carly Simon, whose latest Elektra album continues to display impressive, sustained sales at a national level, and it's obvious we can't afford to turn our backs on a given record simply because it's been out for a while," Steele continued.

"In the preparation of the market place for this period, in securing inventories, stocking catalogue and preparing merchandising programs as they relate to discounts and advertising, the energy mustn't be taken away from these artists. While there will be a 100 percent effort on behalf of our fall releases, many of those albums already in release are at a crucial stage where continued emphasis is mandatory."

Accordingly, Elektra/Asylum will be emphasizing those titles, and developing new campaigns for artists like Jay Ferguson, PFM and Richie Furay, all of whom are touring, or will start tours, during the fall sales season. In addition, artists represented in late summer releases will also receive broad support: Following her summer concert tour, Judy Collins is slated

to embark on special promotional and publicity projects prior to a fall college tour, representing Collins' first intensive exposure to a wide variety of markets during this peak period in some years; Orleans is set for a fall tour with Jackson Browne, whose fourth Asylum album is scheduled for release in conjunction with the tour; Linda Ronstadt's current tour and single are being keyed to her album; and the Rowans, David Blue and Brigati will all receive continued support via forthcoming singles.

## Record Revolution

(Continued from page 17)

buyers do. I don't know if buyers for the big chains even listen to the records they order. I'm really not sure that they do. A lot of good buyers don't: they put records in their stores on the basis of sales figures on a previous album or track record throughout the years. That's just not the way I run Record Revolution."

### Holiday Season

Aside from a store-wide sale in January, Schliewen's main promotion for the holidays falls between Thanksgiving and Christmas when the store is open until midnight. For one of these weeks, two hours a night—"say, from 10 until midnight"—customers can purchase any record in the store for four dollars.

The store-wide sale that occurs in January is mainly for the purpose of cleaning out the store. "With this type of sale, I can get rid of everything and have no returns. I'd rather get break-even cash for a record than an RA. Customers go crazy when they can buy three records for ten bucks. This way I have cash in my hand and the records are gone. I do a lot of advertising and it brings 5000 more people into our store. That blast lasts me until springtime. People really just keep talking about it."

## ABC Record & Tape

(Continued from page 16)

designed to accommodate local customer demand.

Blacksmith concludes the telephone interview with a further bullish outlook for the sales carryover into 1977, though plans to affect and maximize that carryover have yet to be laid down by the company. "If we can make the kind of impact we plan to during the fourth quarter," he said optimistically, "by involving people at all levels in our efforts—ABC personnel and customers—and we continue to have the right product," the future at ABC can only look bright.

Elektra/Asylum's new releases during the coming months will be focal points for major national sales, merchandising, advertising and promotion campaigns. Scheduled for release during September and October are new albums from Jackson Browne, Eagles, Harry Chapin, The Cate Brothers, Tom Waits, Andrew Gold, the newly-reunited Bread, Tony Orlando & Dawn, Booker T. and The MG's and, late in the year, Joni Mitchell and Queen.

### Coordinated Effort

Advertising and in-store merchandising are being coordinated well in advance of projected release dates to maximize effective exposure; additionally, fall stocking programs will recognize the season's traditional increase in key catalogue inventory by utilizing detailed catalogue research to insure that catalogue sales are also maximized.

Steele also emphasized the broad merchandising effort slated for the Nonesuch line during the fourth quarter. Stan Schoen, director, sales, for Nonesuch, detailed programs during this period as falling into two specific areas: "We have up to seven holiday albums that we haven't really merchandised as such in the past. This year we'll be going for rack exposure on the better sellers among them."

Nonesuch will also continue support for its American music series, with particular emphasis on the "After the Ball" and recent "Vaudeville" releases; additionally, key catalogue albums will be featured in late fall advertising and merchandising, which will also expose the Nonesuch holiday titles.

## Atlantic

(Continued from page 20)

Brown.

Australia's premier hard rock quintet, AC/DC, comes forth with "High Voltage," pacing the way for a major program when the group comes Stateside in several months. The lp is a compilation of the group's two platinum albums. The double-record set "Live At CBGB's" brings together 16 songs from the cream of New York's punk bands recorded at the infamous Bowery nightspot, with such attractions as Mink DeVille, Tuff Darts, The Shirts and five other bands.

Rounding out the late-Sept. release schedule are lps by John Edwards (Cotillion), Mass Production (Cotillion) and the Nemporer debut of southern-bred rocker Robbin Thompson, who already has an American Song Festival victory to his credit.

## Jim Tyrrell (Continued from page 38)

into an intense national merchandising campaign which will begin with pre-availability advertising in key markets, move through extensive announcement schedule advertising in all areas and culminate in a special post-release program.

Ted Nugent has released his second lp, "Free For All." He will be stepping up his touring schedule, playing larger arenas, more cities and that means greatly increased exposure. We will be taking advantage of this with a continuation of our "personality" radio spots which feature Nugent himself.

The Isley Bros. are in the midst of one of their most extensive tours of the States. We have designed a number of all-out merchandising campaigns which are plugging into all of their performance cities.

Working off of the momentum we have from the O'Jays single, "Message In Our Music," we have created an all-inclusive campaign of multimedia spots, featuring an unusual type of radio schedule constructed around their concert dates.

Other all-inclusive programs are currently in the works for

fourth-quarter albums from The Three Degrees, produced by Ritchie Rome and Richard Barrett, Engelbert Humperdinck, Charlie Daniels and Michael Murphey, as well as the debut solo album from Beach Boys' Dennis Wilson on Caribou Records. For any of our established and breaking acts, we will have a series of "Personality Posters" which will be delivered to stores for their use and as giveaways to customers via contests and the like.

The Portrait label will kick off its fall release with a record from Burton Cummings, former leader/songwriter for the Guess Who. His first solo venture will be backed by a dual merchandising campaign, one aimed at establishing the presence of Portrait as a label and its location in California, one aimed at keying in on Cummings' album as the label's premiere release. The merchandising campaign will follow the extensive promotion campaign.

As always we will be striving to broaden the sales base of our continuing artists such as Full Moon's Bonnie Koloc, Kirshner Records' Kansas, Philadelphia Int'l.'s Dexter Wansel and Kinky Friedman and Alphonso Johnson.



# A Well-Rounded Release Sparks Buddah's Plans

■ NEW YORK — The Buddah Group's fall release is the most complete and well-rounded in its history, covering the entire mainstream of music. And to complement the release, a unique marketing and promotion campaign has been specially designed for each album and market.

The Aquarian Dream lp, entitled "Norman Connors Presents Aquarian Dream," was the first of Buddah's fall releases. It was released in conjunction with an intense radio & print campaign which introduces this group and which recognizes Norman Connors as a discoverer of talent. Unique dye-cut mobiles of the cover are being distributed to stores.

## Michael Henderson

Michael Henderson's first solo lp, entitled "Solid," was next in the label's fall release. Henderson, who has played bass with Miles Davis and Stevie Wonder, has already climbed the charts through his writing and vocal work on the Norman Connors' single and lp, "You Are My Starship" and "Valentine Love" from Connors' "Saturday Night Special."

Lewis Merenstein, vice president/director of marketing and merchandising, has planned an innovative campaign for Henderson's lp. Six foot dye-cut blow-ups of Michael Henderson holding his album will be available to stores. In addition, there will be a poster version of the dye-cut or a standard poster of the album cover. Buddah has also mailed 1000 lps in the Detroit area to young women, age 16-25, as a gift to introduce Henderson.

In certain markets, there were pre-lp release radio time-buys, without music, describing Henderson's credits. These will be followed by an intense advertising and press campaign with the release of the lp. The initial market for the campaign is Detroit where Henderson is kicking off his solo performing career at a local club.

Diana Marcovitz, a new artist to the Kama Sutra label, is the third album in the fall schedule. "Joie de Vivre" will be released with a radio & print campaign using Ms. Marcovitz's provocative and humorous lyrics. The initial concentration will be in the New York, Chicago, Atlanta, Los Angeles and Philadelphia markets in conjunction with her personal appearances. Jack Kreisberg, director of FM promotion, has planned a different radio promotion in each of those markets with the help of the promotion field force.

Alexander Harvey, the writer of "Delta Dawn" among others, will

release his first lp with Kama Sutra, "Preshus Child." A double-sided single, "Lonesome Cup Of Coffee/Catfish Bates," was released last month in advance of the lp. The initial concentration of promotional activity will be in the southern country and FM markets, led by Wade Conklin, vice president in Nashville, and Steve Begor, southeast promotion representative.

## Black Ivory

Black Ivory's second lp will be released this fall, backed with advertising in markets where the group has already proven successful. Susan Wynne in the Baltimore/Washington market, Billy Hendricks in the northeast, and Sylvia Rhone in New York will launch extensive promotion campaigns in their respective areas.

Another established group, although new to Kama Sutra Records, is Detroit-based Diamond Reo. The lp, entitled "Dirty Diamonds," was produced by Adrian Barber, well-known for his work with Aerosmith. A full marketing and promotion campaign will accompany a national tour, with Gary Byrd in the midwest and Dave Mani on the west coast kicking off the campaign in their markets. An extensive ad schedule of radio & print—both trade and consumer press—will supplement the campaign.

Highlighting the fall release in early October will be Gladys Knight and The Pips performing the soundtrack album to the movie "Pipedreams," starring Gladys Knight. The music for the movie and album has been written by Tony Camillo, James Cleveland, and Michael Masser, and has been produced by Merald "Bubba" Knight, Dominic Frontiere and Masser.

The marketing and promotion will be coordinated with Avco Embassy, distributors of the film, and SAS, Inc., the group's management. The promotion will include print media, radio and TV appearances, and full scale major city world premiere openings, beginning in the group's home town Atlanta on October 31. Other openings already planned are Washington, D.C. and Baltimore on November 5, Philadelphia on November 7, and Chicago and Cleveland on November 14. Buddah will also distribute in-store displays and mobiles, as well as coordinate an intense publicity and promotion campaign with the release of the movie in the various markets.

Also scheduled is the re-release of the Gladys Knight & The Pips Christmas album, entitled "Bless This House." The release will be backed with the appropriate holiday advertising and marketing.

Melba Moore's third lp with

The Buddah Group will be released in late October. This follow-up to her hit lp, "This Is It," and single, "Lean On Me," will again be produced by Van McCoy. Streamers, posters and mobiles will be available as part of the merchandising campaign. Also, an extensive advertising campaign is being planned. An intense promotional tour of the south is being planned by Susan Wynne and Sonny Woods, southeast r&b promotion representative.

Closing the fall line-up will be the debut solo album of Phyllis Hyman. Ms. Hyman was signed to the label after Art Kass, president of Buddah, heard the tapes of the Norman Connors' "You Are My Starship" recording sessions—where she sings a duet with Michael Henderson on one cut and solos on another. Extensive promotional and marketing campaigns will accompany the release of her lp.

Also, various labels distributed by The Buddah Group will release lps this fall. Pi Kappa Records will release Calender's "It's A Monster" lp. The group enjoyed success in various markets with their single, "Hypertension," and the initial promotion campaign will concentrate on those markets. The Celebration label will introduce a new group called Sweet Blindness, an r&b band from Toronto.

# Diversity Keys London's Fall

■ NEW YORK—Diversification is the keynote for merchandising this fall at London Records. While the pop field will be the major area of concentration, the classical, Phase Four and country parts of London's new releases will be the focus of carefully tailored campaigns.

Currently underway at London is the American introduction of Canadian foursome April Wine. The Montreal-based foursome recently debuted on London with "The Whole World's Goin' Crazy." They include four inch, four color stickers that depict the album's cover; buttons; four color posters; comprehensive presskits; reprints of Canadian reviews; and a window display that features the Mad Hatter motif pictured on the album.

In New York, a Mad Hatter luncheon was held at the Horn of Plenty for press, radio and retailers. Myles Goodwyn, Jerry Mercer, Steve Lang and Gary Moffet flew in from Montreal for the luncheon, coupling the visit with two days of interviews with the broadcast and print

media. The band will return later this fall for an extensive tour of the U.S.

Al Green's "Having A Good Time" album, slated for release in September, will be the focal point of a "good time" merchandising campaign. The campaign, which will include advertising, sales, promotion and publicity, features, among other aids, a "good time" presskit and a six-foot, die-cut figure of Al Green for window display.

Justin Hayward, whose first solo album will be released in November, will make a promotional visit to New York and Los Angeles in October to promote the lp.

The largest tour in the history of rock and roll, as it is being billed, will bring the Texas trio ZZ Top to a projected two million concert goers worldwide. To coincide with this tour, London has rush released the band's first single since "Tush." Titled "It's Only Love," the 45 has received instant reaction from radio programmers and is now charted. ZZ Top's fifth lp for London, containing "It's Only Love," will be

released early in October.

On the classical front, the first complete recording of Bizet's *Carmen* by Sir Georg Solti conducting the London Philharmonic Orchestra will spearhead London Records' fall opera lineup. Point of purchase aids include oil paintings of the cover in selected stores and a brochure listing the repertory of all major opera companies for the upcoming season with cross references to their respective London operas.

The soundtrack to "Obsession" is the spotlight album on Phase Four stereo. "Obsession, the last score conducted by Bernard Herrmann, who died last Christmas in Los Angeles, has been publicized on radio with time buys and in print, both trade and consumer, and in stores with oil paintings of the cover.

Country music will also be part of London's merchandising and development focus, led by "Honky Tonk Women Love Red Neck Men," the first London album by Jerry Jaye, and a new work from the Bill Black Combo in October.



**The  
season's  
best to  
you and  
yours:**



UALA 648-G

**WAR**  
**GREATEST HITS**

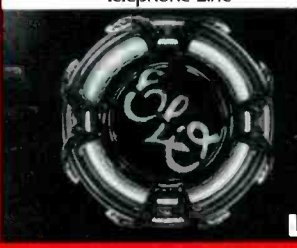
Summer / Low Rider  
Why Can't We Be Friends?  
All Day Music  
Slippin' Into Darkness  
The World Is A Ghetto  
The Cisco Kid / Gypsy Man  
Me And Baby Brother  
Southern Part Of Texas

WAR  
Greatest Hits

UALA 679-G

**ELECTRIC LIGHT ORCHESTRA**  
**A New World Record**

Including: Livin' Thing / Do Ya  
Telephone Line



ELECTRIC LIGHT ORCHESTRA  
A New World Record

UALA 693-G

**PAUL ANKA**  
**The Painter**

Including: The Painter / Living Isn't Living  
Happier / (You Bring Out) The Best In Me  
Never Gonna Fall In Love Again  
(Like I Fell In Love With You)




PAUL ANKA  
The Painter

UALA 656-G

**AMERICAN FLYER**

Including: The Woman In Your Heart  
Lady Blue Eyes / Such A Beautiful Feeling  
Let Me Down Easy / Love Has No Pride

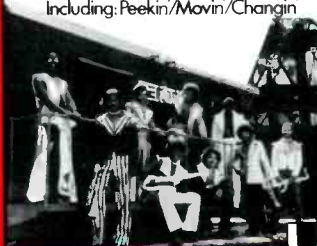


AMERICAN FLYER

UALA 945-G

**BRASS CONSTRUCTION**

Including: Peekin' / Movin' / Changin'




BRASS CONSTRUCTION

BNLA 693-G

**DONALD BYRD**

Including: Dance Band / Dancing in the Streets  
Wild Life / Science Funktion




DONALD BYRD  
Caricatures

CHLA 656-G

**WALTER JACKSON**  
**Feeling Good**

Including: Love is Lovelier  
Too Shy To Say / Pardon Me  
Someone Saved My Life




WALTER JACKSON  
Feeling Good

UALA 674-G

**CRYSTAL GAYLE**  
**"CRYSTAL"**

INCLUDING: ONE MORE TIME  
YOU NEVER MISS A REAL GOOD THING  
READY FOR THE TIMES TO GET BETTER



CRYSTAL GAYLE

UALA 690-G

**ELECTRIC LIGHT ORCHESTRA**  
**OLÉ ELO**

INCLUDING: STRANGE MAGIC  
EVIL WOMAN / SHOWDOWN!  
ROLL OVER BEETHOVEN



ELECTRIC LIGHT ORCHESTRA  
Ole Elo!

UAS 9801

**WILL THE CIRCLE BE UNBROKEN**

Featuring  
Mother Maybelle Carter / Roy Acuff / Merle Travis  
Doc Watson / Earl Scruggs / Jimmy Martin

**NITTY GRITTY DIRT BAND**



3  
Record  
Set

NITTY GRITTY DIRT BAND  
Will The Circle Be Unbroken

UALA 651-G

**RODERICK FALCONER**  
**New Nation**

Including: Play It Again / Stand By Me  
I Don't Think Your Love Can Save Me  
Time Will Tell / This Is Your Life




FALCONER  
New Nation

BNLA 695-G

*Carmen McRAE*  
**Can't Hide Love**

Including: Can't Hide Love / Music  
Only Women Bleed / All By Myself



CARMEN McRAE  
Can't Hide Love

UALA 654-R

**R&B CHRISTMAS**



R&B CHRISTMAS

UALA 688-R

**THE 12 HITS OF CHRISTMAS**



THE 12 HITS OF CHRISTMAS

**From United Artists  
and Blue Note.**



# Capitol Merchandising Highlighted by TV Ads

■ LOS ANGELES — Capitol Records, always a leader with in-store and point-of-purchase merchandising aids, has expanded beyond that with campaigns coordinated on every level, both aurally and visually, and highlighted by television advertising.

## Total Campaigns

"We believe in total campaigns," said Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations. "Each artist has his own merchandising plan for each album, of course, but often we use a total campaign for either several artists tied together with a theme or a major artist with a new record and an extensive catalogue.

"When we plan a total campaign, it includes television, radio and press advertising, coupled with in-store items ranging from posters and stand-up displays to mobiles and banners," Davis explained.

Capitol first experimented with the total concept two years ago with The Beach Boys' "Endless Summer" double album repackage. Success was beyond all expectations. It was credited to the full-scale, all-areas-covered, highly-coordinated merchandising blitz. It was also the company's first major use of television advertising.

## Television Strategy

Capitol soon became an acknowledged leader in the use of television advertising to sell records. The label's executives quickly became adept at planning television advertising strategy. Initial success was followed by another best-selling Beach Boys repackage, "Spirit of America," using a similar campaign.

Capitol's largest, and most suc-



cessful, merchandising campaign in its history, and one of the largest ever seen in the music industry, was launched this year with The Beatles repackage, "Rock'N' Roll Music," and including the entire Beatles and solo catalogues.

Utilizing all the successful formulas of past campaigns (and some new ones such as 110 miles of clothesline for in-store mobiles), Capitol scored with broad catalogue lp sales as evidenced by the reappearance of five or six Beatles albums on recent **Record World** charts.

## Sales Success

"In this business, sales success

is the only criterion that counts, and that's especially true when it comes time to evaluating merchandising ideas," said Jim Mazza, vice president, marketing.

## Experimentation

"Although we will always continue to experiment and try new merchandising ideas, when we find ones that work in boosting sales like television advertising and in-store floor displays, we concentrate on using them. At our weekly marketing meetings, we study and evaluate the effectiveness of our merchandising and constantly strive to improve it," explained Mazza.

Capitol's most recent successes came with three campaigns developed and initiated this summer. Sales of Beach Boys product, always summer favorites, were escalated with a beach-looking floor display topped with rotating surfboards and tied in with television advertising. Similarly Capitol's "Soul-full Summer" campaign used a tiered floor rack to push Natalie Cole, Bill Cosby, Sun, The Sylvers, Tavares and Nancy Wilson. Another campaign with a stand-up floor display spotlighted Natalie Cole's "Sophisticated Lady" album.

All three campaigns stressed visual unity. The television ads utilized album cover art or "campaign theme colors" which reappeared on the displays, mobiles, printed advertisements and other selling aids.

## In-Store Displays

"As far as in-store items," said Don Grierson, director, merchandising & advertising, "we always ask ourselves, 'Will the retailer look upon the display as something he should use?' If he doesn't believe it will sell product for him, he won't bother using it and we've wasted our efforts and money.

"We work closely with our field staff to gain direct input from retailers around the country so that we can utilize their ideas in putting together better and more widely used merchandising materials," Grierson said.

## Expanding Formulas

"In every area, from television advertising to displays, we continually watch for sales success and then aim at expanding those successful formulas. You'll see a number of total campaigns between now and Christmas," added Grierson.

# Retailers Survey The Fall Merchandising Outlook

(Continued from page 39)

some print. But the basis of our scheduling is radio. What we spotlight depends upon the promotion, depends upon the week, depends upon what we set up with the label, depends upon what's hot at the moment. For example, if Rod Stewart has a hot album it might be a good time to do a catalogue sale on Rod Stewart. Other than that I think it's a question that we tackle day to day. We don't have any overall forecast. In print, we usually are in the LA Times calendar section.

**Rose:** We use about 70 percent newspaper and 30 percent radio. We run ads focusing on a lot of different product.

**Karol:** We don't have much of a say about that because all the money we spend is made available to us by the manufacturers and distributors, and they have preferences. We'll go the way they want us to go. In some cases print ads are very effective; in many cases no. You have to be really familiar with the particular publication and what goes best with that publication. There's no point in advertising rock records in the New York Times and there's no point in advertising classical records in the Daily News. You gotta pick your spots. We won't be using any television this year—too expensive for our blood.

**Guarnieri:** Both radio and print in equal proportions, depending on what product we're advertising. Right now we're trying to advertise on a streetcar that runs on St. Charles Avenue. They rent out spaces and the rates on streetcars are real reasonable. So we're having a sign drawn up for the streetcar. If we get co-op money we'll have a half page or full page ad in the newspapers and we'll put the newest albums on sale.

**Bayer:** One difference in my holiday advertising this year is that I'm definitely going to hit print. I'll probably increase my radio advertising too—maybe double or triple over last year. What I'm going to try to do is buy a full page in the Denver Post Roundup, which will probably require me getting at least four different manufacturers, meaning I'll probably put at least 20 different pieces of product in the ad. I don't like to advertise classical for one reason: I don't want to get people into my store who are going to get mad. When you go heavy on classical ads people get the idea that you're a full-line classical store and I don't want people coming in here thinking that. In the newspaper it'll be strictly middle of the road and pop things; on the radio it'll be rock and jazz.

(Continued on page 47)



# Island: Spanning The Musical Spectrum

■ LOS ANGELES—Island Records, which has just entered into its third year as an independent operation under the direction of its president, Charley Nuccio, plans a diverse array of product in its fourth quarter releases covering practically the entire spectrum of musical possibilities. Over 16 albums are being issued during the final part of 1976, several with major marketing and merchandising campaigns planned.

## Robert Palmer

Among the product that will receive major attention in the release schedule is Robert Palmer's "Some People Can Do What They Like." The Palmer album will be accompanied by one of the most comprehensive support cam-

paigns in Island's history. Island's promotion, advertising, marketing and publicity departments have combined forces to pursue a further, broader audience base for Palmer, whose two previous releases received wide critical approval and moderate sales. A national media campaign will cover print and radio outlets; merchandising tools include a variety of promotional material including a Robert Palmer calendar, posters, T-shirts, mobiles, stickers, press kits, 12x12s and a special limited run of exceptional high quality pressings of the lp.

## 'Blackheart Man'

Another key release is Bunny Wailer's "Blackheart Man." Island has already established a large, crossover market for reggae music

in the States; this is the first solo effort by one of the three original Wailers (the others being Bob Marley and Peter Tosh). "Blackheart Man" incorporates basic roots reggae with highly sophisticated studio techniques and arrangements employing instruments never before associated with the music. A major reggae market print campaign will accompany its release, as well as promotional tools such as posters and press kits.

Other forthcoming product from the company includes the James Montgomery Band's first for Island (the band previously recorded for Capricorn), whose album will also receive an extensive print and radio campaign; a two-record set of live and unreleased material by English guitarist Richard Thompson; a live Bob Marley & the Wailers lp; singer/songwriter Gavin Christopher, whose "Once You Get Started" and "Dance Wit Me" were both hits for Rufus; new reggae releases from Aswad, Max Romeo & the Upsetters, Justin Hines & the Dominoes and Third World; Jade Warrior's "Kites;" Fairport featuring Dave Swarbrick; Osibisa; the Twentieth Century Steel Band and the sixth album from the exponents of Irish traditional music, the Chieftains.

## Antilles

There will also be a third major release from Antilles, Island's

mid-priced line, which features an eclectic display of musical tastes. The elaborately packaged (vinyl-lined inner sleeves and glossy, "import-like" outer covers) label's November release will be supported by the most extensive advertising and marketing operation to date.

## 'Sensational Year'

Nuccio describes 1976 as a "sensational year for Island," one which has shown tremendous growth and success in the company. While Island has brought major recognition and sales to artists such as Bob Marley and Toots & the Maytals, it has also proven that it's not just a "reggae label." The company has continued to build its pop roster with new artists like Automatic Man, High Cotton, Jess Roden and others. Successful AM product from people like Pete Wingfield and Jim Capaldi as well as the success of the "Go" album, a collaborative effort by Stomu Yamashta, Steve Winwood and Michael Shrieve (all of whom have separate projects going with Island, such as Shrieve's involvement in Automatic Man and an impending solo album from Winwood) are all indicative of the growing, solid base of appeal the company has. And with a roster that includes artists not only from Britain, the U.S. and Jamaica but from Japan, Brazil, Spain and Ireland as well, Island can boast a truly international foundation.

## Retailers Dialogue

(Continued from page 46)

Do you plan any post-Christmas promotions?

**Bressi:** Last year, January was the biggest January we ever had. We had an incredible amount of traffic in the stores—some of it relates to our particular operations in malls. Last January the other retailers in the malls didn't wait very long to start having their markdown sales. By the first of January all the clothing and shoe stores were having their markdown sales and drew a huge amount of traffic into those malls. Our post-Christmas promotions depend upon the inventory situation at the time.

**Bergman:** We usually try something the first couple of weeks in January, some kind of big blowout sale. We haven't nailed down yet what we're going to do this year, but I have an idea that we're considering now.

**Houghton:** We're working on some post-Christmas promotions right now, but we have no definite plans yet.

**Rose:** We used to run a sale right after January, but I don't know if we'll do that this year. There's always a big carryover, but I just don't know yet how we're going to capitalize on it.

**Karol:** We certainly do. We find that during the Christmas season so many people get new equipment, so many people get cash gifts and the thing that makes them happiest is to go out and buy records. In most cases that comes down to classical records. Kids usually buy their records before Christmas, although there's a good amount of activity there after Christmas too. We do a tremendous amount of classical music in January and February. I guess it's the time of the year too.

**Keenan:** No, we've never had a sales carryover into January. Our carryover has always been the week after Christmas and it really dies by the first. We tried a couple of years ago to do a store-wide sale the first week of February and it didn't seem to work so well, so we've pretty well abandoned that idea. We may do something this year, but I don't think it will be a store-wide sale. And at that we'll probably tie it in with some program one of the companies has going at that time.

**Guarnieri:** It's too soon to tell. You have to play it by ear. I think business will probably continue good into January. Last year it never dropped after Christmas or after January. Every year we increase around 15 or 20 percent, and this year business never really stopped at all. It's been a little slow this summer but it's perking up again.

**Bayer:** It's really hard to say now. It depends on how business is before Christmas. See, I'm not in a university area, so usually my business in September and October has been kind of weak and then it picks up in November and becomes a killer in December. As far as post-Christmas sales, the first week after Christmas is always as good as Christmas. Maybe I'll go into some kind of sale in January. My sales carryover last year lasted about two weeks, and that's about what I expected. Getting toward the middle of January and February business is pretty awful, generally. The only type of sale I can have that's really effective is a store-wide, and I don't like to do those that much because I lose a lot of money.

## Springboard (Continued from page 30)

displays with a stylized cartoon Santa Claus setting a cheerful note for the season. Under the legend "Music Is Santa's Bag This Year," the floor unit holds 100 lp records conveniently pre-packed for easy handling. The

counter display unit features twenty-four tapes shown in special pilfer proof packages.

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

## H&L (Continued from page 30)

various merchandising tools. Ask the New York City distributors what their retailer makes the most use of in the way of displays—ask a retail giant like King Karol—the answer, empty jackets . . . Never mind the battery operated mobiles, the overpowering 4-color posters—just give them quantities of empty jackets and it gets the job done. In other markets, it may be posters or mobiles that are in favor as the key point-of-purchase device. Obviously, today's merchandising tools must consider the factor of limited space, yet despite this, material pours in that totally ignores this point. To insure a tighter control and more effective, wide-spread use of merchandising aids, H&L Records is compiling a direct-mailing list of retailers who will be shipped this material from

the company, thus by-passing the distributor.

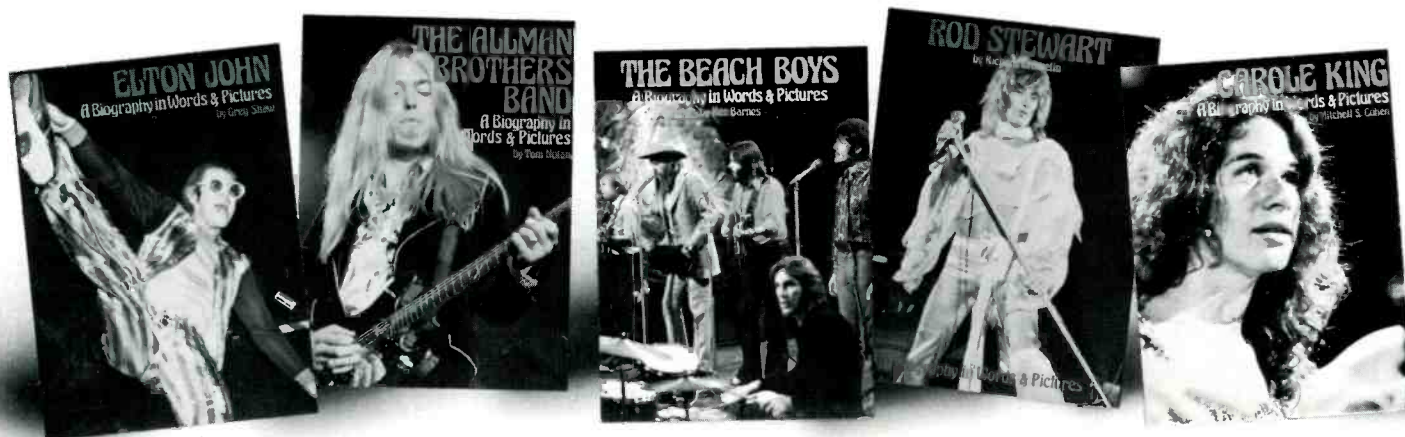
## Van McCoy

H&L Records' fall/winter release will kick off with four new albums, including a Van McCoy album that is pointedly a merchandising effort. The album, "The Hustle & Best of Van McCoy," leans heavily on the continuing popularity of the dance craze and the fact that during the forthcoming holiday season everyone will be doing the Hustle. Counter cards and hanging mobiles will be used for in-store display. Also the label is completing details with local dance studios that would tie in with the retail stores through giveaway coupons enabling consumers to win a discount when they sign up for lessons.



# How much do you really know?

If the questions you've been asking yourself and friends are still unanswered, get into this comprehensive new series of biographies. Written by some of the leading authorities on rock music today, filled with little known facts and never-before-seen exclusive photographs, these books on today's rock and roll giants will be invaluable additions to the library of any rock collector or fan.



**Elton John** by Greg Shaw. One of the most complete biographies on Elton John, this book is filled with a detailed personal history and a comprehensive appendix. Greg Shaw, senior editor of *Phonograph Record Magazine* and editor of *Who Put The Bomp*, fills in all the gaps on one of the most important stars of the decade.

**The Allman Brothers** by Tom Nolan. Probably the most influential American band of the seventies, The Allman Brothers legend has never been properly captured in book form. This biography includes never before seen photographs from the private collections of the Allman Brothers family albums. Tom Nolan, well-known critic, has created a brilliant study of America's foremost Southern band.

**The Beach Boys** by Ken Barnes. If the most detailed facts on a band that has been influencing and reflecting the trends of almost two generations of music listeners is what you want, then Ken Barnes book on The Beach Boys will astound you. Barnes, whose critiques have been printed in *Rolling Stone* and *Phonograph Record Magazine*, has captured the essence of one of the world's longest lasting and most talented bands.

**Rod Stewart** by Richard Cromelin. One of England's greatest showmen, Rod Stewart has been on the English and American music scene for just over twelve years. Richard Cromelin has captured on paper the excitement and personality of this superstar. The book includes an incredible discography and reveals many new details on the life of "Rod the Mod."

**Carole King** by Mitchell S. Cohen. Though Carole King's music has been a part of us all since the late fifties, few know very much about her. Through extensive research, with much love and care, Mitchell S. Cohen, a rock writer whose material has appeared in *Phonograph Record Magazine*, *Good Times* and England's *Let It Rock*, reveals detailed facts on the life and music of Carole King, perhaps the most important songwriter to emerge in American pop. Complete with a detailed discography and appendix of her work.

Suggested List Price \$4.95

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**The First Five Of A Continuing Series. Order From Your Chappell Distributor.**



## Skynyrd Scores Platinum

■ LOS ANGELES — Lynyrd Skynyrd's first MCA album, "Pronounced Leh-nerd Skin-nerd," has achieved platinum status. It was released in August 1973.

"Pronounced Leh-nerd Skin-nerd" is the second Skynyrd lp to attain platinum status within three months as "Second Helping" reached sales of one million units in July.

## A&M Reaction

(Continued from page 10)

president, administration and creative services, noted that A&M presented specially-prepared "platinum tape" awards, conferred on the company's distributors during the recent sales tour taken by top label executives. Although the RIAA has yet to create specific tape sales awards, Friesen added, tape sales made the company create its own: to date, over 900,000 eight-track units and 200,000 cassettes have been sold. Harold Childs, vice president, promotion, was equally enthusiastic, particularly in light of initial station reaction to the new Frampton single, "Do You Feel Like We Do." Childs said, "The new single is being added at most major stations, while the album stations are moving [the album] back into full rotation after easing off for awhile. It's just a monster. At this point, there's no tapering off in sight, and we're going into the prime time of the year. There's just no stopping it."

Friesen probably summarized the more subjective side of the company's reaction to Frampton's current success when he remarked, "When an album is this big, the artist is then communicating something to the public that really goes beyond what the record company can do."

## Dee Anthony

(Continued from page 10)

had tied or broken it, but now that we know for sure that the record is ours, we're very happy."

The news was broken to Anthony and Frampton early last week in a Beverly Hills hotel with a telephone call from Jerry Moss.

Anthony picks up the story: "Peter was on his way to San Francisco when the phone rang. He was already out the door when I got the news, so I called him back in. We popped the cork off a bottle of champagne and we celebrated.

"The best moment came for me when he looked at me with his little boy look and asked, 'I'm big, aren't I? 'Yes you are,' I told him. Then he paused a second to think. 'Big, BIG?' 'Yes,' I said, 'Big, BIG, BIG!'"

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Two trips this past week for sneak previews of two major fall releases. The first flight was to Los Angeles where the new Donna Summer album was officially unveiled at a dinner party to celebrate Donna's return from Germany and the completion of her third album with producers Giorgio Moroder and Pete Bellotte. I heard the record first as background to a deliciously endless Chinese meal; then in an improvised after-dinner discotheque; then, the following day, in Neil Bogart's car and Neil Bogart's office where Bogart, Casablanca Records' energetic president, impressed me with his real enthusiasm for disco and his inside-out, no-nonsense understanding of the medium and the market; and, finally, I heard the record at four different discotheques Saturday night when ace promotion man Marc Paul Simon took me and an acetate on a whirlwind tour. By the time I left L.A., the record had become so imprinted in my brain that I hardly needed my own copy, yet that was the first thing I put on the turntable once I got back home, and it's been there almost without interruption ever since.

The album's called "Four Seasons of Love" and it contains just four cuts, two to a side, with a short reprise at the end. The concept, as the title indicates, is the seasonal blossoming and dying of a love affair, giving each track its own mood: "Spring Affair" (8:32), the exhilarating opening, full of the bright, high excitement of falling in love; "Summer Fever" (8:08), celebrating the more intense passion of

(Continued on page 96)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### 12 WEST/NEW YORK

DJ: Jimmy Stuard  
**CALYPSO BREAKDOWN/WHERE IS THE LOVE**—Ralph McDonald—Marlin (lp cuts)  
**CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)  
**DON'T BEAT AROUND THE BUSH/NICE 'N' NAASTY/STANDING AND WAITING ON LOVE/IT'S GOOD FOR THE SOUL**—Salsoul Orchestra—Salsoul (lp cuts)  
**GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES/BORN AGAIN**—Eddie Kendricks—Tamla (lp cuts)  
**I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)  
**LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**—Gloria Gaynor—Polydor (lp cuts)  
**MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)  
**MY LOVE IS FREE**—Double Exposure—Salsoul (lp cut)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco disc)  
**YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (lp cut)

### LOST AND FOUND/ WASHINGTON, D.C.

DJ: Bill Owens  
**CALYPSO BREAKDOWN**—Ralph McDonald—Marlin (lp cut)  
**CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)  
**DOWN TO LOVE TOWN**—Originals—Motown (disco disc)  
**FULL TIME THING**—Whirlwind—Roulette (disco disc)  
**I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)  
**LIKE HER!**—Gentlemen and Their Lady—Roulette (disco disc)  
**MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)  
**MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)  
**NICE 'N' NAASTY/SALSOU 3001/DON'T BEAT AROUND THE BUSH**—Salsoul Orchestra—Salsoul (lp cuts)  
**YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

### CORK & BOTTLE/NEW YORK

DJ: Freddie Mendoza  
**DAYLIGHT**—Vicki Sue Robinson—RCA (disco disc)  
**DOING THE FEELING**—Alvin Cash—Dakar  
**FULL TIME THING**—Whirlwind—Roulette (disco disc)  
**FREAK-N-STEIN**—Blue Magic—Atco (lp cut)  
**I WANNA FUNK WITH YOU TONITE**—Giorgio—Oasis (lp cut)  
**IT'S GOOD FOR THE SOUL/DON'T BEAT AROUND THE BUSH/IT DON'T HAVE TO BE FUNKY**—Salsoul Orchestra—Salsoul (lp cuts)  
**LET'S GET IT TOGETHER**—El Coco—AVI (disco disc)  
**LOVE IS WHAT WE NEED**—Bimbo Jet—Roulette  
**MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)  
**WHAT YOU NEED IS MY LOVE**—Cindy Rodriguez—Disco Mania (disco disc, not yet available)

### LA BOUCHERIE/NEW ORLEANS

DJ: David Wolf  
**BEST DISCO IN TOWN/BABY, I'M ON FIRE**—Richie Family—Marlin (lp cuts)  
**FIFTH OF BEETHOVEN/CALIFORNIA STRUT**—Walter Murphy—Private Stock  
**MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)  
**PLAY THAT FUNKY MUSIC**—Wild Cherry—Epic/Sweet City (lp cut)  
**RUN TO ME/YOUNG HEARTS RUN FREE**—Candi Station—Warner Bros. (disco disc/lp cut)  
**SHAKE YOUR BOOTY**—KC & the Sunshine Band—TK  
**SUMMERTIME AND I'M FEELIN' MELLOW**—MFSB—Phila. Intl. (lp cut)  
**THAT OLD BLACK MAGIC/LOVE IS THE ANSWER**—Softones/Van McCoy—H&L (disco disc)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco disc)  
**YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

# DISCO FILE TOP 20

OCTOBER 5, 1976

1. **MY SWEET SUMMER SUITE**  
LOVE UNLIMITED ORCHESTRA—20th Century (disco disc)
2. **YOU + ME = LOVE**  
UNDISPUTED TRUTH—Whitfield (disco disc)
3. **SOUR AND SWEET/CHERCHEZ LA FEMME**  
SAVANNAH BAND—RCA (lp cuts)
4. **NICE 'N' NAASTY**  
SALSOU ORCHESTRA—Salsoul (disco disc)
5. **I DON'T WANNA LOSE YOUR LOVE**  
EMOTIONS—Columbia (lp cut)
6. **FULL TIME THING**  
WHIRLWIND—Roulette (disco disc)
7. **CALYPSO BREAKDOWN**  
RALPH McDONALD—Marlin (lp cut)
8. **I'VE GOT YOU UNDER MY SKIN/BE MINE**  
GLORIA GAYNOR—Polydor (lp cuts)
9. **MIDNIGHT LOVE AFFAIR**  
CAROL DOUGLAS—Midland Intl. (lp medley)
10. **DON'T BEAT AROUND THE BUSH**  
SALSOU ORCHESTRA—Salsoul (lp cut)
11. **I'LL PLAY THE FOOL**  
SAVANNAH BAND—RCA (lp cut)
12. **SALSOU 3001/IT'S GOOD FOR THE SOUL**  
SALSOU ORCHESTRA—Salsoul (lp cuts)
13. **YOU SHOULD BE DANCING**  
BEE GEES—RSO (disco disc)
14. **LET'S GET IT TOGETHER**  
EL COCO—AVI (disco disc)
15. **DOWN TO LOVE TOWN**  
ORIGINALS—Motown (disco disc)
16. **I WANNA FUNK WITH YOU TONITE**  
GIORGIO—Oasis (lp cut)
17. **MAKES YOU BLIND**  
GLITTER BAND—Bell (import)
18. **LIKE HER—GENTLEMEN & THEIR LADY**  
ROULETTE (disco disc)
19. **BEST DISCO IN TOWN**  
RITCHIE FAMILY—Marlin (lp cut)
20. **YOU'RE MY PEACE OF MIND**  
FAITH, HOPE & CHARITY—RCA (lp cut)

## Frampton

(Continued from page 10)

A&M publicity department offered. "The album was a priority for the New York office because his first big sales have always come from the area. The Central Park concert in 1975 was part of it as were the shows at the Calderone and Madison Square Garden with Dave Mason, and the Rolling Stone cover."

Just last week, Frampton's previous album turned gold and Jerry Moss is still talking about a whole market that "Comes Alive" has yet to reach.

## Frank Barsalona

(Continued from page 10)

equally enthusiastic. "It doesn't look like it's going to stop for awhile. I see it staying top 10 for the rest of the year."

That staying power has created a problem inverse to the usual need for product. "It's already necessitated holding off the next album," Barsalona commented, adding that the next Frampton set had initially been pushed back to January 9, which would have marked the first anniversary of the live album's release. "Now I think it will probably be February, or possibly even March."

The album's success won't affect the artist's personal appearance schedule, according to Barsalona.



# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

**MUSKRAT LOVE**—Captain & Tennille—A&M  
**THE WRECK OF THE EDMUND FITZGERALD**—Gordon Lightfoot—Reprise  
**MIDNIGHT LADY**—Albert Hammond—Epic  
**DO ME WRONG, BUT DO ME**—Johnny Mathis—Col

## Most Active

**FERNANDO**—ABBA—Atlantic  
**STILL THE ONE**—Orleans—Asylum  
**I'VE GOT TO KNOW**—Starbuck—Private Stock

## WHDH/BOSTON

### Adds

**FERNANDO**—ABBA—Atlantic

### Active

**A LITTLE BIT MORE**—Dr. Hook—Capitol  
**STILL THE ONE**—Orleans—Asylum (sales)

## WNHC/NEW HAVEN

### Adds

**DO ME WRONG, BUT DO ME**—Johnny Mathis—Col  
**LOVE OF MY LIFE**—Gino Vannelli—A&M  
**MOONLIGHT LADY**—Albert Hammond—Epic

### Active

**IF YOU LEAVE ME NOW**—Chicago—Col  
**LIKE A SAD SONG**—John Denver—RCA  
**RUBBER BAND MAN**—The Spinners—Atlantic  
**YOU ARE THE WOMAN**—Firefall—Atlantic

## WIP/PHILADELPHIA

### Adds

**ANYTHING YOU WANT**—John Valenti—(Ariola America) (night)  
**GREY RAINY DAYS**—Lonnie Jordan—UA (night)  
**TWO LONELY PEOPLE**—Billy Harner—Midland Intl.  
**YOU DON'T HAVE TO BE A STAR**—McCoo & Davis—ABC

### Active

**BETH**—Kiss—Casablanca  
**FERNANDO**—ABBA—Atlantic  
**LOVE ME**—Yvonne Elliman—RSO  
**LOVE SO RIGHT**—Bee Gees—RSO  
**MUSKRAT LOVE**—Captain & Tennille—A&M  
**NADIA'S THEME**—(The Young & The Restless)—Barry DeVorzon & Perry Botkin Jr.—A&M  
**THIS ONE'S FOR YOU**—Barry Manilow—Arista  
**THE WRECK OF THE EDMUND FITZGERALD**—Gordon Lightfoot—Reprise

## WMAL/WASHINGTON

### Adds

**I NEVER SAID IT WOULD BE EASY**—Jack Word—Mercury  
**LIKE A SAD SONG**—John Denver—RCA  
**LOVE ME**—Yvonne Elliman—RSO  
**OLE MAN RIVER**—Shylo—

### Active

**AFTER THE LOVIN'**—Engelbert Humperdinck—Epic

## WIOD/MIAMI

### Adds

**BETH**—Kiss—Casablanca  
**DO ME WRONG, BUT DO ME**—Johnny Mathis—Col  
**MUSKRAT LOVE**—Captain & Tennille—A&M  
**SING YOUR OWN SONG**—Mark Lindsay—Greedy

## WLW/CINCINNATI

### Adds

**CALIFORNIA DAYS**—Starland Vocal Band—Windsong  
**MR. MELODY**—Natalie Cole—Capitol  
**YOU DON'T HAVE TO BE A STAR**—McCoo & Davis—ABC  
**YOU AND ME**—Tommy Wymette—Epic

## WTMJ/MILWAUKEE

### Adds

**BETH**—Kiss—Casablanca  
**HERE'S SOME LOVE**—Tanya Tucker—MCA  
**I CAN'T LIVE A DREAM**—Osmonds—Polydor  
**IT'S NEVER GONNA BE THE SAME AGAIN**—Kris Kristofferson—Monument  
**I ONLY WANT TO BE WITH YOU**—Bay City Rollers—Arista  
**LONG DISTANCE LOVE AFFAIR**—Cher—WB  
**MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl.  
**NICE 'N' NAASTY**—Salsoul Orchestra—Salsoul  
**THE WRECK OF THE EDMUND FITZGERALD**—Gordon Lightfoot—Reprise  
**YOU HUNG THE MOON**—Jessie Colter—Capitol  
**YOU'VE GOT TO MAKE YOUR OWN SUNSHINE**—Neil Sedaka—Rocket

## WCCO/MINNEAPOLIS

### Adds

**DO ME WRONG, BUT DO ME**—Johnny Mathis—Col  
**DON'T THINK . . . FEEL**—Neil Diamond—Col  
**I'M GONNA LOVE YOU**—Dave & Sugar—RCA  
**LOVE ME**—Yvonne Elliman—RSO

## WGAR/CLEVELAND

### Adds

**FERNANDO**—ABBA—Atlantic  
**I ONLY WANT TO BE WITH YOU**—Bay City Rollers—Arista  
**LIKE A SAD SONG**—John Denver—RCA  
**MUSKRAT LOVE**—Captain & Tennille—A&M  
**RUBBERBAND MAN**—Spinners—Atlantic  
**YOU ARE THE WOMAN**—Firefall—Atlantic  
**YOU'VE GOT TO MAKE YOUR OWN SUNSHINE**—Neil Sedaka—Rocket

### Active

**DISCO DUCK**—Rick Dees & His Cast of Idiots—RSO  
**IF YOU LEAVE ME NOW**—Chicago—Col  
**STILL THE ONE**—Orleans—Asylum  
**THAT'LL BE THE DAY**—Linda Ronstadt—Asylum  
**THE WRECK OF THE EDMUND FITZGERALD**—Gordon Lightfoot—Reprise

## KMOX/ST. LOUIS

### Adds

**LONELY PEOPLE**—Joe Miller—Polydor  
**SO SAD THE SONG**—Gladys Knight & The Pips—Buddah  
**SPEND A LIFETIME**—Jericho—MCA  
**WHENEVER I'M AWAY FROM YOU**—John Travolta—Midland Intl.

### Active

**TIME FOR YOU AND ME**—Bob Crewe Generation—Elektra (phones)  
 Also reporting this week: KSFO, WNEW, WBZ, WGN, KMBZ, WSM, KULF, KOY, WBAL.

# COUNTRY SINGLES PUBLISHERS LIST

A WHOLE LOTTA THINGS TO SING ABOUT Jerry Bradley (Pi-Gem, BMI) .....	18	LOVE IS A TWO-WAY STREET Roy Dea (Tree, BMI) .....	95
AFTERNOON DELIGHT Ron Chancey (Cherry Lane, ASCAP) .....	48	LOVE IS THIN ICE Tom Collins (Pi-Gem/Cumberland, BMI) .....	23
AFTER THE STORM Eddie Kilroy (Proud Bird, BMI) .....	9	LOVE IT AWAY Snuffy Miller (Excellorec, BMI) .....	90
ALL I CAN DO Porter & Dolly (Owepar, BMI) .....	4	MISSISSIPPI Billy Sherrill (Al Gallico/Algee, BMI) .....	56
AMONG MY SOUVENIRS Billy Sherrill (Chappell & Co., ASCAP) .....	25	MISTY BLUE Larry Butler (Talmont, BMI) .....	57
BIG, BIG WORLD Harry Hinde (Studio, BMI) .....	96	MR. GUITAR Margie & Marcie Cates (Sound Corp., ASCAP) .....	83
CABIN HIGH Bill Walker (Wiljex, ASCAP) .....	92	MY PRAYER Johnny Morris (Skidmore, ASCAP) .....	13
CALIFORNIA OAKIE Norro Wilson (Blue Book, BMI) .....	76	9,999,999 TEARS Roy Dea & Dickey Lee (Lowery, BMI) .....	39
CAN'T YOU SEE Waylon Jennings & Ken Mansfield (No Exit, BMI) .....	5	OL' MAN RIVER Larry Rogers (Partner/Julep, BMI) .....	69
CHEROKEE MAIDEN Ken Nelson & Fuzzy Owen (Chappell & Co., ASCAP) .....	26	ONE MORE TIME (KARNEVAL) Allen Reynolds (Morning Music, ASCAP) .....	28
COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER PLACE) Billy Sherrill (Algee, BMI) .....	62	ONE NIGHT Bud Logan (Travis/Elvis Presley, BMI) .....	60
COME ON IN George Richey (Marson, BMI) .....	24	PEANUTS AND DIAMONDS Buddy Killen (Tree, BMI) .....	16
CRAZY AGAIN Bobby Bare (Hall Clement, BMI) .....	91	RED SAILS N THE SUNSET Prod. not available, (Shapiro Bernstein & Co., ASCAP) .....	21
EVERY NOW AND THEN Rich Hall (Screen Gems-Columbia, BMI) .....	100	ROAD SONG Billy Sherrill (Double R, ASCAP) .....	32
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI) .....	15	ROSIE Scott Turner & Larry London (Alrhond, BMI) .....	71
FOR LOVE'S OWN SAKE Larry Butler (Bobby Goldsboro, ASCAP) .....	82	ROSIE Glen Sutton (Alrhond, BMI) .....	74
FOR YOUR LOVE Earl Richards (Beechwood, BMI) .....	63	ROUTE 66 Tommy Allsup (Londontown, ASCAP) .....	54
GOOD WOMAN BLUES Mel Tillis & John Virgin (Sawgrass, BMI) .....	70	SAD COUNTRY LOVE SONG Jimmy Bowen (Screen Gems-Columbia, BMI) .....	22
HER BODY COULDN'T KEEP YOU (OFF MY MIND) Russ Reeder & Bob Webster (Blue Echo, ASCAP) .....	85	SHOW ME A MAN Jack Gilmer (Tree, BMI) .....	46
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI) .....	27	SOMEBODY SOMEWHERE Owen Bradley (Coal Miners, BMI) .....	30
HONEY HUNGRY Tommy Hill (Power Play, BMI) .....	17	SOMEDAY SOON Dave Burgess (W.B. Music, ASCAP) .....	72
HONKY TONK WALTZ Ray Stevens (Ahab, BMI) .....	51	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE Gary Paxton (Gary S. Paxton/Acoustic, BMI) .....	50
I DON'T WANNA TO TALK IT OVER ANYMORE Ray Baker (Milene, ASCAP) .....	29	SWEET TALKIN' MAN Glenn Sutton (Starship, ASCAP) .....	64
IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME Willie Nelson (Peer, Intl., BMI) .....	1	TAKE ME AS I AM (OR LET ME GO) Mack White (Acuff-Rose, BMI) .....	43
(I'M A) STAND BY MY WOMAN Man Tom Collins & Jack Johnson (Pi-Gem, BMI) .....	11	TAKE ME TO HEAVEN Sonny Limbo & Micky Buckins (Screen Gems/Columbia, BMI) .....	80
I'M GONNA LOVE YOU Jerry Bradley & Charley Pride (Dunbar/Westgate, BMI) .....	33	TAKE MY BREATH AWAY Norro Wilson (Jidobi/Al Gallico, BMI) .....	78
(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME Henry Strzelecki (Belinda, BMI) .....	66	TEARDROPS IN MY HEART Norro Wilson (TRO Cromwell, ASCAP) .....	19
I'M THINKING TONIGHT OF MY BLUE EYES Chet Atkins & Roy Dea (Peer Intl., BMI) .....	89	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI) .....	40
I DON'T WANT TO HAVE TO MARRY YOU Bob Ferguson (Blackwood/Music, BMI) .....	8	THANK GOD I'VE GOT YOU Jerry Kennedy (American Cowboy, BMI) .....	68
I GUESS YOU NEVER LOVED ME ANYWAY A. V. Mittelstedt (Milene, ASCAP) .....	99	THAT LITTLE DIFFERENCE Norro Wilson (Algee/Al Gallico, BMI) .....	75
I'VE BEEN THERE TOO Steve Stone (Attache, BMI) .....	87	THAT LOOK IN HER EYES George Richey (Ben Peters, BMI) .....	20
I'VE LOVED YOU ALL THE WAY Stan Silver (Prima Donna, BMI) .....	53	THAT'LL BE THE DAY Peter Asher (MPL Communications, Inc., BMI) .....	38
I'VE TAKEN Walter Haynes (Jeanne Pruett/Weeping Willow, BMI) .....	86	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE David Barnes (Stuckey, BMI) .....	44
I LOVE US Pete Drake & Ronny Light (Window, BMI) .....	77	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') Ray Griff (Blue Echo, ASCAP) .....	34
I NEVER SAID IT WOULD BE EASY Jerry Kennedy (Jack & Bill, ASCAP) .....	41	THE END IS NOT IN SIGHT Barry Burton (Fourth Floor, ASCAP) .....	12
I SHOULD HAVE WATCHED THAT FIRST STEP Buddy Killen (Tree, BMI) .....	67	THE GAMES THAT DADDIES PLAY Owen Bradley (Twitty Bird, BMI) .....	83
I THANK GOD SHE ISN'T MINE Johnny MacRae (Music City Music, ASCAP) .....	84	THE NIGHTTIME AND MY BABY Norro Wilson (Al Gallico/Algee, BMI) .....	35
I THOUGHT I HEARD YOU CALLING MY NAME Ken Mansfield & Waylon Jennings. (Golden West Melodies, BMI) .....	47	THEY DON'T MAKE 'EM LIKE THAT ANYMORE Eddie Kilroy (Chappell, ASCAP) .....	31
I WONDER IF I EVER SAID GOODBYE (Acuff-Rose, BMI) .....	10	THINGS Tom Catalano (Hudson Bay, BMI) .....	42
IT HURTS TO KNOW THE FEELING'S GONE Dave Bell (Belinda, BMI) .....	97	THINKIN' OF A RENDEZVOUS Billy Sherrill (Tree, BMI) .....	81
IT'S BAD WHEN YOU'RE CAUGHT (WITH THE GOODS) (The General & Tommy Overstreet (Tommy Overstreet, SESAC) .....	98	TO A SLEEPING BEAUTY Gary S. Paxton (Song Smiths, ASCAP) .....	88
KISS AND SAY GOODBYE Nelson Larkin (Nattahnam & Blackwood, BMI) .....	7	WALTZ ACROSS TEXAS/OFF AND RUNNING Joe Gibson (Ernest Tubbs, BMI) .....	94
LET'S PUT IT BACK TOGETHER AGAIN Jerry Kennedy (Jack & Bill, ASCAP) .....	6	WE'RE GETTING THERE Jim Fogelson (Fulness, BMI) .....	61
LIKE A SAD SONG Milton Okun (Cherry Lane, ASCAP) .....	49	WAITIN' FOR LOVE TO BEGIN John Fischback & The Flying Burrito Brothers (Fox Box, BMI) .....	93
LITTLE JOE Tommy Hill (Power Play, BMI) .....	55	WHAT'LL I DO Jerry Crutchfield (Duchess, BMI) .....	45
LIVING IT DOWN Huey P. Meaux (Ben Peters/Cnazy Cajun, BMI) .....	36	WHISKY TALKIN' Norro Wilson (Al Gallico/Algee, BMI) .....	14
LONG HARD RIDE Paul Hornsby (No Exit, BMI) .....	65	WILLIE, WAYLON AND ME David Allan Coe, Ron Bledsoe & Waylon Jennings (Show-For, BMI) .....	59
LONELY EYES Fred Kelly (Frebar, BMI) .....	58	YOU AND ME Billy Sherrill (Algee, BMI) .....	7
		YOU RUBBED IT IN ALL WRONG Ron Chancey (Pick-A-Hit, BM) .....	52
		YOU'RE THE ONE Billy Swan & Chip Young (Peer Intl., BMI) .....	79
		YOU'RE THE REASON I'M LIVING Nelson Larkin & Dick Heard (Hudson Bay, BMI) .....	73



**SALESMAKER OF THE WEEK**



**CHILDREN OF THE WORLD**  
BEE GEES  
RSO

**TOP SALES**

- CHILDREN OF THE WORLD**—Bee Gees—RSO
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- BOSTON**—Epic
- HARD RAIN**—Bob Dylan—Columbia

**ABC/NATIONAL**

- ABBA'S GREATEST HITS**—Atlantic
- BEST OF THE BAND**—Capitol
- COMING OUT**—Manhattan Transfer—Atlantic
- DEDICATION**—Bay City Rollers—Arista
- DO THE TEMPTATIONS**—Temptations—Gordy
- FIFTH OF BEETHOVEN**—Walter Murphy Band—Private Stock
- HOT ON THE TRACKS**—Commodores—Motown
- JUMP ON IT**—Montrose—WB
- SECRETS**—Herbie Hancock—Col
- WAKING & DREAMING**—Orleans—Asylum

**CAMELOT/NATIONAL**

- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- BOSTON**—Epic
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- FREE FOR ALL**—Ted Nugent—Epic
- HARD RAIN**—Bob Dylan—Col
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- JUMP ON IT**—Montrose—WB
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- SPIRIT**—John Denver—RCA
- WAR'S GREATEST HITS**—UA

**HANDLEMAN/NATIONAL**

- A LITTLE BIT MORE**—Dr. Hook—Capitol
- BEST OF THE BAND**—Capitol
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- BREAD & ROSES**—Judy Collins—Elektra
- DEDICATION**—Bay City Rollers—Arista
- DO THE TEMPTATIONS**—Temptations—Gordy
- FIFTH OF BEETHOVEN**—Walter Murphy Band—Private Stock
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- WAKING & DREAMING**—Orleans—Asylum
- WAR'S GREATEST HITS**—UA

**RECORD BAR/NATIONAL**

- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- CHAMELEON**—Labelle—Epic
- FIFTH OF BEETHOVEN**—Walter Murphy Orchestra—Private Stock
- FREE FOR ALL**—Ted Nugent—Epic
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- MOTHER'S FINEST**—Epic
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- SPIRIT**—John Denver—RCA
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

**SAM GOODY/EAST COAST**

- ABANDONED LUNCHEONETTE**—Daryl Hall & John Oates—Atlantic
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- HARD RAIN**—Bob Dylan—Col
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- HOW LATE'LL YA PLAY 'TIL**—David Bromberg Band—Fantasy
- SILK DEGREES**—Boz Scaggs—Col
- SPIRIT**—John Denver—RCA
- WAKING & DREAMING**—Orleans—Asylum
- WAR'S GREATEST HITS**—UA

**TWO GUYS/EAST COAST**

- BEST OF THE BAND**—Capitol
- BOSTON**—Epic
- CAR WASH**—MCA (Soundtrack)
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DEDICATION**—Bay City Rollers—Arista
- FIFTH OF BEETHOVEN**—Walter Murphy Band—Private Stock
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WAKING & DREAMING**—Orleans—Asylum
- WAR'S GREATEST HITS**—UA
- WHISTLING DOWN THE WIRE**—Crosby-Nash—ABC

**RECORD WORLD-TSS STORES/LONG ISLAND**

- AMIGO**—Arlo Guthrie—Reprise
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- BRAIN STORM**—Osmonds—Polydor
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DEDICATION**—Bay City Rollers—Arista
- HARD RAIN**—Bob Dylan—Col
- HOW LATE'LL YA PLAY 'TIL**—David Bromberg Band—Fantasy
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- SILVER**—Arista
- TROUBADOUR**—J. J. Cale—Shelter

**FOR THE RECORD/BALTIMORE**

- BICENTENNIAL NIGGER**—Richard Pryor—WB
- BOSTON**—Epic
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- FIFTH OF BEETHOVEN**—Walter Murphy Band—Private Stock
- I HEARD THAT!!**—Quincy Jones—A&M
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SOLID**—Michael Henderson—Buddah
- TALES OF KIDD FUNKADELIC**—Westbound
- THIS IS NIECY**—Deniece Williams—Columbia

**WAXIE MAXIE/WASHINGTON, D.C.**

- BICENTENNIAL NIGGER**—Richard Pryor—Reprise
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- CAR WASH**—MCA (Original Soundtrack)
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- E-MAN GROOVIN'**—Jimmy Castor Bunch—Atlantic
- I HEARD THAT!!**—Quincy Jones—A&M
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SILVER**—Arista
- SOLID**—Michael Henderson—Buddah

**GARY'S/RICHMOND**

- DREAMBOAT ANNIE**—Heart—Mushroom
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- IN THE POCKET**—James Taylor—WB
- LOVE TO THE WORLD**—LTD—A&M
- SILK DEGREES**—Boz Scaggs—Col
- SPIRIT**—John Denver—RCA
- SPITFIRE**—Jefferson Starship—Grunt
- WILD CHERRY**—Epic/Sweet City

**FRANKLIN MUSIC/ATLANTA**

- ABANDONED LUNCHEONETTE**—Hall & Oates—Atlantic
- AUTOMATIC MAN**—Island
- BICENTENNIAL NIGGER**—Richard Pryor—WB
- BOSTON**—Epic
- BREAD & ROSES**—Judy Collins—Elektra
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- HARD RAIN**—Bob Dylan—Col
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

**ONE OCTAVE HIGHER/CHICAGO**

- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DEDICATION**—Bay City Rollers—Arista
- FIFTH OF BEETHOVEN**—Walter Murphy Band—Private Stock
- FREE FOR ALL**—Ted Nugent—Epic
- JUMP ON IT**—Montrose—WB
- MONKEES' GREATEST HITS**—Arista
- SILVER**—Arista
- TOM THUMB THE DREAMER**—Michael Dinner—Fantasy

**RECORD REVOLUTION/CLEVELAND**

- BICENTENNIAL NIGGER**—Richard Pryor—WB
- BOSTON**—Epic
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- HARD RAIN**—Bob Dylan—Col
- HONOR AMONG THIEVES**—Artful Dodger—Col
- LET'S STICK TOGETHER**—Brian Ferry—Atlantic
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- MIDNIGHT MIRAGE**—Mike Greene Band—Mercury
- NOT A WORD ON IT**—Pete Carr—Big Tree
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA

**PEACHES/ST. LOUIS**

- BICENTENNIAL NIGGER**—Richard Pryor—WB
- HARD RAIN**—Bob Dylan—Col
- LIVE AT LAST**—Tim Weisberg—A&M
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- MEN FROM EARTH**—Ozark Mountain Daredevils—A&M
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- TALES OF KIDD FUNKADELIC**—Westbound
- VERY TOGETHER**—Deodato—MCA
- VIVA! ROXY MUSIC**—Atco

**NATL. RECORD MART/MIDWEST**

- BEST OF THE BAND**—Capitol
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- BOSTON**—Epic
- FIFTH OF BEETHOVEN**—Walter Murphy Band—Private Stock

- HARD RAIN**—Bob Dylan—Col
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- NIGHTS ARE FOREVER**—England Dan & John Ford Coley—Big Tree
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- SPIRIT**—John Denver—RCA

**1812 OVERTURE/MILWAUKEE**

- BEST OF THE BAND**—Capitol
- BOSTON**—Epic
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- FREE FOR ALL**—Ted Nugent—Epic
- HARD RAIN**—Bob Dylan—Col
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- SAD WINGS OF DESTINY**—Judas Priest—Janus
- SILK DEGREES**—Boz Scaggs—Col
- SILVER**—Arista
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise

**INDEPENDENT RECORDS/DENVER**

- BOSTON**—Epic
- END OF THE BEGINNING**—Richie Havens—A&M
- FREE FOR ALL**—Ted Nugent—Epic
- FUNKY KINGS**—Arista
- HARD RAIN**—Bob Dylan—Col
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- MORNING COMES**—Buckacre—MCA
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- PRIVATE EYES**—Tommy Bolin—Col
- SILVER**—Arista

**PEACHES/DENVER**

- AMIGO**—Arlo Guthrie—Reprise
- FUNKY KINGS**—Arista
- HOW LATE'LL YA PLAY 'TIL**—David Bromberg Band—Fantasy
- LET THE ROUGH SIDE DRAG**—Jesse Winchester—Bearsville
- LIVIN' FOR LOVIN'**—Jackie Lomax—Capitol
- MEN FROM EARTH**—Ozark Mountain Daredevils—A&M
- MIKE FINNEGAN**—WB
- NOT A WORD ON IT**—Pete Carr—Big Tree
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- SOUTHWEST**—Herb Pedersen—Epic

**CIRCLES/ARIZONA**

- CHILDREN OF THE WORLD**—Bee Gees—RSO
- COMING OUT**—Manhattan Transfer—Atlantic
- DEDICATION**—Bay City Rollers—Arista
- HARD RAIN**—Bob Dylan—Col
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- MY NAME IS JERMAINE**—Jermaine Jackson—Motown
- PASS IT ON**—Staples—WB
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SILVER**—Arista
- SOUND OF A DRUM**—Ralph McDonald—Marlin

**POPLAR TUNES/MEMPHIS**

- BICENTENNIAL NIGGER**—Richard Pryor—WB
- BRAIN STORM**—Osmonds—Polydor
- CHAMELEON**—Laballe—Epic
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DEDICATION**—Bay City Rollers—Arista
- FRIEND OF MINE**—Little Milton—Glades
- GOIN' UP IN SMOKE**—Eddie Kendricks—Tamla
- SILVER**—Arista
- TRAPEZE**—WB
- YEAR OF THE CAT**—Al Stewart—Janus

**MUSHROOM/NEW ORLEANS**

- AUTOMATIC MAN**—Island
- BICENTENNIAL NIGGER**—Richard Pryor—WB
- GLOW**—Al Jarreau—Reprise
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.

- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SECRETS**—Herbie Hancock—Col
- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century
- THIS IS NIECY**—Deniece Williams—Col
- WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M

**ODYSSEY/SOUTHWEST & WEST**

- BICENTENNIAL NIGGER**—Richard Pryor—WB
- BOSTON**—Epic
- BREAK HEART MAN**—Bunny Wailer—Island
- CHICKEN SKIN MAN**—Ry Cooder—WB
- END OF THE BEGINNING**—Richie Havens—A&M
- FREE FOR ALL**—Ted Nugent—Epic
- HONKY TONK MAN**—Steve Young—RCA
- HO'Y LATE'LL YA PLAY 'TIL**—David Bromberg Band—Fantasy
- LET THE ROUGH SIDE DRAG**—Jesse Winchester—Bearsville
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA

**LICORICE PIZZA/L.A.**

- BOSTON**—Epic
- CHICAGO X**—Col
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DREAMBOAT ANNIE**—Heart—Mushroom
- FREE FOR ALL**—Ted Nugent—Epic
- HARD RAIN**—Bob Dylan—Col
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- ROCKS**—Aerosmith—Col

**MUSIC PLUS/L.A.**

- BIG TOWN 2061**—Paris—Capitol
- BOSTON**—Epic
- CAR WASH**—MCA (Soundtrack)
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA
- DREAMBOAT ANNIE**—Heart—Mushroom
- END OF THE BEGINNING**—Richie Havens—A&M
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- PRIVATE EYES**—Tommy Bolin—Col

**TOWER/LOS ANGELES**

- BICENTENNIAL NIGGER**—Richard Pryor—Reprise
- BLUE NOTE LIVE AT THE ROXY**—Various Artists—Blue Note
- FEELING GOOD**—Walter Jackson—UA
- FREE-FOR-ALL**—Ted Nugent—Epic
- KEEPING IN TOUCH**—Anne Murray—Capitol
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
- ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA
- POWER OF MUSIC**—Miracles—Tamla
- PRIVATE EYES**—Tommy Bolin—Col

**EVERYBODY'S RECORDS/NORTHWEST**

- BAREFOOT BALLET**—John Klemmer—ABC
- BOSTON**—Epic
- CHILDREN OF THE WORLD**—Bee Gees—RSO
- FREE FOR ALL**—Ted Nugent—Epic
- HARD RAIN**—Bob Dylan—Col
- LIVE AT LAST**—Tim Weisberg—A&M
- LONG MAY YOU RUN**—Stills-Young Band—Reprise
- MEN FROM EARTH**—Ozark Mountain Daredevils—A&M
- TROUBADOUR**—J. J. Cale—Shelter
- VERY TOGETHER**—Deodato—MCA

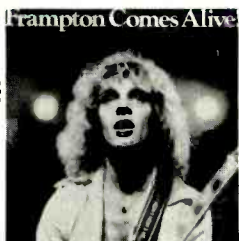




# THE ALBUM CHART

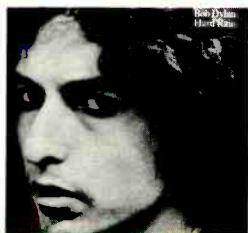
PRICE CODE  
 E - 5.98 H - 9.98  
 G - 7.98 J - 12.98  
 I - 11.98 F - 6.98

TITLE	ARTIST	Label, Number (Distributing Label)	WKS. ON CHART
1	1	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON A&M SP 3703 (15th Week)	36 G
2	3	<b>HASTEN DOWN THE WIND</b> LINDA RONSTADT/Asylum 7E 1067	6 F
3	4	<b>FLEETWOOD MAC</b> /Reprise MS 2225 (WB)	62 F
4	5	<b>CHICAGO X</b> /Columbia PC 34200	14 F
5	7	<b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920	29 F
6	2	<b>SPIRIT</b> JOHN DENVER/RCA APL1 1694	5 F
7	8	<b>WAR'S GREATEST HITS</b> /United Artists LA648 G	5 F
8	6	<b>WILD CHERRY</b> /Epic/Sweet City PE 34195	11 F
9	10	<b>SPITFIRE</b> JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	12 F
10	9	<b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919	23 F
11	17	<b>FLY LIKE AN EAGLE</b> STEVE MILLER BAND/Capitol ST 11497	19 F
12	14	<b>DREAMBOAT ANNIE</b> HEART/Mushroom MRS 5005	21 F
13	13	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 4090	7 F
14	15	<b>HOT ON THE TRACKS</b> COMMODORES/Motown M6 86751	13 F
15	11	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052	31 F
16	12	<b>AT THE SPEED OF SOUND</b> WINGS/Capitol SW 11525	26 F
17	16	<b>DIANA ROSS' GREATEST HITS</b> /Motown M6 86951	10 F
18	18	<b>15 BIG ONES</b> BEACH BOYS/Brother-Reprise MS 2251 (WB)	12 F
19	19	<b>ALL THINGS IN TIME</b> LOU RAWLS/Phila. Intl. PZ 33957	15 F
20	21	<b>ROCKS</b> AEROSMITH/Columbia PC 34165	19 F
21	20	<b>SOUL SEARCHING</b> AWB/Atlantic SD 18179	11 F
22	22	<b>BEST OF B.T.O. (SO FAR)</b> B.T.O./Mercury SRM 1 1011	7 F
23	23	<b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868	33 F
24	24	<b>BEAUTIFUL NOISE</b> NEIL DIAMOND/Columbia PC 33965	14 F
25	30	<b>BIGGER THAN BOTH OF US</b> DARYL HALL & JOHN OATES/ RCA APL1 1467	5 F
26	26	<b>OLE ELO</b> ELECTRIC LIGHT ORCHESTRA/UA LA630 G	14 F
27	27	<b>LOOK OUT FOR #1</b> BROTHERS JOHNSON/A&M SP 4567	29 F
28	25	<b>JEFF BECK/WIRED</b> /Epic PE 33849	15 F
29	38	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY BAND/ Private Stock PS 2015	4 F
30	32	<b>HARVEST FOR THE WORLD</b> ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	19 F
31	28	<b>ROCK 'N' ROLL MUSIC</b> THE BEATLES/Capitol SKBO 11537	15 J
32	33	<b>IN THE POCKET</b> JAMES TAYLOR/Warner Bros. BS 2912	14 F
33	34	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128	98 F
34	29	<b>THE GIST OF THE GEMINI</b> GINO VANNELLI/A&M SP 4596	8 F
35	36	<b>FIREFALL</b> /Atlantic SD 18174	23 F
36	37	<b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570	29 F
37	35	<b>A NIGHT ON THE TOWN</b> ROD STEWART/Warner Bros. BS 2983	11 F
38	31	<b>MUSIC, MUSIC</b> HELEN REDDY/Capitol ST 11547	8 F
39	44	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS/Buddah BDS 5655	8 F
40	42	<b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053	41 F
41	39	<b>KISS ALIVE</b> KISS/Casablanca NBLP 7020	52 G
42	52	<b>SUMMERTIME DREAM</b> GORDON LIGHTFOOT/Reprise MS 2246 (WB)	15 F
43	45	<b>BEST OF THE BAND</b> /Capitol ST 11553	4 F
44	51	<b>WAKING &amp; DREAMING</b> ORLEANS/Asylum 7E 1070	6 F
45	50	<b>NIGHTS ARE FOREVER</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	5 F
46	53	<b>EVERYBODY LOVES THE SUNSHINE</b> ROY AYERS UBIQUITY/ Polydor PD 1 6070	6 F
47	49	<b>AGENTS OF FORTUNE</b> BLUE OYSTER CULT/Columbia PC 34164	15 F
48	47	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/ A&M SP 4552	78 F



CHARTMAKER OF THE WEEK

49 — **HARD RAIN**  
BOB DYLAN  
Columbia PC 34349



WKS. ON CHART

50	57	<b>BREAD &amp; ROSES</b> JUDY COLLINS/Elektra 7E 1076	4 F
51	43	<b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307	9 F
52	82	<b>CHILDREN OF THE WORLD</b> BEE GEES/RSO RS 1 3003	2 F
53	76	<b>BOSTON</b> /Epic PE 34188	2 F
54	79	<b>FREE-FOR-ALL</b> TED NUGENT/Epic PE 34121	2 F
55	55	<b>TED NUGENT</b> /Epic PE 33692	5 H
56	46	<b>GO STOMU</b> YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	7 F
57	—	<b>ONE MORE FROM THE ROAD</b> LYNRYD SKYNYRD/MCA 2 6001	1 G
58	69	<b>DO THE TEMPTATIONS</b> THE TEMPTATIONS/Gordy G6 975S1 (Motown)	3 F
59	62	<b>AIN'T THAT A BITCH</b> JOHNNY GUITAR WATSON/DJM DJLPA3 (Amherst)	6 F
60	68	<b>ABANDONED LUNCHEONETTE</b> DARYL HALL & JOHN OATES/ Atlantic SD 7296	4 F
61	54	<b>THE ORIGINALS</b> KISS/Casablanca NBLP 7032	5 H
62	64	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND</b> /RCA APL1 1504	6 F
63	73	<b>SECRETS</b> HERBIE HANCOCK/Columbia PC 34280	3 F
64	75	<b>DEDICATION</b> BAY CITY ROLLERS/Arista 4093	3 F
65	40	<b>NATALIE</b> NATALIE COLE/Capitol ST 11517	19 F
66	41	<b>SPARKLE</b> ARETHA FRANKLIN/Atlantic SD 18176	15 F
67	48	<b>HAPPINESS IS BEING WITH THE SPINNERS</b> SPINNERS/ Atlantic SD 18181	10 F
68	63	<b>LOVE TO THE WORLD</b> LTD/A&M SP 4589	7 F
69	71	<b>GREATEST HITS</b> MONKEES/Arista 4089	7 F
70	58	<b>WHISTLING DOWN THE WIRE</b> CROSBY & NASH/ABC 956	11 F
71	59	<b>GOOD SINGIN', GOOD PLAYIN'</b> GRAND FUNK RAILROAD/ MCA 2216	7 F
72	56	<b>CONTRADICTION</b> OHIO PLAYERS/Mercury SRM 1 1088	17 F
73	74	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW/Arista 4060	48 F
74	—	<b>BICENTENNIAL NIGGER</b> RICHARD PRYOR/Warner Bros. BS 2960	1 F
75	77	<b>CHICAGO'S GREATEST HITS</b> /Columbia PC 33900	45 F
76	65	<b>THE MANHATTANS</b> /Columbia PC 33820	22 F
77	66	<b>STARLAND VOCAL BAND</b> /Windsong BHL1 1351 (RCA)	18 F
78	111	<b>MESSAGE IN THE MUSIC</b> O'JAYS/Phila. Intl. PZ 34245 (CBS)	1 F
79	81	<b>GLOW</b> AL JARREAU/Reprise MS 2248 (WB)	6 F
80	96	<b>SCHOOL DAYS</b> STANLEY CLARKE/Nemperor NE 439 (Atlantic)	2 F
81	93	<b>BAREFOOT BALLET</b> JOHN KLEMMER/ABC ABCD 950	2 F
82	60	<b>STRETCHIN' OUT IN BOOTSY'S RUBBER BAND</b> BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	19 F
83	67	<b>LONG HARD RIDE</b> MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	15 F
84	80	<b>SKY HIGH</b> TAVARES/Capitol ST 11533	9 F
85	61	<b>ARE YOU READY FOR THE COUNTRY</b> WAYLON JENNINGS/ RCA APL1 1816	11 F
86	89	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. BS 2907	22 F
87	70	<b>I'M EASY</b> KEITH CARRADINE/Asylum 7E 1066	8 F
88	78	<b>TAKIN' IT TO THE STREETS</b> DOOBIE BROTHERS/ Warner Bros. BS 2899	26 F
89	98	<b>SOMEWHERE I'VE NEVER TRAVELLED</b> AMBROSIA/ 20th Century T 510	2 F
90	92	<b>HISTORY/AMERICA'S GREATEST HITS</b> /Warner Bros. BS 2894	46 F
91	91	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW</b> /Polydor PD 6068	25 F
92	102	<b>AIN'T NOTHIN' STOPPIN' US NOW</b> TOWER OF POWER/ Columbia PC 34302	1 F
93	94	<b>AMERICAN FLYER</b> /United Artists LA650 G	3 F
94	104	<b>I HEARD THAT!!</b> QUINCY JONES/A&M SP 3705	1 F
95	83	<b>TOGETHER AGAIN . . . LIVE</b> BOBBY BLAND & B. B. KING/ ABC Impulse ASD 9317	11 F
96	85	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT/Casablanca Casablanca NBLP 7022	33 F
97	—	<b>LONG MAY YOU RUN</b> STILLS/YOUNG BAND/Reprise MS 2253 (WB)	1 F
98	84	<b>BOB JAMES THREE</b> /CT1 6063	10 F
99	86	<b>HARD WORK</b> JOHN HANDY/ABC Impulse ASD 9314	13 F
100	87	<b>THOSE SOUTHERN KNIGHTS</b> CRUSADERS/ABC Blue Thumb BTSD 6024	18 F



**THE BIGGEST  
DOUBLE ALBUM IN  
HISTORY.**

**THE BIGGEST  
"LIVE" ALBUM IN  
HISTORY.**

**THE BIGGEST**



**PETER FRAMPTON  
"FRAMPTON COMES ALIVE!"  
ON A&M RECORDS & TAPES**



Produced by Peter Frampton

Includes the singles "Show Me The Way," "Baby, I Love Your Way,"  
and "Do You Feel Like We Do!"

Direction: Dea Anthony Bardona Enterprises Ltd., 654 Madison Avenue, NYC 10022  
Agency: Frank Barsalona Premier Talent, 828 7th Avenue, NYC 10019



# 101 THE ALBUM CHART 1500

OCTOBER 2, 1976

OCT. 2	SEPT. 25	
101	108	GREATEST HITS ABBA/Atlantic SD 18189
102	110	CHAMELEON LABELLE/Epic PE 34189
103	113	JUMP ON IT MONTROSE/Warner Bros. BS 2963
104	105	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
105	114	TOM THUMB THE DREAMER MICHAEL DINNER/Fantasy F 9512
106	106	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
107	107	FLOWERS EMOTIONS/Columbia PC 34163
108	117	COMING OUT MANHATTAN TRANSFER/Atlantic SD 18183
109	97	A KIND OF HUSH CARPENTERS/A&M SP 4581
110	103	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
111	72	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180
112	95	DIANA ROSS/Motown M6 861S1
113	88	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732
114	90	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)
115	125	TROUBADOUR J. J. CALE/Shelter SRL 52002 (ABC)
116	99	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937
117	138	SILVER/Arista 4076
118	100	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896
119	123	FRAMPTON PETER FRAMPTON/A&M SP 4512
120	121	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)
121	126	E MAN GROOVIN' JIMMY CASTOR BUNCH/Atlantic SD 18186
122	101	MOTHER'S FINEST/Epic PE 34179
123	136	TALES OF KIDD FUNKADELIC FUNKADELIC/Westbound W 277 (20th Century)
124	129	STARZ/Capitol ST 11539
125	109	WE CAN'T GO ON MEETING LIKE THIS HUMMINGBIRD/A&M SP 4595
126	128	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)
127	137	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965
128	112	I'VE GOT A REASON RICHIE FURAY BAND/Asylum 7E 1067
129	139	AUTOMATIC MAN/Island ILPS 9397
130	—	MEN FROM EARTH OZARK MOUNTAIN DAREDEVILS/A&M SP 4601
131	—	AMIGO ARLO GUTHRIE/Reprise MS 2239 (WB)
132	134	ERIC CARMEN/Arista 4057
133	135	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
134	116	SANBORN DAVID SANBORN/Warner Bros. BS 2957
135	133	THE ROYAL SCAM STEELY DAN/ABC ABCD 931
136	122	DISCO TRAIN DONNY OSMOND/Polydor PD 1 6067
137	115	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)
138	118	TEDDY BEAR RED SOVINE/Starday SD 968X (Gusta)
139	140	DESTROYER KISS/Casablanca NBLP 7025
140	119	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064
141	141	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039
142	120	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506
143	—	PRIVATE EYES TOMMY BOLIN/Columbia PC 34329
144	144	HELEN REDDY'S GREATEST HITS/Capitol ST 11467
145	124	DARYL HALL & JOHN OATES/RCA APL1 1144
146	148	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888
147	127	TO THE HEART MARK-ALMOND/ABC ABCD 945
148	—	MIDNIGHT MIRAGE MIKE GREENE/Mercury SRM 1 1100
149	131	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE/ Sire SASD 7522 (ABC)
150	—	CAR WASH/(Soundtrack) MCA 2 6000


# 151-200 ALBUM CHART

151	COMIN' CHOCOLATE MILK/ RCA APL1 1830
152	WINDJAMMER FREDDIE HUBBARD/ Columbia PC 34166
153	PASS IT ON THE STAPLES/ Warner Bros. BS 2945
154	THIS IS NIECY DENIECE WILLIAMS/ Columbia PC 34242
155	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
156	ON LOVE DAVID T. WALKER/ Ode SP 77035 (A&M)
157	LOVE, LIFE AND FEELING SHIRLEY BASSEY/United Artists LA605 G
158	8.5 EARTHQUAKE/Beserkley BZ 0047 (Playboy)
159	LIVE AT LAST TIM WEISBERG/ A&M SP 4600
160	LIFE ON MARS DEXTER WANSEL/ Phila. Intl. PZ 34079 (CBS)
161	SOLID MICHAEL HENDERSON/ Buddah BDS 5662
162	HOW LATE'LL YA PLAY 'TIL DAVID BROMBERG/Fantasy F 79007
163	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
164	FRIENDS OF MINE LITTLE MILTON/ Glades 7508 (TK)
165	BRIAN STORM OSMONDS/ Polydor PD 6077
166	TOUCH JOHN KLEMMER/ABC Impulse ABCD 922
167	LADY'S CHOICE BONNIE BRAMLETT/Capricorn CP 0169 (WB)
168	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER/MCA 2202
169	LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015 (All Platinum)
170	NIGHT FEVER FATBACK BAND/ Spring SP 1 6711 (Polydor)
171	THE END OF THE BEGINNING RICHIE HAVENS/A&M SP 4598
172	THE BEATLES '67-'70/Apple SKBO 3404
173	DELICATE AND JUMPY FANIA ALL STARS/Columbia PC 34283
174	HOPE, WISHES & DREAMS RAY THOMAS/Threshold THS 17 (London)
175	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
176	MOVING TARGETS FLO & EDDIE/ Columbia PC 34262
177	FEELING GOOD WALTER JACKSON/ United Artists LA655 G
178	NORMAN CONNORS PRESENTS AQUARIAN DREAM/Buddah BDS 5672
179	JOAN ARMATRADING/A&M SP 4588
180	LOVE AND TOUCH TYRONE DAVIS/ PC 34268
181	BYRON BERLINE AND SUNDANCE/ MCA 2217
182	LET THE ROUGH SIDE DRAG JESSE WINCHESTER/Bearsville BR 6994 (WB)
183	NOT A WORD ON IT PETE CARR/ Big Tree BT 89518 (Atlantic)
184	VERY TOGETHER DEODATO/ MCA 2219
185	A LITTLE BIT MORE DR. HOOK/ Capitol ST 11522
186	FUNKY KINGS/Arista 4078
187	REFLECTIONS OF LOVE ROGER WHITTAKER/RCA APL1 1853
188	WARREN ZEVON/Asylum 7E 1060
189	HONOR AMONG THIEVES ARTFUL DODGER/Columbia PC 34273
190	DIAMOND IN THE ROUGH JESSI COLTER/Capitol ST 11543
191	YEAR OF THE CAT AL STEWART/ Janus JXS 7022
192	GIVE GET TAKE AND HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)
193	PURE PLEASURE HOUSTON PERSON/ Mercury SRM 1 1104
194	SOUND OF A DRUM RALPH McDONALD/Marlin 2202 (TK)
195	TEN PERCENT DOUBLE EXPOSURE/ Salsoul SZS 5503 (Caytronics)
196	BARRY MANILOW/Arista 4016
197	THE RUNAWAYS/Mercury SRM 1 1090
198	SAD WINGS OF DESTINY JUDAS PRIEST/Janus JXS 7019
199	FIRST NIGHT JANE OLIVOR/ Columbia PC 34274
200	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350

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# THE R&B LP CHART

OCTOBER 2, 1976

1. **HOT ON THE TRACKS**  
COMMODORES—Motown M 86751
2. **WILD CHERRY**  
Epic/Sweet City PE 34195
3. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
4. **HAPPINESS IS BEING WITH THE SPINNERS**  
SPINNERS—Atlantic SD 18181
5. **SOUL SEARCHING**  
AVERAGE WHITE BAND—Atlantic SD 18179
6. **SPARKLE**  
ARETHA FRANKLIN—Atlantic SD 18176
7. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
8. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor PD 1 6070
9. **MIRROR**  
GRAHAM CENTRAL STATION—Warner Bros. BS 2937
10. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
11. **HARVEST FOR THE WORLD**  
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
12. **LOVE TO THE WORLD**  
LTD—A&M SP 4589
13. **CONTRADICTION**  
OHIO PLAYERS—Mercury SRM 1 1088
14. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
15. **DO THE TEMPTATIONS**  
TEMPTATIONS—Gordy G6 97551 (Motown)
16. **NATALIE**  
NATALIE COLE—Capitol ST 11517
17. **BOB JAMES THREE**  
CTI 6063
18. **DIANA ROSS' GREATEST HITS**  
Motown M6 86951
19. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
20. **SILK DEGREES**  
BOZ SCAGGS—Columbia PC 33920
21. **MESSAGE IN THE MUSIC**  
O'JAYS—Phila. Intl. PZ 34245 (CBS)
22. **FLOWERS**  
EMOTIONS—Columbia PC 34163
23. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**  
RCA APL1 1504
24. **SKY HIGH**  
TAVARES—Capitol ST 11533
25. **I WANT YOU**  
MARVIN GAYE—Tamla T6 34251 (Motown)
26. **WAR'S GREATEST HITS**  
United Artists XW648 G
27. **SECRETS**  
HERBIE HANCOCK—Columbia PC 34280
28. **CHAMELEON**  
LABELLE—Epic PE 34189
29. **GET UP OFFA THAT THING**  
JAMES BROWN—Polydor PD 1 6071
30. **GLOW**  
AL JARREAU—Warner Bros. BS 2248
31. **AIN'T NOTHIN' STOPPIN' US NOW**  
TOWER OF POWER—Columbia PC 34302
32. **I HEARD THAT!!**  
QUINCY JONES—A&M SP 3705
33. **ARABIAN NIGHTS**  
RITCHIE FAMILY—Marlin 2201 (TK)
34. **A FIFTH OF BEETHOVEN**  
WALTER MURPHY BAND/Private Stock PS 2015
35. **FEELING GOOD**  
WALTER JACKSON—Chisound CHLA 655G (UA)
36. **I HOPE WE GET TO LOVE IN TIME**  
MARILYN McCOO & BILLY DAVIS JR.—ABC ABCD 952
37. **BICENTENNIAL NIGGER**  
RICHARD PRYOR—Warner Bros. BS 2960
38. **MY NAME IS JERMAINE**  
JERMAINE JACKSON—Motown M6 84251
39. **LOVE AND TOUCH**  
TYRONE DAVIS—Columbia PC 34268
40. **GOIN' UP IN SMOKE**  
EDDIE KENDRICKS—Tamla T6 34651 (Motown)

RECORD WORLD OCTOBER 2, 1976



# JAZZ

By ROBERT PALMER

■ Mose Allison's first in several years, "Your Mind Is On Vacation," has been released by Atlantic. The Mississippi-born pianist and poet, who first combined rural themes and progressive piano on a series of albums for Prestige during the 1950s, mixes some of his old favorites— notably "Your Mind Is On Vacation"—with newer items, including the wonderful "Your Molecular Structure." There are horn charts by Allison, with veteran tenor saxophonist Al Cohn featured in a Lester Young mood . . . Anthony Braxton's next offering on Arista will be "Duets 1976" featuring the Chicago pianist Muhal Richard Abrams. Variety is the watchword, with compositions by Scott Joplin and Eric Dolphy included. Meanwhile, plans are afoot to bring the Chicago-based AACM big band, directed by Abrams, to the east coast. The project is being undertaken by WKCR-FM, the student radio station of Columbia University.

As more and more reissues crowd the market, a few companies are turning to repackages of single albums as a means of expanding their jazz catalogues. The most imposing re-release of all time is the Japanese Riverside series being imported by Fantasy/Milestone/Prestige. Around 60 Riverside albums are now available with their original covers and liner notes and high-quality Japanese pressings. Some duplicate material already available in the extensive F/M/P two-fer catalogue, but there are also some real gems which have long been unavailable. For instance: "The Chicago Sound," a hard-driving sextet date led by the brilliant bassist Wilbur Ware; "The Modern Touch," a top-notch 1957 Benny Golson date with J. J. Johnson, Kenny Dorham, and Max Roach; "The Right Combination" by the legendary and little recorded pianist Joe Albany, with Warne Marsh, something of a will-o'-the-wisp himself, on tenor; a quartet/quintet album by trombonist Julian Priester, featuring Elvin Jones; and the noted Riverside albums of Cannonball Adderley and Wes Montgomery, including Montgomery's much-praised live jazz date, "Full House," with cooks Wynton Kelly and Johnny Griffin driving the guitarist to his finest recorded performance.

Atlantic has undertaken a similar project with the release in Europe of a 20-album series, "That's Jazz." Original liner notes and cover photos are retained on the lp's, but they have been repackaged in attractive silver double-folds. Among the albums are such gems as Charlie Mingus's "Blues and Roots," the "Soul Meeting of Ray Charles and Milt Jackson," pianist Lennie Tristano's Atlantic lp with Lee Konitz on alto, a Chico Hamilton album compiled from the Warner Brothers vaults and featuring Eric Dolphy and Charles Lloyd, and two of the essential modern jazz lp's, John Coltrane's "Giant Steps" and Ornette Coleman's "Free Jazz." Let's hope the series, which was originated by Nesuhi Ertegun, will be available in the United States soon, and that other early Atlantic jazz classics, by Phineas Newborn and other artists, will be included.

Another new series, this time devoted to contemporary music, has been assembled by Douglas records. Called "Wildflowers: The Loft Jazz Sessions," the series consists of five albums recorded at Studio Rivbea, in New York's NoHo loft district, and featuring the cream of the city's avant-garde jazz scene. Actually, avant-garde is something of a misnomer, since the music ranges from the bluesy mainstream piano of Randy Weston through the structuralism of Leo Smith and Anthony Braxton to the energy playing of Sunny Murray. Drummer Murray, who was one of the principal architects of the non-metrical approach to drumming developed during the 1960s, makes a welcome return to records with this set, after a long absence. His excellent group, which features two dynamic saxophonists in David Murray and Byard Lancaster, performs a magical version of "Somewhere Over The Rainbow" on the first Wildflowers albums and has an entire side of WF #5 to itself. Another notable feature of the records is the ubiquitous excellence of Fred Hopkins, a young bassist from Chicago who has been much in demand since he arrived in New York earlier this year. On the "Wildflowers" albums, Fred is featured with Sunny Murray, a group led by David Murray, Oliver Lake and AIR.

Other loft jazz regulars have released new albums. Charles Bobo Shaw and the Human Arts Ensemble have *Conceré Ntasiah* on the Universal Justice label, a funk-tinged jazz/rock date with Julius Hemphill on soprano saxophone and the remarkable Abdul Wadud on

(Continued on page 102)



# THE JAZZ LP CHART

OCTOBER 2, 1976

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
2. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor PD 1 6070
3. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
4. **WINDJAMMER**  
FREDDIE HUBBARD—Columbia PC 34166
5. **BAREFOOT BALLET**  
JOHN KLEMMER—ABC ABCD 950
6. **SECRETS**  
HERBIE HANCOCK—Columbia PC 34280
7. **BOB JAMES THREE**  
CTI 6063
8. **SCHOOL DAYS**  
STANLEY CLARKE—Nemperor NE 439 (Atlantic)
9. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
10. **GLOW**  
AL JARREAU—Warner Bros. BS 2248
11. **FEVER**  
RONNIE LAWS—Blue Note BN LA6281G (UA)
12. **THOSE SOUTHERN KNIGHTS**  
THE CRUSADERS—ABC Blue Thumb BTSD 6024
13. **HARD WORK**  
JOHN HANDEY—ABC Impulse ASD 9311
14. **GOOD BAD KING**  
GEORGE BENSON—CTI 6062
15. **EVERYBODY COME ON OUT**  
STANLEY TURRENTINE—Fantasy F 9506
16. **LIFE ON MARS**  
DEXTER WANSEL—Phila. Intl. PZ 34079 (CBS)
17. **I HEARD THAT!!**  
QUINCY JONES—A&M SP 3705
18. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
19. **ANOTHER SIDE OF ABBEY ROAD**  
GEORGE BENSON—A&M SP 3028
20. **FLY LIKE THE WIND**  
MCCOY TYNER—Milestone M 9067
21. **THE NEED TO BE**  
ESTHER SATTERFIELD—A&M SP 3411
22. **SANBORN**  
DAVID SANBORN—Warner Bros. BS 2957
23. **SUMMERTIME**  
MFSB—Phila. Intl. PZ 34238 (CBS)
24. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
25. **MYSTERIES**  
KEITH JARRETT—ABC Impulse ASD 9315
26. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
27. **IN A SPECIAL WAY**  
GENE HARRIS—Blue Note BN LA634 G (UA)
28. **ON LOVE**  
DAVID T. WALKER—Ode SP 77035 (A&M)
29. **YELLOW & GREEN**  
RON CARTER—CTI 6045 S1 (Motown)
30. **BIRD: THE SAVOY RECORDINGS**  
CHARLIE PARKER—Savoy SJL 2201 (Arista)
31. **MAIN ATTRACTION**  
GRANT GREEN—Kudu KU 29 (CTI)
32. **SOUND OF A DRUM**  
RALPH McDONALD—Marlin 2202 (TK)
33. **PEOPLE MOVING**  
MICHAEL HENDERSON—Buddah 5662
34. **BLACK WIDOW**  
LALO SCHIFRIN—CTI 5000
35. **OH, YEAH?**  
JAN HAMMER—Nemperor NE 437 (Atlantic)
36. **NIGHT FLIGHT**  
GABOR SZABO—Mercury SRM 1 1019
37. **CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
38. **BRASS CONSTRUCTION**  
United Artists LA545 G
39. **FEELS SO GOOD**  
GROVER WASHINGTON—Kudu KU24 S1
40. **CALIENTE**  
GATO BARBIERI—A&M SP 4597



## Pass the Buckacre



MCA recording group Buckacre kicked off their nationwide U.S. tour with their Los Angeles debut, September 15th at the Roxy in a special performance for area press, radio and dealer personnel. Celebrating after the show are (seated, from left) Buckacre drummer, Dick Verucchi; MCA Records president J. K. Maitland; Buckacre lead guitarist, Alan Thacker; Buckacre bassist Dick Hally; (standing, from left) Buckacre co-manager Rick Alter; Buckacre guitarist and vocalist, Darrell Data; Buckacre guitarist and vocalist, Les Lockridge; MCA Records vice president of administration, Lou Cook; Buckacre co-manager, Alan Walden; MCA Records vice president of marketing, Rick Frio; Buckacre co-manager, Charlie Brusco; Buckacre attorney, Eric Kronfeld.

## BMI Workshops Names 'VIPs'

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

### Question Period

Set for the question-answer periods are manager and producer Doug Gillmore, Sept. 29; guitarist Bud Dashiell, Oct. 6; record promoter Barney Fields, 13; and Serge Tcherepnin, electronic music composer, instrument designer and manufacturer, 20.

## Davis Case Ends

(Continued from page 3)  
years, linking him with cases in which no involvement by Davis had ever been proved. In a prepared statement, Davis said he was satisfied with the outcome of the proceedings and pleased by the judge's statements from the bench.

## Portrait

(Continued from page 6)  
duced for the label by Richard Perry; "Stand Tall" received its first national exposure via Cummings' performance during the Second Annual Rock Awards telecast last week over the CBS television network.

Set to operate from the newly-acquired Portrait offices at 8831 Sunset Boulevard are Larry Harris, vice president and general manager; Lorne Saifer, vice president, A&R; Randy Brown, national promotion director; and Jack Breschard, associate national director, press and public information.

## NRDN Begins Operation

■ NASHVILLE — National Rock Distribution of Nashville began operation earlier this month. The firm's founding co-owners, Jade Stone and Bob Holladay, describe their company as being geared to the needs of the independent label/producer/artist and wired for the sound of rock 'n pop record product.

## Company of Artists Names Briel VP

■ LOS ANGELES — Jack Daley, president of Company of Artists, has announced the appointment of Chuck Briel to the position of vice president and general manager of the company. Prior to joining Company of Artists, Briel was an editor for nine years at Random House Incorporated.

The management firm, currently

## Rock Awards

(Continued from page 4)

Earth, Wind and Fire got the Best Rhythm and Blues Single award for "That's the Way of the World" and Best Rhythm and Blues Album for "Gratitude." The Rockies are awarded by more than 150 radio personalities and writers who voted for the nominees.

Other award winners were: Best Male Vocalist, Paul McCart-

ney; Best Female Vocalist, Linda Ronstadt; Best New Male Vocalist, Gary Wright; Best New Female Vocalist, Natalie Cole; Best New Group, Daryl Hall and John Oates; Public Service Award, Bob Dylan, Harry Chapin, Paul Simon, Lynyrd Skynyrd and Crosby and Nash; Best Composer, Paul Simon; Best Producer, Roy Thomas

nically danced. Indeed, everything about it is pleasant which, unfortunately, turns to cute.

Based on James Montgomery's comedy "The Aviator," "Going Up" traces author Robert Street's progression into deeper and deeper water as the fact that his book is not an autobiographical account of his flying experiences becomes known. In order to please and win the attentions of a young maiden, he goes through with a race against an ace French flyer. Of course he wins the race and the damsel's devotion.

The staging of the flying sequences was gimmicky but worked. And the dances and major numbers were strategically placed, if a little too far apart given the amount of dialogue. Pleasant in the context of its time, but somehow we've come to expect something more.

Ira Mayer

## Diamond Goes Platinum

■ NEW YORK — Columbia recording artist Neil Diamond has reached platinum with his latest album, "Beautiful Noise." The album has been certified platinum by the RIAA.

representing Pure Prairie League and Shawn Phillips, will be announcing the expansion of their roster.

## THEATER REVIEW

### 'Going Up' Is Dated But Pleasant Musical

■ NEW YORK—"Going Up," at the Golden, follows a little too closely on the heels of the Goodspeed Opera House production of "Very Good Eddie." Both are pre-'20s musical comedies—simple in story, repetitiously melodic and dated. As historical items, both shows are interesting. But one might imagine that the appetite for such presentations was probably sated with the season-long run of "Very Good Eddie." How much more of this kind of cuteness Broadway can absorb is debatable.

Standing on its own, "Going Up" is well acted, well sung and

## Who Returns

■ NEW YORK—The Who will return to the US and Canada for a 9 concert tour beginning in Phoenix, Arizona at the Coliseum and ending in Toronto at the Maple Leaf, announced Who manager, Bill Curbishley.

## Beck LP Goes Gold

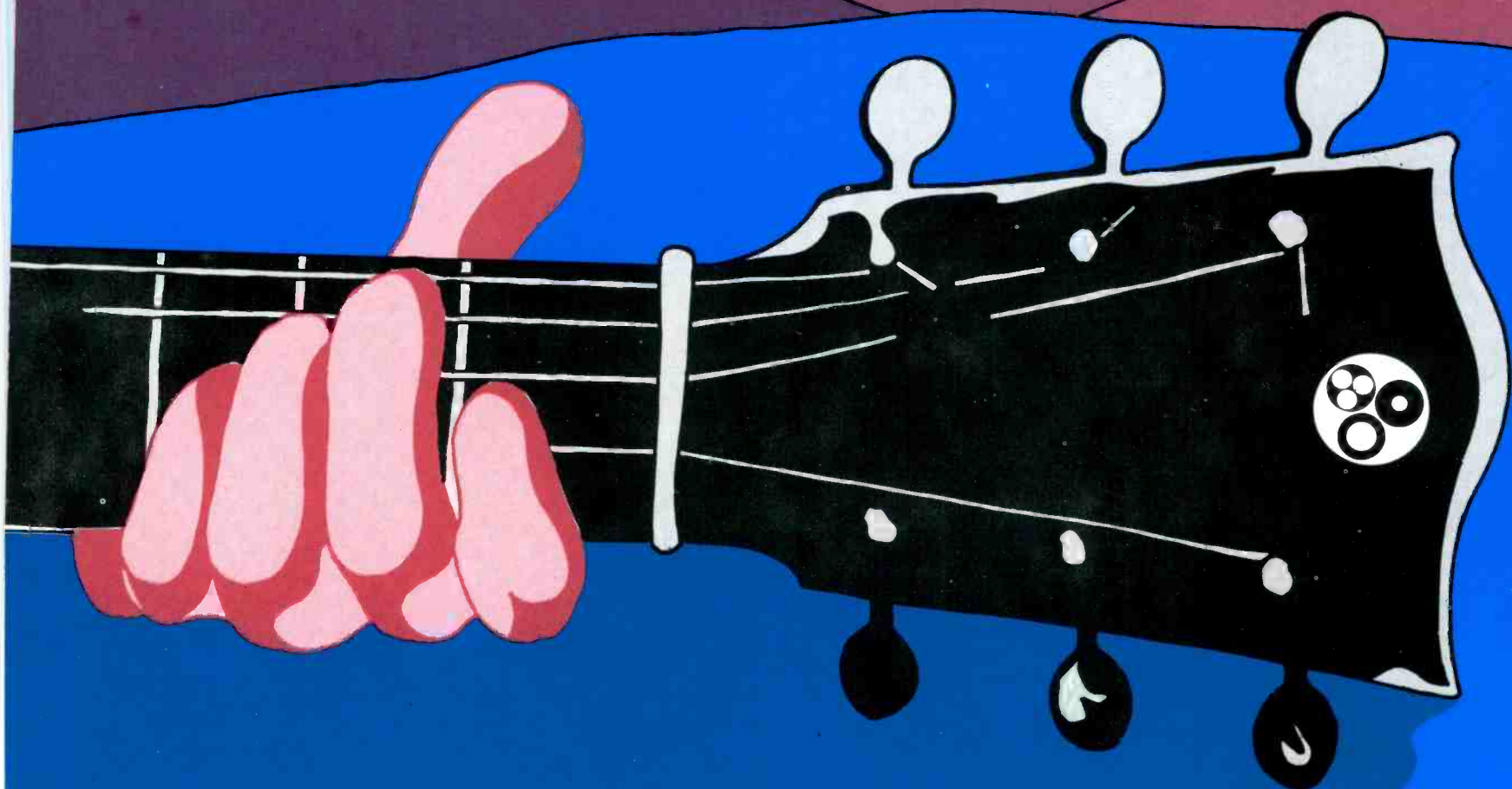
■ NEW YORK — Epic Records' Jeff Beck has had his new album "Wired" certified gold by the RIAA.



Pictured at the awards, top row from left: Diana Ross with Don Kirshner; Dee Anthony and Peter Frampton; Roberta Skopp and Rod Stewart; Keith Moon and Ron Alexenburg. Second row: Kirshner flanked by Phoebe Snow and Alice Cooper; Mae West with Stevie Wonder; and Fleetwood Mac.



# COUNTRY MUSIC



## THE SPIRIT OF '76

**Record World Presents A Country Music Spectacular  
In Conjunction With  
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**ISSUE DATE: October 16, 1976**

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# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Do It To My Mind" — Johnny Bristol (Atlantic). This writer, producer and artist hits you directly with his first for the label. After his success with "Hang On In There Baby," Bristol's talent rings out once again.

**DEDE'S DITTIES TO WATCH:** "She's Gone" — J. B. Bingham (UA); "Dazz" —

Brick (Bang); "God Save The Children" — Crowns Of Glory (ABC).

**UP & COMING:** "The More I Get To Know You (Part 1)" — Five Special (Mercury).

After his exit from De-Lite Records, coupled with a brief vacation, Reggie Barnes, one-time radio announcer for WLIB-AM (New York), obtained a position with Buddah Records. Alan Lott, vice president, hired Barnes to hold down a west coast promotion job in which he will be handling the entire west coast, while being based in Los Angeles.

Having left that same record company, John Brown has relocated to Los Angeles. Brown is taking the position of national r&b promotion director for ABC Records.

Don Mack, formerly with KDAY-AM (Los Angeles), is now with KGFJ-AM (Los Angeles). According to program director Jim Maddox of KDAY, Mack's leaving was the decision of the announcer, who had maintained the 5-9 a.m. slot. He is now holding down the 6 a.m.-9 a.m. spot. The new line-up for KDAY is J. J. Johnson, 5 a.m.-9 a.m.; Jim Maddox, 9-12; Jack Patterson, noon-4 p.m.; Steve Wood, 4-8 p.m.; Jewell McGowen, 8-midnight. Maddox is currently looking for a weekend announcer.

Kool & The Gang, who are currently in Europe, will have a new album released shortly, entitled, "Open Sesame." There will be single on your turntables in the very near future with the same title. After returning from Europe they will go on tour here in the States.

Cuba Gooding, formerly the lead singer of the Main Ingredient, is currently working on a solo album and has hired Pete Warner to be his music director. Warner also plays bass. Gooding will be recording for RCA.

KATZ-AM (St. Louis) has a new assistant program director by the name of J. J. Jackson. Jackson holds the time slot of 9 a.m.-1 p.m.

Seemingly Better Productions, an idea conceived and delivered in Washington, D. C. by Sundance Kid, is geared toward announcers. "The Objectives Of Central Distribution Center" are as follows:

(Continued on page 97)

## Disco File (Continued from page 87)

love at its peak, steamy and throbbing, with some terrific screams from Donna to send the temperature even higher; "Autumn Changes" (5:30), when the sound is ominous and the love fading and unsure, captured in the syncopation of a reggae steel drum beat; "Winter Melody," opening with an icy rush of wind and settling into a contemplative, lost-love song with vocals reminiscent of Dusty Springfield in her "Memphis" days. The final reprise cut brings the cycle back to Spring again and the flowering of a new affair. The Moroder-Bellotte production is, as usual, disco perfection: sharp, crisp, clear and full of brilliant changes; the transitions between the cuts are particularly fine and fluid, making the entire album not only a great disco concept but one of the best executed concept lps since the theme format began. And wait 'til you see the cover! Release date is set for the first week in October and it's destined to be a record for all seasons.

The second trip was an excursion to a place called Long View Farm, a comfortable recording studio in a farmhouse outside of Worcester, Massachusetts, where a plane load of press people were given a first listen to Stevie Wonder's already-legendary "Songs in the Key of Life" album. Stevie himself introduced the record, descending a staircase into a crush of photographers and cameramen, wearing a cream-colored cowboy suit and hat, complete with a special gun belt whose holsters held copies of his album cover and across whose back was printed "#1 WITH A BULLET." He also wore dark glasses with orange-bronze frames, short leather gloves, boots and a kerchief tied around his neck; in his hands he carried four boxes of tapes. But before they were played, he offered "a little background" to the album, his first in more than two years. Much of what he said sounded unusually self-conscious and stilted and he rambled nervously through serious platitudes and measured acknowledgements of help on the album before saying, "I hope that you all enjoy it but really doesn't matter so much because I know that I gave my all and all at this time to do the best that I can do."

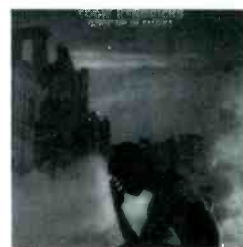
Fortunately, his music spoke more forcefully, more fluidly. There are 17 songs on four sides of the album, plus four additional cuts that will be pressed on a seven-inch EP and included with the package. I won't venture to say whether or not the entire collection lived up to the great expectations that have built up during the long period of anticipation and constant rumor preceding its completion. One listening would hardly be enough, especially with the varied, complex group of tracks that Wonder has come up with. But, happily, I can report that there are at least two dance cuts so Stevie hasn't let the disco audience down. One is a long track called "Black Man" that is essentially a history lesson set to a percolating, popping rhythm and introducing various historical figures of different races who've made up the American melting pot. The chorus that unites these short sketches is one of Wonder's most powerful and direct and the song comes to a head with a break full of jumpy, snappy synthesizer. The end of the song turns into an aggressive question-and-answer quiz that is a strong rhetorical device but becomes undanceable. The second stunning cut is "Another Star," a love song with a big disco-style beginning that changes into a pounding Brazilian/Latin quick beat and a hard, heavy production fuller than most of the other material on the album. It's clinched by a long instrumental break toward the end which jumps off with intense Latin drumming and includes a pretty lacing of flute and girls singing "la la la." Both are powerful and long. Two other disco possibilities are an engaging song called "As" and the second part of "Ordinary Pain" which features Shirley Brewer from Wonderlove on tough, gritty lead vocals. Official release date: September 30; shipping, needless to say, as a gold album.

## R&B PICKS OF THE WEEK

**SINGLE** **THE WHISPERS**, "LIVING TOGETHER (IN SIN)" (Van McCoy Music, Inc./Warner-Tamerlane, BMI). With the talents of Norman Harris as producer, and Van McCoy and J. Cobb as the writers, this San Francisco group should have a goldie on their walls. Perfect ingredients for a chartmaking tune. True to life situation creates a lyrical monster that everyone should be capable of relating to. Soul Train JH-10773 (RCA).

**SLEEPER** **THE SYLVERS**, "HOT LINE" (Bull Pen Music Co./Perren-Vibes Music Co., BMI/ASCAP). Glowing in the glory of "Boogie Fever," this group performs another possible million seller. Definitely disco oriented. The Sylvers have a hit melody here. "Hot Line" is HOT! Capitol P-4336.

**ALBUM** **EDDIE KENDRICKS**, "GOIN' UP IN SMOKE." Firey rhythm coupled with strong lyrics make the grade. Kendrick glitters in glory with "The Newness Is Gone," not to mention the strong beat of the title track. "Sweet Tenderoni" is a cute, melodic sing-along. Tama T6-34651 (Motown).





## Soul Truth (Continued from page 96)

To provide local bona fide deejays with a centralized location for obtaining sample promotional products for exposure to the public;

To orient new deejays in matters of program format and selection of new products aimed at their clientele;

To advise record producers and distributors, via a monthly playlist, of local popularity;

To alleviate overburdened local sales promoters from the necessity of weekly individual meetings with each deejay. For further information you may contact Sundance Kid at (202) 638-6667 or write him at 1420 K Street, N.W., Suite 2000, Washington, D.C., 20005.

Henry "Lightin'" Neal resigned his position with Philadelphia International Records with hopes of beginning an independent firm. He is looking for prospective clients and is willing to handle promotion for a company. He may be reached at (215) 549-6845.

After many years with Philadelphia International Records, Weldon Arthur McDougal III was released from his position as public relations director for the Philadelphia-based firm.

It is rumored that as of September 27th, Eddie Simms will take Jay Butler's slot at Atlantic Records, exiting Columbia Records.

## Wonder LP (Continued from page 4)

vertising will include both consumer and trade ads at the national level, augmented by heavy newspaper advertising.

The two record set will include

a special bonus record, along with a 24-page booklet featuring lyrics. The bonus insert is an EP. Wonder produced and arranged the album.

## Hillery Johnson (Continued from page 4)

all artists on the roster, as well as close association with all departments at the label in the coordination of campaigns to break new acts, and raise sales levels of established Atlantic artists. Johnson will also work closely with the a&r department and Jerry Greenberg in the acquisition and development of major black artists coming to Atlantic.

Prior to this appointment, Johnson served as director of r&b product for Playboy Records in

Los Angeles since 1974, and before that as national singles promotion director for MCA since 1973. He started in the record business in 1966 as an independent producer with Archie Lee Hill Productions in Chicago, where he co-produced Betty Everett's "There Come A Time" and other records. He spent five years in Chicago doing regional promotion for Capitol and United Artists Records before moving to the west coast.

## New York, N. Y. (Continued from page 12)

during Dan Ingram's show to film a segment for a documentary, "The Tongues of Man." The program, which will focus on the current dominance of the American brand of English, claims that the worldwide surge of interest in American popular music has a lot to do with that dominance. They chose Ingram, perhaps the most-listened-to deejay in the country, to make their point. The program's producers asked Ingram to play Walter Murphy's "A Fifth of Beethoven" during the segment. Which should prove the point most indubitably.

QU'EST-CE QUE C'EST FALL MADNESS? Readers of this column (known to industry insiders as the Softball Column rather than the inspecific and bland New York, N.Y.), be ye not dismayed. Our surly softballers chalked up their third consecutive last week, by forfeit, when scheduled opponents Apex Records failed to show up for the game. On the heels of this good news came an announcement of major importance from team public relations director Steven Baker, who informed us that the Flashmakers' coach, David McGee, has joined in the bidding war for several highly-sought free agents. "I've got at last \$20 to spend," explained McGee from his luxury suite at the Continental Plaza in Chicago, "and I guarantee I'm coming home with some talent."

# LIFE ON EARTH!!!

by Mangu Dartagnam

Of course, we've always suspected it, but now—as never before—there is proof. Yes, conclusive proof that there is intelligent life on Earth.

Not too long ago we released a very special recording. Written, arranged and produced by our very own Philadelphia keyboard wizard Dexter Wansel. We titled it "Life on Mars."



The early indications were from places called Los Angeles, Philadelphia and the Washington, D.C./Baltimore area... which are, no doubt, large urban centers... for they have had the resources to broadcast the recording.

Things are happening in other areas as well. Places called Cleveland, Detroit and Atlanta are starting to react.

Dexter Wansel has done us a great service in our search for new and intelligent life on other planets. Specifically, Earth. And we will continue our watch.

"Life on Mars" is growing. People on Earth are buying it, and, although it seems to be restricted to just one particular continent... and, oddly, to just a few areas on that continent, we must add here that this is only the beginning.

"Life on Mars" by Dexter Wansel. It's history. But more next week. On Philadelphia International Records and Tapes.

DISTRIBUTED BY CBS RECORDS © 1976 CBS INC.



OCTOBER 2, 1976

OCT. 2	SEPT. 25	
1	10	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES— Motown M 1402F
2	1	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
3	4	LOWDOWN BOZ SCAGGS—Columbia 3 10367
4	2	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/Sweet City 8 50225
5	9	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS— Columbia 3 10388
6	17	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073
7	7	GET THE FUNK OUT MA FACE BROTHERS JOHNSON— A&M 1851
8	3	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373
9	12	MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. ZS8 3601 (CBS)
10	5	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814

11	6	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
12	8	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZS8 3592 (CBS)
13	11	ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F
14	13	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
15	14	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
16	19	THE BEST DISCO IN TOWN RITCHIE FAMILY—Marlin 3306 (TK)
17	26	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDA 542
18	15	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356
19	23	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol)
20	31	THE RUBBERBAND MAN SPINNERS—Atlantic 3355
21	21	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK)
22	22	LEAN ON ME MELBA MOORE—Buddah BDA 535
23	16	GET UP OFFA THAT THING JAMES BROWN—Polydor PD 14326
24	18	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P-4270
25	20	SUMMER WAR—United Artists XW834 Y
26	24	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
27	28	ENTROW (PT. I) GRAHAM CENTRAL STATION— Warner Bros. WBS 8235
28	27	COME GET TO THIS JOE SIMON—Spring SP 166 (Polydor)
29	30	ONLY YOU BABE CURTS MAYFIELD—Curton 0118 (WB)
30	41	NICE 'N' NASTY SALSOU ORCHESTRA—Salsoul SZ 2011
31	44	LOVE BALLAD LTD—A&M 1847
32	35	HARVEST FOR THE WORLD ISLEY BROS.—T-Neck ZS8 2261 (CBS)
33	37	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA— 20th Century TC 2301
34	39	STAR CHILD PARLIAMENT—Casablanca NB 864
35	34	I NEED IT JOHNNY GUITAR WATSON— DJM 1013 (Amherst)
36	46	MR. MELODY NATALE COLE—Capitol P 4328
37	38	CHANCE WITH YOU BROTHER TO BROTHER—Turbo 048 (All Platinum)
38	43	QUEEN OF MY SOUL AWB—Atlantic 3354
39	40	GIVE A BROKEN HEART A BREAK IMPACT—Arco 7056
40	45	I'D RATHER BE WITH YOU BOOTSY'S RUBBER BAND— Warner Bros. WBS 8246
41	42	CHANGIN' BRASS CONSTRUCTION—United Artists XW851 Y
42	48	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833

43	56	LET'S BE YOUNG TONIGHT JERMAINE JACKSON—Motown M 1401F
44	52	CATFISH 4 TOPS—ABC 12223
45	47	KILL THAT ROACH MIAMI—Drive 6251 (TK)
46	53	SWEET SUMMER MUSIC ATTITUDES—Dark Horse 1001 (A&M)
47	49	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE—United Artists XW840 Y
48	50	UNDERGROUND MUSIC PEABO BRYSON—Bullet 01 (Bang)
49	60	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208
50	58	ENERGY TO BURN B.T. EXPRESS—Columbia 3 10399
51	36	FLOWERS THE EMOTIONS—Columbia 3 10347
52	61	RUN TO ME CANDI STATION—Warner Bros. WBS 8249
53	63	ME & MY GEMINI FIRST CLASS—All Platinum AP 2365
54	54	GIVE ME ALL YOUR SWEET LOVIN' CHUCK ARMSTRONG—R&R 15315
55	62	DISCO BODY JACKIE MOORE—Kayvette 5127 (TK)
56	59	YOU + ME = LOVE UNDISPUTED TRUTH— Whitfield 8231 (WB)
57	25	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING— ABC Impulse IMP 31006
58	64	DON'T TURN THE LIGHTS OUT MARGIE JOSEPH—Cotillion 44207 (Atlantic)
59	—	SO SAD THE SONG GLADYS KNIGHT—Buddah BDA 544
60	—	LET'S GET IT TOGETHER EL COCO—AVI AVIS 115
61	65	STAND UP AND SHOUT GARY TOMS—PIP 6524
62	66	I WANNA SPEND MY WHOLE LIFE WITH YOU SWEET PEOPLE—Vigor 1732 (De-Lite)
63	—	AIN'T NO THIN' WRONG WITH MAKIN' LOVE THE FIRST NIGHT JIMMY JONES—Conchillo 1
64	67	NICE AND SLOW SANTIAGO—Amherst AM 715
65	—	JUMP/HOOKED ON YOUR LOVE ARETHA FRANKLIN—Atlantic 3358
66	70	BLESS MY SOUL SKIP MAHOANEY & THE CASUALS—A&M 9466 (Nashboro)
67	69	FALLIN' IN LOVE 9TH CREATION—Pye 71069
68	—	CAR WASH ROSE ROYCE—MCA 40615
69	—	BECAUSE I LOVE YOU, GIRL STYLISTICS—H&L HL4674
70	—	HAPPY BEING LONELY CHI LITES—Mercury 73844
71	71	FEEL LIKE MAKIN' LOVE MILLIE JACKSON—Spring SP 167 (Polydor)
72	73	MOVIN' IN ALL DIRECTIONS PEOPLES CHOICE—TSOP ZS8 4782 (CBS)
73	74	WESTCHESTER LADY BOB JAMES—CTI OJ 31
74	—	MAKIN' LOVE AIN'T NO FUN (WITHOUT THE ONE YOU LOVE) EBONYS—Buddah BDA 537
75	—	UNDISCO KIDD FUNKADELIC—Westbound 5029 (20th Century)

**All That Glitters . . .**



The Manhattans were in Manhattan recently, hosted to a party by Columbia Records in honor of their recent chart-topping RIAA certified platinum single, "Kiss And Say Goodbye." Their followup, "I Kinda Miss You," was just recorded and is due for release this week. Their current album, "The Manhattans," was certified gold by the RIAA last week. During the affair, the members of the Manhattans and their producer Bobby Martin were presented with platinum records. Shown are (standing, from left): Matty Mathews, local promotion manager, Columbia Records; Winfred "Blue" Lovett, Gerald Alton of the Manhattans; Bruce Lundvall, president, CBS Records Division; Bob Sherwood, director, national promotion, Columbia Records; Bobby Martin; Mickey Eichner, vice president, a&r east coast, Columbia Records; Kenny Kelley, Sonny Bivens of the Manhattans; LeBaron Taylor, vice president, special markets, CBS Records; (seated from left): Sheila Chlanda, associate director, secondary markets & trade relations, Columbia Records; Ms. Mike Bernardo, local promotion manager, CBS Records; Hermine Hanlin, the Manhattan's manager.

**RCA Rogers Push**

NEW YORK — RCA Records' D.J. Rogers will promote his new album, "On The Road Again," with a rapid-fire string of visits to stores and radio stations in Chicago in conjunction with his appearance at the PUSH-Expo '76 this Thursday (30). RCA has bought print and radio advertising.

The artist will spend much of this week talking with radio station personnel at WVON, WBMX, WJPC, WGCI and WMPP, in addition to making appearances at autograph sessions at several retail outlets. The project was instituted by RCA product manager Ron Ross and a&r specialist Carl Maults-by in New York, and regional r&b promotion manager Leroy Phillips and branch manager Tom Potter in Chicago.

**Orange Bows Firms**

NASHVILLE — Allen Orange has announced the opening of two new companies; Power, Promotion, Sales and Company (PPS) and World Music Publishing Bank (WMPB).

**Background**

Orange was formerly associated with John Richbourg in J.R. Enterprises in charge of marketing and promotion, and prior to that national promotional director for Sound Stage Seven Records through Monument Record Corporation.

**New Offices**

The new offices for PPS and Company are located at United Artist Towers, 50 Music Square West, Suite 802, Nashville, Tennessee; phone: (615) 327-1884.

**The Coast** (Continued from page 14)

Eddie are "informally" working with Frank Zappa's new group, but will don a black tie when they rejoin their band at the Roxy next week (Sept. 27-28-29) for "An Evening With Flo & Eddie." It also looks like their proposed TV pilot will be aired sometime this year. It's based on a rock magazine format . . . Terry Ellis and Sal Licata flew to the NARM Convention in Chicago to hear Neil Bogart speak on Independent Distribution. Ellis was completely absorbed by the speech, taking in everything since his Chrysalis Records just went indie on Sept. 1 . . . Russell Mael is back in town, talking about Spark's new album, "The Big Beat," which has been pushed back to January . . . The flip side of the Ramone's single, "I Want To Be Your Boyfriend," is their version of "California Sun" recorded live at the Roxy . . . Paul Lynde is courting Kiss to star on his Halloween special on ABC-TV . . . The answer to Al Kooper's musical question was the Eagles, as you probably know by now. Those who knew "then" were Patrick Cullie and Steven Baker—both of whom refused to split the jackpot, so we go to press with the problem still unsolved, and the prizes still undivided. If Michael Lippman's pool isn't big enough for the both of them, whose is? Monty Hall, where are you when we need you?



**MARYANN FARRA  
& SATIN SOUL**

**“Stoned Out Of  
My Mind”**

B 55533

From their latest L.P.

**“Never Gonna  
Leave You”**

B 754207



**ALVIN CASH**

His new single is off and running

**“Doing The Feeling”**

DK 4559

**BRUNSWICK**

**DAKAR**



## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Dando la sorpresa de la temporada, el futbolista chileno **Carlos Reynoso** incursiona como intérprete con el tema "América" con resultados brillantes.

En este primer sencillo lanzado por Musart, **Carlos Reynoso** relata su vida futbolística con una interpretación que luce agradable y que ha caído como "bombazo" entre toda la afición del balompié mexicano y de los millares de simpatizantes del equipo América, que comienzan a aceptar la versión de Reynoso como el futuro himno de la institución más popular del fútbol de México, habiéndose agotado en las primeras semanas altas cifras en ventas.

La composición pertenece a **Wildo**, joven compositor también chileno, que ha logrado sintetizar con mucho sentido comercial la vida profesional del futbolista más codiciado de México . . . Respaldo sólido de las emisoras de mayor rating para **Los Sobrinos del Juez** (Mélody) quienes con su "Glorioso San Antonio" se proyectan con enormes posibilidades de conquistar en plan grande su primer éxito disquero en el mercado mexicano . . . El amigo **Augusto Monsalve** actual Gerente General de la Editora MUSA, me hace saber que por disposición unánime del Consejo de Administración, ha sido nombrado Gerente General de las Editoras Pham y EMMI respectivamente. El cargo lo ocupará Monsalve en breve, teniendo proyectado ordenar de inmediato una auditoria, modificando así mismo, los sistemas de trabajo dado el enorme

## Record World En Puerto Rico

By FRANKIE BIBILONI

■ El **Gran Combo** tiene nuevo cañonazo entre sus fanáticos. El tema lleva por título "La Soledad," que ocupa muy buen lugar en los pizarrones de ventas . . . Entre los éxitos del momento, hay que destacar la bonita canción "Oh Cuanto Te Amo" del **Trio Anexo 3**, número que en pocas semanas ha logrado penetrar con gran fuerza en el gusto popular. . . El sello Coxo ha logrado un gran impacto con el tema "El Bochinche," en la interpretación de **Cortijo** y su **Bonche**. También en este sello **Yolandita Monge** está vendiendo exitosamente en el mercado "Alguien a Quien se (Continued on page 101)

volúmen de obras editoriales que maneja Pham y EMMI. ¡Congratulaciones Augusto!

Dos buenos éxitos de proporciones consolidó el sello Peerless. Se trata de "Morir contigo" con **Los Baby's** y "El cariño que perdí" interpretando por **Los Freddy's** . . . En unas semanas más adelante, comenzaremos a dar a conocer al mundo, la trayectoria, inquietudes y forma de pensar de la evolución musical en México de los principales disk jockeys de las diferentes estaciones radiales. Esta nueva sección la iniciaremos con el caballeroso **Enrique Ortíz**, Director de Programación de Radio Mil . . . Me llega la invitación del empresario **Alfredo García** de Los Angeles, Cal. para estar el 25 de Septiembre integrando el jurado en el concurso para seleccionar la Orquesta del 76. El evento se desarrollará en el Hollywood Palladium, en el que participarán tres conjuntos mexicanos. Trataré de cumplir Alfredo.

Después de mucho tiempo, se vuelve a escuchar la voz de **Eydie Gormé** en las emisoras mexicanas. Esta vez retorna bajo la etiqueta Mélody interpretando con su fino estilo el tema "La plegaria de mi amor" . . . De paso por México el talentoso productor y compositor argentino **Richard Mochulske**, quien dejó sentir su determinación de regresar en poco tiempo para quedarse a radicar definitivamente. ¡Suerte Richard! . . . Antiguos vales peruanos, que en época pasada se constituyeron en admiradas joyas musicales, vuelven por el camino de la popularidad invadiendo de costa a costa el mercado mexicano. Así tenemos el éxito que logran **Los Luces Blancos** (Coro) con "El Plebeyo" del recordado **Felipe Pinglo Alva** y "Odiame" interpretado por **Estela Nuñez** (RCA) . . . Totalmente lleno el calendario de actuaciones de **Los Terrícolas** (Gamma), quienes recorrerán la provincia hasta mediados de diciembre.

Polydor le puso especial cuidado a **Julio Iglesias** y logra con el tema "A veces tú, a veces yo" otro éxito que se vislumbra como hitazo nacional . . . Se inició la fase nacional del Festival OTI, en el que México buscará su representante para la final internacional que tendrá como escenario el puerto de Acapulco . . . EMI Cápitol lanzó la más reciente grabación de **Roberto Livi** titulada "De esta agua no he de beber" . . . ¡Hasta la próxima desde México!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Se celebrará una reunión en "La Villita Travelodge," en San Antonio, Texas, para hacerle frente a la gravedad del pirateo de cartuchos latinos en el área de Texas. Citan a la reunión que se celebrará el día 8 de Octubre, **Charles McDonald** de Caytronics de Texas, **Ruben Espinoza** de Musical Records, **Carlos Balido** de Alamo Records Dist., **Andrew L. Ortiz** de Mundo Musical, **Charles Grever** de Golden Sands Publishing y **Tony Fernández** de Musimex, Inc. . . . Se está poniendo al rojo vivo la

situación entre Discolando Records de Nueva York y La Discoteca C.A. de Venezuela. Discolando, a través de **Orlando Bru**, se siente perjudicada por el lanzamiento de material licenciado a dicha empresa, por la propia distribución creada por La Discoteca en Estados Unidos hace algunas semanas. Entre el material lanzado se cuentan dos long playings de **Dimensión Latina**, así como un sencillo con "El Frutero" y "Si tu Supieras" y un sencillo de **Tania** con "Ola de la Mar" y "Mi Ranchito." **Orlando Bru** habla de gran perjuicio a su empresa y nos informa el establecimiento de una demanda en contra de la empresa venezolana. De todas maneras, a mi sano entendimiento, alguien está actuando en este caso de manera bastante delicada. ¡Esperemos a ver qué dice La Discoteca!



Cindy Rodriguez

El "Salsa at the Garden," concierto ofrecido en el Madison Square Garden de Nueva York el pasado Septiembre 3, produjo una entrada bruta de \$156,000.00, con tickets vendidos a \$6.50, \$7.50, \$8.50 y \$10.00. El espectáculo fué ofrecido por **Ralph Mercado** y **Ray Avilés** . . . Firmó **Jerry Masucci** a **La Lupe** como artista exclusiva de Tico Records. La producción será realizada por **Fabian Ross**. Y entre parentesis, **La Lupe** está física y profesionalmente como nueva. Una charla con ella y su productor en Nueva York me trajo la alegría de los recuerdos y el optimismo de un gran futuro abierto para la gran intérprete cubana . . . Según **J. Carbó Menendez**, autor del número "A Burujón Puñao," por el cual recibió un Disco de Oro y un Trofeo como "Compositor más destacado," no ha recibido un centimo de regalías por este número. Me agrega el compositor: "Hay que denunciar públicamente todas estas inmoralidades que se cometen con los compositores musicales, que lo damos todo a cambio de nada, ya que solo disfrutan de las economías de las grabaciones de nuestros números, las editoriales, los artistas que graban y las empresas grabadoras."



Ray Barretto

TR Records acaba de lanzar un disco gigante de 45 en interpretación de **Cindy Rodriguez**, arreglado y producido por **Ricardo Marrero**. En el lado A presentan el tema "What you Need" y en el B, una versión latinizada de "By the Time I Get to Phoenix." Rendirá la "Elite Society," organización de la comunidad latina de Nueva York, un Tributo a **Tony Orlando** en el New York Hilton Hotel, en Octubre 2. Actuarán esa noche **Cheo Feliciano**, **Tipica '73**, **Hector Lavoe** y la **Orquesta Broadway** . . . Ya fué anunciado oficialmente el proximo lanzamiento y distribución de la nueva grabación de **Ray Barretto**, por Atlantic Records. Barretto obtuvo sonado éxito en su presentación recientemente en el Bottom Line de Nueva York. Ray y su Orquesta también actuaron en el "Jerry Lewis Muscular Distrophy Telethon" . . . Agradezco hermosa carta de **Jaime Antonio Bolaños**, autor de la grabación "Sinfonica de J.B.," desde El Salvador . . . **Claude Rouget de Lisle**, autor de "La Marsellesa" que jamás cobró derechos ni pudo lograr (Continued on page 102)



Henry Balderrama



# LATIN AMERICAN HIT PARADE

## Albums

### Argentina

By CENTRO CULTURAL

1. **EL AMOR**  
JULIO IGLESIAS—CBS
2. **LOS MAS GRANDES EXITOS**  
TITANIC—CBS
3. **CREEDENCE CLEARWATER REVIVAL**  
CREEDENCE CLEARWATER REVIVAL—RCA
4. **DE HABLARLE A LA SOLEDAD**  
JOSE LARRALDE—RCA
5. **EL MUNDO DE CALCULIN**  
CALCULIN—Phonogram
6. **A FLOR DE PIEL**  
JULIO IGLESIAS
7. **POR SIEMPRE**  
NINO BRAVO—Phonogram
8. **LOS EXITOS DE LAS GRANDES BANDAS**  
INTERPRETES VARIOS—RCA
9. **EN EL HOSPICIO**  
PASTORAL—Cabal
10. **VALSES CRIOLLOS**  
ARIEL RAMIREZ—Phonogram

### Miami

By OSCAR GUTIERREZ

1. **THE JUDGE'S NEPHEWS**  
LOS SOBRINOS DEL JUEZ—Audio Latino
2. **ALVAREZ GUEDES VOL. 3**  
ALVAREZ GUEDES—Tema
3. **LISSETTE**  
LISSETTE—Borinquen
4. **VERSOS SENCILLOS DE JOSE MARTI**  
GRUPO LAREDO—AI
5. **APARTAMENTO NO. 2**  
RAUL MARRERO—Mericana
6. **HOY TENGO GANAS DE TI**  
MIGUEL GALLARDO—Latin Int.
7. **LA GORME**  
EYDIE GORME—Gala
8. **JESUCRISTO SUPERSTAR**  
CAMILO SESTO—Pronto
9. **MEMORIES (TE RECUERDO)**  
MORRIS ALBERT—Audio Latino
10. **EN EL OLYMPIA**  
JULIO IGLESIAS—Alhambra

## Singles

### Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. **OH CUANTO TE AMO**  
ANEXO TRES—Col
2. **VENCERE**  
ISMAEL MIRANDA/HARLOW—Fania
3. **TRY ME I KNOW WE CAN MAKE IT**  
DONNA SUMMER—Casablanca
4. **MI DESENGANO**  
APOLLO SOUND—International
5. **PERIODICO DE AYER**  
HECTOR LA VIE—Fania
6. **EL BOCHINCHE**  
CORTIJO—Coco
7. **PRESTAME LOS GUANTES**  
JOHNNY PACHECO—Fania
8. **FIFTH OF BEETHOVEN**  
WALTER MURPHY & THE BIG APPLE BAND  
—Capitol
9. **EVELIO PARTE II**  
TOMMY OLIVENCIA—Inca
10. **THE BLUE DANUBE HUSTLE**  
RICE & BEANS ORCHESTRA—Ore

### Panama

By RPC RADIO

1. **NO MAS CONTIGO**  
MARIO QUINTERO
2. **GLORIOSO SAN ANTONIO**  
LOS SOBRINOS DEL JUEZ
3. **EUROPA**  
SANTANA
4. **LE MAR**  
JULIO IGLESIAS
5. **PORQUE SERA SERA**  
BASILIO
6. **A FIFTH OF BEETHOVEN**  
WALTER MURPHY
7. **AMOR PA' QUE**  
CONJUNTO CANDELA
8. **LATINOAMERICANO**  
MOISES CANELA
9. **ANGELA**  
JOSE FELICIANO
10. **LA LEYENDA DEL BESO**  
GERMAIN DE LA FUENTE

### New York (Salsa)

By JOE GAINES

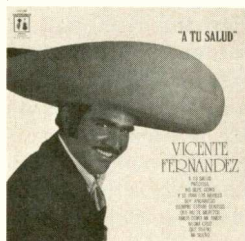
1. **SOFRITO**  
MONGO SANTAMARIA—Vaya
2. **CATALINA LA O**  
PETE EL CONDE RODRIGUEZ—Fania
3. **PERIODICO DE AYER**  
HECTOR LAVOE—Fania
4. **MI DESENGANO**  
ROBERTO ROENA Y SU APOLLO  
SOUND—International
5. **LA SOLEDAD**  
EL GRAN COMBO—EGC
6. **POR QUE ME ENGANAS**  
CHARLIE PALMIERI—Coco
7. **SIGUE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

### Mexico

By VILO ARIAS SILVA

1. **HOY TENGO GANAS DE TI**  
MIGUEL GALLARDO—EMI Capitol
2. **17 AÑOS**  
JUAN GABRIEL—Ma. Victoria—RCA
3. **MORIR CONTIGO**  
LOS BABY'S—Peerless
4. **FALSE AMOR**  
LOS BUKIS—Melody
5. **COMO DUELE ESTAR LEJOS**  
HECTOR MENESES—Melody
6. **JAMAS**  
CAMILO SESTO—Musart
7. **EL CARINO QUE PERDI**  
LOS FREDDY'S—Peerless
8. **AMERICA**  
CARLOS REYNOSO—Musart
9. **A MI GUITARRA**  
JUAN GABRIEL—RCA
10. **A VECES TU, A VECES YO**  
JULIO IGLESIAS—Polydor

## RECORD WORLD LATIN AMERICAN ALBUM PICKS



### A TU SALUD

VICENTE FERNANDEZ—Catronics CYS 1464

Vicente reaffirma su gran potencial de ventas en Mexico y la costa oeste con este nuevo album, en el cual se ofrecen entre otras "A tu salud" (F. Curiel), "Preciosa" (Rafael Hernández), "Que no te merezco" (P. Colmenares Baruch) y "Mi Sueño" (V. Fernandez).

■ Vicente Fernandez keeps selling big on the west coast and Mexico. Spreading to other international areas now. Rancheras by one of their top performers. "Y se irán los Abriles" (J. Vaca Flores), "Negra Cruz" (E. Galvez) and "Amor como mi amor" (Heriberto Aceves).



### UNION DINAMICA

KAKO Y AZUQUITA—Alegre ASLP 6003

Respalados por excelentes arreglos salseros, Kako y Azuquita brinda aquí un repertorio que fuerza a mover los pies. "Panamá" (C. Santos), "Mi Bomba" (F. Bastar-Carlos Santos), "La Fiera" (C. Santos), "Guaguancó Soberano" (C. Santos) y "El Jalaito" (F. Cabrera).

■ Backed by outstanding salsa arrangements, Kako and Azuquita offer an excellent package. "Aquí de Nuevo" (H. Alvarez), "El Candado y la Llave" (D.R.) and "Realidad" (D.R.).



### ¡EN GUARDIA!

LOS SATELITES—Discolando OLP 8300

Siguen Los Satelites ampliando su volumen de ventas. Nuevo larga duración que significará ventas. "Por siempre te amaré" (C. Guerra), "Mi Alegría" (J. Plaza), "Pica Pica" (J. Ortiz) y "Guaguancó Divino" (R. Mendoza).

■ Los Satelites from Venezuela are moving ahead with their salsa. Here they are at their best. "Odiame si Puedes" (C. Teran), "Estoy Solo" (J. Plaza) and "No sé porque" (O. Morillo).



### CON MARIACHI

VICTOR YTURBE "PIRULI"—Miami MPHS 6144

Interpreta Victor Yturbe a José Alfredo Jimenez acompañado por Mariachi. Bellos e inolvidables temas rancheros. "Que te Vaya Bonito," "Cuando Vivas Conmigo," "Un Mundo Raro," "La Enorme Distancia" y "Extrañame."

■ Victor Yturbe great songs by the unforgettable Mexican composer José Alfredo Jimenez. Backed by mariachi. "Guitarras de Media noche," "Cuando Salga la luna," "Extrañame," "Si nos Dejan," others.

## En Puerto Rico

(Continued from page 100)

Amó Demás" . . . Y como se esperaba, **Cheo Feliciano** (Vaya) va para arriba con su versión "Canta" que se ubica como una de las favoritas . . . El **Conjunto Armonia 73** (Pana) apuntan al éxito con otro de sus alegres temas bailables. Se trata de "Cari . . . Caridad," que se empieza a programar con insistencia en las estaciones de Radio . . . **Roberto Rona** y su **Apollo Sound** (International) sigue batiendo records de ventas con su "Mi Desengaño."

"Try Me I Know We Can Make It," interpretada por la genial **Donna Summer** va produciendo un impacto sorprendente donde quiera que sale al aire . . . **Joan Richards** (Parnaso) se va situando con su creación de "Ven Aca." Este tema comenzó en el interior y ha seguido su camino a la capital . . . "Odilio" es el más reciente elepé por **Odilio González** (Velvet) está vendiendo "Rebien." Igual actitud de compras ha despertado el sencillo "El Porcentaje," donde **Odilio** manifiesta otra vez, sus grandes dotes de cantor romántico . . . **Sergio Collado**, a cargo del Departamento de promoción de Musart, manifestó a esta sección su entusiasmo por la acogida que ha tenido el lanzamiento en Puerto

Rico del primer sencillio de **Octavio**, "Vestido Mojado," a lo cual le sigue el LP de este notable artista.

Muy buena ha resultado la grabación "Si Te Vas," que canta **Alejandra** (Musart) y lleva enormes posibilidades de éxito.

Empieza a perfilarse hacia los primeros lugares de popularidad y ventas "Canción de los Amantes" que interpreta **El Topo** . . . Parece que la Compañía disquera Caytronics no goza de gran simpatía entre los "disc-jockey" y periodistas especializados . . . ¡algo anda mal! . . . Anuncian el arribo de una gran estrella **Eliana**, (Microfon) creadora y triunfadora del tema "¿Qué tiene la Otra? . . . "Fichas Negras y Blancas" es el tema más destacado en el nuevo álbum de **Carmen Delia Dipini** con **los Andinos** que lanzó con grandes esperanzas el Sello AR.

Continúa triunfando **José M. Class** (El Gallo) Neliz con la melodía "La Nieve de los Años," número que está siendo muy solicitado en el mercado disquero. . . Fuerte difusión obtiene **Miguel Gallardo** (Latin Internacional) con el número "Hoy Tengo Ganas de Tí." . . . Temporada de **Elio Roca** (Polydor) en el Club Caribe del Hotel Caribe Hilton . . . ¡Y ahora hasta la próxima!



## Nuestro Rincon (Continued from page 100)

total reconocimiento por su obra, reposa en el Cementerio Los Invalidos. En 1915, el presidente **Raymond Poincare** dispuso trasladar sus cenizas al Panteón Nacional, pero no se pudo lograr el objetivo, ya que para sepultar a alguien en el sitio de los grandes héroes de Francia, hace falta una ley especial y en ese momento, el Parlamento francés estaba de vacaciones veraniegas. Hace algún tiempo se trató de que sus restos fueran sepultados en su ciudad natal Lons Le Saunier, pero los vecinos de la localidad se opusieron, ya que consideraban que nadie podría determinar exactamente si los restos enterrados eran realmente los del autor del himno nacional de Francia. ¡Sin comentario adicional!

GCP lanzó en San Antonio un larga duración de **Henry Balderrama** titulado "Muchacha" . . . Muy bueno el Volumen II de **Juan Gabriel** (con mariachi) que RCA acaba de lanzar en México. Entre los números se destacan "Te voy a Olvidar," "Cuando Decidas Volver," "Ya no Vuelvo a Molestarte" y "Nos Vemos Mañana." . . . CBS lanzó en Buenos Aires un nuevo album de **Raul Abramzon**, titulado "El Elegido." Entre los números incluidos en este muy comercial y bien realizado producto se cuentan "La Cabaña que soñamos," "Dimelo y Salvame," "Siempre en mi Corazón (E. Lecuona) y "Enamorada Mía" . . . ¡Hasta la próxima!

In violation of Texas State Law title 132 article 9012, the area is confronted with an alarming situation in the Latin record industry. Tape piracy is involving a large percentage of Latin tapes. A meeting in order to stop these practices will be held in San Antonio, Texas, on Oct. 8th, at 9:00 in the Guadalajara Room at La Villita Travelodge. Signing the invitation to participate were **Charles McDonald**, Caytronics of Texas; **Ruben Espinosa**, Musical Records; **Carlos Balido**, Alamo Records Dist.; **Andrew L. Ortiz**, Mundo Musical Int.; **Charles Grever**, Golden Sands Publishing; and **Tony Fernandez**, Musimex, Inc. . . . Commercial relationship between Discolando Records of New York and La Discoteca C. A. of Caracas, Venezuela is becoming a very tight situation. Discolando is the licensee for the release of the product of the Venezuelan company in the States, which, by the way, formed its own distributing company in Hialeah, Garden, Florida, several weeks ago. **Orlando Bru** (Discolando) feels that his corporation is being hurt by the Venezuelan label, since they already released two albums by **Dimension Latina** plus a single containing "El Frutero" and "Si Tu Supieras." Also, a single by **Tania** containing "Ola de la Mar" and "Mi Ranchito" was already released in the States. Since the whole situation is generating a lot of confusion, Bru is ready to sue La Discoteca for their actions. Well, it seems to me that somebody is getting into a very touchy problem. Let's see what La Discoteca has to say!

"Salsa at the Garden," which was presented by **Ralph Mercado** and **Ray Aviles** at Madison Square Garden on Friday, September 3, grossed \$156,000.00. Tickets sold for \$6.50, \$7.50, \$8.50 and \$10.00. The concert drew over 19,746 people. Those are pretty good figures! . . .

**Jerry Masucci** signed **La Lupe** as exclusive artist for Tico Records. A new album by the talented Cuban will be produced very shortly by **Fabian Ross**, talented producer from Argentina, now associated with Fania in the States . . . **J. Carbo Menendez**, very popular composer, informed me that his "A Burujón Puñado" was a smash hit over two years ago, for which he was named "Composer of the Year" in New York and awarded a golden record in the area. Nevertheless, he never received a penny in royalties for this composition. He considers that "these immoral practices should be publicly denounced since Latin composers are not obtaining a penny out of their creations. We are creating for nothing, since the ones that are getting the profits are only the publishing companies, the artists that are recording our tunes and the recording companies."

A 12" disco disc was released by TR Records containing performances by **Cindy Rodriguez** of "What You Need" and "By the Time I Get to Phoenix" (an up-dated Latin version of the popular tune). The themes were arranged and produced by **Ricardo Marrero** . . . New York's Latin community organization, "The Elite Society," will present a "Latin Community Tribute" to **Tony Orlando** at the New York Hilton Hotel, October 2. Performing that night for dancers and listeners will be **Cheo Feliciano**, **Tipica '73**, **Hector La Voe** and **Orq. Broadway** . . . Following his successful engagement at the Bottom Line in New York, **Ray Barretto** with his concert orchestra appeared on the "Jerry Lewis Muscular Dystrophy Telethon." It has now been officially announced that Ray's next album (a double pocket set) will be released on Atlantic Records . . . **Claude Rouget De Liste**, author of "La Marseillaise" (La Marsellesa), never obtained any royalties or credit on his work. In 1915, the president of France, **Raymond Poincare**, ordered his ashes to be transferred from Los Invalidos Cemetery to the National Pantheon, but it was not accomplished because in order for a personality to rest among the "great heroes of France" it is required that a special law is extended by the French Parliament, which by that time was on a summer vacation. Several years ago, his mortal remains were supposed to be transferred to the cemetery of the city in which he was born, but neighbors felt that it could not be possible, since nobody knew for sure if those bones were Rouget De Liste's. Well, we were talking about the author of the French National Anthem. What else can you expect as far as recognition goes!

GCP released in San Antonio, Texas, an lp by **Henry Balderrama** titled "Muchacha" . . . RCA released in Mexico "Volumen II" by **Juan Gabriel**. Among the tunes are "Te voy a Olvidar," "Cuando Decidas Volver" and "Ya no Vuelvo a Molestarte" . . . CBS released in Argentina a new album by **Raul Abramzon** titled "El Elegido." Good material that could mean high sales. Among the themes, which sound very commercial and catchy, "La Cabaña que soñamos," "Dimelo y Salvame" and "Enamorada Mía." Raul also included the great "Always in My Heart," one of the best of Lecuona's creations! . . . And that's it for the time being!

## Jazz

(Continued from page 93)

cello. Drummer **Steve Reid's** new "Nova" features **The Legendary Master Brotherhood** and is on the Mustevic label. And Fourth Stream records bows with "Upstream," an lp of exotically colored improvisational and rhythmic music by **Mike Moss** and **Four Rivers**. These albums are available from New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10025.

Chiaroscuro records has released two fine albums of mainstream jazz, one a rollicking series of stride piano performances by **Joe Turner (King of Stride)**, the other a **Soprano Summit** with **Kenny Davern** on straight soprano saxophone and **Bob Wilber** on his curved model . . . Sackville Records of Canada has released **African Portraits**, solo piano by **Dollar Brand**, and "Roscoe Mitchell Quartet," the first recording of new music by this important saxophonist in some time. Mitchell, a founder of the **Art Ensemble of Chicago**, features the unbelievably fluent trombonist **George Lewis** on the album, which at present is all but unavailable. The New York distributor Record People claims to have moved every copy of the album they received, and stores in the New York area have been unable to restock . . . "Latinophiles," as trumpeter **Dizzy Gillespie** calls fans of Latin-oriented music, will find two new Pablo releases of interest. One pairs Gillespie with **Machito**, the celebrated Afro-Cuban bandleader. The other is a first Pablo lp by **Dom Um Romao**, the irrepressible Brazilian percussionist who was last heard on Muse.

## WEA Names Two To Cleveland Posts

■ CLEVELAND — Mike Spence, Warner/Elektra/Atlantic's Cleveland regional branch manager, has announced the appointments of Bob Lipka to branch marketing coordinator and Mike Dragas to promotion manager. Most recently, Lipka had been an Atlantic Records promotion man in the Cincinnati area, a post he has had for five years. He was a sales/promotion representative for Supreme Distributing for two years prior to joining the WEA organization.

### Mike Dragas

Mike Dragas moved over to the newly created position of branch promotion manager after being the Cleveland marketing coordinator for the past five years. Dragas will concentrate on directing and coordinating promotion programs and activities.

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Meyrowitz and Kauff's National Live Radio Concerts

By PAT BAIRD



Bob Meyrowitz (left), Peter Kauff

■ Bob Meyrowitz, president of DIR Broadcasting Corp., produced the first rock concert for the NBC Radio Network, and was account executive there for such personalities as Barbara Walters and Ed McMahon. He was formerly director of research and station relations at ABC. Before joining Meyrowitz in the creation of the King Biscuit Flower Hour, DIR executive vice president Peter Kauff was vice president in charge of radio and television at Premier Talent Agency. Prior to that he was an agent at GAC, during which time he was involved in the Beatles' first U.S. tour. This is the conclusion of a two-part Dialogue.

**Record World:** Does "King Biscuit" run in England?

**Peter Kauff:** We've broadcast shows in England at the request of the artists. We can control what happens here. We can't control what happens there. Until we have the kind of situation that protects the performers as well as us, we're not anxious to bring it there.

**RW:** Are you also doing an interview series?

**Bob Meyrowitz:** The series is called "Conversation," narrated by Dave Herman of WNEW-FM. We've done Elton, Roger Daltrey, Joan Baez, Grace Slick and George Harrison. There's an example of how we plan a program. You have a series that's only on four times a year and the series is totally sold out. You'd think that if four are so successful we should do twelve a year. But we believe that an interview show has to be with someone very special. It can't be done with everyone; it has to be done right.

**Kauff:** There's also "The Best of the Biscuit" which runs on the first Sunday of the month. These are the most requested shows. We used to feel we should never repeat a show but we've found that both the stations and listeners want it. Our listeners are used to turning on the radio Sunday night and hearing a concert. They may not know exactly who it will be, but they know they'll hear a live concert.

**RW:** Others have tried the "King Biscuit Hour" type of programming. Why do you think your show has been the most successful?

**Meyrowitz:** On the surface, it's a simple idea, the establishment of syndication for a live concert broadcast. But people who've tried it unsuccessfully have discovered that it requires a great deal of thought and effort. You have to be aware of the needs of the stations, the audience, the sponsors and the talent. We have between us the kind of experience and knowledge in all these areas that has made "King Biscuit" work. I know radio and advertising and all of their facets and Peter knows talent and how it functions. Alan Steinberg coordinates everything between talent, advertising and stations internally. Together, we pool our knowledge and have maintained "King Biscuit" as a household name in rock programming for almost five years now.

Also, we never developed an attitude like, "We've got The Who; now we can demand everything we want." Nor were we going to The Who with the attitude that "We've got BBD&O on our side so you better do everything we tell you." We didn't force anything

on the stations that they didn't want—which is what the networks tend to do. We started with 34 stations. Luckily, almost all the stations we started with are still with us. People in radio are sensational people, willing to go ahead and try something new.

**Kauff:** Our first stations were the biggest in the country. These stations are trend-setters—not just because of us—but because they pick up on things that work. One of the things that I think makes us successful is that we're totally reliable. What we say will be delivered to the artist is delivered to the artist. What we say will be delivered to the stations is delivered to the stations.

"King Biscuit" has always been a growing idea—which I think accounts for its success, too. We've expanded our staff to include our own publicist and stations relations manager. We're constantly developing our collateral through communication with our stations and the men and women who operate them.

**Meyrowitz:** Just to sum up, we've grown and changed with "King Biscuit" to the point where it's known throughout the music industry and among fans and artists for dependability in quality, cooperation, accessibility and a strong knowledge of rock and roll.

**Kauff:** What it adds up to is the best-known instantaneous national electronic tour available.

**RW:** Getting back to "King Biscuit," would you say The Who was your most successful program?

**Kauff:** No, not really. It was our First Anniversary show and the first time we had presented only one group. Coincidentally it was also the time of the Garden concerts and our announcements graphically demonstrated the power of the show in the ways I mentioned earlier.

... we've grown and changed with  
"King Biscuit" to the point where it's  
known . . . for quality, cooperation,  
accessibility and a strong knowledge  
of rock and roll.

It's hard to say which was our most successful—James Taylor, Chicago, David Bowie, The Rolling Stones—all these shows got enormous reactions. Procol Harum—a group that really isn't in that superstar category—did a show with the Los Angeles Symphony and the Roger Wagner Chorale. We get more requests for that show than just about any other show. It was astounding in terms of sound. In the case of Emerson, Lake & Palmer, we ran the show, they then made a live album from those tapes and asked us to run the show again. Atlantic announced during the broadcast the release of the three-record set of the live tapés. It shipped gold and eventually went platinum—and was one of their most successful albums.

There was the time that Larry Magid and Alan Spivak were promoting a concert in Philadelphia with ELO and there was a real problem getting their equipment on stage since it arrived very late. The hall was filled by 8:30 p.m. and the concert wasn't going to start until 10:30 or 11:00. We were re-running The Who show that night and they piped it into the Spectrum. The audience sat there listening to the show, no one walked out, there was no trouble and they actually applauded each song.

**RW:** Is there an ideal type of group for your programming?

**Kauff:** We've done James Taylor, Linda Ronstadt, Maria Muldaur, Harry Chapin, The Bee Gees, Procol Harum, The Rolling Stones, Mahavishnu, Monty Python, Aerosmith, Frampton, Kiss, J. Geils. There really is no ideal. We reflect what's being played on the air and there is no one category on these AOR stations. We present whatever the public seems to desire to hear. We don't necessarily use an act that has a record out at that particular moment. We also have an obligation to help break the new artists. Peter Frampton has done our show three times. Bruce Springsteen did our show four years ago. Springsteen was the opening act on the first King Biscuit with Mahavishnu and Blood, Sweat & Tears. The criteria we use is really broad.

(Continued on page 108)



## Weissenberg in Recital

By SPEIGHT JENKINS

■ NEW YORK—The number of pianists who give concerts in this city almost staggers the imagination. From the legendary Arthur Rubinstein, who has not failed to give a recital here for each of the last 40 years, to the newest winner of the latest competition, everyone who plays the piano with any reclamation gives at least once recital or concert here every year or so. If one is fortunate enough to hear a large percentage of these, some pianists invariably stand out, either because of their virtuosity or their insight or their feeling. One of these is certainly the Bulgarian-born, New York-trained virtuoso, Alexis Weissenberg.

Extremely controversial, Weissenberg makes his appeal to the listener on many levels, most of them intellectual. In my experience, he, along with very few others, never gives a dull recital. One can disagree with his interpretation, but no one can deny

that it is the product not just of thought but of a keen mind focused with the intensity of a laser beam on the musical material at hand. Discussion of Weissenberg as such an intellectual is always dangerous, because it brings to mind such adjectives as cold or hard or unemotional. It is true that he is not the warm, earthy artist that Alicia de Larrocha is, but neither is he unmoving. Where Miss de Larrocha's appeal is made first on an emotional level, Weissenberg's is often on a mental one. The listener can be so arrested at how the pianist approaches a piece of music that he is fascinated at the circumlocutions of Weissenberg's brain. At that point he begins to see the emotional scope within which the pianist works. Weissenberg, first of all, begins with amazing virtuosic ability. In an age where many pianists have incredible technique, he still stands

(Continued on page 105)

## CLASSICAL RETAIL REPORT

OCTOBER 2, 1976  
CLASSIC OF THE WEEK



**BIZET  
CARMEN**  
TROYANOS, TE KANAWA,  
DOMINGO, VAN DAM, SOLT  
London

### BEST SELLERS OF THE WEEK

- BIZET: CARMEN**—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
- BRAHMS: PIANO CONCERTO NO. 1**—Rubinstein, Mehta—London
- ENRICO CARUSO: A LEGENDARY PERFORMER**—RCA
- HOLST: THE PLANETS**—Ormandy—RCA

### RECORD WORLD/TSS/ LONG ISLAND

- BIZET: CARMEN**—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- BRAHMS: PIANO CONCERTO NO. 1**—Rubinstein, Mehta—London
- GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS**—Gershwin, Thomas—Columbia
- GERSHWIN: AN AMERICAN IN PARIS**—Toscanini—Victrola
- HAYDN: CELLO CONCERTOS**—Rostropovich—Angel
- HOLST: THE PLANETS**—Ormandy—RCA
- JOPLIN: TREEMONISHA**—Schuller—DG
- MOORE: THE BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG
- VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch

### KORVETTES/N.Y.

- BIZET: CARMEN**—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
- BRAHMS: PIANO CONCERTO NO. 1**—Rubinstein, Mehta—London
- MONTSERRAT CABALLE SINGS ZARZUELA ARIAS**—London
- ENRICO CARUSO: A LEGENDARY PERFORMER**—RCA
- LISZT: B MINOR SONATA, OTHERS**—Berman—Columbia
- PUCCINI: TOSCA**—Vishnevskaya, Rostropovich—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3**—De Larrocha, Previn—London
- STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London
- TCHAIKOVSKY: SYMPHONY NO. 5**—Karajan—DG
- VERDI: MACBETH**—Verrett, Cappuccilli, Abbado—DG

### RECORD & TAPE COLLECTORS/ BALTIMORE

- BEETHOVEN: SYMPHONY NO. 6**—Davis—Philips
- BIZET: CARMEN**—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
- CARTER: BRASS QUINTET**—American Brass Quintet—Columbia
- ENRICO CARUSO: A LEGENDARY PERFORMER**—RCA
- CRUMB: MAKROKOSMOS II**—Miller—Odyssey
- HAYDN: SONATAS, VOL. I**—McCabe—London
- HAYDN: CELLO CONCERTOS**—Rostropovich—Angel
- LISZT: CONCERTOS**—Katchen—London
- MOORE: THE BALLAD OF BABY DOE**—Sills, Bible, Cassell, Buckley—DG
- VAUDEVILLE: SONGS OF THE GREAT LADIES**—Morris, Bolcom—Nonesuch

### FRANKLIN MUSIC/ATLANTA

- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- GERSHWIN: WATTS BY GEORGE**—Columbia
- JOPLIN: TREEMONISHA**—Schuller—DG
- PACHELBEL: KANON**—Muenchinger—London
- STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London
- VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

### ODYSSEY/SAN FRANCISCO

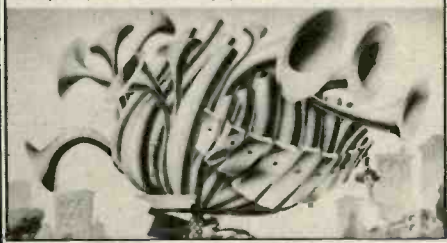
- BEETHOVEN: SONATAS**—Berman—Columbia
- BIZET: CARMEN**—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London
- BRAHMS: PIANO CONCERTO NO. 1**—Rubinstein, Mehta—London
- CHERUBINI: QUARTETS**—DG
- HOLST: THE PLANETS**—Ormandy—RCA
- MASSENET: THAIS**—Sills, Rudel—Angel
- MOZART: ZAIDE**—Klee—Philips
- RACHMANINOFF: PIANO CONCERTO NO. 3**—De Larrocha—London
- VERDI: MACBETH**—Verrett, Cappuccilli, Abbado—DG
- IVALDI: CONCERTO GROSSI**—Philips

### TOWER RECORDS/ SAN FRANCISCO

- BACH: PARTITAS**—Weissenberg—Connoisseur Society
- ENRICO CARUSO: A LEGENDARY PERFORMER**—RCA
- CHABRIER: ESPANA**—Paray—Mercury
- HAYDN: QUARTETS**—Aeolian Quartet—London
- HOLST: THE PLANETS**—Ormandy—RCA
- INSTRUMENTS OF THE MIDDLE AGES**—Munrow—Angel
- NIELSEN: SAUL AND DAVID**—Soederstroem, Christoff, Horenstein—Unicorn
- STRAUSS: ALPINE SYMPHONY**—Mehta—London
- STRAUSS: DIE FRAU OHNE SCHATTEN**—Rysanek, Boehm—London
- TCHAIKOVSKY: SUITES FOR ORCHESTRA**—Dorati—Mercury

## There's Fun For Everyone On the Sidewalks of New York

ONE OF THE WORLD'S LARGEST  
BAND ORGANS: THE WURLITZER 164  
**SIDEWALKS OF NEW YORK**  
A SOUND SPECTACULAR OF  
NOSTALGIC MUSIC ROLLS  
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Toot, Toot, Tootsie! Goo' Bye/and many more favorites



M 34159

New On Columbia  
Masterworks

On Columbia Records and Tapes.





## Chappell Issues Two Children's Songbooks

■ NEW YORK — Chappell Music is making a move into the children's market with the publication of its first hardcover books, it was announced by Chappell president Norman Weiser. The "Rodgers and Hammerstein Children's Songbook" and "Old King Cole and 49 Other Best-Loved Children's Songs" are the initial releases.

The "Rodgers and Hammerstein Children's Songbook" is the first musical collection of songs from the songwriting team specially tailored for children. A special feature of this fully-illustrated book are the capsule summaries of such Rodgers and Hammerstein shows as "The King & I," "Oklahoma," "The Sound of Music" and "South Pacific" and many others.

Chappell has also just released another new collection of children's songs, titled "Old King Cole and 49 Other Best-Loved Children's Songs." The 9" x 12" book includes such popular children's songs as "Home On The Range," "Little Brown Jug," "Old MacDonald Had A Farm," "The Blue-Tail Fly," "Jack & Jill" and more.

## WEA Intl. Dedicates Euro Pressing Plant

■ ALSDORF, GER.—WEA International, led by President Nesuhi Ertegun and Executive VP Phil Rose, along with managing director of WEA Musik GmbH, Siegfried Loch, dedicated Warner Communications' first European pressing plant September 3.

Records Service in Alsdorf, an affiliate of WEA Musik GmbH in Hamburg, is managed by F. C. Coch. The plant, located at the geographic center of the Common Market, is situated near the Dutch, French, Italian and English borders, facilitating the pressing and distribution of WEA product on the continent.

The Alsdorf facility began operating in February of this year, and the first gold single was awarded in April for the Bellamy Brothers' "Let Your Love Flow."

## Janus Taps Hart

■ LOS ANGELES—Louis Newman, national director of promotion for Janus Records, has announced the appointment of Jay Hart to midwest regional promotion.

Previously, Hart promoted records independently in the midwest, was local promotion man for Counterpart Studios and Fraternity Records, and spent three years in retail record sales in the Sound 2000 record store chain in Lexington, Kentucky.

## L.A. Court Judgment Orders Damages in Tape Case

■ LOS ANGELES — A judgment ordering the payment of \$600 thousand in compensatory damages and \$100 thousand in punitive damages has been filed in U.S. District Court here against Richard Taxe, Gault Industries and Sound Sales. Richard, Ronald, David and Rose Taxe, as well as Gault Industries, Sound Sales, Soundco Corp., and Daytax Enterprises, Inc., were also permanently enjoined from duplicating the sound recordings of 19 record companies and from infringing the copyrights of the underlying musical compositions contained in such unauthorized duplications.

The judgment issued by Judge Harry Pregerson, permanently enjoins the defendants from duplicating without authorization both copyrighted recordings as well as recordings issued before

February 15, 1972, when recordings were first made copyrightable. It also bars the defendants from producing deceptively packaged "sound-alikes." In addition, the defendants were enjoined from advertising, soliciting offers, offering, selling or transporting such unauthorized duplications. All infringing tapes and equipment seized by the FBI prior to the Government's prosecution of Taxe were ordered destroyed.

It was further agreed that plaintiff's counsel may, on five days' notice, inspect defendants' books and business records pertaining to the subject matter of the action, and may interview any of the defendants or their employees.

The plaintiffs in the two actions from which the judgment resulted were Warner Bros. Rec-

ords, A&M, Phonogram, Buddha, CBS, RCA, Motown, Fantasy/Galaxy, MCA, ABC, Island, 20th Century, Capitol, Elektra/Asylum/Nonesuch, Atlantic, UA, MGM, London, Ode, Almo Music, Irving Music and WB Music Corp.

## Transfer Album Keyed To Tour

■ LOS ANGELES — Manhattan Transfer, whose second Atlantic album, "Manhattan Transfer Coming Out," was recently released, is debuting parts of the lp as well as a new act during their current concert/club tour.

Atlantic Records will be supporting each date with major merchandising campaigns including in-store displays and radio spots.

## Weissenberg

(Continued from page 104)

out. There is nothing so complex that he cannot treat it with some ease, and this listener, at least, has never once heard him make any percussive passage muddy or any complex configuration of notes anything but crystalline in their enunciation. But technique, as has often been said, is just the beginning of art: Weissenberg has rather more of it than most. It is in the communication of his mentality that he becomes so meaningful, and if his art is sometimes caviar to the general, then so be it: it is Beluga.

These thoughts have come to mind by a series of Weissenberg recordings brought out by the adventuresome Connoisseur Society, three of which are particularly interesting: the "Kinderscenen," "Album for the Young" and the Symphonic Etudes by Schumann. Last winter Weissenberg played an all-Schumann recital at the uptown YMHA in Manhattan, and the skill he showed in that recital is duplicated on these discs. Together with the typical, high quality Connoisseur sound and the attractive, informative liners, one hears in the "Kinderscenen" a whole panoply of childhood scenes. Each of the pieces work together to make a whole picture of childhood. Weissenberg is fascinating in a potboiler such as "Traumerei." He does not shirk its romantic theme, but somehow in its quiet, gentle statement he makes it sound new, not hackneyed but fresh. In "Album for the Young," the 43 pieces in other hands have had a quality of total haphazardness about them. With Weissenberg one can find a pattern—with all their diversity they are obviously painting the variety within

Schumann's vision of childhood, ideas reflecting the Germany of the mid-19th Century. Both albums are important and should not be missed.

On a much lighter level the Connoisseur Society has brought out the Band of the French Garde Republicaine in some brilliant

transcriptions. Under the brisk hand of Maestro Francois-Julien Burn, the Band plays Liszt's Second Hungarian Rhapsody, Bach's Toccato and Fugue in D Minor and two overtures: Suppe's "Poet and Peasant" and Rossini's "Thieving Magpie." It's great fun, well performed.



**It Will Send You Out Of This World.**

Coming Soon On  
RCA Red Seal

**RCA** **RED SEAL**  
Where artists become legends.





## GERMANY

By JIM SAMPSON

■ **MUNICH**—Personnel changes for **Silver Convention**. A 22-year-old black singer from New York, **Rhonda Heath** has become the first American in the group, replacing **Linda G. Thompson** (née **Uebelherr**). Rhonda joined **Penny McLean** and **Ramona Wulf** in Munich's Union Studios last week, recording cuts for a new album with the tentative title "Madhouse," produced by **Michael Kunze**. Kunze and group composer/arranger/pianist **Sylvester Levay** say the switch marks a slight change in style for Silver Convention, with more involvement for the singers. Rhonda should also make the act more attractive in live/TV performance.

Another big German pop-disco export, **Donna Summer**, has finished her next album at the Musicland Studios in Munich. Producer Pete Bellotte says it's going to be a concept disco lp, with a name too good to let out before release date (in a couple of weeks). Also recording in Munich recently have been **Thad Jones** and **Mel Lewis** with their jazz band. Horizon Records chief **John Snyder** produced the Domicile Club live sessions, noting that the band was sounding better than it had in some time. Mel Lewis attributed the extraordinary performance to the rapport the band had with the audience. Expect a double album in January. Mel also mentioned problems the group has been having with an Italian record company called "Pausa." The label has a new release in several markets, including West Germany and the United States, called "Thad Jones-Mel Lewis Jazz Orchestra meet **Manuel de Sica**" (son of the film director). According to Mel, it's an unauthorized recording, made without a contract and without adequate payment.

## CBS Germany Holds Convention

■ **GERMANY** — Communication, information, motivation — these were the major headlines of the many activities at the annual convention of CBS Germany.

Seventy-five CBS staffers and 50 guests met from August 25 to August 28 at the Lochmuhle Hotel in Mayschoss on the Ahr. The heavy turnout was enhanced by the attendance of M. Richard Asher, president CBS Records International; Bruce Lundvall, president CBS Records Division; and Bunny Freidus, vice president marketing services at CBS Records International, all from New York; and from Paris Peter de Rouge-mont, vice president CBS Records International, Europe. Also participating were leading personalities from the trade and from the media, a delegation from CBS Austria.

Michael von Winterfeldt, senior director marketing and sales; Gerhard Maurer, director marketing; and Helmut Hecht, director, sales, reported on long term objectives as well as short term activities and discussed internal tasks, new product, marketing strategies and sales campaigns. How to improve the internal communication as an important aid for better results was the subject of a report by guest speaker and expert Dr. Linnert from the Marketing Institute, Hamburg.

Kicking off the product presen-

tations was the classical division, showing such highlights as a 20-record set by maestro Bruno Walter ("The Bruno Walter Edition") with an extra bonus of a double-album featuring the two last symphonies by Anton Dvorak. Also introduced was the classical album of the year, the "Carnegie Gala," celebrating the 80th anniversary of the world's most famous concert hall.

A string of hits highlighted the presentation of international and local pop product: new albums and singles from Bob Dylan, Tina Charles, Sailor, Neil Diamond, Wild Cherry, Ingrid Peters, Costa Cordalis and many more artists excited the audience. Leading artists in the area of "electric music" (jazz rock) included this fall with catalogue and new releases: Return to Forever, Miles Davis, the New Tony Williams Lifetime, Herbie Hancock, Weather Report, Al Di Meola, Mahavishnu, Jaco Pastorius, Jeff Beck and others.

A video presentation of the forthcoming Roberto Blanco TV Special received enthusiastic response. This is a co-production of CBS and German TV (ZDF) and features next to multitalented Roberto Blanco guest stars Tina Charles, Margo Werner, the Boys Choir of Bad Tolz, Los Magicos Paraguayos and from England producer-arranger-conductor Biddu.

## ENGLAND

By RON McCREIGHT

■ **LONDON**—**Elton John** joined **Kiki Dee** on stage at the Edinburgh Playhouse and performed "Don't Go Breaking My Heart" in front of a capacity audience of 3,000. Kiki follows this, her first appearance in over a year, by joining **Queen's** Hyde Park line-up along with **Supercharge** and **Steve Hillage**, although **John Miles** and **Be Bop Deluxe** will now not appear.

Heavy demand for **Peter Frampton** tickets cause him to play an additional date at Wembley's Empire Pool October 23 with **Gary Wright** in support. For the same reason other A&M superstars, the **Carpenters**, start their UK tour a day earlier than planned adding two shows at the E. Playhouse on November 17 to their already busy schedule. Impresario **Robert Paterson** brings **Andy Williams** over next month for an extensive concert and club tour commencing with a week at the Palladium on October 18. **Linda Lewis** is on the road from October 1st playing several college dates as well as the Festival Hall on October 16. New Zealand band **Split Enz**, recently signed to Chrysalis, are late additions to **Jack The Lad's** tour, just under way. Steve Hillage and his new band follow the Queen festival with concerts which include the Victoria Palace on October 10th promoting their **Todd Rundgren** produced album "L" (Virgin).

Once the home of such rock revolutionaries as **The Stones**, **The Who**, **The Spencer Davis Group**, **Manfred Mann** and **The Move**, The Marquee Club is again introducing new talent with exciting potential. **Eddie & the Hot Rods** has taken up residency and already their "Live At The Marquee" EP (Island) has broken into the Top 50. Also packing them in regularly is **AC/DC**, Warners' Australian band who are set to break in a big way.

**Judy Garland's** "Over The Rainbow" heralded the arrival of **Ritchie Blackmore** on stage at the Hammersmith Odeon after **Stretch** had played an immaculate set highlighted by "Let's Spend The Night Together." **Blackmore's Rainbow** are everything we had hoped for and indeed expected. Blackmore's enthusiasm is again in great evidence but "Rainbow" present him with the necessary challenge, mainly coming from **Tony Carey's** keyboards and **Cozy Powell's** brilliant drum feature with the "1812 Overture." Presentation was an added attraction—a 40 feet rainbow brilliantly brightening "The Man In Black." No doubt the Rainbow will continue to rise!

**Steeleye Span's** new single "London" (Chrysalis) is again produced by **Mike Batt** and along with **Osibisa's** "The Coffee Song" (Bronze) and **Mud's** "Nite On The Tiles" (Private Stock) will chart soon. **David Essex** returns too with "Coming Home" (CBS) from his "Out On The Street" album released in October. Essex plays 33 cities throughout the country climaxing with a week at the London Palladium from December 6. **Paul Nicholas's** "Dancing With The Captain" (RSO) is a certain hit although CBS are competing with the composers' (**Bugatti & Musker**) own version. Albums to watch are **Dr. Feelgood's** "Stupidity" (UA), **Jon Lord's** "Sarabande" (Purple) and **The Strawbs's** "Deep Cuts" (Oyster).

Former MCA CM **Peter Robinson** goes to CBS as international a&r manager replacing **Paul Atkinson** who moves to New York as international co-ordinator. Robinson joins **Dan Loggins**, now a&r executive director, and **Robin Blanchflower**, now promoted to UK a&r director after six years with MCA. **Stephen James** has appointed **Graham Moon** as marketing manager as part of a reshaping of DJM's marketing and exploitation department. **Dale Newton** becomes artist liaison manager at A&M after three years with the company.

## BNB

(Continued from page 6)

Publishing (a division of BNB); Richard Halem, associate; and Richard Steckler, associate.

### Duties

Blocker will be responsible directly to BNB for administering a full scale publishing operation via Bib Heart Music. He is already involved with the

signing of new writers and arranging sub-publishing deals worldwide.

Halem will be actively involved with the further development of contemporary artists at BNB. Steckler will specialize in handling various r&b jazz artists at BNB.

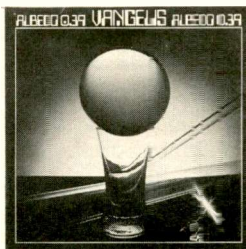


# Import Albums

## ALBEDO 0.39

VANGELIS—RCA 1080 (U.K.)

Having overdubbed all instruments himself once again, Vangelis makes up for what he lacks on bass and drumming dexterity with an unparalleled sophistication in keyboard techniques. "Albedo" (the reflecting power of a planet) is his most ambitious effort to date and will surely earn him a spot alongside the names of the world's other master keyboardists.



## LES PORCHES

MANEIGE—Harvest 6438 (Canada)

This quintet of French Canadiens has come up with one of the year's more notable debuts. The album is instrumental with a diversity of sounds ranging from light classical to rock themes. The group plays over a dozen instruments between them, demonstrating a mastery of challenging structures reminiscent of Gentle Giant.



## SAHB STORIES

THE SENSATIONAL ALEX HARVEY BAND—

Mountain 112 (U.K.)

The SAHB's follow-up to "The Penthouse Tapes" is an album of new material owing to the group's unique style which has crystallized through the course of six albums. Songs like "Boston Tea Party," "Amos Moses" and "Dance To Your Daddy" should provide some vivid additions to the group's extraordinary stage act.



## WIZARD'S CONVENTION

VARIOUS ARTISTS—RCA 8118 (Germany)

An assemblage of studio musicians gathered by Eddie Hardin is featured here. A soft rock sound and loose theme is continued through the ten tracks, yet each song stands on its own. Glenn Hughes, David Coverdale, Ray Fenwick, Mike D'Abo and Mike Smith are among the featured soloists on the set.



## 2ND HONEYMOON

DEAF SCHOOL—Warner Bros. 56280 (U.K.)

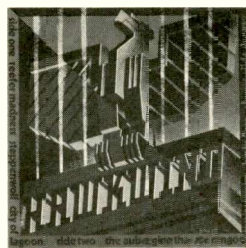
With an unusual line-up of three singers (two male) backed by a sextet that includes an accordion, the group exhibits the depth to cover material spanning the last four decades. The influences are fully integrated into these 12 tracks which are glossed with a British charisma, making the sound totally unique.



## ASTOUNDING SOUNDS, AMAZING MUSIC

HAWKWIND—Charisma 4004 (U.K.)

Hawkwind's first album since 1970 shows that the group must now be considered more than two chord wonders. Their music remains simple and direct at times, but the Dave Gilmour produced "Kerb Crawler" typifies the direction the group is headed. "The Aubergine That Ate Rangoon" and "City Of Lagoons" stand out.



## ESSERE O NON ESSERE?

IL VOLO—Ariola 27 209 (Germany)

The Italian ensemble's second album release shows that it has reached higher grounds of musical sophistication. It is an accessible lp in that it is entirely instrumental, with a constant shifting of moods and textural shadings to maintain interest. Keyboards predominate the group's progressive stance once again.



# ENGLAND'S TOP 25

## Singles

- 1 DANCING QUEEN ABBA/Epic
- 2 CAN'T GET BY WITHOUT YOU REAL THING/Pye
- 3 I'M A CIDER DRINKER WURZELS/EMI
- 4 I ONLY WANNA BE WITH YOU BAY CITY ROLLERS/Bell
- 5 MISSISSIPPI PUSSYCAT/Sonet
- 6 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/Bronze
- 7 ARIA ACKER BILK/Pye
- 8 THE KILLING OF GEORGIE ROD STEWART/Riva
- 9 DANCE LITTLE LADY DANCE TINA CHARLES/CBS
- 10 DOINA DE JALE GHEORGE ZAMFIR/Epic
- 11 SAILING ROD STEWART/Warner Bros.
- 12 YOU DON'T HAVE TO GO CHI-LITES/Brunswick
- 13 LET 'EM IN WINGS/Parlophone
- 14 16 BARS STYLISTICS/H&L
- 15 LOVING AND FREE KIKI DEE/Rocket
- 16 BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE/20th Century
- 17 I CAN'T ASK FOR ANY MORE THAN YOU CLIFF RICHARD/EMI
- 18 HERE I GO AGAIN TWIGGY/Mercury
- 19 DISCO DUCK RICK DEES AND HIS CAST OF IDIOTS/RSO
- 20 YOU SHOULD BE DANCING BEE GEES/RSO
- 21 GIRL OF MY BEST FRIEND ELVIS PRESLEY/RCA
- 22 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl.
- 23 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/UA
- 24 EXTENDED PLAY BRYAN FERRY/Island
- 25 BEST DISCO IN TOWN RITCHIE FAMILY/Polydor

## Albums

- 1 20 GOLDEN GREATS BEACH BOYS/Capitol
- 2 GREATEST HITS 2 DIANA ROSS/Tamla Motown
- 3 LAUGHTER AND TEARS NEIL SEDAKA/Polydor
- 4 GREATEST HITS ABBA/Epic
- 5 A NIGHT ON THE TOWN ROD STEWART/Riva
- 6 WINGS AT THE SPEED OF SOUND/Parlophone
- 7 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 8 NO REASON TO CRY ERIC CLAPTON/RSO
- 9 A LITTLE BIT MORE DR. HOOK/Capitol
- 10 SPIRIT JOHN DENVER/RCA
- 11 BREAKAWAY GALLAGHER AND LYLE/A&M
- 12 JAILBREAK THIN LIZZY/Vertigo
- 13 PASSPORT NANA MOUSKOURI/Philips
- 14 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 15 LIVE IN LONDON JOHN DENVER/RCA
- 16 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
- 17 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 18 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 19 CHANGESONEBOWIE DAVID BOWIE/RCA
- 20 VIVA! ROXY MUSIC/Island
- 21 BLUE FOR YOU STATUS QUO/Vertigo
- 22 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 23 ELTON JOHN'S GREATEST HITS/DJM
- 24 HAPPY TO BE DEMIS ROUSSOS/Philips
- 25 SIMON AND GARFUNKEL'S GREATEST HITS/CBS



## Who In The World:

### Clapton Heads for Another Milestone

■ Eric Clapton has already earned his place in the annals of music history as one of the masters of the rock guitar along with stellar talents such as Jimi Hendrix, Peter Dinklage, Jeff Beck and Jimmy Page. His career has been well documented from the Roosters to the Yardbirds, John Mayall's Bluesbreakers to Cream and later Blind Faith as he took the electric guitar from what was basically a blues idiom and defined the vocabulary of a rock playing technique which has since made the sound palatable to millions of aficionados today.

One of the first true heroes of the rock guitar, Clapton's work has drawn strength from his shifting musical environments. He has toured with Delaney and Bonnie, recorded solo albums with the country's top session men and has taken his own group, Derek and the Dominos, across the country and up the charts with the brilliant "Layla" album.

Then there have been the memorable appearances—at the Bangla Desh benefit in New York and the Rainbow concert in London where he shared the stage with Peter Dinklage, Stevie Nicks, Winwood and Ron Wood.

In the summer of 1974, RSO

released its first Clapton lp, "461 Ocean Boulevard." The album focused softly on a calmer, more relaxed side of the guitarist, with two singles, Bob Marley's "I Shot The Sheriff" and Johnny Otis' "Willie and the Hand Jive" making his comeback a satisfying one.

The next album, "There's One In Every Crowd," released in March, 1975 was another low-keyed effort, with songs like "Swing Low Sweet Chariot" hinting at a new inner calm. Later that year, the live album, "E.C. Was Here" found Clapton reworking roots songs such as Bobby "Blue" Bland's "Farther On Up The Road" and "Drifting Blues" as well as several personal highlights of his long career, "Have You Ever Loved a Woman," "Presence of the Lord" and "Can't Find My Way Home."

Recorded between February and June of this year, Clapton's new album, "No Reason To Cry" is his latest milestone. The album was produced by Rob Fraboni with Eric Clapton and Carl Radle and includes such standouts as "Sign Language," a collaboration with Bob Dylan, "All Our Past Times," a song written with the Band's Rick Danko and the new single, "Hello Old Friend."

### Farr Journey



A special luncheon honoring Asa H. Farr, founder of Farr Music, Inc., and its subsidiary Farr Records, was held at The Beverly Wilshire Hotel when the New Jersey-based industrialist visited Los Angeles to review progress of the label, which has charted both singles and albums since its formation barely five months ago. Gathered here, from left: Sol Greenberg, Farr Records national sales director and director of marketing; Michael Ragor, president of Farr Music, Inc.; founder Farr, who serves as board chairman; Sam Sutherland of Record World; Ron Anton, BMI vice president, west coast performing rights.

### D'Anna Exits Motown, Forms Accounting Firm

■ LOS ANGELES — Tony D'Anna has resigned from the position of treasurer for Motown Industries to open his own business, The Anthony D'Anna Business Management and Accounting Firm, at 9701 Wilshire Blvd., Beverly Hills, California.

D'Anna had been with Motown for the past 10 years and served

in various financial positions before being promoted to corporate treasurer and head of the business management division two years ago.

Before assuming his treasurer position, D'Anna served at various times in positions of corporate controller, director of internal auditing and artist bookkeeping.

## AM Action (Continued from page 18)

B100, WFLI and KGW.

**Barry Manilow** (Arista). An extraordinary week of adds, among them WLS (20), CKLW, WCOL, WDHF (22), WGCL, 99X and KAKC. Movement is as follows: 23-18 WMPs, HB-21 WHBQ, 40-37 KILT, 25-22 WPGC, 23-20 KLIF, 23-17 KCPX, 34-28 KNOE and 26-16 WFOM. Stay close to this one.

**The Spinners** (Atlantic). After a major breakthrough last week with CKLW where it goes to #25, the pop action on this has begun to snowball with adds on KSLQ, WPGC and WCOL. Many more are reportedly very interested.

**Norman Connors** (Buddah). This could be the one for this artist, whose roots stem from a solid r&b and jazz base, to prove that he generates mass appeal as well. Picked this week on WPGC, KSLQ and WMPs and had its early beginnings in Detroit (WDRQ) and also on 13Q (24-21), and WLAC (31-22). (Note: The LP, his most successful to date, has entered the top 40 on this week's **RW** album chart and remains top 3 both r&b and jazz.)

### CROSSOVER

**Amazing Rhythm Aces** (ABC). This top 15 country disc is beginning to cross now with Z93 this week and KILT two weeks ago. Also on several secondaries. One to take note of.

### NEW ACTION

**Ringo Starr** (Atlantic) "A Dose of Rock 'N' Roll." This week's Chartmaker of the Week with hot adds right out of the box. On WFIL, 13Q, KSTP (27), KJR, KTLK, KILT, Y100, WCOL, WGCL, WERC, M105, WPIX, KFJR, WVOX, WAUG, WBSR, KEZY, WBBF, WFOM, WAAY and KAKC.

## Dialogue (Continued from page 103)

**RW:** Is there any particular venue that is most desirable for recording the shows?

**Kauff:** We leave those decisions to the artist. We'll go anywhere they want. The reason that we've been able to get the acts that we have is that we are there to work with them. We're flexible. We're not confined to any one location because our studio is on wheels. Joe Cocker wanted to do Tulsa because it was a meaningful place for him—so we went to Tulsa. We've been to Texas, Chicago, Detroit, New York, California—at just about every major rock venue in the country.

**RW:** Do your stations ever request any specific programs or artists?

**Meyrowitz:** There is an on-going dialogue between us and our 200 stations. In our daily contact with them, regional bands' names come up; we then feed these bands' names into other regions for their reactions. It's an important service. Through this pollination process, we have become a central terminal for information on new bands. The feedback we get and give is from the leading progressive station in every market.

**RW:** Do acts have to have product out or be touring to do "King Biscuit"?

**Kauff:** You don't have to have product to back up the show, and for a group-at-rest, it affords high visibility. With a newer group, it is to their advantage to have product because air-time is a valuable thing. The artists must be recognizable to the listeners because the show is a promotional device for the stations. They are advertising the fact that they are the only station with live concerts every week. It's exclusive to them.

**Meyrowitz:** It seems a lot of record companies use our station line-up for advertising campaigns, even if their artists aren't appearing on the show. Everyone knows WNEW or WBCN or WMMR, but you don't necessarily know WQNZ in Natchez, Mississippi. It's a problem to start finding out about stations like that. With the "King Biscuit" line up in the ads every week, you can simply go down that list of stations and you've got yourself a hell of a buy.

**RW:** What is "British Biscuit"?

**Meyrowitz:** We were doing "King Biscuit" every other week. Again, it was really successful on the station and sponsor levels. One of the thoughts we had was to do them live from England, shows that included both English and American acts performing there.

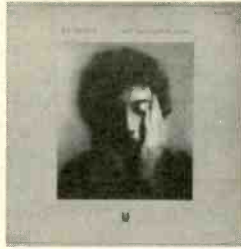


(Continued from page 28)

**WE'LL BE TOGETHER AGAIN**

**PAT MARTINO**—Muse MR5090 (6.98)

Martino's Muse efforts show a different side of the artist than the more pop sides he's been recording for WB. This is heady, improvisational all the way, with Gil Goldstein's electric piano the sole accompaniment. The first side is original compositions, the second from a variety of sources.



**GEORGE GERSHWIN PLAYS 'RHAPSODY IN BLUE'**

**MICHAEL TILSON THOMAS**—Col XM 34205 (6.98)

Thomas conducts the "Columbia Jazz Band" in accompaniment to a piano roll of Gershwin's original interpretation. To be marketed pop as well as classical due to the popularity of the composition. A perfect companion to the actual performance issued recently on Victrola America.



**OREGON/ELVIN JONES—TOGETHER**

**Vanguard VSD 79377 (6.98)**

The pairing of these two roster artists allows for great interplay and an appropriate blending of forces. The addition of drums to Oregon's free style gives a sense of direction; Jones' use of Oregon in a support capacity, on the other hand, gives him the most cohesive group sound he's had in several years.



**FRIEND OF MINE**

**LITTLE MILTON**—Glades 7508 (T.K.) (6.98)

Little Milton is a descendent of the B.B./Albert King family of Chicago bluesmen, a guitarist and vocalist for whom age seems only to ripen. "Friend of Mine," "Bring It On Back" and "It's All Bad News" are examples of technical as well as emotional ranges while the "Sundown" monologue adds a special touch.



**FEELING GOOD**

**WALTER JACKSON**—Chisound CH-LA656-G (United Artists) (6.98)

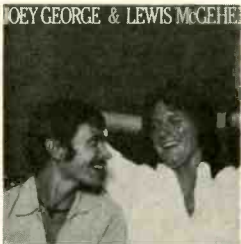
Jackson's an optimist who's singing in best form when the music's mid-tempo and lightly arranged. "Play In the Band," "Words (Are Impossible)" and "Someone Save My Life Today" give him the opportunity to showcase his voice to best advantage. MOR play is most likely.



**JOEY GEORGE & LEWIS McGEHEE**

**Lifesong LS6004 (6.98)**

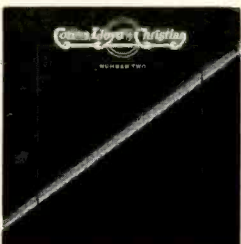
George has contributed the bulk of the songs, vocals and rhythm guitar work, while McGehee sings harmony and plays lead guitar. The duo's is basically an acoustic sound subtly shaded by a soft rock rhythm section—the kind of music fans of Aztec Two-Step will take to immediately. Produced by Geni Sackson.



**NUMBER TWO**

**COTTON, LLOYD & CHRISTIAN**—20th Century T-519 (6.98)

A light pop sound ala the Hudson Bros. or England Dan and John Ford Coley, well suited to such material as Bunny Sigler's "Good Things Don't Last Forever" or such group originals as "Childhood Dreams" and "After the Fall." Disco rhythms are attempted but straight pop works best.



**MUSICAL MASSAGE**

**LEON WARE**—Gordy G6-976S1 (Motown) (6.98)

Music to get down by—and the lady on the cover will show you how. Inside, the story is warm and lush, Ware reworking the already classic Quincy Jones/Ware "Body Heat" as well as interpreting such originals as "Learning How to Love You," "Musical Massage" and "French Waltz." Guaranteed to relieve tension.



**BUCK & BUD**

**BUCKY PIZZARELLI, BUD FREEMAN**—Flying Dutchman BDL1-1378 (RCA) (6.98)

Two outstanding mainstream jazz masters, guitarist Pizzarelli and tenor saxist Freeman, duet on such standards as "Dinah," "Exactly Like You" and "Easy to Love." A rhythm section fills out and underscores the gentleness on "Just One of those Things" and "Blues for Tenor."



**TEXAS COOKIN'**

**GUY CLARK**—RCA APL1-1944 (6.98)

Though many of Clark's best-known songs were included on his debut lp a little while back, the material included here is of equal stature and worth, with many of those who've sung Clark's songs in the past joining. Tracy Nelson, Jerry Jeff Walker, Emmylou Harris, Hoyt Axton and Waylon Jennings help keep it jumping.



**SUNSHINE EXPRESS**

**BUD SHANK**—Concord Jazz CJ-20 (6.98)

There's a touch of early Herb Alpert to the "Sunshine Express" theme, composed and led by Shank, but once into the first solo it's apparent that this is straight jazz playing, commercial in its honesty and openness. Mike Wofford, Bobby Shew, Larry Bunker and Fred Atwood comprise the rest of the bright sounding band.



**LENA, A NEW ALBUM**

**LENA HORNE**—RCA BGL1-1799 (6.98)

A national treasure Ms. Horne is—a voice of satin and the presence of a master show woman. A queen of interpretation, such standards as "Someone to Watch Over Me," "My Funny Valentine" and "A Flower Is A Lovesome Thing" are performed in classic jazz-pop tradition. A new album . . . but the same brilliant stylist.



**QUIRE**

**RCA BGL1-1700 (6.98)**

Quire is four voices under the direction of, and including, Christiane Legrand, once a member of the Swingle Singers. Here, a variety of jazz works are interpreted vocally with a gentle rhythm accompaniment. From "Misty" to "Body and Soul" to "Take the 'A' Train" to "Lullaby of Birdland," the concept and arrangements work.



**STREET PLAYER**

**VOUDOURIS & KAHNE**—Capitol ST-11554 (6.98)

Part Blood, Sweat & Tears, part Average White Band, Voudouris & Kahne's second album highlights the duo's vocal abilities and their guitar and keyboard (respectively) talents. "Street Player," "Are You Willing" and "Monterey" exhibit the soulful side most convincingly; "Flamingo Sky" is colorfully attractive.



## Harvard Professor Cites Need for Diversification

■ CHICAGO — If the record industry is going to capture a significant portion of the adult market it must diversify. This was the point stressed by Dr. David Reibstein of the Harvard Business School in a September 23 breakfast meeting at the NARM mid-year conference. In identifying diversification as the key to the future, Dr. Reibstein repeated the exhortation of Dr. Mortimer Feinberg at this year's NARM general convention in Hollywood, Florida—that is, study population statistics and changing lifestyles before making decisions.

"The most disturbing fact of the NARM Adult Market Survey," said Dr. Reibstein, "was that 88 percent of the nonusers had functional equipment for listening. Consciously or subconsciously they've made a decision not to listen."

Dr. Reibstein pointed out that the industry's problem is that it hasn't followed the examples of such companies as Gillette, Coca-Cola and Levi Strauss in making decisions, based on changing lifestyles, which will allow them to prosper and grow.

"Consider your strengths," said Dr. Reibstein. "The advantage of records is in individual controlled environments—the customer can pick music to suit his mood."

"Once you realize that you're offering entertainment, you begin to see the areas for diversification. The videodisc offers an alternative—that's a product for both the eye and the ear."

Reibstein said that the major question facing the industry now is whether or not the lifestyles of record buyers will change over the years to those of the non-buyers. There are signs that if this change occurs, it will not occur as quickly as it has in the past, primarily because this generation is different from others in that it has been through enormous changes over a short time span: "Marriage standards have changed, the concept of having children has changed, attitudes toward religion have changed, attitudes toward government have changed, and so forth."

"What makes these changes significant for this group is that they were going through a developmental stage in their lives."

What must the industry do? Of three possible strategies, the one most suitable for continued growth is diversification—continuing to appeal to the same age group and to follow that group "up the line" by offering them the new products that their lifestyles require.

## Pricing Study (Continued from page 30)

best customers were the older married women with family incomes of over \$20,000 a year. More than twice as many married respondents shopped in department stores as single buyers. This is just the opposite of the description of the record store buyers where single shoppers outnumbered the married ones more than 2 to 1.

*Mail order and record club buying* registered a surprisingly strong share of the adult record buying market, garnering a 12 percent piece of the action. Largely responsible for this strong performance were married women between 40-45 years old, the oldest age group in the sur-

vey. One finds that almost one-fifth or 20 percent of all adult buyers (male and female) in the 40-45 age group used the mail order channels of distribution most often to satisfy their pre-recorded musical needs.

While these very basic findings are important, they gain even more meaning in light of the amount of consumer purchases in each one of these outlets.

In record stores, the average respondent who bought there most often purchased 14 lps and seven tapes last year. This represents the highest consumption rate by retail outlet. *The most prolific buyer:* the single, 25-29 year old, who earned between

\$20,000 and \$25,000 per year, averaged over 18 lps a year, which is 100 percent above the national average of nine, found for all buyers.

*Mail order buying* fared extremely well. These buyers bought an average of almost seven lps and more than five tapes each year. These averages were greater than those for both department and discount store buyers. The department store buyers' average purchase per year was five lps and three-and-a-half tapes—both well below the national average. However, within the department store structure, single young men, who completed college, performed very close to and in some cases better exceeded the survey's national average lp and tape consumption. Customers of discount stores were also below the national average for both record and tape buying. Although these buyers averaged only six and a half lps last year, certain identifiable sub-groups clearly outperformed the national average. College graduated, single men between 35-39 years old, all bought more lps than the average found for all buyers.

How may this information be converted into marketing strategies that will increase sales and profits?

What forms of media would most efficiently reach these targeted customers and activate their awareness of and interest in new products, and ultimately evoke their decision to buy records and tapes?

Obviously, certain avenues for exposing records and tapes are better than others, depending on the type of retail outlet, and the customers it tends to attract. What types of advertising and exposure worked best for each type of retail outlet?

*The most important vehicle which all music merchandisers have for reaching their customers is the radio.* It was via the radio through which most people learned of the records which they eventually bought. Radio's greatest impact was felt by discount store and department store customers with approximately two-thirds of their most steady customers stating that what they heard on radio affected their buying decisions most. Also benefiting from radio exposure, but to a lesser degree, were record store and mail order merchandisers. It is important to note that for every retail outlet, radio's exposure influenced at least 1/2 of their customers.

*Newspapers and magazine exposure* had its greatest effect on record store buyers, especially the older, more educated readers. 15

(Continued on page 111)

## Bogart Keynote Excerpts

(Continued from page 31)

in all likelihood, be a tune-out to one segment of their audience. It's not hard to reason why the talk and beautiful music formulated stations have frequently become the top-rated AM station in their markets. And those stations that change—that adapt to the new TV competition by playing more music—by playing the music that their audiences want to hear—those stations, I believe, will flourish. As for the others, well, it almost happened to us two years ago at Casablanca.

There are other things that we can do together . . . things we begin doing now. When you go into a book store, a sporting goods store or a stereo equipment store, you expect the clerk to be able to answer questions about the product he's selling. Clothing salespersons are almost always right on top of you; they know the merchandise they're selling, they find out about your tastes, they help you find what you're looking for and they sell you their merchandise. The record business, for the most part, has always been soft-sell, on the retail end. Music is a personal thing, and you can't fast-talk people into liking a particular record. But you can inform them about new happening records and new releases by other major artists . . . you can tell him about other records that artist has recorded. Tip him off to a winner and you're a winner. To what extent can we expand our business? We can start by training our retail sales personnel. And that's an area, Young Turks, in which manufacturers, retailers and rackjobbers can and should be working together. Perhaps if we have knowledgeable sales clerks, record stores wouldn't be forced into giving away our records. Perhaps then we could raise the prices of our records to what they should be.

I was surprised to see, in NARM's newsletter for August, a statement by Danny Heilicher in which he expressed his fear that record prices would be raised. This may make me somewhat unpopular, but I believe that record prices are too low. Even if our prices were raised, they would still be the best entertainment value available, and perhaps then they would have more prestige . . . something that is seriously lacking at this time. How many of your friends ask you for free records? Do you ask your druggist for free prescriptions? Your dry cleaner for free dry cleaning . . . your doctor for free examinations? But records are different; people think of records as something to be given away. We've got to change the "loss leader" image of our product.

Young Turks, isn't it time that we took the initiative to change the damaging image that's been created for us through the years? Stan Cornyn's speech, which was delivered at the 1975 NARM Convention, and which you'll find re-printed verbatim in "Bartlett's Book Of Quotations,"

discussed, at length, various proposals for industry campaigns. As an analogy, he made references to the milk industry, which had banded together to promote the dairy business as a whole and has thereby succeeded in helping to build each individual milk company. I am not saying that we should hire Mark Spitz . . . although I'm told he's available . . . but isn't it time for us to stop talking about it and begin doing something about it?

What can we do? This business of music has been very good to me and to many of you. I think it's time we reciprocated and did something for it. I can remember three or four years ago when there was widespread speculation about indictments being handed down by a Grand Jury in New Jersey. I remember getting up at an RIAA meeting and pleading for a new direction in public relations. Our image had reached its lowest ebb; some inventive member of the press had coined the term "drugola" and the caricatured image of the pot-bellied guy chomping on a cigar had been switched for the long-haired freak, with flashy clothes and a stream of white powder dripping from his nostrils. We are now 21 indictments later, and only because it's an election year and many people are taking advantage of political and personal gain, is there any positive publicity being generated about executives in our industry and our industry in general. The record industry is led by a highly creative group of individuals, and it's time that we were looked upon with the same respect that the leaders of other industries receive, instead of being dealt with as noisy and disreputable executives; stepsons, as associate members in this organization, instead of members.

There are a few things that I'm tired of. I'm tired of auditing companies twisting the truth in order to look good to artists, mainly so that those companies can earn more money. I'm tired of many attorneys, those whose primary goal in life is litigation creating problems . . . attorneys who think of themselves as the artists and who can successfully operate only because of our image—or lack of image. I'm tired of artists who take for granted that they can assume an advisory role to record companies; artists who automatically assume that all distributors stink. Some of you do; some of you could care less that we spend into the millions of dollars bringing acts to your town—and then you don't bother to get those artists' product prominently displayed in the stores to take advantage of the millions of dollars that are being spent. I'm tired, too, of the absurd logic that is applied to the list-pricing and discounting of records. Why should the record industry follow such rigid rules of thumb and thereby limit our dollar return to our precious profit? Why don't we sell our product for what it's worth?



# Curtis Delivers Security Probe Results

By DAVID McGEE

■ CHICAGO — The second full day of business (22) at the NARM Mid-Year Conference began with reports by security expert Robert Curtis on two NARM-commissioned investigations into retail store and warehouse security. Aided by Record Bar and Lieberman Enterprises, Curtis (who delivered a well-received speech on security at the 1976 NARM general convention) visited numerous retail and warehouse operations and returned with a practical list of security do's and don't's stressing his psychological approach to security.

"Why are we concerned with shortages?" Curtis asked the retailers. "Sales are up as much as 20 to 25 percent over last year. Why worry? Because the field is becoming more competitive. Profit is the money left after the rest dribbles away; and most that dribbles away is shortages."

## Proper Image

Curtis began by urging store managers to reflect the image of a sharp-minded businessman rather than that of a "poetic and far out" person trying to emulate youth styles and, in doing so, misleading his employees as to the true nature of his personality.

The cash register, according to Curtis, is an area where many shortages occur. To prevent, or cut down on, cash register shortages, Curtis suggested: (a) trust one cashier—let her bring in her own bank at the start of the day and count it out at day's end. The person operating the register must be accountable, must have a tally and must sign for it; (b) don't load up the area around the register with impulse items—always keep a clear line of vision to the cashier's hands; (c) insist on register drawers being closed after every sale; (d) check continuity on detail tapes—unless you watch these numbers you'll get taken; (e) make it a policy, if possible, to void sales only when the customer is at the register—don't void receipts at end of day; (f) register is only to receive money—never pay out of it.

"If you're having shortages," advised Curtis, "move in once a day and do an audit with the cashier standing there. If he or she isn't there then an audit is morally and ethically wrong."

Suggestions for preventing shoplifting included: no closed-circuit TV; no convex mirrors; no warning signs; make customers exit by cashier; maintain extended lines of sight in store—as few cross aisles as possible; play on the neurotic's fear that guilt will show on the face; never put yourself in the shoplifter's shoes—you don't know the psychology of the

shoplifter.

Larceny, said Curtis, is the act of taking away merchandise with the intent of stealing it. A conviction and a signed confession are the protections against a civil lawsuit. Intent is proved by concealment: if merchandise is carried in a place where it's not normally carried it is considered concealed. For example, a belt worn about the neck is concealed; a belt worn about the waist is not concealed, even if it's under a coat.

In making an apprehension the most important thing to remember is to get a confession as soon as possible and avoid fights. Don't lay hands on the suspect. When questioning a suspect be sympathetic, empathetic and understanding. Don't condone shoplifting; try to understand why it happened. Don't turn suspects over to police unless they're professional thieves or have long criminal records — "otherwise you're guaranteed a life of crime."

Curtis' speech on warehouse security was far too detailed to be reported on here in depth. Essentially, though, the main points of the presentation were these: maintain a tight receiving area at warehouses ("Polygraph studies show 86 percent of truck drivers steal merchandise on their trucks.") reconsider the physical layout of warehouses (install floor to ceiling walls, segregate product, use a color code system, etc.); use hand-picked undercover agents when necessary; check out all employment applications thoroughly and administer a psychotic test ("Less than five percent of the population is psychotic, but one will corrupt the entire staff.")

Finally, Curtis warned the rack jobbers and distributors (many of whom rely heavily on computers) that theft is rampant, and even more serious, in computerized operation than in non-computerized operations. "Don't become seduced into thinking you're really secure in a computerized operation," he urged. "If your computer gets hit you'll lose your business. Have a system to check your readouts and to verify invoices. Don't depend on controls—that could be disastrous."

## Twilley Tour Set

■ LOS ANGELES — The Dwight Twilley Band will embark upon a major concert tour, beginning Monday, Oct. 18, in Cleveland, and continuing through the balance of the year. A firm itinerary is being formulated now, according to Ron Henry, general manager of Shelter Records, the group's label.

# Pricing Study (Continued from page 110)

percent of all record store buyers found out about the records and tapes that they bought from reading these publications. Also benefiting from newspaper and magazine advertising were mail order buyers with more than 10 percent stating that printed exposure enabled them to become aware of new product.

## TV ads

The type of retail outlet that TV exposure helped most was the department store, where, as a direct result of watching television, over one-fifth or more than 20 percent of its customers were influenced to buy those records and tapes highlighted on TV. TV's greatest impact was on the department store customer who was an older woman between 40 and 45 years of age, without a college education.

## VIP Visit



Atlantic recording artist Dee Dee Bridgewater completed a 3-month run of "The Wiz" at the Dorothy Chandler Pavilion in Los Angeles recently coinciding with the release of her first single for the label, "Goin' Through The Motions" b/w "Every Man Wants Another Man's Woman." The event was celebrated the day before with an autographing spree for her debut Atlantic lp at V.I.P. Records in Crenshaw. Shown at V.I.P. are, from left: Dee Dee Bridgewater, Atlantic's west coast publicity manager Jane Ayer, and store buyer Milton Lathan.

## Mushroom Taps Davis

■ LOS ANGELES—Burl Davis has joined the staff of Mushroom Records, Inc. as the label's production coordinator effective immediately, according to label general manager Shelly Siegel.

Davis, who will be based out of Mushroom's Los Angeles office, will be involved in the production of all Mushroom album packages, art work and advertising campaigns. He was most recently with Sherwood Packaging in Los Angeles where he was an account executive.

## Dylan Declared Gold

■ NEW YORK—Columbia recording artist Bob Dylan's latest album, "Hard Rain," has been certified gold by the RIAA.

In what types of stores did the influence of "word of mouth" have its greatest effect? Over one-fifth or more than 20 percent of record store and discount store shoppers cited this influence as the primary influence which resulted in their buying a particular record or tape. The distinguishing characteristics of these respondents who were most influenced by other people, showed that they were the younger, single buyers with a low family income and a low educational level. Word of mouth exposure had its least effect on department store buyers.

Do these customers have any interesting buying behavior patterns? How knowledgeable were they about their eventual purchase before entering the store?

Over 87 percent of record store buyers knew what they wanted before going into the store. As remarkable as that may seem, over 90 percent of the 25-29 year old single customers said that they had preplanned their buying decision.

While discount store buyers were the least knowledgeable about pre-selecting their purchase over 70 percent said they knew what they wanted before entering the store.

Even though such a great majority entered a store with a specific title in mind, once there, more than 40 percent of all buyers bought more records and tapes on impulse. Impulse buying was found to be most pronounced in department stores.

## Concern For Price

The final behavioral trait examined was the customer's concern for price. "When shopping for records and tapes, do customers compare prices in various stores before they buy? More than half (53 percent) of all buyers said that they compared prices. In all types of stores, men between 25-29 years old compared prices more than any other demographic groups. Additionally, in all stores, the northeastern record buyers definitely showed the greatest tendency to compare prices, peaking at 87 percent when isolating just the department store buyers. Married buyers who shopped in department and record stores compared prices more often than their single counterparts. On the other hand, the discount store findings indicated a greater awareness for price exhibited by the single buyers.

"As an industry, we must grow and change with these customers," concluded Cohen. "We must give them the product they want, where and when they want it."



## Opry Celebrates 51st Anniversary

■ NASHVILLE — The Grand Ole Opry's 51st birthday party will be held Oct. 13-17 in Nashville. Over 5,000 representatives employed in the production, promotion, or distribution of country music, as well as the industry's greatest artists, top athletes, movie stars and other celebrities around the world will attend the festivities honoring the famous show.

The Grand Ole Opry began in 1925 as the "WSM Barn Dance." Two years later, announcer George D. Hay dubbed the show: "The Grand Ole Opry" and the label stuck. The radio show's popularity exceeded expectations and before long the Opry made several moves to larger theaters, finally settling in a permanent multi-million dollar home at Opryland USA, a 369 acre entertainment/amusement complex designed to be the home of American Music. In all these years the Opry has never missed a weekly broadcast and has remained a stable substance for mil-

## Davis Joins UA

■ NASHVILLE—Larry Butler, vice president, country product, has announced that Steve Davis has joined United Artists Records as an a&r manager for the Nashville division.

Prior to joining United Artists, Davis was general manager for Al Gallico Music. He currently records for Epic Records as a solo artist, and with Monument Records as a member of the group Barefoot Jerry.

In his new post, Davis will be responsible for reviewing new material and prospective artists. He has just produced the debut album by newly-signed UA artist Sherri King, entitled "Almost Persuaded."

Davis will be based at UA's Nashville offices and will report directly to Butler.

lions of country music fans.

The actual celebration begins Wednesday, October 13, highlighted by the Early Bird Bluegrass Concert, and is climaxed by the cakecutting finale on stage at the Saturday Grand Ole Opry.

In between, registrants are treated to dinners, luncheons, shows, etc., at the Municipal Auditorium and the Opry House, plus the opportunity to rub elbows with singers, deejays and other industry officials who market the country music product.

Those eligible to attend this musical extravaganza must send a registration form along with a check for \$10 payable to the Opry Trust Fund, and a separate \$20 check payable to the Opry Celebration.

The \$10 Opry Trust Fund fee is a contribution. All revenue received is channeled to the fund, established in 1965, to give financial assistance in time of need or emergency to all country musicians or their families. The remaining \$20 from each registration helps defray a portion of the cost incurred by the sponsoring firms.

## Kennedy Re-Pacts With Mercury

■ CHICAGO — Jerry Kennedy, vice president/a&r in Nashville for Phonogram, Inc./Mercury Records, has re-signed an exclusive production agreement with the firm, it was jointly announced by Irwin Steinberg, president of Phonogram/Mercury, and Charles Fach, executive vice president/general manager. Kennedy will also remain head of the company's Nashville offices.

For the past 10 years, Kennedy has been the chief producer for all country singles and albums on Mercury. The people he has produced include: Tom T. Hall, Jerry Lee Lewis, Johnny Rodriguez, The Statler Brothers, Cledus Maggard, Faron Young, Roger Miller, Charlie Rich, Bobby Bare and Dave Dudley, among others.

Kennedy, originally from Shreveport, La. joined the Mercury staff in Nashville in 1961 as assistant to Shelby Singleton. He co-produced many artists with Singleton before assuming the position of head producer in 1966. He was named vice president/a&r in Nashville in 1969.

## CMA Sets Talent For Buyers Seminar

■ NASHVILLE — Talent buyers from across the nation will once again gather at the Hyatt-Regency Hotel in Music City October 7-11 for the CMA's Fifth Annual Talent Buyers Seminar.

The event will feature numerous workshops, open rap sessions, panel discussions and live country music performances.

On Friday, October 8, the talent showcase will feature O. B. McClinton, Margo Smith, Jean Shepard and George Jones. The MC will be T. Tommy Cutrer.

Saturday's showcase will present T. G. Sheppard, Dave & Sugar, Billy Thundercloud and Ronnie Prophet (MC).

Sunday's entertainment will be provided by Tom Bresh, Judy Lynn, Grandpa Jones, Ronnie Mil-sap and Archie Campbell (MC).

Monday, October 11, has been set aside for registrants to visit agencies and suites. Those attending the seminar will then attend the live telecast of the Tenth Annual CMA Awards Show set to air at 8:30 pm CDT from the Grand Ole Opry House, followed by a post-awards show party.

Invitations to the seminar have been extended to operators of state and county fairs and theme parks, auditorium managers, show promoters, booking agents and music executives. For registration information, contact: CMA, Seven Music Circle North, Nashville, Tennessee 37203; phone: (615) 244-2840.

## WIG, Woodsmoke Pact

■ NASHVILLE — World International Group (WIG) has signed with Woodsmoke Records to nationally distribute their label. The first release under the new agreement is "15 Acres of Peanut Land" by Johnny Moore, produced by Leon "Doc" Savage.

## NASHVILLE REPORT

By RED O'DONNELL



■ The mustache that Mel Tillis "experimented with" for a month or so has gone bye-bye.

"It wound up on the floor of a barber shop," Tillis explained. "It aggravated me. It always was itching.

"Anyway," he added, "it was hurting my image. People were not recognizing me."

So why did he grow the fuzz?

"Somebody told me that it would repress my lip and thus prevent me from stuttering," he replied.

"I'm glad I didn't pay for that advice. I stuttered right on through the mustache. It—the mustache—sorta strained what I was saying.

"Get it?" he asked laughing. "Strained stuttering."

Country music entertainer Lynda Peace had no difficulty coming up

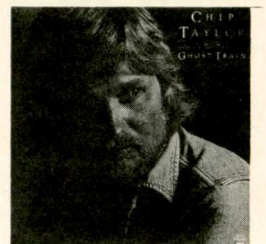
(Continued on page 116)

## COUNTRY PICKS OF THE WEEK

**SINGLE** JOHNNY RODRIGUEZ, "HILLBILLY HEART" (D. Penn-J. Christopher; Dan Penn/Easy Nine, BMI). Johnny takes a giant step forward musically with this number about a girl with hillbilly blood running through her veins. A ballad, sung as only Johnny can in that super voice of his, it will definitely have an impact on radio listeners. Johnny has shown his good taste in music time and again. This is another winner for him. Mercury 73855.

**SLEEPER** LYNDIA K. LANCE, "SAY YOU LOVE ME" (McVie; Gentoo, BMI). Fleetwood Mac has one of the most dynamic and successful pop albums of the year and it's only a matter of time before the country audience turns on to their songs too. Gary Paxton has realized this and cut one of the hit singles on Lynda. You can expect the same type of success in country they received pop because their material is dynamite. Gar-Pax GRT-081.

**ALBUM** CHIP TAYLOR, "SOMEBODY SHOOT OUT THE JUKEBOX." Chip has proven himself to be an exceptional songwriter with across-the-board appeal. This album will attract a large country following as well as pop as Chip comes forth with "Somebody Shoot Out The Jukebox," "Nothin' Like You Girl," "Hello Atlanta" and "Still My Son." This is Chip's debut for the label and he comes forth with a gem, tailored to hit. Columbia PC 34345.





# COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "Dropkick Me Jesus" is likely to be the biggest record Bobby Bare has ever had! Extra-clever lyrics maintain their serious impact with Bobby's skillful interpretation — it's hitbound!!

Johnny Duncan looks super strong on his "Stranger" follow-up, "Looking' For A Rendezvous." Again employing the sweet sounds of Janie Fricke, Johnny is getting immediate adds at KSON, KLAK, WINN, KJJJ, KCKC, KENR, KIKK, WDEE, WWOK, WENO and WCMS.

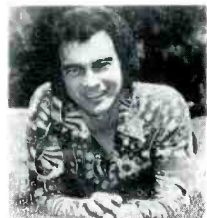
The Statler Brothers continue their hit streak! "Thank God I've Got You" getting instant airplay at WWVA, WDEE, KKYX, KIKK, WBAP, KSOP, KENR, KWMT, KCKC, KJJJ, WINN, WHOO, WIRE, KFDI, WMTS, WENO, WITL, KERE and WMAD.



Statler Brothers

Mary Lou Turner's "Love It Away" looking good in the midwest; Tennessee Ernie Ford's "Sweet Feelin's" starting in Dallas, Kansas City, Nashville and Wichita.

"Every Now and Then" is moving well for Mac Davis in the southwestern markets of KJJJ, KCKC, KENR, KFDI and KIKK as well as WHK, WENO and WCMS.



Ronnie Prophet

Ronnie Prophet's "Big Big World" is getting big play in Denver, Indianapolis, San Antonio, Norfolk, Salt Lake City, Columbus, Montgomery and Roanoke.

Album Action: Bill Anderson's "Liars 1, Believers 0" showing at KCKC and WMTS; Linda Ronstadt's "Crazy" playing at KBOX and KLAC.

The first single release in a long while from the Hank Williams MGM catalogue, "Why Don't You Love Me," is sparking interest at WINN, KENR and KFDI.

Super Strong: Margo Smith, Mel Tillis, David Houston.

## SURE SHOTS

Johnny Rodriguez — "Hillbilly Heart"  
Faron Young — "The Best I Ever Had"  
Johnny Duncan — "Thinkin' Of A Rendezvous"

## LEFT FIELDERS

Stoney Edwards — "Don't Give Up On Me"  
Chuck Price — "Whiskey Rye Whiskey"

## AREA ACTION

Jan Carl — "Glendale Train" (WIRE)  
Jan Freeman — "Any Port In The Storm" (KTOW)  
Sterling Whipple — "Silence On The Line" (KSON)

## HOTLINE CHECKLIST

KAYO, Seattle	KRAK, Sacramento	WHK, Cleveland
KBOX, Dallas	KRMD, Shreveport	WHOO, Orlando
KBUL, Wichita	KSON, San Diego	WIL, St. Louis
KCKC, San Bernardino	KSOP, Salt Lake City	WINN, Louisville
KENR, Houston	KTWO, Tulsa	WIRE, Indianapolis
KERE, Denver	KVET, Austin	WJJD, Chicago
KFDI, Wichita	KWMT, Ft. Dodge	WMAD, Madison
KGFX, Pierre	WAME, Charlotte	WMNI, Columbus
KIKK, Houston	WAXU, Lexington	WMTS, Murfreesboro
KJJJ, Phoenix	WBAM, Montgomery	WSDS, Ypsilanti
KKYX, San Antonio	WBAP, Ft. Worth	WSLR, Akron
KLAC, Los Angeles	WCMS, Norfolk	WSUN, St. Petersburg
KLAK, Denver	WDEE, Detroit	WWOK, Miami
KOOO, Omaha	WENO, Nashville	WWVA, Wheeling

## A Rousing Reception



On September 17, ABC Records chairman Jerald H. Rubinstein and ABC/Dot Records president Jim Fogelsong hosted a reception at Nashville's City Club to mark the signing of a pact through which Hickory Records' product in the U.S. and Canada will be distributed by ABC. In attendance were Nashville mayor Richard Fulton, industry and community leaders and the respective artists and staffs of the two companies. Pictured from left are Herb Belkin, vice president in charge of marketing and creative services, ABC Records; Wesley Rose, president of Hickory Records; Jerald Rubinstein; Jim Fogelsong; and Don Everly, Hickory Records recording artist.

## CMA Banquet Show Sets Talent Line-Up

■ NASHVILLE—The Country Music Association's Eighteenth Annual Cocktail, Banquet and Anniversary Show is set for October 14 at the Grand Ole Opry House in Nashville.

Talent for the gala event includes Red Sovine, C. W. McCall, Ronnie Milsap, Bill Anderson, Faron Young, Mary Lou Turner, Emmylou Harris, Billie Jo Spears, Don Williams, Johnny Duncan, Asleep At The Wheel, Floyd Tillman, Little Jimmy Dickens and Minnie Pearl. CMA will again honor the nation's country music disc jockeys with awards in three market size categories, as presented by Jerry Clower just prior to the show.

Cocktails will be served from 6:00 p.m. till 8:45 p.m. The banquet seating is set for 7:30 p.m. After dinner, those holding show tickets will gather inside the Opry House at 9:00 for the traditional CMA Banquet Show.

## Jennings & Reshen Plan Prod. Company

■ NASHVILLE — Waylon Jennings and his manager, Neil Reshen, are in the process of forming a label logo affiliation, Records, according to informed sources.

The affiliation, which will be with a major label, will begin in 1979. Artists who will record under the logo include Ralph Mooney, Sherman Oakes and possibly Jennings. The administration will be handled by Reshen from his Danbury, Connecticut office.



## BILLY PARKER

MORE THAN A SUSPECT  
HE'S BEEN CAUGHT

AND

"IT'S BAD WHEN YOU'RE CAUGHT"  
 "WITH THE GOODS"  
 (TOMMY OVERSTREET - DALE VEST)

TOMMY  
OVERSTREET  
MUSIC - SESAC

SCR SC-133

PROMOTION BY:  
PHASE IV PROMOTIONS, LTD.

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## Solid Sales Are the Bare Facts

■ NASHVILLE — It was an album by Lee Hazelwood entitled "Trouble Is A Lonesome Town" about 12 years ago that turned Bobby Bare's head around.

"When I heard that album, which was a concept album, I knew that's the way I wanted to record if I ever got in a position to call my own shots," said the RCA recording artist.

Bare got in that position and continues to maintain it, recording concept albums and receiving strong sales and airplay in support of his efforts.

The first concept album Bare recorded was "Lullabies, Legends and Lies," a two record set written by Shel Silverstein. After that, he recorded "Hard Time Hungries," with a number of songs written by Silverstein and containing dialogue with "real live down and outers" between each cut, and "Singin' in The Kitchen," also written by Silverstein, which featured the whole Bobby Bare Family.

Bare also recorded an album of modern day cowboy songs entitled "Cowboys and Daddies" and "The Winner and Other Losers," pulling the title single from the "Lullabies" album. Currently, he is readying an al-

bum of songs by Bob McDill, recorded in Muscle Shoals, for release.

Along the way, Bare has expanded his own boundaries as an artist as well as those of country music, insisting on strong, contemporary lyrics and themes running throughout the albums. Although he recognizes the importance of his singles, and has recorded songs that have become hit singles in all of his albums, Bare stresses that he is primarily concerned with the album as a whole.

### Simplicity

Bare's albums are like good books in a way, or plays that are innovative and far reaching while retaining a basic simplicity. He believes in honesty with himself and with his work, great songs regardless of their obvious commercial value and doing things differently like recording songs—such as his current single, "Dropkick Me, Jesus"—that other artists wouldn't touch.

In short, Bobby Bare is truly an innovator. In addition to being commercially successful as a recording artist, he has used his position to make country music "art," accepting challenges with the courage to experiment.

Don Cusic

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ Joe Allison, Hugh Cherry and Wayne Raney have been nominated by the board of directors of The Country Music Disc Jockey Hall Of Fame. Annually, the two year old foundation elects two new members, one from the "living" category and one from the "deceased" category. Those nominees from the latter category are Randy Blake, Hal Horton and Lowell Blanchard. The two inductees will be formally installed at the FICAP (Federation of International Country Air Personalities) banquet in Nashville on Friday evening of convention week. Present members in the CMDJ Hall of Fame are Grant Turner, Eddie Hill and Nelson King. Congratulations to the new nominees!

Joseph (June) Draper returns to the scene of the crime and rejoins WPUV (Pulaski, Va.). He started there in 1947 . . . Robb Lewis moves into KRAI (Craig, Colo.) as music director. Quite a change in climate from KAHU in Hawaii . . . KIKK-FM will be progressive country shortly and you might holler at the folks if you think you'd like to be a part of the organization. Understand they have an opening or two . . . Good to see a bunch of old compatriots at the Jim Halsey bash in Tulsa over the weekend (11). Marty Sullivan, Ed Salamon, Billy Parker, Charlie Russell, Larry Scott, Don Walton, Bob Pittman et al, all enjoying the festivities.

Sammy Jackson back to KLAC (L.A.), replacing Ted Nolan, and Mike Levy is the new asst. PD . . . Tim Larsen and Tommy Allen are both new to KERE (Denver) . . . Deanne Crow moves to KNEW from KGBS in L.A. She'll be weekendending in Oakland . . . WHN in N.Y. reporting a 100,000 response to their telephone artist popularity poll, which should have disjoined Ma Bell's headset . . . Bob Barwick of WWVA wonders aloud, "Where is Bob Walker, ex of WPOR in Portland, Me.?"

Edd Robinson of WAME (Charlotte) will be leaving his air shift in the near future — not the station, just the mike — and coming to the station is Jack Melvin, the new MD . . . Jack Reno says response to the new country format in the evening (midnight to six) at WLW in Cincy has been excellent. The 50kw clear is a boomer through much of the country and should do well with country at night . . . Chris McGuire heads west to program KFNT (Provo, Utah), where he'll replace the departed Doug Dillon. Chris will be the PD for the Bill Anderson station.

# COUNTRY ALBUM PICKS



### LET THE ROUGH SIDE DRAG

JESSE WINCHESTER—Bearsville BR 6964

This is one of the finest albums to be released this year—a genuine listening pleasure. It's a producers dream too, because there are a lot of hit songs here that can be covered. "Blow On, Chilly Wind," "As Soon As I Get On My Feet," "Brand New Tennessee Waltz" "How About You," "Lay Down Your Burden" and the title track are all jewels.



### ALONE AGAIN

GEORGE JONES—Epic KE 34290

The world's greatest country singer presents a brand new set in his classic voice, showing a nice balance on this album between ballads, up-tempo numbers and the novelty type, including "Her Name Is . . ." Other great cuts include "Ain't Nobody Gonna Miss Me," "Stand On My Own Two Knees," "Diary Of My Mind" and "Over Something Good."



### TONITE! AT THE CAPRI LOUNGE, LORETTA HAGGERS

MARY KAY PLACE—Columbia KC 34353

A very pleasant surprise, this album is an impressive debut for the star from "Mary Hartman Mary Hartman." Excellent production by Brian Ahern showcases Mary Kay's voice and songs such as "All I Can Do," "Settin' The World On Fire," "Get Acquainted Waltz," "Coke and Chips" and "Gold In The Ground." A great start!



### THE TROUBLEMAKER

WILLIE NELSON—Columbia/Lone Star KC 34112

This is Willie's gospel album, recorded several years back, featuring some of the genuine classics in gospel. You can safely bet this will make new inroads in that field and open new ears as Willie sings "Uncloudy Day," "Whispering Hope," "Will The Circle Be Unbroken" and "Shall We Gather." Will be around a long while.



### BEGINNING TO FEEL LIKE HOME

COLLEEN PETERSON—Capitol ST-11567

Colleen sings as pretty as she looks, and this album, her first for Capitol, shows a lot of talent bursting at the seams. An excellent writer as well as performer, she waxes super cuts with "Music In Your Eyes," "Souvenirs," "Sad Songs and Waltzes" and "Brand New Tennessee Waltz." A future superstar.



### TEXAS COOKIN'

GUY CLARK—RCA APL1-1944

A premier poet among songwriters, Guy assembles an impressive collection of folks helping him on an impressive collection of songs. Listen to "Anyhow, I Love You," "Virginia's Real," "Black Haired Boy" and "Me I'm Feelin' The Same" and you can readily see an incredible talent. All the elements are here for a monster.

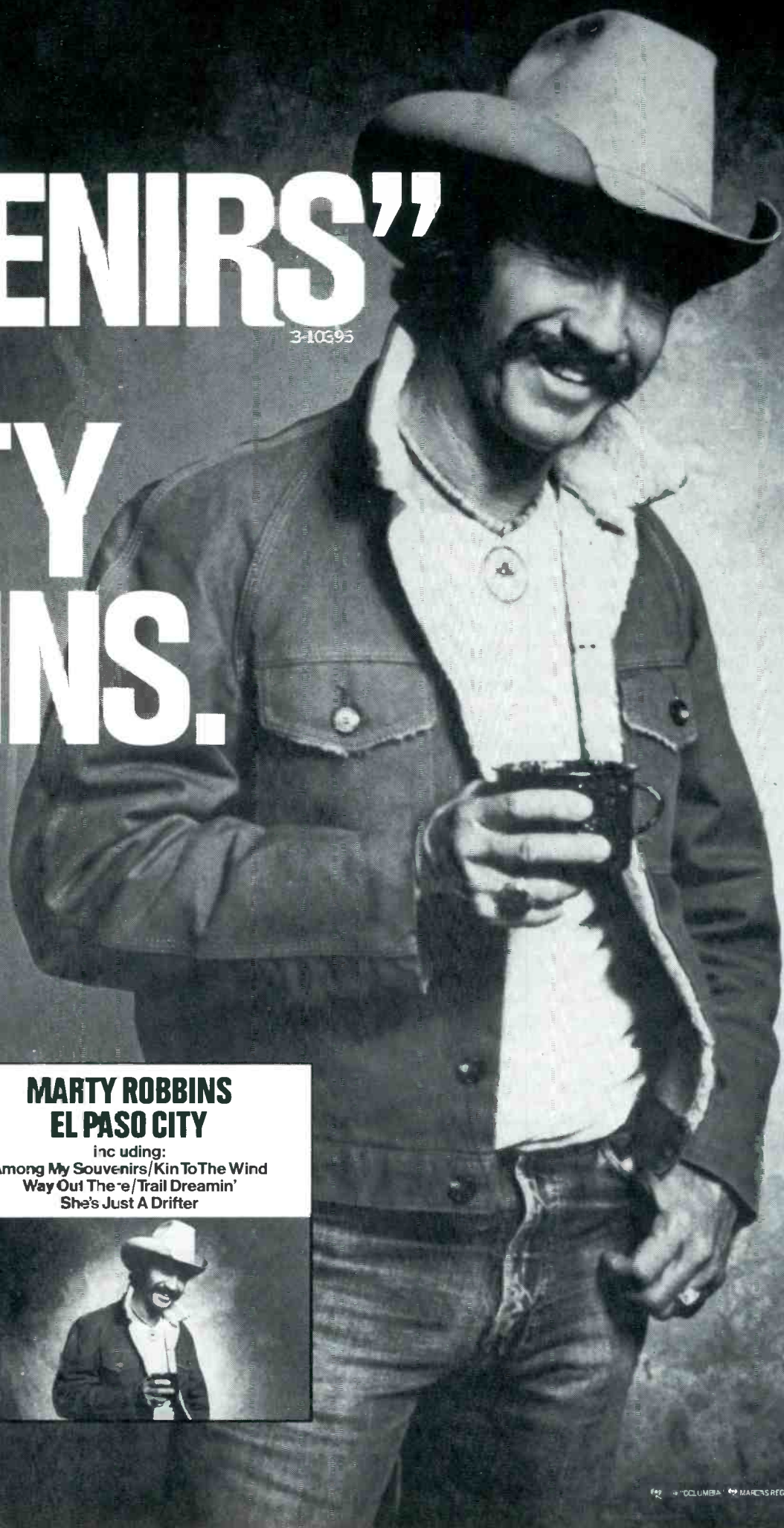


# "AMONG MY SOUVENIRS"

3-10595

by

# MARTY ROBBINS.



A new Marty Robbins Golden Age is upon us. "El Paso City" was a solid #1 hit...the album is in the classic gunfighter tradition...and now "Among My Souvenirs." Another certain #1 hit, and a performance that will be around for years. From the album "El Paso City" KC 34303 on Columbia Records and Tapes.

## MARTY ROBBINS EL PASO CITY

including:  
Among My Souvenirs/Kin To The Wind  
Way Out The 'e/Trail Dreamin'  
She's Just A Drifter





# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BOBBY BARE**—RCA PB-10790

**DROPKICK ME, JESUS** (P. Craft; Black Sheep, BMI)

**BABY WANTS TO BOOGIE** (S. Silverstein; Evil Eye, BMI)

Count on Bare to release a song that no one else will touch—and count on it to be a hit. A message to Jesus in football terms—a touchdown all the way!

**SUSAN RAYE**—United Artists UA-XW870-Y

**OZARK MOUNTAIN LULLABYE** (R. J. Jones; Blue Book, BMI)

Susan debuts on UA with a number that's as soft and pretty as she is. The nice easy feel here will make this popular on the request lines.

**CAL SMITH**—MCA MCA-40618

**WOMAN DON'T TRY TO SING MY SONG** (D. Wayne; Tree, BMI)

The pen of Don Wayne and the voice of Cal Smith have proven a winning combination time and again. They team up here for an up-tempo number telling a lady to temper herself.

**TOMMY OVERSTREET**—ABC/Dot DOA-17657

**YOUNG GIRL** (J. Fuller; Warner/Tamerlane, BMI)

Tommy comes forth with this number which was previously a hit for Gary Puckett and the Union Gap. This version will once again top the charts.

**STONEY EDWARDS**—Capitol P-4337

**DON'T GIVE UP ON ME** (M. Haggard; Shade Tree, BMI)

The soulful voice of Stoney was never better as he delivers this gospel type message. Written by the Merle, count on this to be big for Stoney.

**KENNY ROGERS**—United Artists UA-XW868-Y

**LAURA (WHAT'S HE GOT THAT I AIN'T GOT)** (L. Ashley-M. Singleton; Al Gallico, BMI)

A classic number, Kenny brings it back with his deep, rich voice in hit form. He continues to make strong inroads into the country field.

**KRIS KRISTOFFERSON**—Monument ZS8 8707

**IT'S NEVER GONNA BE THE SAME AGAIN** (K. Kristofferson; Resaca, BMI)

Kris wrote this one and delivers it in his distinctive style. His pen is still potent, and he's proven and proving that he can still turn out hits.

**FARON YOUNG**—Mercury 73847

**(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER HAD**  
(D. Hice-R.Hice; Mandy, ASCAP)

The Singing Sheriff delivers this beautiful ballad about a love that's been lost with high style. There's a warrant out for number one!

**BRIAN SHAW**—Republic IRDA R-306

**SHOWDOWN** (J. Fuller; Fullness, BMI)

Brian's first delivery for his new label is a fast ball—an up-tempo number aimed straight for the strike zone. He's gonna win this showdown!

**LINDA NEAL**—Zebra IRDA 274

**(PLAY ME A LITTLE) TRAVELIN' MUSIC** (M. Davis-M.James; Screen Gems-Columbia, BMI)

Pretty Linda has a smooth feeling sound, perfect for drive-time, as she sings about travelin' to some travelin' music. Definitely going places.

**KELLY LEROUX**—Scorpion SC-0518

**LET ME BE YOUR TEDDY BEAR** (C. Mann-B. Lowe; Gladys, ASCAP)

Miss Class comes forth with a classy rendition of the old Elvis smash. You can cuddle up to this number—it's in a class all its own.

**JIMMY PAYNE**—T.A.M. IRDA 309

**DON'T SAY LOVE** (J. Payne-J. Glaser; Clancy, BMI)

A nice, easy-paced number that'll draw a lot of attention. Good chorus.

## Famous Names Ficks N'ville Prof. Mgr.

■ NASHVILLE — Bill Ficks has been named professional manager of the newly-expanded Nashville office of Famous Music Publishing Company, a division of Paramount Pictures Corporation. The announcement was made by Marvin Cane, Famous president.

### Background

For the past several years, Ficks has handled all promotion and artist relations at the Famous west coast office.

## Ken Jones Joins Coal Miner's Music

■ NASHVILLE—Ken Jones has joined Coal Miner's Music, Inc. as general manager, announced O.V. Lynn, Jr., the firm's president.

Jones brings extensive experience in the music industry to Coal Miner's Music, having spent three years with Faron Young's Court of Kings Music Publishing Company as professional manager, followed by one year with Danny Davis' Acoustic Music, Inc.

## Nashville Report *(Continued from page 112)*

with a name for her newly formed back-up band. It's called **Quiet Country**.

"Peace and Quiet."

I get that, all right.

Opry regular **Stu Phillips** has a new recording on the Word label titled "Have A Nice Day."

"I also wrote it," Stu said. "I got the idea the easy way. Many people I talk with end the conversation with 'Have A Nice Day.'"

"I figured that expression would be a good title for a song."

Don't wager too much that some other songsmith doesn't come up with a sequel, "Have A Bad Day."

Where is **Merle Haggard** these days?

He's been busy filming a guest-starring role in an episode of CBS-TV's "The Waltons" series, due for airing Thursday, Oct. 7.

Haggard portrays Red Turner, a country music singer whose career is sagging. (He gets a morale boost from Jason, a member of the Walton family, played by **Jon Wamsley**.)

Production of Hee Haw for the winter (mid-season) begins here Oct. 4.

Warner Bros. artist **Donna Fargo** sings her latest release, "I've Loved You All the Way," when she appears on the **Dick Van Dyke** NBC-TV program Oct. 14. Donna also joins the host and guest **Sid Caesar** in a comedy skit. You mean to tell me schoolteacher Donna is a comedienne? We'll see, as they say.

Birthdays: **Jerry Clower, Marcie Cates, Tommy Collins, Jerry Lee Lewis, Gene Autry, Bonnie Owens** (Mrs. Merle Haggard), **Ray Sanders, Rem Wall**.

Speaking of Jerry Lee, he's preparing for a three week personal appearance tour of Europe which includes performances in France, Spain, Italy, Belgium and Switzerland. (Nope, he isn't going to out-yodel Margo Smith in the land of the Swiss) . . . **Jim Halsey**, with no hype intent, says his client **Jimmy Dean** is at an all-time high in popularity. Promoters are offering rewards for his appearances, Halsey did declare.

Remind me to write that **Billy Thunderkloud's** smooth singing is pleasant to my old ears. Heap good voice, Chief! (And quit calling me a "paleface.")

Had a talk the other night with **Porter Wagoner** and he introduced me to a pretty brunette named **Linda Moore**. "This young lady," Porter explained, "is going to be appearing on some of my new TV shows this fall and winter." Porter definitely has an eye for beauty: First it was **Norma Jean** singing with him, then **Dolly Parton** and now Linda.

Porter left me under the impression that his "partial" break-up with Dolly was definitely on friendly terms. (Porter no longer is Dolly's record producer, he isn't going to record any duets with her for the time being and she doesn't appear on any of his TV programs.)

"Dolly and I are still partners in our song publishing companies and in our recording studio (Fireside)," he said. "Despite what you may have heard or read, we are still friends. And yes, we talk to each other."

Oct. 9 is "**Jeanne Pruett Day**" in the State of Alabama, so proclaimed by Gov. George C. Wallace. The MCA recording artist will be honored on that date in her native Pell City.

**Roy Clark** has been officially invited to do some more shows in the USSR. (He and his group—plus the **Oak Ridge Boys**—were over there the past January.)

"My agent, **Jim Halsey**, and I are discussing it and have about worked things out to go back in the midsummer of 1977," Clark said.

Roy's weight, he said, is now "down to 203 pounds." And that's "within five or six pounds of the lightest I've been in several years."

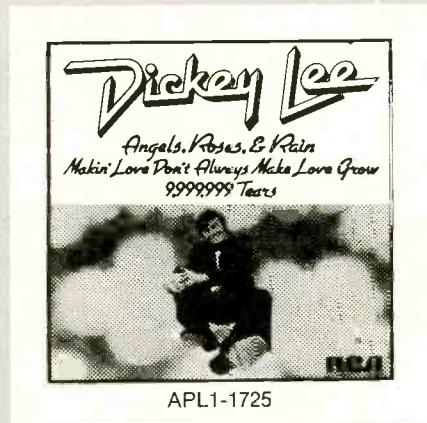


# DICKEY LEE'S NEW SINGLE IS "9,999,999 TEARS"



	THIS WEEK	PREVIOUS LAST WEEK
BILLBOARD	•35	•44
RECORD WORLD	•39	•51
CASH BOX	•45	•63

AND YOU CAN COUNT ON IT BEING A HIT!  
FROM THE "BUM" **"ANGELS, ROSES  
AND RAIN"**  
APK/APS/APL1-1725







# THE COUNTRY ALBUM CHART

OCTOBER 2, 1976

OCT. 2 SEPT. 23

			WKS ON CHART
1	5	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	6
2	6	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	5
3	1	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	12
4	2	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	10
5	4	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	8
6	3	TEDDY BEAR RED SOVINE—Starday SD 968X	12
7	9	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	5
8	13	SPIRIT JOHN DENVER—RCA APL1 1694	3
9	14	ALI I CAN DO DOLLY PARTON—RCA APL1 1665	4
10	10	20-20 VISION RONNIE MILSAP—RCA APL1 1666	19
11	7	UNITED TALENT LORETTA LYNN & CONWAY TWITTY—MCA 2209	15
12	8	ALL THESE THINGS JOE STAMPLEY—ABC Dot D0SD 2059	11
13	11	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	14
14	18	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	5
15	12	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	12
16	15	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34354	7
17	25	DAVE & SUGAR—RCA APL1 1818	3
18	24	GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	4
19	16	HARMONY DON WILLIAMS—ABC Dot D0SD 2049	23
20	17	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	15
21	19	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	16
22	22	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG1 5020	8
23	20	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	8
24	21	BEST OF MEL TILLIS—MGM MG1 5021	9
25	23	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1506	18
26	26	IN CONCERT ROY CLARK—ABC Dot D0SD 2054	11
27	27	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	36
28	31	NOW AND THEN CONWAY TWITTY—MCA 2206	18
29	32	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	13
30	28	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	19
31	35	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2958	5
32	42	AFTERNOON DELIGHT JOHNNY CARVER—ABC Dot D0SD 2042	3
33	36	BOTH BARRELS JERRY REED—RCA APL1 1861	3
34	41	A LEGENDARY PERFORMER JIM REEVES—RCA CLP1 1891	2

35	45	EDDY EDDY ARNOLD—RCA APL1 1871	2
36	—	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	1
37	37	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	4
38	39	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1312	35
39	30	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	15
40	50	TURN ON TO TOMMY OVERSTREET—ABC Dot D0SD 2056	2
41	40	BIONIC BANJO BUCK TRENT—ABC Dot D0SD 2058	6
42	—	PEANUTS AND DIAMONDS AND OTHER JEWELS BILL ANDERSON—MCA 2222	1
43	34	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	13
44	33	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	12
45	—	THAT LOOK IN HER EYES FREDDIE HART—Capitol ST 11568	1
46	38	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	26
47	48	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	16
48	29	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	18
49	56	FOR THE 83RD TIME TENNESSEE ERNIE FORD—Capitol ST 11561	2
50	53	SONGWRITER CARMOL TAYLOR—Elektra 7E 1069	7
51	—	SOUTH OF THE BORDER GENE AUTRY—Republic IRDA R 6011	1
52	57	THIS IS BARBARA MANDRELL—ABC Dot D0SD 2054	18
53	44	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	12
54	—	HER WAY SAMMI SMITH—Zodiac ZLP 5004	1
55	46	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	16
56	52	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	28
57	49	A BUTTERFLY FOR BUCKEY BOBBY GOLDSBORO—United Artists LA639 G	9
58	—	BY REQUEST DEL REEVES & BILLIE JO SPEARS—United Artists LA649 G	1
59	43	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	9
60	54	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	16
61	59	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	25
62	47	LIQUOR, LOVE AND LIFE FREDDY WELLER—Columbia KC 34244	8
63	—	IN CONCERT BOB WILLS & HIS TEXAS PLAYBOYS—Capitol SKBB 11550	1
64	—	HOMEMADE LOVE TOM BRESH—Farr FL 1000	1
65	51	MY FIRST ALBUM RANDY CORNOR—ABC Dot D0SD 2048	6
66	58	WILLIE NELSON LIVE—RCA APL1 1487	23
67	61	HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SRM 1 1077	25
68	68	BUCK 'EM BUCK OWENS—Warner Bros. BS 2952	10
69	60	LOVE REVIVAL MEL TILLIS—MCA 2204	14
70	55	RAGIN' CAJUN DOUG KERSHAW—Warner Bros. BS 2910	8
71	62	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	16
72	71	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot D0SD 2020	77
73	75	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	25
74	63	RAINBOWS AND TEARS RAY PRICE—ABC Dot D0SD 2053	11
75	74	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	67

## LOVE IS THIN ICE

DOT 17644

One of the five C.M.A. "Vocalist of The Year" finalists

### BARBARA MANDRELL

BREAKS THE ICE WITH THIS HOT HIT DESIGNED TO WARM YOUR CHARTS!

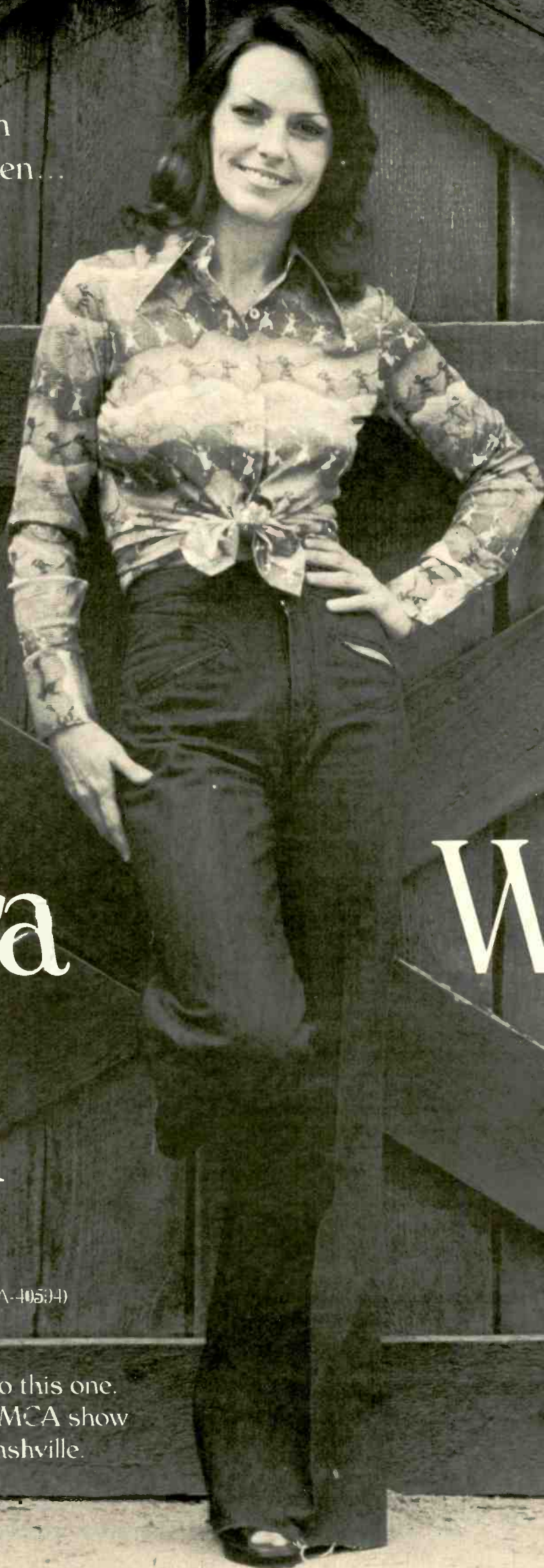


abc Dot Records

BY FRIGID AIR



The people that listen  
to the people that listen...  
hear something...



# Andra

# Willis

her debut single

# The You In Me

(MCA-40534)

You should take a listen to this one.  
Be sure to see her at the MCA show  
at the DJ Convention, Nashville.

Produced by Jerry Fuller  
for Moonchild Productions, Inc.

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# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

OCT. 2	SEPT. 25		WKS. ON CHART
1	2	<b>IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME</b> WILLIE NELSON Columbia/Lone Star 3 10383	11
2	3	<b>HERE'S SOME LOVE</b> TANYA TUCKER/MCA 40598	9
3	8	<b>THE GAMES THAT DADDIES PLAY</b> CONWAY TWITTY/ MCA 40601	7
4	4	<b>ALL I CAN DO</b> DOLLY PARTON/RCA PB 10730	11
5	5	<b>CAN'T YOU SEE/I'LL GO BACK TO HER</b> WAYLON JENNINGS/RCA PB 10721	11
6	7	<b>LET'S PUT IT BACK TOGETHER AGAIN</b> JERRY LEE LEWIS/ Mercury 73822	10
7	12	<b>YOU AND ME</b> TAMMY WYNETTE/Epic 8 50264	7
8	1	<b>I DON'T WANT TO HAVE TO MARRY YOU</b> JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	14
9	9	<b>AFTER THE STORM</b> WYNN STEWART/Playboy 6080	9
10	6	<b>I WONDER IF I EVER SAID GOODBYE</b> JOHNNY RODRIGUEZ/ Mercury 73815	13
11	10	<b>(I'M A) STAND BY MY WOMAN MAN</b> RONNIE MILSAP/ RCA PB 10724	13
12	14	<b>THE END IS NOT IN SIGHT</b> AMAZING RHYTHM ACES/ ABC 12202	9
13	13	<b>MY PRAYER</b> NARVEL FELTS/ABC Dot DOA 17643	9
14	15	<b>WHISKEY TALKIN'</b> JOE STAMPLEY/Epic 8 50259	9
15	17	<b>DON'T STOP BELIEVIN'</b> OLIVIA NEWTON-JOHN/ MCA 40600	8
16	18	<b>PEANUTS AND DIAMONDS</b> BILL ANDERSON/MCA 40595	8
17	19	<b>HONEY HUNGRY</b> MIKE LUNSFORD/Starday SD 143	10
18	27	<b>A WHOLE LOTTA THINGS TO SING ABOUT</b> CHARLEY PRIDE/ RCA PB 10757	6
19	20	<b>TEARDROPS IN MY HEART</b> REX ALLEN, JR./ Warner Bros. WBS 8236	9
20	23	<b>THAT LOOK IN HER EYES</b> FREDDIE HART/Capitol 4313	7
21	22	<b>RED SAILS IN THE SUNSET</b> JOHNNY LEE/GRT 065	12
22	21	<b>SAD COUNTRY LOVE SONG</b> TOM BRESH/Farr FR 009	8
23	26	<b>LOVE IS THIN ICE</b> BARBARA MANDRELL/ABC Dot DOA 17644	8
24	29	<b>COME ON IN</b> SONNY JAMES/Columbia 3 10392	6
25	31	<b>AMONG MY SOUVENIRS</b> MARTY ROBBINS/Columbia 3 10396	6
26	34	<b>CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED</b> TONIGHT DIANA MERLE HAGGARD/Capitol 4326	4
27	33	<b>HER NAME IS</b> GEORGE JONES/Epic 8 50271	5
28	28	<b>ONE MORE TIME (KARNEVAL)</b> CRYSTAL GAYLE/ United Artists XW838 Y	8
29	32	<b>I DON'T WANNA TALK IT OVER ANYMORE</b> CONNIE SMITH/Columbia 3 10393	6
30	35	<b>SOMEBODY SOMEWHERE</b> LORETTA LYNN/MCA 40607	4
31	30	<b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> BOBBY BORCHERS/Playboy 6083	7
32	37	<b>ROAD SONG</b> CHARLIE RICH/Epic 8 50268	6
33	46	<b>I'M GONNA LOVE YOU</b> DAVE & SUGAR/RCA PB 10768	4
34	39	<b>THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN')</b> RAY GRIFF/Capitol 4320	5
35	16	<b>THE NIGHTTIME AND MY BABY</b> JOE STAMPLEY/ ABC Dot DOA 17642	10
36	54	<b>LIVING IT DOWN</b> FREDDY FENDER/ABC Dot DOA 17652	4
37	47	<b>KISS AND SAY GOODBYE</b> BILLY LARKIN/Casino GRT 076	6
38	42	<b>THAT'LL BE THE DAY</b> LINDA RONSTADT/Asylum 45340	5
39	51	<b>9,999,999 TEARS</b> DICKEY LEE/RCA PB 10764	4
40	40	<b>TEDDY BEAR'S LAST RIDE</b> DIANA WILLIAMS/Capitol 4317	6
41	50	<b>I NEVER SAID IT WOULD BE EASY</b> JACKY WARD/ Mercury 73826	5
42	53	<b>THINGS</b> ANNE MURRAY/Capitol 4329	4
43	48	<b>TAKE ME AS I AM (OR LET ME GO)</b> MACK WHITE/ Commercial 1319	5
44	49	<b>THAT'S ALL SHE EVER SAID EXCEPT GOODBYE</b> NAT STUCKEY/MCA 40608	5
45	55	<b>WHAT'LL I DO</b> LaCOSTA/Capitol 4327	4
46	56	<b>SHOW ME A MAN</b> T. G. SHEPPARD/Hitsville 6040	3
47	57	<b>I THOUGHT I HEARD YOU CALLING MY NAME</b> JESSI COLTER/Capitol 4325	4
48	11	<b>AFTERNOON DELIGHT</b> JOHNNY CARVER/ABC Dot DOA 17640	13



49	61	<b>LIKE A SAD SONG</b> JOHN DENVER/RCA PB 10774	3
50	24	<b>SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE</b> R. W. BLACKWOOD & THE BLACKWOOD SINGERS/ Capitol 4302	9
51	25	<b>HONKY TONK WALTZ</b> RAY STEVENS/Warner Bros. WBS 8237	9
52	38	<b>YOU RUBBED IT IN ALL WRONG</b> BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	14
53	43	<b>I'VE LOVED YOU ALL THE WAY</b> DONNA FARGO/ Warner Bros. WBS 8227	12
54	60	<b>ROUTE 66 ASLEEP AT THE WHEEL</b> /Capitol 4319	6
55	70	<b>LITTLE JOE RED SOVINE</b> /Starday 144	3
56	45	<b>MISSISSIPPI</b> BARBARA FAIRCHILD/Columbia 3 10378	12
57	36	<b>MISTY BLUE</b> BILLIE JO SPEARS/United Artists XW813 Y	16
58	64	<b>LONELY EYES</b> RANDY BARLOW/Gazelle IRDA 280	8
59	73	<b>WILLIE, WAYLON AND ME</b> DAVID ALLAN COE/ Columbia 3 10395	2
60	69	<b>ONE NIGHT ROY HEAD</b> /ABC Dot DOA 17650	5
61	41	<b>TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE</b> RAY PRICE/ABC Dot DOA 17637	13
62	75	<b>COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER PLACE)</b> DAVID HOUSTON/Epic 8 50275	2
63	76	<b>FOR YOUR LOVE</b> BOBBY LEWIS/Record Productions of America RPA 7603	4
64	88	<b>SWEET TALKIN' MAN</b> LYNN ANDERSON/Columbia 3 10401	3
65	71	<b>LONG HARD RIDE</b> MARSHAL TUCKER BAND/Capricorn CPS 6258	5
66	65	<b>(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME</b> DAVID WILLS/Epic 8 50260	7
67	72	<b>I SHOULD HAVE WATCHED THAT FIRST STEP</b> WAYNE KEMP/ United Artists XW850 Y	5

### CHARTMAKER OF THE WEEK

68	—	<b>THANK GOD I'VE GOT YOU</b> STATLER BROTHERS Mercury 73846	1
69	79	<b>OL' MAN RIVER</b> SHYLO/Columbia 3 10398	2
70	—	<b>GOOD WOMAN BLUES</b> MEL TILLIS/MCA 40627	1
71	77	<b>ROSIE RED</b> STEAGALL/ABC Dot DOA 17653	3
72	80	<b>SOMEDAY SOON</b> KATHY BARNES/Republic 293	2
73	74	<b>YOU'RE THE REASON I'M LIVING</b> PRICE MITCHELL/GRT 067	7
74	78	<b>ROSIE</b> SONNY THROCKMORTON/Starcrest GRT 073	5
75	84	<b>THAT LITTLE DIFFERENCE</b> CARMOL TAYLOR/Elektra 45342	4
76	86	<b>CALIFORNIA OAKIE</b> BUCK OWENS/Warner Bros. WBS 8255	3
77	83	<b>I LOVE US</b> SKEETER DAVIS/Mercury 73818	3
78	—	<b>TAKE MY BREATH AWAY</b> MARGO SMITH/Warner Bros. WBS 8261	1
79	81	<b>YOU'RE THE ONE</b> BILLY SWAN/Monument ZS8 8706	4
80	82	<b>TAKE ME TO HEAVEN</b> SAMI JO/Polydor PD 14341	6
81	—	<b>THINKIN' OF A RENDEZVOUS</b> JOHNNY DUNCAN/ Columbia 3 10417	1
82	—	<b>FOR LOVE'S OWN SAKE</b> ED BRUCE/United Artists XW862 Y	1
83	85	<b>MR. GUITAR</b> CATES SISTERS/Caprice 2024	3
84	87	<b>I THANK GOD SHE ISN'T MINE</b> MEL McDANIELS/ Capitol 4324	3
85	—	<b>HER BODY COULDN'T KEEP YOU (OFF MY MIND)</b> GENE WATSON/Capitol 4331	1
86	92	<b>I'VE TAKEN</b> JEANNE PRUETT/MCA 40605	2
87	90	<b>I'VE BEEN THERE TOO</b> KENNY SERRATT/Hitsville 6039	3
88	93	<b>TO A SLEEPING BEAUTY</b> JIMMY DEAN/Casino GRT 074	2
89	91	<b>I'M THINKING TONIGHT OF MY BLUE EYES</b> FLOYD CRAMER/RCA PB 10761	2
90	—	<b>LOVE IT AWAY</b> MARY LOU TURNER/MCA 40620	1
91	97	<b>CRAZY AGAIN</b> RAYBURN ANTHONY/Polydor PD 14346	2
92	94	<b>CABIN HIGH</b> DON KING/Con Brio 112 (NSD)	2
93	96	<b>WAITIN' FOR LOVE TO BEGIN</b> FLYING BURRITO BROTHERS/ Columbia 3 10389	2
94	95	<b>WALTZ ACROSS TEXAS/OFF AND RUNNING</b> MAURY FINNEY/Soundwaves 4536	3
95	98	<b>LOVE IS A TWO-WAY STREET</b> DOTTSY/RCA PB 10766	2
96	—	<b>BIG, BIG WORLD</b> RONNIE PROPHET/RCA PB 50273	1
97	—	<b>IT HURTS TO KNOW THE FEELING'S GONE</b> BILLY MIZE/ Zodiac ZS 1011	1
98	100	<b>IT'S BAD WHEN YOU'RE CAUGHT (WITH THE GOODS)</b> BILLY PARKER/SCR SCF113	2
99	—	<b>I GUESS YOU NEVER LOVED ME ANYWAY</b> RANDY CORNOR/ABC Dot DOA 17655	1
100	—	<b>EVERY NOW AND THEN</b> MAC DAVIS/Columbia 3 10418	1





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COUNTRY D.J.'S!

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**"IT'S ALL OVER"**  
**BY JOHNNY CASH**  
& THE TENNESSEE THREE  
WAS RECORDED  
WITH YOU IN MIND.



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*Long Misty Days*  
by Robin Trower  
long misty days told me  
once in a while  
would come my way  
misty days linger on and on  
once in a while  
is here to stay.



*Robin Trower's long-awaited new studio album "Long Misty Days" is here  
to stay  
and linger on and on.*



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