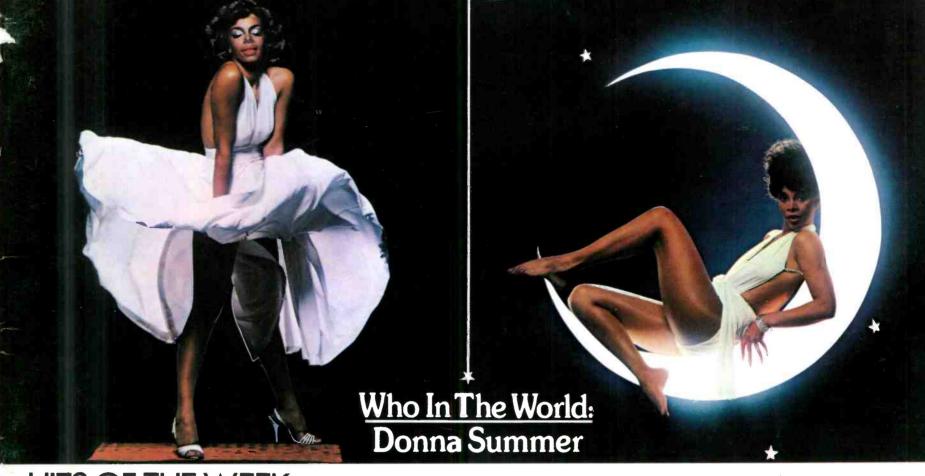
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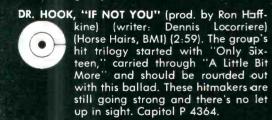


HITS OF THE WEEK

SINGLES

GEORGE HARRISON, "THIS SONG" (prod. by George Harrison assisted by Tom Scott) (writer: George Harrison) (George, BMI) (3.45). What if every-time you wrote a song you had to time you wrote a song you had to run it through a computer to test its

originality? That's the theme here, inspired by George's legal rift. The bright sound could make it his biggest yet. Dark Horse 8294 (WB).



"SOMEBODY TO LOVE" (prod. by Queen) (writer: Freddie Mercury) (Queen/Beechwood, ASCAP) (4:53). The operatic overtures that made "Bohemian Rhapsody" one of the most unusual but at the same time compelling singles of the year are again present as the group continues to stretch the limitations of the commercial single. Elektra E 362.

ROBIN TROWER, "CALEDONIA" (prod. by Geoff Emerick & Robin Trower) (writars: Robin Trower & Jim Dewar) (Misty Days/Chrysalis, ASCAP) (3:40). Trower's swashbuckling guitar style nits hard and fast with this "Misty Days" track. Singer Jim Dewar is in ine voice and propels the tune with his Paul Rodgers-type phrasing. Chrysalis CHS 2122. alis CHS 2122.

AEROSMITH, "WALK THIS WAY" (prod. by Jack TH, "WALK THIS WAY" (prod. by Jack Douglas) (writers: S. Tyler & J. Perry) (Daksel, BMI) (3:31". The group for whom platinum albums have become a way of life reaches back to the "Toys In The Attic" album for this track, already caded at several major stations. The pattern that sent "Dream On" up the charts is again being established. Col 3 10449.

BREAD, "LOST WITHOUT YOUR LOVE" (prod. by David Gates (writer: David Gates) (Kipahulu, ASCAP) (2:56). When this trio wen their separate ways several years back, AM radio lost one of its most consistent hit-making groups. Now they are about to pick up where they left off with this brisk, sparkling ballad. Elektra

CLIFF RICHARD, "I CAN'T ASK FOR ANYMORE THAN YOU" (prod. by Bruce Welch) (writers: K. Gold & M. Denne) (Colgems-BMI, ASCAF) (2:48). It has taken Richard some 17 years, but "Devil Woman" finally put him in the U.S. top ten. Hiz entry onto the American charts paves the way for this "I'm Nearly Famous" number to follow. Rocket PIG 40652 (MCA).

O'JAYS, "DARLIN' DARLIN' BABY (SWEET, TENDER, LOVE)" (prod. by Kenneth Gamble & Leon Huff) (writers: Kenneth Gamble & Leon Huffi (Mighty Three, BMI) (3:05). The "mesage in the music" is what has kept the O'Jays on top for so long. They should easily continue their reign with this number poised to go across the board. Phila. Intl. ZS8 3610 (CBS).

ALBUMS

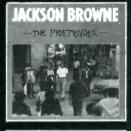
KISS, "ROCK AND ROLL OVER." A concerted effort has been made here to move back to the cruder, raunchier sound of the band's first three sets: Producer Eddie Kramer has helped effect the change via "See You In Your Dreams," "Hard Luck Woman" and "Ladies Room." Continued improvement in playing and writing must also be noted. Casablanca NBLP 7037 (6.98).

JACKSON BROWNE, "THE PRETENDER." Eagerly anticipated, Browne's tender concerns are as insightfully expressed as has become the norm, Jon Lancau's production adding a subtle broadening of the rock base. "The Fuse," "The Pretender," "Sleep's Dark and Silent Gate and "The Only Child" are particularly moving and beautifully arranged. Asylum 7B-1079 (6.98).

"THE JACKSONS." Put the Jacksons together with Gamble and Huff (the latter gether with Gamble and Huff (the latter as executive producers and song contributors) and a whole new hit combination emerges. The vocal identity remains, but the infusion of Philadelphia blood adds refreshing new life on "Enjoy Yourself," "Keep On Dancing," "Show You the Way to Go" and "Style of Life." Epic PE 34229 (6.98).

LEO SAYER, "ENDLESS FLIGHT." The current "You Make Me Feel Like Dancing" bespeaks Sayer's new direction most vividly, his songwriting ta ents having garnered him one level of acceptance, Richard Perry production seeking to branch that interest further afield. "When I Need You," "Magafield. "When I Need You," "Mag-dalena" and "Endless Flight" will ac-complish the task. WB BS 2962 (6 98).















Patti Smith Group RADIO ETHIOPIA

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"Radio Ethiopia is for people who go to sleep and dream of waking somewhere else"

Ann Powell, Cinema Book



Produced by Jack Douglas

all honor goes to the runner who would still seek glory in the heart of failure.

the 2nd album · New on Arista Records

Market Fragmentation Causing Concern Among Programmers and Manufacturers

By TONI PROFERA

■ NEW YORK—Program directors who watch certain "projectible markets" in judging the hit potential of single records are findingwith alarming, increasing fre-

News **Analysis**

quency—that those markets are not as predictable as they have been, and that

the success of a record in one city is less and less a sure sign that it will hit in another. When a single can jump from 10-1 in one market and fail to mid-chart in another, usually compatible market, some venerable radio research techniques must be called into question, and the station and record company consternation that has resulted is both substantial and predictable.

Because of this uncertainty, a number of stations have waited to add records that they would have put in speedily in the past. That, in turn, has upset the "timing" of singles-kept them from breaking in many major markets simultaneously and thereby generating the widespread sales that can win a record top chart positions-making it in some cases increasingly difficult for label promotion staffs to "bring their records home."

In four or five cases—and they are not listed because the jury is still out on each of them-radio activity around the country is giving contradictory readings on the chart potential of certain singles. Without dependable information from widespread markets, the detailed, scientific research methods of major market stations will not work. If the machine is not breaking down, there are indications that it is malfunctioning, and programmers are increasingly showing concern:

Jim Smith (WLS): "I don't think it's an unusual or new phenome-

Lundvall Speaks Out on Variety of Topics; Stresses Need For Marketing/A&R Ties

By DAVID McGEE & IRA MAYER

■ NEW YORK — Though Bruce Lundvall has been president of the CBS Records Division for less than a year, the company has gone through a series of major restructurings and expansions under his direction. The strengthening of CBS's west coast operation through the establishment of a full Columbia a&r department in Los Angeles, and the birth of the L.A.-based Portrait label — the first new CBS label since the creation of Epic in 1955—are but two such changes. Within coming weeks the company will also announce non, it only has gotten more the purchase of a building on (Continued on page 41) the west coast which will, for



Bruce Lundvall

the first time, house the entire CBS Records L.A. force under one roof.

Marketing & A&R

These, however, are only the more obvious changes. During Lundvall's tenure there has also been a special effort at further alignment of the a&r and marketing functions which, for Lundvall, is the key to taking an already successful company and improving both creative output

(Continued on page 16)

Elektra Asylum Unveils **Major Exec Realignment** By SAM SUTHERLAND

■ LOS ANGELES—Elektra/Asylum Records has completed a major internal realignment of its marketing, artist relations and a&r activities. Key new appointments in the restructured administrative profile of the company, confirmed by E/A chairman Joe Smith in London, bring former vice president, marketing, George Steele into the newly-created position of vice president, marketing services, and Jerry Sharell, former vice president, advertising, artist relations and international, into the post of vice president, artist development, also newly designated within the company's executive ranks.

Sales Increases

Announcement of the reorganization follows Elektra/Asylum's most impressive monthly sales increases to date, according to Mel Posner, president. Posner cited a 63 percent sales increase during October, compared against sales during the same period in '75, and revealed that E/A's sales during (Continued on page 55)

Two Key Washington Commun. Posts Open By MICHAEL SHAIN

■ WASHINGTON, D.C. quixotic turns of electoral politics have left two of the three most important Washington communications jobs open. Federal Communications Commissioner Benjamin Hooks, the first black to serve on a regulatory commission, is leaving the FCC January 1 to become the new director of the NAACP, replacing Roy Wilkins. (Continued on page 47)

THE RECORD WORLD SALES INDEX SINGLES * Sales Oct. Oct. Oct. Oct. Nov. Nov. Index 9 16 23 30 6 13 Oct. Oct. Oct. Oct. Nov. Nov. 9 16 23 30 6 13 140.0 140.0 130.0 123.5 130.0 120.0 120.0 112 2 114.9 114.9 110.0 110.0 101/.3 103.3 100.0 100.0 90.0 88.0 90.0 90.0 85.1 80.0 80.0 77.5 70.0 70.0 60.0 60.0

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

An Industry First: Focus on Music Publishing

This week Record World is proud to add another dimension to our in-depth industry coverage by being the first trade publication to focus on what is happening and what is selling in the vital area of music publishing.

With this issue we begin a new weekly column, Copy Writes (see p. 10), which will provide information on signings, trends and other timely developments in the publishing field. With the awareness that the importance of this area of the industry has often been overlooked, Record World introduces this feature as the publishers' vehicle of expression and exposure to the trade.

We look forward to active participation from the world of music publishing.

Atlantic Names Glew Sr. Vice Pres., GM

■ NEW YORK — Dave Glew, former senior vice president of marketing, has been promoted to senior vice president/general manager of Atlantic/Atco Records, it was announced by Ahmet Ertegun, chairman, and Jerry Greenberg, president.

As senior vice president/general manager, Glew will continue to supervise the daily business activities of Atlantic on a national and international basis. On the day to day level, Glew will oversee all aspects of business conducted by the company, including its relations with the WEA Distribution Corporation around the country.

Prior to this promotion, Glew had served as national sales manager for Atlantic starting in 1969, then as director of marketing since 1971, preceding his appointment as senior vice president in 1974. He began in the music business as a salesman for Dot in Cleveland (1961); was appointed branch manager

Motown Opens First Company-Owned Dist.

■ LOS ANGELES—Motown Records has announced the opening of its first company-owned distributorship, Hitsville Distributors, in Detroit, at the label's former headquarters, 2457 Woodward Avenue.

Although Motown currently co-owns Together Distributors in Atlanta, Georgia with A&M Records, and wholly-owns the Motown of Canada distributing arm, Hitsville Distributors will be the label's first company-owned Stateside distribution.

In making the announcement, Barney Ales, president of Motown Records and Hitsville Distributors, (Continued on page 35)



Dave Glew

for the label in '62; moved to Seaway Distributors there as sales manager in '63 (where his Atlantic association began); and was named general manager of Seaway in 1966.

MCA, Rollers Set Production Pact

■ NEW YORK — A long-term, exclusive pact between MCA Records and the Rollers production complex was announced last week by J.K. Maitland, president, MCA, and Bob Schwaid, president, Rollers. At a press conference held in New York, it was disclosed that Rollers will deliver a minimum of 10 singles and albums a year to MCA. The product, which will be distributed worldwide by MCA, will carry a Rollers logo.

"This is a very exciting moment for MCA Records," Maitland said. "We believe that no record company today is complete without a total commitment to black music."

There will be a "solid sales effort backed by extensive marketing and promotion" behind Rollers, Maitland explained, with Schwaid and Rollers executive vice president Reggie (Continued on page 14)

RCA To Distribute Avant's Tabu Label

■ NEW YORK—RCA Records will distribute and market worldwide Tabu Records, a new label founded by music industry executive Clarence Avant.

First product from the new label will be a single titled "Wake Up And Be Somebody," by Brainstorm, a nine-piece self-contained group from Detroit. Release date is November 15.

The announcement of the exclusive agreement with Tabu was made jointly by Kenneth Glancy, president of RCA Records, and and Avant.

Under Avant's supervision, Tabu Records will concentrate on new artists, producers and writers.

Avant has, for more than 20 years, been involved in just about every area of the entertainment world, including personal management, TV production, motion picture production and the establishment of his own record company, Sussex Records. He was executive producer for the Muhammad Ali Special on ABC-TV and served in the same capacity for the Ford Foundation film "Save The Children." From 1970 through 1975, Avant founded, built and served as president of Sussex Records, for which he arranged a distribution agreement with Buddah Records.

Prior to Sussex, Avant was involved in the careers of Creed Taylor, Lalo Shifrin, Jimmy Smith, Norman Whitfield and others, as manager or consultant.

Future Tabu Records, Avant said, will include a first album by Brainstorm and the debut lp of conductor-composer-arranger Michael Boothman.

CMA Board Elects Weiser & McKinnon

■ NASHVILLE — Norman Weiser, president of Chappell Music, New York, New York, was elected chairman of the board of Country Music Association for 1977, while Dan McKinnon, president of McKinnon Enterprises, San Diego, California, was elected to serve as president. The elections were held during the CMA board meeting on November 11, 1976 at Commerce Union Bank in Nashville. Other officers elected for the coming year include:

Executive vice president — Jim Fogelsong, president, ABC/Dot Records, Nashville, Tennessee; vice president—Frank Jones, vice president and general manager, country and western division, Capitol Records, Nashville, Tennessee; vice president—Joe Smith, chairman of the board, Elektra/Asylum Records, Los Angeles,

(Continued on page 58)



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·Powerhouse Picks ·

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

Brick (Bang) "Dazz."

This record, originating out of south as an r&b disc, crossed pop and is currently #2 in Atlanta. It has now spread across country with numerous primary adds. Early sales pick-up at accounts in white markets are a good indication of record's pop appeal.

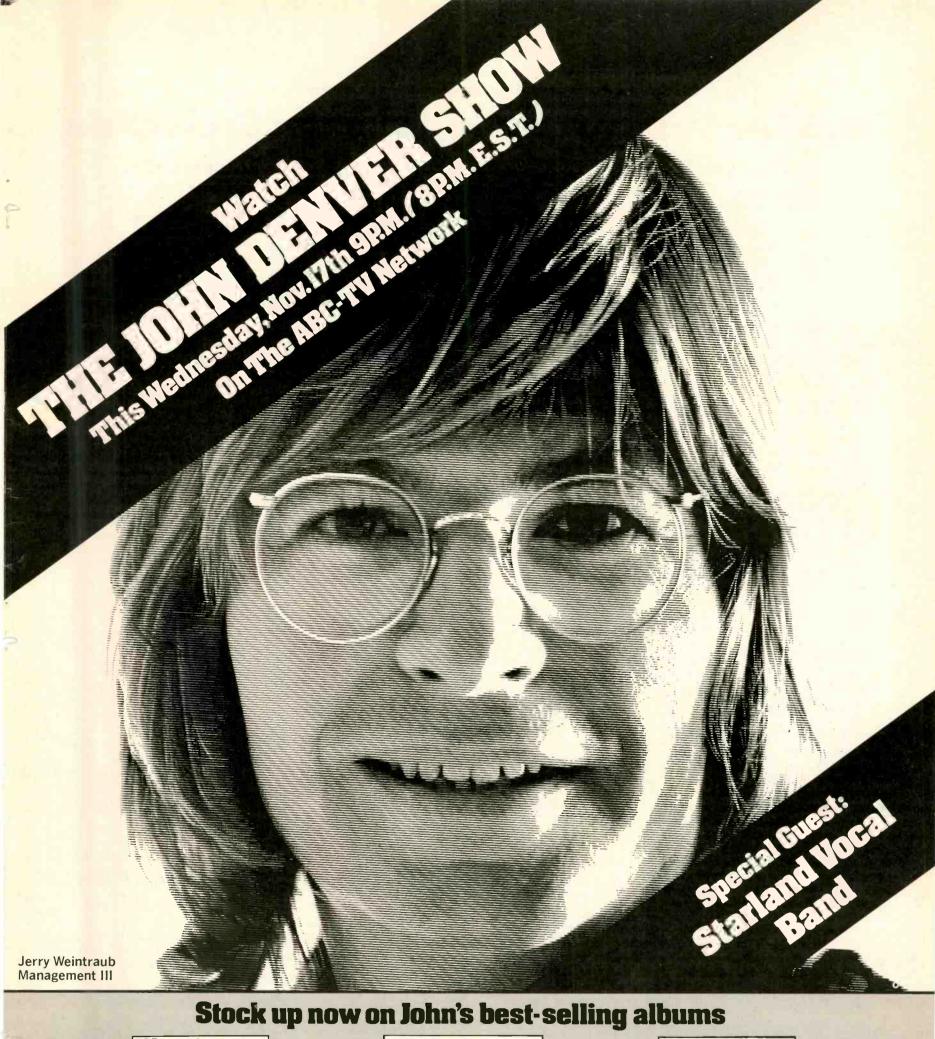
ELO (United Artists) "Livin' Thing."

Several major adds together with strong upward chart jumps on stations already airing record combine to give this disc the credentials needed to go to the top.

Engelbert Humperdinck (Epic) "After The Lovin"."

This record has widespread national airplay with significant advances in chart numbers and solid sell-through.

4





Album Sales Soar, Led By Wonder; Rod Stewart Single Explodes

Double LPs Remain Strong

By LENNY BEER

■ Stevie Wonder (Tamla) held off the charge of some super strong product and kept the #1 position for the fifth consecutive week, followed closely by Led Zeppelin (Swan Song), Earth, Wind & Fire (Columbia), Peter Frampton (A&M), Elton John (MCA/Rocket) and Boston (Epic), all of which scored impressively at both retail and rack levels. All of this activity, along with some strong new product on the charts, sent The Record World Sales Index for albums soaring to an expected high position. The top 10 was also entered by a super hot Rod Stewart album (WB) which jumped from 12 to 8 and is being pulled along by the country's hottest single.

Also scoring exceptionally well just outside the top 10 were the Eagles (Asylum) with a resurgence in overall sales of their "Greatest Hits" package, Gordon Lightfoot (Reprise), a super-strong rack item, and the Electric Light Orchestra (UA) with another week of explosive sales on "A New World Record." Further back into the chart, Robert Palmer (Island) and Al Stewart (Janus) had another strong week and are both scoring easily their best sales ever.

Bee Gees Set Worthy Example

■ NEW YORK — Having donated the proceeds from their up-coming Madison Square Garden concert to the Police Athletic League, the Bee Gees have set an example that might be followed by other non-American groups. Speaking on behalf of his brothers, Barry Gibb said that he felt the group had taken much money from New York by way of its successes in the city and that it was time to reinvest some of those dollars in the city's well being. The three brothers were presented with a key to the city by New York Mayor Abraham Beame at a luncheon at Gracie Mansion sponsored in their honor. In return the Bee Gees presented the Mayor with a platinum record.

Williams Exits UA

■ LOS ANGELES — Thom Williams, director of creative services for United Artists Records, has announced that he is leaving UA to pursue further interests in the record business.

Lou Reed (Arista) and Phoebe Snow (Columbia) are both scoring very well at retail but neither has cracked the rack level yet. They are moving along at similar paces in their climb up the chart.

The highest debuting new album of the week is the Doobie Brothers (WB) with a greatest hits package for the holiday season which scored in at 68 with a bullet and Chartmaker of the Week honors. Kansas (Kirshner) is very strong in the middle of the country and appears to have a much wider base of spread with their latest, which jumped from 104 to 86, Foghat (Bearsville), hot off a platinum album and their first hit single ever, bounced onto the chart at 91, followed closely by Kiss "Destroyer" (Casablanca), resurging due to their top 10 single, and Ohio Players' "Gold" (Mercury), which debuted at 96.

Bob Seger

Of special interest is the new Bob Seger album (Capitol), which jumped from 120 to 99 and could very well be the album to break his career wide open. His last album began the spread of his astounding Detroit popularity into other markets, setting the stage for this piece of product. With the release of an extremely commercial single from the new album and the stage potential of the artist, this album will be among the most interesting chart items

Capt. & Tennille, Spinners Hot

As predicted here last week, singles sales rose slightly and began to recover from the extremely weak last month of activity. Thanks to an incredible surge by Rod Stewart, some strong crossover sales activity and a bevy of hot new product on the chart, The Record World Sales Index rose eight points with hope for continued growth in the streets.

Rod Stewart

Rod Stewart (WB) soared to the top of the chart from last week's #9 position thanks to one of the hottest growth weeks we have ever reported on a single. Captain & Tennille (A&M) is also very strong but was not strong enough to hold off the charging Stewart. The Spinners (Atlantic) have the only record below Stewart in the top 10 that is bulleting. All signs are positive and the crossover is almost 100 percent complete on "Rubberband Man," but it will take a super-strong surge for it to compete head-on for the top.

Some of the country's hottest product is between 10 and 30. Boston (Epic) is still looking although its strength is still ahead of its sales due to the exceptional showing of the album; "Nadia's Theme" (A&M) continues to grow and had by far its best showing this week; the Bee Gees (RSO) is

scoring extremely well in some markets but mid-charting in others; Firefall (Atlantic) has picked up some super-strong airplay in the last three weeks and has a good chance of fighting its way into the top 10; Marilyn & Billy (ABC) is selling through very heavily and should be a future contender for the top; Dan & Coley (Big Tree) are starting to pull in some very heavy sales now to go with the enormous airplay as they continue up the chart to their second straight top 10 record; and Leo Sayer (WB) is another with the potential to challenge for the

Other happening product on the chart that stands out this week includes Elton (MCA/Rocket) with good jumps already on the first release from "Blue Moves," ELO (UA) with possibly their hottest ever scoring immediately at radio and dealer levels, Engelbert Humperdinck (Epic), which has grown from Buffalo beginnings to a national smash, Sylvers (Capitol) with their second big hit of the year on the way to the top 10, Brick (Bang), the hottest record in the south, now beginning to flex its muscles in the east and west, and Yvonne Elliman (RSO), which has been cooking on the secondary level for some time and is now coming through in major markets, and "Car Wash" (MCA), an enormous r&b hit which is beginning its crossover with some strong major market radio play.

New on the charts this week in the biggest avalanche in over a month are Aerosmith (Colum-(Continued on page 41)

REGIONAL BREAKOUTS Albums

Singles

East:

Dr. Buzzard (RCA) Rose Royce (MCA) Brick (Bang)

Brick (Bang)
Elton John (MCA/Rocket)

Midwest:

LTD (A&M) Dickie Lee (RCA) David Dundas (Chrysalis) Beatles (Capitol) Brick (Bang) Little River Band (Capitol)

West:

Rose Royce (MCA)

Brick (Bang) Bar Kays (Mercury) Brass Construction (UA)
Lou Reed (Arista)

South:

Doobie Brothers (WB)
Foghat (Bearsville) Leo Sayer (WB) Elvin Bishop (Capricorn) Brick (Bang)

Midwest:

Bob Seger (Capital) Olivia Newton-John (MCA) DeVorzon & Botkin (A&M) Doobie Brothers (WB) Kansas (Kirshner)

West:

Doobie Brothers (WB) Ohio Players (Mercury) Leo Sayer (WB) Frank Zappa (WB) Joan Baez (A&M)

Federal Judge Orders **Destruction of Tapes**

■ TALLAHASSEE, FLA. — A Federal District Court Judge here sentenced an admitted pirate to pay fines of \$10,000, placed the defendant on three years' probation and ordered the destruction of more than 25,000 tapes.

The defendant, Hollis Howard Counts, operator of HOWCO, a tape distributorship here, pleaded guilty to two counts of a 17-count indictment charging him with copyright infringement. The sentencing was imposed by U.S. District Court Judge William H. Stafford. The tapes ordered to be destroyed by Judge Stafford were seized by FBI agents at the time of Counts' arrest in early May.

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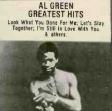


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Produced by Willie Mitchell

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Let's Stay Together SHL 32070
Al Green Get's Next To You SHL 32062

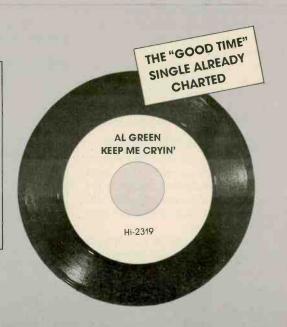
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Hi LONDON RECORDS & TAPES



The '60s: Unforeseen Problems Delay Congressional Action

By MICHAEL SHAIN

Part II of Record World's copyright retrospective focused on the American entry into the Universal Copyright Convention, and examined the various studies that led up to Congressional attempts at copyright revision in the midsixties. The first of these came in

■ WASHINGTON, D.C.—Emmanuel Celler (D-NY) stood on the floor of the House of Representatives and watched helplessly as the bill he had labored for four years to bring to a vote came unglued. Celler, the mighty and aged chairman of the Judiciary Committee, had carefully assembled behind a massive copyright revision bill a coalition of music publishers, cable TV people, record manufacturers, book interests and a not-so-small group of Congressmen who simply wanted the US Copyright Office to stop pestering them for a reform statute. He had little reason to believe that he did not have the votes to pass the revision bill with ease and send it on to the Senate.

It was the summer of 1967. Twelve years before, the Senate had ratified America's signature to a new international copyright treaty, the Universal Copyright Convention, established as a "peer" organization to the old, prestigious Berne Union. Though the US had been denied full membership in the Berne Union, a cellar-to-attic revision of the nation's 1909 copyright system was necessary if the UCC was to indeed stand on ground roughly equal to that occupied by Berne

Private Stock Signs Brownsville Station

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced the signing of recording group Brownsville Station to an exclusive, long term contract. Eddie Kramer will be producing the group's debut al-bum for Private Stock at the Record Plant in New York.

Worthy Patterson Joins Casablanca

■ LOS ANGELES—Worthy Patterson has been named to the post of eastern marketing manager for Casablanca Records, it was announced by Dick Sherman, vice president, sales.

Patterson comes to Casablanca from RCA Records, where he served as national promotion director. Prior to his tenure at RCA, Patterson was eastern marketing manager for Warner Bros. Records for three and a half years.

member countries.

After more than six years of study by the Copyright Office and an additional three years of meetings between the affected industries and government representatives, a draft bill finally emerged from the Copyright Office in July of 1964. It was just several weeks before election time, and though Celler introduced the draft bill in the House and Chairman of the Senate Subcommittee on Patents, Trademarks, and Copyrights John McClellan (D-Ark.) introduced the same one in the Senate, the bill ws never acted upon.

The Copyright Office further revised the bill during the election recess and a new version was again introduced in both houses in the spring of 1965. Celler, 79 at the time and with more seniority than any other member of the 435-man House, assigned the bill to one of his most trusted lieutenants, Edwin Willis (D-La.), chairman of the Subcommittee on Courts, Civil Liberties, and the Administration of Justice. Willis, a 15-year veteran legislator, had once chaired the House Un-American Activities Committee. The subcommittee also included then-Rep. John Lindsay (R-NY), Edward Hutchinson (R-Mich.), and Charles Wiggins (R-Calif.), who together would anchor former President Nixon's impeachment defense a decade later. The subcommittee also included Rep. Robert Kastenmeier (D-Wis.), a tall, attractive, but distant man who represented the district which included Madison, the home of the University of Wisconsin, and sported a duly liberal political cant.

Willis opened the first of what were to be 51 grueling hearings days in late 1965. Willis was never to complete his stewardship of the copyright revision package. A

serious stroke befell him about half way through the hearings. Willis would hold onto his seat, despite his infirmity, for another

Celler stepped in. He was not willing to strip Willis of his chairmanship but still needed someone to manage the bill and the hearings. Kastenmeier got the nod. He was barely over 40 at the time and just beginning his fourth term, which made him a relative neophyte on the seniority-heavy Judiciary Committee. He was somewhat "insecure" about the annointment, remembers Barbara Ringer, then an assistant in the Copyright Office and now the Register.

All during this mid-1960s period, Celler-not coincidentally was also in the direct employ of the American Society of Com-

20th Century Hits Sales Peak

■ LOS ANGELES — Russ Regan, president, and Harvey Cooper, senior vice president, marketing, 20th Century Records, report the firm wound up October with the largest gross sales of the label has billed during a single month period since inception.

Contributing factors included response to album releases by Barry White, Ambrosia, Funkadelics, Alan Parsons Project, Dan Hill, Mark Ashton, Patti Dahlstrom and the Love Unlimited Orchestra.

October also saw the kick-off of "All This And World War II," a deluxe two-record soundtrack package from the forthcoming feature film. A number of notable performers are featured in performances of Lennon & McCartney songs, with the London Symphony Orchestra providing backposers, Authors, and Publishers. ASCAP used Celler's New York law firm-then called Weisman, Celler, Allan, Spett, and Sheinberg -as its outside counsel to argue cases in court that were initially developed within ASCAP's own in-house legal department. (Celler was retired to full-time law practice finally in 1972 at the age of 84 when he lost a primary run-off election to Elizabeth Holtzman (D-NY). Her hair's breadth victory toppled Celler's 52-year career representing the Flatbush district of Brooklyn and allowed Peter Rodino (D-NJ) to assume leadership of the committee.)

"Celler never tried to hide his ties to ASCAP," former Register Abe Kaminstein pointed out. Celler's relationship with a private, outside interest was a com-(Continued on page 57)

London Plans Unique Campaign for ZZ Top

By MARC KIRKEBY

■ NEW YORK — London Records is beginning to implement a merchandising campaign that will be the most elaborate and most expensive in company history in support of "Texas," the new album by ZZ Top scheduled for release Monday, Nov. 29. The merchandising effort comes after a lavishly staged ZZ Top tour that grossed \$690,000 during the summer and early fall.

Much of the pre-release publicity for the lp was achieved by that tour, which was so unprecedented in its staging that close to local television stations deemed it worthy of news coverage. Most of that coverage, however, came in the South and West where the band's large following is principally concentrated, and the London sales thrust will attempt to move beyond that audience to make inroads in markets where ZZ Top sales have lagged in the past.

According to Don Wardell, director of creative services for London, the campaign will have two stages, designed to generate sales during and after the holiday rush. Retailers will be alerted through two weeks of trade teaser ads followed by a six page color tip-in scheduled to run in the Dec. 11 issue of the record trade magazines.

The radio aspect of the campaign will begin Dec. 15, and will concentrate on those southern markets where ZZ Top's following is largest; different spots aimed at newer fans will begin in the (Continued on page 35)

Bee Gees Gala



Pictured at the Gracie Mansion Juncheon and midi dansant honoring the Bee Gees for their contribution of proceeds from their upcoming Madison Square Garden concert to New York's Police Athletic League are, from left: RSO president Al Coury; RW publisher Bob Austin; Maurice, Robim and Barry Gibb (the Bee Gees); and RSO vice president of east coast operations Bob Edson.

bread

announcing their brand new single

NOVEMBER DECEMBER REMEMBER PAREMBER

"Lost Without Your Love"

(... they're together again)



CEPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ From the mid-'60s through the early '70s, music publishers, the very foundation of the modern music/record industry, took a back seat to the proliferating record and production companies. It was during that era that the singer-songwriter was the pre-eminent force in the business and cover records by all but the nightclub and standard MOR artists were nearly impossible to come by.

Happily, this trend seems to be reversing as both hard rock groups and MOR artists are turning to the publishers for the potential "hit single."

One of the greatest (and most complicated) copyright success stories of the year is the tremendous response to Screen Gems-EMI Music's "Nadia's Theme (The Young and the Restless)." Composed by Barry DeVorzon and Perry Botkin Jr., it was original titled "Cotton's Dream" and included in the film score of "Bless The Beasts and The Children." Lester Sill of Screen Gems later brought it to the attention of the producers for "The Young and The Restless" TV soaper where it was re-named and became the title theme.

During the coverage of the 1976 Olympics, ABC-TV used the theme to back a mini-special it had produced on the 14-year old Romanian gymnastics sensation Nadia Comaneci. A&M Records immediately released the tune as a single under it's third title, "Nadia's Theme," and extended it to 2:50 from the original 1:57 that it ran in the film score. That version, by DeVorzon and Botkin, is currently bulleted at

14 on the Record World chart.

From the time it was a simple melody in a film score until the present, it has been covered by The Sounds of Sunshine (the only vocal version). The Ventures, Ray Coniff, Roger Williams, Lawrence Welk and DeVorzon again on his solo album for Arista. On Nov. 23 it will be used as the theme of the TV special "Nadia-From Romania with Love," starring Ms. Comaneci and Flip Wilson.

If the continued success of "Nadia's Theme (The Young and The Restless)" is any indication of the general health of music publishing, that area of the business is not only alive and well, but flourishing.

ASCAP honored their two 1976 Pulitzer Prize winning members Ned Porem (Music-"Air Music") and Marvin Hamlisch (Drama-"A Chorus Line") at a luncheon recently. ASCAP president Stanley Adams presented commemorative medals to the two men. Past Pulitzer winners will be similarly honored at a medal presentation sometime in the near future . . . Johnny Marks, whose "Rudolph The Red-Nosed Reindeer" and St. Nicholas Music have become synonomous with the Christmas seasons, is currently on tour of 12 cities to promote the three upcoming TV specials for which he composed the scores. Scheduled for airings in December are "Rudolph The Red-Nosed Reindeer" with Burl Ives (CBS), "Rudolph's Shiny New Year" with Red Skelton (ABC) and "The Tiny Tree" with Roberta Flack and Buddy

Chappell's Carol Sager is currently in the studio with producer Brooks Arthur cutting her first album for Warner Brothers. In the past Sager has scored with hits co-penned with Melissa Manchester, Peter Allen, Marvin Hamlisch, Albert Hammond and a host of others. A Sager-Hammond composition is on the new Leo Sayer album . . Elliot Laurie (former lead singer of Looking Glass) is cutting "Tonight" by new Chrysalis staff writer Len Boone for Arista . . . Also at Chrysalis, Philip Rambow is close to a Canadian recording contract. Rambow is currently on the Canadian charts with Nicky Gilder's "She's A Star."

Longtime N.Y. songwriter/performer Jack (J.F.) Murphy is finishing up a spoken word (with music) ballet score titled "Symantically Speaking" to be mounted next spring by choreographer Lynn Taylor's Theatre Dance Ensemble. Murphy was recently signed as a staff writer to United Artists Music . . . New Jersey is the home of two of the category winners in The American Song Festival, Richard Baron in the amateur easy listening category and David DeLuca in the amateur folk category. Baron's song has been acquired by E.B. Marks Music and DeLuca's will be published by Shelly Yakus' brand new company, Us/Woolong Music. The final award winners will be announced at the end of this month.

Wally Gold of Kirschner Entertainment reports that four songs from the recent Lisa Hartman album have been covered. First up for release is "Saying Hello, Saying I Love You, Saying Goodbye" by Helen Cornelius and Jim Ed Brown on RCA . . . Professional manager Johnny "Guitar" Watson catalogue for all territories outside the U.S. Watson records for DJM Records.

Columbia Pictures **Reports Income Rise**

NEW YORK — Columbia Pictures Industries, Inc. has reported net income after taxes of \$18,-486,000 equal to \$2.24 per share for the first quarter of fiscal 1977 which ended September 25, 1976, as compared with \$2,734,000 or \$.33 per share in the first quarter of the prior year. Included in the current quarter is a gain of \$14,-854,000 (\$1.80 per share) from the sale of the company's music publishing division and an extraordinary credit of \$1,576,000 (\$.19 per share) from utilization of a tax loss carry-forward. The prior year's quarter included \$194,000 profit (\$.02 per share) from the operations of the music publishing division.

Hirschfield Comments

Alan J. Hirschfield, president, indicated that this represented the 13th consecutive quarter of operating profits and pointed out that while the company experienced satisfactory operating results, they were below those of the comparable period of the prior year, essentially due to more successful theatrical product in release in fiscal 1976. He also reported that the company increased its net worth to approximately \$50 million and reduced bank debt by more than \$23 million during the quarter.

WCI Names Geffen Ross' Exec. Assistant

■ NEW YORK — Warner Communications has announced that David Geffen has resigned as vice chairman of its subsidiary, Warner Bros., and will now become executive assistant to Steven J. Ross, board chairman of WCI, the parent company.

Geffen will remain a director of the subsidiary, which owns the WCI film and records division.

Frampton Flick Plans



A&M recording artist Peter Frampton has been signed to portray Billy Shears in the upcoming film version of "Sergeant Pepper's Lonely Hearts Club Band." Pictured at the announcement are (from left) Frampton's manager Dee Anthony, who will be executive producer of the film; Premiere Talent's Frank Barsalona; and the film's producer, Robert Stigwood.

MCA Earnings Off

■ LOS ANGELES — Overall revenues and earnings for MCA, Inc. for the three- and nine-month periods ended September 30 were down from comparable 1975 figures, but still stand as the second highest in the company's history. Last year's record totals were boosted primarily by the success of the film "Jaws."

MCA took in \$176,190,000 in the first nine months of 1976, down from \$228,023 in 1975; three month figures show a revenue drop from \$108,978,000 to \$45,886,000 over the same period. Nine-month net income fell from \$71,462,000 to \$69,123,000; net income for the three months ended September 30 dropped to \$24,870,000 from \$36,232,000. Average earnings per share were \$3.96 (down from \$4.12) for the nine months and \$1.42 (down from \$2.09) for the three month period.

Records & Music Publishing

MCA's records and music publishing division experienced a 24 percent drop in revenues and a 51.8 percent decline in operating income for the nine month period, with revenues at \$75,-145,000 and income at \$13,828,-000. Three month totals show comparable declines of 29.1 percent and 62.2 percent respectively, with revenue totals dropping from \$33,037,000 to \$23,415,000 and operating income declining from \$9,586,000 to \$3,619,000.

All share and per share amounts in the totals were adjusted to include the 2-for-1 common stock split which became effective May 3, 1976.

Capitol Realigns Publishing Staff

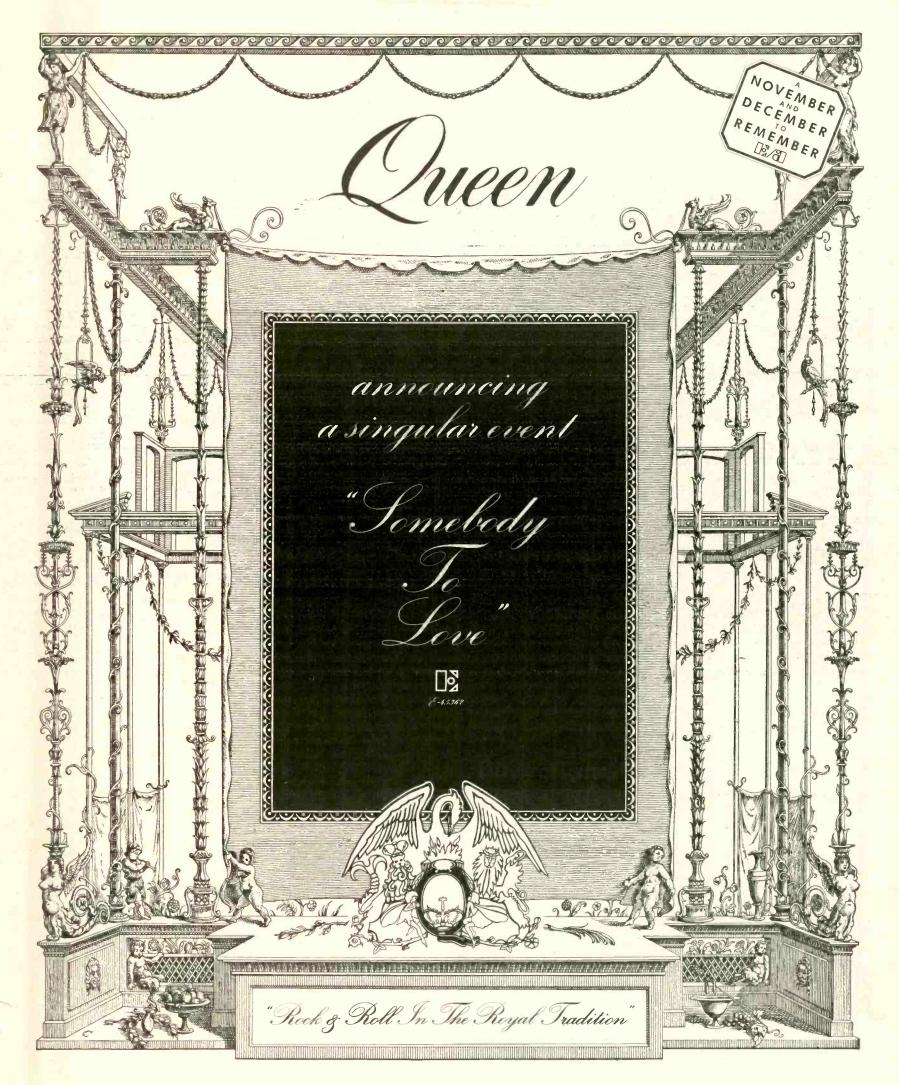
■ LOS ANGELES -- Now that the publishing companies of Capitol Industries-EMI, Inc., Beechwood and Glenwood Music Corporations, will be managed by Screen Gems-EMI Music Inc., Capitol's publishing staff has a new reporting structure.

New Structure

Capitol's Elizabeth Montei, vice president, administration, and Kip Dubbs and Tim Kramer, professional managers, Hollywood office, all report to Lester Sill, president of Screen Gems-EMI Music,

Ed Penny, professional manager, Nashville office, will report to Paul Tannen, general professional manager, Nashville office, Screen Gems-EMI Music, Inc.

Due to the consolidation, Ron Kramer has resigned from his position as vice president and general manager of Capitol's music publishing companies and will announce his plans in the near future.



ON ELEKTRA RECORDS

AmericanRadioHistory.Com



New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ HIGH SOCIETY IS NOT JUST A MAGAZINE OF KEEPING UP WITH ABE AND MARY: Music journalists got a taste of high society last week with a noon lunch and midi dansant at Gracie Mansion. The occasion was to honor the Bee Gees upfront for next month's Police Athletic League charity concert at the Garden. Abe and Mary Beame refrained from doing the hustle, but did present the group with a key to the city and received a gold record in return. The Bee Gees, or "Big Givers" as Beame called them, start their tour later this month . . . And as we write this, Abe (where was Mary?) is probably still adorning the dais of the Cue Golden Apple Awards in the Grand Ballroom of the Waldorf Astoria, 1200 of the city's most culturally saturated—including your humble observers-were on hand as Cue's Chip Orton emceed the proceedings at which various people in the arts and media were presented with golden apples (though we spied one red delicious incognito) for their respective contributions to the city's artistic health and well being . . . In still other luncheon news, Abe and Mary were unable to attend ABC Leisure's luncheon unveiling plans for High Fidelity magazine's new Backbeat section. The 24-page supplement, to be edited by Susan Elliott, will cover various aspects of popular music and will debut in the February issue . . . Finally, Abe and Mary weren't at Blood, Sweat & Tears' Empire Room opening Tuesday night, either, but an impressive list of New York radio notables were, to wit: Dan Ingram and Glenn Morgan (WABC), Mel Phillips (WNBC), George Wilson (Bartell), Tom Morrera (WNEW-FM), Larry Miller (WKTU) and others. BS&T's David Clayton-Thomas informed the crowd that there was "a lot of pomposity" in the room and said pomposity appeared to have a marked effect in squelching the old BS&T spark.

NEW LIFE: Santana, riding the crest of a 40-city SRO tour of Europe, will be featured on the first ever BBC TV/radio simulcast, debuting a 13 week series. Concert will be taped Dec. 13 at Royal Albert Hall and

IT WON'T HELP THE ARBS, BUT IT SURE CAUGHT A COUPLE OF VACATIONERS OFF-GUARD: WPIX-FM PD Neil MacIntyre didn't think he knew any American disc jockeys who spoke French, but asked around the station once called by France's Europe I. Plans for the latter's American election coverage included a U.S. d.j. doing a show just as he would at home—only with a French newscaster supplying the election results. Les Marshak fit the bill and was flown over, playlist and WPIX jingles in hand.

HONESTY IS ENTERTAINING: While in town last week for a short promotional tour, ELO drummer Bev Bevan stopped by the RW office to explain some of the finer points of production to Pat "Swine Flu Sally" Baird (from a distance) and tell the intrepid New York, N.Y. reporter why his solo single, "Let There Be Drums," will not be released in the U.S. ("It flopped.") He went on to say that the next time he makes a solo record it will be a country song because of his deep voice. ELO will return for a tour next January with a probable stop at

Madison Square Garden.

NOTED: Is the world ready for another Ted Nugent? Ted and his wife are parents to Theodore Tobias Nugent as of November 7 Peter Allen will appear on the new CBS-TV magazine show, "Who's Who," hosted by Dan Rather. Segment was filmed on the west coast. Upon Allen's return to New York he'll be mixing the tapes from his Bottom Line gig at Media Sound . . . John Travolta's next lp to be produced by Jeff Barry . . . The non-dancers among us might take note of "Learn to Hustle," an instruction record by Jeff and Jack Shelley on Groove Sound. Too bad our copy arrived too late to be sent to Abe and Mary for their Bee Gees luncheon . . . Contrary to other published reports, Herb Goldfarb's new H.G.A. (Herb Goldfarb Associates), marketing and sales organization will headquarter in N.Y.

TUNING FREAKS, TAKE NOTE: Six guitarists and five pedal steel players will take part in a six hour marathon concert/recording session November 15 at the Longhorn Ballroom in Dallas, Texas. Four hours are set for solo stints by Herb Ellis, Tal Farlow, Joe Pass, Les Paul, Bucky Pizzarelli and Howard Roberts (guitars) and Maurice Anderson, Curly Chalker, Buddy Emmons, Doug Jernigan and Julian Tharpe (pedal steels), while the final two hours will be a jam. Louie Bellson, Slam Stewart and John Gore will be supporting on drums, bass and sax.

TRY A MUSTARD PLASTER: Flashmakers p.r. director Pat "Swine Flu Sally" Baird inadvertently infected the entire team while delivering her treatise on "Keeping the World's Number One Softball Team in the Spotlight Even Though The Season's Been Over For Two Months

(Continued on page 55)

LIND A RONISTAD T

Anew single
"Someone To
Lay Down Beside Me"

6/W "Crazy"

From her platinum allum
Thasten Down The Wind"

7E 1072

On Asylum Records and Tapes III

NOVEMBER NOVEMBER DECEMBER REMEMBER

Produced by Peter Asher

Springboard Reactivates Musicor; 'Fifty Guitars' LP First Release

■ RAHWAY, N.J. — Springboard International Records, Inc. has reactivated the Musicor label with a new "Fifty Guitars" album, reminiscent of the album series originated by Snuff Garrett.

Produced by Stan Greenberg, the album features such contemporary hits as "I Write The Songs," "Love Will Keep Us Together" and "Feelings."

With the debut Musicor release specifically timed to take advantage of heavy Christmas sales, Springboard Distributing vice president Bob Demain has

Capitol Releases 'Best of' Harrison

■ LOS ANGELES — Capitol Records, Inc. has released "The Best of George Harrison," a collection highlighting his career as a member of The Beatles and as a solo artist, according to Jim Mazza, CRI vice president, marketing.

The album is part of Capitol's "Greatest Music Ever Sold" campaign, which kicked off Oct. 26.

The first side of the album contains seven Beatles tunes all written and sung by Harrison. The second side has a half dozen songs from Harrison's solo career. All were singles.

structured an extensive advertising, promotion and publicity campaign for the "Fifty Guitars" album. Kicking off with full page trade ads, the campaign will include special television spot advertisements in addition to the usual full-range merchandising and promotional exploitation procedures.

Recently appointed national promotion director John Antoon will personally lead the "Fifty Guitars" disc jockey promotion effort from the company's new Hollywood facility.

CTI Ups Wagner

■ NEW YORK — Creed Taylor, president, CTI Records, has announced the promotion of Jerry Wagner to vice president/general manager, from VP/marketing. In his new position, Wagner will add to his marketing and promotion responsibilities the overall management of the label's activities. He will report directly to Taylor.

Prior to joining CTI earlier this year, Wagner was, for more than three years, a co-owner of Babylon Recording Corp., a New York-based independent r&b label.

Wipe the windows, Check the oil, Dollar gas.

"A moment in musical history...electrifying!!

The classic live cut 'Jessica' should be mandatory night programming on any rock radio stations."

—Kal Rudman

"From the standpoint of guitar playing, this album contains some of Dick Betts' most inspired playing. In my opinion, The Allman Brothers Band has always been more exciting live than in the studio, and this new album contains some of the band's best live performances."

—Jim Crockett

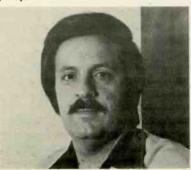
"Guitar Player"



Shipping this week...on Capricorn Records, Macon, Ga.

Scerbo Joins Arista

■ NEW YORK—Elliot Goldman, executive vice president of Arista Records, has announced that Bob Scerbo has been appointed to the new post of director, manufacturing and purchasing for the company.



Bob Scerbo

In this capacity, Scerbo will oversee purchasing in all areas of Arista's operations, encompassing the manufacturing of records, jackets, general corporate supplies and will coordinate with the creative services department in the purchasing of graphics for jackets and merchandising aids. In addition, he will supervise the daily operation of the company's production department.

Scerbo comes to Arista from ATV Records, and prior to that, Chess/Janus Records where he served as director, creative services.

More Mac Gold

LOS ANGELES — "Mystery To Me," one of Fleetwood Mac's Warner-Reprise catalogue albums, has been certified gold by the RIAA.

Goday to ATV

LOS ANGELES — Sam Trust, president, ATV Music Group, has announced the appointment of Happy Goday to the newly created post of assistant to the president.

In this capacity, Goday's primary responsibility will be to directly oversee forthcoming activities involving motion picture scores and songs for the firm.

Goday comes to ATV as a long-time veteran of the music publishing industry, having served with the Richmond Organization, 20th Century Fox Films, and, most recently, as vice president of Brut Music.

Screen Gems-EMI Taps Lanny Lambert

NEW YORK — Irwin Schuster, vice president of Screen Gems-EMI Music, has announced the appointment of Lanny Lambert as east coast professional manager. He will be responsible for exploiting existing catalogue material as well as acquisition of new songs, writers and writer/artists.

As a writer, Lambert has had songs recorded by Gloria Gaynor, Stories, Bobby Vinton, Carol Douglas, Vicki Lawrence, Barbara Mason, Bullet, Randy & Janet Jackson and others. He was also creator and writer of the TV rocktalk show "Speakeasy."

Lambert returns to New York after a year in Los Angeles where he was professional manager of Sterling Music.

MCA, Rollers Prod. Pact

(Continued from page 4)

Lavong bringing to the label their expertise of the market.

Schwaid's background includes personal management for artists and producers such as Al Green, Miriam Makeba, Chuck Jackson and Marvin Yancy, music publishing and record promotion, while Lavong

has a background in radio and the business side of the record industry.

Three groups whose "names don't mean anything to anybody at this point in time" have been signed by Rollers with the initial records scheduled to ship sometime in January.



Pictured from left: Reggie Lavong, executive vice president of Rollers; Mike Maitland, president, MCA Records; Bob Austin, publisher of Record World; Bob Schwaid, president of Rollers.

The Purple



MADE IN EUROPE

LIVE IN CONCERT THE LAST TIME:
RICHIE BLACKMORE, GLENN HUGHES, JON LORD, DAVID COVERDALE AND IAN PAICE.
PERFORMING "BURN," "STORMBRINGER" AND MORE.

PRODUCED BY DEEP PURPLE AND MARTIN BIRCH FOR PURPLE RECORDS, MADE AND DISTRIBUTED BY WARNER BROS. RECORDS & TAPES. PR 2995

Bruce Lundvall Addresses A Wide Range of Issues

(Continued from page 3)

and year-end bottom line results. Recently, Lundvall talked at length with Record World, discussing his own role within the company and outlining the direction in which CBS is moving. Just as the CBS west coast position has been made more substantial, a similar strengthen-

ing of the Nashville operation has been taking place. Lundvall repeatedly stressed CBS' involvement in "all areas of music," and it is from this dually broadbased perspective—a nationally minded company dealing with all kinds of music—that he made his remarks.

Record World: What were the problems you saw ahead of you when you became president of the records division, and how far do you think you've gone in terms of resolving them?

Lundvall: I didn't feel that we had any major problems. I felt that we had some unfinished work to be done. We're a very successful company overall, moving ahead on a lot of different fronts. But there is a long range master plan that we had developed as a way of operating, and all of that work has not yet been completed. It will never really be completed because you'll always be changing if you're a vital company. But a great deal has happened in a very short time, thanks in no small part to the support that Walter Yetnikoff has given us to achieve both our short and long-term goals. The creation of the central core marketing group under Jack Craigo, the launching of Portrait under Larry Harris, Ron Alexenburg's restructuring of Epic and the Custom labels, with Tony Martell now heading up the Associated Labels. The creation of a self-contained marketing structure in Nashville and now the commitment to really build our publishing operation into a major entity under Jimmy Bishop's direction. The next step is to consolidate our entire west coast marketing and creative operations under one roof. That work will be completed by year end. We have virtually built a west coast headquarters functioning in all areas of a&r and marketing. If you look at it objectively there is no other company with a fully staffed headquarters operation on each coast. Add to this the expanded organization in Nashville and you can see that we are positioned as a multi-headquartered company in the three major music

Wipe the windows, Check the oil, Dollar gas.

"Caught on that one special night in twenty, The Allman Brothers Band could always go beyond simple brilliance, and create the rarest of magical moments on stage. The fact that some of those moments were caught on tape is as reassuring as

it is exciting.
There could be no better document to one of the greatest bands ever."

Cameron Crowe "Rolling Stone"





2CX0177

Shipping this week...on Capricorn Records, Macon, Ga.



"The best way to maximize sales and productivity is for the a&r department to have a very firm understanding of what the marketing function needs are and for the marketing people to understand what the a&r directions are."

centers. We're a big company, but we have structured ourselves so that we can move fast.

RW: One of your chief concerns has been the alignment of the a&r and marketing departments.

Lundvall: I think the a&r department at many record companies is viewed as a distinctly separate area and tends to be removed from what is going on in marketing on a day-to-day basis, and vice versa. We do not allow this to happen here. When we have our general marketing meetings the a&r people—staff producers, coordinators, the heads of a&r—all attend. And when there is an a&r meeting to look over the artist roster or to discuss the kind of direction for each artist, the product managers will contribute their ideas and suggestions. That is a very healthy interchange and produces a constructive working relationship between the two departments. The best way to maximize sales and productivity is for the a&r department to have a very firm understanding of what the marketing function needs are and for the marketing people to understand what the a&r directions are.

RW: CBS has recently returned to the development of in-house staff producers.

Lundvall: We've consciously done this as part of the master plan that I talked about. This will in no way prevent us from continuing to work with the best independent producers as well. We have achieved the reputation as the best marketing company in the record industry. This reputation has never been more deserved than it is today with marketing under the direction of Craigo, and with the strong team of Dempsey, Tyrrell, Smith and company. We may not have been known as a very strong a&r company several years ago. For whatever the reason, we decided to work almost exclusively with outside producers, leading to a sparse internal a&r producing staff. I thought it was important to bring back a strong creative a&r image. We recognized that we had developed a lot of a&r needs that could only be met if we had the resources of a well-rounded a&r department within the company, especially since we are involved in all areas of music.

We have earned an enviable track record in the area of black music and needed someone capable in a&r who could walk into the studio and produce, and who could make objective evaluations on who should be signed. We have a substantial jazz roster—there had to be someone who has a track record running a&r for that area of music. We began by staffing our company with strong executive leaders in a&r at Columbia and Epic east and west—Ellis, Popovich, Eichner and Geller, and one of the absolute giant producing talents of all time, Billy Sherrill, in Nashville. The second move was to bring in staff producers who had consistent track records that wanted the security of having a responsible position within a large successful company. All that started with the hiring of people like Joe Wissert, Jack Gold, Bob James, John Boylan and Bert de Couteaux, and by developing people like Tom Werman who started out in product management.

Werman signed Ted Nugent and produced two hit albums for him and went on to find and record Mother's Finest. Boylan came on staff and produced Boston's first album, which is going to be a million unit (Continued on page 56)



ANNOUNCING A GREAT WAY TO SELL INCREDIBLE MUSIC: "A&M'S HOLIDAY GIVEAWAY"

A&M's holiday promotion is designed to create additional excitement and sales by providing consumers with a special incentive to purchase selected A&M product. With "A&M's Holiday Giveaway" retail customers have the opportunity to win a FREE album or tape or get 50¢ OFF the price of that album or tape. The "A&M Holiday Giveaway" game cards will provide consumers with 18 million chances to win.



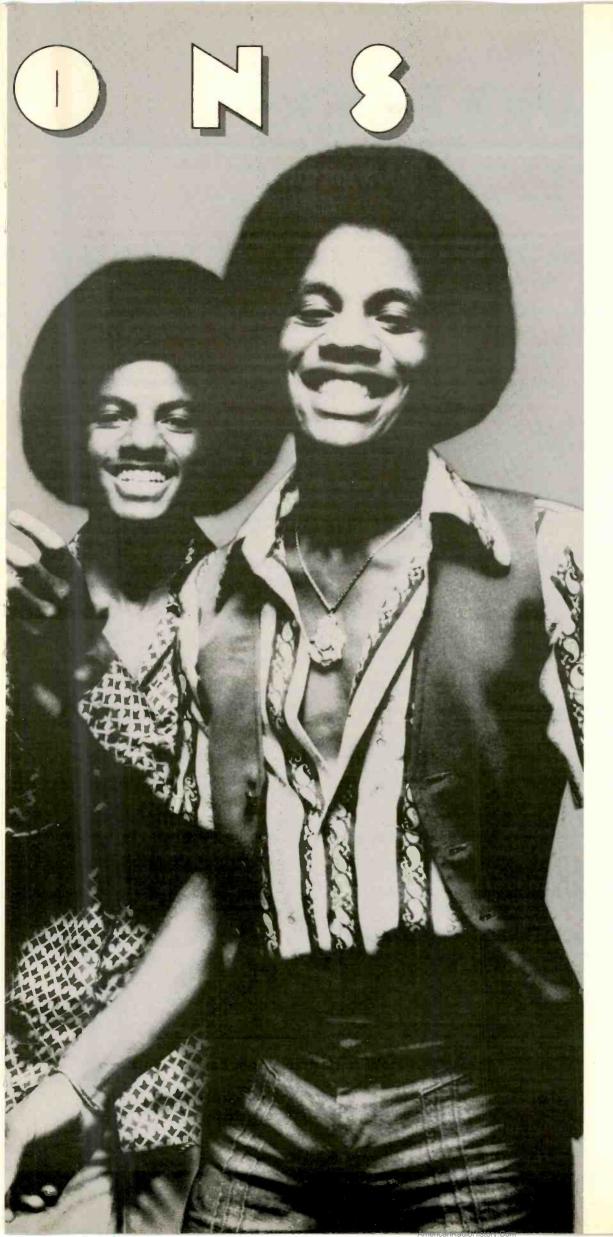
Aside from actual game cards, there will be posters, counter cards, and mobiles available for in-store use. Quantities are limited. And the "Giveaway" is on a first come-first served basis.

Contact your local A&M distributor for details or the Merchandising Department, A&M Records, 1416 North La Brea Avenue, Hollywood, California 90028.

HAPPY HOLIDAY GIVEAWAY FROM A&M RECORDS

THU A C E S





The Jacksons on Epic...It was only a matter of time!

"The Jacksons" by The Jacksons. It's their debut album for Epic Records that contains their great new single, "Enjoy Yourself," and nine other tunes that made picking the first one a hell of a job. "The Jacksons." Michael, Marlon, Tito, Jackie and Randy. Together more than ever.

On Epic Records and Tapes.

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



SMOKIE-RSO 860 (Polydor)

LIVING NEXT DOOR TO ALICE (prod. by M. Chapman with N. Chinn) (writers: Chinn and Chapman) (Chinnichap, BMI) (3:28)

The group has been a regular on the English charts, yet is relatively unknown in this country. All that should change with this record, practically a summerization of all that the group does best.

BOBBY VINTON-ABC 12229

NOBODY BUT ME (prod. by Bob Morgan) (writer: Vinton) (Feather, BMI) (2:49)

Vinton has always sounded best with light, bouncy numbers such as this. His large following should help make this his biggest hit since "Melody Of Love."

THE BROTHERS JOHNSON-A&M 1881

FREE AND SINGLE (prod. by Quincy Jones) (writers: George Johnson & Louis Johnson) (Kidada/Goulgris, BMI) (3:28)

Brothers George and Louis Johnson demonstrate their golden sound with this "Look Out For #1" track. There should be no keeping them from the top.

GINO VANNELLI-A&M 1879

SUMMERS OF MY LIFE (prod. by Vannelli-Vannelli-Emerick) (writer: Gino Vannelli) (Almo/Giva, ASCAP) (3:28)

Vannelli's lush sound and smooth vocal have never sounded better than on this rich, melodic ballad. A classic song in the making from the "Gist of the Gemini" lp.

BILLY SWAN—Columbia 3 10443

SHAKE, RATTLE AND ROLL (prod. by B. Swan & C. Young) (writer: C. E. Calhoun) (Belinda, BMI) (3:03)

A track from his "I Can Help" album, this oldie receives a very easy-going interpretation with a handclapping beat underlining the familiar melody.

BEN E. KING-Atlantic 3359

SOMEBODY'S KNOCKING (prod. by Lamont Dozier) (writer: Dozier) (Dozier, BMI) (3:16)

Ben E.'s in fine voice here with a midtempo number embraced by a Lamont Dozier production. This is the type of sound that could take him to the top.

DAN HARTMAN-Blue Sky ZS8 2766

HIGH SIGN (prod. by Dan Hartman) (writer: Hartman) (Silver Steed, BMI) (3:06)

It's sheer, unbridled rock and rolling with Hartman (from the Edgar Winter Group) taking the solo route. The author of "Free Ride" has struck with another gem.

THE MEMPHIS HORNS—RCA 10836

GET UP AND DANCE (prod. by Alan Abrahams) (writers: Abrahams-McDonald-Wender-Justin) (Bridgewood, ASCAP) (3:19)

This chanting funk number moves with a simple, percussive beat reminiscent of K.C. & The Sunshine Band. Once you get up, you won't want to sit down.

UNDISPUTED TRUTH—Whitfield 8295 (WB)

LET'S GO DOWN TO THE DISCO (prod. by N. Whitfield) (writer: Whitfield) (Stone Diamond, BMI) (3;35)

With producer Norman Whitfield again lending his distinctive touch, the group continues to make a strong impact. Its relentless, rhythmic beat can't miss.

MUD—Private Stock 113

L'L' LUCY (prod. by Phil Wainman) (writers: Stiles & Davis) (Island, BMI) (3:02)

The popular English group has yet to make any substantial inroads into the U.S. market yet, but with this spine-tingling pop number, they can't miss.

STRAWBS—Oyster 704 (Polydor)

SO CLOSE AND YET SO FAR AWAY (prod. by R. Holmes & J. Lesser) (writer: Cousins) (Arnakata, ASCAP) (2:59)

This majestic ballad is somewhat of a change of pace for the group. The song has been re-mixed from the "Deep Cuts" album for a smoother, melodic sound.

THE INSIDE STAR TREK ORCHESTRA-

Columbia 3 10448 STAR TREK THEME (prod. by Ed Naha) (writers: Courage & Roddenberry) (Bruin, BMI) (3:19)

As far as TV themes go, this one has probably been popular longer than any other. This excellent production from the lp should beam itself onto the charts.

WAYLON JENNINGS—RCA 10842

ARE YOU READY FOR THE COUNTRY (prod. by Jennings & Mansfield) (writer: Young) (Silver Fiddle, BMI) (3:10)

The title track from Waylon's recent album is a sympathetic reading of the Neil Young tune. This pop treatment should have no difficulty crossing over.

MARTHA VELEZ—Sire 735

MONEY MAN (prod. by Bob Marley) (writer: Velez) (Tajmom/Bleu Disque, ASCAP) (3:20)

Ms. Velez fuses an authentic reggae beat (recorded in Jamaica) with her r&b inflection for a distinct sound that makes her latest single a sheer delight.

BUMBLE BEE UNLIMITED—Mercury 73864

LOVE BUG (prod. by G. Carmichael & P. Adams) (writer: P. Adams) (Sug-Sug/Pap, ASCAP) (2:30)

When this record stings, it won't hurt. A buzzing, disco styled beat that will fill the dancefloors should help it garner across-the-board play once it takes off.

GAVIN CHRISTOPHER—Island 077

GOOD STUFF (prod. by E. Malamud & G. Christopher (writers: Christopher & England) (Ackee/Mocrisp, ASCAP) (3:37)

A funky mixture of soulful sounds marks Christopher's bow. The Tower Of Powertype groove should secure the artist maximum r&b airplay.

BOBBY PICKETT & PETER FERRARA-

Polydor 14361

KING KONG (YOUR SONG) (prod. by Pickett & Ferrara) (writers: same as prod.) (Number One Son, ASCAP) (2:48)

Pickett, known for his "Monster Mash" classic, goes the novelty route again with a song for Hollywood's latest movie star. It's 2:48 of pure monkey business.

PAUL HARRISON—RSO 863 (Polydor)

GIMME SOME TIME (prod. by N. Putnam) (writer: Harrison) (Screen Gems-EMI, BMI) (2:58)

A full-bodied production by Area Code 615's Norbert Putnam distinguishes Harrison's debut. The driving, rhythmic sound should span pop and r&b markets.

GWEN McCRAE—Cat 2005 (TK)

DAMN RIGHT IT'S GOOD (prod. by S. Alaimo & C. Reid) (writer: Reid) (Sherlyn, BMI) (3:45)

Gwen's classy, soulful sound is polished as it was with her "Rockin' Chair" hit of two years ago. With a chorus that goes, "Damn right it's good . . . knock on wood," you know it's just that.

BLUE MAGIC—WMOT 4003 (Atlantic)

SUMMER SHOW (prod. by Bobby Eli) (writers: B. Eli & L. Barry) (WIMOT/Friday's Child, BMI) (3:50)

A seasonal song by the group, but its appeal could be appreciated anytime during the year. The warm vocals are strong enough to heat up a winter's night.

GASOLIN-Epic 8 50302

TWILIGHT BIRDS (prod. by Roy Thomas Baker) (writer: Gasolin & Mahoney) (Pink Alice, BMI) (2:55)

Denmark's favorite sons are looking for international success with a flavorful ballad that sounds somewhat reminiscent of Queen with its layered production sound.

DAVID FORMAN—Arista 0214

OREAM OF A CHILD (prod. by Joel Dorn) (writer: Forman) (Caligula, ASCAP) (3:49)

Forman has been called one of the year's most convincing new artists and it's easy to hear why with this single. The ballad will endear itself with each listening.

LARRY SANTOS—Casablanca 869

LONG, LONG TIME (prod. by Don Davis) (writer: White) (MCA, ASCAP) (3:58)

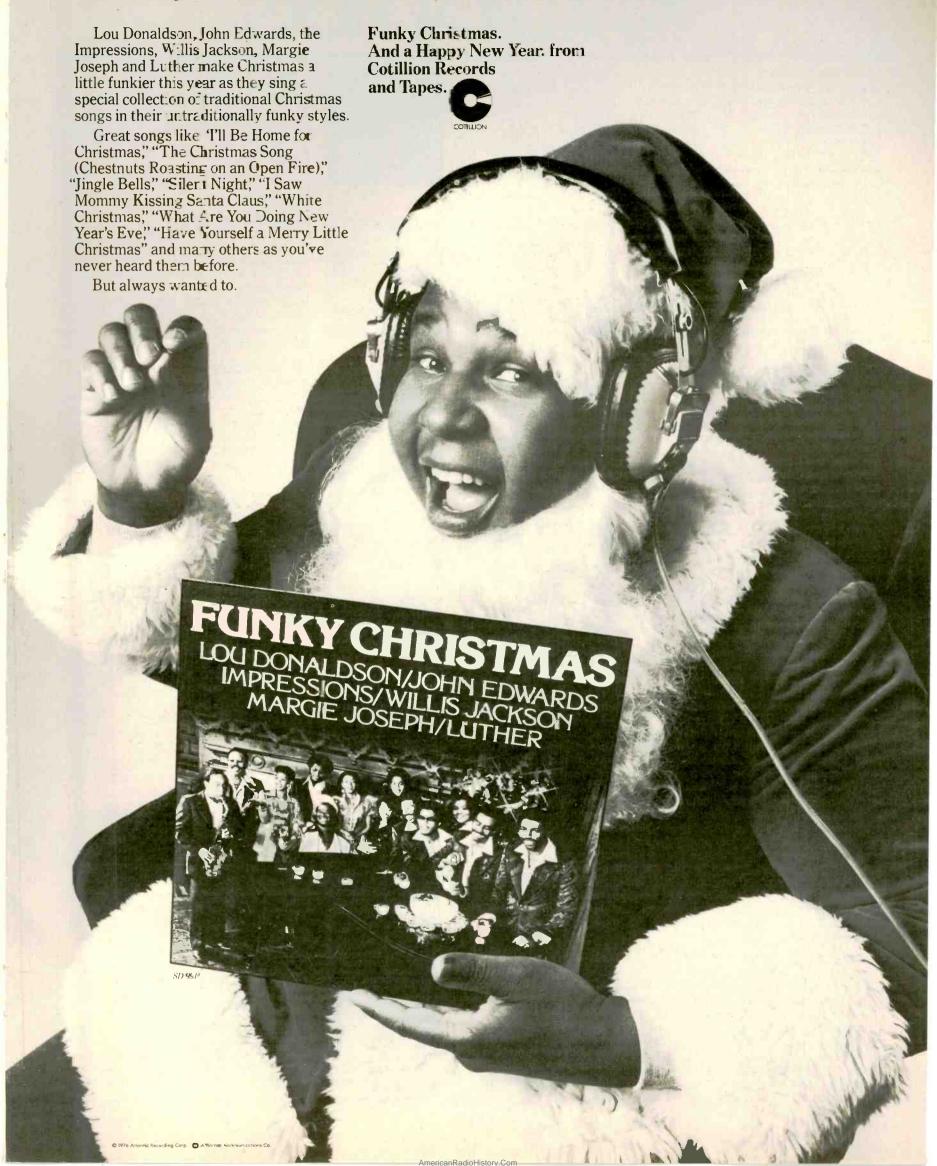
The song is already familiar from versions by Linda Ronstadt and the Rolling Stones. Here, Santos delivers an emotive reading which should send it chartward again.

MOXY—Mercury 73857

TAKE IT OR LEAVE IT (prod. by J. Douglas & E. Leonetti) (writers: Caine & Shearman) (Canint, ASCAP; Bay, BMI) (2:40)

This high energy rock outfit hails from Canada where they have already left their mark. Crossing the border, they exhibit exceptional promise with this tune.

Have yourself a funky little Christmas.



ALBUM PICKS

HUTSON II

LEROY HUTSON-Curtom CU 5011 (WB) (6.98)

Hutson's second solo effort has a subdued disco base and a smooth, lush feel. Two instrumentals ("Situations," "Sofunkstication") add unique pacing factors, while the vocal "Love the Feeling," "Love to Hold You Close" and "Flying High" are sophisticated and full of danceable rhythms.



HOME IS WHERE THE HEART IS BOBBY WOMACK-Col PC 34384 (6.98)

Womack's found a new home at Columbia and has gained new energy in the space of the transition. Sam Cooke's "A Change Is Gonna Come," his own (with Harold Payne) "Standing In the Safety Zone," "One More Chance On Love," and Phillip Mitchell's title song are among his strongest efforts ever.



MELANIE-Atlantic SD 18190 (6.98)

"The Letter" is indication that Melanie still has a most unique interpretive voice. But the bulk of material are new originals, with the title track, "Cyclone" and "Raindance" standing out. Marty and David Paitch co-production (with Peter Schekeryk) has streamlined the sound to good purpose on five cuts.

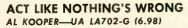




SOMETHING SPECIAL

THE SYLVERS—Capitol ST 11580 (6.98)

This eight-member family covers all r&b and r&b-related bases—"Hot Line,"
"Shake'um Up" and "Disco Showdown" offering dancers the proper beat; "Got To Have You (For My Very Own)" and "That's What Love Is Made Of" slowing the pace down; "Mista Guitar Man" a mid-tempo funker. They are special.



Recorded in Florida, Atlanta, and Nashville, the one-time Blood, Sweat & Tearsman, noted for production, writing and performing talents, resurfaces with a classy bluesy set. The single, "This Diamond Ring," along with "Turn My Head Towards Home," "Missing You" and "Out of Left Field," are most potent.





FRANNIE GOLDE

Atlantic SD 18196 (6.98)

Though several singles have preceded the debut album, "Frannie Golde" exposes the nature of the artist in full. Count her among the better female MOR entries. whether lightly discofied ("All You Need Is Love," "Love Is") or straight r&b-tinged ballad ("Just For Tonight," "As Long As There's Music").



FRANK ZAPPA—Warner Bros. BS 2970 (6.98)

Zappa may seem tamer than he did in his Mother of Invention days, but that's just because so much of his fantasized zaniness has become reality. "Disco Boy," "Ms. Pinky" and "The Torture Never Stops," to name but three examples, show that he's lost none of his ability to parody and/or mock the outrageous.





MAJESTY MUSIC

MIROSLAV VITOUS—Arista AL 4099 (6.98)

Vitous plays bass, clavinet, guitar and piano and composed eight out of ten tracks. The music is spacey jazz and frequently brightly accessible, as per "X Rated," "New Orleans" and "Best Friends." "Requiem For My Mother" is singularly intense. Title track dedicated to Duke Ellington.



A&M SP-4607 (6.98)

Eddie Floyd's "991/2" and Johnny Burnette's "Just A Little Too Much" establish reference points for this new band with southern roots and a rock and roll heart. "Love Just Won't Quit," "You Need A Woman" and "Let Me Live" are among the more interesting originals, the latter in a Grand Funkish vein.



WHOPPER BOPPER SHOW STOPPER

JR. WALKER-Soul \$6-748\$1 (Motown) (6.98)

Taking his cues from the label name, Walker's latest is solid soul through and through. Showcasing both his tender ("You Are the Sunshine of My Life") and more flamboyant ("Whopper Bopper Show Stopper") sides, Walker's sax is backed by nameless but sympathetic comrades. He'll stop any show.



BO HANSSON-Sire SASD 7525 (ABC) (6.98)

Hansson is an impressionistic keyboardist and composer whose work is slowly gaining international recognition. The present material was recorded by Hansson in Sweden during 1974 and '75 and represents an interesting melange of moods and textures built upon accessible melodies. Title track is good for starters.



LEONARD FEATHER'S ENCYCLOPEDIA OF JAZZ IN THE '70s

Various Artists RCA APL2-1984 (13.98)

Companion to Feather and Ira Gittler's book of the same name, this collection spans an exceptionally broad spectrum of contemporary jazz stylists. Taken as a sampler rather than a complete history, it is an intelligent, carefully annotated set, bringing Feather's early work up to date.



well on their own.

One of Crewe's most ambitious projects ever, a strongly disco-flavored suite composed by Crewe and Trevor Veitch and employing the services of more than 50 musicians and vocalists. Though the intention was conceptual, individual cuts (the

title track, "Time For You and Me") stand

BOB CREWE GENERATION—Elektra 7E-1083 (6.98)





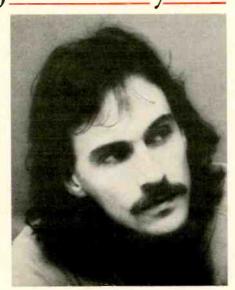
DO I LOVE YOU

PETER LEMONGELLO—Private Stock PS 2018 (6.98)

The man who insisted that television could be used to launch a career comes forth with a new set featuring the works of Sedaka/Greenfield ("The Hungry Years"), Randy Edelman ("Where Did We Go Wrong") and Paul Anka ("Do I Love You"), among others. A loving collection. (Continued on page 47)



James Taylor: Carolina in my mind



Carolina in my mind
Something in the way she moves
Fire and rain
Sweet Baby James
Country road
You've got a friend
Don't let me be lonely tonight
Walking man
How sweet it is
Mexico
Shower the people
Steamroller

THE COAST

By JAAN UHELSZKI



guy around town these days—for instance, last week he was spotted coming out of the offices of Aucoin Management all smiles, and then later that very same day, was seen visiting the familiar confines of Clive Davis' camp, where he reportedly clinched the deal to produce his second Bay City Rollers album. The Rollers, those irresistible, underaged dream dates, have achieved some sort of notoriety within the Teenage Wasteland. They've

garnered the largest response to any contest held in the 17 year(!) history of Sixteen magazine. According to Sixteen's editor, **Danny Fields**, the fanmag has received over 30,000 replies to their "Win A Roller Contest." As soon as the lucky winner gives the Roller of their choice back, they'll be ready to hit the American highways again on their second U.S. tour in late February, sans **Ian Mitchell** that is. Yes, fans, the updated score on those Bay City boys, is two down. Ian, who replaced Alan, confessed that he couldn't stand the pressures of being in the band. "Joining the Rollers had been a dream, but it turned out to be a nightmare," he lamented before he returned to his Motherland, family and old band, the Young City Stars. His replacement is an old playmate of Stewart "Woody" Wood, 18 year-old **Pat McGlynn**. More Roller Nonnewz: The Scottish sex symbols have decided against appearing in "Rollercoaster" as was first reported here. Associate producer **Danny Bramsen** isn't hard up for other ideas or talent. He's trying to lure **Kiss** to play the part of the rock band in the film . . . Roll on . . .

THERE'S A RIOT GOING ON: And this time Ronnie Van Zant didn't initiate it, but his fans did. Lynyrd Skynyrd's concert in Waterbury, Conn. was sold out far in advance, except for a number of standing room only tickets that were to go on sale an hour before the show. The 1000-plus fans grew restless and temperamental when the hall manager was tardy in releasing the remaining tickets. Worse, when the swarm realized there were only 200 tickets to be dispersed between them, they showed their displeasure by squabbling and sparring among themselves. The law had to be summoned to set the unruly elements in order, and to monitor the distribution of tickets.

IN BETWEEN THE SHEETS: **Shep Gordon** is laying low, confining himself to his Sealy Posturepedic while recovering from a slight case of mononucleosis. But the show must go on, and it did in Winnipeg, **Burton Cummings'** hometown, where Cummings opened his tour. His show was stopped three times for standing ovations, and he couldn't be heard over the applause. As for Shep's other charge, **Alice Cooper**, he just flew off to Toronto to cut the vocal tracks for his next album, "Whiskey and Old Lace."

CORRECTIONS PLEASE: Chrysalis artist **David Dundas** will appear on Midnight Special Nov. 19, performing his international hit, "Jeans On," and will not appear on the previously reported typographical concoction, Brutusjeansnight Special.

THE BOYS WILL BE BACK IN TOWN: Thin Lizzy begins its American tour next week, commencing with a concert in scenic Rochester, N.Y.... There are a couple of real dogs in Dr. Buzzard's Original Savannah Band. One of the canine performers goes by the moniker of Mr. Limelight, and his talents extend far beyond sit and fetch. Mr. L. is a singing cocker spaniel and is probably the only singing pooch that hasn't appeared on The Johnny Carson Show. His sidekick is Monono, just a Pekinese with no special attributes for anything, but a propensity for empty Alpo cans. What do you mean are there any homo sapiens in the group? . . . Bernie Taupin is in Acapulco until further notice, or the middle of January, depending on which comes first. Bernie will be joined by his head Jet, Alice Cooper, who has rented a house next door to Bernie's so they can slather each other in guacamole and song titles to their heart's content. Do you think Alice is now Bernie's better songwriting half? We're still wondering what this odd couple plan to do with the 12 tunes they have reportedly written together . . . Was My Face Red: According to Lou Stewart at Pandora Productons, Bill Szymczyk will not be "playing producer" as reported in this column, but will indeed be producing the Outlaws. What he will be playing with is a new studio, called Bayshore Studios, in Coconut Grove, Florida. "The weather is here, wish you were fine." ... Mrs. Herb Alpert, Lani Hall, is going back to work again: no longer content to be Herb's plus one, she went out and cut an album called "Sweet Bird." Obviously it's on A&M, while her tour opens at the (Continued on page 55)

Manhattan's Magic



Atlantic recording group Manhattan Transfer wrapped up the third wing of their ongoing U.S. tour with back-to-back sold-out dates recently at Carnegie Hall in New York, and the Kennedy Center in Washington, D.C. The Carnegie Hall concert was preceded by late-night and early-morning interviews with the group members on WNEW-AM with Jim Lowe, and on WNEW-FM with Dave Herman, respectively. The current tour began last September 2 with two weeks at the Fairmont in San Francisco, just one week after the release of the group's second Atlantic album, "Coming Out," produced by Richard Perry. The album yielded its first single early last month, the 4 Tops' "Helpless" b/w "My Cat Fell in The Well" (not available on any Ip). Shown backstage at Carnegie Hall are, from left: Tim Hauser, Laurel Masse, Atlantic Records chairman Ahmet Ertegun, Atlantic artist Michel Polnareff, Janis Siegel, WEA International president Nesuhi Ertegun, Manhattan Transfer's music director Ira Newborn, and Alan Paul.

CBS Ups Yarbrough

■ DETROIT — Dan Yarbrough has been appointed to the postion of branch manager, Detroit, CBS Records. The announcement was made by Don Van Gorp, regional director, midwest region.

Yarbrough will be responsible for the sales and promotion activities for all CBS Records' labels. In addition, he will be responsible for coordinating all the sales and merchandising plans on all record and tape product. He will report directly to Van Gorp.

Yarbrough joined CBS Records in December of 1965. He was previously salesman for the Atlanta market and field sales manager for New York.

Foghat 'Outlaws' Gold

■ LOS ANGELES — Foghat has just earned another gold award for one of their past efforts. The RIAA has certified the group's "Rock & Roll Outlaws" as a gold album.

Casablanca Signs Meisburg & Walters

■ LOS ANGELES — Meisburg and Walters have been signed to an exclusive recording contract by Casablanca Records and Filmworks, it was announced by Neil Bogart, president of the newly merged entertainment complex.

The duo's first album, already recorded, has been scheduled for a January release. Booked by Variety Talent, Meisburg and Walters are currently in the midst of a national tour with emphasis on college appearances.

Ervin Joins Farr

■ LOS ANGELES—Dee Ervin has been named manager of the a&r department for Farr Records by Michael Ragor, president of Farr Music, Inc.

Ervin most recently was a recording artist and writer for Chelsea Records. Earlier, he served as a writer and producer for ABC Dunhill Records.

Garden Party



Earth, Wind & Fire were in New York recently to play a date at Madison Square Garden as part of their nationwide tour. That same day, Columbia Records hosted a gala party for the band which was highlighted by the presentation of platinum records for EW&F's current album, "Spirit." Shown at the presentation are: bottom row (from left) LeBaron Taylor, vice president, special markets, CBS Records; Bob Cavallo, EW&F's manager; Walter Yetnikoff, president, CBS Records Group; Maurice White, member and producer of EW&F; Bruce Lundvall, president, CBS Records Division; Joe Ruffalo, EW&F's manager; middle row: CBS Records' Richard Mack, director, national promotion, special markets; group members Verdine White, Donald Myrick, Fred White, Al McKay; Don Dempsey, vice president, marketing, Columbia Records; Ralph Graham of the band; in back (from left): Don DeVito, vice president, talent acquisition, a&r, east coast, Columbia Records; Stan Monteiro, vice president, national promotion, Columbia Records.

SHERBET



"Superstars from down under"

Had My Way

Their new single from their debut MCA album "Howzat"



MCA-2226

Produced by Sherbet & Richard Lush

MCA RECORDS

THE SINGLES CHART

		1069
NO	VEME	BER 20, 1976
	NOV.	
101	101	GREY RAINY DAYS LONNIE JORDAN—United Artists XW873 Y (Far Out/River Jordan, BMI)
101	105	BABY, BABY I LOVE YOU TERRY CASHMAN/Lifesong 45015 (Blendingwell, ASCAP)
103	103	(ONE MORE YEAR OF) DADDY'S LITTLE GIRL RAY SAWYER— Capitol P 4344 (Horse Hairs, BMI)
104	108	ELENORE FLO & EDDIE—Columbia 3 10209 (Jazzbird/Benchmark, ASCAP)
105	109	(SHE'S JUST A) FALLEN ANGEL STARZ—Capitol P 4343 (Rock Steady/Starzsongs, ASCAP)
106	104	MAKE IT UP TO ME IN LOVE ODIA COATES AND PAUL ANKA— Epic 8 50298 (Spanka, BMI)
107	107	SLOW DANCING FUNKY KINGS—Arista 0209 (Jazzbird/ Benchmark, ASCAP)
108	113	DOG EAT DOG TED NUGENT—Epic 8 50301 (Magicland, ASCAP)
109	110	HEART ON MY SLEEVE GALLAGHER & LYLE—A&M 1850 (Irving, BMI)
110	111	IF I ONLY COULD ROWANS—Elektra 45347 (Lemuria, BMI)
111	117	SHERRY KEANE BROTHERS—20th Century TC 2302 (Bunz Off/ Cataba, BMI)
112	115	SOMEDAY HENRY GROSS—Lifesong 45014 (Blendingwell, ASCAP)
113	126	IT KEEPS YOU RUNNIN' DOOBIE BROTHERS—Warner Bros. WBS 8282 (Tauripin, BMI) DUKE OF EARL BERGEN WHITE—Private Eye PS 105 (Conrad/
115	121	A.B.B.A., BMI) TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America
116	114	P 7638 (Capitol) (Muscle Shoals, BMI; Silver Dawn, ASCAP) GREEDY FOR YOUR LOVE DONNY GERRARD—Greedy G 107
117	105	(Joyfully Sad, BMI)
117	125	Playboy P 6088 (Eee Cee, BMI) MAN'S SMART, WOMAN'S SMARTER ROBERT PALMER—Island 075
119	Ē	(Chesdal, BMI) MEMORY SILVER—Arista 0210 (Lifson Thomas/Careers, BMI)
120	-	EVERY NOW AND THEN MAC DAVIS—Columbia 3 10418 (Screen Gems-EMI, BMI)
121	123	(MPL Commun, BMI)
122	118	THE BIG DEBATE JOHNNY CALEN—Bang 730 (Silver Cloud/Friend, ASCAP)
123	132	HEART ON MY SLEEVE BRYAN FERRY—Atlantic 3364 (Irving, BMI)
124	127	THE RAVEN ALAN PARSONS PROJECT—20th Century TC 2308 (Fox Fanfare, BMI)
125	133	WITH YOU MOMENTS—Stang 5068 (All Platinum) (Unichappell Begonia Melodies/Aschaken, BMI)
126	128	COMIN' CHOCOLATE MILK—RCA PB 10758 (Marsaint, BMI) BLESS MY SOUL SKIP MAHOANEY & THE CASUALS—Abet 9466
127	130	(Nashboro) (Excellorec/Shipsong, BMI)
128	116	SALTY TEARS THELMA JONES—Columbia 3 10403 (Razzle Dazzle, BMI)
1.29	131	HAPPY BEING LONELY THE CHILITES—Mercury 73844 (Stone Diamond, BMI)
130	136	GREEN GRASS & HIGH TIDES OUTLAWS—Arista 0213 (Mustlers, BMI) YOU'VE GOT ME RUNNIN' GENE COTTON—ABC 12217
131	130	(Dawnbreaker, BMI)
132	134	REMEMBER YESTERDAY JOHN MILES—London 5N 20089 (British Rocket, ASCAP)
133	_	MIDNIGHT SOUL PATROL QUINCY JONES—A&M 1878 (Kidada, BMI)
134	141	IN ONE EYE AND OUT THE OTHER CATE BROTHERS—Asylum 45354 (Big E Little e/Cate Bros./Warner Bros./Midnight Hour, BMI)
136		LIVING TOGETHER (IN SIN) WHISPERS—Soul Train SB 10773 (RCA) (Bridgeport, BMI) CAN'T LET A WOMAN AMBROSIA—20th Century TC 2310 (Rubicon, BMI)
137	139	NEVER IN MY LIFE BABY FACE—ASI 100009 (Tektra Pub, BMI)
138	146	FINGER FEVER DRAMATICS—ABC 12220 (Groovesville, BMI)
139	129	COWBOY SONG THIN LIZZY—Mercury 73841 (RSO, ASCAP)
140	142	YOU & ME TAMMY WYNETTE-Epic 8 50264 (Algee, BMI)
141	122	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA—20th Century TC 2301 (Sa-Vette, January, BMI) LONG LONG TIME LARRY SANTOS—Casablanca NB869 (MCA, ASCAP)
143	140	(I THINK I WANNA) POSSESS YOU MAXINE NIGHTINGALE— United Artists XW865 Y (Andustin/Ackee, ASCAP)
144	135	STAYING POWER BARBI BENTON—Playboy P 6078 (Don Kirshner, BMI)
145 146	144	DAYDREAM BELIEVER MONKEES—Arista 0201 (Screen Gems-EMI, BMI) SAVE IT FOR A RAINY DAY STEPHEN BISHOP—ABC 12232
		(Stephen Bishop, BMI)
147	138	YOU'RE THE ONE BLOOD, SWEAT & TEARS—Columbia 3 10400 (Lady Casey/Patca Man, BMI)
148	143	(WE DON'T WANT YOUR MONEY) WE WANT MINE CRACK THE SKY— Lifesong 45016 (Blendingwell, ASCAP) GIVE A BROKEN HEART A BREAK IMPACT—Atco 7056
150	143	(Friday's Child, BMI) RUN TO ME CANDI STATON—Warner Bros. WBS 8249 (Da Ann, ASCAP)
		THE THE PARTY OF T

150 145 RUN TO ME CANDI STATON—Warner Bros. WBS 8249 (Da Ann, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A DOSE OF ROCK 'N' ROLL Arif Mardin (Bloomsbury, BMI)	53	LET 'EM IN Paul McCartney (MPL Communications by Arrangement with	
A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	22	ATV, BMI) LET'S BE YOUNG TONIGHT Michael L.	2
A LITTLE BIT MORE Ron Haffkine (Bygosh, ASCAP)	34	Smith (Jobete, ASCAP, Stone Diamond, BMI)	8
AFTERNOON DELIGHT Milton Okun (Cherry Lane ASCAP)	61	LIKE A SAD SONG Milt Okun (Cherry Lane, ASCAP)	6
AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete,		LIVIN' IT DOWN Huey P. Meaux (Ben Peters/Crazy Cajun, BMI)	ç
ASCAP)	83	LIVIN' THING Jeff Lynne (Unart/Jet, BMI)	3
(Mita, BMI) AFTER THE LOVIN' Joel Diamond &	58	LOVE BALLAD Larry Miizell & Fonce Mizell (Unichappell, BMI)	**
Charlie Callelo (Silver Blue, ASCAP) BABY BOY Brian Aherne (Sook, ASCAP)	40 72	LOVE ME Freddie Perren (Unichappell, BMI)	4
BETH Bob Ezrin (Cafe Americana/Kiss	9	LOVE SO RIGHT Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI)	1
Songs, ASCAP: All By Myself, BMI) BLINDED BY THE LIGHT Manfred Mann	87	LOWDOWN Joe Wissert (Boz Scaggs/ Hudmar, ASCAP)	•
(Laurel Canyon, ASCAP)	71	MADEMOISELLE Styx (Almo/Stygian, ASCAP)	
BMI) CATFISH L. Payton (ABC-Dunhill/Rall, BMI)	90	MAGIC MAN Mike Flicker (Andorra,	1
CHERCHEZ LA FEMME Sandy Linzer (Pink Pelican, BMI)	94	MR. MELODY C. Jackson & M. Yancy	7
DAZZ Jim Healy, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolley,		MORE THAN A FEELING John Boylan &	,
ASCAP) DEVIL WOMAN B. Welch (Unichappell,	42	Tom Scholz (Pure, BMI) MUSKRAT LOVE Captain & Toni Tennille	
BMI) DID YOU BOOGIE (WITH YOUR BABY)	30	(Wishbone, ASCAP) NADIA'S THEME (THE YOUNG AND THE	
Joe Renzetti & David Chacklee (Goblet, BMI)	47	RESTLESS) Barry DeVorzon & Perry Botkin, Jr. (Screen-Gems-EMI, BMI)	1
DISCO DUCK (Part 1) Bobby Manuel (Stafree, BMI)	4	NICE 'N NAASTY V. Montana, Jr. (Lucky Three, Anatom, BMI)	ς
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'Cult,		NIGHTS ARE FOREVER WITHOUT YOU Kyle Lehning (Dawnbreaker, BMI)	2
ASCAP) DON'T GO BREAKING MY HEART Gus	26	OB-LA-DI, OB-LA-DA George Martin (Maclen, BMI)	8
Dougeon (Big Pig/Leeds, ASCAP) DON'T TAKE AWAY THE MUSIC Freddie Perren (Bull Pen, BMI; Perren-Vibes,	32	9,999,999 Roy Dea & Dickey Lee (Lowery, BMI)	-
ASCAP)	92	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	
DO IT TO MY MIND Johnny Bristol (Bushka, ASCAP)	82	ROCK'N ME Steve Miller (Sailor, ASCAP) SAY YOU LOVE ME Fleetwood Mac &	
DO WHAT YOU WANT, BE WHAT YOU ARE Christopher Bond (Unichappell,		Keith Olsen (Gentoo, BMI)	5
DO YOU FEEL LIKE WE DO Peter Frampton	89	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI) SHAKE YOUR RUMP TO THE FUNK Allan	4
(Almo/Fram-Dee, ASCAP) DRIVIN'WHEEL Dan Hartman (Knee	16	Jones (Barkay, BMI)	S
Trembler, ASCAP)	82	SHE'S GONE Arif Mardin (Unichappell, BMI)	1
Leon Huff (Mighty Three, BMI) FERNANDO Benny Andersson & Bjorn	95	SILVER HEELS Stan Hertzman & Blaze (Rockhopper, ASCAP) 1	(
Ulvaeus (Artwork, ASCAP)	19	SIXTEEN REASONS Sidney Sharp & Jimmie Haskell (Belinda/Elvis Presley, BMI)	
Kirshner, BMI)	80	SORRY SEEM TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP)	
Stepney (Saggifire, BMI/Kalimba, ASCAP)	75	SO SAD THE SONG Milton Okun (Cherry Lane, ASCAP)	
FREE Maurice White & Charles Stepney (Kee-Drick, BMI)	84	STAND TALL Richard Perry (Shillelegh,	2
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	46	STILL THE ONE Chuck Plotkin (Siren, BMI) SUMMER Jerry Goldstein (Far Out,	2
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	60	ASCAP) SUNRISE Jimmy lenner (C.A.MU.S.A.	7
GET THE FUNK OUT MA FACE Quincy Jones (Kidada/Gouldris, BMI)	69	BMI) THAT'LL BE THE DAY Peter Asher	6
GIVE IT UP (TURN IT LOOSE) Leo Graham (N.Y. Times/Content/Little		THE BEST DISCO IN TOWN J. Morali &	3
Bear's, BMI) HEAVEN MUST BE MISSING AN ANGEL	36	R. Rome (Can't top, BMI) THE END IS NOT IN SIGHT (THE	2
F. Perren (Bull Pen; Perren-Vibes ASCAP)	68	THE END IS NOT IN SIGHT (THE COWBOY TUNE) Barry Byrd Burton (Fourth Floor, ASCAP)	5
HELLO OLD FRIEND Rob Fraboni (Stigwood/Unichappell, BMI)	74	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI) THE WRECK OF THE EDMUND FITZGERALD	
HELP WANTED Lambert & Potter (Fox Fanfare/Double Diamond, BMI)	97	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	41	THIS MASQUERADE Tommy LiPuma	5
I CAN'T LIVE A DREAM Mike Curb & Michael Lloyd (Silver Blue/Arnold J.		THIS SONG George Harrison (Ganga, B.V., BMI)	7
ASCAP) I DON'T WANT TO LOSE YOUR LOVE	5 5	THIS ONE'S FOR YOU Ron Dante & Barry Manilow (Kamakazi, BMI)	4
M. White & C. Stepney (Pamjokeen, BMI)	75	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock &	
'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	39	WALK THIS WAY Jack Douglas (Daksel,	-
LIKE DREAMING Kenny Nolan (Sound of Nolan/Chelsea, BMI)	66	WHAM BAM Tom Sellers & Clive Davis (Colgems, ASCAP)	7
NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI)	21	WHENEVER I'M AWAY FROM YOU	6
l ONLY WANT TO BE WITH YOU Jimmy lenner (Chappell, ASCAP)	25	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	4
Guerico (Big Elk/Polish Prince, ASCAP)	7	YOU ARE MY STARSHIP S. Drinkwater & J. Schoenbaum (Electrocord, ASCAP)	3
T'S A LONG WAY THERE G. Wheatley & The Little River Band (Australian Tumbleweed PMI)	40	(Stephen Stills, BMI)	1
Tumbleweed, BMI) JUMP Curtis Mayfield (Warner-Tamerlane, BMI)	48	BE IN MY SHOW) Don Davis	
JEANS ON Air Prod. (Math/Dick James, BMI)	63	YOU'LL NEVED FIND ANOTHER LOVE	1
JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/ Commodores Enter., ASCAP)	00	The Mile Gamble & Hull (Mighty	5
Commodores Enter., ASCAP)	10		2
KEEP ME CRYING Willie Mitchell (Jec/ Green, BMI)	73	(Casserole/Unichappell, BMI)	5



THE SINGLES CHART

VITAE.							
NOV.		, Label, Number, (Distributing Label)	s. on	48	53	IT'S A LONG WAY THERE LITTLE RIVER BAND/Harvest P 4318 (Capitol)	9
20	13	""	HART	49	61	LOVE ME YVONNE ELLIMAN/RSO RS 858 (Polydor)	,
1	9	TONIGHT'S THE NIGHT		50	42	LET 'EM IN WINGS/Capitol P 4293	21
4		(GONNA BE ALRIGHT)		51	41	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	21
		ROD STEWART		52	47	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	
		Warner Bros. WBS 8262	8		22	LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	28
1 -	_		_	53 54	33 44	A DOSE OF ROCK 'N' ROLL RINGO STARR/Atlantic 3361 WHAM BAM SILVER/Arista 0189	21
2	2	MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870	9	55		I CAN'T LIVE A DREAM OSMONDS/Polydor PD 14348	9
3	1	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	14	56	48	THIS MASQUERADE GEORGE BENSON/Warner Bros.	
4	4	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/	1.5			WBS 8209	24
	7	RSO 857 (Polydor) THE RUBBERBAND MAN SPINNERS/Atlantic 3355	15	57	57	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING	
5	5	THE WRECK OF THE EDMUND FITZGERALD GORDON	10	58	55	RHYTHM ACES/ABC 12202 ANYTHING YOU WANT JOHN VALENTI/Ariola America	9
		LIGHTFOOT/Reprise RPS 1369 (WB)	13	30	33	P 7625 (Capitol)	10
7	3	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	16	59	58	SAY YOU LOVE ME FLEETWOOD MAC/Reprise	
8	6	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/				RPS 1356 (WB)	20
9	10	Sweet City 8 50225 BETH KISS/Casablanca NB 863	23	60	59	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	29
10	11	JUST TO BE CLOSE TO YOU COMMODORES/Motown	12	61	60	AFTERNOON DELIGHT STARLAND VOCAL BAND/	00
10		M 1402F	12	62	62	Windsong CB 10588 (RCA) SO SAD THE SONG GLADYS KNIGHT & THE PIPS/	29
11	8	MAGIC MAN HEART/Mushroom M 7011	18			Buddah BDA 544	7
12	14	MORE THAN A FEELING BOSTON/Epic 8 50266	9	63	70	JEANS ON DAVID DUNDAS/Chrysalis 20944	5
13	12	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	17	64	64	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	11
14	21	NADIA'S THEME (THE YOUNG AND THE RESTLESS)		65	63	SUNRISE ERIC CARMEN/Arista 0200	14
		BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	13	66	77	I LIKE DREAMING KENNY NOLAN/20th Century TC 2287	2
15	17	LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	9	67	71	WHENEVER I'M AWAY FROM YOU JOHN TRAVOLTA/	-
16	16 19	DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867	7	68	66	Midland Intl. MB 10780 (RCA) HEAVEN MUST BE MISSING AN ANGEL TAVARES/	6
18		YOU ARE THE WOMAN FIREFALL/Atlantic 3335 YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)	13			Capitol P 4270	24
10	-	MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	11	69	67	GET THE FUNK OUT MA FACE BROS. JOHNSON/A&M 1851	13
19	15	FERNANDO ABBA/Atlantic 3346	14	70	65	SUMMER WAR/United Artists XW834 Y	20
20	25	NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN &		71	83	CAR WASH ROSE ROYCE/MCA 40615	2
		JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	7	72		BABY BOY MARY KAY PLACE/Columbia 3 10422	3
21	23	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143	9	73	84	The state of the s	2
22	13	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	25	74	79	HELLO OLD FRIEND ERIC CLAPTON/RSO 861 (Polydor) I DON'T WANT TO LOSE YOUR LOVE/FLOWERS	3
23	29	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/	23			EMOTIONS/Columbia 3 10347	9
		Warner Bros. WBS 8283	6				-
24	20	THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/		CHAR		KER OF THE WEEK	
25	28	Marlin 3306 (TK) I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/	12	76	_	WALK THIS WAY	
		Arista 0205	12			AEROSMITH	
26.	22	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/				Columbia 3 10449	
27						corollisia o rossy	4
28	1 12	Columbia 3 10384	16				- 1
	18	LOWDOWN BOZ SCAGGS/Columbia 3 10367	21	77		THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB)]
29		LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336	21 18	78	88	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764	1 2
29 30	26	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001	21 18 8	78 79	81	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308	1 2 5
30	26 34 27 30	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	21 18	78 79 80	81 89	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123) 1 2 5 2
30	26 34 27	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/	21 18 8 21 14	78 79	81	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/) 1 2 5 2
30 31 32	26 34 27 30 31	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	21 18 8 21	78 79 80 81	81 89	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F) 1 2 5 2
30	26 34 27 30	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/	21 18 8 21 14 21	78 79 80 81	81 89	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/) 1 2 5 2 5 1
30 31 32	26 34 27 30 31 49	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280	21 18 8 21 14	78 79 80 81 82 83	81 89 86	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363) 1 2 5 2 5 1
30 31 32	26 34 27 30 31 49	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/	21 18 8 21 14 21	78 79 80 81 82 83	81 89 86 — —	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429) 1 2 5 2 5 1 1 2 2 1 2 1 1 2 1 1 2 1 1 1 1
30 31 32 33 34 35	26 34 27 30 31 49 32 35	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542	21 18 8 21 14 21	78 79 80 81 82 83 84 85	81 89 86 — — 91 87	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358) 1 2 5 2 5 1 1 1 2 4 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1
30 31 32 33	26 34 27 30 31 49	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/	21 18 8 21 14 21 2 22 10	78 79 80 81 82 83 84 85	81 89 86 — 91 87	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350	5 2 5 1 1 2 4 1
30 31 32 33 34 35 36	26 34 27 30 31 49 32 35	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388	21 18 8 21 14 21 2 2 2 2 10	78 79 80 81 82 83 84 85	81 89 86 — — 91 87	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/	2 5 2 5 1 1 2 4
30 31 32 33 34 35 36	26 34 27 30 31 49 32 35 38	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388 LOVE BALLAD LTD/A&M 1847	21 18 8 21 14 21 2 22 10	78 79 80 81 82 83 84 85 86 87	81 89 86 — 91 87	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY &RISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252) 1 2 5 2 5 1 1 1 2 4 1 1 2 1 1
30 31 32 33 34 35 36	26 34 27 30 31 49 32 35 38 43 56	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388 LOVE BALLAD LTD/A&M 1847 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y	21 18 8 21 14 21 2 2 2 2 10	78 79 80 81 82 83 84 85	81 89 86 — 91 87	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 OB-LA DI, OB-LA DA BEATLES/Capitol P 4347	2 5 2 5 1 1 1 2 4 1
30 31 32 33 34 35 36	26 34 27 30 31 49 32 35 38 43 56	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388 LOVE BALLAD LTD/A&M 1847 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN &	21 18 8 21 14 21 2 22 10	78 79 80 81 82 83 84 85 86 87	81 89 86 —————————————————————————————————	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 OB-LA DI, OB-LA DA BEATLES/Capitol P 4347 DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808	2 5 2 5 1 1 1 2 4 1
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30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	26 34 27 30 31 49 32 35 38 43 56 36 52 50 51 37 39	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388 LOVE BALLAD LTD/A&M 1847 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic) AFTER THE LOVIN' ENGELBERT HUMPERDINCK/ Epic 8 50270 HOT LINE SYLVERS/Capitol P 4336 DAZZ BRICK/Bang 727 THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019	21 18 8 21 14 21 22 22 10 10 8 4 24 4 5 5 10 21 17	78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97	81 89 86 	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 OB-LA DI, OB-LA DA BEATLES/Capitol P 4347 DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808 CATFISH FOUR TOPS/ABC 12223 LIVIN' IT DOWN FREDDY FENDER/ABC Dot DOA 17652 DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348 SHAKE YOUR RUMP TO THE FUNK BAR KAYS/ Mercury 73833 CHERCHEZ LA FEMME DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA PB 10827 ENJOY YOURSELF JACKSONS/Epic 8 50289 MADEMOISELLE STYX/A&M 1877 HELP WANTED HUDSON BROTHERS/Arista 0208	2 5 2 5 1 1 2 4 4 1 1 2 1 2 4 4 3 3 3
30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	26 34 27 30 31 49 32 35 38 43 56 36 52 50 51 37 39	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388 LOVE BALLAD LTD/A&M 1847 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic) AFTER THE LOVIN' ENGELBERT HUMPERDINCK/ Epic 8 50270 HOT LINE SYLVERS/Capitol P 4336 DAZZ BRICK/Bang 727 THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019 WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746 GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	21 18 8 21 14 21 22 22 10 10 8 4 24 4 5 5 10 21	78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98	81 89 86 	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 OB-LA DI, OB-LA DA BEATLES/Capitol P 4347 DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808 CATFISH FOUR TOPS/ABC 12223 LIVIN' IT DOWN FREDDY FENDER/ABC Dot DOA 17652 DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348 SHAKE YOUR RUMP TO THE FUNK BAR KAYS/ Mercury 73833 CHERCHEZ LA FEMME DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA PB 10827 ENJOY YOURSELF JACKSONS/Epic 8 50289 MADEMOISELLE STYX/A&M 1877 HELP WANTED HUDSON BROTHERS/Arista 0208 NICE 'N NAASTY SALSOUL ORCHESTRA/Salsoul SZ 2011	2 5 2 5 1 1 2 4 4 1 1 2 1 2 4 4 3 3 3
30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	26 34 27 30 31 49 32 35 38 43 56 36 52 50 51 37 39	LOWDOWN BOZ SCAGGS/Columbia 3 10367 STILL THE ONE ORLEANS/Asylum 45336 STAND TALL BURTON CUMMINGS/Portrait 6 77001 DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA) THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA) SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 A LITTLE BIT MORE DR. HOOK/Capitol P 4280 YOU ARE MY STARSHIP NORMAN CONNORS/ Buddah BDA 542 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/ Columbia 3 10388 LOVE BALLAD LTD/A&M 1847 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic) AFTER THE LOVIN' ENGELBERT HUMPERDINCK/ Epic 8 50270 HOT LINE SYLVERS/Capitol P 4336 DAZZ BRICK/Bang 727 THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019	21 18 8 21 14 21 22 22 10 10 8 4 24 4 5 5 10 21 17	78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97	81 89 86 	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB 9,999,999 TEARS DICKIE LEE/RCA PB 10764 MR. MELODY NATALIE COLE/Capitol P 4308 FLIGHT '76 WALTER MURPHY/Private Stock 123 LET'S BE YOUNG TONIGHT JERMAINE JACKSON/ Motown M 1401F DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 FREE DENIECE WILLIAMS/Columbia 3 10429 JUMP ARETHA FRANKLIN/Atlantic 3358 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 OB-LA DI, OB-LA DA BEATLES/Capitol P 4347 DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808 CATFISH FOUR TOPS/ABC 12223 LIVIN' IT DOWN FREDDY FENDER/ABC Dot DOA 17652 DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348 SHAKE YOUR RUMP TO THE FUNK BAR KAYS/ Mercury 73833 CHERCHEZ LA FEMME DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA PB 10827 ENJOY YOURSELF JACKSONS/Epic 8 50289 MADEMOISELLE STYX/A&M 1877 HELP WANTED HUDSON BROTHERS/Arista 0208	2 5 5 1 1 2 4 4 3 2 1 1 2 4 4 3 2 1 1 1 2 1 1 1 1 2 1 1 1 1 1 1 1 1 1

FLASHMAKER



HOMETOWN BOY MAKES GOOD

ELVIN BISHOP Capricorn

MOST ADDED

HOMETOWN BOY MAKES

ALL THIS AND WORLD WAR IL -Various Artists-

20th Century
CERTIFIED LIVE

Dave Mason—Col
PRETENDER—Jackson Browne—

Asylum
HEAT TREATMENT—
Graham Parker—Mercury
ZOOT ALLURES—Frank Zappa—WB NIGHT SHIFT—Foghat—

Bearsville
PHA BAND—Arista HIGH LONESOME—Charlie

Daniels Band—Epic
ROCK AND ROLL OVER—Kiss— Casablanca

WNEW-FM/NEW YORK

ADDS:
CERTIFIED LIVE—Dave Mason—C
CONCERTO FOR CLASSIC GUITAR
& JAZZ PIANO—Bolling &

Lagoya—RCA
HIGH LONESOME—Charlie Daniels Band—Epic
HOMETOWN BOY MAKES GOOD—

Elvin Bishop—Capricorn

I HEAR THE MUSIC—England Dan

Card Colev—A&M & John Ford Coley—A&A
IF YOU LOVE THESE BLUES—

JESSE COME HOME—James Gang

LASSO FROM EL PASO-Kinky Friedman—Epic
ROCK AND ROLL OVER—Kiss— Casablanca ZOOT ALLURES—Frank

HEAVY ACTION (airplay, in descending order):

SONGS IN THE KEY OF LIFE-Stevie Wonder—Tamla
ALL THIS AND WORLD WAR II—

Various Artists—20th Century
PRETENDER—Jackson Browne—

Asylum
PHOTOGRAPH—Melanie—Atlantic BORN TO RUN-Bruce Springsteen—Col
NEW WORLD RECORD—ELO—UA

WAKING AND DREAMING

Orleans—Asylum
HEAT TREATMENT—Graham Parker—Mercury
NO REASON TO CRY—Eric

Clapton—RSO
NIGHT ON THE TOWN—Rod

WBCN-FM/BOSTON

ADDS:
ALPHA BAND—Arista
CERTIFIED LIVE—Dave Mason—Col DANCE—Pure Prairie League—RCA ENDLESS FLIGHT—Leo Sayer—WB HOMETOWN BOY MAKES GOOD—

Elvin Bishop—Capricorn
HOPPKORV—Hot Tuna—Grunt
IN CONCERT—Jimmy Cliff—WB STUFF-WB

HEAVY ACTION (airplay): ALL THIS AND WORLD WAR II— Various Artists—20th Century GOLD PLATED—Climax Blues

HAVE A GOOD TIME-

IN CONCERT-Jimmy Cliff-WB JOHNNY THE FOX-Thin Lizzy-

NIGHT MOVES - Bob Seger-

NO REASON TO CRY-Eric Clapton—RSO

SOME PEOPLE CAN DO WHAT THEY

SONGS IN THE KEY OF LIFE-Stevie Wonder-Tamla

WLIR-FM/LONG ISLAND

ACT LIKE NOTHING'S WRONG-Al Kooper—UA
ALL THIS AND WORLD WAR II—

Various Artists—20th Century
ATTIC THOUGHTS—Bo Hansson

—Sire
CERTIFIED LIVE—Dave Mason—Col
FORWARD INTO THE PAST— Firesign Theatre—Col FROM THE BLUE EAGLE—

Bat McGrath—Amherst
HEAT TREATMENT—Graham

Parker—WB
IN CONCERT—Jimmy Cliff—WB
PRETENDER—Jackson Browne—

Asylum
RADIO ETHIOPIA—Patti Smith—

HEAVY ACTION (airplay, in descending order):

ALESSI-A&M

CERTIFIED LIVE - Dave Mason - Col PRETENDER-Jackson Browne-

ZOOT ALLURES-Frank

SONGS IN THE KEY OF LIFE-Stevie Wonder-Tamla

NO REASON TO CRY-Eric Clapton—RSO
HOPPKORV—Hot Tuna—Grunt

WAKING AND DREAMING-

Orleans—Asylum OCTOBERON Barclay James Harvest—Polydor (Import)

MODERN MUSIC—Be Bop Deluxe—Harvest

WCOZ-FM/BOSTON

ALL THIS AND WORLD WAR II-Various Artists—20th Century ENDLESS FLIGHT—Leo Sayer—WB HAVE A GOOD TIME—AI

Green—Hi
HOMETOWN BOY MAKES GOOD— Elvin Bishop—Capricorr STUFF—WB

TO LOVE SOMEBODY (single)-

HEAVY ACTION (airplay):

AGENTS OF FORTUNE-Blue

AGENTS OF PORTUNE—Blue
Oyster Cult—Col
BLUE MOVES—Elton John—
MCA/Rocket
BOSTON—Epic
CHICAGO X—Col
CHILDREN OF THE WORLD—Bee

Gees—RSO
FLY LIKE AN EAGLE—Steve

Miller Band—Capitol
NEW WORLD RECORD—ELO—UA SILK DEGREES—Boz Scaggs—Col SOME PEOPLE CAN DO WHAT THEY

LIKE—Robert Palmer—Island SONGS IN THE KEY OF LIFE—

WHCN-FM/HARTFORD

ADDS:

FAMILY PORTRAIT—Earl Scruggs **HEAT TREATMENT**—Graham Parker

HOMETOWN BOY MAKES GOOD-

Elvin Bishop—Capricorn HYMN TO THE SEEKER-

Mac Gayden—ABC LIBERATED FANTASIES—George LISTEN TO THE BUDDAH-

Ozo—DJM

NIGHT SHIFT—Foghat— Bearsville

TOM PETTY & THE HEARTBREAKERS

PRETENDER-Jackson Browne-

SINGLES—Rupert Holmes—Epic

HEAVY ACTION (airplay, phones):

DANCE-Pure Prairie Leggue-RCA GILLE WINDS-loan Baez-A&M IT LOOKS LIKE SNOW-

Phoebe Snow-JOHNNY THE FOX-Thin Lizzy-

NEW WORLD RECORD-

ELO---UA NIGHT ON THE TOWN-Rod Stewart-WB

PORTS OF THE HEART-

Jimmie Spheeris—Epic

RADIO ETHIOPIA—Patti Smith—

SMALL CHANGE—Tom Waits-

YEAR OF THE CAT-A! Stewart-

WBLM-FM/MAINE

ADDS:

ALL THIS AND WORLD WAR II-Various Artists—20th Century
BLACK HEART MAN—Bunny Wailer—Island
FLOWING FREE FOREVER—

Michael Murphey—Epic
HOMETOWN BOY MAKES GOOD—

Elvin Bishop—Capricorn
HOPPKORV—Hot Tuna—Grunt
IT'S YOUR WORLD—Gil Scott-Heron & Brian Jackson—Arista
JOHNNY THE FOX—Thin Lizzy—

Mercury
LEFTOVERTURE—Kansas—

Kirshner
NIGHT MOVES—Bob Seger— PRETENDER-Jackson Browne-

Asylum

HEAVY ACTION (airplay, in descending order): SLIPSTREAM—Sutherland Bros.

& Quiver—Col
GULF WINDS—Joan Baez—A&M
IT LOOKS LIKE SNOW—Phoebe

Snow—Col SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia 20th Century
MAIN REFRAIN—Wendy Waldman

—WB SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamla
TWO'S COMPANY—Azteo

Two-Step-RCA THRILLS-Lost Gonzo Band-MCA NEW WORLD RECORD—Climax Blues Band-Sire

WCMF-FM/ROCHESTER

ALL THIS AND WORLD WAR FI-Various Artists—20th Century
ALPHA BAND—Arista
CERTIFIED LIVE—Dave Mason—Col
HEAT TREATMENT—Graham Parker —Mercury
HOMETOWN BOY MAKES GOOD—

Elvin Bishop—Capricorn
IMAGINARY VOYAGES—Jean-Luc

Ponty—Atlantic
NIGHT SHIFT—Foghat—Bearsville
PHOTOGRAPH—Melanie—Atlantic
PRETENDER—Jackson Browne—

Asylum
RADIO ETHIOPIA—Patti Smith-

HEAVY ACTION (airplay, sales, phones, in descending order):
WITHIN REACH—O—UA (Import)

SOME PEOPLE CAN DO WHAT THEY JOHNNY THE FOX-Thin Lizzy-

HIGH VOLTAGE—AC/DC—Atco LONG MISTY DAYS-Robin Trower

GOOD SINGIN' GOOD PLAYIN'-Grand Funk Railroad—MCA

NIGHT MOVES—Bob Seger—

Capitol

DANCE—Pure Prairie League—

YEAR OF THE CAT-Al Stewart-Janus ALL THE WORLD'S A STAGE—

WHFS-FM/WASHINGTON

ADDS:

HAVE A GOOD TIME—Al Green—

HIGH LONESOME—Charlie Daniels Band-Epic

HOMETOWN BOY MAKES GOOD-Elvin Bishop—Capricorn
IN CONCERT—Jimmy Cliff—WB

LIES AND ALIBIS-Guthrie Thomas—Capitol MAIN SQUEEZE-Chuck Mangione

NIGHT MOVES-Bob Seger-Capitol

NOBODY KNOWS WHAT YOU DO -John Hartford-Flying Fish

PRETENDER-Jackson Browne-

RADIO FTHIOPIA---Patti Smith--HEAVY ACTION (airplay, phones, in descending order):

SONGS IN THE KEY OF LIFE-Stevie Wonder-Tamla

HOPPKORV-Hot Tuna-Grunt IT LOOKS LIKE SNOW---Phoebe ROCK AND ROLL HEART-Loy Reed

ZOOT ALLURES Frank Zappa-

WB
SMALL CHANGE—Tom Waits— Asylum
CHICKEN SKIN MUSIC—Ry Cooder

LET THE ROUGH SIDE SLIDE Jesse Winchester-Bearsville

WQDR-FM/RALEIGH

ALL THIS AND WORLD WAR II-Various Artists—20th Century
CARELESS—Stephen Bishop—ABC HOMETOWN BOY MAKES GOOD-

Elvin Bishop—Capricorn
JOHNNY THE FOX—Thin Lizzy— Mercury
PRETENDER—Jackson Browne

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

BLUE MOVES-Elton John-MCA / Rocket

SONG REMAINS THE SAME-Led Zeppelin-Swan Song SONGS IN THE KEY OF LIFE-

Stevie Wonder-Tamla SPIRIT—Earth, Wind & Fire—Col LONG MAY YOU RUN-Stills-

Young Band—Reprise NEW WORLD RECORD-ELO-UA BREAD & ROSES-Judy Collins-

SILK DEGREES-Boz Scaggs-Col NIGHT ON THE TOWN-

HASTEN DOWN THE WIND-Linda Ronstadt-Asylum

WAIV-FM/JACKSONVILLE ADDS:

ALL THIS AND WORLD WAR II-Various Artists—20th Century

DANCE—Pure Prairie League—

ENDLESS FLIGHT—Leo Sayer—WB FLOWING FREE FOREVER—Michael

Murphey—Epic
HIGH LONESOME—Charlie Daniels HOMETOWN BOY MAKES GOOD-

Elvin Bishop—Capricorn
HOPPKORV—Hot Tuna—Grunt IT LOOKS LIKE SNOW-Phoebe

Snow—Col NIGHT SHIFT—Foghat—Bearsville ROCK AND ROLL OVER—Kiss— Casablanca

HEAVY ACTION (airplay, sales, phones):
BLUE MOVES—Elton John—

BOSTON-Epic CRYSTAL BALL-Sytx-A&M

FREE FOR ALL-Ted Nugent-Epic MEN FROM EARTH—Ozark Mountain Daredevils-A&M

NEW WORLD RECORD-ELO-UA NIGHT MOVES-Bob Seger-

SOME PEOPLE CAN DO WHAT THEY LIKE-Robert Palmer-Island

SONGS IN THE KEY OF LIFE-Stevie Wonder-Tamla

YEAR OF THE CAT-Al Stewart-

WQSR-FM/TAMPA

ADDS:

ALPHA BAND—Arista CERTIFIED LIVE-Dave Mason-

HEAT TREATMENT-Graham Parker

Mercury HIGH LONESOME—Charlie Daniels

Band-Epic HOMETOWN BOY MAKES GOOD-Elvin Bishop---Capricorn

LIBERATED FANTASIES—George Duke—BASF
NIGHT SHIFT—Foghat—Bearsville

THIS SONG (single)—George Harrison—Park Horse WHITE BIRD-David LaFlamme-

ZOOT ALLURES-Frank Zappa-

HEAVY ACTION (airplay, sales, phones, in descending order):
SONGS IN THE KEY OF LIFE— BLUE MOVES-Elton John-

SOMEWHERE I'VE NEVER TRAVELLED-Ambrosia-

20th Century NO REASON TO CRY-Eric Clapton

MAIN REFRAIN-Wendy Waldman WAKING AND DREAMING-

NEW WORLD RECORD—ELO—UA SMALL CHANGE—Tom Waits—

Asylum IT LOOKS LIKE SNOW-Phoebe SONG REMAINS THE SAME-

Led Zeppelin—Swan Song

WYDD-FM/PITTSBURGH

ADDS: CERTIFIED LIVE-Dave Mason-

DIRTY DIAMONDS-Diamond REO -Buddah FLOWING FREE FOREVER-Michael Murphey—Epic

DAVID FORMAN—Arista

HOMETOWN BOY MAKES GOOD-Elvin Bishop—Capricorn

MADE IN EUROPE-Deep Purple-NIGHT SHIFT—Foghat—Bearsville

THIS SONG (single)—George Harrison—Dark Horse ZOOT ALLURES-Frank Zappa-

HEAVY ACTION (airplay, sales):

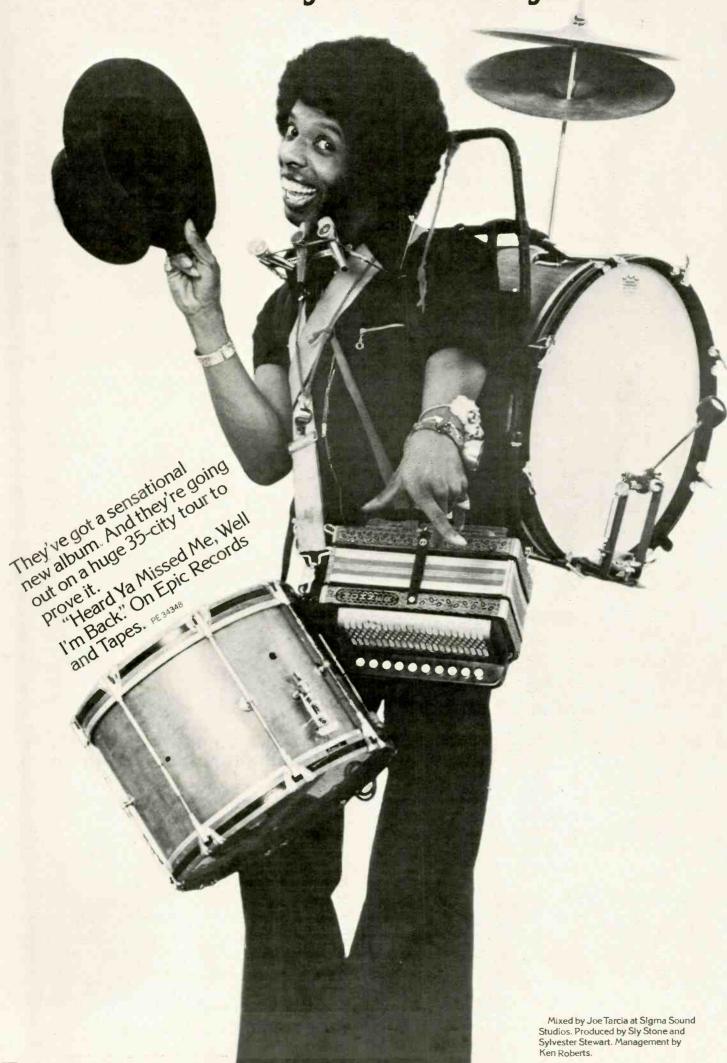
AUTOMATIC MAN-Island BLUE MOVES-Flton John-

MCA/Rocket
BOSTON—Epic
CALLING CARD—Rory Gallagher— Chrysalis
IT LOOKS LIKE SNOW—Phoebe

Snow—Col
LEFTOVERTURE—Kansas—Kirshner NEW WORLD RECORD-ELO-UA NIGHT SHIFT-Foghat-Bearsville

SONGS IN THE KEY OF LIFE-Stevie Wonder-Tamla TROUBADOUR-J.J. Cale-Shelter

A little travelin' music from Sly & The Family Stone.



SLY & THE FAMILY STONE TOUR DATES:

November, 1976

11/3 Convention Center San Antonio, Tex.

11/5 Convention Center Dallas, Tex.

11/6 University of Oklahoma Norman, Okla

11/7 Assembly Center Tulsa, Okla.

11/10 Hirsch Col. Shreveport, La

11/12 Civic Auditorium Nashville, Tenn.

11/14 Civic Auditorium Baltimore, Md.

11/18 Civic Arena Pittsburgh, Pa.

11/19 Civic Auditorium Roanoke, Va.

11/20 Coliseum Charlotte, N.C.

11/21 Coliseum Greensboro, N.C.

11/24 Coliseum Birmingham, Ala.

11/25 Civic Auditorium Montgomery, Ala.

11/26 Coliseum Macon, Ga.

11/27 Entertainment Center Columbus, Ga.

11/28 Coliseum Mobile, Ala.

December, 1976

12/1 Bay Front Center St. Petersburg, Fla.

12/3 Coliseum Jacksonville, Fla.

12/4 Sportatorium Hollywood, Fla.

12/5 Civic Auditorium Lakeland, Fla.

12/7 Civic Auditorium Savannah, Ga.

12/9 Cumberland Country Memorial Auditorium Fayetteville, N.C.

12/10 Hampton Roades Col. Hampton, Va.

12/11 Carolina Col. Columbia, S.C.

12/12 Civic Auditorium Charleston, W. Va.

12/17 Madison Square Garden New York, N.Y.

12/26 Community Center Largo, Md.

12/27 Spectrum Philadelphia, Pa.

12/30 Omni Atlanta, Ga. Till 12/31

January, 1977

1/1 Van Braum Col. Huntsville, Ala.

THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are In alphabetical order by

MADE IN EUROPE-Deep Purple-

NIGHT SHIFT—Foghat—Bearsville

PRETENDER—Jackson Browne-

ZOOT ALLURES-Frank Zappa-

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

BOSTON—Epic
TROUBADOUR—J.J. Cale—Shelter

NEW WORLD RECORD—ELO—UA SOME PEOPLE CAN DO WHAT

THEY LIKE-Robert Palme

IT LOOKS LIKE SNOW-Phoebe

SONGS IN THE KEY OF LIFE—

LONG MAY YOU RUN—Stills-Young Band—Reprise

ADDS:

Snow—Col
YEAR OF THE CAT—Al Stewart—

Stevie Wonder—Tamla
JUMP ON IT—Montrose—WB
NO REASON TO CRY—Eric Clapton

KSAN-FM/SAN FRANCISCO

ACT LIKE NOTHING'S WRONG-

AI Kooper—UA
ATTIC THOUGHTS—Bo Hansson—

CERTIFIED LIVE-Dave Mason-

PRETENDER—Jackson Browne— Asylum
ROCK AND ROLL OVER—Kiss—

ROCK'S IN MY HEAD-Mike Berry

THIS SONG (single)—George
Harrison—Dark Horse
UNFINISHED BUSINESS—Blackbyrds

ZOOT ALLURES—Frank Zappa—

HEAVY ACTION (airplay):

BLUE MOVES-Elton John-

MCA / Rocket HEAT TREATMENT—Graham

Parker—Mercury
HOMETOWN BOY MAKES GOOD—

Elvin Bishop—Capricorn
IT LOOKS LIKE SNOW—Phoebe

JOHNNY THE FOX-Thin Lizzy-

Mercury
NEW WORLD RECORD—ELO—UA

TOM PETTY & THE HEARTBREAKERS

Stevie Wonder—Tamla
SPACE TRAVELER—James Vincent

ACT LIKE NOTHING'S WRONG-

Al Kooper—UA
ALL THIS AND WORLD WAR II—

Various Artists—20th Century ALPHA BAND—Arista CERTIFIED LIVE—Dave Mason—Col ENDLESS FLIGHT—Leo Sayer—WB

HEAT TREATMENT—Graham Parker

--- Mercury
HOMETOWN BOY MAKES GOOD---

Elvin Bishop—Capricorn
IN CONCERT—Jimmy Cliff—WB
ROCK AND ROLL OVER—Kiss—

ZOOT ALLURES—Frank Zappa-

HEAVY ACTION (airplay,

Elvin Bishop—Capricorn
IT LOOKS LIKE SNOW—Phoebe

HOMETOWN BOY MAKES GOOD-

—Shelter SONGS IN THE KEY OF LIFE—

KZEL-FM/EUGENE

—Epic

ADDS:

—Sire
CORKY SIEGEL—Dharma

Asylum

TOP AIRPLAY



SONGS IN THE KEY OF LIFE STEVIE WONDER Tamla

MOST AIRPLAY

SONGS IN THE KEY OF LIFE-Stevie Wonder—Taml
NEW WORLD RECORD— -UA IT LOOKS LIKE SNOW-Phoebe Snow—Col BLUE MOVES—Elton John—

MCA / Rocket BOSTON—Epic SONG REMAINS THE SAME-Led Zeppelin—Swan Song NIGHT MOVES—Bob Seger—

SOME PEOPLE CAN DO WHAT THEY LIKE-Robert Palme YEAR OF THE CAT-Al Stewart

-Janus

WIOQ-FM/PHILADELPHIA

ADDS:

ALL THIS AND WORLD WAR II-Various Artists—20th Century
ALPHA BAND—Arista

BOULEVARD-Murray Mclauchlan

CERTIFIED LIVE—Dave Mason—Col HIGH LONESOME—Charlie Daniels Band—Epic
HOMETOWN BOY MAKES GOOD—

Elvin Bishop-Capricorn

LIBERATED FANTASIES-George ke-BASF

PRETENDER—Jackson Browne Asylum
PRISMS—Lyons & Clark—Shelter

RADIO ETHIOPIA-Patti Smith-

HEAVY ACTION (airplay, phones):

CALLING CARD-Rory Gallagher-

CARELESS—Stephen Bishop—ABC
BURTON CUMMINGS—Portrait
FLOWING FREE FOREVER—Michael Murphey—Epic
HEAT TREATMENT—Graham Parker

JESSE COME HOME—James Gang

NEW NATION—Roderick Falconer

—UA
NIGHT SHIFT—Foghat—Bearsville SLIPSTREAM—Sutherland Bros. & Quiver—Col

Quiver—Col
ZOOT ALLURES—Frank Zappa—

W-4-FM/DETROIT

ADDS:

HARD CORE JOLLIES-Funkadelic HEAT TREATMENT-Graham Parker

---Mercury
HOPPKORV----Hot Tuna----Grunt NIGHT SHIFT—Foghat—Bearsville
BILLY PRESTON—A&M

THIS SONG (single)—George Harrison—Dark Horse ZOOT ALLURES—Frank Zappa—

HEAVY ACTION (airplay, in descending order):

NIGHT MOVES-Bob Seger-Capitol
SONGS IN THE KEY OF LIFE Stevie Wonder—Tamla BIGGER THAN BOTH OF US— Hall & Oates-RCA

NEW WORLD RECORD-ELO-UA TROUBADOUR-J.J. Cale-Shelter PRIVATE EYES-Tommy Bolin-Col BLUE MOVES-Elton John-MCA/Rocket SCHOOL DAYS—Stanley Clarke-

Nemperor
SOME PEOPLE CAN DO WHAT THEY LIKE-Robert Palmer-

Island
SPITFIRE—Jefferson Starship-

WXRT-FM/CHICAGO

ADDS:

ALL THIS AND WORLD WAR II-Various Artists-20th Century HARD CORE JOLLIES -Funkadelic

HEAT TREATMENT—Graham Parker —Mercury
HIGH LONESOME—Charlie Daniels

Band—Epic
HOMETOWN BOY MAKES GOOD

–Elvin Bishop—Capricorn IN CONCERT-Jimmy Cliff-WB MADE IN EUROPE—Deep Purple—

NIGHT SHIFT-Foghat-Bearsville SHADOW PLAY-L.A. Express-Caribou ZOOT ALLURES—Frank Zappa—

WB.

HEAVY ACTION (airplay, sales, phones):

JOAN ARMATRADING-A&M CLOSE UP—Bonnie Koloc—Epic
BURTON CUMMINGS—Portrait FREE FOR ALL—Ted Nugent—Epic
JOHNNY THE FOX—Thin Lizzy— Mercury

LEFTOVERTURE—Kansas—Kirshner
LONG MISTY DAYS—Robin Trower

—Chrysalis

NEW WORLD RECORD—ELO—UA

ROARING SILENCE—Manfred

Mann's Earth Band—WB

SONGS IN THE KEY OF LIFE—

WZMF-FM/MILWAUKEE

CERTIFIED LIVE-Dave Mason-Col HEAT TREATMENT-Graham Parker

--- Mercury
HELP IS ON THE WAY--- Melissa Manchester—Arista

HOMETOWN BOY MAKES GOOD-Elvin Bishop—Capricorn

NIGHT SHIFT—Foghat—Bearsville PRETENDER-Jackson Browne-

Asylum
ROCK AND ROLL OVER—Kiss-

HEAVY ACTION (airplay, sales, phones, in descending order): SONG REMAINS THE SAME....

Led Zeppelin—Swan Song
FREE FOR ALL—Ted Nugent—
ROARING SILENCE—Manfred ann's Earth Band—WB BOSTON BOSTON—Epic
LONG MISTY DAYS—Robin Trower

KSHE-FM/ST. LOUIS

ADDS:

ALL THIS AND WORLD WAR II-Various Artists—20th Century
ROCK AND ROLL OVER—Kiss— SNAKES AND LADDERS—Faces

HEAVY ACTION (approximate airplay, phones):

CERTIFIED LIVE-Dave Mason-Col FIOWING FREE FOREVER—Michael Murphey—Epic LEFTOVERTURE—Kansas—Kirshner

NEW WORLD RECORD—ELO—UA NIGHT MOVES—Bob Seger—

NIGHT SHIFT—Foghat—Bed SONG REMAINS THE SAME--Bearsville Led Zeppelin-Swan Song

KQRS-FM/MINNEAPOLIS ADDS:

ALL THIS AND WORLD WAR II-Various Artists—20th Century
ALPHA BAND—Arista

BLUE MOVES-Elton John-MCA / Rocket
CRYSTAL BALL—Styx—A&M FLYING—Hometown Band—A&M HIGH LONESOME—Charlie Daniels Band—Epic IT'S YOUR WORLD—Gil Scott-Heron

HEAVY ACTION (airplay): CERTIFIED LIVE-Dave Mason-HOMETOWN BOY MAKES GOOD-Flyin Bishop—Capricorn

IT LOOKS LIKE SNOW-Phoebe Snow—Col
LIBERATED FANTASIES—George

Duke-BASF NEW WORLD RECORD—ELO—UA PORTS OF THE HEART-Jimmie

Spheeris—Epic
PRETENDER—Jackson Browne-RADIO ETHIOPIA-Patti Smith-

ZOOT ALLURES-Frank Zappa-

KZEW-FM/DALLAS

ADDS:

ACT LIKE NOTHING IS WRONG-Al Kooper—UA

-Mercury
HOMETOWN BOY MAKES GOOD-

IN ONE EYE AND OUT THE OTHER

-Cate Bros.—Asylum MADE IN EUROPE-Deep Purple-

ROCK AND ROLL HEART-Lou Reed

—Arista
SLIPSTREAM—Sutherland Bros. & SNAKES AND LADDERS—Faces—

ZOOT ALLURES-Frank Zappa-

HEAVY ACTION (airplay, sales, phones, in descending order): SONGS IN THE KEY OF LIFE-

Stevie Wonder-NIGHT ON THE TOWN-Rod

Stewart—WB
BLUE MOVES—Elton John—
MCA/Rocket
BOSTON—Epic SONG REMAINS THE SAME-

Led Zeppelin—Swan Song
NEW WORLD RECORD—ELO—UA TROUBADOUR-II Cale-Shelter

LONG MISTY DAYS-Robin Trower —Chrysalis

DARK BLONDE—Tom Jans—Col

LITTLE RIVER BAND—Harvest

KPFT-FM/HOUSTON

ADDS:

ACT LIKE NOTHING'S WRONG-AI Kooper—UA
HEAT TREATMENT—Graham Parker

-Mercury
IT'S YOUR WORLD-Gil Scott-

Heron & Brian Jackson—Arista LASSO FROM EL PASO-

LIBERATED FANTASIES -- George

Duke—BASF
MASS MEDIA STARS—Aqua Fragile

RADIO ETHIOPIA—Patti Smith—

SHADOW PLAY—L.A. Express— Caribou
WHITE BIRD—David La Flamme—

ZOOT ALLURES Frank Zappa-

HEAVY ACTION (airplay):

CALIENTE—Gato Barbieri—A&M CRYSTAL BALL—Styx—A&M I/YOU-Brian Protheroe-Chrysalis
NEW NATION—Roderick Falconer

—UA
PORGY & BESS—Ray Charles &

Cleo Laine—RCA
SARGASSO SEA—Abercrombie &
Towner—ECM SCHOOL DAYS—Stanley Clarke—

Nemperor
SHADOW PLAY—L.A. Express—

SMALL CHANGE—Tom Waits— SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamla

KBPI-FM/DENVER

ADDS: ALPHA BAND—Arista CERTIFIED LIVE-Dave Mason-

Col
DECADE—Neil Young—Reprise FLOWING FREE FOREVER-Michael

Murphey—Epic
HOMETOWN BOY MAKES GOOD-Elvin Bishop—Capricorn
PRETENDER—Jackson Browne Asylum

HEAVY ACTION (airplay, sales, phones, in descending order): SONGS IN THE KEY OF LIFE-

Stevie Wonder—Tamla SONG REMAINS THE SAME— Led Zeppelin—Swan Sor HASTEN DOWN THE WIND-Linda Ronstadt—Asylum

DREAMBOAT ANNIE—Heart—

Mushroom
NIGHT ON THE TOWN— Rod Stewart—WB
NO REASON TO CRY—Eric Clapton

LONG MAY YOU RUN-Stills-Young Band—Reprise BOSTON—Epic NEW WORLD RECORD-ELO-UA

KMYR-FM/ALBUQUERQUE

HOMETOWN BOY MAKES GOOD-Elvin Bishop—Capricorn
BILLY PRESTON—A&M PRETENDER-Jackson Browne-Asylum

HEAVY ACTION (airplay, sales, phones, in descending order): NEW WORLD RECORD-ELO-UA BLUE MOVES—Elton John— MCA / Rocket
BOSTON—Epic
FRAMPTON COMES ALIVE—

Peter Frampton—A&M IT LOOKS LIKE SNOW—Phoebe BOB MARLEY & THE WAILERS LIVE —Island
SONG REMAINS THE SAME—

Led Zeppelin—Swan Song SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col
YEAR OF THE CAT—Al Stewart—

KWST-FM/LOS ANGELES

ADDS:
ALL THIS AND WORLD WAR II— Various Artists—20th Century
CERTIFIED LIVE—Dave Mason—Col PRETENDER—Jackson Browne—

Asylum
ROCK AND ROLL OVER—Kiss-Casablanca

HEAVY ACTION (airplay, sales, phones):
CRYSTAL BALL—Styx—A&M
JOHNNY THE FOX—Thin Lizzy— LONG MISTY DAYS-Robin Trower

—Chrysalis

MODERN MUSIC—Be Bop Deluxe

NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—

ONE MORE FROM THE ROAD Lynyrd Skynyrd—MCA SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer— SONG REMAINS THE SAME-Led Zeppelin—Swan Song
YEAR OF THE CAT—Al Stewart—

KOME-FM/SAN JOSE

ADDS: ALL THIS AND WORLD WAR II-Various Artists—20th Century
CERTIFIED LIVE—Dave Mason—Col
ENDIFSS FLIGHT—Leo Sayer—WB ENDLESS FLIGHT—Leo Sayer—WB HEAT TREATMENT—Graham Parker ---Mercury
HOMETOWN BOY MAKES GOOD---Elvin Bishop—Capricorn
IT'S YOUR WORLD—Gil Scott-

Heron & Brian Jackson-Arista

Snow—Col LITTLE RIVER BAND—Harvest MAIN REFRAIN—Wendy Waldman

--WB NEW WORLD RECORD---ELO---UA RADIO ETHIOPIA—Patti Smith

Arista
ROCK AND ROLL HEART— Lou Reed—Arista
SONG REMAINS THE SAME— Led Zeppelin—Swan Song SONGS IN THE KEY OF LIFE-

Stevie Wonder—Tamla
YEAR OF THE CAT—Al Stewart—



One of the reasons Herbie Hancock's new album, "Secrets," is just too good to keep to yourself is the very solid guitar playing of Wah Wah Watson. And it's Herbie's masterful keyboard work that helps to make Wah Wah's "Elementary"

album a profound listening and dancing experience. Put'em together and what have you got? Two of the best albums of the year, that's what.

the year, that's what.

"Secrets," by Herbie Hancock.

"Elementary," by Wah Wah Watson.

Two much. On Columbia Records and Tapes.

The Doin' It Tour:

"Elementary" produced by David Rubinson & Friends, Inc. and Wah Watson. "Secrets" produced by David Rubinson & Friends, Inc. and Herbie Hancock. Direction: Adam's Dad Management, San Francisco, California.

NOVEMBER, 1976		11/25	Hynes Aud. Boston, Mass.	12/4	Electric Ballroom Atlanta, Ga.	12/12	Celebrity Theatre Phoenix, Ariz.	
11/11	Auditorium Theatre Chicago, III.	11/26	Winter Garden	12/5	Warehouse	12/13	San Diego, Calif.	
11/13	Syracuse Univ.		New York, N.Y.		New Orleans, La.	12/14	Santa Barbara, Calif.	
11/14	Syracuse, N.Y. Masonic Aud.	11/27	Winter Garden New York, N.Y.	12/7	Civic Center Oklahoma City, Okla.	12/17	Community Theatre Berkeley, Calif.	
11/14	Detroit, Mich.	11/28	Winter Garden New York, N.Y.	12/8	Armadillo World	12/23	Paramount	
11/18	Capital Center Largo, Md.	11/29	Mount Holyoke College		Headquarters Austin,Tex.	, -0	Seattle, Wash.	
11/20	Town Theatre		Springfield, Mass.	12/9	Music Hall	12/31	Paramount Portland, Ore.	
aa /0.4	Philadelphia, Pa.	DECEMBER, 1976		10/10	Houston, Tex.	JANUARY, 1977		
11/24	Leroy Theatre Providence, R.I.	12/3	Univ. of Ky. Lexington, Ky.	12/10	Electric Ballroom Dallas,Tex.	1/77	Vancouver, Canada	•
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ACT LIKE NOTH



For the first time in

a new album

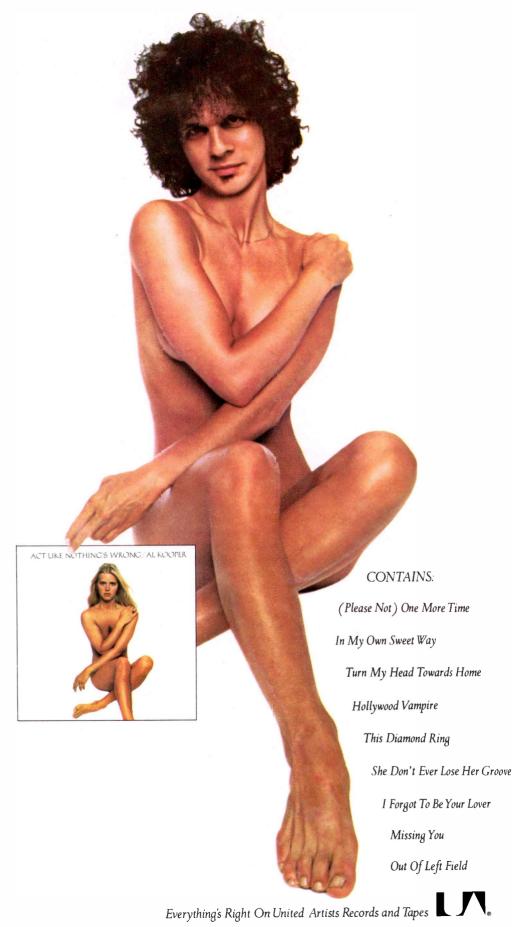
After Blood, Sweat & Tears, Blues Project, Lynyrd Skynyrd Nils Lofgren and The Tubes, it's easy to

"ACT LIKE

INGS WRONG...

four years – by ALKOOPER

Produced by John Simon & Al Kooper



IAL®GUE

Steve Backer: In The Jazz Marketplace

By MARC KIRKEBY

■ The widespread commercial success of numerous "crossover" jazz artists in recent years has not necessarily meant similar acceptance of more traditional or esoteric jazz music, as many labels will ruefully attest. Turning a profit on such records requires a blend of business acumen, knowledge of jazz in all its forms, and sensitivity to the artists involved that few individuals can boast. During his term as general manager of Impulse Records, and in the last two years as coordinator of jazz product for Arista Records and his as-



Steve Backer

sociated labels, Steve Backer has demonstrated the ability to be faithful to his artists while keeping his labels in the black. In the following Dialogue, Backer addresses the problems of the jazz marketplace and offers some insights into how to make progressive music pay.

Record World: Are you optimistic about where things are going for progressive artists who are recording now? Are they making commercial inroads?

Steve Backer: Well, I still see a large gap between basically two categories-acoustic versus electric jazz, pure versus fusion jazz, or high art versus pop art. If you're talking about the pure, high art approach, I don't see, to be very frank, very much of a narrowing of the gap between acceptance of those two forms of music. But major record companies can still present the pure, aesthetic approach to jazz if they do it intelligently. I'm optimistic based on our success, being able to do it for as long as we have, and the fact that we're going to continue to do it.

When I look around me, I see other companies having a great deal of difficulty doing this, and I think a lot of that has to do with a hazy understanding of the business of aesthetics.

RW: What sorts of things can you do wrong or right in handling a relatively established artist?

Backer: I think it's more of an overview of how you approach your roster in general. We have music here in the jazz idiom that ranges from be-bop, even Dixieland, on through to the cutting edge of the avant-garde, with people like Cecil Taylor and Anthony Braxton, and including every amalgamation you can think of in between: Latin jazz, funk jazz, high energy jazz, classical jazz and so on. But the Arista-Freedom label, for instance, through which we expose some of the most consistently adventurous progressive music being released on a major label in America, runs at a clear profit to us, and what should be applauded, in addition to the music, is the intelligent structuring of the entire deal, which took into consideration at the very outset that, with limited upside sales, one can continue forward only if one treads very carefully on a business level.

RW: Where are the savings and profits realized?

Backer: We recoup our investment on Arista-Freedom annually very quickly, and our profit per album is much greater than, for example, an Arista album strictly because of the structure of the deal. Recording costs are kept down very low, advances are kept down very low, and you just have to have an overview in front that this is just not high-end parameter music at this juncture. Hopefully it will be some day, and then we will adjust our sights. But if you want to deal with it in 1976 and 1977, then you have to have an intelligent insight into it.

RW: Do your artists realize that?

Backer: Some artists do realize and some don't. There are some artists in that genre of the music that have been down a long time from an economic point of view, and have a great deal of difficulty when a record company wants to negotiate with them, after all the rejection they've faced, wanting to make up for all that or overcompensate for it. Some do have a clear perspective on that, some don't. Can they go to other companies? Perhaps they can, but my point is, that those places, if they do not have this approach to the business of aesthetics we're talking about, six or eight months down the line will not be recording these artists. They might be able to go elsewhere, but the realistic bottom line is that the line has to

continue running and the company has to continue wanting to do it.

RW: In the absence of marked commercial success, how do you decide how long to stay with a particular artist? Who decides with you?

Backer: I jointly coordinate the Arista line with Michael Cuscuna. I represent Arista's end of it, and Michael represents Freedom's end of it. So he and I jointly decide how long to continue with a given artist. But in the case of Freedom, we essentially leased a catalogue from Alan Bates, an English entrepreneur, who built it up in Europe. Of the 36 or 38 albums we've put out so far, I would say better than 50 percent of them are new things that we've recorded here. On the one hand we have the catalogue to put out, on the other hand we choose artists to try to expose, and we jointly make that decision as to who to choose. We've only gotten to do second albums on three or four artists at this point, because we've only been doing it for two years, so how far we can go with those artists remains to be seen, as that aforementioned gap we spoke about either narrows or doesn't narrow.

RW: By and large, are they signed to long-term contracts, or are they signed for an album at a time?

Backer: They're usually signed an album at a time, and the deals are very carefully structured, as I said to you before.

RW: Is there a clearly defined line between those artists whose profits count toward the success of the jazz roster, and those who don't?

Backer: Well, I approach it by looking at it from the point of view of a full spectrum, diverse progressive roster. I'm sure the company, bottom linewise, needs huge sales with certain artists, like Barry Manilow or the Bay City Rollers, to be able to afford the luxury of being able to present music for the sake of the state of the art, even at a marginal profit. So, I look at it one way, I think they look at it another way.



... with limited upside sales, one can continue forward only if one treads very carefully on a business level.



RW: Is your principal satisfaction in this job that you are able to put out albums that you know to be good, or that you are able to coordinate a department that is able to turn a profit where others are not?

Backer: I think if you're not dealing with music that you consider incredibly valid, and advancing the level and state of music in America, then you don't have a healthy approach to the music business, because it's about music as well as records. But the important thing is that the ability to turn a profit, and the ability to coordinate the lines so that they are not going to be under the severe, stringent pressures of corporate existence, is a necessity to be able to continue in this direction. Clive Davis has been terrific in this regard, because while we speak of profit, he recognizes that it is marginal by other standards. So while we do lock horns every now and then, he recognizes how unique and difficult it is to deal with this side of jazz without incurring great losses. He is sensitive to it, and gives us the latitude to push forward, although with caution.

RW: How much impact do jazz critics have now on the sales of

Backer: Well, they don't have anywhere near as much impact as I'd like, because if they did, we would be selling gold records on Anthony Braxton, who probably gets more press than any Arista artist. Or Cecil Taylor. Or the whole Freedom and Savoy lines, which get enormous press. The press does not have the significance that I wish they had at this point.

RW: Is the radio situation any better?

Backer: The breakdown is in the area of radio. We do as much as we can to circumvent that breakdown, but it's difficult to rectify that area, and I don't see things getting much better than they were (Continued on page 45)

Mercury Taps Green

CHICAGO — Jules Abramson, senior vice president/marketing Phonogram, Inc./Mercury Records, has announced the appointment of Karin Green to the newly-created promotion position of national secondary radio coordinator.

In her new position, Ms. Green will be working with Jim Taylor, assistant national promotion director, and Mike Bone, national promotion, albums. Her main responsibility will be daily contact with secondary market radio stations as well as coordinating reports from Mercury's field promotion staff.

In the past Ms. Green has served as music coordinator for the film "American Graffiti," held the position of west coast office manager for Atlantic Records and had her own company, The Green Machine, which served as a freelance agency for producers, musicians and record companies.

Motown Distributorship

(Continued from page 4)

stated: "The initiation of a label owned distributorship has been planned for some time, and we have been actively engaged in making the move to our Woodward address since mid-July.

"Establishing our first distributorship in Detroit is extremely significant to us, and we are happy to once again set up shop in our

former headquarters.

"A primary concern, at this point, is getting Hitsville off and running efficiently. In the future," Ales added, "we might be interested in handling the distribution of other independent labels, but for the time being, our business will be to distribute Motown product exclusively.

"We are grateful," Ales concluded, "for the continued support that our friends and neighbors in the Detroit area have given us throughout the years. We certainly look forward to once again being an integral force in the heart of the Detroit busi-

ness community."

Larry Rochon has been named branch manager for the distributorship, and his staff will include sales personnel, shipping clerks and accountants needed to run the large scale operation. Rochon, who has had seven years experience as a branch manager, including experience with Merit of Detroit, will report directly to Gordon Prince, vice president of Hitsville Distributors and Motown of Canada.

The staff of Motown's Detroitbased Prodigal Records is presently being incorporated into the Hitsville Distributors' new operation, and direction for the Prodigal label will originate from Motown's L.A. office.

DISC® FILE

(A weekly report on current and upcoming discotheque breakouts) By VINCE ALETTI

A flash flood of new releases this week. Beginning with the albums, here's a quick rundown of the very best. El Coco's latest, titled "Let's Get It Together" (AVI), is the group's most diverse collection so far. The title cut, already a major success as a disco disc, remains the most compelling track on the album, its one flawless, memorable instrumental. "Fait le Chat," its companion cut on the disco disc, has a similar European feel, but the other tracks are in a wide range of styles, from the hard-edged vocal drive of the message song "Under Construction" to the Memphis-meets-Neuva York pump of an instrumental called "Put on Your Jeans." Also notable: the zippy electronic backbone of "Love Vaccine" and two instrumental remakes, a haunting, lost-in-the-jungle "Quiet Village" and a nice twist on Mancini's "Mr. Lucky" . . . The Blackbyrds are back exactly a year after "City Life" with one of their strongest albums-not one ho-hum cut-in "Unfinished Business" (Fantasy). There are four powerful numbers: the title cut, a tight instrumental with "Gut Level" overtones; "Time Is Movin'," a song reminiscent of the Mizells' work, one that manages to jump and glide at the same time; an even smoother knockout, "Enter In;" and a lively, brassy change-of-pace with a female lead vocal and flashy funk styling, "Party Land." All are four or five minutes plus; Donald Byrd produced . . . One of the hottest new cuts this week is from the first Thelma Houston album in several years, "Any Way You Like It" (Tamla), and it's a version of the Gamble-Huff song for Harold Melvin & the Bluenotes, "Don't Leave Me This Way." The song is given a more upbeat treatment here, with (Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

DJ: Jimmy Stuard

ANOTHER STAR/AS/I WISH-Stevie Wonder—Tamla (Ip cuts)
CALYPSO BREAKDOWN—Ralph MacDonald—Marlin (Ip cut)

I DON'T WANNA LOSE YOUR LOVE—

Emotions—Columbia (lp cut) IT'S GOOD FOR THE SOUL/STANDING

AND WAITING ON LOVE/RITZY MAMBO/NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (Ip cuts)
LOVE I NEVER KNEW YOU COULD FEEL

SO GOOD/LET YOURSELF GO/YOU'RE MY DRIVING WHEEL—Supremes— Motown (Ip cuts)

MIDNIGHT LOVE AFFAIR—Carol Douglas —Midland Intl. (Ip medley)

MY LOVE IS FREE—Double Exposure

Salsoul (disco disc, not yet available)
SOUL CHA CHA/RHYTHMS OF THE

WORLD/INDIAN WARPATH-Van MCCOy—H&L (Ip cuts)

SPRING AFFAIR/SUMMER FEVER/
AUTUMN CHANGES—Donna Summer-

Cas<mark>ab</mark>la<mark>nca (Ip c</mark>uts)

YOU + ME = LOVE—Undisputed
Truth—Whitfield (disco disc)

RUBAIYAT/

ANN ARBOR, MICHIGAN

DJ: Carl Uruski

ANOTHER STAR/SIR DUKE—Stevie Wonder—Tamla (ip cuts)
CALYPSO BREAKDOWN—Ralph

MacDonald-Marlin (Ip cut) DANCIN'/SEARCHING FOR LOVE-Heights Affair—Delite (Ip cuts)
DON'T LEAVE ME THIS WAY—Thelma

Houston—Motown (Ip cut)

DOWN TO LOVE TOWN—Originals—

Motown (disco disc) DREAMIN'-Loleatta Holloway-

Gold Mind FREEDOM TO EXPRESS YOURSELF-Denise LaSalle-ABC (Ip cut)

HA CHA CHA-Brass Construction-UA (Ip cut)
SPRING AFFAIR/SUMMER FEVER—Donna

Summer—Casablanca (Ip cuts)
YOU + ME == LOVE—Undisputed
Truth—Whitfield (disco disc)

MIND SHAFT/SAN FRANCISCO

DJ: Wes Bradley

ANOTHER STAR/I WISH/SIR DUKE Stevie Wonder-Tamla (Ip cuts)

ENJOY YOURSELF--The Jacksons-Epic/Phila. Intl.

MAKES YOU BLIND-Glitter Band-Arista NIGHT PEOPLE/LIVES DIVIDED BY JIVE-Fantastic Four—Westbound (Ip medley)

SHOULD I STAY/I WON'T LET YOU GO/ DAYLIGHT/HOW ABOUT ME-Vicki Sue Robinson—RCA (Ip cuts)

TAKE THE HEAT OFF ME/HELP, HELP-Boney M.—Atco (Ip cuts)

THAT'S THE TROUBLE—Grace Jones-Beam Junction (disco disc)

WELCOME TO OUR WORLD-Mass Production—Cotillion (lp cut)

WHEN LOVE IS NEW—Arthur Prysock— Old Town (disco disc)

YOU GOTTA LET ME SHOW YOU-Esther Williams—Friends & Co. (disco disc)

1270/BOSTON

DJ: Danae Jacovidis

ANOTHER STAR/BLACK MAN-Stevie Wonder—Tamla (Ip cuts)

CALYPSO BREAKDOWN—Ralph MacDonald-Marlin (Ip cut)

I DON'T WANNA LOSE YOUR LOVE-Emotions—Columbia (lp cut)

LET'S GET IT TOGETHER-EI Coco-AVI (disco disc) MIDNIGHT LOVE AFFAIR—Carol Douglas

-Midland Intl. (Ip medley) MY SWEET SUMMER SUITE-Love Unlimited Orchestra—20th Century

(disco disc) MY LOVE IS FREE Double Exposure

Salsoul (disco disc, not yet available) SOUL CHA CHA/SWAHILI BOOGIE-Van McCoy—H&L (Ip cuts)

SPRING AFFAIR/SUMMER FEVER-Summer—Casablanca (Ip cuts)

YOU + ME = LOVE Undisputed Truth-Whitfield (disco disc)

DISCO FILE

NOVEMBER 20, 1976

1. SPRING AFFAIR/SUMMER FEVER
DONNA SUMMER—Casablanca (Ip cuts)

DONNA SUMMER—Casabianca (Ip 2. ANOTHER STAR STEVIE WONDER—Tamla (Ip cut) 3. DOWN TO LOVE TOWN ORIGINALS—Motown (disco disc) 4. MIDNIGHT LOVE AFFAIR CAROL DOUGLAS—Midland Intl. (In mediav)

(Ip medley)
CALYPSO BREAKDOWN
RALPH MacDONALD—Marlin (Ip cut)
YOU + ME = LOVE
UNDISPUTED TRUTH—Whitfield

(disco disc)

7. MAKES YOU BLIND
GLITTER BAND—Arista
8. SOUR AND SWEET/CHERCHEZ LA FEMME
SAVANNAH BAND-RCA (Ip cuts)

GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES/MUSIC MAN EDDIE KENDRICKS—Tamla (Ip cuts)

10. DANCIN'/SEARCHING FOR LOVE CROWN HEIGHTS AFFAIR—Delite

(Ip cuts)

11. SIR DUKE/I WISH/BLACK MAN
STEVIE WONDER—Tamla (Ip cuts)

12. SHOULD | STAY/ | WON'T LET

12. SHOULD I STAY/ I WON'T LET
YOU GO
VICKI SUE ROBINSON-RCA (Ip medley)

13. WELCOME TO OUR WORLD—
MASS PRODUCTION-Cotillion (Ip cut)

14. CAR WASH
ROSE ROYCE-MCA (Ip cut)

15. I DON'T WANNA LOSE YOUR LOVE
EMOTIONS-Columbia (Ip cut)

16. IT'S GOOD FOR THE SOUL/NICE 'N'
NAASTY/DON'T BEAT APOLIND NAASTY/DON'T BEAT AROUND THE BUSH

SALSOUL ORCHESTRA—Salsoul (Ip cuts)

17. WHEN LOVE IS NEW
ARTHUR PRYSOCK—Old Town
(disco disc)

(disco disc)
18. THAT'S THE TROUBLE
GRACE JONES—Beam Junction
(disco disc)
19. MY SWEET SUMMER SUITE

LOVE UNLIMITED ORCHESTRA— 20th Century (disco disc) 20. FULL TIME THING WHIRLWIND—Roulette (disco disc)

London ZZ Campaign

(Continued from page 8)

following weeks. Print ads in consumer magazines will be held until the January issues of those publications.

An elaborate dealer kit will be shipped to retailers in December, containing a 4' by 6' three-dimensional stand-up of the group, special divider cards that will double as mobiles, window streamers, styrofoam letters spelling "ZZ Top," and 100-piece ZZ Top jigsaw puzzles.

ZZZZZZZZ 12222 The disco crowd N is buzzing about **Bumble Bee** N N Unlimited's new hit single, "Love Bug." 7 (73864)7 > Z Z Z Z Z Z Z Z Z Z Z

NARM Names Twelve To Advisory Committee

■ NEW YORK—Jules Malamud, president of the National Association of Recording Merchandisers, Inc., has announced the election of twelve members of NARM to the "Young Turks" advisory committee. This committee will act as liaison between "Young newly-formed Turks" Club, the NARM board of directors, and the NARM professional staff. They are: Don Anthony, Tape City, USA, Metairie, La.; Joseph Bressi, Stark Record & Tape Service, North Canton, Ohio; Andrew Chasen, Harmony House. Mountainside, New Jersey; David Crockett, Father's & Sun's, Indianapolis, Ind.; David DeFravio, The Record Bar, Durham, N.C.; Louis Fogelman, Music Plus, No. Hollywood, Cal.; Ira Heilicher, J. L. Marsh Co., Minneapolis, Minn.; John Marmaduke, Western Merchandisers, Inc., Amarillo, Texas; Jack Rose, Rose Record Stores, Chicago, III.; Sydney Silverman, United Record & Tape Industries, Hialeah Gardens, Fla.; Michael MJS Spector, Entertainment Corp.; Miami, Fla.; and Lynda Stone, Tone Distributors, Hialeah, Fla.

Meeting Date

The "Young Turks" Advisory Committee will meet on Thursday, March 3, 1977, at the Century Plaza Hotel, prior to the official opening day of the 19th Annual NARM Convention. They will prepare the agenda for a luncheon-meeting to be held on Friday, March 4, the opening day of the convention, for members of the "Young Turks" Club.

Piracy Arrests Made in N.J.

■ TRENTON, N.J. — In the first arrests made under New Jersey's anti-piracy law, three men were charged with the illegal duplication of sound recordings and embezzlement and were released on bond following their arraignment in Camden County Court.

Equipment Seized

Police said they had confiscated about \$500 thousand worth of metal parts and pressing equipment used in the manufacture of the allegedly illegal records.

The three defendants were identified as Vincent N. DeRosa, 35, of Woodbury, N.J.; James Mc-Carthy, 23, of Lindenwald, N.J., and Anthony J. Ciabattoni, 26, of Philadelphia.

The embezzlement charge against the three stems from the allegation that the metal parts and pressing equipment had been

Judge Peter Coruzzi set bail for DeRosa at \$25,000, and for Mc-Carthy and Ciabattoni at \$10,000

If convicted, each of the men faces penalties of up to seven years in jail and/or up to \$2,000 in fines.

Tattoo Taps Mink

LOS ANGELES — Tattoo Records president Sherwin Bash has announced the appointment of Alan Mink to the position of vice president/director of promotion for the label.

Responsibilities

Mink, formerly regional mar-keting manager at Warner Records, will be responsible for the promotional activities of all Tattoo albums and singles.

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The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

SORRY SEEMS TO BE THE

HARDEST WORD—Elton

John—MCA/Rocket MEMORY—Silver—Arista

NOBODY BUT ME-Bobby

Vinton—ABC
FLIGHT '76—Walter Murphy &
the Big Apple Band—
Private Stock

Most Active

AFTER THE LOVIN'-Engelbert

Humperdinck—Epic STAND TALL—Burton Cummings

-Portrait LOVE ME—Yvonne Elliman—RSO NIGHTS ARE FOREVER WITHOUT

YOU—England Dan and John Ford Coley—Big Tree

WIP/PHILADELPHIA Adds

BABY, BABY I LOVE YOU-

Terry Cashman—Lifesong (extra to full play) BABY, I'LL GIVE IT TO YOU—

Seals & Crofts—WB (p.m.)
INDIAN SUMMER—Nancy Sinatra

& Lee Hazelwood—Private Stock (extra)

NOBODY BUT ME—Bobby
Vinton—ABC (extra)
OB LA DI, OB LA DA—The Beatles

—Capitol (extra)

SORRY SEEMS TO BE THE HARDEST

WORD-Elton John-MCA / Rocket

TARA'S THEME-Peter Nero-Ariola America (extra)

THE MAN IN THE GLASS Guy Marks—Ariola America

TORN BETWEEN TWO LOVERS-Mary MacGregor—Ariola

Active

AFTER THE LOVIN'-Engelbert

Humperdinck—Epic

IF YOU LEAVE ME NOW—

America (extra)

Chicago—Col
LOVE ME—Yvonne Elliman—RSO
NADIA'S THEME (The Young &
The Restless)—Barry DeVorzon
& Perry Botkin Jr.—A&M

NIGHTS ARE FOREVER WITHOUT

YOU—England Dan &
J. F. Coley—Big Tree
SORRY SEEMS TO BE THE HARDEST

WORD—Elton John-MCA/Rocket STAND TALL—Burton Cummings—

THE BEST DISCO IN TOWN

Ritchie Family—Marlin
YOU DON'T HAVE TO BE A STAR— McCoo & Davis—ABC

WGN/CHICAGO Adds

A LOVE OF YOUR OWN-

Average White Band—Atlantic
ARE YOU READY FOR THE COUNTRY—Waylon
Jennings—RCA
EVERYTHING I OWN—Joe

Stampley—ABC
FLIGHT '76—Walter Murphy &

The Big Apple Band-Private Stock

I CAN'T ASK FOR ANYMORE THAN YOU—Cliff Richard—Rocket
IF I HAD MY WAY—Sherbet—MCA
I GOT A REASON—Graham

Central Station—WB

TO SEA—Vic Dana—Casino
LET'S GO DOWN TO THE DISCO-Undisputed Truth—Whitfield MEMORY—Silver—Arista

MR. SANDMAN—Billy Jackson & The Citizen Band—RCA
NASHVILLE P.M.—Larry Butler—UA
OLD ROCK & ROLLER—Jimmy
Clanton—Starcrest
THIS SONG—George Harrison— Dark Horse
WHERE IS THAT MAN—

WSM/NASHVILLE Adds

Jimmy Dean—GRT

HOT LINE—Sylvers—Capitol
IF I ONLY COULD—Rowans—

Elektra
SAVE IT FOR A RAINY DAY— Stephen Bishop—ABC
SORRY SEEMS TO BE THE HARDEST

WORD—Elton John— MCA / Rocket

WHAT CAN I SAY-Boz Scaggs-

Active

I NEVER CRY—Alice Cooper—WB LOVE SO RIGHT—Bee Gees—RSO STAND TALL—Burton Cummings— Portrait
TONIGHT'S THE NIGHT (Gonna

Be Alright)—Rod Stewart—WB
YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—WB

KMOX/ST. LOUIS Adds

DOWN TO THE WIRE-Mike Green-Mercury I'M NOT IN LOVE-Richie

Havens—A&M
IN MY LONLINESS—Nancy Wilson—Capitol
LUCKY MAN—Starbuck—

NOBODY BUT ME-Bobby

Vinton—ABC
SO MUCH FOR THE PAST—

Silver—Arista
SUMMER OF MY LIFE— Gino Vannelli—A&M
THE REAL THING—Sergio

Mendes—Atlantic
WEEKEND IN NEW ENGLAND—

Barry Manilow—A
WHERE IS THAT MAN-Ji<mark>mmy</mark> Dean—GR<mark>T</mark>

Active

NICKEL SONG—Melanie— Atlantic (Ip cut)
SORRY SEEMS TO BE THE HARDEST WORD—Elton John— MCA / Rocket

TORN BETWEEN TWO LOVERS-Mary MacGregor— Ariola America WHERE IS THAT MAN—Jimmy

-GRT (immediate phones)

KFI/LOS ANGELES Adds

LOST WITHOUT YOUR LOVE-Bread—Elektra
SORRY SEEMS TO BE THE HARDEST WORD—Elton John-MCA / Rocket

YOU'VE GOT ME RUNNIN'-Gene Cotton-ABC

Active

AFTER THE LOVIN'-Engelbert Humperdinck—Epic CHERCHEZ LA FEMME

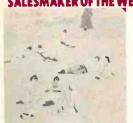
Dr. Buzzard's Original Savannah
Band—RCA (phones)
LOVE ME—Yvonne Elliman—RSO
MAKE IT UP TO ME IN LOVE—
Odia Coates & Paul Anka—Epic
YOU MAKE ME FEEL LIKE DANCING Leo Sayer—WB (phones)

Also reporting this week: WSB, KMBZ, WIOD, KULF, KOY, WTMJ, WBAL, KSFO, WNEW, WLW, WNHC, WGAR, WHDH, WMAL, WCCO

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



BLUE MOVES **ELTON JOHN** MCA/Rocket

TOP SALES

BLUE MOVES-Elton John-MCA / Rocket

A NEW WORLD RECORD-Electric Light Orchestra—UA

THE SONG REMAINS THE SAME-Led Zeppelin-Swan Song

ABC/NATIONAL

A NEW WORLD RECORD-Electric Light Orchestra—UA

BLUE MOVES-Elton John-MCA/

BURTON CUMMINGS—Portrait

DANCE—Pure Prairie League—RCA DON'T STOP BELIEVIN'—
Olivia Newton-John—MCA

FOUR SEASONS OF LOVE-

Donna Summer—Casablanca
GOLD, VOL. I—Bee Gees—RSO
LEFTOVERTURE—Kansas—
Kishan

NEW SEASON—Donny & Marie Osmond—Polydor
ONE MORE FROM THE ROAD— Lynyrd Skynyrd-MCA

CAMELOT/NATIONAL

A NEW WORLD RECORD—
Electric Light Orchestra—U
ALL THE WORLD'S A STAGE—

BEST OF THE DOOBIES-Dooble Brothers—WB
BLUE MOVES—Elton John—

MCA/Rocket
BOSTON—Epic
CERTIFIED LIVE—Dave Mason—Col NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr.—A&M SONGS IN THE KEY OF LIFE—

Stevie Wonder—Tamla
THE SONG REMAINS THE SAME— Led Zeppelin—Swan Song TONIGHT'S THE NIGHT—

HANDLEMAN/NATIONAL

A NEW WORLD RECORD Electric Light Orchestra—UA
BLUE MOVES—Elton John—Mi

CLONES OF DR. FUNKENSTEIN-Parliament—Casablanca

DANCE—Pure Prairie League— DON'T STOP BELIEVIN'-

DON'T STOP BELIEVIN'—
Olivia Newton-John—MCA
NIGHT MOVES—Bob Seger &
the Silver Bullet Band—Capitol
PART 3—KC & the
Sunshine Band—TK
SOME PEOPLE CAN DO WHAT THEY

SONGS IN THE KEY OF LIFE—

Stevie Wonder—Tamla
THE SONG REMAINS THE SAME—

MUSICIAND/NATIONAL

A NEW WORLD RECORD—
Electric Light Orchestra—UA
BLUE MOVES—Elton John— MCA/Rocket
BURTON CUMMINGS—Portrait
CRYSTAL BALL—Styx—A&M
DON'T STOP BELIEVIN'— Olivia Newton-John—MCA FOUR SEASONS OF LOVE—

Donna Summer—Casablanca
PART 3—KC & the Sunshine Band—TK
SOME PEOPLE CAN DO WHAT THEY

LIKE—Robert Palmer—Island
THE SONG REMAINS THE SAME—
Led Zeppelin—Swan Song
YEAR OF THE CAT—Al Stewart—

RECORD BAR/NATIONAL

BEST OF THE DOOBIES Doobie Brothers-WB

CAR WASH—Original Soundtrack

ENDLESS FLIGHT-Leo Sayer-WB HOMETOWN BOY MAKES GOOD-Elvin Bishop—Capricorn

MADE IN EUROPE-Deep Purple—WB
NADIA'S THEME—Barry

DeVorzon-Arista

NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr .- A&M

NIGHT MOVES-Bob Seger & the Silver Bullet Band-Capitol NIGHT SHIFT—Foahat—WB

ROCK & ROLL OVER-Kiss-

KING KAROL/NEW YORK

BLUE MOVES-Elton John-MCA / Rocket

CARELESS-Steven Bishop-ABC DEEP CUTS-Strawbs-Oyster ENDLESS FLIGHT—Leo Sayer—WB

FOUR SEASONS OF LOVE-Donna Summer—Casablainca

RADIO ETHIOPIA—Patti Smith-Arista

SPIRIT—Earth, Wind & Fire—Col
THE SONG REMAINS THE SAME— Led Zeppelin—Swan Song TOO HOT TO STOP—Bar-Kays—

Mercury
VICKI SUE ROBINSON—RCA

SAM GOODY/EAST COAST

A NEW WORLD RECORD— Electric Light Orchestra—UA ARRA'S GREATEST HITS-Atlantic AGENTS OF FORTUNE-

Blue Oyster Cult—Col
BLUE MOVES—Elton John-MCA / Rocket

HASTEN DOWN THE WIND-Linda Ronstadt—Asylum HOPPKORV—Hot Tuna—Grunt

MIDNIGHT LOVE AFFAIR-Carol Douglas—Midland Intl.

Stevie Wonder—Tamlo
SUMMERTIME DREAM— Gordon Lightfoot—Reprise
THE SONG REMAINS THE SAME-

Led Zeppelin-Swan Song TWO GUYS/EAST COAST

BEST OF LEON—Leon Russell— BLUE MOVES-Elton John-MCA/

Rocket
BRAIN STORM—Osmonds—Polydor

CHILDREN OF THE WORLD-Bee Gees—RSO
JOHNNY THE FOX—Thin Lizzy—

Mercury
LONG MISTY DAYS— Robin Trower—Chrysalis
MODERN MUSIC—Be Bop

Deluxe—Harvest
NO REASON TO CRY—

Eric Clapton—RSO
ONE MORE FROM THE ROAD— Lynyrd Skynyrd—MCA
SOME PEOPLE CAN DO WHAT THEY

STRAWBERRIES/BOSTON BRASS CONSTRUCTION II-UA

FUNKY KINGS—Arista
HAPPY BEING LONELY—Chi-Lites ---Mercury
HOMETOWN BOY MAKES GOOD---

Elvin Bishop—Capricorn
IN CONCERT—Jimmy Cliff—

Reprise
IN ONE EAR & OUT THE OTHER—

Cate Bros.—Asylum
MIDNIGHT LOVE AFFAIR—

MIDNIGHT LOVE AFFAIR—
Carol Douglas—Midland Intl.
NIGHT SHIFT—Foghat—WB
THE ALPHA BAND—Arista
YEAR OF THE CAT—Al Stewart—

WAXIE MAXIE/ WASH., D.C.

BLUE MOVES-Elton John-MCA/Rocket
BRASS CONSTRUCTION II—UA
EARTH MOVER—Harvey Mason Arista GOOD HIGH—Brick—Bang MADHOUSE—Silver Convention— Midland 1ntl. MASS PRODUCTION—Cotillion PREMONITION—Jon Lucien—Col SOMETHING SPECIAL—Sylvers—

THE SONG REMAINS THE SAME-Led Zeppelin—Swan Song
TOO HOT TO STOP—Bar-Kays—

FOR THE RECORD/

BALTIMORE

A NEW WORLD RECORD— Electric Light Orchestra—UA BLUE MOVES—Elton John—

MCA / Rocket BRASS CONSTRUCTION II—UA CAR WASH—Original Soundtrack

GOOD HIGH—Brick—Bang
HARDCORE JOLLIES—

Funkadelic—WB
IT'S YOUR WORLD—Gil Scott-Heron
& Brian Jackson—Arista
PIPE DREAMS—Gladys Knight &

the Pips—Buddah (Soundtrack)
SOMETHING SPECIAL—Sylvers— Capitol
TOO HOT TO STOP—Bar-Kays—

GARY'S/RICHMOND

BEST OF THE DOOBIES-Doobie Brothers—WB
BIGGER THAN BOTH OF US— Daryl Hall & John Oates—RCA
GULF WINDS—Joan Baez—A&M
NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
SILK DEGREES—Boz Scaggs—Col
SOME PEOPLE CAN DO WHAT THEY

SONGS IN THE KEY OF LIFE Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col

TONIGHT'S THE NIGHT-Rod Stewart—WB
YEAR OF THE CAT—Al Stewart—

NATL. RECORD MART/ MIDWEST

A NEW WORLD RECORD Electric Light Orchestra—UA
BEST OF THE DOOBIES—

Doobie Brothers—WB
CLONES OF DR. FUNKENSTEIN—

Parliament—Casablanca
IT LOOKS LIKE PHOEBE SNOW—

LEFTOVERTURE—Kansas-

Kirshner
NIGHT SHIFT—Foghat—WB NO REASON TO CRY-Eric Clapton-RSO

ONE MORE FROM THE ROAD-

Lynyrd Skynyrd—MGA
SONGS IN THE KEY OF LIFE— THE SONG REMAINS THE SAME-

Led Zeppelin-Swan Song

RECORD REVOLUTION/ CLEVELAND

DAVID FORMAN—Arista IT LOOKS LIKE PHOEBE SNOW-

JOHNNY THE FOX-Thin Lizzy —Mercury
NIGHT SHIFT—Foghat—WB

RADIO ETHIOPIA—Patti Smith-

ROCK & ROLL HEART—Lou Reed—

ROCK & ROLL OVER-Kiss-

SOME PEOPLE CAN DO WHAT THEY UNFINISHED BUSINESS-

ZOOT ALLURES—Frank Zappa—

PEACHES/

COLUMBUS, OHIO

A NEW WORLD RECORD— Electric Light Orchestra—UA
ABANDONED LUNCHEONETTE-Daryl Hall & John Oates—RCA
ALL THE WORLD'S A STAGE—

Rush—Mercury
BIGGER THAN BOTH OF US— BIGGER THAN BOTH OF US—
Daryl Hall & John Oates—RCA
BURTON CUMMINGS—Portrait
ENDLESS FLIGHT—Leo Sayer—WB
FLOWING FREE FOREVER—
Michael Murphey—Epic GOLD—Ohio Players—Mercury SMALL CHANGE—Tom Waits—

Asylum
YEAR OF THE CAT—Al Stewart—

ONE OCTAVE HIGHER/ CHICAGO

A NEW WORLD RECORD— Electric Light Orchestra—UA GOLD—Ohio Players—Mercury GOOD HIGH—Brick—Bang

HELP IS ON THE WAY—

Melissa Manchester—Arista

JOHNNY THE FOX—Thin Lizzy-

Mercury LEFTOVERTURE—Kansas-

Kirshner
NIGHT MOVES—Bob Seger & the
Silver Bullet Band—Capitol
ROCK & ROLL HEART—Lou Reed—

TOO HOT TO STOP-Bar-Kays-

Mercury
YEAR OF THE CAT—Al Stewart—

1812 OVERTURE/ MILWAUKEE

A NEW WORLD RECORD-Electric Light Orchestra—UA
BEST OF THE DOOBIES—

Doobie Brothers—WB
BLUE MOVES—Elton JohnMCA/Rocket
BOSTON—Epic

LEFTOVERTURE—Kansas— Kirshner
SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col
THE ROARING SILENCE—Manfred

Mann's Farth Band-WB THE SONG REMAINS THE SAME-Led Zeppelin—Swan Song.
TONIGHT'S THE NIGHT—

TAPE CITY/NEW ORLEANS

A NEW WORLD RECORD— Electric Light Orchestra—UA-BLUE MOVES—Elton John— MCA/Rocket
CALIENTE—Gato Barbieri—A
CRYSTAL BALL—Styx—A&M
END OF THE BEGINNING— Richie Havens—A&M
GOOD HIGH—Brick—Bang

PART 3—KC & the Sunshine Band—TK SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamla
THE SONG REMAINS THE SAME—

Led Zeppelin—Swan Song
THIS IS NIECY—Deniece

PEACHES/DALLAS

BRASS CONSTRUCTION II-UA CERTIFIED LIVE—Dave Mason—Co ENDLESS FLIGHT—Leo Sayer—WB HARDCORE JOLLIES—

Funkadelic—WB
LEROY HUTSON II—Curtom LITTLE RIVER BAND—Capitol
NIGHT SHIFT—Foghat—WB
RADIO ETHIOPIA—Patti Smith— YEAR OF THE CAT—Al Stewart—

ZOOT ALLURES—Frank Zappa—

INDEPENDENT RECORDS/ DENVER

BLUE MOVES-Elton John-MCA/Rocket
DANCE—Pure Prairie League—RCA
GULF WINDS—Joan Baez—A&M
NADIA'S THEME—Barry DeVorzon

NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr.—A&M
ROCK & ROLL HEART—Lou Reed—

SONGS IN THE KEY OF LIFE-Stevie Wonder—Tamla
SPIRIT—Earth, Wind & Fire—Col TEXAS COOKIN'—Guy Clark—RCA
THE SONG REMAINS THE SAME— Led Zeppelin-Swan Song

PEACHES/DENVER

BURTON CUMMINGS—Portrait DANCE—Pure Prairie League—RCA
DEEP CUTS—Strawbs—Oyster
FLOWING FREE FOREVER— Michael Murphey—Epic
HELP IS ON THE WAY—
Melissa Manchester—Arista

IT LOOKS LIKE PHOEBE SNOW-Phoebe Snow—Col LEFTOVERTURE—Kansas— Kirshner
NIGHT MOVES—Bob Seger & the Silver Bullet Band— PORTS OF THE HEART— Jimmie Spheeris—Epic
RADIO ETHIOPIA—Patti Smith—

CIRCLES/ARIZONA

BLUE MOVES—Elton John-MCA / Rocket DANCE—Pure Prairie League—RCA
HOW LATE'LL YA PLAY 'TIL— David Bromberg Band—Fantasy IT LOOKS LIKE PHOEBE SNOW-

Phoebe Snow—Col
NADIA'S THEME—Barry DeVorzon ROCK & ROLL HEART-Lou Reed-

SOME PEOPLE CAN DO WHAT THEY

LIKE—Robert Palmer—Island SONGS IN THE KEY OF LIFE— Stevie Wonder—Tamla

SPIRIT—Earth, Wind & Fire—Col
THE SONG REMAINS THE SAME— Led Zeppelin-Swan Song

ODYSSEY/SOUTHWEST

& WEST BEST OF THE DOOBIES-Doobie Brothers—WB
CERTIFIED LIVE—Dave Mason—Co
ENDLESS FLIGHT—Leo Sayer—WB

GOLD—Ohio Players—Mercury
HOMETOWN BOY MAKES GOOD— Elvin Bishop—Capricorn LIVING INSIDE YOUR LOVE—

Earl Klugh—Blue Note
OPEN SESAME—Kool & The Gang RADIO ETHIOPIA—Patti Smith—

Arista
THE ALPHA BAND-Arista ZOOT ALLURES—Frank Zappa—

MUSIC PLUS/LOS ANGELES

BEST OF THE DOOBIES-

Doobie Brothers—WB
CALLING CARD—Rory Gallagher— Chrysalis
GOLD—Ohio Players—Mercury

GOLD—Ohio Prayers—mercury
HOPPKORV—Hot Tuna—Grunt
HOW LATE'LL YA PLAY 'TIL—
David Bromberg Band—Fantasy
MAIN SQUEEZE—Chuck Mangione

—A&M
NIGHT MOVES—Bob Seger & the
Silver Bullet Band—Capitol
RADIO ETHIOPIA—Patti Smith—

Arista
THIS IS NIECY—Deniece

Williams—Col ZOOT ALLURES—Frank Zappa—

RECORD FACTORY/ SAN FRANCISCO.

ALL THIS & WORLD WAR II— Various Artists—20th Century BEST OF THE DOOBIES—

Doobie Brothers—WB
CAR WASH—Original Soundtrack —MCA
CERTIFIED LIVE—Dave Mason—Col
GOLD—Ohio Players—Mercury
HELP IS ON THE WAY—

Melissa Manchester—Arista

I HOPE WE GET TO LOVE IN TIME
—Marilyn McCoo & Billy
Davis Jr.—ABC

IT LOOKS LIKE PHOEBE SNOW—

Phoebe Snow—Col
RADIO ETHIOPIA—Patti Smith—

ZOOT ALLURES—Frank Zappa—

EVERYBODY'S RECORDS/ NORTHWEST

A NEW WORLD RECORD-Electric Light Orchestra—UA
BLUE MOVES—Elton John—MCA GOLD—Ohio Players—Mercury
GULF WINDS—Joan Baez—A&M

IT LOOKS LIKE PHOEBE SNOW-Phoebe Snow—Col

JOHNNY THE FOX—Thin Lizzy—

Mercury
NIGHT SHIFT—Foghat—WB
ROCK & ROLL HEART—Lou Reed—

SARGASSO SEA—John Abercrombie / Ralph Towner -ECM YEAR OF THE CAT—Al Stewart—

NOVEMBER 20, 1976



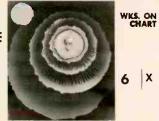
THE ALBUM CHART E - 5,98 H - 9,98 G - 7,98 J - 12,98 I - 11,98 F - 6,98

PRICE CODE

TITLE, ARTIST, Label, Number (Distributing Label)

1 SONGS IN THE KEY OF LIFE STEVIE WONDER

Tamla T13 340C2 (Motown)



		(/vlotown)		
		(5th Week)		
2	3	THE SONG REMAINS THE SAME LED ZEPPELIN/Swan Song		١.
3	2	SS 2 201 (Atlantic) SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	3 6	F
4	4	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	43	G
5	7 6	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004 BOSTON/Epic PE 34188	2	J
7	5	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	26	F
8	12	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS		
9	8	2938 DREAMBOAT ANNIE HEART/Mushroom MRS 5005	18 28	F
10	10	CHICAGO X/Columbia PC 34200	21	F
11	9	ONE MORE FROM THE ROAD LYNYRD SKYNYRD/		
12	13	MCA 2 6001 SILK DEGREES BOZ SCAGGS/Columbia PC 33920	8 36	G
13	11	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003	30	
		(Polydor)	9	F
14 15	14	FLEETWOOD MAC/Reprise MS 2225 (WB) HASTEN DOWN THE WIND LINDA RONSTADT/Asylum	69	F
		7E 1072	13	F
16	19	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052		F
17	18	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	36	F
18	21	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	22	F
19	17	FREE-FOR-ALL TED NUGENT/Epic PE 34121	9	F
20 21	16	WILD CHERRY/Epic/Sweet City PE 34195 SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	18 19	F
22	34	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/	17	Г
		United Artists LA679 G	3	F
23 24	23 24	NO REASON TO CRY ERIC CLAPTON/RSO 1 3004 (Polydor) THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	6	F
25	25	SPIRIT JOHN DENVER/RCA APLI 1694	12	F
26	22	LONG MAY YOU RUN STILLS/YOUNG BAND/Reprise MS		
27	27	2253 (WB) LONG MISTY DAYS ROBIN TROWER/Chrysalis CHR 1107	8	F
28	26	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/	-	
29	28	RCA APL1 1467 A FIFTH OF BEETHOVEN WALTER MURPHY BAND/	12	F
1	20	Private Stock PS 2015	11	F
30	29	HOT ON THE TRACKS COMMODORES/Motown MS 867S1	20	F
31	33 37	ROCKS AEROSMITH/Columbia PC 34165 THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/	26	F
		Casablanca NBLP 7034	7	F
33 34	31 36	WAR'S GREATEST HITS/United Artist LA648 G AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC	12	G
		34164	22	F
35 36	30 32	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919 FIREFALL/Atlantic SD 18174	30 30	F
37	38	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD	30	r
38	39	COLEY/Big Tree BT 89517 (Atlantic) THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	12 40	F
39	41	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/	40	
40	40	A&M SP 4552 AT THE SPEED OF SOUND WINGS/Capitol SW 11525	85 33	F
41	43	BICENTENNIAL NIGGER RICHARD PRYOR/Warner Bros. BS	33	Г
	47	BS 2960	8	F
42	47	PART 3 KC & THE SUNSHINE BAND/TK 605 MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PE 34245	5	F
		(CBS)	8	F
44 45	45 46	TED NUGENT/Epic PE 33692 RINGO'S ROTOGRAVURE RINGO STARR/Atlantic SD 18193	12	F F
46	53	YEAR OF THE CAT AL STEWART/Janus JXS 7022	5	F
47	50	ALL THE WORLD'S A STAGE RUSH/Mercury SRM 2 7508	5	G
48	54	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	,4	E
49	35	DIANA ROSS' GREATEST HITS/Motown M6 869S1	:4 17	F
			- 1,	

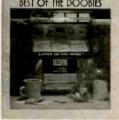
50	52	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA		1
		APL1 1504	13	F
51	48	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	21	F
52	61		R/	
			4	F
53	55		59	G
54	49			F
55	51		_	1
				F
		BEST OF B.T.O. B.T.O./Mercury SRM 1 1101	14	F
3/	3/			
50	F.0		21	F
28	28			
50	50		15	F
37	39			
40	40			F
			_	F
-			11	F
02	03			_
42	44		22	F
03	00			
			11	F
	72		4	F
	67	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	6	F
66	65	BAREFOOT BALLET JOHN KLEMMER/ABC ABCD 950	9	F
67	77	TECHNICAL ECSTASY BLACK SABBATH/Warner Bros. BS 296	93	F
	51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66	51 48 52 61 53 55 54 49 55 51 56 56 57 57 58 58 59 59 60 42 61 62 62 63 63 66 64 72 65 67 66 65	APLI 1504 51 48 BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965 52 61 SOME PEOPLE CAN DO WHAT THEY LIKE ROBERT PALME Island ILPS 9420 53 55 KISS ALIVE KISS/Casablanca NBLP 7020 54 49 I HEARD THAT!! QUINCY JONES/A&M SP 3705 55 51 DEDICATION BAY CITY ROLLERS/Arista 4093 56 56 BEST OF B.T.O. B.T.O./Mercury SRM 1 1101 57 57 OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G 58 58 YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655 59 59 HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/ SD 18181 60 42 HARD RAIN BOB DYLAN/Columbia PC 34349 61 62 GREATEST HITS ELTON JOHN/MCA 2128 62 63 ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS) 63 66 ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7269 64 72 BEST OF LEON LEON RUSSELL/Shelter SRL 52004 (ABC) 65 67 ALICE COOPER GOES TO HELL/Warner Bros. BS 2896 66 65 BAREFOOT BALLET JOHN KLEMMER/ABC ABCD 950	APLI 1504 13 51 48 BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965 21 52 61 SOME PEOPLE CAN DO WHAT THEY LIKE ROBERT PALMER/ Island ILPS 9420 4 53 55 KISS ALIVE KISS/Casablanca NBLP 7020 59 54 49 I HEARD THAT!! QUINCY JONES/A&M SP 3705 8 55 51 DEDICATION BAY CITY ROLLERS/Arista 4093 10 56 56 BEST OF B.T.O. B.T.O./Mercury SRM 1 1101 14 57 57 OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G 21 58 58 YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655 15 59 59 HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/ SD 18181 17 60 42 HARD RAIN BOB DYLAN/Columbia PC 34349 8 61 62 GREATEST HITS ELTON JOHN/MCA 2128 11 62 63 ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS) 22 63 66 ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7269 11 64 72 BEST OF LEON LEON RUSSELL/Shelter SRL 52004 (ABC) 4 65 67 ALICE COOPER GOES TO HELL/Warner Bros. BS 2896 6 66 65 BAREFOOT BALLET JOHN KLEMMER/ABC ABCD 950 9

CHARTMAKER OF THE WEEK

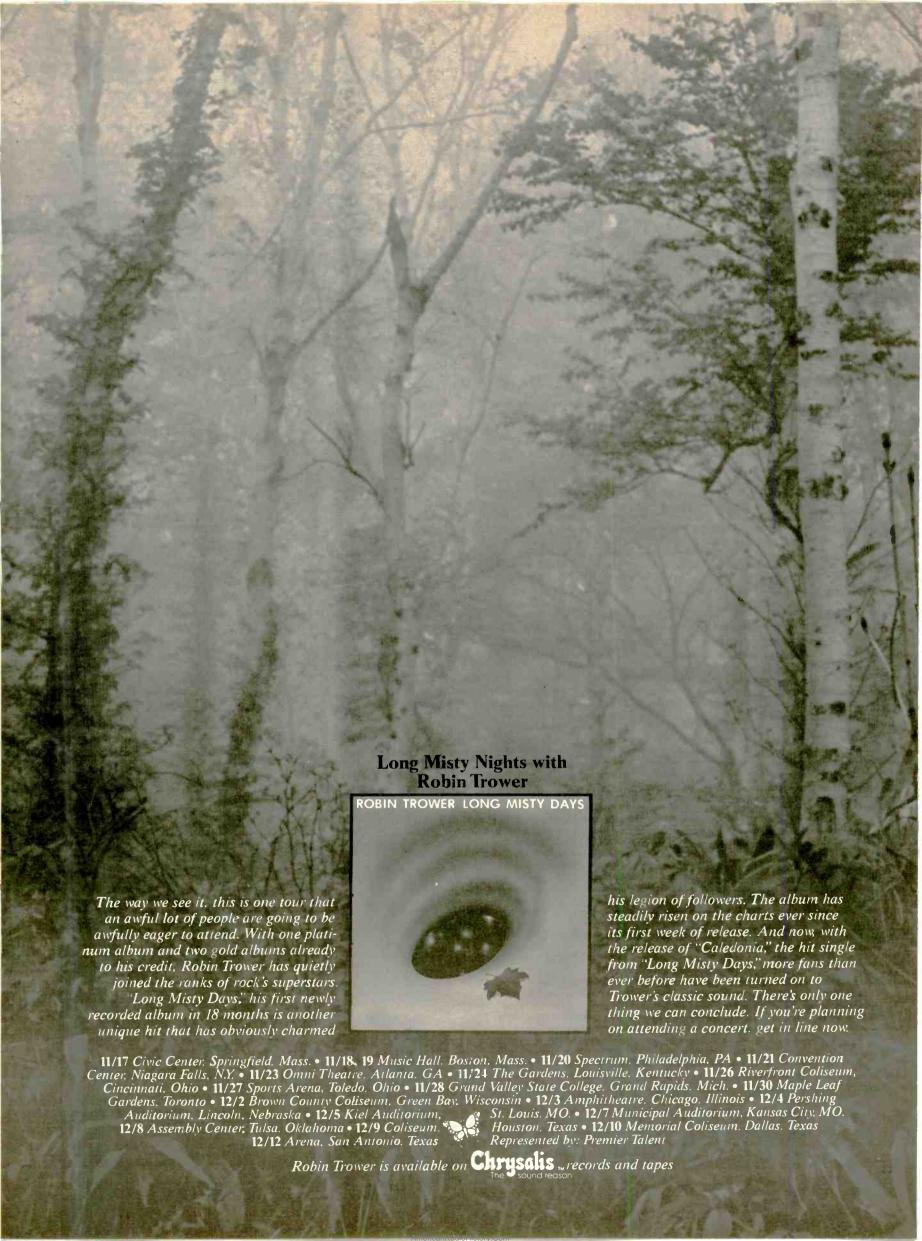
68 - BEST OF THE DOOBIES

DOOBIE BROTHERS

Warner Bros. BS 2978



		Warner Bros. B\$ 2978	ľ	1
69	71	ON THE ROAD TO KINGDOM COME HARRY CHAPIN/		_
		Elektra 7E 1082	4	
70	68	JEFF BECK/WIRED/Epic PE 33849	22	
71	69	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	19	-
72	64	BREAD & ROSES JUDY COLLINS/Elektra 7E 1076	11	
73	75	CRYSTAL BALL STYX/A&M SP 4604	4	
74	79	GREATEST HITS ABBA/Atlantic SD 18189	7	
75	88	GULF WINDS JOAN BAEZ/A&M SP 4603	2	
76	85	JOHNNY THE FOX THIN LIZZY/Mercury SRM 1 1119	2	
77	81	LOVE TO THE WORLD LTD/A&M SP 4589	14	
78	87	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO &		
سيد		BILLY DAVIS, JR./ABC ABCD 952	3	
79	95	IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387	2	
80	97	ROCK AND ROLL HEART LOU REED/Arista 4100	2	
81	60	SCHOOL DAYS STANLEY CLARKE/Nemperor NE 439 (Atlantic		
82	84	CHICAGO'S GREATEST H!TS/Columbia PC 33900	52	
83	80	WAKING & DREAMING ORLEANS/Asylum 7E 1070	13	
84	86	MODERN MUSIC BE BOP DELUXE/Harvest ST 11575 (Capito	1) 4	1
85	78	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	36	1
86	104	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	1	
87	89	FLOWERS EMOTIONS/Columbia PC 34163	4	ı
88	70	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/		ı
		Polydor PD 1 6070	13	
89	91	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	48	1
90	90	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596	15	
91	_	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	1	
92	106	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2228	1	
93	73	MEN FROM EARTH OZARK MOUNTAIN DAREDEVILS/	·	
		A&M SP 4601	6	
94	96	HOW LATE'LL YA PLAY 'TIL DAVID BROMBERG BAND/	U	
		Fantasy F 79007	2	
95	125	DESTROYER KISS/Casablanca NBLP 7025	î	
_	_			
96 97	101	GOLD OHIO PLAYERS/Mercury SRM 1 1122	1	
98	82	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	1	-
			16	-
99	120	NIGHTMARES BOB SEGER & THE SILVER BULLET BAND/		-
00	74	Capital ST 11557	1	
00	76	DO THE TEMPTATIONS THE TEMPTATIONS/Gordy G6		
		975S1 (Motown)	10	ı



THE ALBUM CHART

		1569
NOV	EMBE	R 20, 1976
NOV.	NOV.	
101	103	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/
101	103	Capitol SKBB 11523
102	105	DEEP CUTS STRAWBS/Oyster OY 1 1603 (Polydor)
103	102	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956
104	118	BURTON CUMMINGS/Portrait PR 34261
105	109	SMALL CHANGE TOM WAITS/Asylum 7E 1078
106	112	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068
107	92	TROUBADOUR J.J. CALE/Shelter SRL 52002 (ABC)
108 109	83 123	GOOD HIGH BRICK/Bang 408
110	113	"LIVE" ON TOUR IN EUROPE COBHAM/DUKE BAND/ Atlantic SD 18194
111		ZOOT ALLURES FRANK ZAPPA/Warner Bros BS 2970
112	114	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242
113	-	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962
114	124	CAR WASH (SOUNDTRACK)/MCA 2 6000
115	117	FEELING GOOD WALTER JACKSON/Chi Sound CH LA656 G (UA)
116	_	RADIO ETHIOPIA PATTI SMITH/Arista 4097
117	119	BENSON & FARRELL GEORGE BENSON & JOE FARRELL/CTI 6069
118	98	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)
119	93	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912
120	99	THE ORIGINALS KISS/Casablanca NBLP 7032
121	127	MADHOUSE SILVER CONVENTION/Midland Intl. BKL1 1824 (RCA)
122	74	SOUL SEARCHIN' AWB/Atlantic SD 18179
123	126	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/
_		Warner Bros. BS 2965
124		BRASS CONSTRUCTION II/United Artists LA677 G
125	148	DANCE PURE PRAIRIE LEAGUE/RCA APLI 1925
126 127	137	TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099
128	129 134	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039 LIVE BOB MARLEY & THE WAILERS/Island ILPS 9376
129	131	FRAMPTON PETER FRAMPTON/A&M SP 4512
130	100	SECRETS HERBIE HANCOCK/Columbia PC 34289
131	133	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
132	135	THE TROUBLEMAKER DEDICATED TO CHARLENE
122		WILLIE NELSON/Columbia KC 34112
133	138	NEW SEASON DONNY & MARIE/Polydor PD 1 6083 THE PAINTER PAUL ANKA/United Artists LA653 G
135	139	A LITTLE BIT MORE DR. HOOK/Capitol ST 11522
136	_	NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412
137	_	CERTIFIED LIVE DAVE MASON/Columbia PG 34174
138	94	PRIVATE EYES TOMMY BOLIN/Columbia PC 34329
139	142	LITTLE RIVER BAND/Capitol ST 11512
140	141	ANIMAL NOTES CRACK THE SKY/Lifesong LS 6005
141	149	VERY TOGETHER DEODATO/MCA 2219
142	145	TALES OF MYSTERY & IMAGINATION: EDGAR ALLEN POE ALAN PARSONS PROJECT/20th Century T 508
143	144	GOLD PLATED CLIMAX BLUES BAND/Sire SASD 75231 (ABC)
144	110	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060
145 146		JOY RIDE DRAMATICS/ABC ABCD 955 LIVING INSIDE YOUR LOVE EARL KLUGH/Blue Note BN LA667 G
147	115	(UA) FUNKY KINGS/Arista 4078
148	_	CALIENTE GATO BARBIERI/A&M SP 4597
149 150	136 107	SKY HIGH TAVARES/Capitol ST 11533
, 50	107	VICKI SUE ROBINSON/RCA APLI 1829

RECORD WORLD NOVEMBER 20, 1976

151-200 ALBUM CHART

151	IS THIS WHATCHA WONT? BARRY	177	ROMEO & JULIET HUBERT LAWS/
	WHITE/20th Century T 516		Columbia PC 34330
152	EARTH MOVER HARVEY MASON/ Arista 4096	178	GOLD VOL. I BEE GEES/RSO RS 1 3006 (Polydor)
153	NICE 'N' NAASTY SALSOUL	179	FANDANGO ZZ TOP/London PS 656
	ORCHESTRA/Salsoul SZS 5502		SLIPSTREAM SUTHERLAND BROTHERS
154	HOPPKORV HOT TUNA/Grunt		& QUIVER/Columbia PC 34376
	BFL1 1920 (RCA)	181	GRATITUDE EARTH, WIND & FIRE/
155	SOLID MICHAEL HENDERSON/		Columbia PG 33694
133	Buddah BDS 5662	182	JIM CROCE'S GREATEST HITS/ABC
156	SOMETHING SPECIAL SYLVERS/	1 7 7 7	ABCD 835
100	Capitol \$T 11580	183	MAIN COURSE BEE GEES/RSO
157	CHAMELEON LABELLE/Epic PE 34189	, , ,	SO 4807 (Atlantic)
	JOHN DENVER'S GREATEST HITS/	184	MADE IN EUROPE DEEP PURPLE/
,,,,	RCA CPL1 0374		Purple PR 2995 (WB)
159	MAIN SQUEEZE CHUCK MANGIONE/	185	LET'S STICK TOGETHER BRIAN FERRY
,	A&M SP 4612		Atlantic SD 18187
160	IT'S YOUR WORLD GIL SCOTT-	186	MY SWEET SUMMER SUITE LOVE
	HERON & BRIAN JACKSON/		UNLIMITED ORCHESTRA/
	Arista 5001		20th Century T 517
161	LOVE AND TOUCH TYRONE DAVIS/	1,87	OPEN SESAME KOOL & THE GANG/
	PC 34268		De-Lite DEP 2023
162	HELP IS ON THE WAY MELISSA	188	SEALS & CROFTS GREATEST HITS/
	MANCHESTER/Arista 4095		Warner Bros, BS 2886
163	MY NAME IS JERMAINE JERMAINE	189	UNORTHODOX BEHAVIOUR BRAND
	JACKSON/Motown M6 842S1		X/Passport PPSD 98019 (ABC)
164	BLACK HAT SALOON RUSTY WEIR/	190	MIDNIGHT LOVE AFFAIR CAROL
	Columbia PC 34319		DOUGLAS/Midfand Intl.
165	HARD CORE JOLLIES FUNKADELIC		BKL1 1798 (RCA)
,	Warner Bros. BS 2973	191	TEDDY BEAR RED SOVINE/Starday
166	HOMETOWN BOYS MAKE GOOD		SD 968X
	ELVIN BISHOP/Capricorn	102	ROCKET COTTAGE STEELEYE SPAN/
	CP 0176 (WB)	172	Chrysalis CHR 1123
167	NADIA'S THEME BARRY DE VORZON/	102	PORTS OF THE HEART JIMMY
	Arista 4104	173	SPHEERIS/Epic PE 34276
168	DARK SIDE OF THE MOON PINK	104	CARELESS STEPHEN BISHOP/ABC
	FLOYD/Harvest 11163 (Capitol)	194	ABCD 954
169	CALLING CARD RORY GALLAGHER/		
	Chrysalis CHR 1124	195	GORDON LIGHTFOOT'S GREATEST
170	TOYS IN THE ATTIC AEROSMITH!		HITS/Warner Bros. 2RS 2237
	Columbia PC 33479	196	IF YOU'RE EVER IN TEXAS FREDDY
171	IN ONE EYE AND OUT THE OTHER		FENDER/ABC Dot DOSD 2061
	CATE BROS. / Asylum 7E 1080	197	HELEN REDDY'S GREATEST HITS/
172	FLOWING FREE FOREVER MICHAEL		Capitol ST 11467
	MURPHEY/Epic PE 34220	198	GREAT STORIES HARRY CHAPIN/
173	BEST OF BREAD/Elektra EKS 75056		Elektra 7E 2009
174	LED ZEPPELIN IV / Atlantic SD 7208	199	WELCOME TO OUR WORLD MASS
	10 YEAR OVERNIGHT SUCCESS		PRODUCTION/Cotillion SD 9910
	BLACK OAK ARKANSAS/		(Atlantic)
	MCA 2224	200	TONIGHT! AT THE CAPRI LOUNGE
176	SIMON & GARFUNKEL'S GREATEST		LORETTA HAGGERS MARY KAY
	HITS/Columbia PC 31350		PLACE/Columbia PC 34353
	A I DI ILA ODOCA		

ALBUM CKU	20	KEFEKENCE	
BBA	74	KC & THE SUNSHINE BAND	
EROSMITH	31	JOHN KLEMMER EARL_KLUGH	.60
MERICA	134	LED ZEDDELIA	140
AUL ANKA VERAGE WHITE BAND DY AYERS UBIQUITY	122	GORDON LIGHTEOOT	10
Y AYERS HEIGHTY	88	GORDON LIGHTFOOT LITTLE RIVER BAND LYNYRD SKYNYRD	120
DAN BAEZ	75	LANABU ZKANABU	13
ND	108	ITD :	7
ATO BADRIEDI	148	BARRY MANILOW 24, MANFRED MANN'S EARTH BAND BOB MARLEY & THE WALLERS	14
AR KAYS AY CITY ROLLERS EACH BOYS BOP DELUXE	126	MANFRED MANN'S EARTH BAND	12
AY CITY ROLLERS	55	BOB MARLEY & THE WAILERS	128
ACH BOYS71	, 98		
BOP DELUXE	84	DAVE MASON STEVE MILLER BAND WALTER MURPHY BAND WILLIE NELSON OLIVIA NEWTON-JOHN	13
FF BECK	70	STEVE MILLER BAND	7
E GEES	13	WALTER MURPHY BAND	2
E GEES EORGE BENSON UE OYSTER CULT DAMMY BOLIN DSTON ASS CONSTRUCTION RICK AVID BROMBERG DOTHERS INDENSON	35	WILLIE NELSON	13:
THE OTSIER CULT	134	OLIVIA NEWTON-JOHN	9:
DWW1 BOLIN	138		
DACE CONSTRUCTION	104	OHIO PLAYERS O'JAYS	9
CASS CONSTRUCTION	124	O'JAYS	4
AVID PROMPERC	107	ORLEANS DONNY & MARIE 0ZARK MOUNTAIN DAREDEVILS ROBERT PALMER PARIJAMENT	- 8
OTHERS JOHNSON	94	OZARK MOUNTAIN DARESTING	13
IO	56	DOBERT DALMED DAREDEVILS	9.
P BITTADO ODIC SAVANNAL BAND	50	DADITAMENT	5
APTAIN & TEMNITTE	30	PARLIAMENT ALAN PARSONS PROJECT	3
R. BUZZARD ORIG. SAVANNAH BAND APTAIN & TENNILLE 17 ENSON & FARRELL	117	DICHARD BRYON	14
LACK SABBATH	67	RICHARD PRYOR	4
J. CALE	107	QUEEN	12
ARRY CHAPIN	69	QUEEN	8
HICAGO 10		LOU RAWLS LOU REED	6
PIC CLAPTON	23	VICKI SHE DOBINSON	.8
TANLEY CLARKE	81	LINDA PONSTADT	15
LIMAX BLUES BAND	143	VICKI SUE ROBINSON LINDA RONSTADT DIANA ROSS	- 1
TANLEY CLARKE LIMAX BLUES BAND OBHAM/DUKE BAND	110		
JDY COLLINS	72	LEON RUSSELL	4
OMMODORES	30	LEON RUSSELL LEO SAYER BOZ SCAGGS BOB SEGER & THE SILVER BULLET BAND 90	11
ORMAN CONNORS	58	BOZ SCAGGS	i
LICE COOPER	65	BOB SEGER & THE SILVER BULLET	
OBHAM/DUKE BAND JDY COLLINS OMMODORES ORMAN CONNORS LICE COOPER RACK THE SKY AVID CROSBY & GRAHAM NASH URTON CUMMINGS OHN DEBNYER	140	BAND 99,	10
AVID CROSBY & GRAHAM NASH	103	SILVED COMMENTION	30
URTON CUMMINGS	104	PATTI SMITH PHOEBE SNOW SOUNDTRACK: CAR WASH SPINNERS PINCERS AND SPINCERS	11
DRION COMMINGS DHN DENVER EODATO EIL DIAMOND OOBIE BROTHERS RAMATICS OB DYLAN AGLES 16.	85	PHOEBE SNOW	7
EODATO	141	SOUNDTRACK: CAR WASH	11
CORLE PROTUERS	51	SPINNERS	5
DAMATICS	68		
OR DVI AN	145	AL STEWART	4
ACIEC	60	ROD STEWART	
OB DYLAN AGLES 16, ARTH, WIND & FIRE LECTRIC LIGHT ORCHESTRA 22 WOTIONS 2018 FORD COLEY NOTIONS 10 AND FORD COLEY	127	ROD STEWART STILLS/YOUNG BAND STRAWBS STYX DONNA SUMMED	. 2
LECTRIC LIGHT OPCHESTRA OF	3 ,	STRAWBS	10
MOTIONS 22	, 5/	SIYX	7
NGLAND DAN & JOHN FORD COLEY	37	DONNA SUMMER TAVARES	4
REFALL	3/	IAVARES TAVIOR	. 14
LEETWOOD MAC	30	JAMES TAYLOR	. 11
COLAT	-	TEMPTATIONS THIN LIZZY	. 10
ETER FRAMPTON 4	120	DOBIAL TROWER	. 7
JNKY KINGS	1.47	ROBIN TROWER GINO VANNELLI	. 2
ARYL HALL & JOHN OATES 23	43	VARIOUS ARTISTS.	. 9
ETER FRAMPTON 4, UNKY KINGS ARYL HALL & JOHN OATES 23 ERBIE HANCOCK	130	VARIOUS ARTISTS: NADIA'S THEME	
		OUTLAWS	13
		OUTLAWS WAR	. 13
SLEY BROTHERS	118	TOM WAITS	3
ALTER JACKSON	115	WILD CHERRY	. 10
FFERSON STARSHIP	21	VYAR TOM WAITS WILD CHERRY DENIECE WILLIAMS WINGS STEVIE WONDER	12
TOM IONAL	61	WINGS	- 11
LION JOHN			
UINCY JONES	54	STEVIE WONDER	- 4
ISS 53, 95,	54 86	STEVIE WONDER GARY WRIGHT FRANK ZAPPA	. 4

RADIO W®RLD

Mkt. Fragmentation Affecting Potential Hits

(Continued from page 3)

severe by degree. Every market is unique—I disagree with the programmer who says 'I watch such and such a city because my market is similar in demographics, etc.' It just doesn't work all the time. You need your own system of tracking records in your own market."

Taking Smith's idea and expounding on it, Dr. Sarzynski (13Q) specified: "One in a position of picking the music for a radio station takes the following things into consideration: First sales, which reflect what others in your market are possibly playing. Second, requests—which focus more on how the people who listen to your station are reacting to what you're playing. Third, to take an overview of the situation nationally, sight and weigh the positives and negatives. Fourth and most important, using as a frame of reference your audience and their reactions to get a proper focus and viewpoint on a potential disc for airing."

Les Garland (CKLW) agrees that today people are putting more and more emphasis on their own market, utilizing extensive sales and call-out research etc. and using national action as a second gauge. However, he feels that "if the national activity indicates that markets resembling Detroit are having trouble with a particular record, he would be inclined to be somewhat cautious to add the record and perhaps watch for more results from other markets having success with it."

Dave Sholin (KFRC) noted that "San Francisco has always been a poor singles market in that Ip sales are a big factor here.

Singles Chart Analysis

(Continued from page 6)

bia), George Harrison (Dark Horse), Foghat (Bearsville), Donny & Marie Osmond (Polydor) Johnny Bristol (Atlantic), The Beatles (Capitol) and Hall & Oates (RCA). The Bristol and Hall & Oates have r&b airplay aiding their activity, while Aerosmith has the most airplay of the bunch.

It is this new crop of singles plus Elton John (MCA/Rocket), Kenny Nolan (20th Century), "Car Wash," Al Green (Hi) Dickie Lee (RCA) and Walter Murphy (Private Stock), all from last week, which will have the power to start the singles business rolling again for the holidays.

We will always lean more toward an r&b or a softer sounding pop record if it's doing well nationally and tend to stay away from a country or English sounding record if there is any dobut based on activity in other markets as to whether it will go all the way. On the other hand, if a record is a smash in San Francisco, it doesn't matter what the rest of the country is doing with it and we'll go on it. Finally, impressions on records based on our own ears and our belief in a record are also at times enough to make us add a song." (Eg. KFRC is the first major station in the country to play the Dickie Lee record.)

In researching the problem for the past several weeks, the RW research department has arrived at the following hypotheses as to the reasons for this fragmentation:

1. Perhaps with the coming and arrival of the rating period records are not being given the adequate rotation needed to familiarize the audience with the tunes enough to request and/or buy them.

2. Survey technique differentials—for instance using lp sales and request tabulation in assigning a number to a record on the survey.

3. Increased difficulty in getting accurate store reports.

4. Expanding and changing differences in markets can also account for part of the problem as various markets begin to grow away from each other in crucial demographic situations.

Whether this state of affairs is a passing phase or a portent of things to come should come into focus as the current ratings sweep ends.

Capitol To Release Live Beach Boys LP

B LOS ANGELES — "The Beach Boys Live In London," which will be released Nov. 15, is the first new Beach Boys album on Capitol Records besides repackages of already released material since 1970, according to Jim Mazza, CRI vice president, marketing.

The album was recorded in 1969 and was released in England in 1970. The record has never before been released in the United States.

The Beach Boys perform a dozen tunes including many of their best-known biggest hits, but concentrating on those that they made popular during the mid to late sixties.

AM ACTION

(Compiled by the Record World research department)

■ <u>Leo Sayer</u> (Warner Bros.). As the sales and airplay pictures become congruent, the strong outlook on this disc becomes more definite by the minute. Fills in several open areas with KHJ, WFIL, WQXI, WSAI and KLIF. Numberwise: 13-8 WRKO, 13-7 KJR, 33-23 WLS, 27-20 WCOL, 11-6 WMPS, 20-17 KSTP, 22-17 CKLW, 22-16 KILT, 17-13 WHBQ, 18-15 WOKY, 25-21 Z93, 23-21 WDHF, 16-15 KFRC, 18-12 WGCL, 18-12 WLAC and 23-19 WNOE.

Elton John (MCA/Rocket). Adds KHJ to the already incredible list of supporting stations and moves 16-7 WMPS, 25-15 KTLK, 36-26 WCOL, 11-7 WLAC, 22-15 WGCL, 34-24 WNOE, 18-10 KFRC, 23-19 WHBQ, extra-28 WPGC, 27-22 WDRQ, 19-12 WQAM, HB-22 WFIL, 18-12 KSTP, HP-34 WABC, 22-21 KDWB, 26-24 Z93, 29-27 WOKY, 15-14 WSAI, HB-24 KLIF, HB-27 KILT and 25-22 KJR. (Note: LP sales are outstanding in all markets and contribute to the overall picture of activity.



Brick

ELO (United Artists). An explosive week here with a myriad of giant stations jumping on the disc: WLS, WFIL, KILT, KJR, WOKY and WDRQ. Some nice moves are 28-21 WRKO, 23-16 WGCL, extra-16 WLAC, 19-16 KSTP, 17-15 WMPS, 28-23 CKLW and 40-32 WCOL. LP sales are enormous but the single is selling nicely in its own right. (Note: One

of this week's Powerhouse Picks.)
Brick (Bang). Garners some bigg:

Brick (Bang). Garners some biggies this week outside the south including WPGC, WGCL, WDRQ and WHBQ. It continues to dominate the entire south with incredible radio chart numbers and huge crossover and r&b sales. 15-7 WQAM, 8-2 WQXI, 20-16 WMPS, 10-8 Z93, 28-9 WLAC (r&b night survey), 46-40 WNOE and 17-14

Johnny Bristol

Y100. Pop sales are also being felt in several other areas not yet playing the record on top 40 airwaves. (Note: One of this week's Powerhouse Picks.)

Marilyn McCoo and Billy Davis, Jr. (ABC). Filling in with all the white markets this week: KTLK, KSTP, KJR, WOKY and also WLS, KILT, WLAC and WDHF. Shoots to #1 in Detroit (4-1)

CKLW) and jumps 25-18 WMPS, HB-23 WFIL, 24-16 WCOL, 8-4 WDRQ, 23-20 KFRC, 9-7 WHBQ, HB-21 KLIF, 13-7 WGCL and 26-22 KHJ. This will emerge out of the ARBs a winner.

CROSSOVER

Johnny Bristol (Atlantic). Closing in on top 20 r&b nationally and cracks top 40 in Detroit with CKLW. Also on WRFC, WCUE, KSLY, WORD, WQPD, KUDE, KUDL, KGRC and WCOD, among others.

NEW ACTION

Aerosmith (Columbia) "Walk This Way." Extracted from the "Toys in the Attic" LP by an obvious demand which results in immediate adds at WPGC, WRKO, WSAI, WCOL, Q102, WNOE, WCAO, WVBF, WBZ, WERC-FM, WPRO-FM, WFLB, ZYQ, WFOM, KGW and WSGA, just to name a few.

SOULTRUTH

BY DEDE DABNEY



■ HOLLYWOOD: Personal Pick: "Darlin' Darlin', Baby (Sweet, - Tender Love)" - 0'Jays (P.I.R.) A dynamite extraction from their latest lp. "Message In Our Music, " it should head for the top. The rhythm lingers on as the dynamic force within the Gamble/Huff production.

DEDE'S DITTIES TO WATCH: "Love Without Sex" — Gwen McCrae (Cat); "I Like Being Close To You" — Ronnie Dyson (Columbia); "Oh Lawd, I'm On My Way" — Ray Charles (RCA).

Philadelphia's own Barbara Mason will very shortly start recording an album for Curtom Records. She also intends to go to New York to re-record her first single, "Yes, I'm Ready." Ms. Mason's future plans looks bright with the "Black Opera, "along with Melba Moore, Gill Scott-Heron, LaBelle, Paul Mc-Cartney and Bob Marley and The Wailers.

Rumors fly all around, but this grapevine has found out that The Temptations are auditioning for the slot left open by Dennis Edwards. Edwards, who had been part of the group for approximately eight years, will probably pursue a career on his own.

Weldon McDougal, who exited Philadelphia International Records, is now in the studio producing a new group by the name of International Love. McDougal has been responsible for Dap "Sugar" Willie's lp. Before joining P.I.R. he was with Motown Records.

Norman Harris, producer/arranger, has a new label, Gold Mine. This label is distributed by Salsoul Records. His artist is Loleatta Holloway, whose single, "Worn Out Broken Heart," looks like it could make a lot of noise.

Speaking of Salsoul Records, its vice president, Don Love, resigned as of Wednesday (10). He was also vice president of the management company with the same name.

James Brooks, manager of lead singer Robert Upchurch of The Trammps, filed suit in Philadelphia against Baker, Harris and Young Productions along with Nassau Productions, headed by Stan Watson, alleging interference in contractural relations. The outcome was settled out of court for an undisclosed amount. Brooks was represented by John Black, with Baker, Harris and Young being represented by David Steinberg. Upchurch's representation was handled by David Lipkin and Watson's by Joel Rome.

Mercury R&B Upsurge Tied To Field Staff Expansion

in sales and chart activity on the part of Mercury Records in the r&b field has directly resulted from the expansion of the r&b promotion staff, according to Bill Haywood, national promotion/r&b for the company. Haywood's department now consists of four regional promotion men and two independents which were augmented by 19 local promotion managers.

The four regional men are Gardner, northeast; Norm southeast Chester Simmons, coastal states; Tommy Young, southwest through Texas; and Charles Stevens, midwest. The independents are Tom Ray on the west coast and Deke Atkins in the midwest.

"Especially in major markets, some stations feel it is necessary to play records that are already hits or seem to be on the way," Haywood told Record World. "Since general stations are playing a fair amount of black music, not to mention an increase in companies releasing r&b product, the competition is very keen to get the records on the tight playlist.

"The growing sophistication merely means that promotion doesn't stop when the records get on the playlists. It includes the development of product awareness at the wholesale, retail and consumer level. This can mean advertising or simply getting the artist exposed on a oneto-one level to the people selling the product across the counter."

Haywood said the development of personal relationships with the on-the-air radio staff ties directly to the use of independents. "The indies have a proven way of getting product exposed. They live in a market and as a result are able to build the relationship easier than a man who might visit the market once a week.

Haywood says the black FM statons have proven their ability

to break albums. "Recently, the Gabor Szabo album, 'Nightflight,' broke in St. Louis off play on KKSS-FM. When we released a single from the album, 'Keep Smilin',' both the single and album broke in Chicago from airplay on WGCI-FM. We are experiencing a similar outbreak in New York from airplay on WBLS-FM."

Haywood also pointed to albums earlier this year by Charles Earland ("Odyssey") and Coke Escovedo ("Coke") which broke in several markets directly from airplay on FM stations. The expanding FM market has led Mercury to sign artists (Szabo, Earland, Houston Person) who can be developed both in the jazz and r&b markets.

It is the growing importance of FM, album-oriented stations, that is leading Mercury to consider the addition of a national promotion man to work just albums in the marketplace.

"In the past few years, the album market for black records has greatly expanded," Haywood pointed out. "For instance, we have sold several million albums on the Ohio Players within a two and one-half year span; in the late 1960s, this was unheard of with black product.

"The black record buyer is a most intelligent consumer, because he knows all about the artist and his background. The consumer knows more about records than any other product he may buy, such as washing machines or cars, He is also aware that two or three singles will be released from the album he just purchased."

The explosion of the black album market leads Haywood to see the possibility of one day releasing an album and promoting it without a related single, such as some progressive rock albums are worked.

"Of course, the field staff is probably the most important part of any company since they represent both the company and the artist," Haywood concluded.



THE BROTHERS JOHNSON, "FREE AND EDDIE SINGLE" (Kidada Music Co./ The Funk Out Of My Face," along with their first smash, has made The Brothers a leading act for A&M. Producer Quincy Jones has given this duet enough range to make it big within both the pop and r&b fields. This particular cut, extracted from their latest lp, "Look Out For #1," is headed in the right direction—straight to the top! A&M 1881-S.

SMOKE" (Stone Diamond Music Corp., BMI). This artist has 🙍 the quality to make anything go. The proven expertise of Norman Harris combined with Kendricks' vocals makes for a sure hit. From his album of the same title, "Goin" Up In Smoke" is goin" up the charts in short order. Tamla T 54277F (Motown).

KENDRICKS, "GOIN' UP IN € "MELBA." A superb album by a young lady who has risen to the heights of success. Her ability to

sing her heart out is apparent in this new lp, from "Purlie" to "This Is It." She exemplifies what total entertainment is all about. Producer Van McCoy has taken the magic of Melba Moore in his hands and has molded a sure-fire winner. Buddah BDS 5677.



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AND BREAKING WIDE OPEN

"Doin' The Feeling" ALVIN CASH

DK 4559

ALSO AVAILABLE ON 8 TRACK AND CASSETTES

BRUNSWICK

DAKAR



NOVEMBER 20, 1976

NC 2		10V.	
- 11		T	LOVE BALLAD LTD-A&M 1847
. 2	2	2	THE RUBBERBAND MAN SPINNERS—Atlantic 3355
3		4	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, Jr.—ABC 12208
4		3	JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F
5	1	0	CAR WASH ROSE ROYCE—MCA 40615
- 6	,	5	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388
7	,	7	MESSAGE IN OUR MUSIC O'JAYS-Phila, Intl. ZS8 3601 (CBS)
	3	6	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDA 542
9	•	8	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073
10	0	9	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
11	12	eu	ANE VOUR BUMP TO AG S4 DON'T MAVE ME WAIT

		9	8 A FIFTH OF BEETHOVEN W		JRPH'	& THE
	1	0	9 (SHAKE, SHAKE, SHAKE) SI BAND—TK 1019		UR B	OOTY K
	11	13	SHAKE YOUR RUMP TO	46	56	DON'T
			BAR KAYS—Mercury 73833			BARRY TC 23
	12	11	PLAY THAT FUNKY MUSIC WILD CHERRY-Epic/Sweet City 8 50225	47	52	DON'T GENERA
	13	17	CATFISH 4 TOPS—ABC 12223 DAZZ	48	54	WHO A
	15	12	BRICK—Bang 727 LOWDOWN BOZ SCAGGS—Columbia 3 10367	49	59	DON'T MUS
ì	16	19	ENJOY YOURSELF THE JACKSONS—Epic 8 50289	50	53	KEEP SI GABOR
	17	14	GETAWAY EARTH, WIND & FIRE— Columbia 3 10373	51	42	73840 UNDISC FUNKAL
	18	21	HOT LINE	52	41	5029
	19	18	SYLVERS—Capitol P 4336 GET THE FUNK OUT MA FACE BROTHERS JOHNSON—A&M		61	PARLIA NB 87
	20	22	SO SAD THE SONG GLADYS KNIGHT & THE PIPS—	53	58	OPEN S KOOL 8 1586
	21	15	JUMP ARETHA FRANKLIN—Atlantic	54	51	BRENDA Choco
	22	29	3358 DO IT TO MY MIND JOHNNY BRISTOL—Atlantic	55	63	I DON'
	23	16	3350 NICE 'N' NAASTY SALSOUL ORCHESTRA—Salsoul	56	57	YOU O
	24	23	SZ2011 (Caytronics) LET'S BE YOUNG TONIGHT JERMAINE JACKSON-Motown M 1401F	62	40	TOWER 3 104
	25	30	M 1401F WITH YOU MOMENTS—Stang 5068	57	63	PREE DENIEC 3 104
	26	20	(All Platinum) ANYTHING YOU WANT	58	-	ARTHUR 1000
	27	24	JOHN VALENTI—Ariola America P 7625 (Capitol) THE BEST DISCO IN TOWN	59	62	DAVID I
			RITCHIE FAMILY—Marlin 3306 (TK)	60	67	MIDNIC
	28	25	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814	61	70	LOVE M
	29	26	YOU SHOULD BE DANCING BEE GEES-RSO 853 (Polydor)			THE STA
	30	31	DISCO DUCK (PART I) RICK DEE & HIS CAST OF IDIOTS—RSO 857 (Polydor)	62	69	FAR EAS
	31	32	GREY RAINY DAYS LONNIE JORDON—United Artists XW873 Y	63	55	CHERCH DR. BUZ "SAV
	32	27	RUN TO ME CANDI STATON—Warner Bros. WBS 8249	64	66	EVERYT JIMMY
	33	35	BLESS MY SOUL SKIP MAHONEY & THE CASUALS—Abet 9466	65	_	Atlant DO WH
1	34	39	(Nashboro) KEEP ME CRYIN'			DARYL F
	35	33	AL GREEN—Hi 2319 (London) IT'S JUST A MATTER OF TIME PEABO BRYSON—Bullet 01	66	-	BODY E KING FL 10212
	36	34	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA-	67	-	DARLIN (SWE
	37	36	20th Century TC 2301 DISCO BODY JACKIE MOORE—Kayvette	6.0		O'JAYS- (CBS)
	38	40	5127 (TK) LET'S GET IT TOGETHER EL COCO-AVI Avis 115	68		EARTH, Colum
	39	41	SECOND TIME AROUND LUTHER—Cotillion 44205 (Atlantic)	69	72	JOHNNY DJM D
	40	43	THE BOOTY FATBACK BAND—Spring 168	70	_	YOU'RE SUPREM THIS TI
1	41	47	(Polydor) LIVING TOGETHER (IN SIN) THE WHISPERS—Soul Train	72	68	44210 GREEDY
	42	44	SB 10773 (RCA) HAPPY BEING LONELY CHI-LITES—Mercury 73844	73	71	G 107 DOWN
	43	46	GROOVY PEOPLE	Lie To		ORIGINA

GROOVY PEOPLE LOU RAWLS—Phila. Intl. ZS8 3604 (CBS)

I KINDA MISS YOU MANHATTANS—Columbia 3 10430

FINGER FEVER DRAMATICS—ABC 12220

49

45 50

LITER MURPHY & THE BIG APPLE					
	UR B	OOTY KC & THE SUNSHINE			
46	56	DON'T MAKE ME WAIT			
		BARRY WHITE-20th Century TC 2309			
47	52	DON'T WALK AWAY GENERAL JOHNSON—Arista 0203			
48	54	WHO ARE YOU TEMPTATIONS—Gordy G 7152F (Motown)			
49	59	DON'T TAKE AWAY THE MUSIC TAVARES—Capitol P 4348			
50	53	KEEP SMILING GABOR SZABO-Mergury			
51	42	73840 UNDISCO KID FUNKADELIC—Westbound 5029 (20th Century)			
52	61	DO THAT STUFF PARLIAMENT—Casablanca			
53	58	OPEN SESAME KOOL & THE GANG—De-Lite			
54	51	1586 HOME TO MYSELF BRENDA & THE TABULATIONS— Chocolate City CC 004			
55	63	(Casablanca) I DON'T WANT TO LOSE			
		YOUR LOVE EMOTIONS—Columbia 3 10347			
56	57	YOU OUGHT TO BE HAVING FUN TOWER OF POWER—Columbia 3 10409			
57	63	FREE DENIECE WILLIAMS—Columbia 3 10429			
58	-	ARTHUR PRYSOCK-Old Town			
59	62	1000 ON & OFF YOUR LOVE DAVID RUFFIN—Motown M 1405F			
60	67	MIDNIGHT SOUL PATROL QUINCY JONES—A&M 1878			
61	70	LOVE ME, LOVE ME, LOVE ME THE STAPLES—Warner Bros.			
62	69	FAR EAST MISSISSIPPI			
63	55	OHIO PLAYERS—Mercury 73860 CHERCHEZ LA FEMME DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"			
64	44	RCA PB 10827			
	66	JIMMY CASTOR BUNCH— Atlantic 3362			
65	-	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES			
66	_	RCA PB 10808 BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK)			
67	-	DARLIN' DARLIN' BABY (SWEET, TENDER LOVE) O'JAYS—Phila, Int'l ZS8 3610			
68	_	(CBS) SATURDAY NIGHT			
69	72	EARTH, WIND & FIRE— Columbia 3 10439 SUPERMAN LOVER JOHNNY GUITAR WATSON—			
70		YOU'RE DRIVING MY WHEEL			
71	_	SUPREMES—Motown M 1407F THIS TIME IMPRESSIONS—Catillian			
72	68	IMPRESSIONS—Cotillion 44210 (Atlantic) GREEDY FOR YOUR LOVE DONNY GERRARD—Greedy			
73	71	DOWN TO LOVE TOWN			
74	74	ORIGINALS—Soul 35119 (Motown) FIND 'EM, FEEL 'EM AND			

FIND 'EM, FEEL 'EM AND

FORGET 'EM DOBIE GRAY-Capricorn CPS 0259 (WB) WORN OUT BROKEN HEART

Disco File

(Continued from page 35)

a bass and drum underpinning right out of "Love Hangover" (Hal Davis produced both songs) and Houston's healthy vocals; it runs over five minutes. "Don't Leave Me" is framed by two other tracks that deserve attention: "Any Way You Like It" (6:13), unevenly paced but involving, and an update of **Stevie Wonder's** "Don't Know Why I Love You" (5:04) which also has a "Love Hangover" feel to it here. Already receiving strongly favorable feedback, "Don't Leave Me This Way" is on Carl Uruski's top 10 this week from the Rubaiyat in Ann Arbor.

MORE, MORE: Boney M. is the most bizarre German import in some time, possibly because they take the familiar elements of the Teutonic disco sound—the bass thump; crystal-clear, crisp production; clean sweeps of strings; ethereal vocal choruses—and recombine them in a fresh way. Not that there aren't moments when one is reminded-sometimes hit over the head-with flashes of Donna Summer or Silver Convention or Penny McLean, but the overall feeling is something new and interesting. To build interest in the record, this one was made available to a number of people as an import on the Hansa label and several cuts are already catching on: a tough version of "Fever," a four-minute "Sunny" that goes Yambu one better, and "Take the Heat Off Me" in addition to the single, "Daddy Cool." But on the just-out Atco pressing, there's a track not included on the import lp and it's the one most likely to catch on big. It's called "Help, Help," runs six minutes, and is essentially an instrumental with girls singing the title over and over as the one guy in the group talks a few verses in a rumbling, cartoon sexy voice. The high point: a fine break. The German cover, featuring the three girls in a heap of long limbs and lingerie, has been retained for the American release and could be a key selling point . . . Producer Jeff Lane is apparently trying something new with the second Brass Construction album, "Brass Construction II" on UA, and the results are not as consistent or thrilling as the debut lp. Lane's combination of strings and brass is still unbeatable, especially on "Screwed," an early favorite, "Now Is Tomorrow" and "Get to the Point." "Ha Cha Cha," which opens up the set, is also hot, particularly the vocal segments, but I don't know what to make of the abrupt break in the center; I suspect it'll grow on me. All cuts listed are in three-four-to-five minute range and should be enough to make this a heavyweight contender in spite of our first-impression reservations . . . One of the mose eagerly awaited projects of the year, the Gamble & Huff production of The Jacksons (Epic/Philadelphia International), is a fine, well-balanced album and Michael has never sounded better, but it's without a major disco cut. Of course there's "Enjoy Yourself," already released as a single and getting some disco play (Wes Bradley has it on his top 10 from the Mind Shaft in San Francisco this week), and there are two quite respectable new cuts: "Think Happy" which is fun but flimsy (especially considering the messages G&H are capable of elsewhere) and "Keep On Dancing," a song that changes pace about halfway through (like "I Am Love" or "Love Hangover") and is perfect get-on-up material but far from the inspiration one would expect from this collaboration of talents. A saving grace: the end of "Strength of One Man," one of the best cuts here, and brilliant slow cuts like "Good Times" and "Dreamer" . . . Bunny Sigler produced the album of a trio called Instant Funk ("Get Down with the Philly Jump" on TSOP) so this one's more idiosyncratic and enjoyable than a lot of Philadelphia soul, but also harder to get a comfortable grip on. I'm a big fan of "Philly Jump," the pulsing, involving single that is included here in a 5:10 version, and several other cuts have a similar attraction: "It Ain't Reggae (But It's Funky)," appropriately titled; "I Know Where You're Coming From," "Funky Africa" and "Hup Two, Hup Two (Get in Line, Say Get in Line)," a militaristic but delightful line dance song. All are in a sharp jazz/funk style, more instrumental than vocal. This is a personal favorite

RECOMMENDED DISCO DISCS: Roxbury is bringing out the original English version of "Dream Express" by the Honeybees this week, joining competition with a version by a group called Lady Rose on Strawberry Records (1271 Sixth Avenue, New York), which has been out several weeks now. The Honeybees original (5:42) is the better of the two—stronger vocals, more punch, more unusual breaks—but Lady Rose (4:40) has its moments, too, although its smooth style approaches the homogenized . . . An excellent import 12-inch comes from RCA Canada this week—"Fighting on the Side of Love" by T.H.P. Orchestra is a solid mesage song (could have been done by

(Continued on page 50)



NOVEMBER 20, 1976

- SONGS IN THE KEY OF LIFE STEVIE WONDER—Tamia T13 34062 (Motown)
- SPIRIT EARTH, WIND & FIRE-Columbia PC 34241
- MESSAGE IN THE MUSIC O'JAYS-Phile. Intl. PZ 34245 (CBS)
- THE CLONES OF DR. FUNKENSTEIN PARLIAMENT—Casablanca NBLP 7034
- HOT ON THE TRACKS COMMODORES—Motown M 867S1
- 6. HAPPINESS IS BEING WITH THE SPINNERS
 SPINNERS—Atlantic SD 18181
- 7. FEELING GOOD WALTER JACKSON—ChiSound CH LA656 G (UA)
- LOVE TO THE WORLD LTD-A&M SP 4589
- FLOWERS EMOTIONS—Columbia PC 34163
- 10. BICENTENNIAL NIGGER
 RICHARD PRYOR—Warner Bros. BS 2960
- 11. AIN'T THAT A BITCH
 JOHNNY GUITAR WATSON-DJM
 DJLPA 3 (Amherst)
- 12. PART 3
 KC & THE SUNSHINE BAND-TK 605
- SOUL SEARCHING AVERAGE WHITE BAND—Adlantic SD 18179
- YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDS 5655
- CHAMELEON LABELLE-Epic PE 34189
- 16. DO THE TEMPTATIONS TEMPTATIONS—Gordy G6 975S1 (Motown)
- LOVE AND TOUCH TYRONE DAVIS—Columbia PC 34268
- A FIFTH OF BEETHOVEN
 WALTER MURPHY BAND—Private Stock
 PS 2015
- TALES OF KIDD FUNKADELIC FUNKADELICS—Westbound W 277 (20th Century)
- 20. THIS IS NIECY DENIECE WILLIAMS—Columbia PC 34232
- 21. FOUR SEASONS OF LOVE
 DONNA SUMMER—Casablanca NBLP
 7038
- 22. EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY—Polydor PD 1 6070
- WILD CHERRY Epic/Sweet City-PE 34196
- 24. SPARKLE ARETHA FRANKLIN—Atlantic SD 18176
- 25. CAR WASH (Soundtrack) MCA 2 6000
- 26. SILK DEGREES
 BOZ SCAGGS—Clumbia PC 33920
- 27. JOY RIDE DRAMATICS—ABC ABCD 955 28. DR. BUZZARD'S ORIGINAL
- "SAVANNAH BAND"
 RCA APLI 1504
- 29. SOLID MICHAEL HENDERSON—Buddah BDS 5662
- 30. GOOD HIGH BRICK-Bang BLP 408
- 31. THE MORE YOU DO IT RONNIE DYSON—Columbia PC 34350
- 32. IS THIS WATCHA WONT?
 BARRY WHITE—20th Century T 516
- I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR.-ABC ABCD 952
- 34. BRASS CONSTRUCTION II United Artists LA677 G
- 35. WAR'S GREATEST HITS United Artists LA648 G
- ALL THINGS IN TIME LOU RAWLS—Phila, Intl. PZ 33957 (CBS)
- PIPE DREAMS
 GLADYS KNIGHT & THE PIPS—Buddah
 BDS 5676
- 38. TOO HOT TO STOP BAR KAYS—Mercury SRM 1 1099 39. SKY HIGH
- TAVARES-Capitol ST 11533
- HARD CORE JOLLIES
 FUNKADELIC—Warner Bros. BS 2978

Dialogue

two or three years ago. But from the point of view of attempting to go around that, we do as much as we can in the merchandising areas, as much as we can allocate in the advertising area, attempting to circumvent the radio problem.

RW: How do you decide which of the Savoy recordings to release? Backer: We brought in Bob Porter, who is a noted discographer, and knows more about this music than anybody I know. He went in, and dug into the vaults to find whatever unreleased material he could find, and he found a great deal of it. We obviously initially are trying to come with as many "names" as we can, but we're also putting together things that we think definitely should be back out onto the marketplace, by virtue of the strength of the music alone, and we're also putting together concept packages and retrospectives around some of the material that could not be released because of there not being enough material on any one or two artists in these particular retrospectives. So that would get that material back onto the marketplace as well. We are also beginning to record new albums for Savoy.

RW: How about the jazz artists on Arista proper?

Backer: We try to offset the esoteric things that we have, and our dedication to the art form of the music, with, naturally, commercial progressive acts as well. There are several things that are beginning to build nicely for us at this point: Gil Scott-Heron, who is essentially progressive, the Brecker Brothers, Harvey Mason. I think they're about to explode. We've been building with these artists, we've been working very hard with them. Our initial concept was to take artists that had not achieved a great level of career acceptance and build their careers for them. Now we're approaching it from the point of view of going after relatively accepted artists, and taking their careers and expanding on that. In other words, we were dealing with relatively unknown artists in the beginning, now we're dealing with middle-level acceptance artists, and there are several signings immi-

RW: If every major company decided to establish a full spectrum jazz roster, is there enough music out there to be recorded?

Backer: Absolutely. It flourishes regardless of the economic strife that it goes through. It's out there and it's everywhere. There are miraculous artists out there scuffling, who are worthy of having their music out on the marketplace.

RW: What can you do to help an artist such as Larry Coryell who already has a following in jazz and rock?

Backer: The problem with Larry, and with several other artists, is that the white, high-energy fusion approach is in a period of stagnation, and I think it'll take a good six months to see if it can really survive, and what direction it will go in. It's obvious that the MORfunk approach to jazz is presently in the pocket and is what people are buying en masse. I see the future of all of this music as dependent upon a lot of variables beyond our control. I don't want to get too philosophical, but political, socio-economic variables define how America and the world marketplace want their music presented. For instance, the high energy of both fusion music and the avant-garde of the sixties and early seventies is no longer palatable, and I think that the times dictate this. So Larry's major problem at this point is not his musicianship or our promoting him, but what people want to hear.

RW: Are you inclined to sign a new artist who is only concerned with esoteric music?

Backer: It depends. I'll give you an example: Anthony Braxton. To me Braxton is as significant to the seventies as-and some people will take objection to this statement-Parker was to the forties and fifties and Coltrane was to the sixties, and in time that will be recognized. He is exploring areas of the music that I think are incredibly unique. Innovative approaches-yes, we are interested.

RW: Where does a record company go wrong in managing its

Backer: In not analyzing the various segments of the jazz spectrum, music for music, because there are dozens of them. By more or less lumping them together and saying, okay, jazz is happening now, here's a jazz artist, let's go—this is good music, so that means if we sink a lot of dollars into it, good dollars and good music will mean good sales. It ain't necessarily so.

RW: Is it a fight to move these projects along?

Backer: Sure it's a fight. It's always a fight because of the very nature of the approach to business in America. It's always a fight to deal with things that are not mass-accepted. I've been fighting the fight for about eight years now, and I'm used to it. I'm getting kind of good at it, but it sure puts a lot of grey hairs in my beard.



NOVEMBER 20, 1976

- 1. BREEZIN'
 GEORGE BENSON—Warner Bros. BS 2919
- I HEARD THAT! QUINCY JONES-A&M SP 3705
- BAREFOOT BALLET
 JOHN KLEMMER-ABC ABCD 950
- SCHOOL DAYS STANLEY CLARKE—Nemperor NE 439 (Atlantic)
- SECRETS
 HERBIE HANCOCK—Columbia PC 34280
- YOU ARE MY STARSHIP
 NORMAN CONNORS—Buddah BDS 5655
- VERY TOGETHER DEODATO-MCA 2219
- 'LIVE' ON TOUR IN EUROPE COBHAM/DUKE BAND—Adlantic SD 18194
- EVERYBODY LOVES THE SUNSHINE ROY AYRES UBIQUITY—Polydor PD 1 6070
- 10. BOB JAMES THREE CTI 6063
- BENSON & FARRELL GEORGE BENSON & JOE FARRELL— CTI 6069
- CALIENTE GATO BARBIERI-A&M SP 4597
- 13. TOUCH JOHN KLEMMER-ABC ABCD 922
- WINDJAMMER FREDDIE HUBBARD-Columbia PC 34166
- 15. SOLID MICHAEL HENDERSON—Buddah BDS 5662
- 16. GLOW AL JARREAU—Warner Bros. BS 2248
- LIVING INSIDE YOUR LOVE EARL KLUGH-Blue Note BN LA667 G (UA)
- FEVER
 RONNIE LAWS-Blue Note
 BN LA628 G (UA)
- 19. HARD WORK
 JOHN HANDY—ABC Impulse ASD 9311
- 20. LOOK OUT FOR #1
 BROTHERS JOHNSON-A&M SP 4567
- THOSE SOUTHERN KNIGHTS
 THE CRUSADERS—ABC Blue Thumb
 BTSD 6024
- SOUND OF A DRUM
 RALPH McDONALD—Marlin 2202 (TK)
- GOOD KING BAD GEORGE BENSON-CTI 6062
- EARTH MOVER HARVEY MASON—Arista 4096
- ROMEO & JULIET HUBERT LAWS—Columbia PC 34330
- IT'S YOUR WORLD
 GIL SCOTT HERON & BRIAN JACKSON—
 Arista 5001
- EVERYBODY COME ON OUT STANLEY TURRENTINE—Fantasy F 9506
- 28. MAIN SQUEEZE CHUCK MANGIONE-A&M SP 4612
- 29. NIGHT FLIGHT
 GABOR SZABO—Mercury SRM 1 1019
- SANBORN
 DAVID SANBORN—Warner Bros. BS 2957
- 31. MAN WITH THE SAD FACE STANLEY TURRENTINE—Fantasy F 9519
- FLY LIKE THE WIND
 McCOY TYNER—Milestone M 9067
- 33. BOBBI HUMPHREY'S BEST Blue Note BN LA699 G (UA) PREMONITION
 JON LUCIEN—Columbia PC 34255
- SARAGASSO SEA ABERCROMBIE & TOWNER-ECM 1 1080 (Polydor)
- 36. STUFF WARNER BROS. BS 2968
- 37. UNFINISHED BUSINESS
 THE BLACKBIRDS—Fantasy F9518
- 38. SHADOW PLAY LA EXPRESS—Caribou PZ 34355 (CBS)
- BLUE BENSON
 GEORGE BENSON—Polydor PD 1 6084
- 40. PORGY & BESS
 RAY CHARLES, CLEO LAINE-RCA
 CPL 2 1831



News, Reissues and a First Recording

By SPEIGHT IENKINS

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■ NEW YORK—Two news events in New York within the last week should be noted: one is that London Records has delivered its new recording of Massenet's Esclarmonde to major stores in this area in time to sell copies before the Metropolitan Opera premiere next Friday night, and even managed to lure Joan Sutherland away from rehearsals for a big signing session at one of the Sam Goody stores in midtown. Such an early availability of a recording of a rare work - which London did with Death in Venice and Angel with Siege of Corinth, to mention two recent Met productions—has always brought dividends. This listener has not received the recording yet, but with Esclarmonde the cast and the rarity of the work is sure to make it a big seller.

The other event has only a tangential connection with records, but it is newsworthy. Elena Obraztsova, the Soviet mezzosoprano who made a big hit when the Bolshoi Opera was in N.Y. in the summer of 1975, has become the opera public's favorite this season in New York. She appeared in two gala concerts, singing only two arias with piano and scored an immense triumph at the Metropolitan Opera as Amneris in Aida. Last week she sang her first solo vocal recital. It was the kind of event that no one will ever forget-not really because the lady was at her absolute best, but because of the power of her presence and the expression of one of those rare love affairs with the public. Looking very much like the young Ingrid Bergman, the Russian mezzo-soprano is the kind of star that gets five minutes of applause before she opens her mouth.

The tangential connection to records is that Columbia does have one excellent album of the mezzo-soprano's work, issued last year. Any retailer in this area would do well to exhibit it; as for Columbia (or any other company): where are the new recordings? Hers is the kind of success (Continued on page 53)

CLASSICAL TAIL REPORT

NOVEMBER 20, 1976 CLASSIC OF THE WEEK



VERDI MACBETH

VERRETT, CAPPUCCILLI, GHIAUROV, ABBADO

BEST SELLERS OF THE WEEK

VERDI: MACBETH-Verrett, Cappuccilli, Ghiaurov, Abbado—DG
GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS-Gershwin, Thomas—Columbia
VLADIMIR HOROWITZ: THE 1975-76

SAM GOODY/EAST COAST

BEETHOVEN: SYMPHONY NO. 5-Kleiber-DG

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

ENRICO CARUSO: A LEGENDARY PERFORMER—RCA

GERSHWIN: PORGY AND BESS-White, Mitchell, Maazel-London VLADIMIR HOROWITZ: THE 1975-76

CONCERTS—RCA
MASSENET: THAIS—Sills, Gedda, Milnes,

Maazel—Angel
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado-DG

KORVETTES/N.Y.

BARTOK: BLUEBEARD'S CASTLE-Trovanos, Boulez-Columbia

BEETHOVEN: SONATAS-Berman-Columbia

CHARPENTIER: LOUISE—Cotrubas, Domingo, Pretre—Columbia
CONCERT OF THE CENTURY—Columbia LISZT: PIANO CONCERTOS-Berman,

Giulini-DG MASSENET: LE CID—Bumbry, Domingo, Plishka, Queler—Columbia MASSENET: ESCLARMONDE—

Sutherland, Aragall, Bonynge—London ROSSINI: ELISABETTA, REGINA
D'INGLHILTERRA—Caballe, Carreras, Masini—Philips
VERDI: MACBETH—Verrett, Cappuccilli,

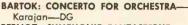
Ghiaurov, Abbado-DG WAGNER: RIENZI-Martin, Kollo,

Hollreiser-Angel

THE MUSHROOM/

NEW ORLEANS

BACH: BRANDENBURG CONCERTOS-Collegium Aureum-Victrola



BERLIOZ: SYMPHONIE FANTASTIQUE-Karajan-DG

ART OF COURTLY LOVE-Munrow-Seraphim
GERSHWIN: RHAPSODY IN BLUE,

AMERICAN IN PARIS-Gershwin,

Thomas—Columbia
INSTRUMENTS OF THE MIDDLE AGES AND RENAISSANCE—Munrow—Angel
STRAUSS: ALPINE SYMPHONY—

Mehta—London

STRAUSS: ALSO SPRACH ZARATHUSTRA-Boehm-DG

VIVALDI: THE FOUR SEASONS-Marriner-

Marriner—Argo
WAGNER: DER RING DES NIBELUNGEN— Nilsson, Windgassen, Hotter, Solti-London

DISCOUNT RECORDS/ MADISON, WIS.

BACH: BRANDENBURG CONCERTOS-

Ristenpart—Nonesuch BEETHOVEN: COMPLETE SYMPHONIES-

Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ

PIANO—Rampal, Bolling—Columbia
COPLAND: THE COPLAND ALBUM— Bernstein—Columbia

COPLAND CONDUCTS COPLAND Columbia GERSHWIN: PORGY AND BESS-White,

Mitchell, Maazel—London
GERSHWIN: RHAPSODY IN BLUE,

AMERICAN IN PARIS-Gershwin, Thomas—Columbia MOORE: BALLAD OF BABY DOE-

Sills, Cassell, Buckley—DG TCHAIKOVSKY: SYMPHONY NO. 5—

Solti—London
TCHAIKOVSKY: SYMPHONY NO. 5— Karajan--DG

TOWER RECORDS/SAN DIEGO

100 YEARS OF BAYREUTH-DG BEETHOVEN: SYMPHONY NO. 5-Solti-London

BIZET: CARMEN—Troyanos, Te Kanawa, Domingo, Van Dam, Solti—London HAYDN: PRUSSIAN QUARTETS—

Tokyo Quartet—DG
HOLST: THE PLANETS—Ormandy—RCA VLADIMIR HOROWITZ: THE 1975-76

CONCERTS-PCA ROSSINI: ELISABETTA, REGINA D'INGHILTERRA-Caballe, Carreras,

Masini—Philips
SCARLATTI: CLASSICAL GUITAR—

Williams—Columbia
VERDI: MACBETH—Verrett, Cappuccilli,

Ghiaurov, Abbado—DG VERDI: OTELLO—Rysanek, Vickers, Gobbi, Serafin—RCA

VOGUE RECORDS/LOS ANGELES

ENRICO CARUSO: A LEGENDARY

PERFORMER—RCA
DVORAK: NEW WORLD SYMPHONY—

GERSHWIN: BLUE MONDAY—
Gregg Smith—Turnabout GO FOR BAROQUE—Victrola VLADIMIR HOROWITZ: THE 1975-76

CONCERTS—RCA
MAHLER: DAS LIED VON DER ERDE— Baker, King, Hatink-Philips

MARTINU: SINFONIETTA, LA JOLLA Prague Chamber Orchestra—Supraphon MASSENET: THAIS—Sills, Gedda, Milnes,

Maazel—Angel
VERDI: MACBETH—Verrett, Cappuccilli,

Ghiaurov, Abbado-DG

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On Columbia Records and Tapes.

Album Picks

(Continued from page 22)

THREEPENNY OPERA

ORIGINAL CAST-Col PS 34326 (7.98)

A one-lp distillation of the original New York Shakespeare Festival cast, currently running at the Vivian Beaumont at Lincoln Center. Raul Julia, Ellen Greene and C. K. Alexander head the cast as Mack the Knife, Jenny and Mr. Peachum, respectively. Production produced for record by Marvin Saines.



NOW IT'S MY TURN

BETTY CARTER-Roulette SR-5005 (6.98)

"Wagon Wheels" finds Ms. Carter in better voice than she's been in some time on record. Roulette, having issued some old ideas on Carter recently, brings her catalogue into 1976. Her sound today is part Fitzgerald, part Simone and always mature. John Hicks' piano support is superb.



DUETS 1976

ANTHONY BRAXTON-Arista AL 4101 (6.98)

Reedman Braxton works with keyboardist Muhal Richard Abrams. There are six cuts, including Eric Dolphy's "Miss Ann" and Scott Joplin's "Maple Leaf Rag," the latter given a treatment Joplin could never have envisioned but would have appreciated. The steady flow of Braxton releases is building his reputation rapidly.



THE OUTSIDER

TOM PACHECO-RCA APLT-1887 (6.98)

Not many northerners capture the spirit or essence of the country story song. Pacheco is the exception, his deep voice and rough phrasing delivering a series of bad-ass vignettes which are tough but sensitive. "Texas Red," "Hello Grandpa,"
"Mystery Hill" and "The Sky Is Full of
Ships Tonight" prove the point.



DIRTY DIAMONDS

DIAMOND REO-Kama Sutra KSBS 2619 (Buddah)

Hard rock in its most natural and unadorned form, geared for the middle teenagers in the midwest-an age and area which never seem to get enough of the raw stuff. "All Over You," "It's A Jungle Out There" and "Boys Will Be Boys" express their sentiments perfectly.



FROM THE BLUE EAGLE

BAT McGRATH-Amherst AMH 1005 (6.98)

Toronto is breeding a host of new singersongwriters who are mainstream rockers, the best of whom are surfacing in the U.S. and making their impressions. Mc-Grath has something of Jackson Browne's sound, a touch of Biff Rose's humor and a quiet, friendly approach to singing. "Spaced Out" and "Cool Breeze" top.



HIP ELEGY

JOACHIM KUHN-MPS/BASF G22794

(Audiofidelity) (6.98)

Kuhn plays piano and synthesizers and has composed the six numbers (one with John Lee) performed. Guitarist Philip Catherine, bassist John Lee and drummer Alphonse Mouzon add their weight and imagination on "Hip Elegy In Kingsize," "Bed Stories" and "Santa Cruz."



Key Wash. Communications Posts Open

(Continued from page 3)

Hooks, according to current Washington wisdom, was to become chairman of the commission if Jimmy Carter was elected two weeks ago. Hooks, a strong Carter supporter, would have replaced Republican Richard Wiley. The other key vacancy is that of chairman of the Senate Communications Subcommittee, which was thrown open by the retirement of Sen. John O. Pastore (D-RI) this fall.

Slated to assume leadership of the subcommittee was Sen. Vance Hartke (D-Ind.), but Hartke failed to win re-election two weeks ago. He was decisively beaten by former Indianapolis Mayor Richard Lugar. Normally lines of succession in the Senate are quite clear, since they are based on seniority. But peculiar to the powerful Communications Subcommittee, the unit is top-heavy with members who chair other subcommittees and Senate rules require that chairmen lead only two subcommittees at a time. It was very unclear last week if any of the other candidates for the communications post would give up other chairs to take the newly vacant post.

The other key communications position, chairman of the House Communications Subcommittee, is set however. Rep. Lionel Van Deerlin (D-Calif.), the San Diego liberal who assumed the chairmanship after the death earlier this year of Torbert Macdonald (D-Mass.), was re-elected in early November without much opposition.

The FCC Chairmanship will have to be filled by Presidentelect Carter, who according to news reports will have to make 75 major appointments between now and inauguration day. There does not appear to be any present Democratic member of the FCC who is strong or experienced enough for the task. James Quello, a former Michigan broadcaster, had trouble getting confirmed two years ago as a Democratic commissioner when it was revealed that he had contributed to Richard Nixon's 1972 presidential campaign. John Fogarty, a former legislative aide to Senate Commerce Committee Chairman Warren Magnuson (D-Wash.), was confirmed only this past summer. Hooks was the third Democrat on the FCC. The field for Carter, who said he will follow an aggressive regulation policy during the campaign, is wide open with no prominent prospects on the hori-

Filling the Senate job will require one member of the Communications Subcommittee to give up a job he already holds. Sen. Ernest Hollings (D-S.C.) is next in line but he has already announced his intentions to seek the Majority Leader's post which fell open with the retirement of Sen. Mike Mansfield (D-Mont.) this year. Hollings is also chairman of both the Oceans and Atmosphere Commerce Subcommittee (important to his seacoast state) and the Legislative Appropriations Subcommittee. He would have to give up one.

Also in line for the job are Sens. Daniel Inouye (D-Hawaii) and Howard Cannon (D-Nev.). Cannon chairs the full Rules Committee, another key Senate post, the Aviation Commerce Subcommittee, and the National Military Stockpile Subcommittee. Inouye chairs the Tourism Subcommittee on Commerce (a vital post for his constituents) and the Foreign Operations Appropriations Subcommittee. Cannon will be offered first option on the job after Hollings, since he outranks Inouye.

The outcome of the Communications Subcommittee sweepstakes clearly hangs on the outcome of leadership fight in the Senate. It is too early now to say how that race will shape up and most of this shifting will not begin until after the first of the year.

Carter's choice for chairman at the FCC will be made officially after he is sworn in on Jan. 20, though an indication of who he will nominate may emerge before then. Until that time, the picture of how the broadcasting establishment will be regulated is today profoundly unclear.

SESAC Announces New Appointments

■ NEW YORK — A. H. Prager, president of SESAC, Inc., has announced several new appointments to become effective this week at the licensing firm. Nicholas Arcomano, operations administrator, assumes the added responsibility of working directly with SESAC's vice president and counsel A. F. Ciancimino in the areas of distribution and legal matters.

Michael Molinari has been named regional director of marketing services, and Peter Julius becomes assistant collection man-

Eddie Morgan, a former longtime SESAC employee who most recently was affiliated with The Richmond Organization, rejoins the firm as administrative assistant in the mechanical licensing and copyright index departments. In this capacity, Morgan will act as liaison between the departments and Norman Odlum, vice president and director of copyright administration.



RECORD WORLD LATIN AMERICAN

Record World Aqui y Alla

By HENRY ARMENTEROS

Hilda y Rafael Diaz Gutierrez (Audiorama, N.Y.) recorrieron Puerto Rico y Miami . . . están trabajando duro la línea Velvet ... ¿Y las otras? ... Abre sus puertas en Puerto Rico, bajo la presidencia de Carmen Mirabal, distribuyendo de entrada los sellos Musimex, Audio Latino, Audiofon, Fundador y Astrodisk, la Audio Latino de Puerto Rico . . . El dueto promocional de Carmita y Elsa va adelante. ¡No hay quien las detenga . . . si no se les acaba la gasolina! . . . Renunció Lito West a la promoción de Fania en California. Ahora se dedicará a trabajar en su exitosa empresa de Espectáculos con Alfonso Rodríguez (el hombre de la plata) cubriendo tres estados del oeste (con las caravanas del gordo Delgado, desde Texas hasta Arizona, pasando por · California . El nuevo Director Musical de la Emisora KALI de Los Angeles, Johnny Fernandez Moreno es un hombre creativo e inmensamente agresivo en cuanto a programación se trata, según el Gerente General de la emisora, Phil Malkin . . . ; Suerte! . . . Por su parte, Pepe Rolón, de K.W.K.W. Radio, de Los Angeles se apresta a reforzar su programación para presentar buena lid . . . La cosa se pone buena en Los Angeles . Ah! y qué dice de todo esto, el Mago Teddy Fregoso . . . Kako Baly de Los Angeles, está dando buenos palos iniciales como disquero, con varios éxitos en la mano. Su intérprete ranchera Sanjuana pegó con "Me cansaste" y Los Inocentes con "Montelimar," además parece que el Grupo Miramar también apunta con 'Una lágrima y un Suspiro" . . . Todo esto en el sello Arriba . . . Un consejo Kako: acuérdate que

la sábana da hasta tanto . . . Muy buena la labor de Julio Guisado y Humberto Carrillo al frente de radio KGLA de New Orleans . . . Su competencia, Rafael Suárez de WSLD no se pueda atrás . . . Música Latina de New Orleans (Luís Buárez) reports buenas ventas de Los Sobrinos del Juez en el área . . . Carlos Feliciano, de Mayaguez Record Shop, Puerto Rico vendiendo fuerte con sus guaguas (camiones) . . ; Qué argentino es este Carlos! . . . El amigo Güiro de Guiro Records, (Luis Buárez) reporta buenas ventas desde su plaza hasta la de Sacramento . . . Radio KAZA de San José está al frente, según los últimos "surveys" bajo la égida de **Bob Colunga** y con la asistencia da Alfredito Rodríguez . . . R. J. Booking Associates nos anuncia que en Noviembre (26-27-28) traerán a California a Tito Puente y su Orquesta. De ahí a México. Esta empresa trabajo en conjunción con los empresarios mexicanos Tiborio González y Carlos Contreras, representando adicionalmente los actos y orquestas de Ralph Mercado y Ray Aviles de Nueva York. Presentarán también en California y México al enorme Ray Barretto (Enero) . . . La KPHX de Phoenix, Arizona, bajo la gerencia del gigante Carlos Burgos, está a la cabeza en audiencia en esa zona . . . Excelente la labor de Gustavo Silva al frente de su Pan American Records Dist. de Chicago, Illinois . . . L. S. Cosme (WUNO de Puerto Rico) es un dinamo promocionando a su planta de radio . . . Pedro de Pool, Carlos Estrada y Roberto Rodríguez están en el aire en la nueva programación de la recientemente estrenada Ocean Radio (Continued on page 50)

DESDE NUESTR® ICON INTERNACIONAL

By TOMAS FUNDORA



Es muy posible que con la devaluación del peso mexicano, la situación en la costa oeste de Estados Unidos cambie notablemente. El mercado ha marcado tendencias en el pasado bastante especiales, ya que por una parte, ante la notable influencia que ha ejercido Mexico sobre esta zona, en la cual los éxitos practicamente han florecido sin gran trabajo promocional de las distribuidores de Estados Unidos, abriendo la brillante oportunidad para los piratas, quienes vendiendo hacia

México y viceversa el producto pirateado, con ganancias interesantes en ambas partes se han movido espectacularmente sin grandes dificultades. Ahora todo cambiará, ya que la producción mexicana estará disponible a precios muy difíciles de mejorar por la industria latina en Estados Unidos, lanzando al suelo todo tipo de organización, ya sea de los distribuidores legales como de los piratas. El precio de México invadirá inevitablemente a Estados Unidos, haciendo todavía más difícil que ningún sello local invierta las cantidades necesarias en promoción y organización de sus departamentos de propaganda y venta, ya que será más fácil, para muchos llegarse a México, comprar en cantidades interesantes y vender en Estados Unidos. Ya sé de varios que han abierto sus fauces para iniciar tan lucrativo negocio. Al menos los piratas se las verán negras, ya que el costo de fabricación del producto pirateado en Estados Unidos, hecho aparecer como fabricado en Mexico, no podrá contar con el bajo costo del original. Ahora bien, esta situación no afectará tan solo a la industria Latino, ya que la americana, con sus aparatos de concesión de derechos de prensaje perfectamente organizados, tendrá que hacerle frente al mismo proceso. Ojalá no suceda, pero me parece que va camino a eso.

Serán lanzadas las grabaciones de Sandro en Estados Unidos por la etiqueta International de Fania . . . Raul Matas, que se encontraba de "liason" entre Hispavox de España y su representante en Estados Unidos, Caytronics Corp., se retiró a asumir otras posiciones ejecutivas en España . . . Latin International de **Pepe García** abrió sus facilidades de distribución en Miami con Mayra Payan como Gerente de la Sucursal de Discos Latin International y que ocupara previamente posición ejecutiva en el Depto. de Exportación de J. L. Marsh de Florida y Raul Lemes Sr., como Jefe de Almacén, padre de Raul Lemes, Gerente de la sucursal de Caytronics en la Florida, Cayre Industries of Florida . . . La labor de Walter Bueno como Comprador de J. L. Marsh de Estados Unidos, con base en California, del producto latino que consume el gigante norteamericano, es plausible. Las compras de la Florida siguen en manos de Alberto Zamora . . . Parece que siguen adelante los planes de Ariola de abrir sus oficinas y facilidades representativas en México . . . Continua la crisis ejecutiva en Discos Alhambra de Estados Unidos. La dualidad existente se está haciendo notar en la promoción y venta del producto, que tienen que hacerles frente a un gran aparato burocrata que eleva naturalmente los costos de operación a cantidades peligrosas para cualquier empresa dedicada a la distribución de producto latino en Estados Unidos. Siempre h sido el problema en esta área cuidar el "overhead" con un muy discreto "mark up."

Entregaron Nestor Selazco y Sra. en Buenos Aires, a nombre de la empresa Music Hall, "Discos de Oro" a sus artistas premiados por alto volumen de ventas, tales como Marcelo Dupré, Diego Verdaguer y León Greco . . . Fogata Internacional de Los Angeles está trabajando en la promoción de su nuevo grupo La Marcha Negra, muy popular en los bailes y espectáculos de la zona chicana . Debutaron con amplio margen de éxito Los Sobrinos del Juez (The Judge's Nephews) en el muy popular y elegante night club del Crossway Inn de Miami . . . Lanzará TR Records un long playing titulado "Un Retrato de Tito Rodríguez" con disco doble y doble portada, conteniendo muchos de sus éxitos y detalles de su vida profesional. TR Records anuncia la designación de nuevas personali-

(Continued on page 49)



OTRA MAS DE VELVET!



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- LOS FREDDY'S—Peerless
 COMO DUELE ESTAR LEJOS
 HECTOR MENESES—Melody

- 3. EN SERIO
 RAMON GAONA—Miami
 4. SI SUPIERAS
 MANOELLA TORRES—CBS
 5. UNA COPA DE ORO
 AL GARCIA—ARV

- 6. AMERICA CARLOS REYNOSO—Musart 7. MI RANCHITO

- ESTELA NUNEZ-RCA
 YO VIVO
 FRANKIE TAPCAL-Fogata Int.
- JESUS LEAL LORENZO DE MONTECLARO—Fono-Rex
- 10. ALEGRITA, ALEGRITA PERLA NEGRA-Gas

Mexico

By VILO ARIAS SILVA

- 1. AMERICA
 CARLOS REYNOLDS—Musart
 2. HOY TENGO GANAS DE TI
 MIGUEL GALLARDO—EMI Capitol
 3. HERIDA DE AMOR
 GRUPO YNDIO—Polydor

- 4. ABORREZCO
 DUETO FRONTERA-Musai
 5. EL CARINO QUE PERDI
- LOS FREDDY'S—Peerless

 6. NO QUIERO VERTE
- ANGELICA MARIA-Melody
- 17 ANOS
 JUAN GABRIEL Y MA VICTORIA—RCA
- 8. LUTO EN EL ALMA LOS TERRIOLAS—Gamma 9. MORIR CONTIGO
- 10. GLORIOSO SAN ANTONIO
 LOS SOBRINOS DEL JUEZ—Melody

Nuestro Rincon (Continued from page 48)

dades en sus posiciones ejecutivas, tales como Stanley J. Cohen como Presidente y Gary Elter, como Director de Promoción . . . La nueva empresa Arcoiris de El Salvador lanzará proximamente a un grupo con proyecciones internacionales y con posibilidades de entrar en cualquier mercado. La producción bilingue de Ele Juárez del grupo Fiebre Amarilla (Yellow Fever) dará mucho de que hablar proximamente . . . Y eso es todo por ahora . . . ¡Hasta la próxima!

The devaluation of the Mexican "peso" is starting to affect the west coast of the States regarding the Latin record industry in many ways. In the market—usually a reflection of the Mexican market most of the hits in the Aztecan country also become hits even without a bit of promotion, just by the influence of what is going on in Mexico. Pirates that had been enjoying a good time, either selling their pirated product to the States, as Mexican manufactured or vice versa, are the ones that are going to be highly affected since the quotation of the peso is bringing down the price for the manufactured product in Mexico pretty low, making it quite impossible to manufacture a record or a tape in the States that could compete with the price obtained from Mexico. On the other hand, promotion of artists or hits by distributors in the States will diminish more since it will not pay off to cover all the expenses and investments required, when it is going to be quite inexpensive to obtain records manufactured in Mexico by the same artist on the same or a different label, of which rights had been granted to be pressed down there. By the same token, American companies will be forced to face the same problem. A record distributed and manufactured in Mexico will be a lot cheaper than the ones manufactured in the States. Right now, a lot of hungry business men are looking to these great prospects with great appetite. Let's see what happens!

Sandro recordings will be released in the States by International, a label of the Fania group . . . Raul Matas, liaison between Hispavox, Spain and Caytronics Corp., the distributor of the Spanish label in the States, went back to Spain to take care of an executive post in the label's main offices . . . Latin International (Pepe Garcia) opened distributional facilities in Miami, managed by Mavra Pagan, previously working with the export department of J. L. Marsh, Fla. and Raul Lemes Sr., father of Raul Lemes, general manager of the Caytronics branch in Miami. Their address is: 10104 N.W. 80 Ave., Hialeah Gardens, Fla. 33016 . . . Walter Bueno, buyer for J. L. Marsh, based in California, is buying all the Latin product that the giant American enterprise is placing through their distributional facilities in the States, excluding Florida, whose buying is effected by Al Zamora . . . It seems that Ariola will open their offices and distributional facilities in Mexico . . . Discos Alhambra, a subsidiary of Discos Columbia, Spain, is going through an executive disagreement in the States. If everything keeps going this way, the whole operation, already facing a heavy overhead with not so great mark-up, will face problems. The whole matter should be clarified immediately so that all personnel involved in the operation will know whose direction to follow . . Nestor Selazco extended gold records in Argentina to several of his artists on Music Hall, such as Marcelo Dupre, Diego Verdaguer and Leon Greco . . . Fogata International (Los Angeles) is promoting a new group on the west coast, already popular in dance and local clubs. La Marcha Negra is the name . . . The Judge's Nephews (Los Sobrinos del Juez) opened at the Crossway Inn in Miami. They are enjoying full houses every night . . . TR Records will shortly (Continued on page 50)

Panama

By RPC RADIO

- 1. ANGELA JOSE FELICIANO
- 2. EL DIA DE LA DESPEDIDA FERNANDO DE MADARIAGA
- A FIFTH OF BEETHOVEN WALTER MURPHY
- 4. SOLO TU CAMILO SESTO
- 5. NO MAS CONTIGO
- MARIO QUINTERO
- KISS AND SAY GOODBYE
- 7. AMOR Y DUDA GRETTA
- EUROPA
- EL NEGRO CHOMBO
- 10. SOY TU HOMBRE ENAMORADO DANNY

Brazil

- By PESQUISA (J. ROSEMBERG)
- 1. NAO SE VA JANE & HERONDY-RCA
- 2. MOCA BONITA ANGELA MARIA—Copacabana
- 3. LOVE HURTS NAZARETH—Philips
- 4. SAILING ROD STEWART-Continental
- 5. CHILDREN
- PAUL DENVER-Young

 6. WHEN YOU'RE GONE
 MAGGIE McNEAL-WEA
- 7. ESTUPIDO CUPIDO
 CELLY CAMPELLO—EMI
- 8. ROCK ENREDO
- 9. FERNANDO
- 10. EU NASCI HA 10 NIL ANOS ATRAS RAUL SEIXAS—Philips

Venezuela

By LUIS GERARDO TOVAR

- 1. NO SE PUEDE MORIR POR DENTRO GIANNI BELLA-CBS
- 2. QUIERO
- JULIO IGLESIAS—Palacio

 3. CANCION MANSA PARA UN PUEBLO
 - BRAVO ALI PRIMERA—Nora Musical
- 4. ANHELANTE
 GUALBERTO IBARRETO—Promus
 5. NO PODEMOS OCULTARLO MAS
 LARRY SANTOS—Velvet
- 6. CANTA
 CHEO FELICIANO—Palacio
- 7. FELIZ LA PANDILLA—Palacio
- 8. OBSESION
 GERMAN REGALADO—Top Hits
- 9. TEMERIDAD PUNTO SUR-Velvet
- 10. LAS MEJORES CANCIONES DEL
 - PUEBLO RITCHIE FAMILY—Velvet

San Antonio

By KCOR (S. GARZA)

- CAMILO SESTO—Pronto
 LA GOLONDRINA
- GRUPO ALPHA—Musimex

 3. ME ESTOY ACOSTUMBRANDO A TI
 RICARDO CERATTO—Latin Int.
- 4. NOMAS CONTIGO
 CONJUNTO ALPHA—Musimex
- 5. QUE MAS DA RICARDO CERATTO—Latin Int. 6. MIS 2 AMORES JUAN ZAIZAR—Peerless
- 7. EL CARINO QUE PERDI LOS FREDDY'S—Peerless 8. AL FIN SE DE TI
- DARIO SILVA-Lado A
- 9. DEJA CONJUNTO TROPICAL CARIBE—Rovi
- 10. CUATRO LAGRIMAS
 LOS POLIFACETICOS—Latin Int.

Record World en Venezuela

By LUIS GERARDO TOVAR

■ Disco ha lanzado al mercado | un sencillo titulado "Dama Antanona." Es esta una vieja canción venezolana, con letra de uno de los más finos y agudos humoristas que ha dado el pais, Leoncio Martinez, "Leo;" pero el atractivo de este tema de Suramericana, es el intérprete: Alfredo Sadel. Este recio cantante es-sin dada alguna-una de las mejores voces con que cuenta hispanoamérica; a esa privilegiada voz que tiene, se le suma un enorme talento interpretativo, por lo que cualquier canción cantada por él, adequiere nuevos y positivos valores. Será-sin duda alguna-un gran éxito este sencillo de **Alfredo Sadel** . . . Los populares hermanos Simon y Joselo Diaz, están ya preparando sus lps navideños, con música de gaita, el popular ritmo de la región zuliana que aparece principalmente en Diciembre . . . Tanto Simón como su hermano Joselo, dedican "gaitas" a los anuncios comerciales de radio y televisión, y el público venezolano espera todos los años con mucha ansiedad las ocurrencias de estos simpáticos hermanos que Diciembre a Diciembre, llevan al acetato . . . Raul Vale es un joven venezolano que vive desde hace muchos años en México, país donde ha hecho carrera en la televisión y en los

discos. Vale, es hijo del pionero de la radio y la TV en el Estado Zulia, Sr. Nicolás Vale Quintero, y está casado con la actriz azteca Angela María. Pero Raul Vale es practicamente un desconocido en Venezuela; pero Suramericana Del Disco acaba de lanzar "Señora Enamorada," un bolero ranchero, que está dando a conocer a este cantante en su propia

Al tercer lugar de popularidad subió esta semana en Caracas, el tema "Cancion Mansa Para Un Pueblo Bravo," de la película nacional del mismo nombre; esta cinta está teniendo un gran éxito en las salas exhibidoras de la capital y el tema-que es exclusivo de Nora Musical lo interpreta el mismo autor Ali Primera . . . Continúa su ascenso en la cartelera "Obsesion," que con el sello de Top its, grabara el "Disc-Jockey Sensacional" German Regalado; este artista, además de sus funciones como comentarista de discos y cantante, trabaja como actor en el espacio televisivo de Joselo, el primer cómico venezolano.

Promus ha impuesto definitivamente en el medio, las grabaciones de Gualberto Ibarreto, cantante de música popular criolla muy prolífico, pues en oportunidades (Continued on page 50)

LATINAMERICAN En Venezuela (Continued from page 49) tiene varios números colocados al mismo tiempo en las carteleras de éxitos . . . La Pandilla acaba de la cagoida que les dió



LA QUINIELA DEL DIA

CORTIJO Y SU COMBO CON ISMAEL RIVERA-Tico TSLP 1406

El producción de Pancho Cristal, en este album se ofrecen muy populares temas con la gran combinación de Cortijo y Rivera. Salsa de la sabrosa; "Aquí estoy, ya llegué" (l. Rivera), "Arrecotín" (H. Gonzalez), "Agua que va a caer" (R. Cortijo) y "Sacame de Aquí" (L. Delgado).

■ Produced by Pancho Cristal, this album is a compilation of great salsa performances by the superb combination of Cortijo and Rivera. "Fuerz' e Cara" (J. Martínez), "Que se Pare la Bola" (D.R.), "Bombon de Canela," more.



CALIENTE!

GATO BARBIERI-A&M SP 4597

En producción de Herb Alpert y con arreglos de Gato Barbieri y Jay Chattaway, está grabación salta al frente como ganadora. Excelente labor de músicos, en la cual, el talentoso Gato se luce ampliamente. "Fiesta" (Barbieri), "Europa" (D. Carlos Santana-T. Coster), "Don't Cry Rochelle" (Barbieri) y "Los Desperados" (Barbieri).

■ Produced by Herb Alpert and with arrangements by Gato Barbieri and Jay Chattaway, this package is a trip to the land of musical enchantment. Selling big everywhere. An outstanding achievement! "Adios, Part II" (Barbieri), "Behind the Rain" (H. Alpert), "I Want You" (L. Ware-A. Ross).



HUSTLE!

POCHO PEREZ-Raff RF-HR 9023

Grandes involvidables latinas en ritmo hustle, manejadas con maestría. Excelente producción! "La Cumparcita" (M. Rodriguez), "Siboney" (Lecuona), "Ella" (J. A. Jimenez) y "Aquellos Ojos Verdes" (M. Melendez), entre otras.

■ Great Latin themes rendered in hustle rhythm. Great for discotheques. Beautifully rendered. "La Mentira" (Yellow Days) (A. Carrillo), "Bahía" (A. Barroso), "Cielito Lindo" (D.R.) and "Granada" (Lara).



LOS LINCES

International INT 912

Los Linces de Argentina en un repertorio muy comercial. Se destacan en "Los Hombres no deben llorar" (Nova Flor) (Palmieri-Zam-Avila), "Estoy Cargando una Cruz" (L. Fransen-Livi), "Ya van dos Años" (Gerard-Aguilera) y "Sin tu amor soy un Cobarde" (Gerald-Aguilera).

■ Los Linces from Argentina in a very commercial package. Starting to move in several areas. "María Celeste" (Buosani-Fernandez), "Si fuera yo posta" (D. Ramos) and "Como te quiero, te amor" (D. Ramos-

Nuestro Rincon (Continued from page 49)

release a double-set (two lps) album titled "Un Retrato de Tito Rodriguez" containing great hits and professional data on the unforgettable Puerto Rican singer. TR Records is showing a lot of stamina with their new president, Stanley J. Cohen, and Gary Elter, taking care of the promotional post . . . Arcoiris is the name of a new label based in El Salvador. They are releasing a new group under the name Fiebre Amarilla (Yellow Fever) that could make it real big in all markets, including the American. Ele Juarez is producing the package, soon to be released in Central America . . . And that's it for the time being!

publicar un nuevo lp que titularon "La Pandilla En Venezuela" y que distribuye El Palacio De La Mu-

Aqui y Alla

(Continued from page 48) de Miami, Fla. . . . Aviento en popa los planes para la celebra-ción de "Promosonic 77" en Miami Beach (Hotel Eden Rock) en el mes de Julio. ¿Complacido Toño Hütt? . . . Más de 30 sellos internacionales ya prometieron su asistencia . . . Los nuevos lanzamientos de la 2da. opción de RCA Estados Unidos, por Audio Latino, están pegando fuerte. Perla con "Hipocresia" y "Tú te vas" (cantando a duo con Nilton Cesar) y María Creusa con "Niña no debes Temer" . . . KOXR (Oxnard, Calif.) se ha convertido en un monstruo en esa importante zona aledaña a Los Angeles, bajo la dirección del social Marco Antonio Rodriguez . . . Bajo las siglas WUNR (Boston, Mass.) se originan cuatro bloques independientes de programas . . . ¡todos leones de la radio! . . . "La Voz leones de la radio! . . . Contemporanea" con Tony Jay Jesus Taboada del Pino, "Buenos Dias, Boston" con Tony Molina, Bobby Serrano y Hector Rivera. "Radiolandia 1600" con Julio Rocha y Alberto Vasallo y "Radio Mundo Hispano" con Alfredo de Jesús, Alcides Monge y Eddy Urquia . . . Barre en audiencia y programación Radio JIT en Nueva York, bajo la programación del dinámico Mike Casino . . . Woody García, de Radio WSOL, Tampa, ahora triunfa también con su "Show Musical de Televisión." ¡Saludos a Marta! . . . ¡Y ahora me retiro con una amplia sonrisa de oreja a oreja!

sica; en esta forma el formidable grupo juvenil español, agradece la cagoida que les dió este pais . . . Otro tema racién aparecido es "Nocturnal," que en su peculiar estilo grabó Trino Mora para Scorpios, la nueva y prometedora firma disquera nacional . . . El medio musical-televisivo se ha visto favorablemente sacudido en estos últimos días, pues el Canal 4 de Caracas, en su afán por superar la competencia, trajo a esta ciudad a Julio Iglesias, por un solo día y pura un solo programa; la semana siguiente trajo a Joan Manuel Serrat en las mismas condiciones: un solo día; un solo programa. Ahora, el mismo canal esta anunciando para la prúxima semana al ídolo brasileño Roberto Carlos. Por su parte, el Canal 2 de Radio Caracas TV, se encuentra presentando a la bomba puertorriqueña Iris Chacon. La vedette boricua pegó fuertemente en Venezuela "Tu Boquita" y es una gran atracción de la pantalla chica en cualquier momento. Asi que en esta lucha por ganar el "rating" musical, el más favorecido ha sido el público que ha tenido la oportunidad de presenciaren un lapso relativamente cortoel trabajo de grandes atracciones internacionales.

Mientras tanto las emisoras de radio también pelean por el primer lugar de sintonía—cada una en su estilo—en base a producciones discográficas. Radio Rumbos, una emisora que trabaja a base de radio-novelas y música popular, es la del primer lugar desde hace muchos años; de allí que la pelea en Caracas sea por el segundo lugar, ya que Rumbos está—por decirlo asi— "fuera de lote" . . . Y estos han sido nuestros comentarios de esta semana . . . los visitaremos de nuevo la próxima, si es que hay espacio ... ¡Hasta entonces!

Disco File (Continued from page 44)

the Trammps) with a full, driving production that sounds especially hot on the instrumental side (both are 6:34). Both sides are very strong and the lead vocals have a Boz Scaggs edge. Worth searching for . . . Left Field: a strange, drum-based instrumental called "Sessomatto" by Sesso Matto, the first disco pressing from West End, the label Mel Cheren (ex Scepter/Wand) recently formed. The song, from the soundtrack of the Italian farce, "How Funny Can Sex Be?" is available in 7:23 and 10:00 versions, both of which seem entirely too long, disco-mixed by Jimmy Stuard (who reports from 12 West this week). Although there is a strong debt here to "Soul Makossa," other parts of the song have a light Nino Rota touch; an odd combination, made slightly more credible as disco by the Latin percussion breaks, but better for early evening atmosphere.

ONE TERRIFIC SINGLE: The B side of Loleatta Holloway's first single for Norman Harris' Gold Mind label is a fabulous Baker, Harris & Young production on a song called "Dreamin'." Holloway has a voice that could topple buildings and the production has the classic sound of Ecstasy, Passion & Pain or First Choice. Even at just over three minutes—which is, I believe, half the length of the album version this is overwhelming (and the 45's A side, a steamy, torchy version of "Worn Out Broken Heart," is a great ballad). Pick of the week.

Who In The World:

Donna Summer's Star Shines Ever-Brightly

■ In 1975, Donna Summer's "Love To Love You Baby" hit the American music scene like a hurricane; its lyric and frankly sensual approach stirred up a storm of controversy while its irresistible drive and rhythm created another kind of storm in discos across the country. But as writers wrote of cultural phenomena and commentators made their comments, an ever-growing audience for her music was listening. They're still listening, and with the release of Summer's third album, "The Four Seasons Of Love," there is less and less talk about "sex rock" and more and more talk about a maior talent who has seduced the public, not with the suggestiveness of her lyrics, but with the power and versatility of her voice and the lush quality of her arrangements and production.

Born in September of 1950, Summer was the third of seven children in a working-class Boston family. She aspired to a career as a singer from the age of 10 and lists Mahalia Jackson as her first singing idol. She admired Jackson, she says, because "she was the only singer I had heard that had the type of volume and voice control I was looking for." Summer practiced her singing dilligently through her otherwise undistinguished scholastic career (a career that ended abruptly when she took a high school teacher to task for bigotry) and landed her first professional gig as a member of the Munich, Germany cast of "Hair." She remained with "Hair" for over a year and stayed on in Europe almost continuously afterwards, joining the Vienna Folk Opera for their productions of "Porgy and Bess" and "Showboat" and participating in German stagings of "Godspell" and "The Me That Nobody Knows." She also worked as a back-up vocalist on several Munich recording sessions and it was during one such session that she came to the attention of her producers-to-be, Giorgio Moroder and Pete Bellotte, co-partners in the then-fledgling Oasis Records label.

Moroder and Bellotte recorded several singles with her that became runaway hits throughout northern Europe. Two of them, songs titled "Hostage" and "Lady Of The Night," became gold records in various European countries but for a variety of reasons, nothing was released in the United States. Then, inspired partially by a song that had become extremely popular in France called "Je T'aime," she wrote and recorded "Love To Love You Baby," a four-minute song that was somewhat disappointingly re-

ceived by her European audience. It was one of three records that Giorgio Moroder brought to Casablanca Records' president Neil Bogart in seeking an American distribution deal. Bogart liked the record. He bought it, and the events that followed have become a Bunyanesque showbiz legend.

Legend Is Fact

The legend is factual and its setting is a party that Bogart had thrown in his house for a small group of his friends. "Love To Love You Baby" had been in his possession for several months, unreleased, and on a whim, he placed it on his turntable. As the legend—and Bogart's solemn testimony—has it, the mood of the party changed almost instantly. A more detailed account of that mood might best be left to the imagination, but at the record's conclusion, a replay was immediately requested, then another. As the early morning hours thinned out the party's ranks, Bogart placed a terse phone call to Munich, Germany, awakening Giorgio Moroder. He requested that Moroder re-cut the song, lengthening it to a 20 minute version. Despite some misgivings, Moroder complied with Bogart's request and a 16 minute, 50 second version of "Love To Love You Baby" became the rage of the New York discos. The rest is history.

All three of Donna Summer's albums—"Love To Love You Baby," "Love Trilogy," and "The Four Seasons Of Love"—are gold records, each having sold well over the requisite 500,000 copies. In addition, "Love To Love You Baby" is a gold single (a rarity in today's record market) and several of her other singles have enjoyed world-wide success. But as is often the case, it took her first personal appearances in the U.S. to finally quell the skeptics and establish Donna Summer as a genuinely talented major newcomer on the music scene.

With her new-found status as a headliner, Donna Summer has embarked on another American concert tour, this one on a grander scale. The song is far from over for Donna Summer.

Crusaders Promo Planned by ABC

■ LOS ANGELES—In conjunction with the release of "The Best Of The Crusaders," ABC Records has set an extensive merchandising campaign. This specially priced (\$9.98 list) double album features select cuts from the group's seven previous ABC/Blue Thumb recordings.

The company will be running radio spots on progressive, r&b and jazz stations across the country. The Crusaders will also be an integral part of the label's Christmas promotion, whose theme is "Our Best to You." A holiday theme poster measuring 14" by 22" will feature The Crusaders in 2000 retail stores across the country; the merchandising aid utilizes posters also displayed in a frame in retail stores such as clothes boutiques, restaurants and markets. Posters and Crusaders pointof-purchase dsplays will also be furnished to various record retailers.

The Crusaders will be spotlighted on the ABC holiday bill-boards on the Sunset Strip and atop the ABC building in Los Angeles. Print ads will also be taken out for this new album.

RW at NEC Meet







On October 25, the Record World chart department appeared at the regional meeting of the National Entertainment Conference (NEC), held in Grossingers Hotel in New York, where they outlined and explained the methodology used in compiling the RW charts. Shown above at the session are, from left: research editor Toni Profera, RW marketing VP, Lenny Beer and assistant research editor Mike Vallone; in the center photo, RW publisher Bob Austin, who also gave a later speech, fields a question; at right, the NEC delegates are shown listening to Beer's opening remarks.

Capitol Announces Realignment Of East Coast Classical Staff

■ LOS ANGELES — Capitol Records, Inc. is realigning the operation of its eastern classical records division, according to Don Zimmermann, CRI executive vice president and chief operating officer.

John Coveney will now concentrate on artists' contract relations with Angel and EMI. Tony Caronia will succeed Coveney and is appointed director of classical operations, east coast. Barry Glassgold replaces Caronia as classical regional manager, east coast.

Coveney, who has 31 years of service with the company, joined in October, 1945, as a sales representative with the New York branch. In his tenure with the company he subsequently held a number of major posts, including

New York branch sales manager, national classical promotion manager, national classical sales manager, assistant director of the international department and national classical merchandising manager. In New York since 1961, Coveney has handled artist relations and recording negotiations.

Caronia will have full responsibility for Angel artist relations, publicity, sales, promotion and all marketing activities in the east. He joined Capitol in 1963 and most recently was classical regional manager, east coast. He will report directly to Raoul Montano, general manager of Angel Records.

Glassgold will be responsible for the sale and promotion of classical product in the east.

Playboy Taps Bachrach As Artist Rel. Dir.

■ LOS ANGELES — Janie Bachrach, who for the past two years coordinated Barbi Benton's concert tours, has been named director of artist relations for Playboy Records, it was announced by Tom Takayoshi, executive vice president of the label.

Warners Ships Four

Records has shipped the remainder of its November release. Albums released include: James Taylor's first greatest hits collection; Seals and Crofts' "Sudan Village;" The Allman Brothers' "Wipe The Windows, Check The Oil, Dollar Gas;" and Neil Young's "Decade."

RECORD WORLD INTERNATIONAL



CANADA

■ TORONTO—Pete Foldy, back from his jaunt to California to promote the U.S. release of "Roxanne," now a hit here, has been firmed as the support act on four Hollies dates in Ontario. These will be Peter's first public appearances here in several years. Attic Records prepared to launch a major push behind songstress Patsy Gallant during her week here at The Upstairs Sidedoor Nov. 22. Patsy's "From New York To LA" is doing extremely well on radio here.

RCA in Canada has been confirmed as the new distributor of Island releases in Canada. Island's Charlie Nuccio, RCA's Ed Preston and Andy Nagy and Island's domestic chief Liam Mullan pacted the deal which takes effect immediately. Island previously distributed

here by GRT, Love Productions and Capitol.

Merle Haggard and Ray Griff take to the road in Vancouver on Nov. 25 for a western Canadian tour. Styx, which recently received Canadian gold (the group's first gold record award) for "Equinox" should headline a cross-country tour in late January. Lynyrd Skynyrd, just in town with The Doobie Bros., will return in April '77, if current plans allow, for a major tour. Max Webster due into Toronto Sound Studios to complete their second album with Terry Brown co-producing with the band. Also in is Michal Hasek, laying down tracks for his second release on his own Naja label. Terry Brown also working with Wanka, a British/Canadian outfit managed by Martin Onrot. Brown also successful in placing Dave Nicol's "Goodbye Mama" with Private Stock for U.S. release. Martin Herzog, managing editor of Cheap Thrills magazine, is leaving for a post at CBS Records where he will head the creative advertising department. Peter Horvath, a&r chief at Polydor, has announced the signing of Fable Manor, managed by Wayne Thompson. Band will debut with "Oh Me Oh My," a single. Horvath also reports that "Moxy II," by the band of the same name, has been picked up for release in U.S., Japan, England, Germany, France, Ireland, Holland, Denmark, Sweden, Hong Kong and Belgium. GRT planning to release "Dr. Music—Retrospective;" a compilation of that band's most popular releases over the past five years.

Mel Shaw's Force One label off to a good start with album and single releases by Windsor-based Teaze. Band was probably the highlight of the recent Talent Buyers Conference. Crowbar, the near-legendary goodtime act which disbanded several years back, will reform for

some gigs in this area around Christmas.

GERMANY

By IIM SAMPSON

■ MUNICH—After a couple of months of searching and talking, BASF has found a buyer for its music production holdings-Polygram. Although the deal has been confirmed by several sources, nobody is releasing details yet, and the status of most of the big names on the BASF pop roster is uncertain. (The artists hired a lawyer to protect their interests when BASF announced it was getting out of the record

The local press reports that Silver Convention will be the West German representative at the 1977 Eurovision Grand Prix Song Contest. In recent years, German entries in the competition have been conspicuously lacking in international appeal. Sources close to the Munich group say negotiations with Hessian Radio are in progress ... Speaking of Silver Convention, the group's producer, Michael Kunze, and arranger/composer Sylvester Levay, are working with Herbie Mann in Munich on his new album. The new Mann single, "Aria," will be out on German Atlantic this week, but won't be released in the States for a few months.

Just over one year ago, the European EMI companies started a cooperative European artists and repertoire division (EAR) to produce and promote artists with potentially broad continental or worldwide appeal. EMI EAR managing director R. R. Kruize was in Cologne recently for meetings with German EMI chief Friedrich E. Wottowa, and reported that 10 artists have been signed to EAR, including Harpo, Gilly Mason, Bjorn Skifs and Dimitra Galani. All are already popular in their (continued on page 53)

ENGLAND

By RON McCREIGHT

■ LONDON—Led Zeppelin's "The Song Remains The Same" movie was premiered last night (4) simultaneously at two West End cinemas due to heavy demand for seats. Several stars were on parade including all Zeppelin members, Paul & Linda McCartney, Adam Faith and

The new Andy Fairweather Low album, "Be Bop 'n' Holla" (A&M), includes Lennon & McCartney's "Rocky Racoon," and Cliff Richard's fifties hit, "Travellin' Light," along with nine of the artist's originals. The first 15,000 copies will be made of blue PVC with matching packaging and its release coincides with a nationwide tour commencing on November 19th in Coventry and closing on December 11th at London's Shaftesbury Theatre. Following her recent success of record, Joan Armatrading will headline a concert tour from December 6th although major London dates are yet to be finalized by promoter Andrew Miller. Nana Mouskouri's "Love Goes On" album is released by Phonogram to coincide with her British tour, which opens at the Fairfield Hall on November 12th; The lan Gillan Band's extensive series of concert and college appearances run from the same date; and Loudon Wainwright III's concerts here this month are being recorded by Arista for a possible "live" album. Wainwright includes a New Victoria show on November 19th as part of an intensive European tour which takes him to Belgium, Germany, Scandinavia, Holland and France. Johnny "Guitar" Watson commences his long-awaited debut British tour on November 13th and will also be promoting his new DJM single, "Superman Lover," while potential British superstar Frankie Miller is forced to temporarily cease his rapid progress after doctors diagnosed an "over-worked larynx" and in order that his voice is in shape for December sessions for his next Chrysalis album, he has cut short his current U.K. tour.

Chicago's Pete Cetera, Danny Seraphine, Terry Kath and Laudir de Oliviera, together with producer James Guercio, have arrived for a brief promotional tour which might push "If You Leave Me Now" (CBS) up that extra place to give them a no. 1 on both sides of the Atlantic. Private Stock chief Larry Uttal is in town for internal meetings as part of a short trip around Europe. Top German publisher Volker Spielberg of Intersong was also here recently to secure representation of Ben Findon's Black Sheep Music for a further three years. In addition, Spielberg, together with Jan Olofsson's Olofsongs Publishing, has signed R. Dean Taylor for the world excluding the U.S.A. and Canada, and Tom Parker (Apollo 100) for Germany, Austria

and Switzerland.

Other publishers in the news are Dick James, who has secured representation for Johnny "Guitar" Watson's Vrijon Music, which controls seven titles on Watson's current "Ain't That A Bitch" album; and Heath-Levy Music, which has acquired Bruch Welch Music for several key territories as well as Sherbet's Razzle Music for the world outside the U.S.A., Australia and Japan. Copyrights involved are Cliff Richard's new single, "Hey Mr. Dream Maker" (EMI), and current hits by Sherbet and Dana.

Jo Lustig has been appointed U.K. manager for lan Anderson and Jethro Tull, working in liaison with Clive Walton of Friday Management which handles the artists worldwide. Alex Foster will coordinate all tours on behalf of John Reid Enterprises since joining the company from BKM. Other appointments at J. R. Enterprises include Liz Harper as Kiki Dee's p.a. and Mick Walker as security coordinator. Ronnie Beck will head Intersong's U.K. operation following his resignation from State Music; and Martin Sunley joins CBS as London regional promotion manager after resigning his post of professional manager at Sunbury Music.

Former Rubettes vocalist Paul Da Vinci has signed with CBS; Mud frontman Les Gray will continue to work with the band (as demonstrated on their current Private Stock single, "Lean On Me," as well as recording as a soloist for Warner Bros.; and Maggie Ryder has quit

Polydor group Krakatoa in favor of a solo career.

Several strong singles this week, with potential hits coming from Queen ("Need Somebody To Love"—EMI), Colin Blunstone ("Planes"—Epic, written specially for him by Elton John), Nazareth ("I Don't Want To Go On Without You"-Mountain), Wishbone Ash ("Out-

(continued on page 53)

Reissues (Continued from page 46)

that comes rarely in any era; she should be captured on disc now when she is at her peak.

Columbia, via Odyssey, has just reissued two wonderful records, incidentally, of sopranos at their peak. The first is "French Arias and Songs" by Bidu Sayao. The Brazilian soprano, who still lives in New York, had a great Metropolitan Opera career from 1936 to 1951, and her lyric soprano had a youth and fragile vibrancy that seemed to conceal just the right Gallic coquetry. The selections on the French album are not generally familiar, but they are simply marvelous both for Miss Sayao's voice and exemplary technique and for their own French charm. She had more than enough coloratura to handle any fioriture—witness the incredible "L'eclat de vire"-but the point of her voice is her lyric humanity. It is a record that seems to catch many of her wonderful qualities.

Miss Sayao, who some of us remember vividly, actually studied with Jean De Reszke, which sounds incredible, as the Polish tenor's name is a part of vocal antiquity. But she did, and she carries on the glamor of his name.

A soprano, who retired somewhat before Miss Sayao's day, is the subject of the second record: Claudia Muzio. Miss Muzio sang at the Met only from 1916 to 1923, but she appeared for many years after with the Chicago Opera and is still a real presence to many who heard her. She had perfect Italian style, a warm voice, and most of all the ability to project a world of emotion through her words. The recording, issued also by Odyssey, is totally acoustic, all recorded in 1920 or 1921. The sound is shockingly good, and the process taken into consideration, one can understand why an older man the other night was heard to say as he left Miss Obraztsova's recital, "I haven't chorus and four soloists.

heard a voice like that since Muzio." He no doubt did not mean the actual sound of the voice, for Muzio was clearly a soprano. The similarity over the span of 55 years is the excitement of communication: a "Mamma morta" from Andrea Chenier that seems really desperate; a "Mi chiamano Mimi" that is a shy, exploratory but coquettish statement; a Ballatella from Pagliacci that has character and shows Nedda to have more spunk than has ever come over in that aria; and an ideally veristic delivery of the aria from La Wally. This is a singer, and no one should miss her. Notes on the process of acoustic recording by Raymond R. Wile are very interesting as well.

A new disc from RCA is worth more than a passing glance: the first recording available on stereo of the Requiem Mass by Camille Saint-Saëns. Last year RCA gave us our first look at Puccini's Messa di Gloria, a wonderful work most deserving of performance. Now with the cooperation of the French O.R.T.F. and its orchestra, the Gold Seal label of RCA has come up with an extremely interesting piece of French religious The conductor, Jean-Gabriel Gaussens, has a sense of the right tempos and of the color needed for Saint-Saëns, and he also contributed some interesting liner notes. On these the story is told of how the composer was asked to write a Requiem for one Henri Libon, a man who promised to bequeath him the enormous sum of 100,000 francs if he would write the piece. M. Libon then released Saint-Saëns from the requirement of writing the Requiem before he died, but Saint-Saëns complied any way.

The work is devotional rather than operatic and is composed for a moderately sized orchestra,

Germany (Continued from page 52)

native European countries; EAR will work with the various EMI con-

cerns to break them throughout the continent.

"Pussyfooter," the new single from Jackie Robinson's first Ariola album, "I'm Different," could be an international disco smash, and another cut off the same Ip, Rainer Pietsch's "Get Up Jones," is just as good . . . One of the fastest rising singer/producers in Germany, Frank Farian, has added his Far Music Publishing to Trudy Meisel's Meisel Group . . . Bellaphon is bringing out Immediate Records reissues of the Yardbirds and Humble Pie on the Charly label.

England (Continued from page 52)

ward Bound"—MCA) and The Sandpipers ("Hang On Sloppy"—Satril), and outsiders by Jeff B. Clark ("Roll Your Own"-Epic) and Robert Palmer ("Man Smart, Woman Smarter"—Island). CBS has issued Art Garfunkel's version of the Osibisa title "Woyaya" ("We Are Going") from his "Angel Clare" album. Best albums come from Mike Oldfield, whose "Boxed" is a 4 lp package containing his three previously successful sets plus the new "Collaborations" (Virgin); the Jess Roden Band's "Play It Dirty, Play It Clean" (Island) and Leo Sayer's "Endless Flight" (Chrysalis).

Wonder Special



Stevie Wonder (right) will make his first nationally syndicated radio appearance in almost two years on a special Communications production of "Inner The two-part presentation, which will begin broadcasting November 29, on over 135 progressive-format FM stations, will feature an in-depth interview with Wonder by host Elliot Mintz (left). According to Ira Tucker, Wonder's publicist, the last interview of this nature Stevie conducted was also with Mintz. Part one of the program will focus on Stevie's early career and influences and feature early recordings of the classic "Motown sound." Part two will highlight selections from his new album, "Songs in the Key of

London Campaign For Al Green

■ NEW YORK—London Records has announced a "Good Time" merchandising campaign for Al Green's newly released album, "Have A Good Time."

Leading the program is Green's single, "Keep Me Cryin'," released in advance of the album.

The "Good Time" campaign, which relies heavily on advertising, will be centered around Green's three forthcoming inperson appearances. He will play the Front Row Theater in Cleveland November 25-28; the Circle Star Theater in San Carlos, California December 3-6; and the Mill Run Theater in Niles, Illinois December 9-12.

Three separate "Good Tiime" radio spots have been produced and time buys have been made to back the engagements. An existing Al Green television spot will also be run in the trio of markets.

Gershman is Partner In Gutman & Pam PR

■ LOS ANGELES -- Publicist Mike Gershman has been named a partner in the Gutman & Pam PR firm and will be developing a music department to complement the company's motion picture and television clients.

Gershman, founder of the Gershman, Gibson & Stromberg publicity firm, will be head-quartered in Gutman & Pam's Beverly Hills office. The firm also has an affiliation with Nancy Seltzer in New York City ensuring music clients two-coast representation.

CLUB REVIEW

Gato Barbieri: Third World Flavor

■ LOS ANGELES — A packed house was on hand for the closing night of Argentine saxophonist Gato Barbieri's (A&M) two-night appearance at the Roxy. It was an audience that would not be denied in its adulation of the headliner, even though his set was somewhat below par.

The distinctiveness of Barbieri's tenor blowing depends not so much on technique or choice of notes as on tone color, or timbre. There is a dry, raw edge to his sound that suggests he might have recently inhaled a dust storm. Yet strangely enough, this quality is rarely irritating-instead he uses it to effectively build tension in his music. This night, however, the balance and separation of instruments within the six-piece band were such that important nuances were stifled. Bass and electric keyboards were consistently too loud, while individual solos, Gato's included, lacked the focus they needed. Only veteran drummer Bernard "Pretty" Purdie sounded comfortable with the leader's music. Barbieri spent a good deal of time attempting to conduct the group dynamics, but he never gained full control.

Barbieri's stage attitude reflected what seemed to be his overall discomfort. The image he projected was not that of the passionate but suave South American his records have suggested; in fact, the whole performance was curiously perfunctory. Virtually all the material came from his "Caliente" album. "Fiesta" and the romantic "Europa" came closest to capturing the rich Third World flavor of Barbieri's style; less effective were pieces mired in mainstream funk/jazz.

Caldera (Capitol), another sixinstrumental opened the show. Their material was a mixture of the kind of progressive fusion music mapped out by latter-day Santana, the Ma-havishnu Orchestra and the L.A. Express. Each musician was very nimble-fingered; the real crowd pleaser was the hummingbird-fast but repetitive playing of the guitarist. Like Barbieri, Caldera were at their best when the Latin/South American aspects of their music were in the forefront. Further mining that vein will help them distinguish themselves countless other jazz-rockers.

Samuel Graham

Hall & Oates Gold

■ NEW YORK—"Bigger Than Both Of Us" by RCA recording artists Daryl Hall and John Oates has been certified gold by the RIAA.

Silverado Signs Management Pact



After signing a new management agreement with Ted Feigin and Steve Harris of Harris-Feigin Associates, Buzz Goodwin and Carl Shillo—who are RCA Records group Silverado—discuss future plans with label executives. These include going into the studio to record the duo's second album. Seen from left are Mike Berniker, division vice president, popular a&r; Feigin; Ken Glancy, RCA Records president; Shillo; Goodwin and Harris.

Knight Leaves Sutton-Miller

■ LOS ANGELES—David Knight has announced that he has left Sutton-Miller Ltd., parent company of Shadybrook and Sound Bird Records, where he was general manager and head of promotion and sales.

AFE, Heilicher Pact

■ NEW YORK—Heilicher Bros. of Atlanta, Ga. has been named the new distributor for Audiofidelity Records and its affiliated labels, including MPS/BASF, according to Bill Singer, AFE's national sales manager.

The area covered, in addition to Atlanta, also includes the Memphis sales office of Heilicher plus all of Georgia, Tennessee and some areas in Mississippi, Alabama and Kentucky.

Vintage Hampton LPs

■ NEW YORK — A special boxed set of six records of vintage Lionel Hampton will spearhead the November releases from RCA Records' Bluebird label series. The set, "The Complete Lionel Hampton, 1937-41" comes with a 10 page booklet written by jazz historian Stanley Dance complete discographical information on each of its 96 tracks and has a suggested list price of \$23.98. It will be the first boxed set in the Bluebird series, which has previously all been twofers. As usual in the Bluebird series, producer Frank Driggs has arranged the recordings in chronological order and included alternate takes of certain masters.

Miller, Goodman LPs

Other November Bluebird releases are "The Complete Glenn Miller Vol. 3, 1939-1940" and "The Complete Benny Goodman, Vol. 4, 1936-1937."

Skynyrd Adds Dates To Fall '76 Tour

■ LOS ANGELES — Lynyrd Skynyrd's North American fall '76 tour has been extended into December, and additional shows have been added in late November, due to increased demand following the success of "One More From The Road," their already gold live album.

BMI Music Day Set for Florida

■ NEW YORK—On Wednesday, December 1, 1976, Coral Gables Holiday Inn will be the scene of BMI Music Day sponsored by Broadcast Music, Inc. All professional music composers and publishers are being invited to visit the BMI Hospitality Suite at the Coral Gables Holiday Inn South's "Granada Room" from noon to seven p.m. where they will have an opportunity to meet with BMI representatives to learn in detail the dollar potential available from licensing their musical compositions.

Elizabeth Granville, BMI's executive director of performing rights, the hostess of BMI Music Day, will be at the Coral Gables Inn South starting November 23 to meet with local composers and writers—including both BMI affiliates and those interested in becoming affiliated with BMI.

America Records LP in Hawaii

■ KAUAI, HAWAII — America — Dan Peek, Dewey Bunnell and Gerry Beckley — have begun recording their new Warner Bros. album here, it was announced by personal manager John Hartmann of Hartmann & Goodman. The locale continues America's concept of recording in various locations around the world.

CLUB REVIEW

Stuff Shines at the Bottom Line

■ NEW YORK — Stuff (WB), a sextet of the most able studio musicians based in this city, demonstrates in performance its allegiance to the sort of instrumental rhythm and blues one associates with Booker T and the MG's. The music recalls a time when the gap between rock and roll and r&b wasn't all that large, and Memphis had not yet relinquished to the coasts it status as spiritual and commercial home of the genre's most important artists and studios.

Stuff's compositions share a basic structure, in which the band's formidable rhythm section-drummers Stephen Gadd and Christopher Parker and bassist Gordon Edwards-establishes a generally mid-tempo, rolling groove which the soloists -guitarists Eric Gale and Cornell Dupree and pianist Richard Tee - then embellish. Energy builds steadily in each song, and, as the response of an opening night crowd at the group's recent Bottom Line stand indicates, so does audience response.

WEA Promotes Herman

■ NEW YORK — George Rossi, Warner - Elektra - Atlantic's New York regional branch manager, has announced the appointment of Larry Herman as branch marketing coordinator.

During his five years with WEA, Herman served as assistant buyer, singles-action/customer-relations coordinator and most recently was the firm's sales representative covering New Jersey.

This is r&b of a most melodic sort—the guitar solos sing, and Tee's blues-tinged piano style is as expressive here as on his notable studio and live credits, among them Joe Cocker.

Unfortunately, these six men do so well in studio work that it may not be in their financial interests to devote long periods to touring in support of their debut Warner Brothers album. When they do get together, the occasion is not to be missed.

Mose Allison, though billed as headliner, opened the Bottom Line set with the jazz-blues fusion that is his trademark. Allison has recently released his first album in several years (on Atlantic), and it would seem that his audience has broadened in that time through his own performances and cover versions of his material by such artists as Bonnie Raitt. Allison is currently touring with bass and drums accompaniment, and the highlights of his set remain the classic "Everybody's Crying Mercy," "Your Mind Is On Vocation" and others. Allison is a major jazz performer; the combination of his style with Stuff's worked quite well.

Marc Kirkeby

Street Corner to ABC

■ LOS ANGELES — Otis Smith, vice president of ABC Records, has announced the signing of Street Corner Symphony to an exclusive recording contract.

Street Corner Symphony's debut album on ABC, produced by Willie Hutch, is entitled "Little Funk Machine."

Bullet Band Bash



Bob Seger & The Silver Bullet Band played the Santa Monica Civic Auditorium recently. Afterwards at a party hosted by Capitol Records, Seger received congratulations from numerous well-wishers. Pictured standing from left are Walter Lee, national sales manager; Steve Meyer, national promotion manager; Jaan Uhelszki, Record World assistant editor; Seger; Ray Tusken, national AOR promotion manager; Don Zimmermann, executive vice president and chief operating officer; and Bob Young (barely visible), vice president, business affairs. Kneeling from left are Bruce E. Garfield, director, press & artist relations; and Kyo Sharee, west coast press manager.

E/A Realignment (Continued from page 3)

the first ten months of this year represented a 49 percent increase over total '75 sales.

Within the new executive blueprint, the marketing services arm to be helmed by Steele is being designed to expand and clarify overall marketing activities encompassing merchandising, national and trade advertising, product management and related areas of marketing support. Susan Ostman, director, national and trade advertising, will now work directly with Steele in coordinating company advertising.

As head of the new artist development department, Sharell will supervise artist relations, publicity and public relations for Elektra/Asylum. He will also continue to direct the company's international department.

Coinciding with the shift in major departmental guidelines is the completion of the first phase in a significant expansion of E/A's a&r department, headed by Charles Plotkin, vice president, a&r. Named to key posts at company headquarters here recently were Emitt Rhodes, former ABC and A&M recording artist, and Greg Prestopino, producer and musician, who will produce projects for the company while carrying other departmental responsibilities.

In New York, Karin Berg, national director of press relations, has been named as east coast a&r director. Her appointment represents the company's first full-time a&r contact there since 1974, while the addition of Rhodes and Prestopino substantially broadens E/A's in-house production capability.

The appointments follow a week-long executive staff meeting which concluded October 27 at the Mauna Kea Beach Hotel in Hawaii, where the company's chiefs huddled to evaluate E/A's current operation. Reached in London, chairman Smith characterized the sessions as "incredibly positive" and discussed the implications of the new appointments, which represent the first major administrative realignment at Elektra/Asylum since Smith as-

sumed his post eleven months ago.

Regarding the new marketing services and artist development functions, he told RW, "The changes we made were certainly only internal, with an eye toward better efficiency in marketing our records. The major thrust of the marketing services distinction reflects a high priority on future marketing campaigns, while Jerry Sharell has been given the green light in terms of artist development so that we can more fully participate in the career growth of our artists.

"He will be expanding his staff. And the whole department—artist relations, publicity and international—will be physically located in the same section of our offices for the first time."

Asked how E/A's newly-expanded a&r department augurs for future signings and possible shifts in stylistic direction, he said, "I think, for the foreseeable future, we'll stick with the approach we've had so much success with, and stay with that down-the-middle pop approach to some extent. At the same time, we will be broadening our base somewhat; in particular, I think you'll see more groups, more rock'n'roll acts, on the roster."

Acquisitions

He pointed to the recent signings of Booker T. & The MG's, Television and the Dictators as indicative of that emphasis, but also left the door open for more dramatic shifts in signing strategy. Asked about possible contracts with major established artists, Smith admitted, "We really kicked that around. I did have some plans a year or so to make some major, quantum moves along those lines." However, he added, the company's success at developing new artists has made a more gradual schedule for growth increasingly important.

"There's no need for radical change," Smith commented, going on to explain E/A's comparative executive stability since its formation. "There's a sense of continuity in a record company that can be very important," he

said. "It can be a vital dimension to the overall morale of the operation."

Both Smith and Posner confirmed that Elektra/Asylum's release schedule for the remainder of '76 should insure continued momentum, since forthcoming album releases are currently slated to include new titles by year's end from the Eagles, Joni Mitchell and Linda Ronstadt, who will be represented by her first greatest hits compilation for the company; also cited as a key sales factor during the last months of the quarter was the newly-released Jackson Browne album.

Queens Litho Bows New Coast Offices

■ NEW YORK—Top executives from the New York office joined the entire west coast staff and key management executives of the record industry at a party celebrating the opening of the new offices of Queens Litho and Queens Graphics.

In addition to sales offices headed up by vice president Joseph Infuso, the office incorporates increased space for Queens Graphics, their in-house design facility.

Located at 6290 Sunset Boulevard in Hollywood, the company can be reached at (213) 464-7700.

AM Action

(Continued from page 41)

Picked at #27 on WGCL and is also on KSTP (LP), WLAC (LP), WDGY, WFLB, KJOY, WABB, WING, WISM and WAIR (night). R&B activity kicks off as per previous patterns in Cleveland and moved HB-5 at WJMO last week.

Donny & Marie Osmond (Polydor) "Ain't Nothin'
Like The Real Thing." Out-of-the-box adds on this
remake of the old Marvin Gaye/Tammy Terrell favorite
— WRKO (late last week) WCOL, WGCL, WERC, WMAK (LP),
WHHY and KAKC. An ear pick of some programmers already.

The Coast

(Continued from page 24)

Bottom Line in New York on Dec. 3. What does the LA Times mean, "Jack Kent Cook is willing to sell the Forum?" Wonder if he'd consider renting with an option to buy? . . . Eddie Kramer is booking studio time for his next two projects; he'll be producing Brownsville Station at the Record Plant and will then take on Angel's next album . . . Down Bermuda Way: Neil Bogart and partner Peter Guber were dog paddling around in the tank that was constructed for the underwater sets for "The Deep," not paying too much attention to the two "dead" seven foot tiger sharks that were floating at the other end of the tank. Until one of the sharks came alive, and started swimming towards them. Needless to say, the two waterlogged movie moguls scrambled out of the water in a panic. Filming will be wrapped up on Nov. 21, with release set for June of '77. Speaking of Neil Bogart, have you noticed how they're answering the phones at Casablanca Records these days? . . . Lou Reed has recently added a rider onto his contract for his current "Rock and Roll Heart" tour, specifying that the promoter must have a TV repairman in attendance at every show. The reason? Lou is travelling with 60 black-and-white TV modules, which serve as his backlighting, constantly projecting pictures of everything from an irate Jon Podell to Warholian squigglings Look for a "Saturday Night Live" album to be released on Arista . . . Ed Nash, owner of the Starwood, announced the return of Gary Fontenot as the general manager of the venue. Ray Stayer, Fontenot's predecessor and successor has left the position of GM, to move next door to oversee the design and operations of the theater the Starwood is opening sometime in January . . . What do you mean Mayor Bradley sent Bob Greenberg of Atlantic a telegram proclaiming Nov. 9 as "Bob Greenberg Day"? What we want to know is, is this an annual event Our congrats to Bob on his new position as VP of Atlantic Records as well as general manager of the west coast office . . . Bowman's Believe it Or Not: Between albums, Paul Kantner plans to scale Mt. Everest . . . Lou Segal, formerly of Capitol Records, has won \$50,000 on the "\$50,000 Grand Slam." His category was "Shakespeare." . . . Don't touch that dial: Chuck Martin has resigned as program director at WAVZ, J.J. Jordan is out at RKO, and in at Radio and Records, the new PD at WAIR is Jay McDaniels . . . Congratulations to CBS Records' Del Costello and wife on the birth of their daughter, Hilary Paige.

New York, N. Y.

(Continued from page 12)

And the Awards Banquet Fell Through." Seems that the dreaded disease is caught most readily when potential victims are sleeping. Unfortunately not even the valiant efforts of athletic supporter Lenny "The Jüggler" Beer, performing amazing feats of dexterity in efforts at keeping the team awake, could help. Commented coach slash general manager David McGee upon discovering that the disease has spread to epidemic proportions, "I prefer to let sleeping dogs lie, if you get my drift." Central Intelligence Agency operatives are investigating possible foul play on the part of opponent teams and have assigned ace cryptographer Ed Naha to attempt to decode McGee's remark.

Bruce Lundvall (Continued from page 3)

seller. Joe Wissert came on board and did the first Boz Scaggs album to sell a million units. Jack Gold doubled Johnny Mathis' sales over what he had sold the previous two albums and was responsible for bringing Tyrone Davis and Leon Haywood to the company. Bob James became a big magnet in terms of attracting Hubert Laws and has demonstrated his special skills in producing Maynard Ferguson and Freddie Hubbard albums both of which are their biggest selling albums.

RW: What criteria do you use in determining the producers you'd

like to have working within CBS?

Lundvall: You look basically for the same qualities you look for in signing an artist—a high level of creativity and originality, but in terms of production. You look at what your needs are in terms of the roster. For a strong sense for songs, for the ability to recognize unique talent. You look for a person who can work effectively and professionally with a number of different types of artists.

RW: The nature of your position requires that you be aware of a lot of different areas—studios, unions, publishing are examples you've mentioned at various times. But at what point do you find yourself becoming directly involved with the artists on the CBS labels?

Lundvall: Some artists come here with producers about whom they feel strongly. Others come without a producer. Almost daily we talk about who would be the best producer for a given artist. The new Phoebe Snow album is an example of a project we got involved in and it worked. She was looking for someone who could take her in a little bit funkier direction. She will still probably work with Phil Ramone again because she likes that sound, but for this particular album the chemistry between her and David Rubinson was exactly right. All you can really do is put the artist and various producers together and they have their discussions. The artist has the final decision. If there's not a good relationship between the artist and producer, it's just not going to be good, period. The idea of Marty Robbins working with Billy Sherrill was important in the resulting success we've had with Marty since he returned to Columbia—two number one singles and a number one album.

RW: As far as outside production goes, do you encourage the signing of new artists through production companies rather than directly to one of the CBS labels? The Sweet City/Wild Cherry and Lone Star Willie Nelson affiliations come immediately to mind.

Lundvali: The only time I like to deal like that is when I believe in the artists involved. I would prefer to sign an artist directly to Epic or Columbia. If a production company is the only way you can get an artist, then we'll sign on that basis. But normally it's the talent of the artist as opposed to any other factors. A strong manager creates an edge, but the talent must be there first. If a strong producer is involved this is also an important factor.

RW: Is there an infinite number of artists CBS can sign and deal with in terms of building their careers and marketing their product cor-

rectly?

Lundvall: It's hard to reduce it to numbers. Our philosophy has been to upgrade our roster which means going after established artists with strong upside potential and going after new artists in whom you believe strongly, but to be very selective. The investment that you have to make is enormous and you rarely can break a new artist with his first album. The first album usually creates the indicia for future direction in terms of radio acceptance, press response and live appearance impact—the first album is most often the first step in the career building process—which is the heart of our a&r philosophy.

It's exceptional when you find an act like Boston that takes off nationally practically overnight. But when you're signing a new group—though a singer-songwriter is expensive today, too—the amount that you're spending in the studio, the amount of support to get them out there in front of the public, marketing costs in terms of advertising—you're talking about a rather sizeable six figure investment to get the first album out the door and properly supported in the marketplace.

If you get real lucky, you'll have a hit single as we did with Wild Cherry. But the odds obviously aren't stacked in your favor in this regard. Or you get FM airplay that will be very substantial that will tell you really have something. But it will probably not be until that second album that you have a firm grasp of where that group is going from a commercial point of view. There may be some acts I might want to sign because they're that great musically and that's fine, but you do that with your eyes open and you say, "That probably will no sell more than 15 or 20,000 units, but that's okay because what they are doing musically is that important that we should have that artist."

This is the first of two parts. Next week, Lundvall will discuss CBS' plans for bolstering its position in Nashville, marketing strategies, the changing ratio in the relationship between singles and album sales, and pricing, among other topics.

Making a Point



Pictured backstage after a performance at The Palladium in New York City are the members of Point Blank with Arista president Clive Davis and the group's producer/manager Bill Ham. From left: Peter Gruen, Rusty Burns, Bob Feiden, Arista's vice president a&r east coast, Clive Davis, Kim Davis, Bill Ham, Phil Petty, Michael Klenfner, Arista's vice president album promotion, and John O'Daniel.

14 from Atlantic

■ NEW YORK—A 14 album release has been set for mid- to late-November by Atlantic/Atco Records. Leading the release is the second Atlantic album by Wishbone Ash, "New England." Other albums in the release include: "Laverne & Shirley Sing" by Penny Marshall and Cindy Williams; "Garden of Love Light" by Narada Michael Walden; "Tomorrow: Barretto Live" by Ray Barretto; Nat Adderly's first Little David album, "Hummin'"; the Impressions' first Cotillion album, "It's About Time"; Sweet Thunder's "Above The Clouds," on WMOT Records.

The November release also includes five compilation albums: "Ten Years of Gold" by Aretha Franklin; "Still Stills—The Best of Stephen Stills"; "Prime Prine—The Best of John Prine"; "Chick Corea/Herbie Hannock/Keith Jarrett/McCoy Tyner"; and "Golden Soul," a collection of 12 Atlantic r&b hits, circa 1959-74.

Also scheduled for November release are "Blue Magic/Major Harris/Margie Joseph Live!" on WMOT Records, and "The Ravel & Stravinsky Album" by classical pianist Idil Biret on Finnadar Records.

November Release Set by Mercury

■ CHICAGO — The first of a series of reissues of classic Em-Arcy jazz records plus new albums by Hammersmith and Con-Funk-Shun highlight Phonogram, Inc./Mercury Records November release.

Seven double albums, each carrying a suggested list price of \$7.98, kick off the EmArcy Jazz Series. The first sets of albums are: "Jug Sessions" by Gene Ammons, "Beginnings" by Cannonball Adderly, "The Quintet" by Clifford Brown, "Stratospheric" by Maynard Ferguson, "Trio In Transition" by Oscar Peterson, "Both Sides" by Buddy Rich, and "The Jazz Sides" by Dinah Washington. The material on the albums range from the mid-1940s through the mid-1960s. Future releases are planned at six-month intervals.

The Hammersmith album is "It's For You," the group's second album for Mercury. A tour is planned for the rest of this year and the early months of next year. "Con-Funk-Shun" marks the debut of this Memphis-based r&b band.

RCA Signs Flame



Flame, newly signed RCA recording artists, stopped by RCA's New York offices recently for the formalities of signing the papers. Seen here immediately after the event are, from left: Myron Roth, RCA's division vice president, business affairs; Flame's Frank Ruby; Lois Amendola, the group's manager; Flame's John Fetta; Jimmy Iovine, the group's producer; Eddie Barbato and Marge Raymond of Flame; Mike Berniker, RCA's division vice president, pop a&r; and Jimmy Crespo and Bob Leone of Flame. The group has already started recording with the release of their first album due in January.

Copyright History (Continued from page 8)

mon pre-Watergate arrangement among the members of Congress and is still in vogue around the various state legislators.

Too, Celler's power over bills before his committee was not quite critical. In the House, members of committees and subcommittees could override the wishes of their chairman, though not without great difficulty. In the Senate however, chairmen enjoyed ultimate authority over calling their committees into session. Bills could be killed by a single Senator; no vote was necessary, just a simple unwillingness to call a committee together for official business. Sen. McClellan would use that power with frightening efficiency in the years ahead for the copyright bill.

ASCAP Ties

As well, since Celler's relationship with ASCAP was public knowledge, he could not afford to be too antagonistic to interests which competed with his client's. By comparison, it was several years after the Senate took up the copyright bill that the public learned that McClellan was a heavy investor in a midwest cable TV company, along with his son and son-in-law.

Despite appearances to the contrary then, Celler was pretty evenhanded about his handling of the copyright bill. In the end he could afford to be; ASCAP's main concern was a change in the term of copyrights from two 28 year periods to life of the creator plus 50 years. "Life plus 50" was one of the less controversial issues. It was ASCAP's second item on the agenda which caused Celler so much grief, jukebox royalties.

Jukebox Question

lukeboxes had been specifically exempted from paying performance royalties since the Copyright Act of 1909. The boxes at that time played their music through headphones - which looked remarkably similar to stethoscopes. The performance was therefore not deemed "public," even though it was for profit, which was the test then for copyright liability. The jukebox however remained royalty free for decades after it had become the most public of public performances due, in no small part, to the fact that the jukebox industry was at that time pretty much Mafia-controlled.

ASCAP collects about \$200 million a year from broadcasters, club owners, restaurants, hotels, concert halls, etc. to distribute to its members. The organization had always been galled over the royalty-free status of the boxes, which according to ASCAP's estimates brought in nearly \$500 million annually.

Willis sent his chief aide, Sy

Brekfield, to Chicago in 1965 to meet with the jukebox owners trade organization, the Music Operators of America. The bill was in the hearings stage and Willis wanted to know what they would be willing to pay, since a lifting of their half-century-old exemption appeared an inevitability.

Apparently, the ending of the exemption appeared inevitable only to Willis, Celler and ASCAP. The MOA representatives let Breckfield cool his heels for a couple of days, then refused to see him.

'Damn Them'

Willis could only mutter, "Damn them," and go on to write a revision bill without them.

The bill that emerged from the Willis subcommittee and was ultimately reported by the full Judiciary Committee in October of 1966 included a complex formula that would have taxed each of the nearly 500,000 jukeboxes in the country an average of about \$20 annually. The end of the 89th Congress came before the House could vote on the revision bill and it died for yet another term and without a peep from the jukebox lobby.

Trower Tour Set

■ LOS ANGELES — Robin Trower has a mini-tour of the U.S. scheduled to begin Wednesday, Nov. 17, at the Springfield, Mass. Civic Center and carry through some two dozen concerts before concluding on Thursday, Dec. 11, at Municipal Auditorium in San Antonio, Texas.

In January of the following year, the same bill was again introduced and reported out of Celler's committee in early spring.

By this time, Willis was pretty much out of the picture and Kastenmeier was running the copyright show along with Celler. The leadership of the House scheduled a vote on the revision bill for April 7, 1976. Celler felt secure about the outcome. He shouldn't have.

(Next week: Celler meets the juke box lobby)

Improv Ups Lewinski

BUFFALO, N.Y.—Improv Records owners Tony Bennett and Bill Hassett have announced the appointment of Kathy Lewinski to the position of promotional manager of Improv Records, a division of Tobill Entertainment Corporation. Ms. Lewinski was previously involved in regional promotion for Improv.

Cole at the Casino



Natalie Cole, Capitol's princess of soul, recently played the Latin Casino in Philadelphia. Backstage offering congratulations on the performance are (from left) John Sammartino, district manager; Jack Wellmon, r&b promotion representative; and John Catullo, territorial manager. Seated (from left) are Arthur Field, promotion manager; Natalie Cole; and Albie Brandow, territorial manager.

Capricorn Holds 'Airborne' Campaign

MACON, GA. — Capricorn executives took to the air recently on an eight-city tour to promote new releases by The Allman Brothers and Elvin Bishop. The executives included Phil Walden, president; Frank Fenter, executive vice president; Don Schmitzerle, vice president and general manager; Phil Rush, national promotion director; Mark Pucci, national publicity director; and David Young, national sales director.

The purpose of the tour was

to give radio, press and retail accounts an advance preview of the new albums, "Wipe the Windows, Check the Oil, Dollar Gas," by The Allman Brothers Band and "Hometown Boy Makes Good," by Elvin Bishop. The tour commenced on October 21 in Washington, D.C., and continued on to Philadelphia, New York, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati. At each stop a reception was held (usually at a recording studio), in which the albums were premiered while food and beverages were served.

L.A. Party

Following the Cincinnati preview, many of the Capricorn execs jetted to Los Angeles for a party to kick off Elvin Bishop's three night stand at the Roxy Theatre. Twin searchlights led the invited guests to the Bank of California, where they were greeted at the door by two Keystone Kops.

Alabama Bound



Since the world premiere of the Lenny LeBlanc/Pete Carr Band on their home turf in Alabama early last month, the Big Tree recording group has been on tour around the country breaking in their new act. A week in Ohio followed their southern debut, as the band played live on Cincinnati's WEBN-FM, followed by a night at Mr. Brown's club in Columbus. A showcase appearance at the midwestern convention of the NEC in Cleveland was coupled with a live interview on WMMS-FM; then it was back to Cincinnati for two nights at Bogart's. LeBlanc's debut album for Big Tree Records was released last March. Pete Carr's first Ip for the label, "Not A Word On It," was an August release and has just yielded its first single, "Theme from Sparkle" b/w "Tuscumbian Lover," set for release next week. Plans have already been set for the LeBlanc/Carr Band to record their first album together in Muscle Shoals this winter, for release in early '77. Shown after the premiere performance of the band at the University of Alabama in Florence are, from left: Atlantic Records president Jerry Greenberg, Big Tree's west coast general manager Mardi Nehrbass, Pete Carr, Lenny LeBlanc, Big Tree president Doug Morris, and Atlantic's vice president of promotion Dick Kline.

FBI Seizes Tapes

■ BOWLING GREEN, KY.—Raids by FBI agents on two locations in Kentucky netted about 400 allegedly pirated tapes with about 1000 more expected to be turned over to Federal authorities shortly.

The raids were staged at a storefront location on U.S. 31W, near Smith's Grove, said to be operated by Jerry Barrick who, authorities said, was conducting a winding operation, and on NES (National Enterprise) on the U.S. 31 Bypass here, said to be operated by Jerry Milam.



RECORD WORLD COUNTRY

CMA Elects Officers (Continued from page 4)

California; vice president -Charles Scully, national public relations director, SESAC, New York, New York

Vice president—Frank Mancini, vice president, artist relations, RCA Records, New York, New York; vice president—E. W. (Bud) Wendell, vice president, WSM, Inc., and general manager, Grand Ole Opry and Opryland, U.S.A., Nashville, Tennessee; vice presi-dent—Sam Lovullo, producer, ("Hee Haw"), Youngstreet Productions, Beverly Hills, California; vice president — Jim Duncan, country editor, Radio & Records, Hollywood, California.

Vice president — Bill Lowery, president, Lowery Music Group, Atlanta, Georgia; international vice president—Shooichi Kusano, president, Shinko Music, Tokyo, Japan; secretary — Bob Austin, publisher, **Record World**, New York, New York; assistant secretary - Buddy Killen, president, Tree International, Nashville, Ten-

BMI Names Sovine Assistant Vice Pres.

■ NASHVILLE — Roger Sovine has been named assistant vice president, Nashville, of Broadcast Music, Inc.

Joining BMI in 1971, Sovine has been serving as director of writer administration for the southern region of the United States, operating out of the Nashville office. In addition to his BMI duties, he has also been active as a board member of many music business organizations, among them, the Nash-ville chapter of NARAS, the Gospel Music Association, and the Muscle Shoals Music Association, on whose board he currently serves. He is also a member of the Country Music Association, the Nashville Songwriters Association, the Memphis Association, and the Nashville Area Junior Chamber of Commerce.

Treasurer - Tom Collins, president, Pi-Gem Music, Inc., Nashville, Tennessee; assistant treasurer - Mary Reeves Davis, president, Iim Reeves Enterprises, Madison, Tennessee; sergeant-at-arms - Walt Turner, program director, WIL Radio, St. Louis, Missouri; assistant sergeant-at-arms—Jimmy Jay, general manager, United Talent, Nashville, Tennessee.

UA Names Sturdivant Special Projects Coord.

■ NASHVILLE — Larry Butler, vice president, country product, United Artists Records, has announced the appointment of Tom Sturdivant to the newlycreated post of special projects coordinator.

In this capacity Sturdivant will be responsible for setting promotions for UA special country artists in conjunction with their personal appearances across the country. Sturdivant reports directly to Butler.

Also at United Artists, Carolyn Baker has been promoted administrative assistant to Larry Butler, while Sherrie McClanahan has been appointed publicity and a&r assistant, with Roxanne Lawrence upped to promotion and sales assistant.

The Opry Celebration:

Past Glories and Future Plans

By LUKE LEWIS

■ NASHVILLE — Amidst the highly vocal criticism voiced concerning the recent Grand Ole Opry Birthday Celebration there seems to have emerged a prevalent applaudable theme. People care! What most would like to be assured of is that their feelings and wishes are heard and heeded by the powers that be-namely WSM and the CMA, which have assumed a leadership role in the planning and coordinating of the week's activites.

Planning Committee

Record World was pleased to discover, this week, that the CMA's long range planning committee has had the foresight to recognize the need for a task force of sorts to deal with problems such as those that have arisen this year.

On Oct. 12, the CMA ratified the formation of The Grand Ole Opry Birthday Celebration study committee, which is comprised of key industry leaders in Nashville, and created in order to allow an input of suggestions and ideas from the various entities involved in the week's activities. According

to Jo Walker, the committee was formed too late in the year to have any impact on this year's convention, because plans had already been finalized.

Frances Preston is the chairman of the committee, which is comprised of Bill Anderson, Ron Bledsoe, Jerry Bradley, Chick Doherty, Jim Foglesong, Frank Jones, Frank Mancini, Wesley Rose, Paul Tannen, Irving Waugh and Bud Wendell.

It is, perhaps, notable that there are no deejays on this committee, especially since they have been the most outspoken in their criticism of the convention. There should be no doubt, considering the positions held within the industry by the respective members of the committee, that they would not only welcome constructive comments concerning the convention, but be responsive as well.

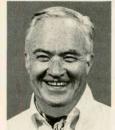
Semantics seems to be the root of much ill will. It is not "The DJ Convention," "The CMA Convention" or "CMA Week," but rather a sort of amalgamation of events which surround and attach themselves to "WSM's Annual Birthday Celebration of the Grand Ole Opry." WSM is receiving unjust criticism for anything other than the events listed on their four day agenda. Activities which occur prior to Wednesday or are interspersed throughout the remainder of the week are not attributable to WSM.

Because many of us, for one reason or another, have been unable to witness the evolution of the convention since its conception, and others have foggy memories, Record World would like to offer a sketchy recap.

According to our sources, some dozen or so deejays decided to get together on a given weekend in November of 1949, to talk shop, party and attend the Grand Ole Opry at the Ryman Audi-(Continued on page 60)

NASHVILLE REP®R

By RED O'DONNELL



■ Tammy Wynette became ill — enough to be hospitalized briefly-during last week's personal appearance tour of England, and her former husband George Jones jetted across the pond to comfort her and "help with her shows." Prior to departure Jones said: "I don't think either of us will ever be happily married to anyone else,"

Paul Craft, who wrote Bobby Bare's recording of "Dropkick Me Jesus Through the Goalposts of Life," says he first offered the song to Pittsburgh

Steeler quarterback Terry Bradshaw and sportscaster Don Meredith but their agents "told me they weren't interested." Some radio stations aren't programming the disc—too sacrilegious or too controversial?—but it is moving up in the charts.

Lou Rawls, here for a concert, said: "The sound quality of the (Continued on page 61)

Locorriere; Horse Hairs, BMI). Having already established a firm base with both pop and country audiences, this entry will, no doubt, serve to solidify their support. Dr. Hook must have discovered a direct line to the keeper of the key to commercial success. Capitol



Pi-Gem, BMI). A songwriter, with "20-20 Vision" and 'Love Is Thin Ice' among his credits, makes an impressive debut as an artist. A man with many gifts, Geoff is ripe and the time is right. Take a bite! MCA 40655.

DR. HOOK, "IF NOT YOU" (Dennis/ GEOFF MORGAN, "THE LICENSE PLATE ₹ THE EARL SCRUGGS REVUE, "FAM-JUST SAID TEXAS" (G. Morgan; > ILY PORTRAIT." This aptly titled album owes much of the credit to a fine selection of material and Gary Scruggs' strong vocals. The old man's pickin' ain't bad either. Standouts are "Tall Texas Woman," "Wooden Nickels" and "Tomorrow Is A Long Time." Produced by Ron Bledsoe. Columbia 34346.



COUNTRY HOTLINE



■ FEARLESS FORECAST: An interesting production helps make the Sonny Throckmorton single on Starcrest somewhat out of the ordinary and something special! "Lovin' You, Lovin' Me" will catch your ear - and your fancy. Try it!

Dale McBride comes on with an instant add item in "Ordinary Man" on

Con Brio. Among those who did (add it instantly, that is) are KFDI, KSOP, WBAP, KKYX, KJJJ, KERE, KSO and WMTS.

Asleep at the Wheel is showing well with "Miles and Miles of Texas" in Oklahoma, Alabama, Tennessee, Kansas and (need I say it) Texas!

The "C. B. Savage" by Rod Hart continues to build into a strong charter with minimal negatives! Markets listing good response include KBOX, KJJJ, WJQS, KFDI, KLPR, WXCL, WUNI and WCMS.

Strong opinions swirling on the new Tanya Tucker single, "Shortcut." Many feel it's much too pop-disco Dale McBride oriented to ever be played on their stations. However, some are going with it, namely KENR, KLAK, WTSO, WPNX, WBAM and WBOX.



Ann J. Morton

Monster Movers: Conway Twitty, Gary Stewart, Jim Ed Brown and Helen Cornelius, Johnny Cash and June Carter Cash.

Eddy Raven's "I'm Losing It All" is gaining at WINN, WTSO, WJQS and KSOP; Randy Barlow's "Twenty-Four Hours From Tulsa" good at WSLC, WBAM and KJJJ.

"Poor Wilted Rose" is sprouting for Ann J. Morton in Phoenix, Akron, Omaha, San Antonio, Wichita, Denver and Roanoke. Johnny Lee's "Ramblin' Rose" starting in Houston and Miami.

Sandy Posey's first for Warner Brothers, "It's Midnight (Do You Know Where Your Baby It), " added first week at KSOP and WPNX.

SURE SHOTS Ronnie Milsap - "Let My Love Be Your Pillow" Waylon Jennings - "Are You Ready for the Country"

LEFT FIELDERS Sandy Posey — "It's Midnight (Do You Know Where Your Baby Is)" <u>Dale</u> <u>McBride</u> — "Ordinary Man" <u>Joni</u> <u>Lee</u> — "I've Just Got To Know"

AREA ACTION Kenny Price - "Pea Holler" (WSLR, WSLC) Mack White — "A Stranger to Me" (KLPR)

Carl Smith - "A Way With Words" (KAYO)

HOTLINE CHECKLIST

KAYO, Seattle KCKC, San Bernardino KCKN, Kansas City KCUB, Tucson KENR, Houston KERE, Denver KFDI, Wichita KHEY, El Paso KIKK, Houston KJJJ, Phoenix KKYX, San Antonio KLAC, Los Angeles KLAK, Denvei KOOO, Omaha

KRAK, Sacramento KRMD, Shreveport KSO, Des Moines WAME, Charlotte WBAM, Montgomery WBAP, Ft. Worth WDEE, Detroit WHK, Cleveland WHN. New York WHOO, Orlando WINN, Louisville WIRE, Indianapolis WJJD, Chicago

WMAQ, Chicago WMC, Memphis WMTS. Murfreesboro WPIK, Washington WPLO, Atlanta WPNX, Columbus WSLC, Roanoke WSLR, Akron WTSO, Madison WUNI, Mobile WWOK, Miami WWVA, Wheeling WXCL. Peoria

WKDA, Nashville

Shure Announces Plans | Tubb To ATV Music For Soundmen's Seminar

■ EVANSTON, ILL.—The second annual edition of the Soundmen's Seminar will be staged in Nashville, December 7-8 by Shure Brothers, Inc.

The seminar will cover all aspects of "Providing Better Sound" with lectures and demonstrations by Shure technical personnel, including individual and group problem solving sessions as well as informal question and answer periods.

Anyone working in the position of a sound technician for a country music group is invited to attend. For complete details, call or write: Norm Hesslink, Shure Brothers Inc., 222 Hartrey Ave., Evanston, III. 60204; phone: (312) 866-2530.

LOS ANGELES—Cliffie Stone, director of ATV's country music division, has announced the signing of Glenn Douglas Tubb to an exclusive writing pact. Tubb will be working out of ATV's Nashville offices collaborating with other writers on the firm's roster.

Recordings

Tubb comes to ATV after having his songs recorded by such artists às Johnny Cash, Webb Pierce, B.J. Thomas, Kitty Wells, Patti Page, and many others.

Previous Affiliations

Previously, Tubb has recorded for such labels as Decca, MGM, Dot and Mercury. His former publishers were Tree, Combine, House Of Cash and Acuff-Rose.

By CHARLIE DOUGLAS

■ Well, they're off to a smashing start in Des Moines. The weirdos at KSO-Perry St. John and flock-staged the All American Interdenominational Beer Can Smash, open to all who'd like to participate. On a Saturday a.m., them what wished to get smashed early gathered in the parking lot of some shopping center, were issued two beer cans and a mallet, and then proceeded to attempt to smash their cans (?) from top to bottom with one blow (from the aforementioned mallet). Winners were judged on how small the beer can was after smashing. Chuck Price helped in the judging of this whole affair. I have not heard whether there was a tie or not, but if so a smash-off was held, and if there was a smash-off there were two divisions, one for ladies (who don't get smashed in public) and one for men. First prizes for this craziness: a garbage disposal, a hot water dispenser and a CB radio. No puns please about having a smashing good time.

Monument Records will produce the show, under the direction of Fred Foster and Tex Davis, for the FICAP (Federation of International Country Air Personalities) banquet and awards dinner in Nashville during convention week of '77. The headliner will be Larry Gatlin . Sad news from Nashville regarding a flock of old friends at WENO. Johnny "K" got his walking papers in a summary manner Wednesday the 3rd about five. Then the news spread to other staff members that the entire staff was on the beach. The station will be all musicno talk as of 12/1/76. So, if you've a need for good people, check with Johnny "K," Don Howser et al.

The WITL (Lansing) folk have purchased, subject to FCC approval, WMAY (Springfield, Ill.). Word has it that they'll go the country route . There's a new music type which has been added to Dave Johnson's staff at CFGM in Toronto, Canada . . . Speaking of new music directors and such, the new MD at KOZN (San Diego) is Johnny Kinney; WDEE (Detroit) now has Tom Collins as operations director and out in Lubbock, Texas Steve Sever is MD'ing . . . Don Rhea, of (Continued on page 61)

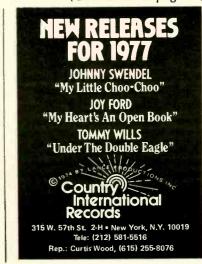
MCA Inks Morgan

■ NASHVILLE — MCA Records president J.K. Maitland has announced the signing of country singer/songwriter Geof Morgan to the label.

Morgan, writer of Dickey Lee's "Busiest Mem'ry In Town," Ronnie Milsap's "20-20 Vision" and "Love Takes Time To Die," and Barbara Mandrell's "Love Is Thin Ice," has had his songs recorded by numerous other artists.

First Single

Morgan's first single on MCA, "The License Plate Just Said Texas," has just been released.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RONNIE MILSAP-RCA 10843

LET MY LOVE BE YOUR PILLOW (J. Schweers; Chess, ASCAP)

The first track from Ronnie's new "Live" album is an up-tempo rocker utilizing his proven formula for producing hit after hit. Looks like this one will boost his average even higher.

FREDDIE HART—Capitol 4363

WHY LOVERS TURN TO STRANGERS (F. Hart/B. Fender; Hartline, BMI) Freddie offers some answers as to why true love has a way of fading

away. It's easy to see how Freddie's songs turn to hits.

JONI LEE-MCA 40651

I'VE JUST GOT TO KNOW (HOW LOVING YOU WOULD BE) (J. Emerson/B.

Emerson; Golden Horn, ASCAP)

A soft, provocative tune coupled with Joni's angelic expressiveness makes for easy, likeable listening. She got it honest-her daddy should

SANDY POSEY—Warner Brothers 8289

IT'S MIDNIGHT (DO YOU KNOW WHERE YOUR BABY IS?) (B. Emmons;

Baby Chick, BMI)

Unusual production by Chips Moman adds a distinctive sound to a sweet vocal performance by Sandy. The combination results in a song that can't miss.

JEAN SHEPARD—United Artists XW 899 Y

I'LL GIVE YOU DENVER (D. Kirby; Tree, BMI)

Bittersweet delivery of a straightforward message to a hard to please lover. Jean's giving an ultimatum to him, and a hit record to us.

WAYNE CARSON—Elektra 45358 C

BARSTOOL MOUNTAIN (D. Tankersley/W. Carson; Rose Bridge, BMI)

A barstool improvises as a throne where a man can rise above the pain and reality of a lost love. Watch Wayne climb up the charts with

JOHN WESLEY RYLES-Music Mill IRDA 214

RUN RIGHT BACK (A. Cartee/A. Aldridge; Al Cartee, BMI)

You'll find yourself singing along on this cheatin' song about a man who realizes there's no sense going out for hamburger when there's steak at home.

SONNY THROCKMORTON—Starcrest GRT 094

LOVIN' YOU, LOVIN ME (S. Throckmorton; Tree, BMI)

Bouncy, toe-tapping, hand clapping, self-penned tune on which Sonny sings praise to the virtues of being in love. You'll love it!

BILLY LARKIN—Casino 097

HERE'S TO THE NEXT TIME (J. Carter/G. Stephens; Peer/Seesaw, BMI) Another forsaken lover shakes it off and gets up for more. Billy has the right recipe for a hit. Give it a taste.

BUCK OWENS—Warner Brothers 8255

CHILD SUPPORT (B. Owens; Blue Book, BMI)

Self inflicted, court ordered financial blues are extolled by Buck in his inimitable style. We can look for plenty of listener support.

CHIP TAYLOR—Columbia 3 10446

HELLO ATLANTA (C. Taylor; Back Road, BMI)

Perfect drive-time tune; written, produced and sung by a fine talent. Hello Chip-it's so good to hear from you again.

BETTYE PIERCE—RCA 10844

THE GIRL FROM PRAIRIE FLATS (B. Pierce/B. Dye; Colgems, ASCAP)

A snappy tempo gives a progressive feel to this tale of a saloon singer from the old west. A possible crossover hit.

RUSTY WIER—Columbia 3 10445

I THINK IT'S TIME (I LEARNED HOW TO LET HER GO) (D. Navarro; Goblet,

Rusty has a feel for the contemporary Texas sound and comes forth here with a viable contribution which could carry him across the board.

Patrick Chamberlain Dies

■ NEW YORK—Recording artist and songwriter Patrick Chamberlain, age 30, died unex-pectedly October 14 in New York City. A memorial service was held at the Calvary Episcopal Church, at 61 Grammercy Park in New York, which was attended by many musicians, artists and songwriters.

Career

Chamberlain had recently signed a recording contract with Edge Records in Los Angeles and had been affiliated

with Peer International Corporation as a songwriter. He had been a frequent performer at colleges,: clubs and festivals in the eastern United States and for the past six years, he had been a featured artist at the Philadelphia Folk Festival.

Officials at Edge Records have announced plans to go ahead with the release of his debut single for the label, "Save the Last Dance For Me," with all royalties being donated to a memorial fund in his name.

Opry Celebration (Continued from page 58)

torium. They stayed at the Andrew Jackson Hotel. The following year the contingent grew to around 100. In 1951 Harrianne Moore, Jack Stapp and Irving Waugh, who all worked for WSM at the time, decided to create a "DJ Festival" to celebrate the birthday of the Grand Ole Opry. WSM sent out engraved invitations which invited the jocks to a luncheon on Saturday and to the Opry that night, as special guests. It provided a fine opportunity to thank the deejays for playing country music and supporting the Grand Ole

Within a few years the major record companies took an interest and began to take part by showcasing their talent at the Ryman Auditorium and in the ballroom of the Andrew Jackson Hotel. They also provided suites at the hotel where a jock was welcome for refreshments and a little hype. The box-lunch concept was introduced during this expansion which took place in the '50s.

By the early '60s the "DJ Convention," as it was still dubbed, was virtually open to the public. On-the-spot registration created endless lines in the lobby of the Andrew Jackson. In 1966 the registration was up to around 7000. It was getting to be an expensive party. It was during this period that a \$10 fee and preregistration was enacted in order to act as a deterrent. It didn't work! However, it did create the Opry Trust Fund, which provides financial assistance to country musicians or their families in times of need.

It was during this same period that WSM decided to move the occasion in a more businesslike direction. Seminars were set up with advertising agency people from national accounts to direct sales meetings, and members of the FCC were brought in to offer assistance in license renewal discussions. Programming seminars were also held. The idea didn't go over well, had poor attendance, and was abandoned.

The expense of entertaining

7000 people, including disproportionate number of fans, finally demanded action in the late '60s. Thus Fan Fair was conceived, and registration procedures were tightened up. These innovations seem to be having their effect; however, they are not foolproof. If a radio station allows its letterhead and a bogus signature to be utilized, a fan can still obtain registration.

It should also be remembered that it is necessary to register only for those events covered by the WSM agenda; thus the "Squirrels" and the appearance of more guests than are actually listed on the registration list. A point to be well-taken here is that while radio execs are quick to criticize, they, too, have a little house-cleaning to do. It should also be noted that many of the complaints came from people who are not members of the CMA. Involvement, it seems, is crucial.

What we all need to remember is that for one week every year, during the "Country Music Month" of October, we are afforded the unequalled opportunity to honor and call attention to country music, which for most of us concerned, brings us great pride and happiness-not to mention paying the rent.

No other music form has a forum which draws so much attention upon itself, both here in the U.S. and around the world. This year, 40 governors honored country music by recognizing Country Music Month, and once again the President issued a proclamation honoring country music. The PGA sanctioned golf tournament also brings many golfers into the fold.

The "DJ Convention," as it was conceived 27 years ago, is a thing of the past, as is the Ryman Auditorium and the Andrew Jackson Hotel. Although they will always remain dear to our hearts, it is time to gather all of the vibrant potential within the country music industry and look ahead to more successful and enjoyable conventions in the years to come.



	W	ORD ALDOM CHAIL	L,
NOV	EMB	ER 20, 1976	
NOV.	NOV.	WKS C	
	2		12
2	1	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	8
3	3	DAVE & SOURK NOW	10
4 5	5	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112 YOU AND ME TAMMY WYNETTE—Epic KE 34289	6 7
6			15
7	11	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	4
8	8		13
9.	7	ALL I CAR DO DOLL I TAMON MONTH IN THE	11
10	12	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	6
11	13	ALONE AGAIN GEORGE JONES—Epic KE 34290	6
12	9	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS— RCA APLI 1816	19
13	15	THE MAGNIFICENT MUSIC MACHINE TOM T. HALL-	
_		Mercury SRM 1 1111	12
14	17	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067 MARY KAY PLACE—Columbia KC 34353	5
15	20	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	4
16	16		12
18	19	SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451	6
19	18	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	8
20	21	HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285	4
21	32	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023 SPIRIT JOHN DENVER—RCA APL1 1694	10
22	14	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES—	
*2		Columbia KC 34309	5
24 25	22	PEANUTS AND DIAMONDS—BILL ANDERSON—MCA 2222 20-20 VISION RONNIE MILSAP—RCA APL1 1666	8 26
26	26	UNITED TALENT CONWAY & LORETTA-MCA 1109	22
27	30	I DON'T WANT TO TALK IT OVER ANYMORE CONNIE SMITH— Columbia KC 34270	4
28	29	HOMEMADE LOVE TOM BRESH—Farr FL 1000	8
29	34	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	3
30	35	TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356	3
31	36	DOIN' WHAT I FEEL NARVEL FELTS-ABC Dot DOSD 2065	2
32	41	THE WINNER AND OTHER LOSERS BOBBY BARE-RCA APLI 1786	19
33	25	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	19
34	27	TEDDY BEAR RED SOVINE—Starday SD 968X	19
35	31	LYNN ANDERSON'S GREATEST HITS LYNN ANDERSON— Columbia KC 34308	5
36	33	KEEPING IN TOUCH ANNE MURRAY—Capital ST 11559	7
37	40	MISSISSIPPI BARBARA FAIRCHILD—Columbia KC 34307	3
38 39	42 28	LOVIN' SOMEBODY LaCOSTA—Capitol ST 11569 24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	1,1
40	43	HANK N' ME RAY PRICE—ABC Dot DOSD 2062	43
41 42	39 46	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239 THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	3
43	50	TWO MORE SIDES CLEDUS MAGGARD-Mercury SRM 1 1112	2
44	58	KENNY ROGERS—United Artists LA689 G	2
45	48	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI—RCA APLI 1312	42
46		CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	1
47	55	SUPER SONGS DANNY DAVIS—RCA APL1 1986 THAT LOOK IN HER EYES FREDDY HART—Capital ST 11568	2
48	47	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	1
50	38	ALL THESE THINGS JOE STAMPLEY-ABC Dot DOSD 2059	18
51	44	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	17
52 53	45 52	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	23
54	37		25 8
55 56	51 49		6
57	53		21
58	_	11 MONTHS AND 29 DAYS JOHN AUSTIN PAYCHECK—Epic KE 33943 TURN ON TO TOMMY OVERSTREET—ABC Dot DOSD 2056	1 1 2
59 60	54 56		12
61	59	A LEGENDARY PERFORMER JIM REEVES-RCA CPL1 1891	9 51
62	65	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G TEXAS WOMAN PAT BOONE—Hitsville H6 40551	1
64	62		30
65	_	CALC 2201	1
66	60	AFTERNOON DELIGHT JOHNNY CARVER—ABC Dot DOSD 2042	10
67	57 67		
		RCA APLI 1944	25
69 70	68		8 5
71	64	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	23 22
72 73	66		22

IN CONCERT BOB WILLS & HIS TEXAS PLAYBOYS— Capitol SKBB 11550

SURREAL THING KRIS KRISTOFFERSON-Monument PZ 34354

THE SOUND IN YOUR MIND WILLIE NELSON-

Columbia/Lone Star KC 34092

Nashville Report (Continued from page 58)

Grand Ole Opry House scared me. Unbelievable!"... John Denver has two shows—afternoon and evening—set in Nashville Nov. 21. RCA is arranging a "between performances" cocktail party in honor

of the singer that reportedly is gonna cost \$10,000.

ABC-Dot recording artist Tommy Overstreet slated for visit Nov. 24 to NBC's "Tonight" program . . . Barbara Allen and her Lady Luck all-girl band had a bit of bum luck last week. The act missed its first scheduled appearance in 10 years. The gals' bus broke down "somewhere in Virginia" en route to Baltimore . . . Young stand-up comic Lee Petrucci has joined the R.W. and Donna Blackwood show . . . Tree Music International Music's chief officer Jack Stapp is back from the publishing firm's branches in England and Germany. "Business is just fine," he reported.

Playboy Records' Music City chief Eddie Kilroy is a native of Liberty,

Playboy Records' Music City chief **Eddie Kilroy** is a native of Liberty, Tex. One of his fond 'n funny memories of that town is the time when actor **John Wayne** visited there and wryly remarked: "If this

is Liberty, give me death."

Birthdaying: C.W. McCall, Gordon Lightfoot, Jean Shepard and

Hank Snow's current tour of Canada, according to scuttlebutt, is being advertised north of the Border as his "farewell tour." Say it

ain't so, Hank!

Jeannie C. Riley is to be the headliner at Cowan, Tenn.'s 12th annual Christmas parade Saturday, Dec. 4 . . . More laurels for Roy Clark: "Guitar Player Magazine" readers voted him the guitar-player-of-the-year award . . . I think it poetic justice of a sort that Little Jimmy Dickens, who is only five feet tall, has signed contract with Little Gem Records (distributed by Columbia). Little Jim joins Little Gem?

The "Midnight Special" that Loretta Lynn was originally scheduled to host Nov. 26 has been re-set for Friday, Jan. 21, 1977 . . . Here to tape an appearance on Johnny Cash's CBS-TV "Christmas at Home" special, Billy Graham was asked if he was going to sing. "No," he laughed, "that is George Beverly Shea's department" . . . Roger Sovine promoted to assistant vice president at BMI's Nashville office . . . Jim Mundy just might be planning to enroll in a Spanish class. "The better to understand Freddy Fender's conversation," quips Mundy.

The past week was rather dull: Mae Boren Axton didn't give me a scoop . . . Veteran steel guitarist Little Roy Wiggins, who backed up Eddie Arnold musically for 25 years, is recovering from heart surgery at St. Thomas Hospital here . . . The guess now is that Roy Acuff won't return to active performing on the Opry before Jan 1. But don't chart that as the gospel: Acuff has a habit of doing the upredictable.

Jim Glaser — formerly of Tompall and the Glaser Brothers — has returned to MCA and veteran Owen Bradley is his producer.

Country Radio (Continued from page 59)

KCKN (Kansas City) suffered an attack of laryngitis . . . Billy Dixon, handling the a.m. show, music directing and working sales all in the same day fnr KDXE (Little Rock, Ark.).

Perry St. John, appointed GM at KSO (Des Moines) . . . Dan Marks is the new MD at WBRG (Lynchburg, Va.) . . . Rick Lewis is the new MD at KTIB (Thiboudaux, La.) and the weather takes over all the time at WYNK (Baton Rouge) where the PD is Page Dew and the MD is Gary Hall.



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KELLY WARREN "I REMEMBER THE GOOD TIMES"—B/W "I'M SORRY BABY" LITTLE RICHIE RECORDS

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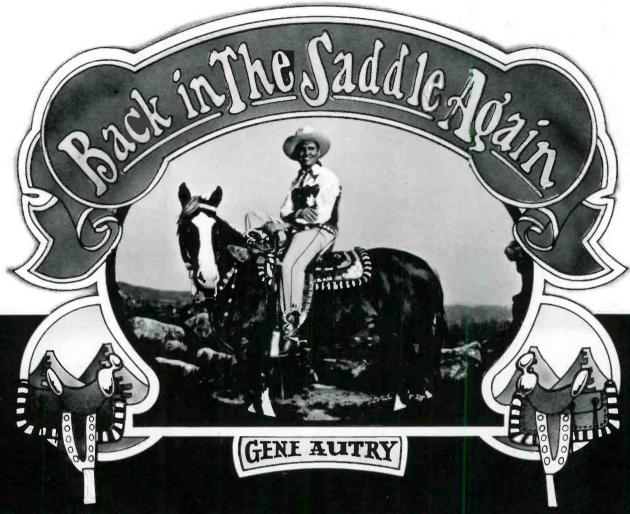
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NOVEMBER 20, 1976



THE COUNTRY SINGLES CHART

TITLE.	ARTIS	T, Label, Number	49	38	I DON'T WANT TO TALK IT OVER ANYMORE	
NOV. 20	NO.	V. WKS. ON CHART	50	27	CONNIE SMITH/Columbia 3 10393 I NEVER SAID IT WOULD BE EASY JACKY WARD/Mercury	
1	2	SOMEBODY SOMEWHERE LORETTA LYNN	51	42	HER BODY COULDN'T KEEP YOU (OFF MY MIND)	12
		MCA 40607	50	(0	GENE WATSON/Capitol 4331	4
			52 53	63	HANGIN' ON VERN GOSDIN/Elektra 45353 SHE TOOK MORE THAN HER SHARE MOE BANDY/	4
2	3	I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768 11	54		Columbia 3 10428	3
3	6	9,999,999 TEARS DICKEY LEE/RCA PB 10764 11	34	59	PUT ME BACK IN YOUR WORLD EDDY ARNOLD/ RCA PB 10794	5
4 5	5 7	HER NAME IS GEORGE JONES/Epic 8 50271 12 LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652 11	55	55	CLEAN YOUR OWN TABLES VERNON OXFORD	
6	1	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED	56	61	RCA PB 10787 THE WRECK OF THE EDMUND FITZGERALD GORDON	7
		TONIGHT DIANA MERLE HAGGARD/Capitol 4326 11		50	LIGHTFOOT/Reprise RPS 1369	
7	9	THANK GOD I'VE GOT YOU STATLER BROTHERS/Mercury 73846 11	57 58	53 70	I'VE TAKEN JEANNE PRUETT/MCA 40605 MY GOOD THING'S GONE NARVEL FELTS/ABC Dot DOA	9
8	8	SHOW ME A MAN T. G. SHEPPARD/Hitsville 6040 10			17664	
9	10	THINKIN' OF A RENDEZVOUS JOHNNY DUNCAN/ Columbia 3 10417 8	59 60	62	ROOM 269 FREDDY WELLER/Columbia 3 10411	5
10	11	GOOD WOMAN BLUES MEL TILLIS/MCA 40627 8	61		A LITTLE AT A TIME SUNDAY SHARPE/Playboy 6090	3
11	13	HILLBILLY HEART JOHNNY RODRIGUEZ/Mercury 73855 7	62	29		15
12	4	AMONG MY SOUVENIRS MARTY ROBBINS/Columbia 3 10396 13	63	/0	I'M ALL WRAPPED UP IN YOU DON GIBSON/ABC/Hickory AH 54001	2
13	16	TAKE MY BREATH AWAY MARGO SMITH/Warner Bros. 8261 8	64	78	LOVE IS ONLY LOVE (WHEN SHARED BY TWO)	
14	17	LAWDY MISS CLAWDY MICKEY GILLEY/Playboy 6089 6			JOHNNY CARVER/ABC Dot DOA 17661	2
15 16	18 19	SHE NEVER KNEW ME DON WILLIAMS/ABC Dot DOA 17658 6 FOX ON THE RUN TOM T. HALL/Mercury 73850 6			ER OF THE WEEK	
17	24	DROP KICK ME JESUS BOBBY BARE/RCA PB 10790 6	65	_	I CAN'T BELIEVE SHE GIVES IT ALL TO ME CONWAY TWITTY	
18	21	BABY BOY MARY KAY PLACE/Columbia 3 10422 6	i		MCA 40649	1
19	15	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/ RCA PB 10757 13	_	_		
20	23	COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER	66	71 37	PADDY'S LITTLE GIRL RAY SAWYER/Capitol 4344 ROSIE RED STEAGALL/ABC Dot DOA 17653	10
21	28	PLACE) DAVID HOUSTON/Epic 8 50275 SWEET DREAMS EMMYLOU HARRIS/Reprise RPS 1371 6	68	75	LAY DOWN CHARLY McCLAIN/Epic 8 50285	5
22	22	WILLIE, WAYLON AND ME DAVID ALLAN COE/Columbia	69	69	WHY DON'T YOU LOVE ME HANK WILLIAMS/MGM MG 14849	7
23	25	3 10395 9 YOUNG GIRL TOMMY OVERSTREET/ABC Dot DOA 17657 7	70 71	41 43	THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313 THE GAMES THAT DADDIES PLAY CONWAY TWITTY/	14
24 25	12 32				MCA 40601	14
25	32	BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC Dot DOA 17659 5	72	83	I JUST CAN'T (TURN MY HABIT INTO LOVE) KENNY STARR/ MCA 40637	2
26	31	NEVER DID LIKE WHISKEY BILLIE JO SPEARS/ United Artists XW880 Y 5	73 74	74 80	I'VE RODE WITH THE BEST JIM ED BROWN/RCA PB 10786 TAKIN' WHAT I CAN GET BRENDA LEE/MCA 40640	5
27	35	LAURA (WHAT'S HE GOT THAT I AIN'T GOT)	75	_	YOUR PLACE OR MINE GARY STEWART/RCA PB 10833	ť
28	40	KENNY ROGERS/United Artists XW868 Y .7 EVERYTHING I OWN JOE STAMPLEY/ABC Dot DOA 17654 5	76	87	WHEN LEA JANE SANG PORTER WAGONER/RCA PB 10803	2
29	33	EVERY NOW AND THEN MAC DAVIS/Columbia 3 10418 8	77	_	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA PB 10842	1
30 31	30 34	SOMEDAY SOON KATHY BARNES/Republic 293 (THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER	78 79	89 86	SING A SAD SONG WYNN STEWART/Playboy 6091 SHE'S FREE BUT SHE'S NOT EASY JIM GLASER/MCA 40636	2
20	24	HAD FARON YOUNG/Mercury 73847 7	80	_	OLD TIME FEELING JOHNNY CASH & JUNE CARTER CASH/	3
32 33	36 14	LOVE IT AWAY MARY LOU TURNER/MCA 40620 8 COME ON IN SONNY JAMES/Columbia 3 10392 13	81	-	Columbia 3 10436 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE/	1
34	20	SWEET TALKIN' MAN LYNN ANDERSON/Columbia 3 10401 10			JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822	1
35	51	EVERY FACE TELLS A STORY OLIVIA NEWTON-JOHN/ MCA 40642 4	82	85	STEPPIN' OUT TONIGHT LORI PARKER/Con Brio 113 WHEN IT'S JUST YOU AND ME DOTTIE WEST/	3
36	44	IT HURTS TO KNOW THE FEELING'S GONE BILLY MIZE/ Zodiac ZS 1011 8			United Artists XW898 Y	1
37	56	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS	84	98 48	MAHOGANY BRIDGE DAVID ROGERS/Republic 311 CALIFORNIA OAKIE BUCK OWENS/Warner Bros. WBS 8255	10
38	49	GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660 5	86		WOMAN STEALER BOBBY G. RICE/GRT 084	2
39	39	FOR LOVE'S OWN SAKE ED BRUCE/United Artists XW862 Y 8	88	88	WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624 OKLAHOMA SUNSHINE PAT BOONE/Hitsville 6042	3
40	46	WOMAN DON'T TRY TO SING MY SONG CAL SMITH/ MCA 40618 6	89	91	SHE TAUGHT ME HOW TO LIVE AGAIN BOBBY GOLDSBORO/United Artists XW866 Y	2
41		IT'S ALL OVER JOHNNY CASH/Columbia 3 10424 6.	90	92	TAKE THESE CHAINS FROM MY HEART TERRY BRADSHAW/	
42	58	STATUES WITHOUT HEARTS LARRY GATLIN/Monument 45 201 4	91	_	C. B. SAVAGE ROD HART/Plantation PL144	2
43	57	LOOKING OUT MY WINDOW THROUGH THE PAIN	92 93	94	HOT AND STILL HEATIN' JERRY JAYE/Hi 2318 ORDINARY MAN DALE McBRIDE/Con Brio 114	3
44	26	MEL STREET/GRT 083 4 THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN')	94	68	I THOUGHT I HEARD YOU CALLING MY NAME	1
		RAY GRIFF/Capitol 4320 12	95	50	JESSI COLTER/Capitol 4325 THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	11 12
45	65	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/Elektra 45357 3	96	66	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/	
46		CHEATIN' IS BARBARA FAIRCHILD/Columbia 3 10423 5	97	99	YOU'VE GOT ME RUNNIN' GENE COTTON/ABC 12227	17
47 48	47 52	REMEMBERING JERRY REED/RCA PB 10784 7 I CAN SEE ME LOVIN' YOU AGAIN JOHNNY PAYCHECK/	98 99	_	POOR WILTED ROSE ANN J. MORTON/Prairie Dust 7606 HONKY TONK FOOL BEN REECE/Polydor PD 14356	1
	×	Epic 8 50291 5	100	67	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	16
	_				1,	10



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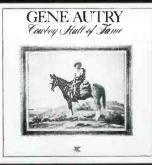
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