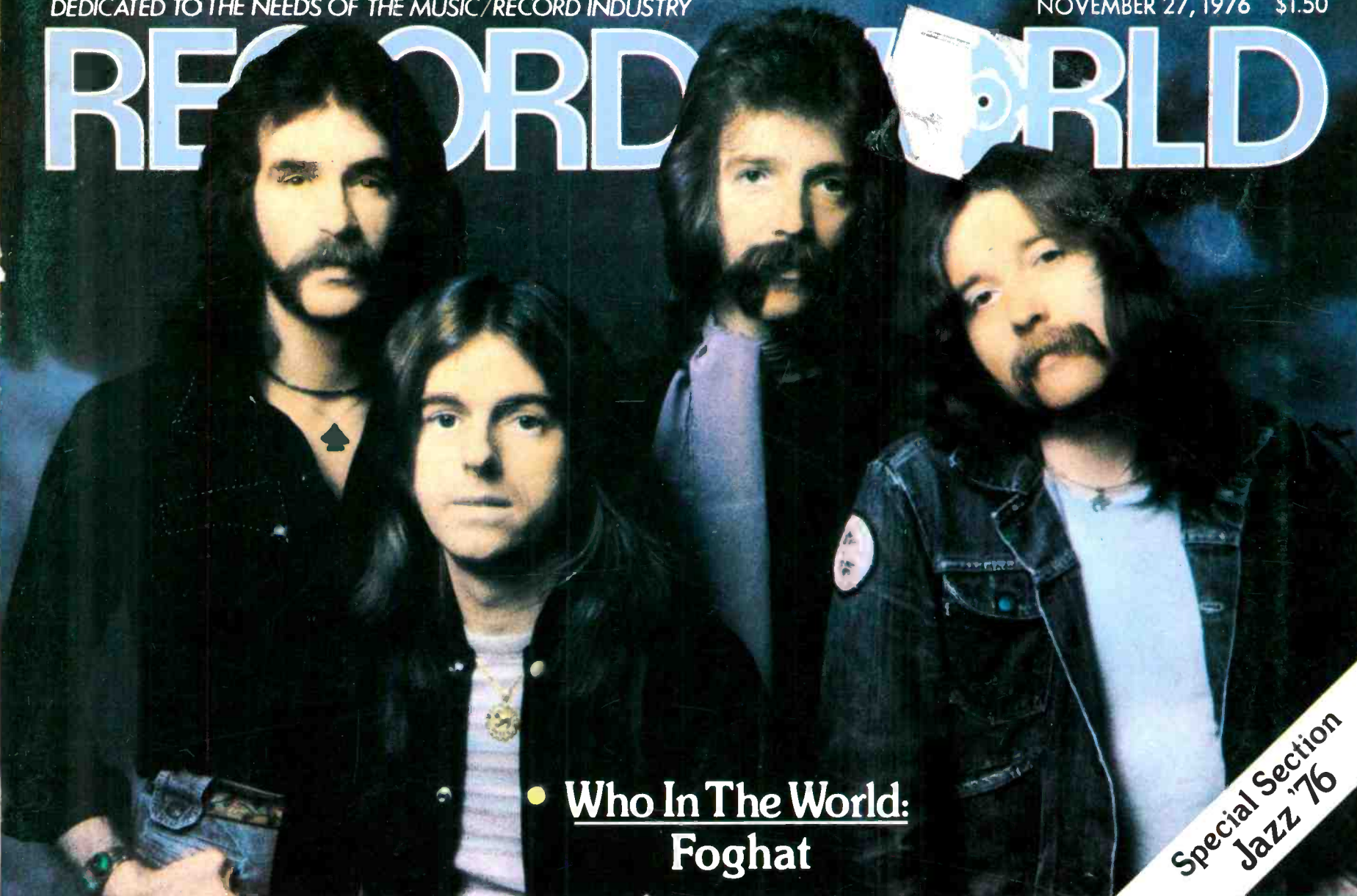


# RECORD WORLD



## Who In The World: Foghat

Special Section  
Jazz '76

### HITS OF THE WEEK

#### SINGLES

**KC & THE SUNSHINE BAND, "I LIKE TO DO IT"** (prod. by Casey/Finch) (writers: H. W. Casey & R. Finch) (Sherlyn/Harrick, BMI) (2:57). What this group likes to do is race up the charts and as long as they continue to produce material such as this, they should remain on top. In what has already been an impressive year, they've done it again. TK 1020.

**SILVER CONVENTION, "DANCING IN THE AISLES (TAKE ME HIGHER)"** (prod. by M. Kunze & S. Levay) (writers: Kunze & Levay) (Midsong, ASCAP) (3:18). Silver Convention is one of the hottest female vocal groups of the '70s. Their success is due in part to unrelenting chants and the strings of Levay and Kunze, both factors here. Mid. Intl. 10849 (RCA).

**PAUL ANKA, "HAPPIER"** (prod. by Denny Diante) (writer: Paul Anka) (Paulanne, BMI) (3:14). "I don't want to run your life, I just want to share a space," Anka sings on his most immediate single in some time. The synthesized accompaniment by Michel Colombier provides a sympathetic hue to the song from his "Painter" album. UA XW911 Y.

**DONNY & MARIE, "AIN'T NOTHIN' LIKE THE REAL THING"** (prod. by Mike Curb & Michael Lloyd) (writers: N. Ashford & V. Simpson) (Jobete, ASCAP) (2:20). This duo is extremely hot on the tube and now on record with the song that proved so successful for Marvin Gaye and Tammi Terrell. This single is their finest performance yet. Polydor PD 14363.

**RINGO STARR, "HEY BABY"** (prod. by Arif Mardin) (writers: Margaret Cobb & Bruce Channel) (Unart/Le Belle, BMI) (3:10). Bruce Channel's hit from 1962 is given a singalong treatment as only Ringo can do it. The song, from his "Rotogravure" album, should bring some good time sounds to the top of the charts and end the year on a spirited note. Atl. 3371.

**BARBRA STREISAND, "LOVE THEME FROM 'A STAR IS BORN'"** (prod. by Barbra Streisand & Phil Ramone) (writers: B. Streisand & P. Williams) (First Artists/Emanuel/20th Century, ASCAP) (3:03). Barbra is in fine voice on this ballad theme from the forthcoming movie. Its understated elegance could be just the thing to send it to the top. Col 3 10450.

**THIN LIZZY, "ROCKY"** (prod. by John Alcock) (writers: Phil Lynott/Scott Gorham/Brian Downey) (RSO/Chappell & Co., ASCAP) (2:59). "The Boys Are Back In Town" brought some much deserved attention to this excellent English import. Now the group should exhibit staying power with this hard driving number from the "Johnny the Fox" lp. Mercury 73867.

**BAY CITY ROLLERS, "YESTERDAY'S HERO"** (prod. by Jimmy Ienner) (writers: Harry Vanda & George Young) (Edward B. Marks, BMI) (3:36). The BCRs are playing with more guts and conviction since their change of producer and never has it been more noticeable than on this single. A strong successor to "I Only Want To Be With You." Arista 216.

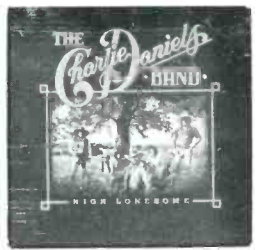
#### ALBUMS

**CHARLIE DANIELS BAND, "HIGH LONESOME."** Daniels makes the kind of music you know the players have to be enjoying when they're making it. Spirited country rock charges along in uneasy fashion that'll keep you stompin' in time. "Billy the Kid," "High Lonesome," "Roll Mississippi"—you can listen to it all and never lose the faith. Epic PE 34377 (6.98).

**THE BLACKBYRDS, "UNFINISHED BUSINESS."** Under Donald Byrd's guidance, the Blackbyrds have established themselves as steady front-runners on the mainstream pop/disco circuit. Steady touring and solid musicianship keep the quintet's sound crisp, as "You've Got That Something," "Time Is Movin'" and the title number show to best effect. Fantasy F-9518 (6.98).

**PENNY MARSHALL, CINDY WILLIAMS, "LAVERNE & SHIRLEY SING."** Two of television's favorite darlings tackle "Da Do Ron Ron," "All I Have To Do Is Dream," "Chapel of Love" and "Sixteen Reasons," among others, in good spirits. Producers Sidney Sharp and Jimmie Haskell have made the settings as pleasing as possible for their talents. Atlantic SD 18203 (6.98).

**PATTI SMITH, "RADIO ETHIOPIA."** The almost unanimous endorsement by the N.Y. rock-crit establishment may be working against Smith. Others will come via this Jack Douglas-produced lp—Smith having emerged a rocker who integrates the poet's perspective seamlessly—given the opportunity to digest it sans hyper-intellectualization. Arista AL 4097 (6.98).



# The Melissa Manchester Album!

Melissa Manchester is more than one artist. She is an extraordinarily gifted singer, songwriter and performer who reaches out and touches you with her warmth and vitality. Now, she has created "HELP IS ON THE WAY" — clearly the major album that mirrors the amazing total artistry of a brilliant star.

## Melissa Manchester Help Is On The Way



Includes: MONKEY SEE, MONKEY DO /  
A FOOL IN LOVE / BE SOMEBODY

Produced by VINI PONCIA AL 4095

Immediate Album  
Action!

BILLBOARD★ 94  
RECORD WORLD★121  
CASH-BOX★131  
RADIO & RECORDS★ 26

...And the New Single  
Breaking From The Album!

# "Monkey See, Monkey Do"

AS 0218

On Arista Records

# RECORD WORLD

## Singles Market Buoyed by Rod Stewart; Rock & Roll Dominates The Album Chart

By LENNY BEER

■ The singles market was highlighted this week by an increase in overall sales as indicated on *The Record World Sales Index* and the continued strength of Rod Stewart(WB) with his chart-topping "Tonight's the Night." This Stewart record is not even near its peak yet and is far and away the #1 record in the country. Captain & Tennille(A&M) continues at the #2 position, followed closely by the hot Spinners (At-  
*(Continued on page 6)*

## Copyright Questions Raised For Video Via Univ.-Disney-Sony Suit

■ LOS ANGELES—With the video disc and its compatible hardware still waiting in the wings, the home video market was faced with added setbacks last week as Universal Studios and Walt Disney Productions jointly initiated a major copyright test of home videocassette decks in a suit filed against Sony Corp., major retail-  
*(Continued on page 89)*

By BARRY TAYLOR

■ NEW YORK—As 17 of 28 bulleted records on The Album Chart this week would indicate, a pattern has been set with adult contemporary music taking a back seat to rock-oriented acts. With the exception of this week's Chartmaker, Jackson Browne's "The Pretender" (Asylum), only Parliament's "The Clones Of Dr. Funkenstein" (Casablanca) is not a rock lp among the bulleted albums in the top 40. Leading the bulleted rock surge is Elton John with "Blue Moves" (MCA-Rocket) at #3, followed by Boston (Epic) at #4. Rod Stewart's "A Night On The Town"  
*(Continued on page 42)*

## Capitol Testing New Import Strategy

By SAM SUTHERLAND

■ LOS ANGELES — Capitol Records' promotion and marketing teams are taking a new tack in surmounting the problem of import album sales prior to domestic release for a new title: they'll be importing the albums themselves. A forthcoming Steve Harley and Cockney Rebel lp, due for

## Lundvall Comments On CBS Growth; Emphasizes 5-Year Expansion Plan

By DAVID MCGEE & IRA MAYER

■ NEW YORK — During Bruce Lundvall's tenure (less than a year) as president of the CBS Records Division, the company has undergone a series of major restructurings and expansions, all designed to maintain its already-prominent position within the industry. These changes, naturally enough, have not been spur of the moment ones; rather, they are all part of a five-year building plan. The alignment of a&r and marketing functions, which Lundvall detailed in part one of this interview (*Record World*, November 20), is perhaps the key point in the five-year plan. As Lundvall indicates, though, the formation of

Portrait Records in Los Angeles is "a very serious effort . . . a long-range commitment" that will find the company seeking the talents of major artists in an effort to increase its visibility on the west coast. Moreover, CBS Records will become more involved in publishing; and the Associated Labels, now under the direction of Tony Martell, will be streamlined for maximum efficiency. In this interview, Lundvall discusses the expansion, which is tempered by an overriding con-  
*(Continued on page 28)*

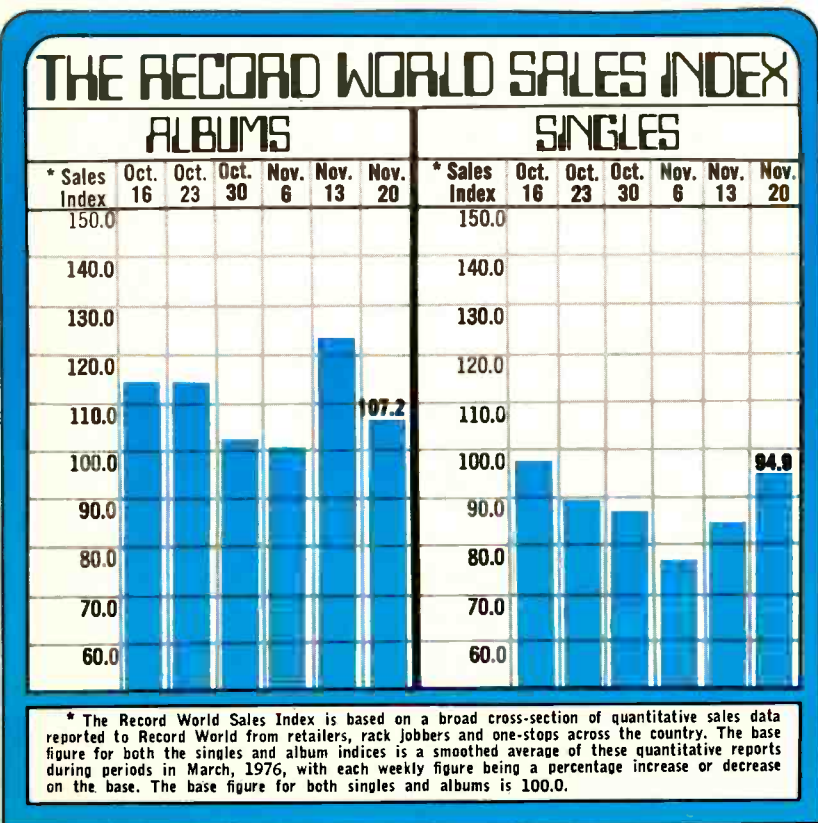
## CBS Denies Change In Pricing Policies

■ NEW YORK—In response to rumors that CBS Records was planning to implement changes in their customer pricing policies, the company issued the following statement: "At this time we do not have any plans to change our customer pricing policies. We are constantly reviewing the subject of pricing and this entire area has been discussed frequently at industry meetings such as NARM. Our pricing policies are an ongoing matter for consideration. We emphasize again that there are no changes presently being contemplated."

## 'Fonz' TV Spots Boost Rack Sales

By SAM SUTHERLAND

■ LOS ANGELES — While major manufacturers continue to test the water for television record advertising through individual market buys, national rack jobbers are seeing the first indications for network spot buys in the sales of new TV sales record inspired by "Happy Days'" main man, the Fonz. "Fonzie's Favorites," an album package assembled by a Willowdale, Ontario, Canada, firm called A Head Music, has been the focal point of a network television ad campaign conducted over 100 ABC-TV affiliates. Spots have  
*(Continued on page 95)*



## Warners Postpones Neil Young Album

By SAM SUTHERLAND

■ LOS ANGELES — Warner Bros. Records has postponed the national release of "Decade," a three-disc Neil Young anthology on the Reprise label that had been slated to ship last Friday (19). Warner Bros. has tabled the album indefinitely, in compliance with a last-minute request from Young.

As originally programmed by Young, producer David Briggs and Tim Mulligan, "Decade" was to have augmented previously released selections from the artist's Reprise solo catalogue, along with performances of his material recorded with Buffalo Springfield, Crosby, Stills, Nash and Young, and the Stills-Young Band, with unreleased solo tracks recorded during the last year and a single unreleased performance by Buffalo Springfield. A company spokesman, in confirming reports of the postponement, said that Young had made the request because he felt the unreleased material was more representative of his recent work and would be more compatible with other songs in a projected Young album expected early in '77.

Young asserted, the spokesman continued, that release of the anthology now would delay the appearance of a new album until later in the year.

The specially priced set, which was slated to carry a \$11.98 list price, may appear in a revised format at that later date. The schedule shift will not affect the release of a new single by the Stills-Young Band.

## Crocker Trial Is Rescheduled

■ NEW YORK — The perjury trial of Frankie Crocker, program director of WBLS-FM here, that was slated to begin last Tuesday (16), has now been rescheduled for November 30.

## Powerhouse Picks

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

**Rose Royce (MCA) "Car Wash."**

This cut, which was extracted from the movie soundtrack of the same name, is a regional breakout in three out of four areas. It enjoys a broad r&b base (#2 R&B in the country!) and is currently being programmed on primary top 40ers in Detroit and Washington. Sales are way out in front of airplay at this point.

## Harrison Hosts Reception



Chasen's really did turn out to be where the elite meet to eat, at least on a recent Sunday. George Harrison and Warner Bros. Records, which now distributes Harrison's Dark Horse label, hosted a reception for coast media mavens to preview songs from the forthcoming Harrison album, "33 1/3," along with video clips prepared for the tunes by Eric Idle (a once and future Monty Python principal). Pictured from left are Spence Berland, RW vice president; George Harrison; and Stan Cornyn, executive vice president and director of creative services for Warner Bros.

## Schwartz Bros. Inc. Reports Income Increase

■ WASHINGTON, D. C. — Schwartz Brothers, Inc. has reported net income for the third quarter ended September 30, 1976 rose to \$28,563 or \$.04 per share on sales of \$5,688,209 compared with a loss of \$16,812 or \$.02 per share on sales of \$5,012,873 in the third quarter last year.

For the nine months ended September 30, 1976, net income increased to \$59,711 or \$.08 per share on sales of \$16,224,738 compared with a loss of \$103,138 or \$.14 per share on sales of \$14,595,849 for the same period in 1975.

## A&M Launches 'Holiday Giveaway' Promo

■ LOS ANGELES — A&M's vice president of merchandising, Barry Grieff, has announced a Christmas promotion titled "A&M's Holiday Giveaway." The program will distribute 18 million four-color "Christmas Cards" featuring sixteen A&M albums each with a sweepstakes-like scratch off stripe beneath the album which offers, if the customer selects the proper album, either a fifty cent discount

## Rivers Reactivates Soul City Records

■ LOS ANGELES—Johnny Rivers has announced the reactivation of Soul City Records. The label will immediately release a single by Rivers, "Ashes and Sand," with an album to follow.

Soul City Records will rely on independent promotion, distribution and marketing with these appointments to be announced shortly. Label policy will be to release and work only one single and one album at a time. This will follow careful selection of acts and material which test well in market research and show strong potential for chart penetration.

on the album or tape, or in some cases a "free album" to the consumer.

Each card contains four chances for a win of the discount, and one card in fifty contains the chance for the free album. All the consumer has to do is pick up the card at the counter and scratch off the stripe for a chance to win. The program will be available to all retail accounts by A&M.

### Pre-Packs

A&M distributors will begin receiving the pre-packed giveaway kits for distribution to retail outlets by the first of December. In all, there will be 18 million cards in the stores for the holiday season; the pre-packs also contain two posters, two counter cards and three mobiles which explain the program.

"We feel that this is the most positive consumer directed promotion we have ever come up with," said Grieff. "We know from RIAA statistics that this period is the heaviest (Continued on page 95)



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RECORD WORLD NOVEMBER 27, 1976



**A Brand New Single  
From One Of  
The Greatest  
Rock 'N Roll Stars On  
Record Today...**

**NIGHT MOVES** (4369)

**By  
BOB SEGER**  
From His  
**Incredible New Album,**

**NIGHT MOVES** (ST-11557)



# Wonder Continues Album Dominance; Stewart Single Stays #1

## Stewart, Jackson Browne LP's Explode

## Spinners, Boston Singles Strong

By LENNY BEER

■ Stevie Wonder (Tamla) continued his complete dominance of the album scene this week and remained #1 for the sixth consecutive week after its debut at #2 in a week when the overall sales dropped a bit, although it remained in a positive state. Led Zeppelin (Swan Song) held this week at #2. Elton John (MCA/Rocket) moved to #3 and Boston (Epic) exploded into the #4 position. The Zeppelin, Elton and Boston albums are all within a few thousand sales of each other and lagging behind Wonder by about 20,000.

Also moving extremely well in the top 10 is Rod Stewart (WB), whose album has exploded due to the #1 single, "Tonight's the Night." Its sales rival the top four at retail but are still lagging slightly at racked accounts around the country. However, this lag is being made up for each week and the Stewart should be in the running with those previously mentioned either next week or the week after considering that the single is still gaining. ELO (UA) is also moving extremely well and jumped this week from 22 to 12 with enormous retail sales around the country. The rest of the top 30 held almost constant this week with slight jostling and a sales increase for Parliament (Casablanca) being the main news.

The next area of the chart (between 30 and 50) found some of the country's hottest new albums this week. "Best of the Doobies" (WB), in only its second week on the street, jumped from its Chartmaker position of 68 last week to 35 this time around. Jackson Browne (Asylum) finally released his long awaited album which exploded nationwide and debuted as Chartmaker at 37, followed closely by the new Kiss (Casablanca), which many stores re-

### Goody Reports Loss

■ NEW YORK—Sam Goody, Inc. has reported net losses of \$483,212 and \$96,890 for the nine and three month periods ended September 30, 1976. George Levy, president of the chain of 27 stores, announced that sales for the nine month period were \$31.5 million, up from \$28.3 million for the same period in 1975. Revenues for the quarter ended Sept. 30 were \$10.6 million, up from \$10.2 million in that three month period last year.

The net losses for both terms represent net losses of \$.73 and \$.15 per share respectively.

ceived late, therefore not having a full week's sales in some areas, and still blasted onto the chart at 43. Kiss is so hot that it could be a potential top 10 item with a full week's sales next week. Also moving well at both retail and racks is the new Kansas album (Kirshner), which is fulfilling the promise of their previous albums and jumped from 86 to 56 with a bullet and incredible sales in the middle of the country.

### Positive Gainers

Other albums showing positive sales gains if not explosive sales in isolated areas include Thin Lizzy (Mercury); Phoebe Snow (Columbia); Brass Construction (UA); Foghat (Bearsville); Olivia Newton-John (MCA); Kiss "Destroyer" (which contains the hit single "Beth"); Ohio Players (Mercury), with yet another hits package; Donny & Marie (Polydor); Bob Seger (Capitol), expanding its midwestern base; Frank Zappa (WB); George Harrison (Capitol), another hits package; Brick (Bang); Burton Cummings (Portrait); "Car Wash" (MCA); Leo Sayer (WB); and Dave Mason (Columbia), with a live hits package.

The crucial point to note is that the Christmas season pattern of hits selling albums is beginning to develop with greatest hits packages and albums with one or more hit singles leading the charge up the charts.

(Continued from page 3)

atlantic) with their biggest in some time, "Rubberband Man." Three new records blasted into the top 10 this week with strong sales reported across the board, Boston(Epic), McCoo & Davis(ABC) and "Nadia's Theme"(A&M). Boston had been moving slowly although positively for the last few weeks because sales were lagging behind airplay considerably, due to the enormous sales on the album, but the single is now breaking through strongly. McCoo & Davis is the #1 r&b single in the country and is selling up a storm on the pop chart also as evidenced by its move from 18 to 9 this week. "Nadia's Theme" is one of those rare records which is selling better than its airplay numbers indicate as it grabs the final spot in the top 10 with a bullet.

### Bee Gees

Outside the top 10, the Bee Gees (RSO) is moving well after stuttering for a few weeks, Dan & Coley(Big Tree) is coming on very strong and may be even stronger than the last one, Firefall(Atlantic) is showing good activity in major markets, Leo Sayer (WB) has yet another strong week and is heading directly to the top five, Alice Cooper(WB), which has been around seemingly forever, is filling in radio holes and showing steady sales activity, and Burton Cummings

(Portrait) is developing as predicted with slow and steady movement to the top highlighted by huge numbers in secondary markets this week.

Slightly behind the previously mentioned records and heading for strong mid-December numbers are the Sylvers(Capitol), which is scoring super successfully everywhere and may be as big as their previous #1, "Boogie Fever;" Elton John(MCA/Rocket) is developing well and actually extremely fast considering that it is a ballad; ELO(UA) is a sure thing and is showing well at radio with sales developing; Brick(Bang) will easily be the biggest ever for the Atlanta-based label (it moved from 14 to 3 on the r&b chart); and Engelbert Humperdinck(Epic) is also a confirmed smash with the credit going to Buffalo radio for breaking this one.

One of the hottest newer singles is the "Car Wash" title song from the hit movie performed by Rose Royce(MCA) which is #2 on the r&b chart and is crossing very quickly with airplay and sales activity coming in strong. This will be the first black crossover record for MCA in recent memory and the project could very well be developing along the lines of the soundtrack success the label has shown in the past.

### Wallichs To Begin Discount Pricing

■ LOS ANGELES — After holding out against increasingly competitive discount pricing, Wallichs Music & Entertainment Co., which operates the Wallichs Music City Chain here, has implemented discount record pricing in its stores. The move, which is effective this week, results from a recently concluded agreement with Shaftesbury Music Inc., a California-based firm with both record and stereo hardware interests, that brings Wallichs "substantial" financing and credit.

In return for bankrolling Wallichs' entrance into discount pricing, Shaftesbury will acquire an option after 12 months to obtain a minority interest in Wallichs estimated by Wallichs president Clyde O. Wallichs at approximately 20 percent.

Program Communications, Inc., a local ad agency specializing in music industry accounts, has been retained by Wallichs to help coordinate the firm's promotional activities.

## REGIONAL BREAKOUTS

### Singles

- East:**  
Dr. Buzzard (RCA)  
Brick (Bang)  
Rose Royce (MCA)
- South:**  
Brick (Bang)  
Elton John (MCA/Rocket)  
Sylvers (Capitol)
- Midwest:**  
Brick (Bang)  
Rose Royce (MCA)  
Yvonne Elliman (RSO)  
Elton John (MCA/Rocket)
- West:**  
Rose Royce (MCA)  
Elton John (MCA/Rocket)

### Albums

- East:**  
Brick (Bang)  
Sylvers (Capitol)  
Jackson Browne (Asylum)  
World War II (20th Century)  
Car Wash (MCA)
- South:**  
Jackson Browne (Asylum)  
Charlie Daniels (Epic)  
Elvin Bishop (Capricorn)  
Kiss (Casablanca)  
Dave Mason (Columbia)  
Brass Construction (UA)
- Midwest:**  
Olivia Newton-John (MCA)  
Kiss (Casablanca)  
Donny & Marie (Polydor)  
Nadia's Theme (A&M)  
Kansas (Kirshner)  
Car Wash (MCA)
- West:**  
Patti Smith (Arista)  
Jackson Browne (Asylum)  
Dave Mason (Columbia)  
Kiss (Casablanca)  
George Harrison (Capitol)  
Brass Construction (UA)



# Capricorn Airborne Division



**O**n October 21st, 1976, the entire Exec Crew of the Capricorn Airborne Division donned their goggles and hit the skies on the first musical mission to break the song barrier. Slipping into power drive, they barnstormed the entire radio and record retail community of the city of Baltimore with the supersonic sounds of Elvin Bishop's *Home Town Boy Makes Good* and the soon-to-be-released *Wipe The Windows, Check The Oil, Dollar Gas* from The Allman Brothers Band. Angle of pitch was deemed aerodynamically sound and the resultant force applauded by everyone. The test flight was a success!

As the fineness ratio was adjusted to include Capricorn's first British acquisition

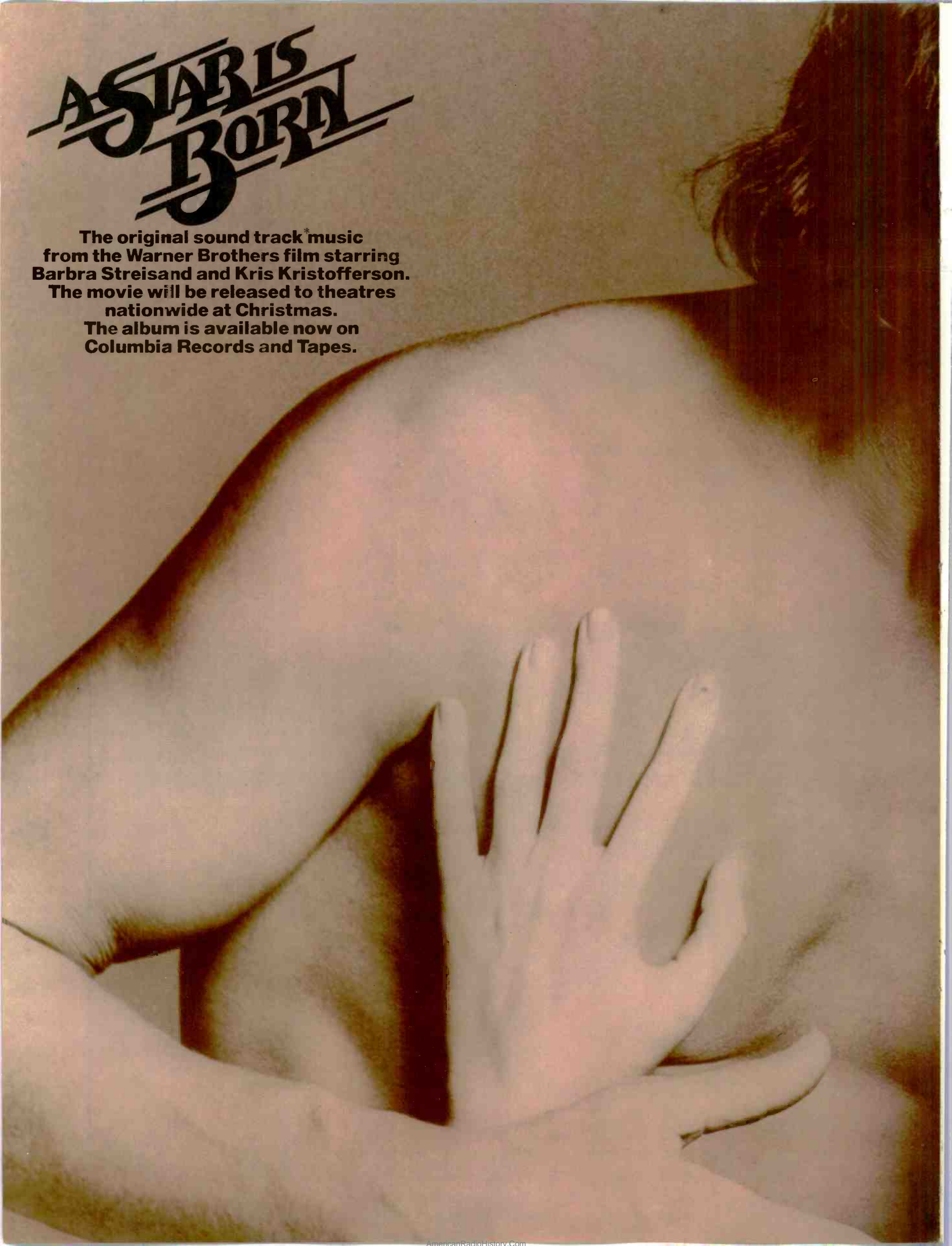
*Easy Street*, course headings were set, and the Exec Crew caught a tail wind for Philadelphia, New York, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati. Eight cities in six days. And all record breakers.

But the admirable aviators can't be satisfied with a partial victory. This week their sights are set on Minneapolis, Chicago, St. Louis and Memphis. And next week—who knows?—the Capricorn Airborne Division could be winging its way into your backyard with even more harmonious high altitude antics.

All from Capricorn Record, Macon, Ga. Where no one flies by the seat of their pants.

# AS I AM BORN

The original sound track\* music  
from the Warner Brothers film starring  
Barbra Streisand and Kris Kristofferson.  
The movie will be released to theatres  
nationwide at Christmas.  
The album is available now on  
Columbia Records and Tapes.





Album produced by:  
Barbra Streisand and Phil Ramone.



JS 34403

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Read the paperback from Warner Books.

## 'Straight Southern Rock' Tour Features Three Capricorn Artists

■ MACON — The current European tour featuring Capricorn recording artists The Marshall Tucker Band, Bonnie Bramlett and Grinderswitch has been dubbed "Straight Southern Rock." The tour is the first European outing for any Capricorn artist (however, The Allman Brothers Band played two European dates in 1974).

Producer Paul Hornsby and engineer Kurt Kinzel will fly to Europe to record three of the concerts for a possible live album to be released in Europe and the U.S. Each night the show will conclude with a jam featuring all three acts.

Prior to leaving for England, Bonnie and Grinderswitch played at a local Macon club and jammed with members of Wet Willie, Stillwater, Carl Radle of Eric Clapton's band, and other Macon musicians.

To coincide with the 12-city tour, Polydor Records (which distributes Capricorn product in most of Europe) has released the Marshall Tucker Band's fifth album, "Long Hard Ride," as well as "Lady's Choice," a new album by Bonnie Bramlett. Capricorn's European singles include Bonnie Bramlett's "Hold On, I'm Coming" b/w "It's Time," which was released on November 5, and the Marshall Tucker Band's "You Say You Love Me" b/w "Walkin' The



Boarding at Macon Airport are members of Grinderswitch and Bonnie Bramlett. Along with The Marshall Tucker Band, all three acts will be touring Europe from November 15 through December 5th. Pictured, from bottom to top, are Bonnie Bramlett, Capricorn's Pat Mulligan, Patsy Camp (Bonnie's secretary), and Dru Lombard of Grinderswitch. The European tour is being billed "Straight Southern Rock" and is the first Capricorn package tour in Europe.

Streets Alone," shipped on November 12. A Grinderswitch single, "Pickin' The Blues," has already been released, and is also the theme song of one of England's top deejays, John Peel.

A major promotional and merchandising campaign is being jointly undertaken by Capricorn Records and Polydor Records to introduce Capricorn artists to Europe. One of the promotional aids will be a sampler album titled "Straight Southern Rock," featuring recordings from various albums by the Marshall Tucker Band, Bonnie Bramlett, and Grinderswitch. One of the merchandising items will be a Pony Express mail pouch with an embossed Capricorn emblem.

## Island, Pacific Arts Set Distribution Pact

■ LOS ANGELES—Island Records has announced the signing of a world-wide distribution deal with Michael Nesmith's Independent label, Pacific Arts. The arrangement includes distribution rights to all Nesmith product as well as the entire Pacific Arts roster of artists.

The first release in the new Island/Pacific Arts pact will be "Compilation," an album containing the most requested tracks from Nesmith's previous lps, including "Joanne," "Some of Shelley's Blues" and "Different Drum." Early in 1977 Island will release Nesmith's "The Prison" and the Kaleidoscope lp.

## Goldfarb Bows Firm

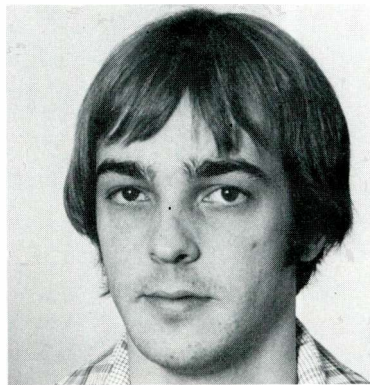
■ NEW YORK—Industry veteran Herb Goldfarb has announced the formation of Herb Goldfarb Associates, Inc., a music industry marketing organization to be headquartered in New York.

According to Goldfarb, the organization will offer sales, marketing and merchandising expertise for all segments of the music business seeking wider distribution, greater exposure and in-

(Continued on page 18)

## Contemporary Commun. Appoints Dan Beck

■ NEW YORK—David Krebs and Steve Leber have announced the appointment of Dan Beck to the Contemporary Communications Corp. management staff. In his new capacity, Beck will be involved in handling special marketing projects and will serve as general professional manager of the publishing operation which includes Daskel Music Corp. and Seldak Music Corp..



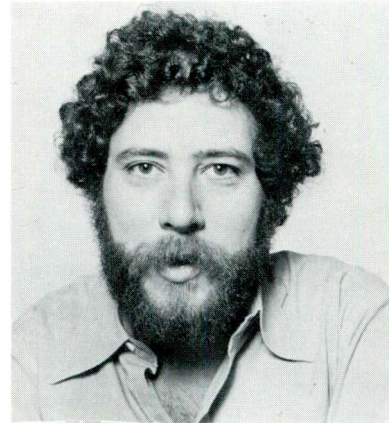
Dan Beck

Included in Beck's responsibilities are the supervision, operation and management of all Contemporary Communications Corp. publishing companies, involvement in artist development on all currently managed artists, the development of new artists and projects for the purpose of management and production, and the supervision of the company's public relations. Additionally, he will be active as a songwriter for the publishing companies.

Prior to joining the Contemporary Communications Corp. operations, Beck served as director, press and public information, Epic Records and Associated Labels.

## A&M Names Dashev Artist Devel. Head

■ LOS ANGELES — A&M senior vice president Gil Friesen has announced the appointment of David Dashev to the newly-created post of national director of artist development. Dashev, who joined A&M in 1975 as assistant to label president Jerry Moss, will coordinate all aspects of A&M artist development with special concentration on touring acts. He will serve as the label liaison between artists, managers and agencies with respect to acts on the road.



David Dashev

Dashev will assume his new responsibilities immediately and will headquarter at A&M's Los Angeles offices. In addition to his new role Dashev will also continue to work as Moss' assistant on special projects.

## Chappell Administers RSO Pub. Worldwide

■ NEW YORK — Chappell Music will exclusively administer the music publishing catalogues of the Robert Stigwood Organization on a worldwide basis. The announcement was made jointly by Norman S. Weiser, president of Chappell, Robert Stigwood, chairman and chief executive of the Stigwood Group Ltd., and Frederic B. Gershon, president of the Stigwood Group of Companies.

## Saturday Night's Alright



Arista Records president Clive Davis has announced that the company will release an album by the Cast of Saturday Night Live, better known as The Not Ready For Prime Time Players. The album will include material culled directly from the television show and will include Chevy Chase's "Weekend Update," Dan Aykroyd's Jimmy Carter impression and Gilda Radner's portrayal of Emily Litella. There will also be contributions from guest stars Paul Simon, Lily Tomlin, Richard Pryor, Peter Boyle and Buck Henry. Pictured with Davis on the Saturday Night Live set are, from top of stairs: Gilda Radner; producer Lorne Michaels; John Belushi, and Laraine Newman. Pictured along the banister are, from left: Michael O'Donahue; Dan Aykroyd; Jane Curtin and Garrett Morris.



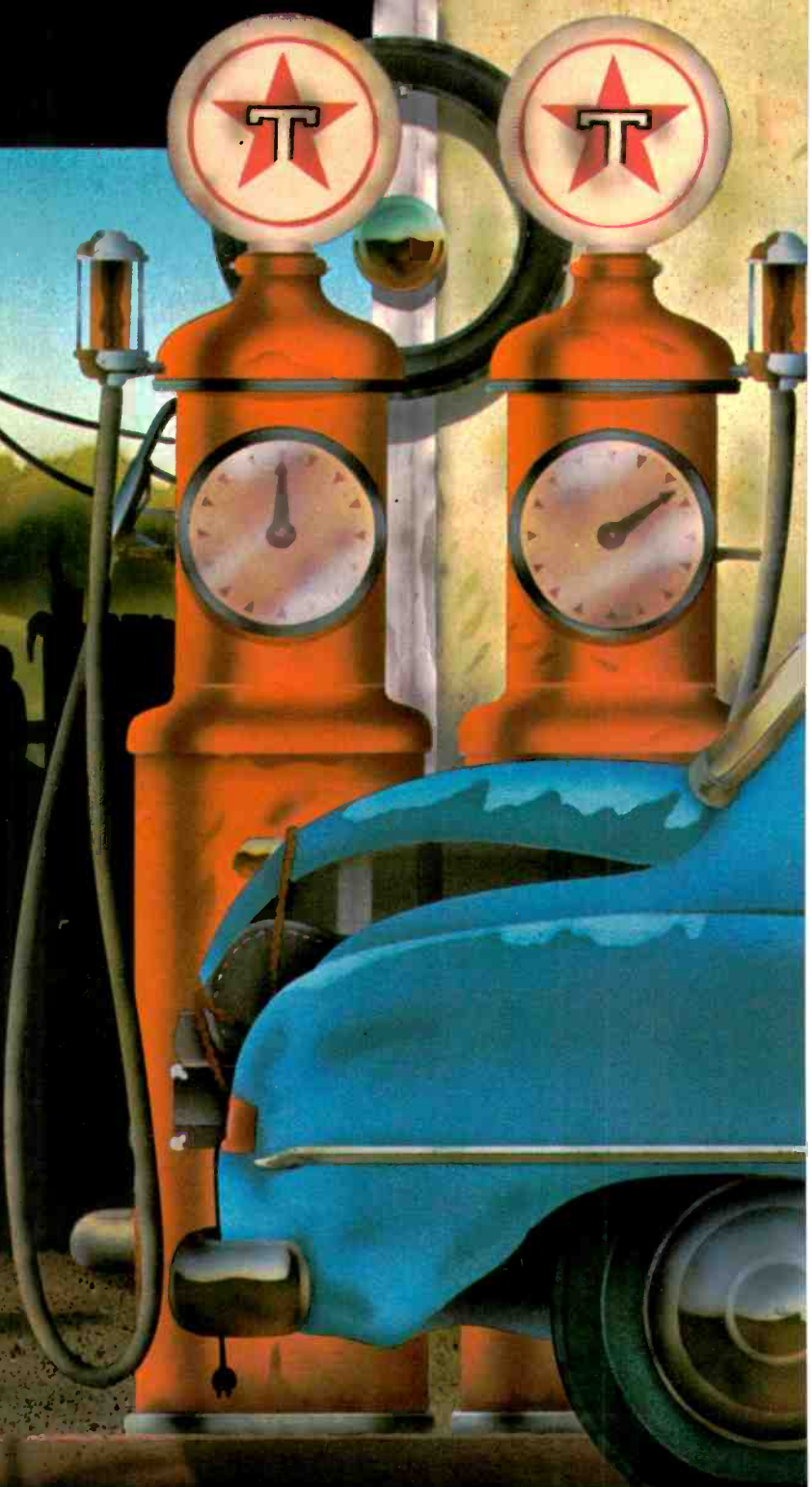
To mark the 100th anniversary of recorded sound the RIAA has adopted the above logo for worldwide use.

2CX0177

THE ALLMAN BROTHERS BAND/WIPE THE WINDOWS • CHECK THE OIL • OIL • 1 LAR GAS

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# WIPE THE CHECK DOLL



“A moment in musical history... electrifying!! The classic live cut ‘Jessica’ should be mandatory night programming on any rock radio stations.”

—*Kal Rudman*

“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.”

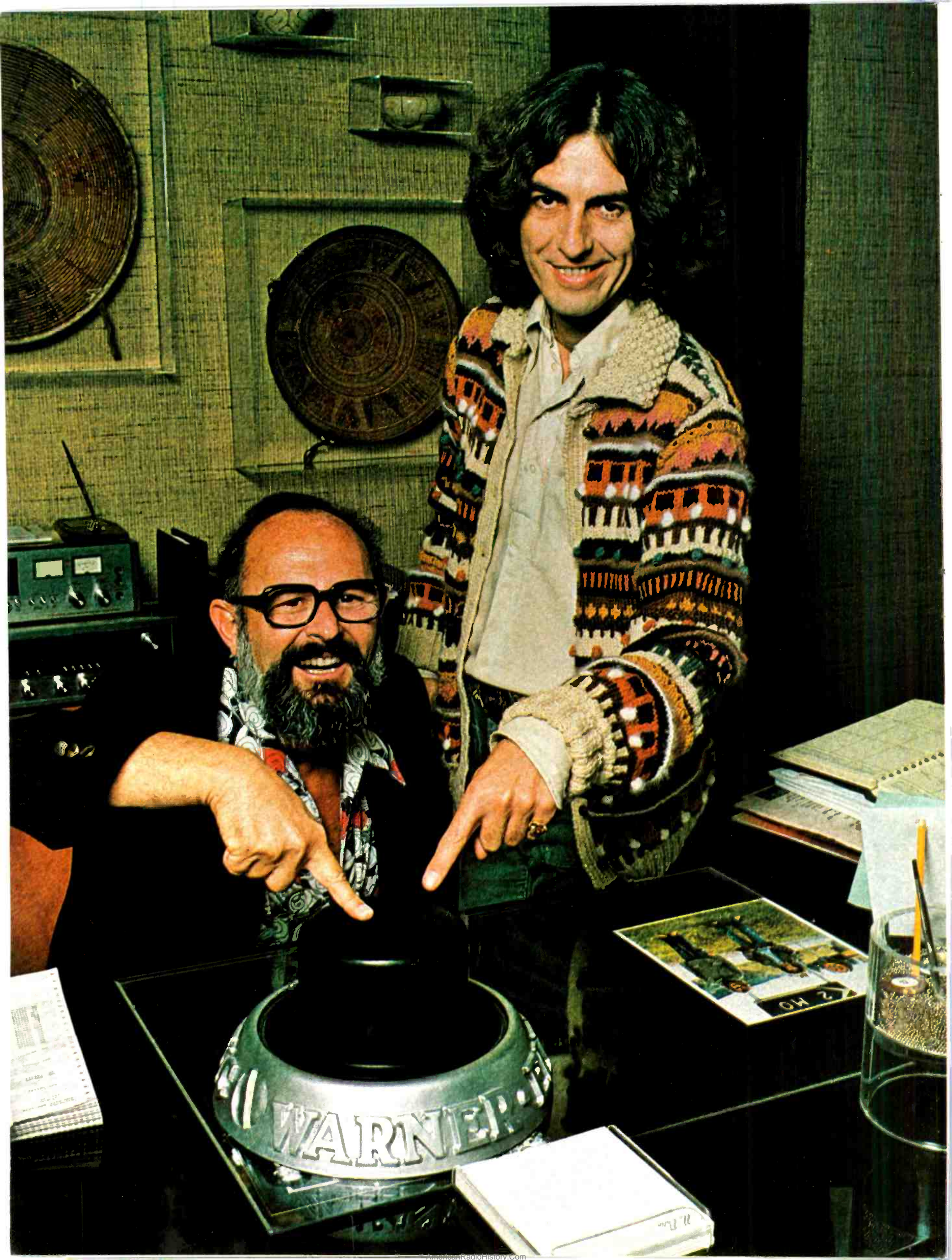
—*Cameron Crowe, “Rolling Stone”*

“‘Wipe The Windows, Check The Oil, Dollar Gas’ is as close to vintage Allman Brothers as we’ll ever hear again. The good Brothers have left us a sweet little smoker here.”

—*Peter Crescenti, “Circus”*

“The Allman Brothers Band displays a kind of musical prowess that is so far ahead of most rock bands that you’d think the other groups would want to unplug their amplifiers in shame.”

—*Robert Hilburn, “Los Angeles Times”*



# George Harrison And Dark Horse Couldn't Resist Mo And His Big Button.

Warner Bros. Records Button Master Mo Ostin was, therefore, tickled near to ecstasy when he learned that George Harrison's Dark Horse Records wanted most to be distributed by Warners *Worldwide*.

One might ask why.

Mr. Harrison knows why. Here he explains this sudden turn of events: "There's no doubt in my mind that Mo Ostin pushes the biggest button in the business. I've seen Mo's button. I've actually touched it, and he uses it well!"

We feel certain that George is aware that the reason Mo's button is so big is that the sales of Mo's distribution company, Warner/Elektra/Atlantic, surpass the

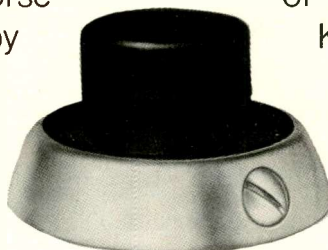
sales of any other record company. A performance that should prove to be instrumental in the success of Dark Horse Records' artists: Attitudes, Kenny Burke, Splinter and Stairsteps.

"Every year for five years they've broken their own sales record...can't be bad, Squire!" says George.

The Dark Horse Records/Warner Bros. distribution pact is celebrated by George Harrison's debut single scheduled for release imminently with the album hot on its heels.


And Harrison, who just turned 33 & 1/3 years old, leans back on Mo's sofa and asks, "Did you know *MO* spelled backwards is *OM*?"

Come visit Dark Horse in Burbank.



©LOKA PRODUCTIONS, S.A.

**Distributed by the people  
with the Biggest Button in the Business.**

A Warner Communications Company 

## Frampton Sues Two In Poster Dispute

■ NEW YORK — Attorneys for Peter Frampton last week filed two separate million dollar lawsuits, against Korvettes, Inc. and Marboro Bookshops Corp., for sale of what are alleged to be unauthorized posters of the performer. The complaints, filed in State Supreme Court here by Frampton's attorneys, Beldock, Levine & Hoffman, charge the two retail chains with willful violations of Section 51 of the Civil Rights Law of the State of New York.

### Damages

Each defendant is being sued for \$500,000 actual damages and \$500,000 punitive damages. The lawsuits are the first instigated by Dee Anthony, Frampton's manager, and Bandana Merchandise, Inc., licensing agent for Frampton products.

Marboro attorney Edward Cooke told *Record World* last week that the chain purchased its Frampton posters from Big O Publishing Co., Charlottesville, Va., which has assured Marboro, according to Cooke, that its posters are legitimate, and has offered to indemnify Marboro for any liability incurred in the suit.

Attorneys for Korvettes had no comment on the suit last week.

## Sidoti Joins 20th

■ LOS ANGELES—Mel DaKroob, 20th Century VP, national sales, has named Rick Sidoti national singles sales manager. Sidoti joins 20th after a tenure with Ben Scotti Promotion. Prior to this he had been with Shadybrook Records and MGM/Polydor.

## Columbia Kicks Off 'Star Is Born' Promo

■ NEW YORK — Columbia Records has announced the release of the first Barbra Streisand-Kris Kristofferson album, the original soundtrack to the new film, "A Star Is Born." The album will be the subject of an extensive marketing campaign.

The first stage of this multi-level campaign will begin immediately with the release of the album and a single from the film, "Evergreen (Love Theme From 'A Star Is Born')," which was written especially for the project by Ms. Streisand and Paul Williams. Advertising for the package will treat it both as a new Streisand-Kristofferson release and as an original soundtrack, laying the initial groundwork for the world premiere of the film on Christmas Day at over 300 theatres nationwide and which will continue to run in even wider distribution throughout May 1977 and beyond.

A unique feature of the "A Star Is Born" presentation is the three-way cross advertising being developed by Columbia Records, Warner Bros. films and Warner Books, which is issuing a special paperback novelization of the film. Advertising for each component will include custom designed tags for the other two areas.

In addition to a multi-media advertising campaign and a wide range of point of sales materials, the "A Star Is Born" project will be backed by a two hour radio special, "Barbra Streisand Retrospective," produced by RKO General Radio.

## Laverne & Shirley Hit the Road



Following the rush-release of their debut single for the label, "Sixteen Reasons" b/w "Chapel of Love," newly-signed Atlantic recording artists Penny Marshall and Cindy Williams (a/k/a "Laverne & Shirley") have commenced a full-scale press/promotion itinerary. Under the guidance of executive producer Pete Bennett, who brought the TV heroines to Atlantic this fall, Penny and Cindy kicked off a round of west coast radio promotions recently. The duo brought its brand-new Atlantic lp, "Laverne & Shirley Sing" (produced in Hollywood by Sid Sharp and Jimmie Haskell) to Dr. John's early-evening show on KHJ, just one block from the Paramount Television studios where their series is filmed. After accepting nearly two dozen phone calls over-the-air commenting on the single, KHJ tallied more than 500 calls over the next hour from listeners. The promotion continues with a major press conference in Hollywood this week; then an afternoon of lp-autographing sprees in New York and New Jersey over the weekend; a press reception in Manhattan next week; climaxing with the nationwide TV appearance of "Laverne & Shirley" in Macy's annual Thanksgiving Day Parade down 5th Avenue. Shown at KHJ are, from left: Atlantic's Los Angeles promotion rep Barry Freeman, Cindy Williams, Pete Bennett, Dr. John and Penny Marshall.

New

# BRENDA LEE

L.A. SESSIONS

BRENDA LEE  
L.A. SESSIONS



MCA-2233

Produced by 'Snuff' Garrett



MCA RECORDS



# NOW AVAILABLE



## “LIVE” IN LONDON

WOULDN'T IT BE NICE  
SLOOP JOHN B  
CALIFORNIA GIRLS  
DO IT AGAIN  
WAKE THE WORLD  
AREN'T YOU GLAD  
DARLIN'

BLUEBIRDS OVER  
THE MOUNTAIN  
THEIR HEARTS WERE  
FULL OF SPRING  
GOOD VIBRATIONS  
GOD ONLY KNOWS  
BARBARA ANN

On Capitol Records and Tapes



# The '60s: Cable TV, Performers Royalties, Jukebox

By MICHAEL SHAIN

■ WASHINGTON, D.C. — The debate began on the House floor just a bit past noon on April 6, 1967. The first comprehensive copyright revision bill since 1909 was before the House Committee of the Whole, as they call their full sessions. It had taken the U.S. Copyright Office almost 10 years to get it introduced — from the time of the signing of the Universal Copyright Convention in 1955 until late 1964. The hearings in subcommittee had stretched on for 51 days and mark-up took an equally long period. Thirteen years had been needed to bring a copyright reform to where it now stood, on the brink of disaster.

## 'Killer' Provisions

The bill that the House was about to take up contained three potential "killer" provisions: 1) a schedule of royalties for the burgeoning cable TV industry, 2) a performers royalty, which would have for the first time paid the artists who make recorded music as well as the composers who wrote it, and 3) a complicated schedule of payments of performance royalties for the owners of jukeboxes, which had been specifically exempted from copyright payments by the 1909 law.

## Correction

It was mistakenly reported here last week that ASCAP retained the law firm of Emmanuel Celler, former chairman of the House Judiciary Committee, as its outside counsel while Mr. Celler was still a representative. Mr. Celler's New York firm was not retained by ASCAP until after 1972 and after Mr. Celler had left his seat in Congress. **Record World** and Washington correspondent Michael Shain regret the factual error and all implications that ASCAP and Mr. Celler engaged in anything improper in any way. As well, the quote for Abraham Kaminstein, former register of copyrights, though factual, was misinterpreted initially by our reporter and unfortunately presented out of context. Our apologies to him too. In addition, the figure of 200 million given as ASCAP's receipts was in error. This was our estimate of all mechanical and performance royalties paid to songwriters and publishers last year.

Several major attempts at lifting the juke box exemption had been tried and failed in the decades before the 1960s. For those who were unaware, the payola hearings — chaired by Sen. John McClellan (D-Ark.) — in the late 1950s revealed that organized crime controlled a large segment of the juke box industry. It was a logical extension of the mob's protection rackets.

Organized crime protected its enterprises from legal scrutiny by paying off local officials. And the members of Congress, more often than not, owed their jobs to the local politicians. Accusations of "bought" congressmen flew about like excelsior in a mattress factory, during that time.

As well, there was a genuine grassroots underpinning to support for the juke box lobby. The boxes were everywhere — in every town, city, and state. The more than 50,000 writers who belonged to either ASCAP or BMI were isolated on either seaboard and presented no match for the more than 500,000 juke boxes around the country.

There were many compatible interests running around the floor that Thursday afternoon that the juke box lobby could play on. First, there were those members who remembered the days when ASCAP had been the monopoly representatives of music writers in the 1930s and early 1940s.

Then there were the friends of the broadcasters. The broad-

casters knew all too well that cable operators were using their programs—picking them out of the air and running them along telephone lines to rural areas and distant cities—to make a profit. Cable TV was not paying royalties by virtue of the simple fact that cable TV had not been invented in 1909 and therefore was not subject to its strictures. As well, the idea of a performers royalty was anathema to radio stations which were already paying one royalty to songwriters and their publishers. The cable operators too understood the importance of their indirect exemption from liability. Small fees—better yet, none at all—insured that the cost of their raw material (over-the-air programming) remained at a minimum.

Also, the bill contained a first-time liability for educational TV and radio stations using music. Educational broadcasting had escaped royalties—just for music, not literary works—because it fell under the not-for-profit exemption of the 1909 statute.

All four groups (the anti-ASCAPers, the pro-juke box congressmen, the friends of the broadcast lobby who fought to keep cable TV from eating into the network's market, and the altruistic representatives who wanted to see educational TV grow unfettered by heavy royalty costs) began slowly to coalesce on the floor.

The first test had come several weeks before when Rep.

William Miller (R-NY), who was to become in several month's time Barry Goldwater's vice presidential running mate, tried to block the revision bill in the House Rules Committee. Miller failed to stop the bill.

The juke box lobby also wasn't done in yet. Rep. Wayne Hays (D-Ohio), another prominent pro-juke box man, moved to have the bill recommitted to the Judiciary Committee — an action that would have effectively killed the measure for that session.

The move to recommit failed on a 252-126 vote. Apparently, the bill was going to pass without a great deal of difficulty. But to Cellers and the others managing the revision bill, the vote was an ominous sign. The number "126" spelled trouble.

The juke box coalition saw the opening and took advantage of it. Rep. Harley Staggers (D-W. Va.), chairman of the Commerce Committee, started to make noises about the cable TV portions of the bill. Broadcasting legislation was the jurisdiction of his committee, not Celler's Judiciary. Why hadn't he seen the bill too?

Rep. Robert Kastenmeier, who had directed the bill through its last days of hearings and upward onto the floor following the stroke of Subcommittee Chairman Edwin Willis, offered some amendments by the National Association of Broadcasters, hoping to placate Staggers. Rep. John Dingell (D-Mich.), as liberal a representative as

(Continued on page 42)

## COPY WRITES (A Report on the Music Publishing Scene)

■ The possible opening of a brand new publishing arm of a major record company has publishers on both coasts buzzing. Since it hasn't yet been determined whether the new company will be headquartered in New York or Los Angeles, everyone is safe in claiming they're being considered for the big job. It's become something of a status symbol to mention recent telephone calls from the record company's illustrious president.

While complaints continue about the dearth of new commercial material, two publishers, United Artists and April-Blackwood Music, were reportedly negotiating for the services of Willie Niles who was featured at the November edition of The New York Songwriters Showcase. UA won out for the song "Loving on the Sly." Niles has been described as "a cross between Bruce Springsteen and Bob Dylan." According to Stu Greenberg and Al Altman of NYSS, more than a third of the writers presented at the monthly showcases have been signed by publishers as staff writers or for individual copyrights. . . . L.A.'s BMI Songwriters Showcase has invited independent producer Michael Stewart and Joel Cohen of Kudo III Management for two of the December after-performance question and answer periods. The Showcase is held every Wednesday evening at The Improvisation.

Walter Wager, ASCAP's bon vivant and director of publicity, dropped us a line to let us know his new book "My Side—by King Kong" will

(Continued on page 97)

## Goldfarb Firm

(Continued from page 10)

creased sales of their product.

"For some time now the industry has utilized independent promotion firms to increase air-play and focus attention on selective projects," said Goldfarb, a former senior sales executive of London Records. "Herb Goldfarb Associates will similarly operate as an independent agency, only our efforts will be concentrated on the merchandising and marketing aspects of record sales."

The organization will work with retail dealers, rack jobbers and one stops, as well as the trade and consumer press, and will provide services to record companies, artists' managers and record producers. They will also offer national distribution for small labels.

The offices will open Dec. 1 and will be located at 225 W. 57th St., N.Y.C. (212-757-3930).



*Johnny Rivers*

Proudly Announces  
The Re-Activation of a  
Classic Record Label

*Soul City*

The Label That Introduced  
The 5th Dimension  
Al Wilson  
Jimmy Webb

Our First Release is  
**ASHES 'N SAND** (007)

by

**JOHNNY RIVERS**



*If the shoe fits...*



Bobby Womack is completely home.

Bobby began his musical career as guitarist in Sam Cooke's band. At the same time, he was also turning out one incredible hit song after another, for artists like Aretha Franklin, Wilson Pickett and the Rolling Stones (their first hit single "It's All Over Now"). He went on to write the classics "Lookin' for Love," "I Can Understand It," and George Benson's "Breezin'."

There's a sound and an attitude to Bobby Womack's music that nobody else can duplicate. And we're proud to present his first Columbia album, "Home Is Where the Heart Is." An album that Bobby truly put his heart into, and that will thoroughly capture yours.

Bobby Womack, "Home Is Where the Heart Is." On Columbia Records and Tapes.



**LOGGINS & MESSINA**—  
Columbia 3 1044

**ANGRY EYES** (prod. by J. Messina) (writers: Loggins & Messina) (Jasperilla/American Broadcasting, ASCAP) (2:24)

This song (from their second lp) was never previously available as a single, but has been included on the "Best Of Friends" album for good reason. Look for it to pick up some heavy airplay in the near future.

**C. W. McCALL**—Polydor 14365  
**'ROUND THE WORLD WITH THE RUBBER DUCK** (prod. by D. Sears & C. Davis) (writers: McCall-Fries-Davis) (American Gramophone, SESAC) (3:59)

C.W. takes the CB slant again, sounding more comfortable than on recent efforts. This number takes you on a trip 'round the world with The Duck as your guide.

**NEIL DIAMOND**—Columbia 3 10452  
**BEAUTIFUL NOISE** (prod. by Robbie Robertson) (writer: Neil Diamond) (Stonebridge, ASCAP) (3:05)

The already familiar title track from Diamond's latest album should find him continuing his string of successes. An accor-dian lends a distinct, atmospheric sound to his third single from the lp.

**FRANK ZAPPA**—Warner Bros. 8296  
**FIND HER FINER** (prod. by Frank Zappa) (writer: Zappa) (Munchkin, ASCAP) (3:18)

The man who once went by the motto "No commercial potential" has found a happy middle ground with songs such as this. Look for it to pick up solid play.

**CLINT HOLMES**—Private Stock 126  
**I CAN COUNT ON YOU** (prod. by J. Diamond & C. Calleo) (writers: Dick Addrissi & Don Addrissi) (Oceans Blue/Blackwood, BMI) (3:17)

The Addrissi brothers have come up with another song to stand beside their many classics. Holmes' vocal and Calleo's arrangement could make it a smash.

**DICKEY LEE**—RCA 10764  
**9,999,999 TEARS** (prod. by Roy Dea & Dickey Lee) (writer: Razy Bailey) (Lowery, BMI) (3:00)

Lee is riding up the country charts with this number, which has also been receiving some pop action. The novelty appeal should make it a big request item.

**LAW**—MCA 40656  
**BE MY WOMAN (BE MY FRIEND)** (prod. by Ron & Howard Albert) (writer: John McIver) (William Tell/Legal Beagle, BMI) (2:53)

The first American group under the Gold-hawke banner is this southern outfit that puts it all together. A tasteful use of brass rounds out the melody of this solid composition.

**ENCHANTMENT**—UA XW912 Y  
**GLORIA** (prod. by Michael Stokes) (writers: Stokes & Johnson) (Desert Moon/Willow Girl, BMI) (3:25)

It's not the same girl that Van Morrison and the Shadows Of Knight sang about, but one you'll get to know anyway. This ballad should garner strong r&b support.

**MICHAEL HENDERSON**—  
Buddah 552

**BE MY GIRL** (prod. by M. Henderson) (writer: Henderson) (Electrocord, ASCAP) (3:31)

Henderson, the featured vocalist with Norman Connors, is poised to take off on a successful solo course with this first single from his own lp. The ballad finds him glowing with an appealing warmth.

**LADY FLASH**—RSO 864 (Polydor)  
**NEVER GONNA LET YOU GET AWAY** (prod. by B. Manilow & R. Dante) (writer: Manilow) (Kamakazi, BMI) (3:22)

Barry Manilow's back-up singers who bowed earlier with the swinging "Street Singing" slow the tempo down with Monica Burruss handling the lead. The song should generate much MOR support.

**ECSTASY, PASSION & PAIN**—  
Roulette 7205

**PASSION** (prod. by Aram Robert Scheffrin) (writers: Jones & Young) (Planetary/Ice, ASCAP) (3:48)

The title of the song is the key word as the group, sounding somewhat reminiscent of the Jacksons, delivers the goods with a warm, "passionate" performance.

**ELLIOT LURIE**—Arista 0219

**RICH GIRL** (prod. by Rick Chertoff) (writers: Daryl Hall & John Oates) (Chappell, ASCAP) (3:15)

Lurie, the voice behind the Looking Glass hits of several years ago, makes his label debut with this Hall & Oates number that is well suited to his vocal delivery.

**DAVID LAFLAMME**—Amherst 717

**WHITE BIRD** prod. by D. Laflamme) (writers: David & Linda Laflamme) (Halwill, ASCAP) (3:33)

Laflamme was the violinist with It's A Beautiful Day, the first group to record the song. Long an AOR favorite, it should now take flight over the AM waves.

**PATTI AUSTIN**—CTI 33  
**SAY YOU LOVE ME** (prod. by Creed Taylor) (writer: Austin) (Antisia, ASCAP) (3:07)

Austin is a bright talent on the horizon, a songstress with a soft, appealing voice and the talent for writing the type of material that may ultimately result in a hit single.

**PETER IVERS**—Warner Bros. 8287  
**EIGHTEEN AND DREAMING** (prod. by Gary Wright) (writer: Ivers) (Ivers) (2:29)

A reggae track produced by the "Dream Weaver" is a simple and effective way for Ivers to get across his lyric, a story about being eighteen and growing up, seen through a distinctive perspective.

**AZTEC TWO-STEP**—RCA JH 10850  
**SO WE DANCED** (prod. by M. Abramson) (writer: Rex Fowler) (Mannequin/Harry's Tune, ASCAP) (3:01)

The duo's light flavored pop sound has never sounded better. A sympathetic arrangement embraces their sound for the widescale appeal it should receive.

**LOU CHRISTIE**—Midland Intl. JH 10848 (RCA)

**YOU'RE GONNA MAKE LOVE TO ME** (prod. by L. Russell Brown) (writers: Levine & Brown) (Larball/Irwin Levine, BMI) (3:05)

The two authors of "Tie A Yellow Ribbon" have come up with another good-time sounding number, highlighted by an irresistible chorus. Christie's mesmerizing reading is his strongest in some time.

**AC/DC**—Atco 7068 (Atlantic)  
**IT'S A LONG WAY TO THE TOP** (prod. by Vanda & Young) (writers: Young & Scott) (E. B. Marks, BMI) (3:10)

This Australian outfit exhibits a firm grasp on rock dynamics with their debut single. Sounding like a cross between the Stones and the Easybeats, they may find that the way to the top is not long after all.

**DINO SOLERA & THE MUNICH MACHINE**—  
Hidden Sign 101 (AFE)

**CLASSICALLY ELISE** (prod. by G. Moroder) (writers: Moroder & Bellotte) (Hidden Sign, BMI) (3:33)

The first single release under AFE's pact with Moroder's production company is a classically inspired disco number. Donna Summer's producer has another winner.

**R. B. HUDMON**—Atlantic 3366  
**WHATEVER MAKES YOU HAPPY** (prod. by B. Manuel & J. Stewart) (writers: Crutcher & McNeil) (East Memphis, BMI) (3:55)

Always a favorite down south, this song should take Hudmon into other areas as well. His easy going vocal delivery is the ingredient to make it happen.

**JOE SIMON**—Spring 169 (Polydor)  
**EASY TO LOVE** (prod. by J. Simon & J. Tichbourg) (writers: Fritts & White) (Combine, BMI) (3:35)

A good pairing of material and performance should account for Simon's re-entry onto the charts. A classy effort should help get him there. It's easy to love it.

**DAVID BROMBERG BAND**—Fantasy 785  
**SUCH A NIGHT** (prod. by S. Burgh & D. Bromberg) (writer: Rebennack) (Walden/Oyster/Cauldron, ASCAP) (3:10)

Bromberg has retained the festive, mardigras flavor of Dr. John's original recording, but at the same time instills a personal touch that many should find appealing.

**JOHN DAVIS & THE MONSTER ORCHESTRA**—Sam 5004

**I CAN'T STOP** (prod. by John Davis) (writers: Davis & Snyder) (John Davis/Mideb, ASCAP) (2:54)

Davis knows his way around a dance record as well as anyone else, a fact borne out by the numerous hits he has produced. This has a devastatingly infectious groove.

**POP**—Back Door Man 1001  
**HIT AND RUN LOVER** (prod. by A. Rinde) (writers: Prescott & Swanson) (P.S./High Sierra, ASCAP) (3:15)

The name of the group indicates the type of music and the type of music is classically styled in the vein of the Easybeats and others who helped define the genre.



# The hottest new band of 1976.

As Brass Construction II  
ships out the door gold,  
the first Brass  
Construction album  
is going platinum.

That's a very good year.

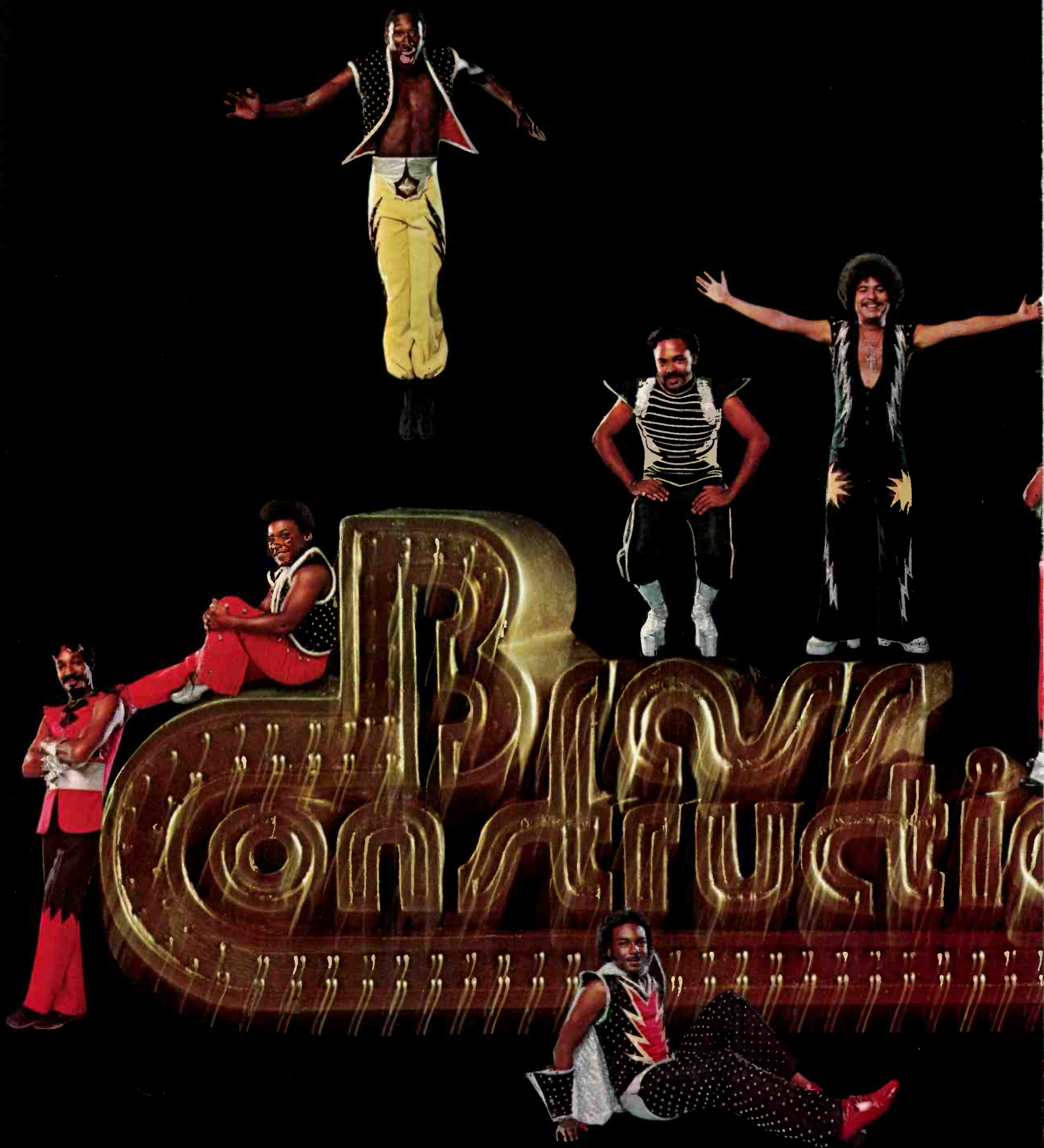
**#1 TOP NEW  
JAZZ GROUP**

**Brass Construction II.  
Produced by Jeff Lane.  
Now available on  
United Artists  
Records and Tapes.**

**UA**

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# BRASS CONSTRUCTION ◦ II



# WHY DOES THIS MAN READ RECORD WORLD?



Tom Savarese

Because he's a part of the music business. As a disco disc jockey, he has learned that Record World's discotheque coverage provides him with the most complete, accurate and objective reporting on what people are dancing to in leading clubs around the country, and on what new releases he should investigate. To keep his dancers dancing, he needs that information quickly and concisely, and he knows that Record World is the place to find it.



# THE COAST

By JAAN UHELZKI



■ **Leo Sayer**, who once shuddered at being dubbed an overnight sensation, after all the acclaim he received upon release of his "Silverbird" album, is taking the success of "Endless Flight" very gracefully. After his shows at the Roxy, he remarked, "I remember when all I ever wanted was four amps, and four guys to play with." Although I'm certain his horizons have expanded measurably, as has his band, his head hasn't. He was as thrilled to see **Henry Winkler** as **The Fonz** was to see him.

Winkler rushed backstage after the final show to gush and coo over Sayer's performance, and confessed that this was the sixth time he had seen the show. Winkler extended an invitation to Sayer to do his show. Although nothing was firmed up it was a great compliment. Leo returned the gush over Winkler, whose "Happy Days" series went on English TV three weeks ago. Let's hope "Happy Days" does as well in the ratings as Sayer's single did, which is currently number two in the U.K. Other recognizable fans who attended some of the shows were **Ryan O'Neal**, **Warren Beatty**, **Julie Christie**, **Alice Cooper**, **John Reid** and **Connie Pappas**—all paying guests. Some of the gladhandlers (had every right to be, since Chrysalis represents Leo overseas) sharing a table were **Terry Ellis**, **Billy Bass**, **Chris Wright**, **Doug D'arcy**, **Michael Lippman**, and **Mardi Nehrbass** of Big Tree. Terry Ellis remembered Sayer's first visit to our shores with the cryptic observation that, "A record company president has to be a bloody good roadie as well." Two years ago Ellis spent a day trying to round up instruments for the band to use at a Midnight Special taping, proving once again that record company presidents do know how to do something other than sit behind their desks.

Speaking of the Chrysalis crew—**Doug D'arcy** and **Chris Wright** in particular—the reason for their visit to the States wasn't only to check out the American office, but to drop in at Criteria Studios and oversee the recording of **Procol Harum's** next. In addition, they're putting out feelers to locate new material for **Frankie Miller**.

**BOWIE BONANZA:** The long awaited **David Bowie** album is still not ready for release, but in order to pacify those eager young Americans, they've readied a single for a Dec. 10 release, "Sound and Vision" (very multi-media, you know). The album, titled "New Songs Night and Day," was co-produced by Bowie and **Tony Visconti** and should be ready for delivery on January 10. Some of the featured: **George Murray** (bass), **Dennis Davis** (drums), **Carlos Alomar** (rhythm guitar), **Roy Young** (keyboards), **Ricky Gardner** (guitar), **Eno** (synthesizers), and **Mary Hopkins** (vocals).

**NEW HORIZONS:** You'd think **Neil Bogart** would be content with Casablanca Records and Filmworks, but no. He and Joyce went out and got themselves an art gallery. The gallery will be called Art Works and located on L2 Cienega in Los Angeles. It'll feature the works of **Peter Muhldorfer** (a very, very close friend of **Donna Summer**) and **Alexander Calder**. Who knows, maybe next week they'll open a frozen yogurt franchise.

**GOOD WILL AMBASSADOR:** **Bob Seger**, man of the hour with his Capitol album, "Nightmoves," had a bit of a damper thrown on his visit to California. Seger and his **Silver Bullet Band** had to cancel a couple of dates and the taping of Rock Concert because Bob got a bad case of laryngitis, which he vehemently blamed on the song—something new to those from the land of clean air and fast cars. And speaking of the Motor City, in the true tradition of "Hometown Boy Makes Good," we got the word that Seger made so good, that the press officer for Mayor Coleman Young, when asked if he had ever heard of Bob Seger, had this reply: "Heard of him? I even send out his albums as representative of one of the cultural aspects of the city."

**LATE AGAIN . . . AND NOT:** **Sly Stone** is not going to join the **Mothership Connection** as we thought earlier. In fact, Sly is now off the **Parliament-Funkadelic** tour. The parting was said to have been "a question of dollars instead of sense." Sly's next album on Epic is overdue, but Epic assures us it'll be out sometime the beginning of next year, instead of Xmas as we expected.

Who is **Michael T. Moore**, and why is saying those terrible things  
(Continued on page 97)

## White Bird MUST FLY...

DAVID  
LaFLAMME  
Former Writer,  
Vocalist, Violinist,  
And Leader Of  
IT'S A  
BEAUTIFUL  
DAY

DAVID LAFLAMME  
WHITE BIRD



LP: AMH1007  
8 TRACK: AMH8-1007  
CASSETTE: AMHC-1007

One of the Most Played,  
Most Requested  
Songs on Radio... Is Finally Available *Again!*

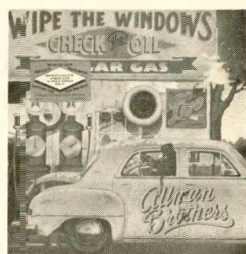
Includes the single:  
WHITE BIRD B/W SPIRIT OF AMERICA  
Amherst No. 717

  
amherst  
AMHERST RECORDS  
355 Harlem Road,  
Buffalo, N.Y. 14224

**WIPE THE WINDOWS, CHECK THE OIL,  
DOLLAR GAS**

**ALLMAN BROS.—Capricorn 2CX0177 (WB) (7.98)**

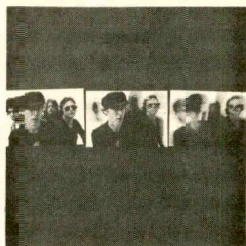
Various staples from the Allman Bros.' career in newly released live versions recorded between 1972 and 1975. The fare includes "Southbound," "Ramblin' Man," "Jessica," "In Memory of Elizabeth Reed," "Ain't Wastin' Time No More" and others. Don't forget to check the radiator.



**KISS TOMORROW GOODBYE**

**DIRTY ANGELS—Private Stock PS 2020 (6.98)**

A cross between the New York punk sound and the more "traditional" rock posture, Dirty Angels provide a unique opportunity for potential punksters to grasp the relatively new idiom. "Who Does the Do," "Tell Me," "Alley Cat" and "Kiss Tomorrow Goodbye" combine the best of several worlds with originality.



**SWEET BIRD**

**LANI HALL—A&M SP-4617 (6.98)**

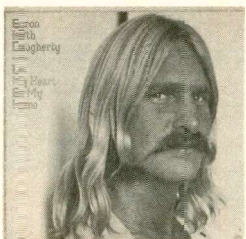
The first lady of A&M, produced by husband Herb Alpert, gives completely new readings to the already classic Stephen Sondheim "Send In the Clowns," Joni Mitchell's title song and "At The Ballet," from "A Chorus Line." Also strong: "Dolphins Lullaby" and "Too Many Mornings." As always, Ms. Hall's is a smooth silky presence.



**LET MY HEART BE MY HOME**

**BYRON KEITH DAUGHERTY—Fantasy F-0515 (6.98)**

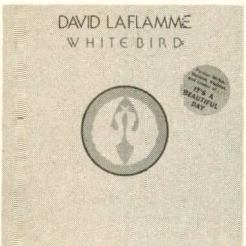
Produced by L.A.'s Troubadour owner Doug Weston (with Julio Aiello), Daugherty bears striking vocal and physical resemblance to Jim Dawson. His songs reflect a west coast sensibility along the lines of Dawson's, too. "I'm Leaving You," "Evil Woman" and "Let My Heart Be My Home" are among the winners.



**WHITE BIRD**

**DAVID LaFLAMME—Amherst AMH 1007 (6.98)**

LaFlamme's major claim to fame is the title cut to his new solo effort, the former It's A Beautiful Day leader, violinist, writer and vocalist proving that he is not a one-song man. "Swept Away," "Easy Woman" and "Baby Be Wise" carry on his own tradition and development most gracefully.



**RENAISSANCE**

**LONNIE LISTON SMITH & THE COSMIC ECHOES—RCA APL1-1822 (6.98)**

A move to the RCA label proper (from Flying Dutchman) should help emphasize the pop and r&b appeal of this talented jazz keyboardist. Though his albums have a funk/MOR base, his live performances are more straight jazz. The two forms are of equal interest.



**JOHN HAMMOND: SOLO**

**Vanguard VSD 79380 (6.98)**

Hammond is respected as one of the foremost white blues interpreters to emerge from the folk and blues "revivals" of the '60s. His return to the Vanguard label was recorded live at the company's studio. Blind Boy Fuller, Preston Foster, Robert Johnson, Elmore James and Jimmy Reed are among the blues masters represented.



**MELBA**

**MELBA MOORE—Buddah BDS 5677 (6.98)**

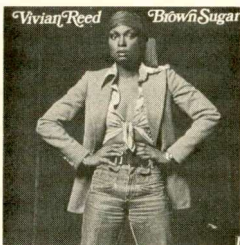
"The Long and Winding Road" and "Mighty Clouds of Joy" rise like arrows from this beautiful Van McCoy/Charles Kipps production—Ms. Moore's voice, on the slower tempos, taking the time to search the melodies for the heart of each tune. An upcoming Metropolitan Opera House date will touch off national attention.



**NARADA**

**MICHAEL WALDEN—Atlantic SD 18199 (6.98)**

One time drummer/percussionist with John McLaughlin launches a respectable solo career here as instrumentalist (piano, too), vocalist and writer. Working with Walden are David Sancious, Carlos Santana, Jeff Beck and Will Lee, among others, making a tight progressive unit at its best in instrumental takes.



**BROWN SUGAR**

**VIVIAN REED—H&L HL 69017 (6.98)**

The voice that is captivating audiences on Broadway in "Bubbling Brown Sugar" emerges as a force of great magnitude in this Hugo & Luigi production which showcases her in gospel, r&b, disco and pop molds. "Oo Baby, What You Do To Me," "There Was You," "Solid Rock" and "Brown Sugar" will establish her presence.



**PUTTING IT BACK TOGETHER**

**MAGNA CARTA—Ariola America ST-50014 (Capitol) (6.98)**

An unusually tasty soft-rock ensemble, its traditional English origins evident in vocal stylings. But the arrangements and playing lend the lp a brightly contemporary feel. "Putting It Back Together," "Sun Ain't Gonna Rise" and "Tomorrow's A Long Time" are most engaging.



**TOM PETTY AND THE HEARTBREAKERS**

**Shelter SRL 52006 (6.98) (ABC)**

"Stranger in the Night" bears resemblance to Stealers Wheel's "Stuck In the Middle With You," which aptly defines Petty and the Heartbreakers' modus operandi. "Rockin' Around (With You)" and "Fooled Again (I Don't Like It)" are more than parenthetical contributions.



**MAINHORSE**

**Import 1001 (6.98)**

This album by the group that included keyboardist Patrick Moraz (later of Yes) and Bryson Graham (later of Spooky Tooth) is being made available in this country for the first time by the new label. Seven 1971 tracks dominated by Moraz' pyrotechnic keyboard work lay groundwork for future endeavors with Refugee and Yes.



**REX**

**Columbia PC 34399 (6.98)**

A new quintet added to the Leber-Krebs roster, not to be confused with any English groups of similar titular extraction. Pete Townshend's "I Can't Explain" explains, to some degree, where Rex is coming from (though the debt seems more to Aerosmith than The Who). Too: "Ten Seconds of Love" and "Stay With Me."

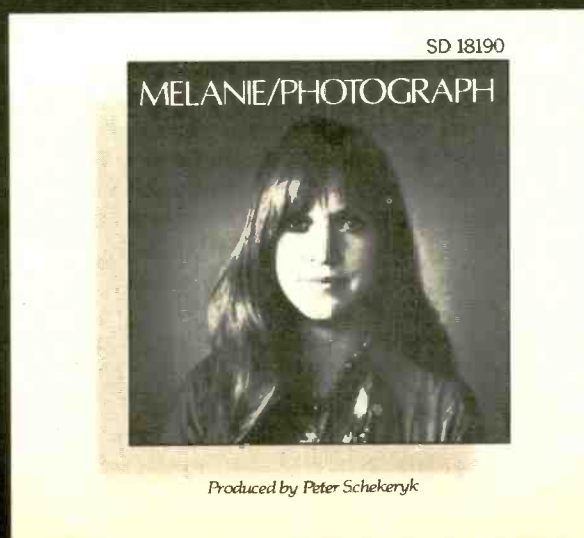
(Continued on page 80)



# A striking change in a familiar face.

Melanie. A talent that was always there, subtly growing, ripening, is now awakened with the album you always knew she could make.

"Photograph." By Melanie. On Atlantic Records and Tapes



© 1976 Atlantic Recording Corp. A Warner Communications Co.

# Bruce Lundvall

(Continued from page 3)

cern that CBS Records "remain actively committed to all areas of music." Also, he ruminates upon an executive's responsibilities in and several unsettling aspects of today's high-powered music industry.

**Record World:** Do you feel that the sales relationship between singles and albums has changed at all? Do hit singles greatly affect album sales?

**Bruce Lundvall:** I think the relationship has changed rather impressively. A couple of years ago you might not have seen the kind of album sales that we now experience when we have a successful hit single record. There have been a lot of changes that have caused this. One has been the black consumer. The black consumer is now buying albums to a much greater extent than he did in the past. This used to be thought of as a singles market and certainly five years ago it was basically a singles market. Album sales didn't mean a great deal. That's changed tremendously. The Mannhattans, in the past, had a number of r&b hit singles, but they never sold very many albums. Yet their latest album is well beyond gold. The same has also occurred with Johnny Taylor, Tyrone Davis and many of the Philly International artists' album sales. And I could cite many other examples. Country album sales and singles sales are up, which is a tribute to the marketing expertise of Tony Martell and now Rick Blackburn. The public is rapidly becoming more diverse in their tastes and they are buying more albums, even as they continue to buy single records. In the long run I think that singles pricing had very little negative effect. The consumer adjusted to the higher price over a period of time and wasn't conscious of the slight increase in the cost of a single record. We are now having the biggest singles year we've ever had.

**RW:** CBS Records is one company that seems to have developed some effective TV ads. Will you be using TV more in the future? How is your approach to this sort of advertising medium evolving?

**Lundvall:** We've spent a great deal of money and a lot of market research on television, and we use it pretty aggressively. But we only use it at a certain stage in the life of a given album. Every television campaign that we run is closely measured and monitored and we know what the success or failure level has been so that we constantly learn from our successes or mistakes.

**RW:** In a recent Record World Dialogue, Norman Petty, who used to work with Buddy Holly, was asked how he felt about the industry today. He answered that he was disturbed by the lack of creative executives. That is, ones like Ahmet Ertegun, who could sign an artist, write a song for him and produce a great record. What's your response to that?

**Lundvall:** Well, I don't totally agree. It's true that there aren't as many of these kinds of entrepreneurs around anymore, but it seems to me there are new multi-talented executives that spring up every few years and have very successful careers in our industry. They may not have the ability to produce, write songs and administer a record company all at once, but I think there are far more sophisticated people at work in the record industry today than there were in the heyday of the entrepreneur.

One thing that remains constant in this business is that the best people are the ones who are here because they love music. That may not mean that they're musicians; initially they are more likely fans; but I think the very best people continue to be people whose primary interest is music. A lot of young people coming into the business today are far better equipped in a business sense, and still have that genuine enthusiasm for music. When I first came into this business, there were relatively few young people working in the industry. That's all changed now. Today we see many young people who are attracted to the record business wanting to make it their life work, who have tremendous educational backgrounds and a broad knowledge of music as well.

**RW:** Is it really possible, given the nature of the industry today, for someone such as yourself, who's heading a large company, to be all things to all people?

**Lundvall:** No, certainly not. There are certain things that I'm into from a business and musical point of view that I can handle a lot better than other things. If you have the right kind of people around you then you can do justice to any given area. I think the best people in the business are also students of the business. You try to learn those areas that you don't know well. Although you may not be all things to all people, you can deal with those people in an understanding way. I don't know anybody who can be all things to all people. There are certain areas of music that I don't know as well as others, and in those areas that I know very well I'll perhaps be more involved. In this position it's essential to be open to all kinds of music. I listen to records after hours until 2:00 in the morning almost every night of my



*"I think there are far more sophisticated people at work in the record industry today than there were in the heyday of the entrepreneur."*

life. I listen to competitive records and I listen to all of our own. If I didn't do that, I feel that I can't function properly in this business. It moves too fast, and too much is going on.

**RW:** What lies ahead for the CBS Records Division? What adaptations and innovations are you planning?

**Lundvall:** We have established certain goals to be met in a long-range plan—basically it's a five-year plan. We have not been as successful as we would like to be in the area of publishing, and that's going to change. With Jimmy Bishop at the helm, it will be a primary area of concentration for us. We will continue to move ahead in Nashville, building up our A&R staff under Billy Sherrill.

A lot of the things we're talking about have been in the planning stages since the point in time when I came in as president. The formation of Portrait Records happened very very quickly, but it's a very serious effort on our part; it's well financed and this is a long-range commitment. We quickly staffed that operation with the people we feel are exactly right for it. Our first album and single by Burton Cummings is on the charts, and we are off and running. We have Joan Baez' first piece of product scheduled to be released in the first quarter of next year.

We are very carefully and rather aggressively looking at other signings for the Portrait label. Our custom label operation has been restaffed, with Tony Martell running that area. The next major step that we are going to be taking soon is to put everyone on the West Coast under one roof so that we will have our own facility in California which will house Epic, Columbia and Portrait, both marketing and A&R. That will enhance our overall presence out there. There are many other areas that we are working on now which we cannot reveal until later.

I also want to be certain that we remain actively committed to all areas of music. What I'm constantly looking for is the highest degree of excellence in terms of marketing and A&R. We are very serious when we move into new areas of music such as the signing of the Jamaican reggae performer Peter Tosh or the Fania All-Stars, or being the first company to make a strong commitment in contemporary country music in signing Charlie Daniels to Epic, and Willie Nelson and Rusty Wier to Columbia, for example. We believe in these areas of music and we are talking to other artists who are the best that these areas have to offer.

**RW:** Is there anything you don't like about the music business?

**Lundvall:** I love the business and I love to be active in it, but there are certain things that are problematical. I find that there are many people in this business who are brokers, who don't really believe in what they are selling, and that turns me off. I think the music trades should be more aware of their responsibilities to the industry. The charts need to be more sophisticated—all of them—including your own—in terms of what reality is and not in terms of what pressure is brought to bear by different people who have a certain interest in artists. Time after time, when a manufacturer ships a million units of an album, the album is debuted on the industry album charts at Num-

(Continued on page 96)

# AN A&M DEBUT

## ALESSI



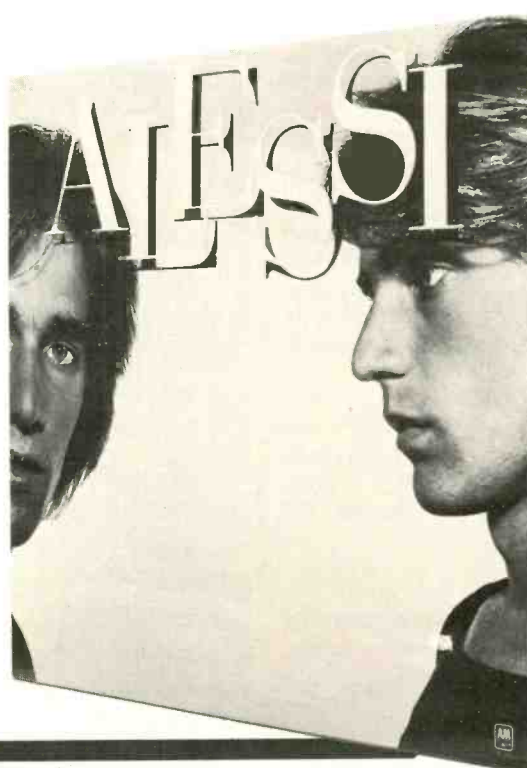
*Billy and Bobby Alessi*

**FACTS:** Formerly with Barnaby Bye. Write own material. "Alessi" produced by Bones Howe. Vocal arrangements by Billy and Bobby Alessi. All vocals by Billy and Bobby Alessi. Words and music by Billy and Bobby Alessi. Billy Alessi performs on acoustic piano and synthesizer. Bobby Alessi performs on rhythm and bass guitar. Liner notes by Mike Harrison, Managing Editor, *Radio and Records*.

**DESCRIPTION OF MUSIC:** Tight harmonies, vocal acrobatics, strong R&B rhythms. Distinct sound that could be described as "Street Suave."

**INITIAL AIRPLAY REACTION:** "Alessi" is the most played album on Long Island's WLIR. Also happening fast on WNEW (AM and FM), and in major markets across the country from Miami and Atlanta to Denver and Seattle.

**ARTIST COMMENT:** *"We were filled with all sorts of ideas for songs and arrangements but we needed the right connection between those ideas and the final outcome. Bones Howe worked as that filter, putting all the musicians in place, keeping our East Coast aggressiveness going in the right directions?"*



## "ALESSI" ON A&M RECORDS & TAPES

(A•less•ē) SP 4608

Production and Sound by Bones Howe for Mr. Bones Productions, Inc.

## Golden Goodies



Atlantic recording group Firefall wrapped-up the current wing of their U.S. tour with a sold-out Sunday night at the Nassau Coliseum in Long Island recently. The Colorado-based group has taken a month from their tour schedule to return to Miami's Criteria Recording Studios with their producer Jim Mason, to complete sessions for their second Atlantic LP, due for release in early 1977. After the recording, Firefall has already planned dates in Tampa (Jai Alai Fronton) and Miami (Gusman Hall) for the second weekend in December. Following their weekend in New York, the group was honored with a private reception, where they were presented with the RIAA plaques for their gold album. Shown are, from left: Mark Andes, manager Milt Levy, Larry Burnett, Michael Clarke, David Muse, Atlantic Records president Jerry Greenberg, Jock Bartley; and (seated) Atlantic's a&r director Jim Delehant, Rick Roberts and Jim Mason.

## Atlantic, Virgin Pact for Hillage LP

■ NEW YORK — Atlantic Records chairman Ahmet Ertegun has announced that the label, in cooperation with Virgin Records Ltd., London, has acquired distribution rights for the Steve Hillage album, entitled "L." Under terms of the agreement, Atlantic will distribute the album, which is being rush-released, in the U.S., Mexico, Central & South America on the Atlantic label.

Produced by Todd Rundgren, the album features former Gong member Hillage on guitar, vocals and synthesizer, with assistance from members of Rundgren's Utopia, as well as free jazz trumpeter Don Cherry.

In support of the release of "L," Atlantic Records is mounting an extensive promotion/marketing campaign. Steve Hillage is managed by Virgin Management Ltd., London.

## CTI Promotes Perry

■ NEW YORK—Jerry Wagner, VP/general manager, CTI Records, has announced the promotion of Andre Perry to national sales coordinator. Perry was most recently regional marketing director/northeast, a position he held since he joined the label earlier this year.

In his new capacity, Perry will be in charge of day-to-day contacts with the label's distributors and key accounts across the country.

Prior to joining CTI, Perry was program manager for WHUR-FM in Washington. Before that, he held positions in product management and marketing at RCA Records. He was also promotion manager at CBS Records.

Perry will work out of the CTI New York office. He will report directly to Wagner.

## Amherst Taps Two

■ BUFFALO — Amherst Records' president Leonard Silver has announced two new appointments to the promotion staff of the Buffalo-based label.

Bruce Moser has been named national album promotion director, and will be responsible for promotional efforts at the FM level for all Amherst and DJM product. He will be based at the label's Buffalo offices.

Lenny Zdanowicz has been appointed to the newly-created mid-west regional promotion post. He will be based in Cleveland, Ohio and will cover Pittsburgh, Cincinnati, Louisville, Columbus, Indianapolis and St. Louis.

## Strong Third Quarter Reported by WFO

■ LOS ANGELES — Jay Warner, national director of the Wes Farrell Organization music publishing companies, has announced an unprecedented third quarter for the music group. This successful period was due in part to activity generated by the recordings of more than 60 WFO published songs by such established artists as Donna Summer, Rhythm Heritage, Helen Reddy, Tony Orlando & Dawn, Bobby Vinton, John Travolta, Donny & Marie, Andy Williams, Carol Douglas and The Manhattan.

## UA, Roadshow Pact

■ LOS ANGELES — United Artists Records has signed a worldwide distribution agreement with Roadshow Records Corp., it has been jointly announced by Artie Mogull, president of United Artists Records, Fred Frank, president, and Sid Mauer, co-president of Roadshow Records Corp.

Premier acts on the Roadshow label include Mark Radice and Enchantment. Frank and Mauer head up the label's New York office. Nick Albarano, vice president and general manager of Roadshow, will relocate to Los Angeles where the firm will head-quarter its west coast operation.

Roadshow Records was launched five years ago with the signing of B.T. Express. During their association with Roadshow Records, B.T. Express garnered a collection of gold albums and singles with tunes such as "Do It (Till You're Satisfied)" and "Express."

## LeWinter to Lifesong

■ NEW YORK — Allen LeWinter has been named as east coast regional promotion coordinator for Lifesong Records, it was announced by Barry Gross and Marty Kupps, vice presidents, promotion and sales.

In this new capacity LeWinter will be responsible for contact with numerous east coast radio stations and the trade press.

## CBS Promotes Mulhall

■ NEW YORK — Peggy Mulhall has been appointed to the position of associate director, media, CBS Records. The announcement was made by Linda Barton, director, advertising planning, CBS Records.

In her new post, Ms. Mulhall will administrate the radio broadcast department of Gotham Advertising. She will be responsible for developing all radio buys, planning tour support, negotiating rates and contracts and will oversee field notification of the activities of this department.

## War Stories



The world premiere of 20th Century Fox's "All This And World War II" in Los Angeles last week transformed the parking lot of the Cinerama Dome into a block party with a live jazz band and a World War II costume contest. Many of the stars who interpreted Beatles classics for the 20th Century Records soundtrack were in attendance: (top left, from left) Tina Turner, Judy and Russ Regan, and Red Buttons; (top right) Mr. and Mrs. Frankie Valli with Marty Marchat, co-producer of the film; (bottom left) Jack Hakim, 20th Century Records' VP of promotion and artist relations, Lou Reizner, soundtrack producer; Joe Cocker; Keith Moon; and Harvey Cooper, 20th's senior VP marketing; (bottom right) Marchat, Will Malone, soundtrack co-producer, and Mel DaKroob, 20th's VP of sales.

## Words and Music by Lennon & Paul McCartney

Soundtrack... world's... artis...  
OSIA · ELTON · THE... LEO SAVER...  
DD · KEITH · RO...  
SEY D...  
ELEN...  
ITUS...  
VA Y...  
PHON...

**DON'T WAIT UNTIL MAÑANA  
TO FIND OUT ABOUT "TOMORROW."**

"Tomorrow," the live, 2-record album by the king of Latin music, Ray Barretto, is the most exciting thing happening in music today.

Never forgetting his Latin heritage, Barretto "Live" builds on it, combining strains of rock, R&B, and jazz to make one of the most uniquely exhilarating

albums you'll hear any day.

"Tomorrow." An album you should get into today.

**On Atlantic Records and Tapes.**



© 1976 Atlantic Recording Corp. A Warner Communications Co.

Produced by Ray Barretto SD 2-509

# BARRETTO LIVE

*Tomorrow*









# CLIFF RICHARD

A new single from the same album that gave you "Devil Woman" (Gold)

## I Can't Ask For Any More Than You

PIG-40652

**Because of an overwhelming popular demand, we are releasing a new ABBA single.**

# **“DANCING QUEEN”**

#3372

From their forthcoming album "ARRIVAL"

**#1 in England**

**#1 in Holland**

**#1 in Australia**

**#1 in Germany**

**#1 in Belgium**

**#1 in Sweden**

**#1 in Norway**

**#1 in Denmark**

**#1 in Switzerland**

**#1 in Austria**

**now hitbound in the U.S.**

Produced by Benny Andersson & Björn Ulvaeus





# THE SINGLES CHART

| TITLE   | ARTIST  | Label, Number, (Distributing Label)  | WKS. ON CHART |
|---------|---------|--|---------------|
| NOV. 27 | NOV. 20 |  |               |
| 1       | 1       | <b>TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)</b><br>ROD STEWART<br>Warner Bros. WBS 8262            | 9             |
| 2       | 2       | MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870   | 10            |
| 3       | 5       | THE RUBBERBAND MAN SPINNERS/Atlantic 3355  | 11            |
| 4       | 3       | ROCK 'N ME STEVE MILLER BAND/Capitol P 4323  | 15            |
| 5       | 4       | DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/<br>RSO 857 (Polydor)                         | 16            |
| 6       | 6       | THE WRECK OF THE EDMUND FITZGERALD GORDON<br>LIGHTFOOT/Reprise RPS 1369 (WB)                     | 14            |
| 7       | 12      | MORE THAN A FEELING BOSTON/Epic 8 50266  | 10            |
| 8       | 9       | BETH KISS/Casablanca NB 863  | 13            |
| 9       | 18      | YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)<br>MARILYN McCOO & BILLY DAVIS, JR./ABC 12208     | 12            |
| 10      | 14      | NADIA'S THEME (THE YOUNG AND THE RESTLESS)<br>BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856        | 14            |
| 11      | 7       | IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390   | 17            |
| 12      | 15      | LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)   | 10            |
| 13      | 20      | NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN &<br>JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)     | 8             |
| 14      | 17      | YOU ARE THE WOMAN FIREFALL/Atlantic 3335   | 14            |
| 15      | 10      | JUST TO BE CLOSE TO YOU COMMODORES/Motown M<br>1402F   | 13            |
| 16      | 8       | PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City<br>8 50225                                     | 24            |
| 17      | 23      | YOU MAKE ME FEEL LIKE DANCING LEO SAYER/<br>Warner Bros. WBS 8283                                | 7             |
| 18      | 21      | I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143   | 10            |
| 19      | 11      | MAGIC MAN HEART/Mushroom M 7011  | 19            |
| 20      | 19      | FERNANDO ABBA/Atlantic 3346  | 15            |
| 21      | 13      | SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332   | 18            |
| 22      | 29      | STAND TALL BURTON CUMMINGS/Portrait 6 77001  | 9             |
| 23      | 22      | A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG<br>APPLE BAND/Private Stock 073                     | 26            |
| 24      | 16      | DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867   | 8             |
| 25      | 24      | THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/<br>Marlin 3306 (TK)                              | 13            |
| 26      | 41      | HOT LINE SYLVERS/Capitol P 4336  | 6             |
| 27      | 33      | SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/<br>MCA/Rocket 40645                               | 3             |
| 28      | 38      | LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists<br>XW888 Y                                  | 5             |
| 29      | 40      | AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270  | 5             |
| 30      | 26      | (DON'T FEAR) THE REAPER BLUE OYSTER CULT/<br>Columbia 3 10384                                    | 17            |
| 31      | 42      | DAZZ BRICK/Bang 727  | 6             |
| 32      | 25      | I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/<br>Arista 0205                                      | 13            |
| 33      | 27      | LOWDOWN BOZ SCAGGS/Columbia 3 10367  | 22            |
| 34      | 28      | STILL THE ONE ORLEANS/Asylum 45336   | 19            |
| 35      | 37      | LOVE BALLAD LTD/A&M 1847   | 9             |
| 36      | 30      | DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)   | 22            |
| 37      | 31      | THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340   | 15            |
| 38      | 32      | DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/<br>Rocket PIG 40585 (MCA)                      | 22            |
| 39      | 49      | LOVE ME YVONNE ELLIMAN/RSO RS 858 (Polydor)  | 5             |
| 40      | 35      | YOU ARE MY STARSHIP NORMAN CONNORS/<br>Buddah BDA 542  | 11            |
| 41      | 34      | A LITTLE BIT MORE DR. HOOK/Capitol P 4280  | 23            |
| 42      | 36      | GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/Columbia<br>3 10388                                      | 11            |
| 43      | 39      | I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN &<br>JOHN FORD COLEY/Big Tree BT 16069 (Atlantic) | 25            |
| 44      | 48      | IT'S A LONG WAY THERE LITTLE RIVER BAND/Harvest P<br>4318 (Capitol)                              | 10            |
| 45      | 43      | THIS ONE'S FOR YOU BARRY MANILOW/Arista 0206   | 11            |
| 46      | 44      | (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE<br>SUNSHINE BAND/TK 1019                         | 22            |
| 47      | 46      | GETAWAY EARTH, WIND & FIRE/Columbia 3 10373  | 21            |



|    |    |  |    |
|----|----|--|----|
| 48 | 47 | DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC &<br>THE CONTINENTAL KIDS/Private Stock 079 | 13 |
| 49 | 45 | WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746   | 18 |
| 50 | 50 | LET 'EM IN WINGS/Capitol P 4293  | 22 |
| 51 | 51 | YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)   | 22 |
| 52 | 53 | A DOSE OF ROCK 'N' ROLL RINGO STARR/Atlantic 3361  | 9  |
| 53 | 55 | I CAN'T LIVE A DREAM OSMONDS/Polydor PD 14348  | 10 |
| 54 | 63 | JEANS ON DAVID DUNDAS/Chrysalis 2094   | 6  |
| 55 | 52 | YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE<br>LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)          | 29 |
| 56 | 56 | THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS<br>8209                                     | 25 |
| 57 | 71 | CAR WASH ROSE ROYCE/MCA 40615  | 3  |
| 58 | 66 | I LIKE DREAMING KENNY NOLAN/20th Century TC 2287   | 3  |
| 59 | 57 | THE END IS NOT IN SIGHT (THE COWBOY TUNE)<br>AMAZING RHYTHM ACES/ABC 12202                 | 10 |
| 60 | 58 | WHAM BAM SILVER/Arista 0189  | 22 |
| 61 | 58 | ANYTHING YOU WANT JOHN VALENTI/Ariola America<br>P 7625 (Capitol)                          | 11 |
| 62 | 59 | SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356<br>(WB)                                     | 21 |
| 63 | 60 | GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190  | 30 |
| 64 | 67 | WHENEVER I'M AWAY FROM YOU JOHN TRAVOLTA/<br>Midland Intl. MB 10780 (RCA)                  | 7  |
| 65 | 73 | KEEP ME CRYING AL GREEN/Hi 2319 (London)   | 3  |
| 66 | 74 | HELLO OLD FRIEND ERIC CLAPTON/RSO 861 (Polydor)  | 4  |
| 67 | 76 | WALK THIS WAY AEROSMITH/Columbia 3 10449   | 2  |
| 68 | 77 | THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB)   | 2  |
| 69 | 72 | BABY BOY MARY KAY PLACE/Columbia 3 10422   | 4  |

## CHARTMAKER OF THE WEEK

|     |     |  |    |
|-----|-----|--|----|
| 70  | —   | SOMEBODY TO LOVE<br>QUEEN<br>Elektra 45362                                 | 1  |
| 71  | 83  | AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/<br>Polydor PD 14363       | 2  |
| 72  | 94  | CHERCHEZ LA FEMME DR. BUZZARD'S ORIGINAL<br>"SAVANNAH BAND"/RCA PB 10827   | 2  |
| 73  | 82  | DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB)                              | 2  |
| 74  | 75  | I DON'T WANT TO LOSE YOUR LOVE/FLOWERS<br>EMOTIONS/Columbia 3 10347        | 10 |
| 75  | 80  | FLIGHT '76 WALTER MURPHY & THE BIG APPLE BAND/<br>Private Stock 123        | 3  |
| 76  | 78  | 9,999,999 TEARS DICKIE LEE/RCA PB 10764                                    | 3  |
| 77  | 86  | DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350                              | 2  |
| 78  | 88  | OB-LA DI, OB-LA DA BEATLES/Capitol P 4347                                  | 2  |
| 79  | 87  | BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/<br>Warner Bros. WBS 8252   | 3  |
| 80  | 89  | DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL &<br>JOHN OATES/RCA PB 10808  | 2  |
| 81  | —   | LOST WITHOUT YOUR LOVE BREAD/Elektra 45365                                 | 1  |
| 82  | 84  | FREE DENIECE WILLIAMS/Columbia 3 10429                                     | 3  |
| 83  | 92  | DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348                           | 4  |
| 84  | 81  | LET'S BE YOUNG TONIGHT JERMAINE JACKSON/<br>Motown M 1401F                 | 6  |
| 85  | 93  | SHAKE YOUR RUMP TO THE FUNK BAR KAYS/Mercury 73833                         | 3  |
| 86  | —   | SATURDAY NIGHT EARTH, WIND & FIRE/Columbia 3 10449                         | 1  |
| 87  | 96  | MADEMOISELLE STYX/A&M 1877   | 2  |
| 88  | 79  | MR. MELODY NATALIE COLE/Capitol P 4308                                     | 6  |
| 89  | 91  | LIVIN' IT DOWN FREDDY FENDER/ABC Dot DOA 17652                             | 5  |
| 90  | 90  | CATFISH FOUR TOPS/ABC 12223  | 25 |
| 91  | 62  | SO SAD THE SONG GLADYS KNIGHT & THE PIPS/<br>Buddah BDA 544                | 8  |
| 92  | 99  | SIXTEEN REASONS LAVERNE & SHIRLEY/Atlantic 3367                            | 2  |
| 93  | 95  | ENJOY YOURSELF JACKSONS/Epic 8 50289                                       | 3  |
| 94  | —   | DO THAT STUFF PARLIAMENT/Casablanca NB 871                                 | 1  |
| 95  | 97  | HELP WANTED HUDSON BROTHERS/Arista 0208                                    | 2  |
| 96  | —   | TORN BETWEEN TWO LOVERS MARY MacGREGOR/<br>Ariola America P 7638 (Capitol) | 1  |
| 97  | 98  | NICE 'N' NASTY SALSOL ORCHESTRA/Salsoul SZ 2011                            | 3  |
| 98  | 61  | AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong<br>CB 10588 (RCA)           | 30 |
| 99  | 85  | JUMP ARETHA FRANKLIN/Atlantic 3358   | 5  |
| 100 | 100 | SILVER HEELS BLAZE/Epic/Sweet City 8 50292                                 | 4  |



## FLASHMAKER



**THE PRETENDER**  
JACKSON BROWNE  
Asylum

**HEAVY ACTION (airplay):**  
**ALPHA BAND**—Arista  
**JOAN ARMATRADING**—A&M  
**BOSTON**—Epic  
**ENDLESS FLIGHT**—Leo Sayer—WB  
**MAIN REFRAIN**—Wendy Waldman—WB  
**NEW WORLD RECORD**—ELO—UA  
**NIGHT MOVES**—Bob Seger—Capitol  
**PRETENDER**—Jackson Browne—Asylum  
**SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

## WLIR-FM/LONG ISLAND

**ADDS:**  
**BLACK DIAMOND**—Groundhogs—UA  
**DIRTY DIAMONDS**—Diamond REO—Buddah  
**FAMILY PORTRAIT**—Earl Scruggs Revue—Col  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**LIASSO FROM EL PASO**—Kinky Friedman—Epic  
**PHOTOGRAPH**—Melanie—Atlantic  
**REX**—Col  
**ROCK AND ROLL OVER**—Kiss—Casablanca  
**WHITE BIRD**—David LaFlamme—Amherst  
**WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS**—Allman Bros. Band—Capricorn

**HEAVY ACTION (airplay, in descending order):**  
**CERTIFIED LIVE**—Dave Mason—Col  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla  
**ALESSI**—A&M  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**HOPPKORV**—Hot Tuna—Grunt  
**PRISMS**—Lyons & Clark—Shelter  
**PRETENDER**—Jackson Browne—Asylum  
**ZOOT ALLURES**—Frank Zappa—WB  
**MEN FROM EARTH**—Ozark Mountain Daredevils—A&M  
**TROUBADOUR**—J. J. Cale—Shelter

## WCOZ-FM/BOSTON

**ADDS:**  
**KISS TOMORROW GOODBYE**—Dirty Angels—Private Stock  
**LETOVERTURE**—Kansas—Kirshner  
**ROCK AND ROLL OVER**—Kiss—Casablanca  
**WHOPPER BOPPER SHOW STOPPER**—Jr. Walker—Soul

**HEAVY ACTION (airplay):**  
**BLUE MOVES**—Elton John—MCA/Rocket  
**BOSTON**—Epic  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**NEW WORLD RECORD**—ELO—UA  
**SILK DEGREES**—Boz Scaggs—Col  
**SPIRIT**—Earth, Wind & Fire—Col  
**SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island  
**SONG REMAINS THE SAME**—Led Zeppelin—Swan Song  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

## WPLR-FM/NEW HAVEN

**ADDS:**  
**ALBEDO 0.39**—Vangelis—RCA  
**FORWARD INTO THE PAST**—Firesign Theatre—Col  
**GARDEN OF LOVE LIGHT**—Narada Michael Walden—Atlantic  
**GILLEY'S SMOKIN'**—Mickey Gilley—Playboy  
**TOM PETTY & THE HEARTBREAKERS**—Shelter  
**BILLY PRESTON**—A&M  
**PRETENDER**—Jackson Browne—Asylum  
**SPACE TRAVELER**—James Vincent—Caribou

**UNFINISHED BUSINESS**—Blackbyrds—Fantasy  
**WHITE BIRD**—David LaFlamme—Amherst  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**SONG REMAINS THE SAME**—Led Zeppelin—Swan Song  
**YEAR OF THE CAT**—Al Stewart—Janus  
**NIGHT SHIFT**—Foghat—Bearsville  
**BOSTON**—Epic  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**NEW WORLD RECORD**—ELO—UA  
**CALLING CARD**—Rory Gallagher—Chrysalis  
**SOMEBODY TO LOVE (single)**—Queen—Elektra  
**TWO'S COMPANY**—Aztec Two-Step—RCA  
**SINCERELY**—Dwight Twilley Band—Shelter

## WRNW-FM/WESTCHESTER

**ADDS:**  
**EARTH MOVER**—Harvey Mason—Arista  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic  
**KISS TOMORROW GOODBYE**—Dirty Angels—Private Stock  
**LIFE IS LIKE THAT**—Tom Chapin—Fantasy  
**LIVING INSIDE YOUR LOVE**—Earl Klugh—Blue Note  
**ROCK AND ROLL OVER**—Kiss—Casablanca  
**SOMEBODY TO LOVE (single)**—Queen—Elektra  
**THEN THERE WAS LIGHT**—Hubert Laws—CTI

**HEAVY ACTION (airplay, sales, phones):**  
**ALL THIS AND WORLD WAR II**—Various Artists—20th Century  
**BLUE MOVES**—Elton John—MCA/Rocket  
**CERTIFIED LIVE**—Dave Mason—Col  
**HOW LATE'LL YA PLAY 'TIL**—David Bromberg Band—Fantasy  
**I DON'T WANT TO GO HOME**—Southside Johnny—Epic  
**IT LOOKS LIKE SNOW**—Phoebe Snow—Col  
**LIVE AT CBGB'S**—Various Artists—Atlantic  
**NEW WORLD RECORD**—ELO—UA  
**SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

## WIOQ-FM/PHILADELPHIA

**ADDS:**  
**ACT LIKE NOTHING'S WRONG**—Al Kooper—UA  
**BOULEVARD**—Murray McLauchlan—Island  
**NEW ENGLAND**—Wishbone Ash—Atlantic  
**PRETENDER**—Jackson Browne—Asylum  
**PRISMS**—Lyons & Clark—Shelter  
**RADIO ETHIOPIA**—Patti Smith—Arista  
**ROCK AND ROLL OVER**—Kiss—Casablanca  
**JAMES TAYLOR'S GREATEST HITS**—WB  
**WHITE BIRD**—David LaFlamme—Amherst  
**WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS**—Allman Bros. Band—Capricorn

**HEAVY ACTION (airplay, sales, phones):**  
**ALL THIS AND WORLD WAR II**—Various Artists—20th Century  
**BOSTON**—Epic  
**CERTIFIED LIVE**—Dave Mason—Col  
**HEAT TREATMENT**—Graham Parker—Mercury  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**JESSE COME HOME**—James Gang—Atco  
**LETOVERTURE**—Kansas—Kirshner

**NEW NATION**—Roderick Falconer—UA  
**NIGHT SHIFT**—Foghat—Bearsville  
**SLIPSTREAM**—Sutherland Bros. & Quiver—Col

## WMAL-FM/WASHINGTON

**ADDS:**  
**CERTIFIED LIVE**—Dave Mason—Col  
**DANCE**—Pure Prairie League—RCA  
**ENDLESS FLIGHT**—Leo Sayer—WB  
**HEAT TREATMENT**—Graham Parker—Mercury  
**HELP IS ON THE WAY**—Melissa Manchester—Arista  
**HOMETOWN BOY MAKES GOOD**—Elvin Bishop—Capricorn  
**IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic  
**MAIN REFRAIN**—Wendy Waldman—WB  
**PRETENDER**—Jackson Browne—Asylum  
**SNAKES AND LADDERS**—Faces—WB

**HEAVY ACTION (airplay, sales, phones):**  
**BEST OF THE DOOBIES**—WB  
**BLUE MOVES**—Elton John—MCA/Rocket  
**BOSTON**—Epic  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**HOMETOWN BOY MAKES GOOD**—Elvin Bishop—Capricorn  
**PRETENDER**—Jackson Browne—Asylum  
**SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla  
**WAKING AND DREAMING**—Orleans—Asylum

## WKLS-FM/ATLANTA

**ADDS:**  
**HEAT TREATMENT**—Graham Parker—Mercury  
**MADE IN EUROPE**—Deep Purple—WB  
**PHOTOGRAPH**—Melanie—Atlantic  
**PRETENDER**—Jackson Browne—Asylum  
**HEAVY ACTION (airplay):**  
**BLUE MOVES**—Elton John—MCA/Rocket  
**BOSTON**—Epic  
**BURTON CUMMINGS**—Portrait  
**NEW WORLD RECORD**—ELO—UA  
**NIGHT ON THE TOWN**—Rod Stewart—WB  
**NO REASON TO CRY**—Eric Clapton—RSO  
**ONE MORE FROM THE ROAD**—Lynyrd Skynyrd—MCA  
**SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island  
**SONG REMAINS THE SAME**—Led Zeppelin—Swan Song  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

## WORJ-FM/ORLANDO

**ADDS:**  
**ALL THIS AND WORLD WAR II**—Various Artists—20th Century  
**CALIENTE**—Gato Barbieri—A&M  
**CERTIFIED LIVE**—Dave Mason—Col  
**HELP IS ON THE WAY**—Melissa Manchester—Arista  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic  
**PHOTOGRAPH**—Melanie—Atlantic  
**PRETENDER**—Jackson Browne—Asylum  
**ROCK AND ROLL HEART**—Lou Reed—Arista  
**ZOOT ALLURES**—Frank Zappa—WB  
**HEAVY ACTION (sales, airplay, phones):**  
**IT LOOKS LIKE SNOW**—Phoebe Snow—Col  
**NO REASON TO CRY**—Eric Clapton—RSO

**RINGO'S ROTOGRAVURE**—Ringo Starr—Atlantic  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

## WQSR-FM/TAMPA

**ADDS:**  
**ACT LIKE NOTHING'S WRONG**—Al Kooper—UA  
**CONCERTO FOR CLASSIC GUITAR AND JAZZ PIANO**—Bolling, Lagoya—RCA  
**IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic  
**IN CONCERT**—Jimmy Cliff—WB  
**MAIN SQUEEZE**—Chuck Mangione—A&M  
**PHOTOGRAPH**—Melanie—Atlantic  
**PRETENDER**—Jackson Browne—Asylum  
**ROCK AND ROLL HEART**—Lou Reed—Arista  
**ROCK AND ROLL OVER**—Kiss—Casablanca  
**SLIPSTREAM**—Sutherland Bros. & Quiver—Col

**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century  
**MAIN REFRAIN**—Wendy Waldman—WB  
**BLUE MOVES**—Elton John—MCA/Rocket  
**IT LOOKS LIKE SNOW**—Phoebe Snow—Col  
**NEW WORLD RECORD**—ELO—UA  
**CALIENTE**—Gato Barbieri—A&M  
**WAKING AND DREAMING**—Orleans—Asylum  
**SOME PEOPLE CAN DO WHAT THEY LIKE**—Robert Palmer—Island

## WYDD-FM/PITTSBURGH

**ADDS:**  
**ACT LIKE NOTHING'S WRONG**—Al Kooper—UA  
**ALPHA BAND**—Arista  
**HEAT TREATMENT**—Graham Parker—Mercury  
**IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic  
**PRETENDER**—Jackson Browne—Asylum  
**WHITE BIRD**—David LaFlamme—Amherst  
**HEAVY ACTION (airplay, sales):**  
**AUTOMATIC MAN**—Island  
**BOSTON**—Epic  
**CALLING CARD**—Rory Gallagher—Chrysalis  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**NIGHT SHIFT**—Foghat—Bearsville  
**LETOVERTURE**—Kansas—Kirshner  
**NO REASON TO CRY**—Eric Clapton—RSO  
**SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla  
**TROUBADOUR**—J. J. Cale—Shelter  
**ZOOT ALLURES**—Frank Zappa—WB

## WABX-FM/DETROIT

**ADDS:**  
**ALBEDO 0.39**—Vangelis—RCA  
**HIGH LONESOME**—Charlie Daniels Band—Epic  
**HEAVY ACTION (sales, phones, airplay):**  
**CALLING CARD**—Rory Gallagher—Chrysalis  
**HEAT TREATMENT**—Graham Parker—Mercury  
**JOHNNY THE FOX**—Thin Lizzy—Mercury  
**LONG MISTY DAYS**—Robin Trower—Chrysalis  
**NEW WORLD RECORD**—ELO—UA  
**NIGHT MOVES**—Bob Seger—Capitol  
**NIGHT SHIFT**—Foghat—Bearsville  
**ROCK AND ROLL OVER**—Kiss—Casablanca

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searched for miles throughout the years,  
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## TOP AIRPLAY



### SONGS IN THE KEY OF LIFE STEVIE WONDER Tamla

### MOST AIRPLAY

- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- NEW WORLD RECORD—ELO—UA
- BOSTON—Epic
- BLUE MOVES—Elton John—MCA/Rocket
- NIGHT MOVES—Bob Seger—Capitol
- NIGHT SHIFT—Foghat—Bearsville
- SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
- NO REASON TO CRY—Eric Clapton—RSO
- TROUBADOUR—J. J. Cale—Shelter

### WMMS-FM/CLEVELAND

- ADDS:**
- ALPHA BAND—Arista
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
  - LIASSO FROM EL PASO—Kinky Friedman—Epic
  - NIGHT SHIFT—Foghat—Bearsville
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - PHOTOGRAPH—Melanie—Atlantic
  - PLAYIN' THE GAME—Nazareth—A&M
  - PRETENDER—Jackson Browne—Asylum
  - WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn
  - ZOOT ALLURES—Frank Zappa—WB
- HEAVY ACTION (sales, airplay):**
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
  - BOSTON—Epic
  - FREE FOR ALL—Ted Nugent—Epic
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NIGHT MOVES—Bob Seger—Capitol
  - NIGHT SHIFT—Foghat—Bearsville
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - SMALL CHANGE—Tom Waits—Asylum
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island
  - YEAR OF THE CAT—Al Stewart—Janus

### WEBN-FM/CINCINNATI

- ADDS:**
- ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - CERTIFIED LIVE—Dave Mason—Col
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - PHOTOGRAPH—Melanie—Atlantic
  - PRETENDER—Jackson Browne—Asylum
  - WHITE BIRD—David LaFlamme—Amherst

### HEAVY ACTION (airplay):

- BLUE MOVES—Elton John—MCA/Rocket
- BOSTON—Epic
- DREAMBOAT ANNIE—Heart—Mushroom
- LONG MAY YOU ROUN—Stills—Young Band—Reprise
- NIGHT ON THE TOWN—Rod Stewart—WB
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- VINYL DAYS—BFC

### WKDA-FM/NASHVILLE

- ADDS:**
- ACT LIKE NOTHING'S WRONG—Al Kooper—UA
  - ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - CERTIFIED LIVE—Dave Mason—Col
  - ENDLESS FLIGHT—Leo Sayer—WB
  - HELP IS ON THE WAY—Melissa Manchester—Arista
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
  - MADE IN EUROPE—Deep Purple—WB
  - NIGHT SHIFT—Foghat—Bearsville
  - PRETENDER—Jackson Browne—Asylum
  - WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- NO REASON TO CRY—Eric Clapton—RSO
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - FLOWING FREE FOREVER—Michael Murphey—Epic
  - BLUE MOVES—Elton John—MCA/Rocket
  - YEAR OF THE CAT—Al Stewart—Janus
  - NEW WORLD RECORD—ELO—UA
  - TROUBADOUR—J. J. Cale—Shelter
  - PRETENDER—Jackson Browne—Asylum
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### CHUM-FM/TORONTO

- ADDS:**
- FLOWING FREE FOREVER—Michael Murphey—Epic
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
  - LEFTOVERTURE—Kansas—Kirshner
  - NIGHT SHIFT—Foghat—Bearsville
  - PLAYIN' THE GAME—Nazareth—A&M
  - SHADOW PLAY—L.A. Express—Caribou
  - ZOOT ALLURES—Frank Zappa—WB
- HEAVY ACTION (airplay, sales):**
- ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - BIGGER THAN BOTH OF US—Hall & Oates—RCA
  - BLUE MOVES—Elton John—MCA/Rocket
  - BOSTON—Epic
  - BURTON CUMMINGS—Portrait
  - HOLD ON—Dan Hill—20th Century
  - NEW WORLD RECORD—ELO—UA
  - NO REASON TO CRY—Eric Clapton—RSO
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - TROUBADOUR—J. J. Cale—Shelter
- WXRT-FM/CHICAGO**
- ADDS:**
- ACT LIKE NOTHING'S WRONG—Al Kooper—UA
  - ALBEDO 0.39—Vangelis—RCA

### BLACK DIAMOND—Groundhogs—UA

- FAMILY PORTRAIT—Earl Scruggs—Revue—Col
- IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
- LIASSO FROM EL PASO—Kinky Friedman—Epic
- PHOTOGRAPH—Melanie—Atlantic
- PRETENDER—Jackson Browne—Asylum

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

  - BOSTON—Epic
  - CLOSE UP—Bonnie Koloc—Epic
  - 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
  - NIGHT MOVES—Bob Seger—Capitol
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

### WQFM-FM/MILWAUKEE

- ADDS:**
- CERTIFIED LIVE—Dave Mason—Col
  - DANCE—Pure Prairie League—RCA
  - FLOWING FREE FOREVER—Michael Murphey—Epic
  - HELP IS ON THE WAY—Melissa Manchester—Arista
  - MADE IN EUROPE—Deep Purple—WB
  - NIGHT SHIFT—Foghat—Bearsville
  - PHOTOGRAPH—Melanie—Atlantic
  - RADIO ETHIOPIA—Patti Smith—Arista
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - ZOOT ALLURES—Frank Zappa—WB
- HEAVY ACTION (airplay, sales):**
- ALL THIS AND WORLD WAR II—Various Artists—20th Century
  - BLUE MOVES—Elton John—MCA/Rocket
  - FLEETWOOD MAC—Reprise
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
  - NEW WORLD RECORD—ELO—UA
  - NO REASON TO CRY—Eric Clapton—RSO
  - ROCK AND ROLL HEART—Lou Reed—Arista
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - SPIRIT—Jefferson Starship—Grunt

### KSHE-FM/ST. LOUIS

- ADDS:**
- ALBEDO 0.39—Vangelis—RCA
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - PRETENDER—Jackson Browne—Asylum
  - WHITE BIRD—David LaFlamme—Amherst
  - WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn
- HEAVY ACTION (approximate airplay, phones):**
- CALLING CARD—Rory Gallagher—Chrysalis
  - CERTIFIED LIVE—Dave Mason—Col
  - HEAT TREATMENT—Graham Parker—Mercury
  - HOPKORV—Hot Tuna—Grunt
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - NIGHT SHIFT—Foghat—Bearsville
  - ROCK AND ROLL OVER—Kiss—Casablanca

### KZEW-FM/DALLAS

- ADDS:**
- ANIMAL NOTES—Crack The Sky—Lifesong
  - HELP IS ON THE WAY—Melissa Manchester—Arista
  - PRETENDER—Jackson Browne—Asylum
  - SHOT OF RHYTHM AND BLUES—Rod Stewart—Private Stock
  - WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- NIGHT SHIFT—Foghat—Bearsville
  - BOSTON—Epic
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - SONG REMAINS THE SAME—Led Zeppelin—Swan Song
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - BLUE MOVES—Elton John—MCA/Rocket
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - NEW WORLD RECORD—ELO—UA
  - TROUBADOUR—J. J. Cale—Shelter
  - ZOOT ALLURES—Frank Zappa—WB

### KDKB-FM/PHOENIX

- ADDS:**
- ACT LIKE NOTHING'S WRONG—Al Kooper—UA
  - ALPHA BAND—Arista
  - ATTIC THOUGHTS—Bo Hansson—Sire
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - ERNIE KOVACS ALBUM—Col
  - NOBODY KNOWS WHAT YOU DO—John Hartford—Flying Fish
  - TOM PETTY AND THE HEARTBREAKERS—Shelter
  - PRETENDER—Jackson Browne—Asylum
  - ZOOT ALLURES—Frank Zappa—WB
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- BOSTON—Epic
  - BLUE MOVES—Elton John—MCA/Rocket
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - YEAR OF THE CAT—Al Stewart—Janus
  - CALIENTE—Gato Barbieri—A&M
  - NEW WORLD RECORD—ELO—UA
  - MODERN MUSIC—Be Bop DeLuxe—Harvest
  - HEAT TREATMENT—Graham Parker—Mercury
  - TROUBADOUR—J. J. Cale—Shelter
  - NIGHT MOVES—Bob Seger—Capitol

### KGB-FM/SAN DIEGO

- ADDS:**
- LOVE ME (single)—Yvonne Elliman—RSO
  - STAND TALL (single)—Burton Cummings—Portrait
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - BOSTON—Epic
  - DREAMBOAT ANNIE—Heart—Mushroom
  - NEW WORLD RECORD—ELO—UA
  - ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
  - FREE FOR ALL—Ted Nugent—Epic
  - CHILDREN OF THE WORLD—Bee Gees—RSO
  - NO REASON TO CRY—Eric Clapton—RSO

### KWST-FM/LOS ANGELES

- ADDS:**
- ALBEDO 0.39—Vangelis—RCA
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - NEW ENGLAND—Wishbone Ash—Atlantic

- WHITE BIRD—David LaFlamme—Amherst
- WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn

- HEAVY ACTION (airplay, sales, phones):**
- HEAT TREATMENT—Graham Parker—Mercury
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - LONG MISTY DAYS—Robin Trower—Chrysalis
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - NIGHT SHIFT—Foghat—Bearsville
  - ROCK AND ROLL OVER—Kiss—Casablanca
  - SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer—Island

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALPHA BAND—Arista
  - CONCERTO FOR CLASSIC GUITAR AND JAZZ PIANO—Bolling, Lagoya—RCA
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - NEW ENGLAND—Wishbone Ash—Atlantic
  - OPEN SESAME—Kool & The Gang—De-Lite
  - PLAYIN' THE GAME—Nazareth—A&M
  - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
  - SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
  - WHITE BIRD—David LaFlamme—Amherst
  - YESTERDAY AND TODAY—London
- HEAVY ACTION (airplay):**
- CERTIFIED LIVE—Dave Mason—Col
  - HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
  - IT LOOKS LIKE SNOW—Phoebe Snow—Col
  - JOHNNY THE FOX—Thin Lizzy—Mercury
  - NEW WORLD RECORD—ELO—UA
  - NIGHT MOVES—Bob Seger—Capitol
  - PRETENDER—Jackson Browne—Asylum
  - RADIO ETHIOPIA—Patti Smith—Arista
  - SPACE TRAVELER—James Vincent—Epic
  - ZOOT ALLURES—Frank Zappa—WB

### KZAM-FM/SEATTLE

- ADDS:**
- ENDLESS FLIGHT—Leo Sayer—WB
  - FAMILY PORTRAIT—Earl Scruggs—Revue—Col
  - HIGH LONESOME—Charlie Daniels Band—Epic
  - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
  - IN CONCERT—Gil Scott-Heron & Brian Jackson—Arista
  - NOBODY KNOWS WHAT YOU DO—John Hartford—Flying Fish
  - PRETENDER—Jackson Browne—Asylum
  - PUTTING IT BACK TOGETHER—Magna Carta—Ariola America
  - WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Bros. Band—Capricorn
- HEAVY ACTION (airplay):**
- AMIGO—Arlo Guthrie—Reprise
  - JOAN ARMATRADING—A&M
  - BLUE MOVES—Elton John—MCA/Rocket
  - BOULEVARD—Murray McLaughlan—Island
  - CHICKEN SKIN MUSIC—Ry Cooder—WB
  - MAIN REFRAIN—Wendy Waldman—WB
  - PRISMS—Lyons & Clark—Shelter
  - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
  - TROUBADOUR—J. J. Cale—Shelter
  - YEAR OF THE CAT—Al Stewart—Janus

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Mickey Eichner: Finding, and Building, Superstars

By MARC KIRKEBY

■ Mickey Eichner, Columbia Records' vice president of east coast a&r, is celebrating his 20th anniversary in the record business. Beginning in the mailroom of Jubilee Records, he moved up to local and regional promotion and artists & repertoire, heading up both departments before being named executive VP of the label. He joined Columbia as director of independent productions in 1972, and was named to his present post in 1974. At Jubilee he was involved with such artists as Emmylou Harris, the Meters, the Tokens, the Happenings and Bobby Freeman and the Cadillacs; since moving to CBS, he has worked with virtually the entire Columbia roster, with his most notable recent projects being Johnnie Taylor, the Manhattans, Jane Olivor, Aerosmith, Laura Nyro and Bruce Springsteen, among others. He spoke with Record World in New York recently about the life of an a&r man, and about developing the artistic and commercial potential of both new and established performers.



Mickey Eichner

**Record World:** How did you make the transition from promotion to a&r? Was that a difficult switch to make?

**Mickey Eichner:** No, as a matter of fact, it was a very easy switch to make—I don't even call it a switch, because I don't feel I ever left it. I've always been interested in making records, and I've always been interested in radio. When I listen to a record that anybody on the staff or any independent producer brings to me, I'm thinking in terms of how radio will react to it—if I were a promotion man, if I were still running out to the radio stations with the record, would I be able to get that played on the air? That's why it's difficult for me to talk about the switch, because I really still think and react a lot like a promotion man as well as an a&r man.

**RW:** When you are considering signing an established or relatively established artist—Johnnie Taylor, the Manhattans—are there specific qualities you look for, things you think Columbia can work best with?

**Eichner:** I think artistry is the key in any area of music—when you think of Columbia Records, you're thinking of the best, and you have to deal with it on that level. In other words, when we're looking at artists, we're looking for an artist who has quality, who is great at what he does, or an artist we can take through a development stage, where there is greatness, but it has to be developed over a period of time.

**RW:** The Manhattans' "Kiss And Say Goodbye" was one of the biggest hits of the year, and it is also one of the few non-disco soul records to hit. How did you arrive at that choice for a single?

**Eichner:** First of all, the Manhattans are a great example of what this label is all about. I signed the Manhattans in 1972 or 73, it was one of my first signings at Columbia, and we took them through a period of development that I think has been phenomenal, and now they have reached the point of a platinum single and a gold album, and a tremendous amount of acceptance. And the entire company has contributed greatly to their development. They are co-produced by Bobby Martin and the Manhattans, and I serve as executive producer. I'm approving the material and overseeing it and in fact, I'm in the studio with them about 90 percent of the time; you try to do that with as many artists as you physically can.

The story with "Kiss And Say Goodbye" is, we had recorded it about seven months before it was released. It was on the same session that "Hurt" was on, which was the record out right before it, and did exceptionally well r&b but never crossed over—in the U.K., it's now their follow-up to "Kiss And Say Goodbye." With all the airplay being disco, and with the Manhattans going back to any success they've ever had, it's always been that kind of ballad, I just felt that the time to come with this kind of song would be exactly when everybody else was doing disco. It would be like a breath of fresh air, and that's exactly what it was.

**RW:** Are you concerned about linking your r&b artists too closely with disco?

**Eichner:** I think that we are interested in something that is natural and not contrived. We have to find the strongest song for that particular artist at that given time, and we have to treat it in the best possible way to make the best record. There are some artists that could just not do a disco record; there are other artists that could do it very well.

**RW:** Could you give us an example of how you would work with an artist on song selection?

**Eichner:** Take the Manhattans—first of all, their manager is out looking for material all the time—she has a background in publishing and so forth. Her name is Hermie Hanlan. The group are writers themselves—they wrote "Kiss And Say Goodbye," "There's No Me Without You," and their current single, "I Kinda Miss You," among others. We are all looking for outside songs—for example, "Hurt" and other tunes that were on their current album, were songs that I had found, or any one of the other people involved had found. Bobby Martin came up with "Don't Take Your Love From Me," which was a number one r&b record about three records back. It's a group of us, Bobby Martin, Hermie Hanlan, the group and myself—what we do is, we get all the material together, and we all sit down and use process of elimination. That's how we do it.

**RW:** Are there general rules you follow in selecting material for any soul artist?

**Eichner:** Whether it be Ronnie Dyson, Johnnie Taylor or Bobby Womack, any artist, we want the major crossover, but it's also very important to maintain your black base, an r&b base that is already there. With any of the artists I'm personally overseeing, I will never have a Manhattans go in and cut a record specifically for top 40 radio—I don't want to compromise the r&b side. I don't want to sacrifice that strong following that they've already built.

... we want the major crossover, but  
“ it's also very important to maintain ... ”  
an r&b base that is already there.

**RW:** Could you outline for us the process that brought Jane Olivor to Columbia?

**Eichner:** When word started getting around about Jane Olivor, as with any artist, the procedure naturally is to have someone from a&r take a look. At the outset I had sent Jim Foley and Mark Spector. I had asked them to see her at the Ballroom. They came back and said, "I think you ought to look at her, she's real good." At the same time I'd asked Mark and Jim, I'd asked other people in a&r to check her out, and virtually everyone came back with the same report. I had been talking to her producer, Jason Darrow, and manager, Phyllis Teitler, who also obviously wanted me to see her. Based on the reaction we were getting, the success she was receiving at the Ballroom, the Grand Finale and so on, plus the recommendations of my staff, I went in to see her, and I have to tell you, that for the first time in my 20 years in the business, when she got to the third song, "Some Enchanted Evening," I immediately told Jason Darrow, "I want her for Columbia Records." She really knocked me out—I mean, I saw something you really don't see all the time. Superstar time. She had had several other offers, and finally, after several meetings with Jane, she decided to come here. For me, it was quite unusual, because I usually have to see an artist more than once, and see what their music is all about, before I'm that responsive to what they're doing.

**RW:** Applying to Jane Olivor your yardstick of looking at it from the promotion end, what sort of path did you see her career following?

**Eichner:** I saw her as someone with tremendous universal appeal. First of all, I saw a very big star in front of my eyes. I saw someone who's going to sell records, be a television star, be a movie star, this is what I'm really seeing ahead for Jane Olivor. I think of her comparable to the giant stars in our industry, the kind of artist that can

(Continued on page 81)

GEORGE HARRISON

Nobody knew it then...  
but 1943 was a vintage year  
for rock 'n roll



The Year of George Harrison...  
on Dark Horse Records & Tapes



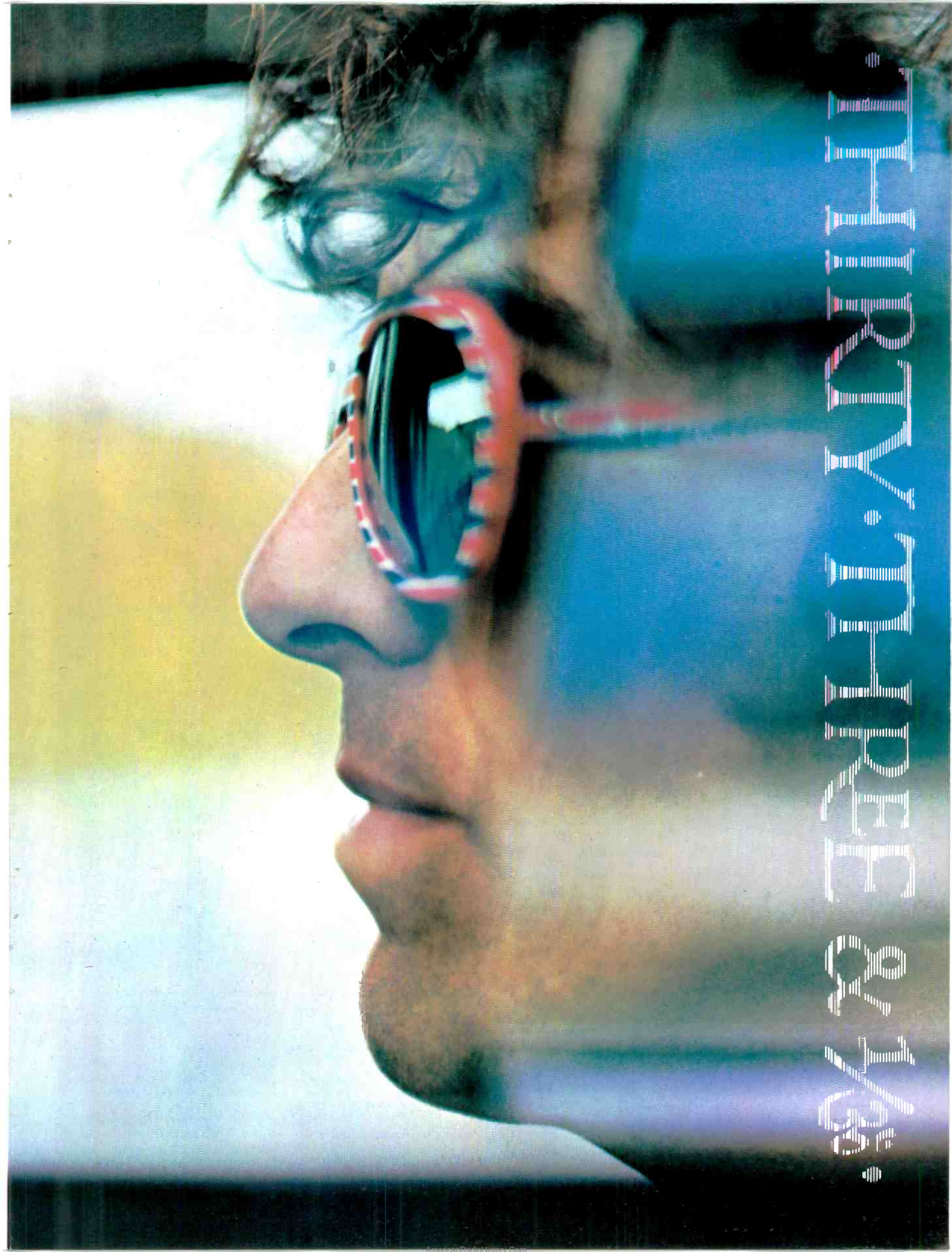
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# THE DENTAL X-RAY

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# DISCO FILE TOP 20

NOVEMBER 27, 1976

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

## Rock & Roll LPs

(Continued from page 3)

(WB) is at #6, Electric Light Orchestra's "A New World Record" (UA) is at #12, and last week's Chartmaker, "The Best Of The Doobies" (WB), is at #35.

The trend is further reflected in that Earth, Wind & Fire's "Spirit" album (Columbia) is the only non-rock lp in the top 10 (for the sixth consecutive week) and Gordon Lightfoot's "Summertime Dream" (Reprise) and the Captain & Tennille's "Song Of Joy" (A&M) join it as the only non-rock lps in the top 20.

The adult contemporary market is not completely without representation, with albums by mainstays such as the Captain & Tennille, John Denver (RCA), Barry Manilow (Arista), Linda Ronstadt (Asylum), Neil Diamond (Columbia), Olivia Newton-John (MCA), and Donny & Marie (Polydor) all charted in the top 100.

A dozen other rock albums registered impressive jumps and chart appearances in the top 100 this week, led by Kiss and their new album, "Rock and Roll Over" (Casablanca), which debuts at #43 with a bullet. The group's previous album, "Destroyer," jumps to a bulleted #80, while the group's "Kiss Alive" moves to #51 and "The Originals," the three record set, is at #148.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Everyone's talking this week about the difficulties of dealing with the influx of so many great new records, but no one's really complaining. Here's another batch of quality releases, beginning with several excellent disco discs. **Odia Coates and Paul Anka's** duet, "Make It Up to Me in Love" (Epic), has one of the most attractive, instantly irresistible opening instrumental passages of the year, a fitting introduction to a fine, beautifully sung Anka composition with a production that already sounds like a classic; at 5:35, it manages to feel fuller and deeper than most records twice that long. A sure hit, **The Tony Valor Sounds Orchestra** has a two-sided disc on Brunswick, the first 12-inch I've seen from that label. The essential side is "Gotta Get It," a long (7:36), hard-thumping instrumental with a terrific use of strings and standout guitar and flute riffs; flip side is an equally strong but much prettier song called "Girl" (5:01). Both are extended versions of cuts on Valor's new album, "Gotta Get It," which also contains his previous hit, "MA-MO-AH." **Greg Carmichael** and **Patrick Adams**, who've produced and written some of the most intriguing records of the past year, have come up with what sounds like their most commercial release in "Dance and Shake Your Tambourine" by the **Universal Robot Band** (where do they get these names?) on Carmichael's Red Greg label (3211 Paulding Avenue, Bronx 10469). Like their other records ("Love Bug," "Making Love"), this one is full of their trademark electronic squeals, the synthesizer darting playfully in and out of the rest of the instruments, teasing the singers while they chant the title or "Paaarty! Paaarty!" One side of this disco pressing is 6:26, the other 4:17, the latter length also available on a standard single. Within the coming week Salsoul will be bringing out a **Double Exposure** 12-inch featuring an exciting

(Continued on page 90)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### DCA CLUB/PHILADELPHIA

- DJ: Kurt Borusiewicz
- DANCIN'**—Crown Heights Affair—De-Lite (lp cut)
- DOWN TO LOVE TOWN**—Originals—Motown (disco disc)
- I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE**—KC & the Sunshine Band—TK (lp medley)
- NO, NO, NO MY FRIEND**—Devoshun—SMI (disco disc)
- SHOULD I STAY/I WON'T LET YOU GO**—Vicki Sue Robinson—RCA (lp medley)
- SPRING AFFAIR/SUMMER FEVER/AUTUMN CHANGES**—Donna Summer—Casablanca (lp cuts)
- STUBBORN KIND OF FELLA**—Buffalo Smoke—RCA (disco disc)
- THAT'S THE TROUBLE**—Grace Jones—Beam Junction (disco disc)
- WHEN LOVE IS NEW**—Arthur Prysock—Old Town (disco disc)
- YOU KEEP ME HANGIN' ON/STOP! IN THE NAME OF LOVE**—Roni Hill—Hot Foot (import)

### JOUISSANCE/NEW YORK

- DJ: David Todd
- CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)
- CAR WASH**—Rose Royce—MCA (lp cut)
- DOWN TO LOVE TOWN**—Originals—Motown (disco disc)
- I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)
- MY LOVE IS FREE**—Double Exposure—Salsoul (disco disc, not yet available)
- OPEN SESAME (PARTS 1 & 2)**—Kool & The Gang—De-Lite
- SOUL CHA CHA/SWAHILI BOOGIE**—Van McCoy—H&L (lp cuts)
- SPIDER'S WEBB**—Spiders Webb—Fantasy (lp cut)
- SPRING AFFAIR/SUMMER FEVER**—Donna Summer—Casablanca (lp cuts)
- STUBBORN KIND OF FELLOW**—Buffalo Smoke—RCA (disco disc)

### BAREFOOT BOY/NEW YORK

- DJ: Tony Smith
- ANOTHER STAR/SIR DUKE**—Stevie Wonder—Tamla (lp cuts)
- FASCINATION/CENTER CITY/MUSIC MAKER**—Fat Larry's Band—WMOT (lp cuts)
- FEVER/HELP, HELP**—Boney M.—Atco (lp cuts)
- IT AIN'T REGGAE (BUT IT'S FUNKY)**—Instant Funk—TSOP (lp cut)
- LET YOURSELF GO/COME INTO MY LIFE/YOU'RE MY DRIVING WHEEL**—Supremes—Motown (lp cuts)
- OVERTURE/INDISCREET O BA BA**—D. C. LaRue—Pyramid (lp cuts)
- PAZUZU**—Tony Silvester and the New Ingredient—Mercury (lp cut)
- TRIED, TESTED AND FOUND TRUE**—Ashford & Simpson—Warner Bros. (disco disc)
- 24 HOURS A DAY**—Barbara Pennington—UA (import disco disc)
- WELCOME TO OUR WORLD**—Mass Production—Cotillion (lp cut)
- YESTERDAYS/BOSTON**
- DJ: Cosmo Wyatt
- ELEVATOR**—Joanne Spain—Casino (disco disc)
- GIFT WRAP MY LOVE**—Reflections—Capitol
- GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES**—Eddie Kendricks—Tamla (lp cuts)
- MAKES YOU BLIND**—Glitter Band—Arista
- MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)
- OPEN SESAME (PARTS 1 & 2)**—Kool & the Gang—Delite
- SHOULD I STAY/I WON'T LET YOU GO/HOW ABOUT ME**—Vicki Sue Robinson—RCA (lp cuts)
- SPRING AFFAIR**—Donna Summer—Casablanca (lp cut)
- WELCOME TO OUR WORLD/WINE-FLOW**—Mass Production—Cotillion (lp cuts)
- YOU KEEP ME HANGING ON/MY GIRL**—David Matthews—Kudu (lp cuts)

## Monument Releases Five

■ NASHVILLE—Monument Records vice president of sales Tom Rodden has announced the release of five new albums for the label.

The albums released by Monument are "High Time" by Larry Gatlin, "Regeneration" by Roy Orbison, "See The Light" by Eddie Russ, "Play It Again, Charlie" by Charlie McCoy and "The Hamilton Affair" by The Hamilton Affair.

Monument has also planned extensive marketing campaigns with their independent distributors, according to Rodden, to increase in-store sales and promotions for the product. Easels will be featured in-store on all the albums. In addition, Orbison's album will have a three dimensional hanging display advertising it.

There will be time buys for key radio stations on the Russ, Gatlin and Orbison albums, with the Charlie McCoy album being set for a full scale promotion with his entire Monument catalogue.

## Copyright Series

(Continued from page 18)

Kastenmeier in most ways but an intense anti-broadcasting hand, jumped to the defense of cable and the educational broadcasters. Cellers watched as the bill floundered.

Hayes, realizing that the pro-revision bill forces were weakening (none of its allies realized it was *this controversial*) chided Kastenmeier for attempting to rewrite the bill on the floor. "Nobody apparently knows what this bill does, including the people who brought it here. If this is anyway to legislate . . . then I have been wasting 19 years down here," he sneered.

### Bill Pulled

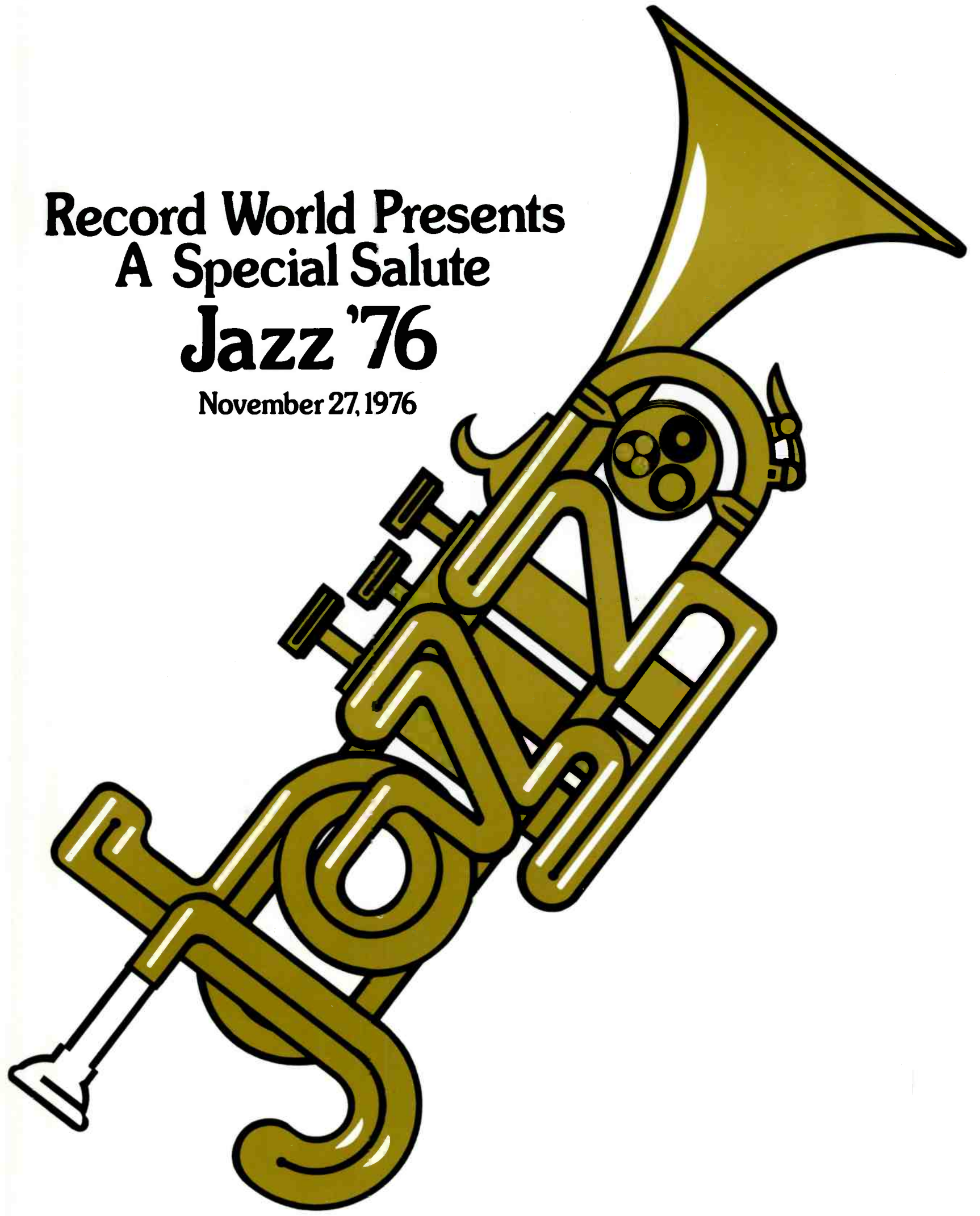
Celler scurried out of the chamber and button-holed then House Majority Leader Carl Albert (D-Okla.) and got him to pull the bill off the floor. By this time it was already early evening and Celler was not about to allow a vote on the bill before he knew where all the bodies were buried. The revision bill was rescheduled for the following Tuesday.

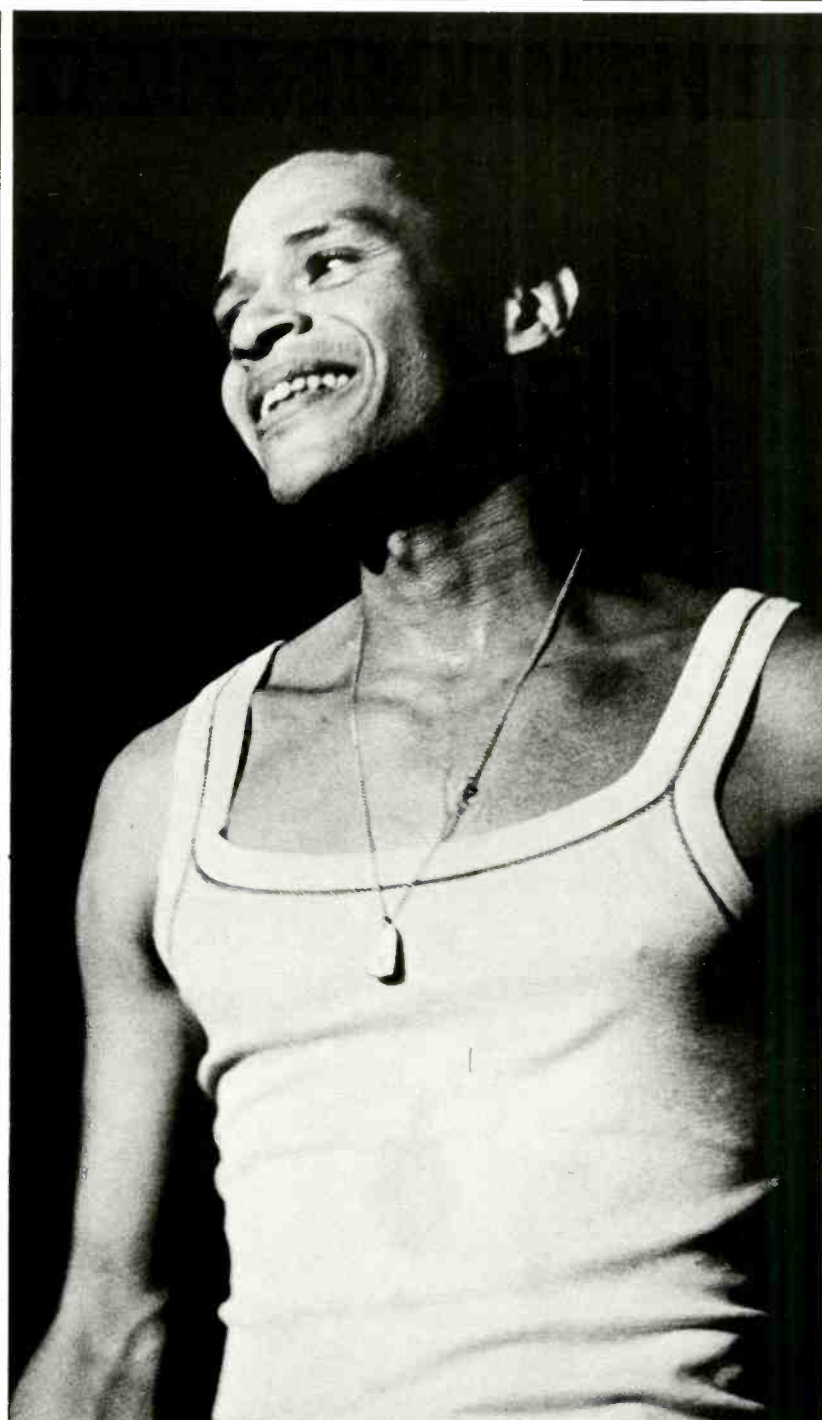
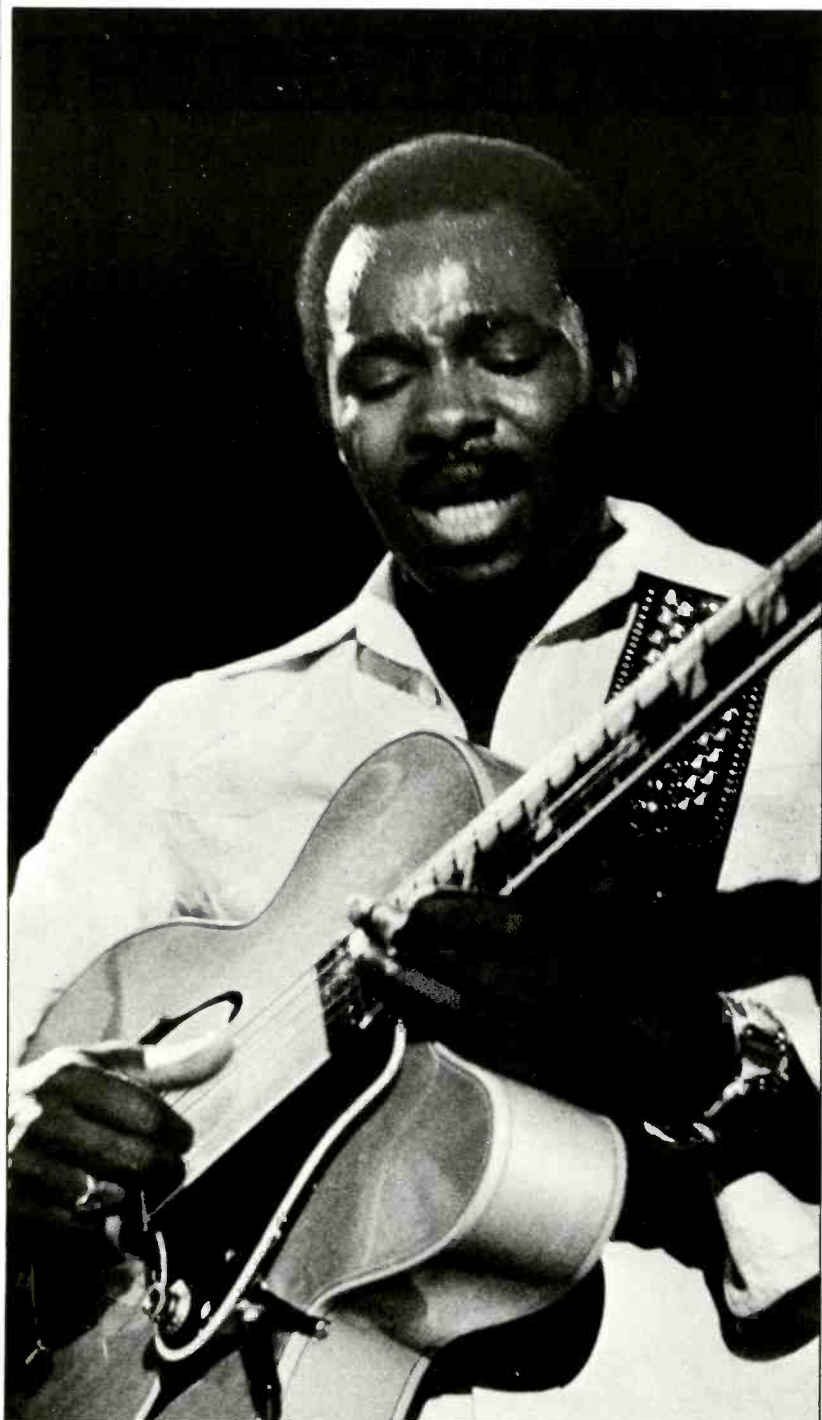
The intervening weekend would have to be used to meet with juke box interests. Humbled, Celler must have realized that he would have to accept whatever compromise they laid down. He was in no position to bargain if more than 13 years worth of work was not to go straight down the tubes.

Record World Presents  
A Special Salute

# Jazz '76

November 27, 1976





**George Benson\***  
#1 Top Jazz Guitarist  
#1 Top Album (Solo Artist)  
#1 Top Male Jazz Artist

**Al Jarreau**  
#1 Top Jazz Singer  
#3 Top New Male Artist

## **Four Jazz Firsts. *The Winners: Benson, Jarreau, Warners.***

It was a big year for jazz. Especially big for a jazz newcomer, Warner Bros. Records. After just one year in operation, Warners Jazz sports some of '76's brightest jazz stars. Like George Benson and Al Jarreau. Between them they hauled in four first place finishes in *Record World's* 1976 Jazz Awards. A remarkable year for Benson and Jarreau. Warners is jazzed to be a part of it.



\*Ken Fritz Management, 8450 A Melrose Pl. Los Angeles



Jazz, as Robert Palmer explains in the lead story to this section, has come to mean many things. And while it would be inappropriate to apply hard and fast stylistic delineations, Palmer's general breakdown into jazz-rock, jazz-pop and avant garde can be useful not for purposes of categorization but for helping to make the music more accessible for the uninitiated. As catalogue sales generally indicate, the popular success of a jazz artist—as per this year's shining example, George Benson—finds new fans going back and tracing the steps of the artist's career, thereby frequently picking up on other forms and more musicians.

Crossover, too, has taken on a variety of meanings and may actually be one of the industry's most overused terms. Used in a jazz context it has come to mean a mainstream jazz artist who, through the use of currently popular idioms (funky disco beats, certain types of orchestration), has succeeded in reaching the mass market.

At a recent **Record World** seminar, rock critic Robert Christgau asked how the magazine is able to differentiate the jazz buyer (or country buyer, or r&b buyer) from the general customer. It is a difficult task and one which, as jazz gains acceptance, becomes increasingly tough. It is necessary, however, to examine the purpose of such groupings. In simplest terms, the jazz buyer is a barometer for the general marketplace. He or she is likely to be the first to pick up on a Benson or a John Klemmer or an Al Jarreau and he or she is likely to pass the word.

Whatever the form, wherever the crossover begins, jazz is happening. There is satisfaction in that success for musicians and industry executives alike, so many of whom, as Palmer points out, came to the record business because of a love of jazz in the first place. The music is changing, but with the high level of quality of reissues and the excellent musicianship on the latest recordings, the jazz public is likely to be one of the most knowledgeable about the music it buys. And that, more than any, is a trend we can all join in supporting.

# Jazz '76: Setting a Style for the Future

By ROBERT PALMER

■ NEW YORK — The resurgence of jazz and jazz-based music as a commercially viable entity is a prime topic of conversation throughout the record industry. When Warner / Elektra / Atlantic threw a party to announce the most profitable quarter in its history, jazz guitarist George Benson's "Breezin'" was the fastest moving album on any of the three labels. As executives and journalists broke up into small groups, one could hear Nesuhi and Ahmet Ertegun, Joe Smith and Mo Ostin talking, in different corners of the room, about jazz.

"Warner Brothers Records moved into jazz this year because it has broad appeal demographically and is a tremendous growth area," Ostin was saying. "The field is just exploding. In investigating the market for the music, we found that kids were becoming more sophisticated in their musical tastes. We found records by jazz artists selling in numbers equivalent to pop record sales. We found a lot of our pop and rock artists playing jazz licks and recruiting jazz musicians to play on their albums and tour with them. We found that we could sign jazz artists and record them for a fraction of what it costs to make pop albums. All these factors made jazz a commercially appealing kind of music. I'm not necessarily talking about the old jazz, though. I'm talking about jazz that is co-mingling with other forms across the entire pop spectrum."

Some weeks later, Dexter Gordon, the most vital surviving tenor saxophonist in the classic jazz lineage which includes Coleman Hawkins, Lester Young and Gordon's one-time pupil John Coltrane, returned to New York for a rare engagement from his exile in Copenhagen. Every one of his appearances, three nights at Storyville and a week at the Village Vanguard, was mobbed. Bruce Lundvall, the president of the CBS Records Division, was among those who came to listen and celebrate, and he brought along a number of his fellow executives and lieutenants. Some of them had been involved in pop and rock all their lives and had never been present when a mainstream jazz musician of Gordon's stature was playing at the height of his power. "I never heard this guy before and he's incredible," one young CBS executive exclaimed. "I don't believe it."

The record industry's upper

echelons are filled with executives who got into the business near the end of the swing era, when jazz was still a popular music. Now younger executives, who have been drawn closer to jazz by the "fusion music" of the 1970s, are discovering the genuine, unadorned jazz of musicians like Dexter Gordon. But for all his magisterial powers and reputation among the cognoscenti, Gordon is not, at this time, selling records. As Ostin noted, "jazz that is co-mingling with other forms across the entire pop spectrum" is what's selling.

But as jazz accounts for more and more of the sales, and the interest of major and independent record companies, it becomes more important for those associated with the industry to know the music—its styles, its performers, its various hybridizations—in greater depth. Musicians rightly resent categorization—many black jazzmen are legitimately concerned that record store bins marked "jazz" are just another ghetto—but at present a great deal of music which has only marginal relationship to jazz as it was known in the past is being passed off as the real thing, while much genuine jazz is lost in the shuffle. The following suggestions for generic classifications—for a terminology to reflect contemporary realities—should be applied loosely and broadly, and with a grain of salt. But hopefully they will be of some value for those who want to understand a bit more clearly what the current "jazz revival" is all about.

## Jazz-Rock

As the second word in this hyphenated category suggests this is jazz which has borrowed heavily from the rock world. Specifically, the music has a deliberate dance beat, derived from the chunky syncopations of black pop and disco or from the heartbeat of white rock drumming. It is amplified, often heavily, and most of its prominent practitioners play electronic keyboards, electric guitars, or horns with various electronic modifiers attached. As in rock, groups are self-contained, whether they are cooperatives or led by a star performer. The musicians write and arrange their own material and seek to forge a distinctive group style. Some of the more popular jazz-rock groups include the various bands Herbie Hancock has fronted—most influentially the Headhunters—and the Billy Cobham - George Duke Band. Weather Report is perhaps the most consistently adventurous band in this category, although

Chick Corea and Return To Forever were also pushing the music in new directions before they disbanded.

## Jazz-Pop

Although it is often confused with jazz-rock, jazz-pop differs from it in almost every significant respect. Jazz-pop does have a deliberate dance beat, often reminiscent of the disco idiom. It is partially amplified, but not heavily. Many of its most popular practitioners—Grover Washington, Jr., Freddie Hubbard—play regular, unamplified horns. On records, jazz-pop is an orchestral music. As in straight pop, arrangers are hired to provide string, brass and choral backing for soloists, who in this case happen to be jazz instrumentalists instead of pop singers. Usually the musicians do not write their own material; often it is chosen for them by arrangers or producers. Above all, jazz-pop is *product*, with the producer having the final word. Creed Taylor pioneered jazz-pop at Verve and, more recently, CTI, and now Bob James is carrying on the tradition at Columbia. The most spectacular pop-jazz success of our time is, of course, George Benson's "Breezin'."

## Jazz

This is the plain article, the funky truth. It's what Freddie Hubbard played last summer at the Newport Jazz Festival when he sat in with his old boss Art Blakey and the Jazz Messengers. The principal havens for practitioners of straight-ahead jazz are independent labels like Muse, which has been releasing superb product by Cedar Walton, Woody Shaw and other pure jazz artists. In a more contemporary but still straight-ahead non-electric vein, are two more popular artists, pianists McCoy Tyner and Keith Jarrett, both of whom are basically jazz classicists with modern ideas who have been using string backing, all-star rhythm sections, selective studio overdubbing and other devices to enhance their appeal.

Jazz-rock and jazz-pop may be selling the most records, but straight-ahead jazz is on an upswing, and record companies which ignore it completely will be doing so at their peril. Booking agent Jack Whittemore, who handles Tyner, Blakey, Stan Getz and a number of other star attractions from within the jazz mainstream, reports that his artists' bookings and revenues have very nearly doubled over the past few

years. There are more clubs, and not just in the usual half-dozen major cities. There are many more college concerts. A note for those who think the jazz business revolves around records: Several of Whittemore's artists have been enjoying substantial increases in exposure and income without having had any new records released in several years.

## Avant-Garde

Nobody likes this term, but it is preferable to New Music because the music has been around now for some 15 years. It started with the innovations of Ornette Coleman, Cecil Taylor and John Coltrane during the early 1960s, reached a kind of turning point with the death of Coltrane in 1967, and took a new, more eclectic tack with the work of musicians from Chicago's Association for the Advancement of Creative Musicians, most notably the Art Ensemble of Chicago and Anthony Braxton.

Needless to say, this is the most depressed area in jazz economically, but nonetheless the market is expanding. Braxton, who is the most visible of the present generation of jazz avant-gardists—he records for Arista—says that he "worked enough last year to pay my rent, for the first time in my whole life." Many of his compatriots from the AACM have been performing in the lofts and galleries of downtown New York, often to capacity crowds. The name of avant-garde artists like Oliver Lake (Arista/Freedom) or Leroy Jenkins (with A&M/Horizon's Revolutionary Ensemble) is enough to draw an audience of several hundred to a Manhattan loft concert, and the listeners are mostly collegiate in age and middle-class in background. In short, they are a record-buying audience. The avant-gardists are also receiving more and more support from college radio stations, which play their records, and college music departments where many of them teach, spreading appreciation for their music along the way.

The avant-garde may pose difficulties for some listeners. Sometimes it sounds as full of fire as a sanctified church service, and sometimes it is as cool and complex as a score by Stockhausen or Boulez. But this variety and range also makes it fascinating, and college fads have a way of turning into commercially important movements overnight. Besides, the avant-garde represents the future of jazz, and should be supported for that reason alone.

(Continued on page 30)

# We named him Director of Progressive A&R before Record World named him Producer of the Year.

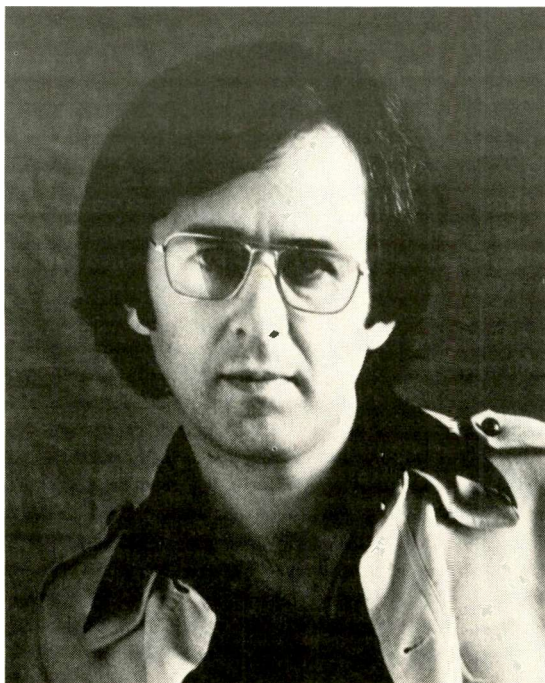
Earlier this year everyone around here agreed that we needed someone to take charge of the monstrous new popularity of jazz (a situation that we helped create).

Arranger, conductor, keyboard whiz, producer, composer—Bob James was the unanimous choice.

Bob remembers growing up when jazz was an elitist type of music, and that's the way the musicians wanted to keep it. But now he, and many of those same musicians, have discovered that they don't have to leave their old ideals behind...they simply have to relate them to a whole new audience.

Bob James started his Columbia career by producing and arranging Maynard Ferguson's best selling album ever...the critically acclaimed new Blood, Sweat & Tears album...the hit Freddie Hubbard album...he brought Hubert Laws to Columbia and produced the chart climbing "Romeo & Juliet" album...and we'll soon be releasing his sensational production of super R&B guitarist Eric Gale.

That's just the beginning.



**Jazz. Bob James.  
Columbia Records.**

# #1 Jazz Label:

**Top New Male Artist: #1 — Ronnie Laws**  
**Most Promising Female Jazz Artist: #1 — Marlena Shaw**  
**Top Jazz Trumpeter: #1 — Donald Byrd**  
**Top Jazz Flautist: #1 — Ronnie Laws**  
**#3 — Bobbi Humphrey**

## Hot-selling, award-winning



DONALD BYRD'S BEST/Donald Byrd  
BN-LA700-G



BLUE NOTE LIVE AT THE ROXY  
BN-LA663-J2



CAN'T HIDE LOVE/Carmen McRae  
BN-LA635-G



# Blue Note

**Top Jazz Saxophonist: #2 — Ronnie Laws**

**Top Album (Solo Artist): #2 — Places & Spaces/Donald Byrd**

**Top Female Jazz Artist: #3 — Bobbi Humphrey**

**Top Male Jazz Artist: #6 — Donald Byrd**

**#9 — Ronnie Laws**

**albums from Blue Note.**



FEVER/Ronnie Laws  
BN-LA628-G



BOBBI HUMPHREY'S BEST/Bobbi Humphrey  
BN-LA699-G



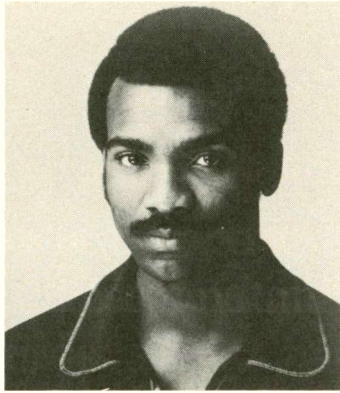
LIVING INSIDE YOUR LOVE/Earl Klugh  
BN-LA667-G

**When you think Jazz, think #1: Blue Note Records & Tapes.**

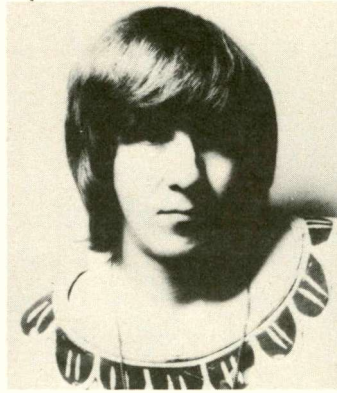




George Benson



Ronnie Laws



John Klemmer



Norman Connors



Flora Purim



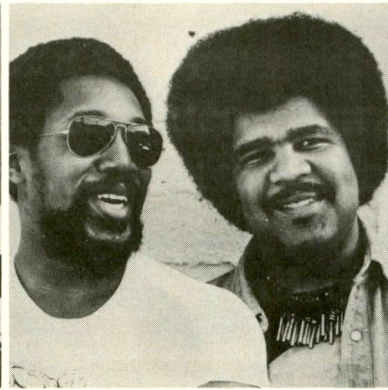
Esther Satterfield



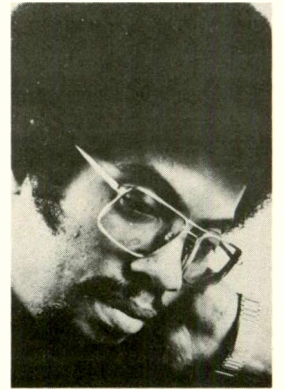
Marlena Shaw



Blackbyrds



Billy Cobham &  
George Duke



Herbie Hancock



# Record World 1976

## Top Album (Solo Artist)

1. **BREEZIN'**  
George Benson—WB
2. **PLACES & SPACES**  
Donald Byrd—Blue Note
3. **FEELS SO GOOD**  
Grover Washington, Jr.—Kudu
4. **THE LEPRECHAUN**  
Chick Corea—Polydor
5. **YOU ARE MY STARSHIP**  
Norman Connors—Buddah

## Top Album (Group)

1. **CITY LIFE**  
Blackbyrds—Fantasy
2. **THOSE SOUTHERN KNIGHTS**  
Crusaders—ABC/Blue Thumb
3. **ROMANTIC WARRIOR**  
Return to Forever—Columbia
4. **EVERYBODY LOVES THE SUNSHINE**  
Roy Ayers Ubiquity—Polydor
5. **BLACK MARKET**  
Weather Report—Columbia

## Top Album (Duo)

1. **LOOK OUT FOR #1**  
Brothers Johnson—A&M
2. **BACK TO BACK**  
Brecker Brothers—Arista

## Top Male Jazz Artist

1. **GEORGE BENSON**—WB/CTI
2. **HERBIE HANCOCK**—Columbia

3. **RAMSEY LEWIS**—Columbia
4. **LONNIE LISTON-SMITH**—Flying Dutchman
5. **STANLEY CLARKE**—Nemperor
6. **DONALD BYRD**—Blue Note
7. **CHICK COREA**—Polydor
8. **JOHN KLEMMER**—ABC
9. **RONNIE LAWS**—Blue Note
10. { **BOB JAMES**—CTI  
**STANLEY TURRENTINE**—Fantasy

## Top New Male Jazz Artist

1. **RONNIE LAWS**—Blue Note
2. **JOHN TROPEA**—Marlin
3. **AL JARREAU**—WB
4. **AL DIMEOLA**—Columbia
5. **DEXTER WANSEL**—Phila. Intl.

## Most Promising Male Jazz Artist

1. { **JOHN KLEMMER**—ABC  
**NORMAN CONNORS**—Buddah

## Top Female Jazz Artist

1. **FLORA PURIM**—Fantasy
2. **ESTHER SATTERFIELD**—A&M
3. **BOBBI HUMPHREY**—Blue Note

## Top New Female Jazz Artist

1. **ESTHER SATTERFIELD**—A&M

## Most Promising Female Jazz Artist

1. **MARLENA SHAW**—Blue Note

## Top Jazz Group

1. **BLACKBYRDS**—Fantasy
2. { **AWB**—Atlantic  
**CRUSADERS**—ABC
4. **LONNIE LISTON-SMITH AND THE COSMIC ECHOES**—Flying Dutchman
5. **RETURN TO FOREVER**—Columbia
6. **ROY AYERS UBIQUITY**—Polydor

## Top New Jazz Group

1. **BRASS CONSTRUCTION**—UA

## Most Promising Jazz Group

1. **ROY AYERS UBIQUITY**—Polydor

## Top Jazz Duo

1. **GIL SCOTT-HERON & BRIAN JACKSON**—Arista

## Top New Jazz Duo

1. **BROTHERS JOHNSON**—A&M

## Most Promising Jazz Duo

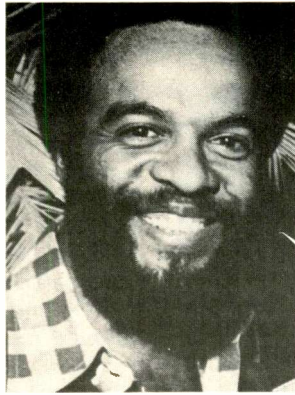
1. **BILLY COBHAM & GEORGE DUKE**—Atlantic



Brass Construction



Brothers Johnson



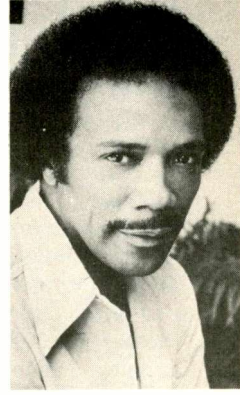
Grover Washington, Jr.



Donald Byrd



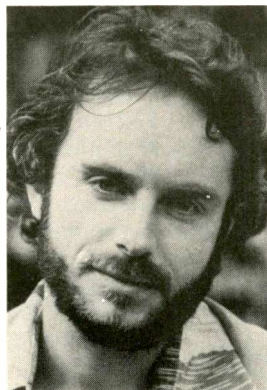
Stanley Clarke



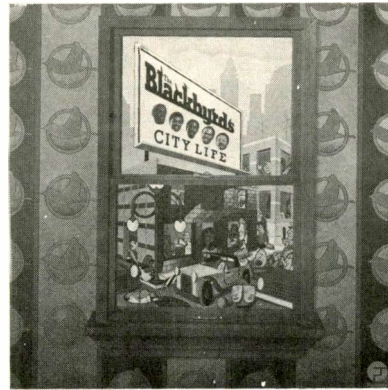
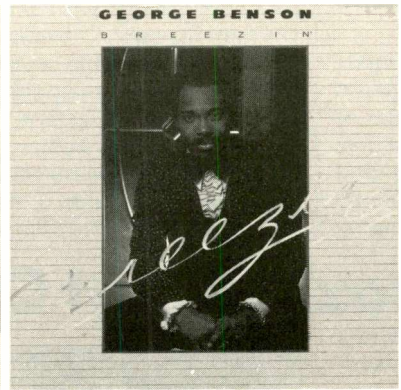
Quincy Jones



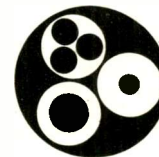
Al Jarreau



Jean-Luc Ponty



# Jazz Award Winners



## Top Jazz Pianist

1. HERBIE HANCOCK—Columbia
2. { KEITH JARRETT—ABC Impulse/ECM  
McCOY TYNER—Milestone
3. CHICK COREA—Polydor/ECM
4. JAN HAMMER—Nemperor
5. LES McCANN—Atlantic

## Top Jazz Saxophonist

1. GROVER WASHINGTON, JR.—Kudu
2. { JOHN HANDY—ABC  
RONNIE LAWS—Blue Note
3. { JOHN KLEMMER—ABC  
TOM SCOTT—Ode
4. GATO BARBIERI—A&M
5. GABOR SZABO—Mercury

## Top Jazz Trumpeter

1. DONALD BYRD—Blue Note
2. FREDDIE HUBBARD—Columbia
3. CHUCK MANGIONE—A&M

## Top Jazz Guitarist

1. GEORGE BENSON—WB/CTI
2. JOHN McLAUGHLIN—Columbia
3. AL DiMEOLA—Columbia
4. JOHN TROPEA—Marlin
5. JIM HALL—Horizon

## Top Jazz Drummer

1. NORMAN CONNORS—Buddah

2. HARVEY MASON—Arista
3. RALPH MacDONALD—Marlin

## Top Jazz Bassist

1. STANLEY CLARKE—Nemperor
2. RON CARTER—CTI
3. JACO PASTORIUS—Epic

## Top Arranger

1. QUINCY JONES—A&M
2. TOM SCOTT—Ode
3. BOB JAMES—CTI

## Top Jazz Singer

1. AL JARREAU—Reprise

## Top Featured Vocalist

1. MICHAEL HENDERSON—  
(Norman Connors Band)—Buddah

## Top Jazz Violinist

1. JEAN LUC PONTY—Atlantic
2. MICHAL URBANIAK—Columbia
3. STEPHANE GRAPPELLI

## Top Jazz Flautist

1. RONNIE LAWS—Blue Note
2. TIM WEISBERG—A&M
3. BOBBI HUMPHREY—Blue Note

## Historic Contribution

ARISTA—SAVOY  
POLYDOR—VERVE

## Innovative Design Format

A&M/HORIZON

## Miscellaneous Instrumentalists

AIRTO  
(Percussion)—Arista  
COLIN WOLCOTT  
(Sitar)—Vanguard  
STOMU YAMASHTA  
(Percussion)—Island

## Top European Jazz Imports

BRAND X—Charisma  
OVARY LODGE—Ogun  
JOHN STEVENS AWAY—Vertigo

## Outstanding Production

ECM

## Top Jazz Producer

MANFRED EICHER  
BOB JAMES  
DAVID RUBINSON  
CREED TAYLOR

## Special Merit

EDWARD GOREY  
MICHAEL MANTLER  
"The Hapless Child"—JCOA

# Columbia: The Sound of the 'Progressives'

■ NEW YORK — Webster defines "progressive" as "moving forward or onward, continuing by successive steps." Progressive music, because of its eclectic nature and limitless boundaries, allows for this terminology almost to the extent of demanding it. Now its appeal has gathered a mainstream momentum that can no longer be denied. Today's Columbia Records' progressives touch an audience that heretofore had never been exposed. The music reflects a lifestyle as broad-based and diverse as the people buying it. Its sounds depict a spirited genius that is both plentiful and prolific and never more so than on Columbia Records. As the likes of Miles Davis, Herbie Hancock, Freddie Hubbard and others electrify the masses with some of the most stunning melodies and rhythms the ear can hold, the progressive movement blossoms into staggering popular proportions.

More so than ever, progressive music at Columbia Records is pop and with good reason. Blood, Sweat & Tears and Chicago, through their fine interpretive techniques, made jazz palatable for a basically pop/rock audience and set the stage for a smooth transition toward the real thing. It wasn't any accident that Miles Davis' "Bitches Brew" and Herbie Hancock's "Headhunters" were groundbreaking affairs, highlighting not only the artist's keen sense of direction and need for expansion but also striking a massive popular nerve. What more can be said that hasn't been said about the redoubtable Miles? Be it "Porgy and Bess," "Sketches of Spain" or live at the Osaka Festival Hall on the recent "Agharta" album, his music is truly universal and defies categorization. Herbie Hancock's "Watermelon Man" and "Maiden Voyage," classic compositions of the early sixties, paved the way into the funky seventies for this keyboard master. "The key is the artist's ability to step out and lead the way," comments Don Dempsey, vice president of marketing, Columbia Records. "It cannot be a premeditated attempt at capturing an audience but rather must flow naturally."

This natural flow within the creative process manifests itself in many instances. Ramsey Lewis' timely teaming with Maurice White and Earth, Wind & Fire introduced him to an entirely new audience. "Sun Goddess" tremendous success became the base for a fresh, revitalized Ramsey Lewis sound which continues the sales expansion with each successive lp. Consider Weather Report. Thoroughly versed in jazz,



Herbie Hancock

Josef Zawinul and Wayne Shorter pilot this talented aggregation through a fascinating melange of tones and impressions. Their live performances have thrilled everyone everywhere, consequently augmenting its popular strength.

But progressive music at Columbia is pop for other reasons as well. Interpretations of popular material have opened new doors. Freddie Hubbard's sensitive rendition of "Feelings" on "Windjammer" and the beautiful work of Hubert Laws on "Trying To Get The Feeling Again" off his recent "Romeo and Juliet" album undoubtedly have won pop acceptance due to a convincing interpretation of proven charts. Laws doing Tchaikovsky or Maynard Ferguson getting disco action with "Primal Scream's" "Paliacci" indicate an incredible array of artistic insight and imagination; and the total popularization of jazz.

And the music keeps happening: from the venerable Tony Williams, back with a fine new group and lp "Million Dollar

Legs," to the latest from the extraordinary Chick Corea and Return To Forever, entitled "Romanic Warrior." Return To Forever's gifted guitarist Al DiMeola and former Bruce Springsteen keyboardist David Sancious both have scored impressively over the past year with solo projects ("Land of The Midnight Sun" and "Speed of Love," respectively). The richness of Jon Lucien's Island resonance on "Premonition" signals only the beginning for this most unique artist, while Wah Wah Watson gets down with some free form funk on his debut album, "Elementary." Coming from all directions and backgrounds, the Columbia progressive artist continues to broaden musical perspectives while garnering wide-based kudos and support.

## Atlantic's Jazz Impact Continues to Grow

■ NEW YORK — "The goal of the jazz department of Atlantic is simply this," says Ramon Silva, jazz a&r product manager for the label, "to maintain our standing in the front-line of the jazz universe, period. I have tried to step in right behind what Ahmet and Nesuhi Ertegun started here more than 20 years ago; that is, a process of growth with the music that never compromises the artist. We are always open to listen to anyone with something to say, from the unknown player to the most established one. And if we hear the real thing, we're always eager to dig a little deeper. That's what jazz is all about."

The result is a freedom and security that few other jazz artists enjoy, and a healthy volume to Atlantic's own business. This was effectively illustrated most recently by 1975's "Sound Waves" jazz lp sales campaign, and 1976's "Sound Waves Pt. 11" follow-up campaign. Both programs offered significant discounts to qualified dealers on a specially prepared catalogue of more than 200 albums by over 50 artists, covering the near 30-year span of Atlantic lp history. In addition, both campaigns were carried out in conjunction with the active summer jazz festival and concert season; and revolved around new album releases as well. "Sound Waves" featured new sets from Keith Jarrett, Rahsaan Roland Kirk, the Modern Jazz Quartet, Yusef Lateef, the New York Jazz Repertory Company, Milt Jackson, Dave Brubeck, and Phineas Newborn, Jr.; while 1976's "Sound Waves Pt. 11" (conducted last August) was built around new albums from Mose Allison, Roy Ayers, Joe Zawinul, Joachim Kuhn, Gary Burton, Herbie Mann, and Germany's all-star "Jazz Gala Con-



Stanley Clarke

cert."

By combining the finest newly-recorded product with its ongoing emphasis towards re-issue and re-package of catalogue materials, Atlantic achieves Silva's goals of presenting a fully-rounded personality as the total jazz label.

A brand new Stanley Clarke album ("School Days") or Lenny White album ("Venusian Summer") on Nemperor Records, for example, therefore becomes as essential to any jazz collection as Atlantic's four volumes of "Jazz at Preservation Hall." On the other hand, one must turn to Atlantic's jazz holdings exclusively in 1976 to hear Mose Allison's first new studio recordings in five years ("Your Mind Is on Vacation"), or Herb Geller's first new set under his own name in 15 years ("Rhyme & Reason"), or Sylvia Syms' first new sessions for the label in 20 years ("Lovingly").

Add to this the fact that Atlantic's catalogue remains a storehouse for definitive jazz discographies from Gary Burton, Ray Charles, Ornette Coleman, John Coltrane, Rahsaan Roland Kirk, Yusef Lateef, Carmen McRae, Ma-

bel Mercer, Charles Mingus, MJQ, Bobby Short and so many others. For a majority of artists, the historical process is a living thing.

And now in the 1970s, an entire roster of younger jazz-associated artists are starting to build their own catalogues. With the release of "Live—On Tour in Europe" last month, drummer-leader Billy Cobham expanded his lp discography to number seven. In turn, violinist Jean-Luc Ponty (his new lp is "Imaginary Voyage") and bassist Stanley Clarke (with "School Days") have each now released three albums within two years on the label.

Clarke is a Nemperor artist, a company that also boasts former-Return To Forever drummer Lenny White ("Venusian Summer") and the Jan Hammer Group ("Oh Yeah"). Clarke's own influence has spread impressively in such a short time: Guitarist Ray Gomez (who has appeared on albums with Clarke, White, Narada Michael Walden, etc.) has now joined Atlantic; likewise award-winning flautist Arthur Webb, a fixture on the New York studio session and Latin scenes (and a Philadelphia Music Academy scholmate of Clarke's). And Clarke has just finished producing guitarist Roy Buchanan's next Atlantic lp, helped out by Gomez, Hammer, Walden and others.

Walden is the former rhythm spark of the last Mahavishnu Orchestra line-up, an accomplished session player and composer (for Jeff Beck, Alphonso Johnson, Weather Report, the Mahavishnu Orchestra, Buchanan) whose first solo album, produced by Tom Dowd at Atlantic Recording Studios in New York, is set to cement his reputation within several genres of jazz and its kin.

(Continued on page 33)

# ABC HAS JAZZ

To  
**The Crusaders, John Handy, Keith Jarrett and John Klemmer,**  
thanks for your music, congratulations on your awards



# Warner Brothers: An Eye Toward Expanding the Jazz Market

■ LOS ANGELES—Over the past year or so, Warner Bros. Records has made a remarkable impact in the jazz field in terms of significant signings, healthy sales and building artists' careers.

Warners' involvement in this area is not new; early in the history of Warner/Reprise, jazz played an important role with such artists as Duke Ellington, Django Reinhardt, Sidney Bechet and Antonio Carlos Jobim as well as Frank Sinatra all part of the Warner line-up.

## Strategy

Recently, however, the company has begun to pay more attention to the jazz field with an eye toward expanding the traditional market for jazz to pop proportions. The top flight roster of artists and hit albums have attested to the wisdom of that strategy.

One of the first acts signed was David Sanborn, whose reputation as a top session man paved the way for solid sales on his first two albums for Warner Bros. — "Taking Off" and the recent "Sanborn." An ongoing tour schedule, both as part of James Taylor's band and as a solo act, has made Sanborn one of the most popular instrumentalists today.

## Al Jarreau

Another early signing was Al Jarreau, whose vocal style defies categorization but has found favor with jazz, soul and rock audiences alike. Jarreau has been the subject of much media attention, has built an international reputation — he won the German equivalent of the Grammy last year—and has seen his album sales more than double between his first for Warner/Reprise, "We Got By," and his current release, "Glow."

Michael Franks, another un-

categorizable singer and writer, has built up quite a jazz following with his Warner/Reprise debut, "The Art of Tea," which included the chart single "Popsicle Toes." Franks is again working with Tommy LiPuma on his follow-up, due for January release. The album, to be called "Sleeping Gypsy," has been recorded in Brazil and the U.S.

Last February saw the advent of a concerted effort to launch a number of jazz acts on the Warner Bros. roster in one fell swoop. "The New Music That Stays New" campaign brought the excitement of Warner's multiple album jazz release to radio, retail, and ultimately the consumer level.

## George Benson

The runaway best seller from the release was George Benson's "Breezin'," produced by Tommy LiPuma of Warners' a&r staff. A platinum album, "Breezin'" gave birth to two hit singles, "This Masquerade" and the title cut, and brought to light the vocal as well as instrumental prowess of the artist. Extensive touring, much of it with Al Jarreau, firmly established Benson as an artist with a much broader appeal than he'd previously enjoyed. Benson is now at work with LiPuma on his next Warner Bros. album which will be released early in the new year.

Pat Martino is another guitar virtuoso who is beginning to find a broader following through his affiliation with Warner Bros. His "Starbright" album has been a steady seller and he has just completed work on "Joyous Lake," his second lp for Warner Bros. and his first produced by Paul Rothschild.

## Alice Coltrane

Also part of the Warner Bros. family is Alice Coltrane. Her label



George Benson

debut, "Eternity," was critically acclaimed as was her performance at New York's Beacon Theater during Warner's "California Soul" festival last February. She is currently at work with producer Ed Michel on her follow-up, due in January.

David "Fathead" Newman found success as a disco artist as well as with the traditional jazz

audience with his first for Warner Bros., "Mr. Fathead," produced by Joel Dorn. Newman will also be represented with a new album, entitled "Front Money," in the January release.

On the rebound from his recent illness, Rahsaan Roland Kirk has again been delighting audiences with his musicianship and good humor of late. His first album for Warner's, "The Return of the 5,000 lb. Man," is to be followed in January by "Kirkatrons," again with Joel Dorn producing.

Stuff, an all-star session band that has stepped out on its own, is already making a big impression with concert audiences and progressive and jazz radio programmers. The group, consisting of Gordon Edwards, Cornell Dupree, Richard Tee, Steve Gadd, Eric Gale and Chris Parker, triumphed at this year's Montreux and Riviera '76 Festivals in Europe and their album debut, produced by Herb

(Continued on page 31)

## Bob Krasnow:

# An Ear for Quality Jazz Product

By PAT BAIRD

■ NEW YORK — "Jazz is the only place where real change exists in the music business."

Bob Krasnow, former president of Blue Thumb Records and now working with Warner Brothers Records in a position that has been described as "head hunter and talent scout," is in the forefront of record company executives working in the jazz market. In just the past few of his 17 years in the business, he has been responsible for two of the major breakthroughs of jazz artists into the pop field—The Crusaders on Blue Thumb and George Benson on Warners.

"I used to resist the name jazz," Krasnow said, "and hated to classify music as jazz because I thought it would limit it in some way. I've come to realize in the last year or two that the word 'jazz' is not a bad word because it is truly indigenous to America. It is truly our historical music and the music we have been able to export to the world."

## Jazz Crusaders

While at Blue Thumb in 1969, Krasnow signed the Jazz Crusaders, a group that had been well known in music circles but had sold only 25 to 30 thousand copies of each of their albums. Krasnow feels that it was due to the change in the group's name, from the Jazz Crusaders to The Crusaders, and the addition of two guitar players (an instrument the group had never before used) that caused their first album for Blue Thumb to sell 200,000.

"It was then that I realized that absolutely there's a market for anything that's really great," he said. "Even if it's against the grain, you might say, of what's really happening, you can't hold down something that's really good. Now 200,000 is not a big figure but it's big when you've been selling 20 to 40 thousand. Through that experience I learned a lot about music and went to see a lot of musicians on par with the Crusaders. We also signed Gabor Szabo and made the original recording of 'Breezin'' with him which Tommy LiPuma also produced."

## Balanced Roster

Krasnow eventually sold the Blue Thumb label to ABC Records and says: "when I sold my company I didn't sell me mind, or what was left of it. When I got to Warners, Mo Ostin was very interested in jazz groups and had a strong belief that there were some very strong commercial prospects out there. I agreed 100%. We went after what we felt would be a well-balanced roster and would put us in the business in a meaningful way."

## Releases

Since that time Warners has released albums by Rahsaan Roland Kirk, David Fathead Newman, Pat Martino, Carlos Jobim, David Sanborn, Al Jarreau and George Benson. Benson is, of course, the label's "Cinderella Story," but Krasnow feels that his enormous recent success is based on both

(Continued on page 30)

# WB Concentrates on Marketing

■ LOS ANGELES—At this time last year when Warner Bros. Records decided to re-enter the jazz field, much thought was given to the way jazz artists and albums would be marketed. The concept of a special jazz label was considered and dismissed—in keeping with the policy of making the music as accessible as possible to the broadest spectrum of consumer tastes. The concept of a separate line ran contrary to this thinking and, as a result, all of the Warner Bros. jazz artists are on Warner Bros. or Warner-Reprise just like the label's rock, soul and country acts.

## 'Ghettoizing'

It was precisely this thinking and the policy of not "ghettoizing" (a favorite expression of Bob Krasnow, who was in fact respon-

sible for signing quite a number of the artists) jazz which led Warners vice president and director of sales and promotion Ed Rosenblatt and his marketing team to treat jazz the same way they treat pop product. "We try not to limit the appeal of the music by treating the jazz releases in a different way than our rock and r&b albums. These are records—not jazz records—and we've been selling them as such," he said.

Rosenblatt calls this aggressive marketing attitude one of the reasons why the George Benson Warner Bros. debut, "Breezin'," has gone on to become what is generally acknowledged to be one of the biggest selling jazz albums of all time.

Rosenblatt gives credit to Tom

(Continued on page 30)

# CHECK OUT THIS JAZZ.

## CTI

| Title and Artist                                     | L.P. No.    | L.P. Inv. Ord. | 8-Tr. No.   | 8-Tr. Inv. Ord. | Cass. No.   | Cassette Inv. Ord. |
|--|-------------|----------------|-------------|-----------------|-------------|--------------------|
| <b>SUGAR</b> —Stanley Turrentine                     | CTI 6005 S1 |                | CTI 6005 HT |                 | CTI 6005 HC |                    |
| <b>BEYOND THE BLUE HORIZON</b> —George Benson        | CTI 6009 S1 |                | CTI 6009 HT |                 | CTI 6009 HC |                    |
| <b>SALT SONG</b> —Stanley Turrentine                 | CTI 6010 S1 |                | CTI 6010 HT |                 | CTI 6010 HC |                    |
| <b>WHITE RABBIT (WITH H. HANCOCK)</b> —George Benson | CTI 6015 S1 |                | CTI 6015 HT |                 | CTI 6015 HC |                    |
| <b>BAD BENSON</b> —George Benson                     | CTI 6045 S1 |                | CTI 6045 HT |                 | CTI 6045 HC |                    |
| <b>THE BADDEST HUBBARD</b> —Freddie Hubbard          | CTI 6047 S1 |                | CTI 6047 HT |                 | CTI 6047 HC |                    |
| <b>SPANISH BLUE</b> —Ron Carter                      | CTI 6051 S1 |                | CTI 6051 HT |                 | CTI 6051 HC |                    |
| <b>THE SUGAR MAN</b> —Stanley Turrentine             | CTI 6052 S1 |                | CTI 6052 HT |                 | CTI 6052 HC |                    |
| <b>POLAR AC</b> —Freddie Hubbard                     | CTI 6056 S1 |                | CTI 6056 HT |                 | CTI 6056 HC |                    |
| <b>TWO</b> —Bob James                                | CTI 6057 S1 |                | CTI 6057 HT |                 | CTI 6057 HC |                    |
| <b>YELLOW &amp; GREEN</b> —Ron Carter                | CTI 6064 S1 |                | CTI 6064 HT |                 | CTI 6064 HC |                    |
| <b>FIRE INTO MUSIC</b> —Various                      | CTS-2       |                | CST-2 HT    |                 | CTS-2 HC    |                    |

## KUDU

|  |            |            |            |
|--|------------|------------|------------|
| <b>INNER CITY BLUES</b> —Grover Washington, Jr.              | KUDU 03 S1 | KUDU 03 HT | KUDU 03 HC |
| <b>ALL THE KING'S HORSES</b> —Grover Washington, Jr.         | KUDU 07 S1 | KUDU 07 HT | KUDU 07 HC |
| <b>SOUL BOX VOL. I</b> —Grover Washington, Jr.               | KUDU 12 S1 | KUDU 12 HT | KUDU 12 HC |
| <b>SOUL BOX VOL. II</b> —Grover Washington, Jr.              | KUDU 13 S1 | KUDU 13 HT | KUDU 13 HC |
| <b>MISTER MAGIC</b> —Grover Washington, Jr.                  | KUDU 20 S1 | KUDU 20 HT | KUDU 20 HC |
| <b>WHAT A DIFFERENCE A DAY MAKES</b> —Esther Phillips w/Beck | KUDU 23 S1 | KUDU 23 HT | KUDU 23 HC |
| <b>FEELS SO GOOD</b> —Grover Washington, Jr.                 | KUDU 24 S1 | KUDU 24 HT | KUDU 24 HC |
| <b>ANYTHING GOES</b> —Ron Carter                             | KUDU 25 S1 | KUDU 25 HT | KUDU 25 HC |
| <b>I HEAR A SYMPHONY</b> —Hank Crawford                      | KUDU 26 S1 | KUDU 26 HT | KUDU 26 HC |
| <b>HOUSE OF THE RISING SUN</b> —Idris Mahammad               | KUDU 27 S1 | KUDU 27 HT | KUDU 27 HC |
| <b>SOUL BOX (2 RECORD SET)</b> —Grover Washington, Jr.       | KUX1213 S1 | KUX1213 HT | KUX1213 HC |

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# RCA: A Revitalized Approach to Jazz

■ NEW YORK — Jazz is, once again, abundantly prominent at RCA Records.

Blues, swing, mainstream and today's contemporary/fusion—all styles and eras are being included in the surge of releases that has more jazz pouring forth now from RCA than at any time in the company's association with the music.

The main thrusts of RCA's revitalized approach to the music have come from the acquisition two years ago of producer Norman Granz' Pablo label, the distribution by RCA of Bob Thiele's Flying Dutchman label, Norman Schwartz' and Nat Shapiro's Gryphon recordings, the reestablishment of the Bluebird logo and label under Frank Driggs and the in-house produced albums in the progressive idiom by Mike Lipskin.

RCA's output of jazz recordings has been a consistent factor in the company's release schedule for the past two and a half years—or, ever since the arrival of Ken Glancy from England to assume the presidency of the RCA Records Division.

Prior to Glancy, jazz was in limbo at RCA for about five years. Now, the jazz activity at the company harkens back to, and even

surpasses, the days of the music's Golden Age in the thirties and forties. Pablo and Flying Dutchman became part of the RCA jazz experience as a direct result of Glancy's personal relationship with Granz and Thiele. In little more than two years, Pablo has 90 albums in its catalogue while Flying Dutchman has logged about 100 over a much longer period of time. The Pablo artist roster reads like a Who's Who of Jazz: Duke Ellington, Dizzy Gillespie, Count Basie, Ella Fitzgerald, Oscar Peterson, Milt Jackson, Zoot Sims, Benny Carter, Coleman Hawkins, Roy Eldridge, Joe Pass and the two Joe Turners, to name only some. Also produced by the Pablo impresario, but for RCA Records "as a labor of love" and not for his own label, was the new "Porgy and Bess" co-starring Ray Charles and Cleo Laine for the very first time. This jazz-oriented set has become a solid-selling package for RCA.

Flying Dutchman, of course, launched Lonnie Liston Smith as an across-the-board record seller, with two chart-busting lps ("Expansions" and "Visions of a New World") in one year to his credit. Smith is now an RCA Records artist, exclusively. Also in the



Lonnie Liston Smith

Dutchman catalogue, distributed by RCA, are Steve Marcus, Oliver Nelson, Gato Barbieri, Leon Thomas, Gil Scott Heron, Teresa Brewer, The World's Greatest Jazz Band, Groove Holmes, Sonny Stitt, Bucky Pizzarelli and Bud Freeman, among others.

## Bluebird's Rebirth

Re-born in February, 1975, Bluebird has added to RCA's jazz flow some 23 two-record sets that number among them vintage performances by such giants of the idiom as Jimmie Lunceford, Benny Goodman, Artie Shaw, Fats Waller, Glenn Miller, Sidney Bechet, Earl Hines and Willie Bryant. Coming shortly: "The Complete Lionel Hampton," a box set of six

recordings that includes some of the finest small band jazz of all time. Frank Driggs, who personally supervises each and every Bluebird package, is optimistic about his scene. "Bluebird collections are steady sellers," he says. "We've just updated our catalogue and we feel kind of gung ho about the Hampton set and some great Woody Herman we're preparing for release early next year." Driggs has also brought out for re-release lps by Sonny Rollins, Charlie Mingus and John Lewis and, in addition, he's searched out jazz product from RCA affiliates abroad that includes albums by Toshiko, Conte Condoli and Frank Rossolino and Hampton Hawes that have never before been issued in America.

Gryphon Productions, whose principals are Norman Schwartz, Nat Shapiro and Michel Legrand, have added to RCA's jazz excitement with recordings by Phil Woods, Lena Horne and Legrand. Woods has racked up an industry Grammy (for "Images"); Lena's new lp, with Woods' accompaniment, is getting airplay on jazz stations as well as on pop radio and Legrand, also with Woods on the sessions, gets across-the-board play and sales, as well. Gryphon has just signed pianist Barry Miles and Schwartz will record him, for RCA distribution, within the next few weeks. Also on tap, via Gryphon: the 40th anniversary performance of the Woody Herman band at Carnegie Hall on November 20 is being recorded by Schwartz.

## Lipskin's Contributions

RCA's in-house producer is Mike Lipskin, who has contributed his share to the company's jazz experience by masterminding albums that starred Cedar Walton, Gil Evans, Blue Mitchell and, most recently, the RCA debut of Ryo Kawasaki. Lipskin is equally adept in the pop milieu where he has just produced the first album for RCA by singer Roger Troy.

Heading the merchandising of jazz at RCA Records is Mort Weiner, director of custom labels, and his assistant Bob Rifici, manager, custom labels, marketing. To support the production of jazz product released every month by the company, Weiner has introduced in-store dealer promotions and display pieces, individual catalogues for Pablo, Bluebird and Flying Dutchman, radio time buys, trade and consumer advertising and local newspaper advertising on a nationwide basis. Says Weiner about jazz at RCA: "We haven't had any gold records yet, but we're selling the music and continue to be seriously committed to it."

## Bluebird's Driggs: Keeper of the Flame

By PAT BAIRD

■ NEW YORK — Frank Driggs, producer for RCA's Bluebird label and a noted jazz historian, feels he's lucky to be able to make a living at his hobby. "Other record company executives may make more money than I do," he said, "but I think I have more fun."

The Bluebird series was a popular jazz and country label during the '30s and '40s specializing, Driggs said, "in secondary bands on their way up, not the established artists." Although not "established" during their time on the label, the roster included Glenn Miller, Artie Shaw and a host of other later renowned jazz and big band artists. The records sold for approximately 35 cents in Woolworths and other discount chains.

### Bluebird Discontinued

After World War II, Bluebird was a children's record label for a few years until it was finally discontinued. Two other RCA labels, Label X and Vintage, were started to specialize in jazz, pop and country re-issues. Both were discontinued.

When Driggs joined RCA several years ago, his first order of business was to re-activate the Bluebird label. Thus far they have

released approximately 25 double-lp sets and just released their first six-record boxed set, "Lionel Hampton 1937-1941."

### Masters Well-Preserved

Driggs re-masters and sequences the albums' contents and is very enthusiastic about the quality of the RCA masters.

"RCA has a tremendous catalogue," he said. "Victor's records were always better recorded because the studios where they were recorded were owned by RCA so the artists weren't subjected to scene changes and small studios. When I need an individual master, I order it from the factory. Some of the metal parts may have deteriorated slightly, but they have been kept in very good shape over the years."

The records issued to date list at \$7.98 and contain at least 32 cuts. Driggs feels this is "a good buy for the money. The records contain more cuts than the records issued by other companies and we also have a complete discography with each record. We make sure that the writers of the liner notes go to the original musicians, if possible, and write the stories that go with the original songs, list arrangers and soloists, where it was recorded, etc."

When he is unable to find all the necessary masters for an album, Driggs goes to his network of collectors. He is currently putting together a collection of the recordings of Little Brother Montgomery and is digging into the archives of collectors all over the country.

Bluebird's best seller to date has been the Glenn Miller collections. "I would have thought that every Glenn Miller collector would have every record he ever did by now," he said. "Every time you release something by him, it sells." Set for release in the spring are collections by Miller and Tommy Dorsey.

Driggs, who still writes for jazz publications and who produced many of the jazz re-issue albums under John Hammond's direction at Columbia, is optimistic about jazz sales in general and the RCA/Bluebird sales in particular.

"It's either feast or famine," he said, "and jazz is booming right now. We're selling quite a lot of albums and I think this will continue for several more years. I believe that RCA is releasing approximately 50 albums a year that are all jazz. I think we have a heavier commitment to jazz than any other label."



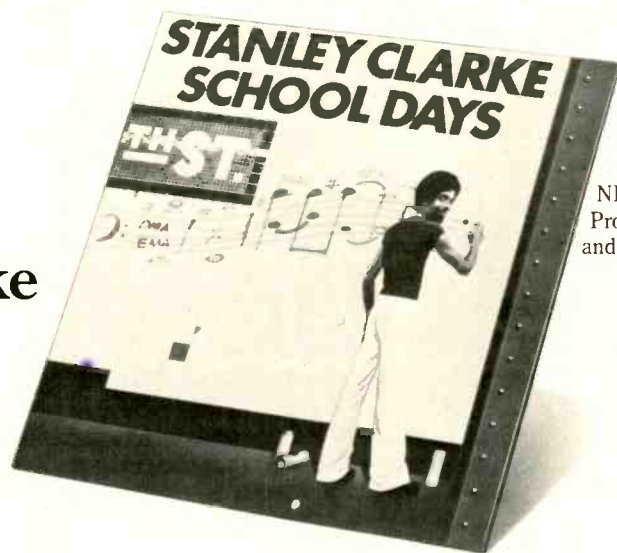
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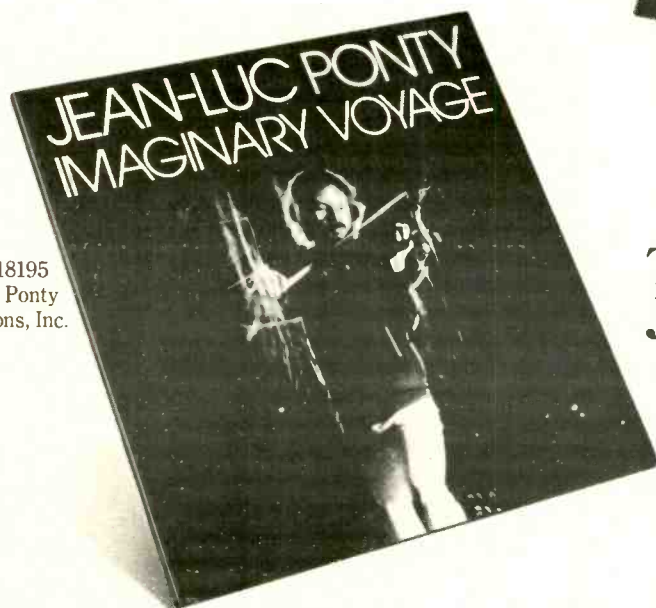
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**Billy Cobham & George Duke**

Top Jazz Bassist  
**Stanley Clarke**



NE 439  
Produced by Stanley Clarke  
and Ken Scott



SD 18195  
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Top Jazz Violinist  
**Jean-Luc Ponty**

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# ECM Festival Scores for Polydor

■ NEW YORK—Polydor Incorporated's jazz line, which consists of ECM Records, the Verve Records reissue series and crossover artists Chick Corea and Roy Ayers, continues to make strides on both artistic and commercial levels.

Highlighting the year's jazz events at Polydor is the ECM Festival of Music. Several of the label's top names—including the Gary Burton Quartet (with Pat Metheny), Jack DeJohnette's Directions (featuring John Abercrombie), Eberhard Weber's Colours, Enrico Rava, Steve Kuhn, Terje Rypdal and Ralph Towner—were brought together for the first time for a nationwide 17-city tour.

Debuting at New York's new Avery Fisher Hall with a surprise guest appearance of Keith Jarrett, the ECM Festival of Music made its way through Boston, Washington, D.C., Detroit, Chicago, St. Louis, Los Angeles and San Francisco.

ECM has released a number of important recordings recently. "Untitled" presented drummer Jack DeJohnette at the helm of a new group, Directions, featuring John Abercrombie, Warren Bernhardt, Alex Foster and Ron McClure. "Bright Size Life" marked the debut of 21-year-old guitarist Pat Metheny. While not performing with the Gary Burton Quartet, Metheny leads his own combo and plays to an ever-growing legion of fans.

Other recent releases include the long-awaited Ralph Towner/John Abercrombie duet album "Sargasso Sea;" the Gary Burton Quintet's "Dreams So Real" (featuring the music of Carla Bley); "Dansere" by Jan Garbarek/Bobo Stenson Quartet; the sparkling solo piano of Steve Kuhn on "Ecstasy;" and Terje Rypdal's new "After the Rain."

Pianist Keith Jarrett followed up his ground-breaking "Koln Concert" album with "Arbour Zena." More and more people have finally taken notice of Jarrett as his following crosses over from jazz to pop.

Polydor's Verve reissue series presents historic recordings from the Verve catalogue packaged with new commissioned artwork and definitive liner notes. Already released have been "The Genius Of Bud Powell," Billie Holliday's "The First Verve Sessions," Dizzy Gillespie's "The Sonny Rollins/Sonny Stitt Sessions," Lester Young's "Pres & Teddy & Oscar," "The Historic Recordings" of jazz at the Philharmonic, Charlie Parker's "The Verve Years (1948-50)," Ella Fitzgerald and Louis Arm-



Keith Jarrett

strong's "Porgy and Bess," Stan Getz's "The Chick Corea/Bill Evans Sessions," Bill Evans' Trio (Motion, Peacock), Duo (Hall), and "The Charlie Parker Sides" of the Norman Granz Jam Session.

Slated for a November release are four more additions to the Verve reissue series: Ella Fitzgerald's "The Cole Porter Songbook," Charlie Parker's "The Verve Years (1950-51)," Wes Montgomery's "The Small Group Recordings," and "Masters of the Modern Piano" featuring Cecil Taylor, Bud Powell, Mary Lou Williams, Paul Bley, Bill Evans and Wynton Kelly.

Polydor's crossover artists Chick Corea and Roy Ayers have en-

joyed great commercial success and have established a new audience. Corea followed his popular ECM albums and Polydor Return to Forever recordings with "The Leprechaun," which further widened his appeal. Roy Ayers' "Everybody Loves the Sunshine" topped his previous "Mystic Voyage" album by reaching the top 40 in the pop charts. This prompted the Polydor re-release of Ayers' 1973 album, "Red, Black and Green."

In the months ahead, Polydor and ECM have scheduled new releases by Keith Jarrett (a two-record solo organ album), Chick Corea, Barre Phillips, Jan Garbarek and Roy Ayers.

## At Arista, Diversity Is the Key

■ NEW YORK — Going into its third year of operation, the spectrum of jazz product at Arista Records is as extensive and diversified as any in the business today. From the classic and historic bebop recordings of Charlie Parker to the cutting edge of the avant-garde music made by such artists as Anthony Braxton and Cecil Taylor while incorporating every hybrid in between, Arista is extremely well represented.

The most commercially successful crossover progressive acts to date have included the Brecker Brothers, Gil Scott-Heron, Harvey Mason, Urszula Dudziak and the Headhunters. The Brecker Brothers Band, led by Randy on trumpet and Michael on sax, scored high on pop, jazz and r&b charts with their debut album, "The Brecker Brothers," and followed that up by doubling sales on their second album, "Back to Back." With one of the tightest live acts in the entire genre of progressive music, the Brecker Brothers demonstrated their versatility by producing crossover hit singles like "Sneakin' Up Behind You" and "If You Wanna Boogie," in addition to their more album-oriented material.

Having already proven an across-the-board appeal with "First Minute of a New Day" and "From South Africa to South Carolina," Gil Scott-Heron, with Brian Jackson and the Midnight Band, released their newest album, a double record set (one studio lp and one recorded in concert) entitled "It's Your World," which has received excellent initial reaction at the radio, retail and critical levels.

Drummer Harvey Mason's newly-released "Earthmover" album has already shown signs of far



Gil Scott-Heron

exceeding the successful impact of his Arista debut, "Marching In The Streets." With his reputation as perhaps the finest power-funk drummer in the business now firmly established, Mason has matured as a composer and producer and the results are evident in the tremendous reaction to his new album.

The Headhunters, formerly the dynamic band working with Herbie Hancock in performances and on his landmark bestseller "Headhunters," have re-formed and are currently in the studio recording their second album for Arista. Vocalist Urszula Dudziak's first single ever, "Papaya," rapidly became an international smash, going to number 1 in several European and South American countries.

Steve Backer, exclusive independent producer, who oversees the activities of Arista's progressive roster, commented on the scope of the company's jazz operation: "I think we've established in a rather short time one of the most highly-respected, well-rounded approaches to this music in the industry. We've dealt with both very adventurous pure jazz as well as jazz-textured music of great commercial potential.

Most major companies attempting the kind of multi-dimensional approach we've taken have had to abandon it very quickly, but we have found the means to deal intelligently with both the acoustic and the electric elements, the pure and fusion forms, the high art and pop are aspects of this music. We are continuing with that policy—believe me, not an easy one to maintain."

This fall Arista has released 13 new albums in the progressive vein. In addition to the already mentioned "Earthmover" album by Harvey Mason and "It's Your World" by Gil Scott-Heron, renowned composer and bass virtuoso Miroslav Vitous offered his label debut, a collection of original material entitled "Majesty Music." Just as significant is Anthony Braxton's new release, "Duets 1976," which features the composer / multi-instrumentalist on a series of classic duets with pianist Muhal Richard Abrams, including unexpected and completely unique arrangements of Scott Joplin's "Maple Leaf Rag" and Eric Dolphy's "Miss Ann." Braxton has continued to win unprecedented critical acclaim for each of the albums he has recorded since being signed to Arista: "New York, Fall 1974," "Five Pieces 1975" and "Creative Orchestra Music."

The Arista/Freedom project provides remarkable depth in the area of very contemporary jazz. Four new albums have been released this fall to go along with the consistently diversified catalogue of product already released on Arista/Freedom. Included were New York Mary's "Piece of the Apple," their second for the label, "The Razor's Edge," by the John

(Continued on page 20)

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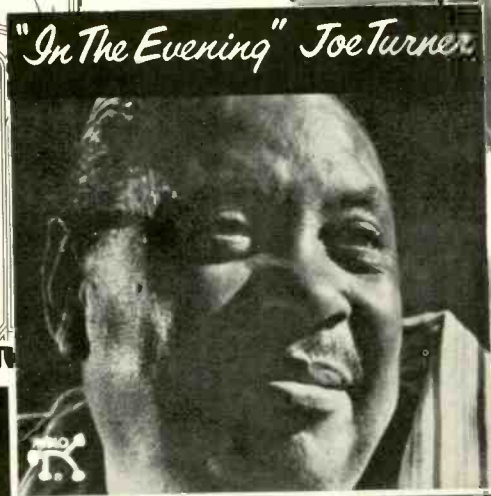
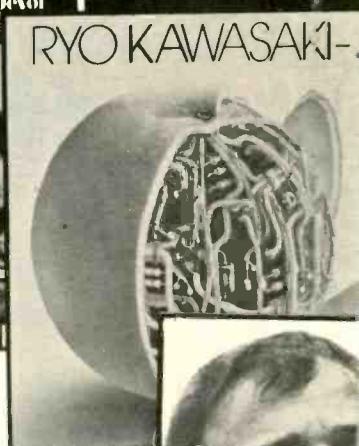
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CPL2-1831



2310 776



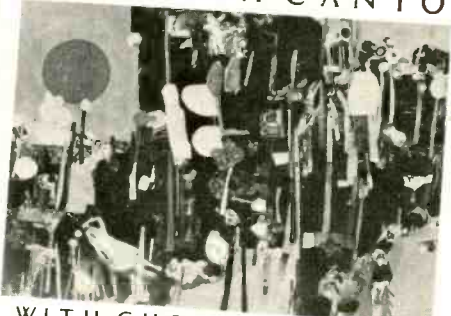
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"Leblon Beach"

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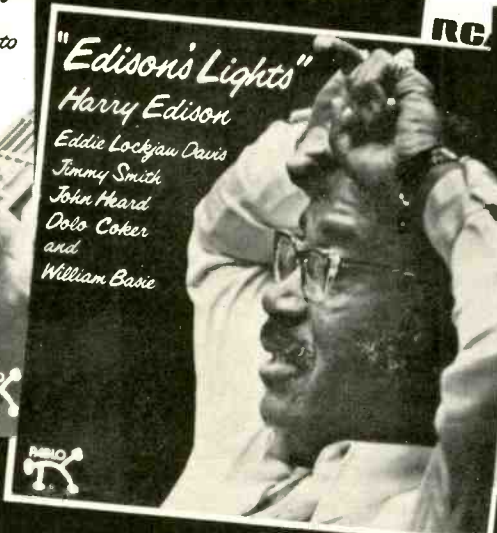


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"Edison's Lights"

Harry Edison

Eddie Lockjaw Davis  
Tommy Smith  
John Heard  
Dolo Coker  
and  
William Basie

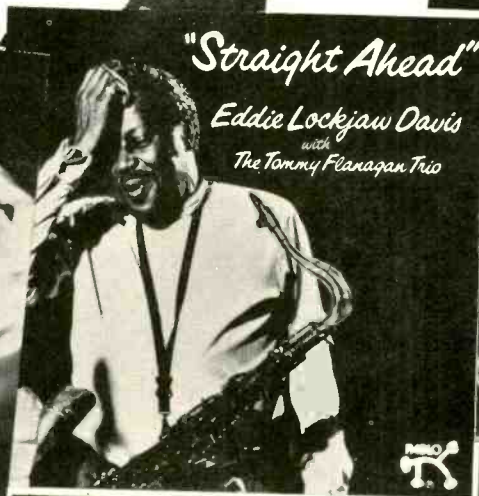


2310 780

"Straight Ahead"

Eddie Lockjaw Davis

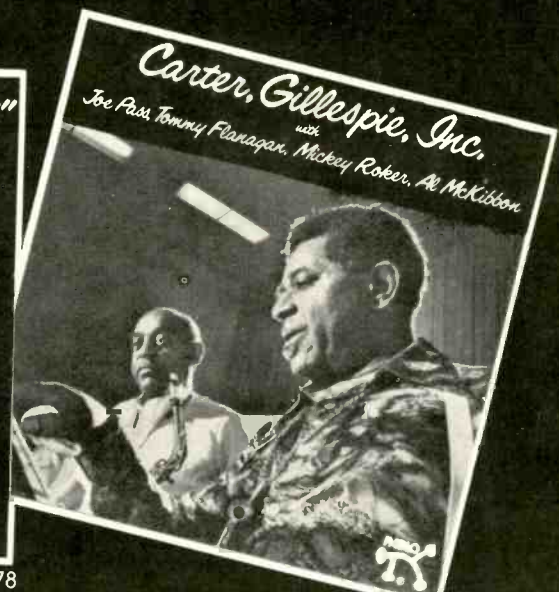
with  
The Tommy Flanagan Trio



2310 778

Carter, Gillespie, Inc.

Joe Pass, Tommy Flanagan, Mickey Roker, Al McKibbon



2310 781

**RCA** Records

# Ralph MacDonald: TK's Jazz Master

■ NEW YORK—TK Records is represented in the jazz marketplace by Ralph MacDonald, one of the music industry's busiest writers and performers. MacDonald broke out from behind the scenes with "Sound Of A Drum," released earlier this year on the Marlin label.

It was while MacDonald was a percussionist traveling with Harry Belafonte that MacDonald wrote his first song, "Don't Stop the Carnival," which Ralph based on a chorus chant of his father's. Belafonte needed a song to replace "Matilda" as his finale and he dared Ralph to write one, never thinking he could do it. By 1968, Ralph had composed, arranged and conducted an entire album for Belafonte, "Calypso Breakdown," and was on his way to a prestigious career as a songwriter.

## Studio Sessions

MacDonald occupied himself with studio sessions when Belafonte wasn't touring. One album the percussionist found himself working on was "Roberta Flack and Donny Hathaway" (Atlantic). They found themselves in need

## John Hammond Keeps Busy, Jazzwise

■ NEW YORK—The contributions John Hammond has made to the field of jazz have been numerous and ground breaking.

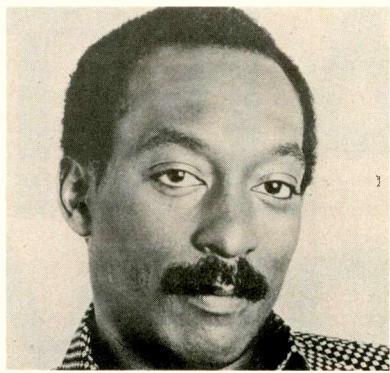
Currently, the retired head of a&r for Columbia Records is at work on numerous projects, including some noteworthy compilations, new recordings and a couple of literary ventures.

Several records that Hammond has been involved with were re-released by Columbia during the past two weeks. One is a two record set of material by George Benson titled "Benson Burner" which Hammond pointed out includes mostly unreleased material by the guitarist, including performances with Cannonball Adderley and Blue Mitchell. "It is probably the last pure jazz lp of George's to be put out," Hammond told **RW**.

Another project that he is involved with is five volumes of "The Complete Lester Young, 1936-1943." A new album will be forthcoming from Al Grey and Ray Bryant with some people from the Basie band on the sessions. The group will be "around the same size as Basie's original band from Kansas City."

These projects hit the street at the same time that Hammond is finishing his autobiography. He is also editing another book titled, what else, "The Golden Age Of Jazz."

Barry Taylor



Ralph MacDonald

of a song to complete the album and MacDonald came up with "Where Is The Love?" He and bassist William Salter had written the song. Flack and Hathaway made it a popular classic that has since been recorded by dozens of artists all over the world.

In 1970 MacDonald left the Belafonte organization—"It was an incredible education I'll always be grateful for," he says—and joined the recording and performing group led by Roberta Flack, with whom he worked until 1975. It's almost impossible to pick up an album without finding MacDonald's name in the credits and hearing his deft percussion rhythms and colorings weaving through the music. He's played on studio sessions for such diverse performers as Bette Midler and David Bowie, Aretha Franklin and Paul Simon, Morgana King and Liza Minnelli, Tom Scott and Gladys Knight—the list is endless. But the studio work Ralph was

## Arista (Continued from page 16)

Payne Band, "Montreux Two" by Archie Shepp, and Roswell Rudd's "Inside Job."

The acquisition of Savoy Records has now made widely available classic recordings of America's jazz heritage from the '40s and '50s, achieving both unanimous acclaim in major publications and chart acceptance. In the lead record review of a recent issue of Rolling Stone, noted critic and **RW** jazz editor Robert Palmer stated: "Two-fers treat jazz as an American art form which it was and is. But as worthwhile as many and perhaps most of them are, there has never been a twofer like 'Bird: The Savoy Recordings (Master Takes),' nor is there likely to be another."

In addition to the recordings already re-issued by such musical giants as Parker, Lester Young, John Coltrane, Dexter Gordon, Dizzie Gillespie, Donald Byrd, Cannonball Adderley and many others, new Savoy packages just released include "Red Top" by Gene Ammons, "A-1" by Lee Morgan, "Red Norvo Trio" which features Charles Mingus and Tal

most involved with—because the artists were close friends—were the ground-breaking CTI albums by Grover Washington and Bob James. Currently Ralph is represented on the jazz charts not only by his own album but George Benson's "Breezin'" (Warner Brothers) and Freddie Hubbard's "Wind Jammer" (Columbia).

"Sound Of A Drum" introduces MacDonald the solo artist, the featured performer and director or musical energies, who could

have cut his first album years ago but waited for the right time, the comfortable situation, the feeling that everything would go just the way it should. The time finally came, and with the help of his friends at Antisia Music—Salter, William Eaton and Arthur Jenkins—who just happened to be three of the most sought-after recording musicians in New York, and the inspiration of other compatriots—Grover Washington, Bob James, Eric Gale, Richard Tee—the album finally happened.

# Peter Levinson: A Jazz Veteran

By BARRY TAYLOR

■ NEW YORK—Peter Levinson Communications is a publicity firm that has been actively working with jazz artists since its inception in January, 1972.

## Background

Levinson's interest in jazz dates back to 1957 by his calculation, when in prep school he first heard a copy of Benny Goodman's 1938 concert album on the Columbia label. Since that time, he has written about jazz for his college newspaper at the University of Virginia, promoted concerts, free-lanced for several newspapers and magazines and has worked as a publicist for over a dozen years, going from the John Springer Associates office to RCA Records and finally his own public relations company. In that period of time, the artists he has worked with in the field of jazz

## Roster

Currently, his artist roster includes Billy Taylor, Ferguson, Herman, Brubeck, Laws and Mangione. He also represents several of the city's notable jazz clubs such as the Half Note, Hopper's and Buddy's Place.

## Involvement

Levinson's desire to become more personally involved in "moving the careers of musicians as one does through publicity" is what eventually led him from his eclectic background to his current field. His first involvement as a publicist dates back to 1963 when he worked with Ramsey Lewis at the time "The In Crowd" and "Hang On Sloopy" hit the charts back to back for the pianist.

Levinson feels that the role of publicist entails more than just getting interviews for his clients. Having worked as a personal manager for some years, he feels he must get involved in the artists' careers to some degree—getting commercials for them, finding films to score and getting them TV exposure which is ultimately instrumental in selling albums. He also points out that there has to be a "desire on the part of the artist to want to perpetrate a career so as to have longevity."

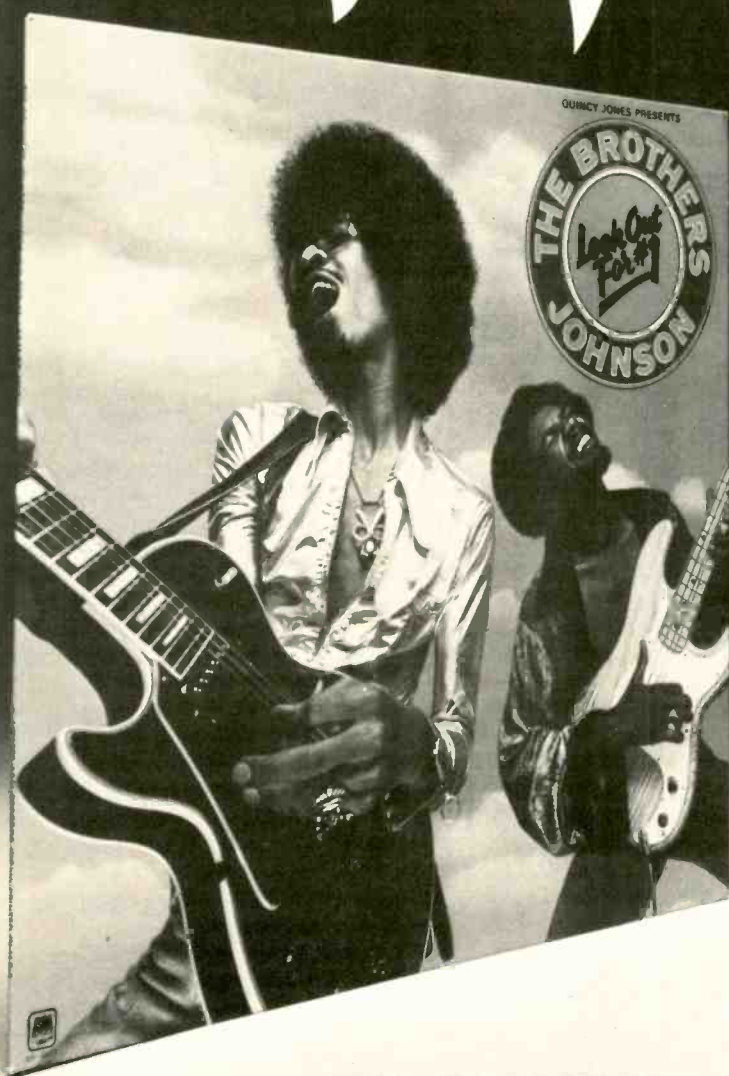
## Crossover Acceptance

This kind of commitment on the part of Levinson and the artist has most recently accounted for the crossover acceptance of Maynard Ferguson and Chuck Mangione with the "Primal Scream" album by the former and three consecutive albums entering the top 100 charts by the latter without either artist consciously compromising his music.

(Continued on page 27)

Hey, Quincy, did you ever think you'd be #1 Top Arranger — Albums and that we'd be #1 Top New Male Duo — Singles and #1 Top New Male Duo — Albums and #1 Top Duo — R&B Singles and #1 Top New Duo — R&B Albums for 1976?

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# Blue Note: A Tradition of Excellence in Jazz

By LEE UNDERWOOD

■ LOS ANGELES — The story of Blue Note Records is the story of jazz itself. Founded in 1939 by German immigrant and ex-theatrical agent Alfred Lion, Blue Note today is America's oldest continuously active record company devoted exclusively to reflecting and promulgating the evolution of jazz in all of its constantly fluctuating forms.

In 1939, Sidney Bechet's Dixieland version of "Summertime" became Blue Note's first hit. Two decades after the post-war jazz revolution, Blue Note documented jazz through the bebop, hard bop and modal schools, to avant-garde and polytonal jazz.

Blue Note's late-'40s and early-'50s roster featured Thelonius Monk, Miles Davis, Clifford Brown, Milt Jackson and Bud Powell. During the mid-'50s and early-'60s, Blue Note brought us Art Blakey and the Jazz Messengers, Jimmy Smith, Herbie Hancock, Freddie Hubbard, Eric Dolphy and Andrew Hill. The catalogue of the mid-'60s to the early '70s featured Sonny Rollins, Don Cherry, McCoy Tyner, John Coltrane, Ornette Coleman, Jackie McLean, Sam Rivers and Cecil Taylor.

"Today, we are pursuing several goals," said Dr. George Butler, 36, Blue Note's vice president and general manager. "I am trying to sustain our pure jazz tradition, which is most important in Europe, Japan, and some of the South and Central American countries. I do not want to relinquish what Blue Note is all about, which is why we are concerned about artists such as Horace Silver, Carmen McRae, Bobby Hutcherson, Gene Harris, et al.

"Our Re-Issue Series further substantiates our continuance of the Blue Note tradition. By early 1977 we will have released 31 lps. We have an intelligent, youthful audience now that has become curious enough to inquire about the foundations of jazz. They are extremely interested in the Re-Issues.

"We are also moving in the commercial funk/rock/jazz direction, partially as a result of the success of Donald Byrd's 1970-71 'Black Byrd' lp, which combined r&b and rock rhythms with jazz overtones. That album, incidentally, was a commercial success, and continues to be.

"We have signed several new, young artists, including Ronnie Laws, whose jazz/rock 'Pressure Sensitive' was the largest-selling debut album in the 37-year history of Blue Note. Earl Klugh, John Lee & Gerry Brown, and Eddie Henderson are other new



Donald Byrd

artists whose work reflect the way in which jazz has incorporated elements from many of its colorful periods and styles—from bop to rock to electronic jazz."

Blue Note is expanding in another direction as well. "It is premature to give specifics," said Butler, "but we have begun to focus our attention in the classical jazz province. I am also signing an incredible new classically-oriented artist named Noel Pointer, who plays electric violin, taking it, the violin, one step beyond Jean-Luc Ponty."

Blue Note is today in the forefront of progressive jazz marketing. "For a considerable time," said Butler, "I have emphasized the importance of marketing and merchandising jazz records. You

cannot simply release a jazz album and anticipate automatic sales."

In support of its jazz artists, Blue Note runs full-page ads in the trade and consumer publications; purchases AM/FM radio spots across the country; obtains interviews with local and national publications for touring artists; sets up in-store record play and in-store autograph signings at record outlets. "And we are now talking about doing some things on TV," according to Butler.

As a part of the campaign of July, 1976, Blue Note published an informative, insightful and beautifully illustrated record catalogue entitled "Blue Note Hits a New Note."

"We had thought of releasing the publication for just that month," said Butler, "but we received calls from retailers, one-stops and licensees from around the world. As a result, we made up additional ones, and it looks as if we will continue the publication, adding to it each quarter or every six months."

February of 1977 will be Horace Silver Month, which will be followed by (as as yet undetermined) Bobby Hutcherson Month. According to Butler, "The Artist of the Month program is for those artists who have perhaps not yet acquired the large audiences and big sales that they deserve. It is another dimension of our market-

ing and merchandising campaign, designed to establish the artist with the younger audiences."

Bobby Hutcherson, Horace Silver and Bobbi Humphrey have been featured at invitation-only jazz recitals. "We invited critics, music reviewers, students, professors, and music program directors. After the hour's performance people had the opportunity to ask questions of the artists," said Butler.

## Workshops

"We have also gotten our artists involved doing jazz workshops at various colleges and universities. Donald Byrd and Horace Silver have been very active doing this, and we are setting it up now so we can have more of our artists do similar workshops."

George Butler himself recently lectured on jazz at the University of Mexico, Mexico City. He plans to accept invitations for similar talks in Tokyo, Munich and the Ivory Coast.

"We at Blue Note are expanding our boundaries all over the world," said Butler, "because I do think, immeasurably, that jazz is much more affinal to people around the world than many people would have us believe.

"I want to continue making our artists available to schools, colleges and universities, so that they may personally spread the gospel, as it were, about the important art form, namely, jazz."

## Island's Jazz Makes Its Mark

■ LOS ANGELES — Although not primarily regarded as a jazz label, Island Records has made its mark on the jazz world. During the label's first year as an independent operation, under the direction of its president, Charley Nuccio, Island climbed both the pop and jazz charts with a two record set by the renowned jazz flutist Paul Horn. The album, entitled "Paul Horn (Special Editorial)," is still a strong catalogue seller. Since then Island has continued supporting artists working in jazz and progressive directions, as well as releasing a number of exceptional jazz works on the label's mid-priced, esoteric line, Antilles.

### Current Releases

Current Island releases with heavy jazz influences include Stomu Yamashta's "Go," the classically trained Japanese musician's experimental venture with Britain's Steve Winwood and guitarist Al DiMeola, formerly with Chick Corea's Return To Forever; Jorge Ben's "Samba Nova," the Brazilian composer's latest release, establishing him among the forefront of such Brazilian notables as Airto and Antonio

Carlos Jobim. Albums to be released during the final quarter of the year include Jade Warrior's "Kites," a subtle, intricately crafted record by Britishers Jon Field and Tony Duhig that combines electronic, classical and jazz structures; and a two record set of live performances at New Orleans' Preservation Hall jazz festival, featuring some of New Orleans' best known jazz and r&b artists.

### Antilles

Records in the Antilles catalogue that fall under the jazz/progressive category includes the one time only ensemble of John Surman, John Marshall, Terje Rypdal and Malcolm Griffiths on the lp "Morning Glory;" Osamu Kitajima's "Benzaiten!" an amalgamation of Japanese, jazz and rock musical forms; "Aiye-Keta," featuring Steve Winwood and two African musicians, Remi Kabaka and Abdul Lasisi Amao, creating a sound that blends rock and jazz with native African beats and rhythms; and British quartet Quiet Sun's "Mainstream," a progressive rock and jazz venture featuring Phil Manzanera and Brian Eno.

Antilles' next major release, scheduled for early 1977, includes some exceptional jazz selections. Among them are Don Cherry's "External Now" and the legendary African trumpet player Mongezi Feza's last recorded work, "Music For Xaba," featuring top Polish jazz artist Okey Temiz; Richard Tietlebaum, the experimental electronic synthesist, collaborating with jazz giant Anthony Braxton; an album of modern jazz and rock from the West African Ivory Coast, featuring some totally unknown but brilliant musicians, most notably saxophonist Francis Langley; and a John Cage—Jan Steele joint venture. Scheduled for a later Antilles release is a new album by the National Youth Jazz Orchestra.

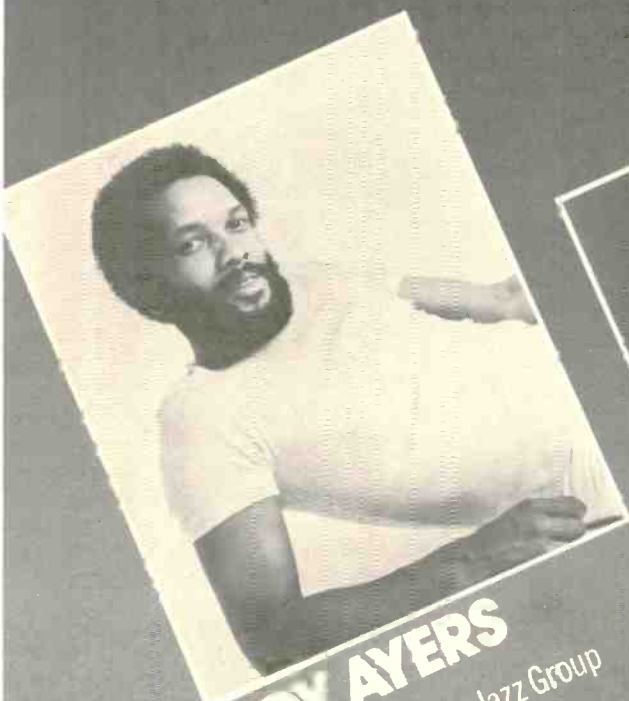
The combined catalogues of Island and Antilles already contain a number of strong, unique and historic jazz selections. The continuing expansion and diversification of both labels into a wide spectrum of musical fields demonstrates Island's interest in further developing its roster of jazz artists and its catalogue of jazz and progressive albums.



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- 4. Top Album (Solo Artist)  
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## Jazz Has a Home at A&M

■ LOS ANGELES—A&M Records' long tradition of close association with jazz artists and music is based on a deep appreciation and love of America's only original musical art form. "Jazz is pure expression of the human spirit—the ability, the willingness to improvise . . . to resolve with a sense of daring in an orderly, though not always obvious manner, the potential and paradox of existential situations," observes Herb Alpert, producer and executive vice president of A&M. "In this way jazz is in so many incalculable ways a fundamental inspiration to all musicians and a major contributor to the unique legacy of American culture. It helps define all the possibilities."

The company's successful involvement with the music dates back to the mid to late '60s when it entered into an exclusive production-distribution deal with CTI and was active in the signing and marketing of both George Benson and Wes Montgomery—two of the top guitarists in jazz history. The A&M approach to the cultivation of jazz is relatively unique in today's industry. Based on a full commitment to the artists, it emphasizes maximum creative latitude in the creation and development of their particular, special sound. The recent critical acclaim and strong commercial appeal of A&M crossover jazz artists such as Quincy Jones, Chuck Mangione and Esther Satterfield has more than justified this approach. Quincy Jones has assumed almost mythic stature as a major creative force in modern music. Chuck Mangione's big, warm compositions have resulted in four Grammy nominations. Esther Satterfield is fast gaining recognition as one of the top female jazz-pop vocalists today. In addition, newcomers Tim Weisberg, Gap Mangione and Gerry Niewood have demonstrated strong potential for reaching a wider segment of the youth market with their special brand of soft jazz-rock.

All of this has encouraged an ever-expanding roster of new jazz artists, particularly those who specialize in what might be called "Third World Jazz." Gato Barbieri, the fiery Latino saxman, recently was signed to the label and his just released album, "Caliente!" is enjoying strong disco and jazz airplay around the country. Milton Nascimento, the multi-talented Brazilian, made a strong debut on Wayne Shorter's highly acclaimed "Native Dancer," and will soon release his first U.S. solo album on A&M. Letta Mbulu, the gifted African songstress, has an upcoming album produced by Herb Alpert.

"Jazz has a home here at A&M," remarks Gil Friesen, senior vice president at A&M. "After all, it's a unique contributor to American culture—a source of so much of what's happening in popular music today. We've been mindful of that during this past year by seeking to create a larger number of avenues of stylistic expression for the many different forms this flexible music can take. And of course, we're excited about the rapidly growing interest in crossover jazz. We're looking forward to continued activity in that particular area of music."

A&M's total approach to jazz includes the recent issuance of its Horizon series whose releases encompass the entire spectrum of jazz expression—from big band bop to delicate duets, from multi-level mainstream to avant-garde. In the year since A&M introduced the series, the name Horizon has become synonymous with music of the highest calibre. First to spread the word were the critics, who have greeted the initial Horizon release of albums with enthusiasm.

Consumer response to the recent releases of contemporary jazz-rock artists Karma (featuring outstanding studio musicians Reggie Andrews, Oscar Brashear, Ernie Watts and George Bohannon) and New York trumpeter

*(Continued on page 28)*

## CTI: A Family of Stars

■ NEW YORK—Since its inception in 1969, CTI Records has been acknowledged as one of the world's finest jazz labels. Its outstanding artists and superb sound production have led to the independent record company's continued success and growth.

Today, an expanded staff assembled by Jerry Wagner, VP/marketing, and an artist roster enlarged through the efforts of Peter Paul, VP/business affairs and artist relations, are devoted to furthering the label's position as the most innovative leader in contemporary music.

"We have always been ahead of the times," says Wagner, "and the public has come to trust and respect us for it. We will continue our policy of finding the best talent, developing it and introducing it to a larger audience than ever. People know good music; we are here to see that they get it." For this purpose, CTI now boasts a field force of five area marketing directors, a new office in Los Angeles, a network of independent distributors, and, at the home office, an enlarged art staff, a new creative depart-

## Capitol Begins Jazz Roster Expansion

■ LOS ANGELES — Capitol Records, Inc. has begun to expand the label's jazz roster as promising talent is found, according to Don Zimmermann, CRI executive vice president and chief operating officer.

"Our plans are to support the acts we have and especially work to establish the newly-signed ones, but we are slowly and carefully expanding our list of jazz artists as we find the right talent," Zimmermann says.

Capitol's main jazz-oriented acts are Nancy Wilson, Caldera and Hagood Hardy.

"We want jazz acts that can cross barriers and develop a wide following," explains Jim Mazza, vice president, marketing. "Nancy Wilson has defied categorization for years. Caldera plays a Latin-salsoul-rock-type of jazz. Hagood Hardy had a pop hit with a jazzy instrumental number called 'The Homecoming'."

According to Larkin Arnold, vice president, soul music division (which handles Nancy Wilson, Caldera and forthcoming jazz artists), "We're planning to step up our presence in the jazz field in 1977. The reaction we've received with the Caldera album this year has been very encouraging. We have signed saxophonist Gary Bartz, who has had numerous records on Fantasy's Milestone and Prestige labels, and he will be produced by Larry and Fonce Mi-

zell. We have also concluded negotiations with pianist Bobby Lyle, who will be produced by Wayne Henderson, who was formerly with the Crusaders and who produced the Caldera album."

Rupert Perry, vice president, a&r, says, "We've just concluded a deal with Skip Drinkwater and Jerry Schoenbaum of Zembu Productions who will produce an album by Zbigniew Seifert. We will also be announcing in the near future the acquisition of several other jazz-oriented acts including one instrumental group that has had several albums on another label."

"Capitol has been holding off on developing an extensive jazz roster until the label could build a successful soul division," says Zimmermann. "Now that we've accomplished that, we're ready to expand again. Of course, Capitol has had many major jazz artists in the past, such as the late Cannonball Adderly whose posthumous 'Music, You All' was released last January and was well received. We also have singers like Natalie Cole who has had huge success in the soul and pop markets with songs such as 'Mr. Melody' which she does some jazz-like scat singing on. We have progressive rock bands Triumvirat and Gentle Giant from Europe; Sun, which is part of our soul division, and a duo called Vou-douris & Kahane. They all have easily-heard elements of jazz in their playing."

Nancy Wilson started singing with jazz and swing bands in the 1950s, but with her first smash hits of her own in the early 1960s, she refused to be stuck with labels. She has since had numerous jazz, soul and pop successes. Even so, she is still considered one of the top jazz interpreters in the business and was recognized as such by the Jazz Heritage Society which presented her with their "Ebony Mike Award" in October.

Caldera is a new international six-man instrumental group who debuted on Capitol with a self-titled album in September. The members have played with artists such as Willie Bobo, Ramsey Lewis, Valerie Carter, Flora Purim and Airtio, Gato Barbieri, The Rolling Stones, John Klemmer, Mark/Almond, Redbone, Mike Pinder of the Moody Blues, Sly Stone, the Manhattans, the Drifters and BT Express.

Hagood Hardy is a classically-trained keyboardist with more than two decades of playing with jazz and pop groups as well as writing television and movie soundtracks and advertising jingles (one of which led to the hit "The Homecoming").

ment, and bigger departments of promotion, publicity, marketing and artist relations.

In CTI's six-year existence, such artists as George Benson, Hubert Laws, Grover Washington, Jr., Joe Farrell, Freddie Hubbard, Esther Phillips, Ron Carter, Hank Crawford and Stanley Turrentine—a partial listing, to be sure—have emerged as top stars.

Based on the fact that they each began achieving recognition at CTI, the label's creative department has developed "The Star-Maker" as the company theme. Similarly, since the albums released by many of these artists are more in demand now than ever, CTI has introduced its All-Star Series, celebrating the fact that consumers who might have missed those albums before the artists became celebrities may again have the chance to buy them.

"We're talking about artists like Chick Corea, John McLaughlin, Billy Cobham, Herbie Hancock, Stanley Clarke, the Brecker Brothers, David Sanborn, and Ronnie Laws," says Wagner. "We can't

*(Continued on page 31)*

Fantasy  
Prestige  
Milestone **WINNERS**



IN THE  
1976 RECORD WORLD  
JAZZ AWARDS

**THE BLACKBYRDS**  
#1 Jazz Group



Unfinished Business (Fantasy F-9518)

**STANLEY TURRENTINE**  
#10 Male Jazz Artist



The Man with the Sad Face (Fantasy F-9519)

#1 Album (Group)



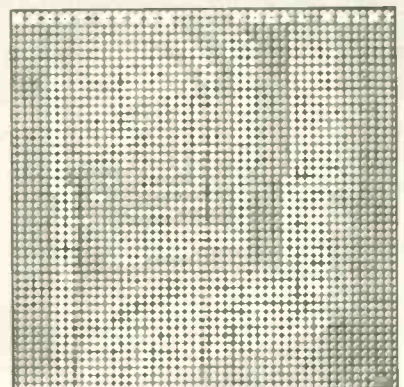
The Blackbyrds "City Life" (F-9490)

**FLORA PURIM**  
#1 Female Jazz Artist



500 Miles High (Milestone M-9070)

**McCOY TYNER**  
#3 Jazz Pianist



Focal Point (Milestone M-9072)



# Fantasy/Prestige/Milestone: All That Jazz

■ BERKELEY, CAL.—There's a 30" x 40" poster on its way to retailers showing 107 full-color jazz twofer minis that proudly proclaims "Prestige/Milestone, The World's Mightiest Jazz Catalog." The twofer aspect of Fantasy/Prestige/Milestone has been a success story since the concept was introduced almost five years ago in January 1972. Since that time, the catalogue has grown to 125 titles (there are 107 jazz twofers on Prestige and Milestone, and 18 folk/blues twofers on Fantasy). The twofer catalogue includes classic recordings by Miles Davis, John Coltrane, Bill Evans, Thelonious Monk, Cannonball Adderley, Wes Montgomery, Duke Ellington, Sonny Rollins, Mose Allison, Gene Ammons, The Modern Jazz Quartet, Eric Dolphy, Charlie Parker, Dizzy Gillespie, Donald Byrd, Charles Mingus, Kenny Burrell, Yusef Lateef, Ben Webster, Coleman Hawkins, Art Blakey, Milt Jackson, Gerry Mulligan, King Pleasure, etc.

The twofer project is a continuing reissue program jointly supervised by Ralph Kaffel, president of the three labels, and Orrin Keepnews, vice president, jazz a&r. Ralph Kaffel comments on the program: "The criteria used in deciding what to reissue is whether or not the albums have musical validity and lasting meaning. We don't repackage twofers for the quick sale, but rather for the long term. I don't anticipate the necessity of having to ever delete items from the twofer catalogue."

But the twofers are just one aspect of Fantasy/Prestige/Milestone's ever-increasing involvement with jazz. The current roster boasts The Blackbyrds, Stanley Turrentine, McCoy Tyner, Flora Purim and Woody Herman, who has seven albums on Fantasy. The Fantasy label is also noted for its Duke Ellington releases (five on Fantasy, two twofers on Prestige), and "Continuum," an lp by the Duke Ellington Orchestra led by Mercer Ellington, which was recorded after Duke's death.

Other artists on the Fantasy/Prestige/Milestone roster are: Bill Evans, who has released a series of five albums on Fantasy, including a duet album with Tony Bennett; Kenny Burrell, the highly acclaimed jazz guitarist who has four lps and the double-set, "Ellington Is Forever," on Fantasy; keyboard player Johnny Hammond, whose brand-new lp on Milestone is "Forever Taurus;" and saxophonist Joe Henderson, whose eight-year Milestone career has produced 12 albums. Henderson's next, due for release this



Stanley Turrentine

month, is "Black Narcissus."

Sonny Rollins has recorded five albums for Milestone in the last few years. Sonny's most recent lp is "Nucleus;" his next is slated for January release. Pianist Patrice Rushen first recorded for Prestige two years ago, when she was 20. Her first two Prestige albums firmly established her in the jazz world; her third lp, now in the

## Springboard Continues To Broaden Full Range of Jazz Album Product

■ RAHWAY, N.J.—The recent announcement that Catalyst Records, a division of Springboard International Records, Inc., had signed renowned jazz artist Sonny Stitt to an exclusive recording contract marked another giant growth step for the entire line of jazz activities at the Rahway, N.J. based label.

Springboard has been active in the jazz field from the birth of the company some 15 years ago and it is an activity motivated by a belief in jazz on the part of key executives in the company. Through the Trip label and later the respected Trip-Emarcy releases, Springboard has concentrated on replacing and reissuing some of the most famous jazz performances by people like Louis Armstrong, Helen Merrill, Art Blakey and many others.

In 1975, Springboard president Dan Pugliese decided to broaden the company's commitment to jazz by launching the Catalyst label. Distribution of all of the company's jazz labels is handled by Springboard Distributing Company, headed by vice president of sales Bob Demain, who is a tremendous jazz enthusiast.

Working closely with jazz artist and producer Pat Britt, Catalyst was started with a four record release including Flip Nunez, Hadley Caliman, Ahmad Jamal and George Muribus. The concept of the new label was to bring to the world music market record performances of some of the new upcoming jazz artists who had been

mixing stages, is due in January. Cal Tjader, whose association with Fantasy goes back many years, is represented by 31 albums in the catalogue; his latest is "Amazonas," produced by Airtio.

Roger Glenn, flute and vibe player, debuts on Fantasy with "Reachin'," just released. (Roger is the son of the late Ellington trombonist, Tyree Glenn.) Saxophonist Azar Lawrence began his solo career on Prestige while still a member of McCoy Tyner's group a couple of years ago; his third album, released last summer, is "People Moving," which was produced by Skip Scarborough. Opa, the South American instrumental trio which has recorded and toured with Flora Purim, has its debut on Milestone — "Goldenwings" — which was produced by Airtio.

In recent months, F/P/M has been aggressively expanding its already impressive roster, with es-

tablished artists and newcomers alike. Ron Carter signed with Milestone last summer. His first lp, called "Pastels," is scheduled for January. New talent includes Bill Summers, original percussionist with the Headhunters, who is currently working on his first lp for Prestige with Skip Scarborough producing. And the noted jazz drummer, Billy Cobham, is producing Pete and Sheila Escovedo for Fantasy.

All the jazz product released by the three labels is supported in sales and promotion by men whose entire careers have been involved in jazz. The Fantasy/Prestige/Milestone staff includes Bob Ursery, who spent the last couple of years as midwestern sales and promotion director for the labels, and who has relocated to Berkeley to assume chores as marketing director. Ursery worked for California Record Distributors during the sixties when they distributed virtually every jazz record released by the now-legendary small jazz labels, and was branch manager for CTI. Bob Kirstein handles west coast sales for the company, and like Ursery, has been involved with jazz for most of his career. Kirstein served as national sales manager for Contemporary Records and for Phil Spector's label, and later worked for both Prestige and Milestone before they joined Fantasy. He also worked for California Record Distributors. Fantasy's midwestern sales director is Ray Townley, who earlier spent two years as managing editor of Down Beat magazine and booked the Chicago jazz club, Ratso's.

So, unlike many other companies which have only recently jumped on the jazz bandwagon, Fantasy/Prestige/Milestone is a family of labels which has been at it for years, even the very lean years when "jazz" was a decidedly uncommercial undertaking.

"It's very gratifying," says Orrin Keepnews, "to see how much jazz is spilling over into the pop world—which to me simply means we're creating music that has strong appeal for today's listeners, particularly those who grew up on rock and roll and are now looking for something more stimulating and more satisfying.

"And the growing interest in the recorded history of the music is gratifying too," Keepnews continues. "A few months ago we imported a large shipment of original Riverside albums from Japan, figuring that they would be of interest to collectors. There sure must be a lot of collectors, because we sold out the entire shipment of 63 titles very quickly!"

## Bringing 'New Music' To the Fore

■ The Jazz Composer's Orchestra Association was founded in 1966 by Michael Mantler, who became its executive director. It was an outgrowth of the Jazz Composer's Guild, a group of musicians, including Cecil Taylor, Bill Dixon, Archie Shepp, Roswell Rudd, John Tchcai, Sun Ra, Paul Bley, Carla Bley, Burton Greene and Michael Mantler, who had deemed it beneficial at the time to pool their efforts in creating a structure where their music, currently considered non-commercial, could be heard. However, artistic conflicts, and subsequent dissidence among the participants, caused the Guild to flounder, and it was then that Michael Mantler felt that a non-profit organization would enable them to apply for grants from various funding organizations, to present and record works by selected new music composers performed by a large orchestra. Timothy Marquand agreed to act as president and the next couple of years saw the emergence of a two record album set called "The Jazz Composer's Orchestra." It was a series of compositions by Michael Mantler featuring soloists Taylor, Rudd, Don Cherry, Gato Barbieri, Pharoah Sanders and Larry Coryell.

The next step in the persistent efforts of this organization was to sell the record. Various record companies had initially been approached, but even with the elite list of players participating, the reaction was always "too expensive—won't sell."

With the help of enthusiastic reviews and numerous awards, word began to travel, and a loyal group of people became customers and were added to a mailing list. The next few years produced a slow but steady growth. It was discovered that there were markets in Europe and Japan for this type of music and while the sale of "The Jazz Composer's Orchestra" continued, Carla Bley went ahead with plans for the second project, her own composition, "Escalator Over the Hill." This developed into a three album set and featured such notables as Jack Bruce, Viva, Mahavishnu John McLaughlin, Barbieri, Cherry, Rudd, Haden, Don Preston and Linda Ronstadt, among many others, and was released to further accolades of critical enthusiasm.

By this time, the support of various record stores across the country had been elicited, usually through the interest of a new music follower who happened to work there, and Michael Mantler and Carla Bley both had the idea that it was time to offer a similar

service to other independent new music labels. They felt that the concerted efforts of all involved would strengthen the stability of New Music as well as offer a much needed outlet. New Music Distribution Service was started in 1972, and the criteria set for participation was that the record albums it would handle fit into the general category of experimental music, or progressive jazz, and no value judgements be made as to their musical merits or saleability. In other words, it was a "service" rather than a business, and consequently still dependent on funding money. However, whatever the merits or demerits of the commercial music business structure, the fact still remained that the company had to remain solvent to fulfill its purpose.

JCOA workshops continued and produced recordings by Cherry, Rudd, Clifford Thornton, Grachan Moncur III and Leroy Jenkins, and Mike and Carla formed their own label, WATT Records, devoted solely to the presentation of their own music.

Business increased and store orientation began to expand. Bill Ewell joined Jay Stickler, the only paid member of the staff, and his expertise in sales matters brought in new customers such as Sam Goody, and other large stores began to see that it was beneficial to stock items that appealed to a select group of people. In 1974, Jack Somer, a veteran music business man doing a stint in the underground to supplement his writing career, came to JCOA from CRI, a contemporary classically oriented record company also distributed by NMDS, and added new impetus to sales and promotion. Susan Thompson took over from Somer in 1975. Alan Baratz has recently taken over the sales end of the business, while Bill Ewell is working part-time as a consultant, and Baratz has been focusing on reaching more chain stores and supplying them with the kind of service they need.

## Levinson *(Continued from page 20)*

Peter Levinson Communications also serves in an advisory capacity with record labels, having recently worked on a Bill Evans/George Russell lp with Columbia, a "Supersax" album for Capitol and Peggy Lee's latest record for A&M, but the emphasis remains on jazz, which Levinson points out is "America's most sophisticated music."

"A lot of people consider jazz America's only musical art form," he continues. "I'm not sure it is, but I think it is certainly the most

## Jazzmobile: A Fresh Approach to Music

■ NEW YORK — In 1964, Jazzmobile, Inc., an award-winning, unique musical out-reach organization, was organized as the first major project of The Harlem Cultural Council. Its original purpose was to bring free jazz programs of the highest quality to culturally deprived areas of New York City and, in doing so, stimulate the youth of the community into a more active participation with the diverse aspects of their indigenous music.

The past decade has seen Jazzmobile progress from a summer season of 10 free outdoor concerts on the streets of New York to summer seasons which include over 100 free concerts in New York City, Washington, D.C., Baltimore, Philadelphia, and urban areas in New Jersey and upstate New York.

In addition to its summer activities, which have also included designing and staffing jazz programs for both public and private schools, Jazzmobile produces a series of lecture/demonstration concerts which underscore the importance of the creative process and are ultimately designed to educate, motivate and communicate with culturally deprived youth. Such performances, preceded by the distribution of comprehensive teacher lesson plans, trace the roots, development and importance of jazz in an entertaining, as well as educational format. Presented to age groups from kindergarten through high school, this series has elicited unqualified praise from the Board of Education in New York City, and, more important, from the children who are exposed to this dynamic art form.

Jazzmobile has received numerous community, statewide and commercial awards for its accomplishments and contributions to the people of the city and state of New York. Among them are the "Encore Award," issued by the Arts and Business Council of New York, the New York State "Conspicuous Service Award," and, most recently, a national

grant award, The Emergency School Aid Act (ESAA).

ESAA provides Jazzmobile, Inc. with funds to work in conjunction with the students, parents and teachers of four East Harlem schools for the purpose of raising achievement levels through the arts. In addition to music instruction, Jazzmobile staff expansion under ESAA includes the hiring of instructors in dance, drama, visual arts and poetry. The ESAA program developed by Jazzmobile is designed to provide "built-in-success factors," whereby, through the arts, minority under-achievers can experience success, develop their talents, channel their energies, acquire self-discipline, good study habits, and respect for their school as an integral part of their community.

The expansion of Jazzmobile over the past decade has not only been truly remarkable, but visibly exemplary of the desperate need for such service organizations supplementing our present-day educational programs.

Jazzmobile has addressed the problem by making the music and the artists available to the general public in ways that are less inhibiting to both the artist and the audience. By providing concert sites where the audience is able to come into closer contact with the greatest artists in jazz, Jazzmobile pioneers in developing and updating the kind of interaction that formerly took place only in small nightclubs and jam sessions. The growth and acceptance of the Jazzmobile concept has caught the public's fancy and has been imitated by artists in other disciplines (such as the Dancemobile, the Puppetmobile, etc.).

One of the principles basic to the Jazzmobile operation is that it goes only into communities which have invited it. A street concert, a lecture/demonstration, a seminar, a workshop or an open rehearsal are but a few of the services Jazzmobile supplies on request. Because of the cooperation of jazz giants, such as Dizzy Gillespie, Art Blakey, Milt Jackson, Buddy Rich, Tito Puente and others too numerous to mention, Jazzmobile is often able to match the unique talents of creative jazz artists with the communities which relate to them best.

Jazzmobile goes into the heart of living communities, making no political, ethnic, religious, or class distinctions. Its basic aims are to bring jazz of the highest quality directly to the people and to stimulate audiences into a more active role in musical performances. In a word, Jazzmobile brings a fresh approach to the wider acceptance of America's indigenous music.

# ABC Puts Emphasis on 'People' Jazz

■ LOS ANGELES—ABC Records is stepping up its campaign to broaden the scope of its jazz product and to expose it to more people who are not generally considered to be hard core jazz buffs. The company's effort to expand ABC's jazz audience was rewarded in '76 by crossover chart success for John Klemmer's "Touch" and "Barefoot Ballet" on ABC, The Crusaders' "Those Southern Knights" on ABC/Blue Thumb, and John Handy's "Hard Work" on the company's jazz label, ABC/Impulse, which reemerged as a major force in current jazz.

"Touch," which was released in late '75, was the album that propelled John Klemmer to his position as a major commercial recording artist. His fluid saxophone playing makes a varied yet cohesive musical statement that gained across-the-board acceptance, moving from the top of the jazz charts to the pop charts, where the album remained for most of '75. "Barefoot Ballet," released in September '76, has been even stronger than "Touch" and it looks to be a prime candidate to join the select group of jazz albums to attain gold status. Both albums reflect Klemmer's (and ABC's) outlook on jazz: "If an artist can't communicate, he's on a dead-end street. Jazz has to be reestablished as a popular music."

"Those Southern Knights" is The Crusaders' sixth consecutive album to reach the top 40 on the pop charts, top 10 on the r&b charts and #1 on the jazz charts, and the "Best of the Crusaders" album is due in early November.

Virtually all of the rest of ABC's current jazz product is on the ABC/Impulse label. In June, 1975 veteran producer/executive Esmond Edwards was named general manager of the label and in a year and a half he has already been responsible for a definite shift in emphasis toward what he likes to call "people jazz" or "down-to-earth listening jazz."

Edwards came to ABC/Impulse with a long list of credentials beginning at Prestige, where he advanced from stockboy to vice president and produced some of the true greats, including John Coltrane, Coleman Hawkins and Gene Ammons. He moved on to a&r at Chess/Cadet where he produced Kenny Burrell, Ahmad Jamal and Ramsey Lewis' hits "In Crowd," "Hang On Sloopy" and "Wade In The Water."

After a series of successful stints at MGM/Verve, Polydor and Columbia, Esmond came to Impulse with the express purpose of making the label as successful commercially as it was creatively. "Im-



John Klemmer

pulse has always been a strong jazz label," Edwards emphasizes. "The catalogue was and is impressive. When I came here the label was heavily weighted with progressive and experimental sounds—Alice Coltrane, Archie Shepp, Pharoah Sanders, Marion Brown—all excellent creative musicians, but their appeal was limited to a small esoteric following. Impulse had developed such an avant-garde reputation that people who wanted more accessible music were passing the label by. So we set out to establish a roster of fine artists whose music reflects the times. I think our success with John Handy's 'Hard Work' and with 'Bobby Bland and B.B. King Together Again—Live' has served notice that Impulse is reaching out to a much wider audience than it has in the past." Incidentally, Edwards has produced all of Impulse's new product since he has been with the label.

Handy is a multi-talented saxophonist who began recording 15 years ago with Charles Mingus. He took a sabbatical for several years to teach music history at Berkeley; then "Hard Work," his first record

in eight years, crossed over from the jazz charts to become an r&b best seller and score on the pop charts as well.

Sonny Criss is another established artist whose music is reaching many new ears under Edwards' production. "Sonny has been recording for about 10 years and he's blowing now just like he would in a quartet," says Edwards, "but we've wrapped his music in a modern arrangement—strings and the first overdubs he's ever done—and he has gained wider acceptance without sacrificing artistic integrity."

Wade Marcus' "Metamorphosis" and Brass Fever's "Time Is Running Out" are a pair of albums which made good inroads for relative newcomers. Marcus came to Impulse as a freelance arranger who has worked with Stevie Wonder, the Temptations and other Motown artists. Brass Fever is a pet project of Esmond's for which he gathered a number of great brass men ("Pee Wee" Ellis, Oscar Brashear and George Bohannon handle the solos) together with other fine musicians, including guitarist Lee Ritenour, to record an album of rock standards that "people can dance to while they're listening to these fine players do their thing."

Keith Jarrett and Sam Rivers are "perhaps a little further off the mainstream than the rest of Impulse's roster," says Edwards, "but Keith is a master and he has developed a strong following over the years without changing his unique style at all. His 'Mysteries' album is brilliant, which is only what you expect from Keith." Sam Rivers' "Sizzle" also leans toward the progressive end of the jazz spectrum and he and

Keith Jarrett and Alice Coltrane. The avant garde loft jazz of The Revolutionary Ensemble has been successfully captured on Horizon vinyl. Don Cherry's upcoming release is sure to enjoy tremendous response in Europe and the U.S.

John Snyder, creative director of the series, explains the policy behind such a broad and diverse offering of music: "Unlike most other big record companies, A&M has provided the interest and the backing for recording jazz as an art form—not just as a vehicle for making big bucks. A&M is the only large record company today which allows jazz artists to record in the musical context they choose. No other company is making that commitment to the development of the music in its purest forms."

Esmond are working together to give this inspired piano soloist the exposure he deserves.

When Edwards came to Impulse, one of his first moves was to sign Jimmy Ponder, a young guitarist who Esmond had worked with in the past. Ponder's "Illusions" album is selling respectably and Impulse has high hopes for his next release which will feature Jimmy's singing for the first time on record accompanying his Montgomery-Burrell influenced guitar work.

In addition to its growing roster, ABC/Impulse has a strong catalogue which is selling better than ever due to the renewed interest in Impulse product. The catalogue includes all of John Coltrane's later work, plus Coleman Hawkins, Max Roach, Milt Jackson, Gary McFarland, Yusef Lateef, Betty Carter, Quincy Jones, Freddie Hubbard, Duke Ellington and Art Blakey to name a few. Edwards feels that this legacy of great music should remain available to the public; therefore very few numbers have been cut out of the catalogue. For this reason there is a minimal need for reissues but Impulse will continue to release repackages when they are warranted artistically and commercially, as with "The Gentle side of John Coltrane" and Betty Carter's "What A Little Moonlight Can Do."

In addition to the Impulse repackages, ABC is coming out with an ABC/Collectors series which will be marketed as three different pre-pacs of 10 releases culled from the ABC family catalogue. The first series, due out in November, will feature 10 popular albums listing at \$4.98, including Louis Armstrong and Count Basie releases which will appeal to the jazz market. The second package, due in early '77, will include 10 jazz double albums at the twofer price of \$6.98.

In the future, Edwards plans to emphasize the catalogue in Impulse's ads and to increase its roster gradually. "We're delighted with our artists' performance this year and we're negotiating with some real names who are close to signing. I think jazz is enjoying a resurgence as it cross-pollinates with rock and other popular music. Hopefully this will encourage the opening of some good venues outside New York—the lack of which has really hampered more widespread acceptance of jazz. From Impulse's standpoint we plan to continue putting out 'popular jazz' without losing sight of the fact that jazz is a truly experimental-creative art form."

## A&M

(Continued from page 24)

Jimmy Owens has been extremely favorable and encouraging. The Thad Jones/Mel Lewis Orchestra is the premier big band today; Jim Hall is the guitarist's guitarist; Sonny Fortune's post-McCoy Tyner and Miles Davis albums on Horizon have served to clarify and extend the definition of sax playing in the 1970s, and David Liebman, also a Miles alumnus, is breaking new paths with his unique brand of Indian-style jazz-rock. Paul Desmond, Dave Brubeck and Ira Sullivan are highly esteemed names in the history of the music—representing jazz of consistently fine quality. Charlie Haden on bass is almost a legendary figure. His just released album features a series of duets with some of the significant musicians in jazz—Ornette Coleman,

Ask anyone who the best jazz-audio producer in the industry is, and inevitably you get the same answer: CTI Records.

“CTI... those letters stand for flawless execution and production,” declares writer Michael Davis. “Legendary,” is the way music critic Perry Meisel put it. CTI’s products, according to author Leonard Feather, “demonstrate the painstaking effort and costly investment offered to artists.”

But the highest compliment paid us comes from retailers. Ben Bernstein, record and tape buyer for Korvettes, tells us that eager customers call him up to ask, “What’s new on CTI?”

Consistent recognition like this is something no beefed-up sales team, no dazzling neon ad campaign, no increased promotion budget can provide. The quiet fact is that a record company is as good as its artists and its ability to bring them through to you, loud and clear. Listen to a CTI/Kudu record or tape and you hear the most creative talent in the business delivering their musical magic on recordings that are indisputably as pure and clean and true as technology allows.



# Vanguard Jumps with Jazz

■ NEW YORK—It was Vanguard executive producer Ed Bland's brainstorm: an experimental mingling of the ethereal East-West artistry of Oregon with the gutsy, often African rhythms of Elvin Jones. The result, "Oregon/Elvin Jones/Together," released October 1, is one of the label's fastest selling jazz lps ever. Indication of the product's impact is its current consideration for Grammy nominations in both the Producers (Oregon and Ed Bland) and Jazz categories by the National Academy of Recording Arts and Sciences.

But, the separate efforts of Oregon and Jones fare almost as well. As Oregon's 1976 offering, "In Concert," gathers momentum, the ensemble's three prior Vanguard recordings continue to move—as does the band, from city to city. Embarked on a lengthy national tour, Oregon has increasingly become a preferred aesthetic state in progressive music minds.

With "The Main Force," Elvin Jones has pounded out yet another of the rhythmic lessons he's been teaching since he began his revolution in jazz drumming 15 years ago. "Song of Rejoicing After Returning From A Hunt," Jones' 16-minute adaptation from the Djiboko Rhythm of the Ba-

## WB Marketing

(Continued from page 12)

Draper, vice president and director of black music marketing, Russ Thyret, vice president and national promotion director, and Ed Pugh, the company's New York-based national promotion director, black music, for coming up with the national airplay that has brought so many of the Warners jazz albums r&b, progressive and even top 40 airplay and, with it, consumer reaction.

Naturally, certain regions of the country have been historically more receptive to jazz than others and a concerted effort was made to maximize the sell-through of all the Warner jazz albums on the east coast, San Francisco and Los Angeles. But the effort was a national one and this contributed to the fact that an artist like David Sanborn could break out of Cleveland.

The ongoing success of Warners' jazz program can be credited to the ongoing success of Warners' promotion and sales organization, according to Rosenblatt. The retail acceptance of such acts as George Benson, David Sanborn, Al Jarreau, Pat Martino, Stuff and many others confirms the wisdom of Warners policy of bringing the most music to the greatest number of potential consumers—jazz included.

Benzele Pygmies, has critics rejoicing.

Discovered first by Elvin Jones, then by Ed Bland, young Caribbean guitarist Roland Prince offered his "Color Visions" last spring. Featuring sidemen like Randy Brecker, Joe Farrell, Kenny Barron, Frank Foster and Bob Cranshaw, Prince's debut album has established him as a new jazz force.

Veteran and inveterate trumpeter Clark Terry opened his "Clark Terry and his Jolly Giants" with "Flintstones Theme." But, this seemingly whimsical selection won as much critical praise as Terry's stirring treatments of "Straight No Chaser," by Thelonius Monk, and Charlie Parker's classic "The Hymn." In fact, the lp is now being considered for a Grammy nomination by the jazz committee. One of jazz's best loved personalities, Terry has become one of the most sought-after clinicians in the country.

Clark Terry's good friend James Moody adds his special glow to Vanguard's all-star jazz roster. Long absent from the studios, Moody's debut for the label, "Timeless Aura," proved his fans' loyalty and prompted NARM to consider it in three categories, Arranging, Jazz and Producers. His follow-up, the soon-to-be-released "Sun Journey," provides long-awaited new versions of "Moody's Mood for Love" and "Last Train to Overbrook."

Before the year is out, Vanguard's 23rd Street studio will unite Jones, Prince, Terry and Moody for a historic recording. Separate lps by Jones, Prince and Terry will be completed and alto saxophonist Bunky Green, recognized for his work with Charles Mingus, will make his Vanguard debut. Big Mama Thornton's third album for the label is also expected.

## Jazz '76

(Continued from page 4)

These are some of the mansions of jazz. All of them have something to offer the listener who wants to be entertained and the listener who is interested in the more complex responses suitable to the appreciation of a fine art. And all of them are potential growth areas for record manufacturers and retailers. As A&M has demonstrated with its Horizon line, a jazz label can range from jazz-rock to jazz-pop to straight-ahead jazz to avant-garde and still maintain an identity, and as appreciation of all these forms continues to grow, the style of the Horizon operation begins to look more and more like an industry-wide style for the future.

## AFE:

# An Intense Interest in Jazz Product

■ NEW YORK — Audiofidelity Enterprises' commitment to the jazz recording scene has a long and honorable history.

From the very beginning of the company more than two decades ago, jazz product played a prominent role in the success of the company, including best-selling product by the Dukes of Dixieland, Al Hirt, Don Shirley and Louis Armstrong.

Jazz, of course, has evolved into a broad base in recent years, and AFE has been there with representation by the stellar names in contemporary jazz. Through various associations with leading jazz producers and companies, AFE now possesses an extensive line of jazz releases.

### MPS

Currently, through its distribution agreement in the U.S. and Canada with Germany's BASF label—giving AFE rights to its notable MPS jazz line—AFE enjoys one of its most successful jazz-progressive releases to date, George Duke's "Liberated Fantasies."

MPS also supplies AFE and, therefore, the American-Canada jazz market with an incredible line-up of legendary jazz names. They include Archie Shepp, Maynard Ferguson, Oscar Peterson, Anita O'Day, Ella Fitzgerald, Freddie Hubbard, Roland Hanna, Earl Hines, Buddy Tate, Joachim Kuhn, Stephane Grappelli and others.

AFE's jazz involvement continues in an extensive manner with its Chiaroscuro line, the guiding light of which is Hank O'Neal, who produces the label's jazz product at AFE's own studios in New York, called Downtown Sounds, located in the heart of Greenwich Village. O'Neal's contributions to AFE's jazz commitment reads also like a who's who in jazz. Among the names represented through Chiaroscuro are Earl Hines, Willie "The Lion" Smith, Teddy Wilson, Joe Venuti, Zoot Sims, Ruby Braff, Mary Lou Williams, Bud Johnson, Joe Turner, George Barnes, Milt Hinton, Bud Freeman and many more.

AFE also turns to the fertile European recording scene for additional strength.

From Black Lion, AFE releases lps by such performers as Stephane Grappelli, Barney Kessel, Nat King Cole, Ben Webster, Bud Powell, Coleman Hawkins, Art Tatum, Howard McGhee, Earl Hines, Paul Gonsalves, Illinois Jacquet, Thelonius Monk, among others.

From Enja in Germany, the blockbuster jazz names go further. There are releases by Mal Waldron, Albert Mangelsdorf, Dollar Brand, Elvin Jones, Ben Webster, Alexander Von Schlippenbach, Booker Ervin, and others.

Also available through AFE is World Jazz Records, featuring The World's Greatest Jazz Band and lps by Bobby Hackett, and Bob Wilber & Kenny Davern.

"With the roots of jazz so firmly entrenched in today's contemporary hitmakers," notes Bill Gallagher, president of AFE, "we feel that our intense interest in jazz product makes more sense than ever. As the current success of George Duke bears out so well, we are on the threshold of reaping even further rewards in the jazz field. We also feel that as jazz penetrates deeper into the recording market, there will be an even greater interest in those artists who paved the way for the broadening scope of today's jazz market. Obviously, we are well represented in this area, and our future thrust will involve both the 'classic' names of jazz and those who we believe to be the 'classic' attractions of tomorrow."

## Bob Krasnow

(Continued from page 12)

his maturity in the business and the fact that other jazz artists had made some impact on the business, and the public, prior to Benson.

"George seems to be a model that everyone in the business would like to copy," he said, "and I'm very proud that something I have been involved with has set a standard for the record business. However, I would credit The Crusaders with the door opener. Then Donald Byrd came along and did some amazing things. Then Herbie Hancock came out and boomed right in. Benson set a precedent because no one had ever made a jazz record #1 before. He was the guy to run the format a mile, if you want to put it that way. From the music business' point of view, I think we were all aware of the previous people. From the public's point of view, he opened the door."

Krasnow was also responsible for the signing of The Staples, Funkadelic, Randy Profitt and others in the rock/pop field and is a strong believer in the necessity of an artist having a track record before signing to a major record company.

"The people who are best able to make you good records are the ones that have been on one or two small labels," he explained. "Small labels exist to develop talent. They are the ones who should give the shot to the young artist. The business is so competitive, you have to be able to be so well prepared to handle success, not to have it, to handle it. George Benson is prepared to handle it."



## Groove Merchant Shows Steady Growth

■ NEW YORK—The past year has been the most successful ever for Groove Merchant International, the jazz label formed by Sonny Lester five years ago on the solid hunch that there was a better way to service the quality jazz community. Increased chart showings and rising sales have brought a steady growth each year, as Lester has built a roster of strong artists and a catalogue of consistently-selling lps.

This year, for the first time, all Groove Merchant albums are being released in both 8-track and cassette configurations. The label, which is distributed by P.I.P. Rec-

## WB

(Continued from page 12)

Lovelle and Tommy LiPuma, is a current hot sales item.

Randy Crawford, another recent signing, was produced for Warner Bros. by Stewart Levine. Randy gained recognition as a vocalist with both George Benson and Cannonball Adderley and her debut album, "Everything Must Change," is already becoming an r&b and jazz radio favorite.

Tom Ranier, a young keyboard artist from California, made his Warner Bros. debut this year with "Ranier." The album was produced by John Court. Belgian progressive guitarist Philip Catherine joined the Warner Bros. roster after several successful albums in Europe. Catherine has been touring as part of Focus and has been a major figure in the jazz-rock fusion on the continent.

On the horizon at Warner Bros. are a number of new signings which will bolster the label's growing reputation as a power in the field. Flora Purim is currently producing her first for the label in Los Angeles while Hermeto Pascoal, a fellow Brazilian, has completed work on his first for Warner's, "Slave Mass." Both of these albums will be out as part of a major January jazz release program.

Another new signing at Warner Bros. is that of Brian Auger's Oblivion Express, a group which has brought the rock and jazz idioms much closer over the past few years. Auger's album, "Happiness Heartaches," will also be out just after the first of the year.

Antonio Carlos Jobim, who returned to Warners this year with his "Urubu" album earlier this year, is currently working on a new album, while Claus Ogerman, the man responsible for some of the arrangements on "Breezin'," is working on an album of his own with producer Tommy LiPuma. Also new and in the works are Brazilian great Joao Gilberto and The Meisel Brothers.

ords, a division of Pickwick International, is following the success of its last five chart-making albums with new releases by four of its top artists—Jimmy McGriff, Lonnie Smith, Joe Thomas and O'Donel Levy. Groove Merchant also intends to continue issuing its line of twofer lps.

Among the label's chart albums within the past year were "Afro-Desia" by Lonnie Smith, "Big Band Machine" by Buddy Rich, "Masada" by Joe Thomas, and "Stump Juice" and "Mean Machine" by Jimmy McGriff. Popular two-record sets included "The Works" by Lionel Hampton, "Hunk - A - Funk" by Groove Holmes, "Tough Dude" by Buddy Rich, "Chick Corea With Piano Giants," and "Blues In Concert" featuring Junior Parker, Dakota Staton, Jimmy McGriff, Buddy Rich and Groove Holmes.

The newest releases from Groove Merchant—"Red Beans" by Jimmy McGriff, "Keep On Lovin'" by Lonnie Smith, "Feelin's From Within" by Joe Thomas and "Windows" by O'Donel Levy—are the most ambitious of Lester's forays into progressive/contemporary jazz.

McGriff's keyboard style has placed his last three lps on the charts and "Red Beans" is certain to maintain his popularity. Lonnie Smith has furthered the imaginative organ sound of his last chart hit, "Afro-Desia," on the new "Keep On Lovin'" lp, which has the added advantage of his rich vocals. "Masada," which was a big hit on both jazz and r&b charts, showcased the saxophone mastery of Joe Thomas; his new "Feelin's From Within" lp demonstrates his flute mastery. "Windows" shows off the fresh, dynamic visions of young O'Donel Levy, one of the most highly praised contemporary guitarists.

Groove Merchant International backs each release with strong promotion under the direction of vice president and general manager Andrew R. Miele, Jr. Albums are serviced to progressive FM, black and college radio stations. Promotion is coordinated with the artists' bookings, which bring them to major markets across the country, through the independent distributors handling the label.

"During the past five years I've spent building Groove Merchant, it's been very gratifying to see the acceptance and popularity of jazz growing in many areas," said Lester. "Two areas that have been especially receptive are college radio, which has been providing new exposure for our artists, and independent distributors, whose support has been a major factor in our continued growth."

## CTI (Continued from page 24)

help being proud to share what we knew then was terrific, and what fans know now is terrific. After all, that's our job." Three power-house releases in this series are "Then There Was Light," two separate Hubert Laws albums; "Song of the Wind," by Joe Farrell; and "Power of Soul," by Idris Muhammad.

The last six months have been highlighted by several albums on CTI and Kudu. George Benson's "Good King Bad" and Bob James' "Three" are nearing gold status. Just out, "Benson & Farrell" has been well received. And Ron Carter's "Yellow & Green" is straight-ahead jazz, an interesting change from his more disco-oriented "Anything Goes."

Two releases on the new CTI 5000 series, Lalo Schiffrin's "Black Widow" and Patti Austin's debut album, "End of a Rainbow," are both doing well on the lp and singles charts. Coming up is a new venture for the label: a seven-piece band from Hawaii called Seawind whose sound defies the usual jazz, pop or rock categorizations. All tunes are written by members of the group, supported by a large assortment of instruments and strong vocals. The album, "Seawind," produced by Harvey Mason, marks the first time that an independent producer has appeared on the CTI label.

"In many ways, this is a first for CTI," notes Peter Paul, "and it is indicative of the many new directions in which the company is moving. The signing of Seawind is part of CTI's fabric and character. Seawind is only the beginning, and it augurs well of things to come." The company is planning extensive radio promotion of the "Seawind" album, backed by an advertising campaign in the consumer press, and a teaser campaign aimed at introducing the group at the consumer level.

There is similar activity on the Kudu label. Recent releases are soaring, with Grant Green's "The Main Attraction" shaping up as that artist's best-selling album to date, and enjoying excellent response along with Dave Matthews' "Shoogie Wanna Boogie."

Matthews also worked intensively on the long-awaited Esther Phillips album, scheduled to ship this week. Titled "Capricorn Princess," the album was conceived, formulated and recorded between Ms. Phillips' frequent foreign engagements in Italy, Venezuela, France and Germany.

Both the Star-Maker and the All-Star concept are carefully carried through in CTI concerts, at home and abroad. An all-star band, featuring past as well as present CTI artists, reinforces the label's family-of-stars trademark.

Peter Paul, who usually produces the shows, believes the huge success of the concerts lies in the unique setup of housing all prime-time musicianship on one stage. "Each artist," says Paul, "regardless of instrument, has his chance to perform as a soloist, with one set weaving right into the next. Sharing emcee chores are two prime artists—such as Grover Washington, Jr. and Bob James—one stage right, one stage left. We've found that we have played to capacity houses throughout the country; that the lesser-knowns on the show become more popular in the territories where we play; and that, for the heavy CTI artists on the concerts, it stimulates more record sales and spreads the name of CTI throughout the territories."

Plans are being made to take a CTI package to Germany for five dates: Vienna for one date; Zurich for one; London for one; and possibly dates in Holland and in one of the Scandinavian countries—10 dates in all. It will take place in 1977, and will be titled "CTI Jazz Giants."

CTI's worldwide distribution network covers over 35 countries, and the label's image is so strong that Holland, Germany, and Japan, have automatic orders on all CTI releases. In the past five years, there has been a steady increase in worldwide sales of the whole CTI catalogue.

International success has greeted Lalo Schiffrin's "Black Widow" lp, with "Jaws" a top 10 single in England, and showing strong activity in Italy, France and Japan. Grover Washington, Jr. has become a top foreign artist in Africa; Esther Phillips is a smash across Europe. She was named Foreign Artist of the Year in Italy, and her star role at MIDEM last January, as well as television appearances in France, Italy, Holland and Germany were enormously successful. "What A Difference A Day Makes" sold a million singles outside the U.S.

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## Connors Campaign Buoy Buddah

■ NEW YORK — Although The Buddah Group has not concentrated on jazz since the demise of the Cobblestone label, the company has not abandoned the jazz field either—jazz artist Norman Connors continued with the company.

Connors has been playing drums and writing music since the age of five, and has performed, written and recorded with some of the most outstanding names in contemporary jazz—Stanley Clarke, Herbie Hancock, Gary Bartz, Carlos Garnett, Airto, Eddie Henderson, Michael Henderson, Lonnie Liston Smith, etc.—all of whom have appeared on Connor's lps.

### Albums

Connors has released four lps on the Buddah label and the two albums first recorded for the Cobblestone label have been re-released on Buddah. Connors' current popularity has led to a month-long Norman Connors marketing program featuring the six lps. To kick off this campaign, a luncheon was held to celebrate the success of Connors' "You Are My Starship" single and album.

The campaign included custom-designed "Starship" jerseys for retailers, full color "Starship" mobile units, radio spots, consumer and trade print advertising, and display contests.

Another direction that jazz has moved in is rock/jazz, as played by I Don't Care, on the Kama Sutra label.

I Don't Care's style owes much to such modern jazz artists as Herbie Hancock, Les McCann and John McLaughlin, as well as to rock artists like Jimi Hendrix. The band creates music where technical perfection is a prime consideration and in which all musical forms are allowed to mingle.

I Don't Care's first album, "Ask Anyone," was well-received and the group is currently putting together its next album. With a full belief in the band's musical abilities, the company is instituting a major push for the lp.

### Michael Henderson

Michael Henderson is another important artist to the Buddah label who comes from a jazz background. After five years of playing bass with Miles Davis, Henderson has begun his own solo career. He has already scored with his writing and vocals on Norman Connors' three hit singles—"Valentine Love," "We Both Need Each Other" and "You Are My Starship." His first album, "Solid," continues in the tradition set by his work with Connors.

A major campaign by The Buddah Group accompanied the re-



Norman Connors

lease of Henderson's album. It included pre-release teaser radio spots, direct mailings for word-of-mouth exposure, six-foot stand-up displays, two types of posters and a mailing of special FM advance copies.

Art Kass, president of The Buddah Group, feels that contemporary music has reached a point where all musical forms are well accepted. The audience just has to be exposed to jazz in its many forms to appreciate the music. Therefore, jazz oriented records should receive the same attention from a record company as any other kinds of music.

## Mercury Jazz: Only a Beginning

■ CHICAGO—This past year has seen the strong re-entry of Phonogram, Inc./Mercury Records into the jazz marketplace, both with a reissue series of classic sides from the EmArcy label and the signing of acts such as Charles Earland, Gabor Szabo and Houston Person.

The first EmArcy release took place in early November, consisting of seven double albums, each with a list price of \$7.98. The albums are: Cannonball Adderley's "Beginning," Gene Ammons' "Jug Session," Clifford Brown's "The Quintet, Volume I," Maynard Ferguson's "Stratospheric," Oscar Peterson's "Trio In Transition," Buddy Rich's "Both Sides" and Dinah Washington's "The Jazz Sides." Several of the albums contain performances which were previously unreleased, and all recordings are in their original monoaural form.

According to Robin McBride, international r&r director and one of the men behind the series, "We didn't approach the release as a chronological study and we were trying to avoid the general anthology approach. What we've done is take the most significant sides recorded by a particular artist, whether it was a well-known tune or not, and put the material in the album."

The art on the front covers of

## Muse's Joe Fields:

### Hard Work in Promotion and Sales

■ A jazz revival? "Not especially," says Joe Fields, president of Muse Records, "just a waxing and a waning of an art form that has never been away." Muse is almost four years old and one of the most successful of the "pure" jazz companies.

"The record business accelerates the development of its decision making personnel, so those with heavy experience in one area of the business (i.e. promotion) suddenly discover jazz without the proper background . . . expect pop type sales and when it doesn't happen, walk away with a very negative attitude . . . or the other happens, a freak record or style explodes from a jazz oriented pop record and becomes a hit. Typical record business talk—'jazz is back.' This occasional hit or a particular producer's hook of a 'selling style' effects the art, but does not radically change it. Like all true art, jazz develops and evolves at its own pace and is effected little by short lived fads. Jazz is always developing, whether in the public eye or not. A company like Muse is 'on the street', where it keeps abreast of

this evolving music."

Muse has recorded such artists as Pat Martino, Woody Shaw, Sonny Criss, Dom Um Romano, Carlos Garnett, Richard Davis, Cedar Walton, Eric Kloss, Mark Murphy, Joe Bonner, Kenny Barron, Buster Williams, Red Rodney and Willis Jackson. "Some of the players," Fields goes on, "like Pat Martino, Sonny Criss and Cedar Walton, have gone on to record for larger companies which, in pursuit of the elusive 'hit,' have the artist record music different than what the musician built his reputation on. Often players will want to record on Muse even as sidemen so they can play their music unencumbered and have that 'other jazz career' working for them."

Muse encompasses a broad range of music, all of which falls under the general umbrella of jazz, be it be-bop, avant-garde, contemporary, etc. And Fields is noted for seeking out newcomers. "You can't depend on the older established players," says the dapper company executive, "but need to look to the younger peo-

(Continued on page 33)



Gabor Szabo

the album will feature line drawings of the artist. The overall artwork of each album, including extensive liner notes by noted writers such as Bob Palmer, Dan Morgenstern and Cris Albertson, is designed to augment other albums in the series to give a visual effect of a collector's series.

And, indeed, the EmArcy jazz series is a collector's dream. Most of the material on the records has been unavailable on Mercury for well over a decade. The music on the first series of album dates from the late-1940s through mid-1950s.

Beyond the collectors' market, McBride feels the series is a real value to the contemporary music

fans. "Most of the sounds on the albums are timeless. What's being played in mass forms today can be found in the early stages in the EmArcy series."

Future releases are planned six months apart, with each release containing six or seven double albums. Other artists to be issued in future releases include Dizzy Gillespie, Roland Kirk, Gerry Mulligan, Erroll Garner, Sarah Vaughn, Max Roach, Milt Jackson and others.

The contemporary jazz side of Mercury is well represented by Charles Earland, Gabor Szabo and Houston Person. Already Mercury has issued two Charles Earland albums, the latest of which is "The Great Pyramid." Earland has been a respected jazz organist for years, but his album for Mercury, "Odyssey," scored well in the pop-soul and jazz charts.

Szabo is another long-time jazz favorite whose first lp for Mercury, "Nightflight," made the soul and jazz charts. A single from the album, "Keep Smilin'," is climbing the r&b charts at this writing.

Houston Person's debut album for Mercury, "Pure Pleasure," has already made the Record World pop lp charts. Person has been noted in jazz circles recently for his fiery tenor saxophone work. A single from the album, "Dancing Feet," has been released.

## Atlantic

(Continued from page 10)

It's no accident that the finest young neo-jazz turks are turning to Atlantic to begin (or re-begin) their careers. It must be a promising sign for them, to be sure, to see an artist of Herbie Mann's caliber with his consistent output for the label.

And not only do the young players seek out Atlantic. Nat Adlerley made the decision to come to Little David Records this year (distributed worldwide by Atlantic). His first album for his new label, "Hummin'," featuring the keyboard mastery of Onaje, is set for release this month. The great Latin percussionist-bandleader Ray Barretto, after his decade with Jerry Masucci's Fania Records, decided to break into the jazz mainstream on Atlantic and similarly, when Tony award-winning singer Dee Dee Bridgewater (of "The Wiz" renown) decided to commence her career as a solo artist, it was Atlantic she came to.

Atlantic is justly proud of its international operations, which from a jazz standpoint, put the label in a perfect position to acquire intriguing new recordings from around the world. East Germany's pianist-composer Joachim Kuhn chose Atlantic for his debut as a solo artist with "Springfever" (released in September). And the

prodigious Klaus Doldinger and Passport (another German-based troupe) have increased their U.S. catalogue by three albums over the last year and a half, "Cross-Collateral," "Doldinger Jubilee '75," and "Infinity Machine."

Looking at America from the European perspective, however, Atlantic's jazz catalogue served as the perfect vehicle for WEA International's "That's Jazz" re-issue series. Although unavailable in the U.S. (since many of its entries are still active here) the series was an overwhelming critical and commercial success on the Continent this year.

And lest the music of the third through fifth streams be overlooked, one need only refer to the Finnadar Records catalogue (14 albums to date). Producer Ilhan Mimaroglu's avant-garde label of 20th Century classical and electronic music recordings stands out as an adventurous refuge for artists such as the Negative Band, Eric Salzman, George Flynn, Frederic Rzewski, Idil Biret, Karen Phillips, the Columbia-Princeton Electronic Music Center and Mimaroglu himself; as well as composers such as Anthony Braxton, Karlheinz Stockhausen, Hans Eisler, John Cage, and Luciano Berio; plus modern classicists on the order of Schoenberg, Berg, Webern, Boulez, Ravel, and Stravinsky.

## Roulette Gets Into Jazz

■ NEW YORK—Roulette Records has always been actively involved in the jazz phenomenon. The "Echoes of an Era" series recalls era after era with a collection of jazz innovators from Pearl Bailey to Sarah Vaughan to Dinah Washington. This series has proven to be viable and extremely successful all over again in today's marketplace.

Morris Levy, president of Roulette Records, states: "We are expanding our jazz catalogue to meet the revitalization of interest in jazz. We have just released from the 'Birdland Series' a Betty Carter album, and five other two-record sets from the 'Echoes of an Era' catalogue by such greats as Sonny Stitt, Art Blakey & The Jazz Messengers, Joe Newman & Zoot Sims, Ray Draper & John Coltrane, Jackie McLean, Randy Weston and John Handy."

Strong sales figures from this "Echoes of an Era" series demonstrate that consumers again have a jazz consciousness and affinity, both for new product by jazz luminaries and re-issued packages; consequently, a few weeks ago, Roulette released a special series of five two-record sets from the "Echoes of an Era" series. An extensive Christmas marketing and sales campaign is

in effect for both print and radio.

"We are now in the process of signing new jazz talent to the Roulette label and negotiating with many well-known artists. A lot of the established progressive rock artists are moving toward the direction of jazz and we are getting involved with them as well," states Dennis Ganim, vice president of Roulette Records.

## Joe Fields

(Continued from page 32)

ple and give them an opportunity to record. Richie Cole, an alto player, Linc Chamberland, an unusually fine guitarist, Dave Schmitter, a tenorman who is now touring with Art Blakey—these are the stars of the future."

The success of Muse is no accident. Fields has gone from being a Columbia distributor salesman to singles manager of London Records, to sales manager with an r&b label to stints with Verve, Creed Taylor and Prestige. As a vice president at Buddah Records he started the Cobblestone label, which has since been incorporated into the Muse catalogue. This 20 year span has given him the distribution and merchandising experience, the lack of which he feels, is the destroyer of many small jazz labels.

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(Of The Norman Connors Band)

Thanks Again from Both of Us  
MICHAEL HENDERSON  
and NORMAN CONNORS



## MCA Jazz Roster Features Deodato

■ NEW YORK—MCA's roster of jazz artists is headed by Deodato. The composer, arranger, conductor and performer is currently represented on the chart with his interpretation of the theme from "Peter Gunn." Deodato first came into popularity with his unique version of Richard Strauss' "Also Sprach Zarathustra." Since then, Roberta Flack, George Benson, and Stanley Turrentine are only a few of the artists who have worked with Deodato. His current MCA album "Very Together," which includes "Peter Gunn," spans disco, latin, jazz and reggae stylings. Deodato will be playing a major date at Carnegie Hall in New York December 15.

One of Holland's top bands, Solution, made its U.S. debut on the Rocket label this year with the "Cordon Bleu" album produced in England by Gus Dudgeon. Formed in 1966 as a sextet playing Blood, Sweat & Tears-type material, the group shifted to its current jazz-oriented style two years later. The group which now includes Tom Barlage (woodwinds), Willem Ennes (keyboards), Hans Waterman (drums) and Guus Willemse (bass) has received an extensive jazz push by MCA, realizing success from extensive in-store play and merchandising campaigns.

MCA has also released a series of specially priced double album re-issues by artists such as Count Basie, Jimmy McPartland, Carmen McRae, Art Tatum and James P. Johnson. A new series is being scheduled for release around the first of the year, compiled by Leonard Feather. Included in the release are Count Basie's "Good Morning Blues," "The Greatest of Carmen McRae," and "James P. Johnson Plays Fats Waller." The album will be backed by merchandising aids and special promotions aimed at jazz oriented stations. All records in the "two-fer" series include liner notes compiled by Leonard Feather.

## Concord Releases Seven Jazz Albums

■ LOS ANGELES — Concord Jazz has announced its largest release in the history of the company. Seven new lps, with many emanating from this year's summer Concord Jazz Festival at Concord, Cal. are included. The release includes: The Louis Bellson 7; Bill Berry's L.A. Big Band, "Hello Rev;" Bob Wilber & Kenny Davern doing "Soprano Summit;" Shelly Manne & His Group, "Perk Up;" Vol. 2 of "Great Guitars," featuring Charlie Byrd, Barney Kessel & Herb Ellis; Plas Johnson's second LP with the label; and Ross Tompkins, "Scrimshaw."



# JAZZ

By ROBERT PALMER

■ REISSUE OF THE MONTH: The Smithsonian Collection has released "Duke Ellington 1938," a two-record set compiled by Gunther Schuller. In preparation for his task, Schuller listened to every scrap of music the Ellington orchestra recorded during 1938, and 14 of his final selections have not been previously available on lp in the U.S. In addition to the expected classics—"I Let a Song Go Out of My Heart," "Boy Meets Horn"—there are several surprises. "Braggin' In Brass," a phenomenal tour-de-force for the brass section, features rapid-fire pyramiding figures for the trombone section and fine solos by Rex Stewart, Lawrence Brown and Cootie Williams. "Lost In Meditation" features Juan Tizol and Johnnie Hodges in a dream-like mood and has gorgeous reed writing. Schuller and Smithsonian Jazz Program director Martin Williams are to be congratulated for a superb Ellington compilation, and further installments in the Smithsonian's Ellington series are eagerly awaited.

Trumpeter Charles Sullivan's first album, *Genesis*, which was awarded five stars in Downbeat the first time around, has been reissued by Inner City. The featured players include Sonny Fortune (who features Sullivan on his recent A&M Horizon album, *Waves of Dreams*), pianist Stanley Cowell and vocalist Dee Dee Bridgewater . . . Buddah has reissued the first two Norman Connors albums, "Dance of Magic" and "Dark of Light." The lps predate Connors' present funk phase and are classics of the contemporary blowing date genre. Among the featured players on both albums are Herbie Hancock, Stanley Clarke, Gary Bartz, Eddie Henderson and Cecil McBee. Clarke is also represented as a composer on both albums . . . Before leaving the reissue field, we should take note of "Sidney Bechet and Mezzrow," the double-lp set recently released by Classic Jazz. Mezzrow, whose autobiography, "Really The Blues," is a jazz classic, wrote a better game than he played, but the great Bechet is in fine form on these sides.

Anthony Braxton's album of "Duets 1976," with pianist Muhai Richard Abrams, has been released, and one of Braxton's notated pieces for solo piano has been recorded by pianist Frederic Rzewski for the Finnadar label. The Rzewski album, "No Place To Go But Around," represents the first time any of Braxton's wholly notated music has been available on record in this country. Also included on the disc are compositions by Rzewski and Hanns Eisler . . . Rzewski, a classically trained pianist who improvises, is also on "Your Own Self," a new album on the Opus One label by composer/trombonist Garrett List. List, who runs the multi-media performing space The Kitchen in lower Manhattan, is involved with both the jazz and classical avant-gardes. His album, which is distributed by New Music Distribution Service (6 West 95th Street, New York, N.Y. 10027), has a hypnotic quality reminiscent of the work of Terry Riley or Phil Glass.

Flora Purim's live set, "500 Miles High," comes on like a hurricane. The playing of Airtio, David Amaro and the other soloists is anchored by the rock-steady bass of Ron Carter . . . Speaking of Latin grooves, "Afro-Cuban Jazz Moods," the recent Pablo lp by Dizzy Gillespie and Machito's orchestra, has become a firm favorite on our turntable. Sounds like a classic . . . The new Miroslav Vitous album on Arista, "Majesty Music," finds the versatile Vitous playing acoustic and electric bass and acoustic and electronic keyboards. Miroslav is at his best on bass, and concentration on the instrument makes the new album much better than his recent Warner Brothers lp . . . Guitar fans will be fascinated by Eugene Chadbourne's album of "Solo Acoustic Guitar," a Parachute release distributed by New Music Distribution Service. Chadbourne prepares six- and twelve-string guitars with pipecleaners, metal tongues from a kalimba, and other devices, and plays with a bottleneck as well as with picks and his fingers. The result is a truly unique style for the guitar.

Bassist David Wertman has recorded "Kara Suite" for the Mustevic label. Featured on the album are saxophonist Charles Tyler and drummer Steve Reid . . . JAS has a new Hampton Hawes trio album, "At Montreux," with powerhouse Michael Carvin on drums . . . A 1965 Ben Webster session, "Saturday Night at the Montmartre," is new from Black Lion . . . Trumpeter Jimmy Owens is in top form on his A&M/ Horizon lp, "Jimmy Owens."



# THE JAZZ LP CHART

NOVEMBER 27, 1976

1. BREEZIN'  
GEORGE BENSON—Warner Bros. BS 2919
2. I HEARD THAT  
QUINCY JONES—A&M SP 3705
3. SCHOOL DAYS  
STANLEY CLARKE—Nemperor NE 439  
(Atlantic)
4. BAREFOOT BALLET  
JOHN KLEMMER—ABC ABCD 950
5. SECRETS  
HERBIE HANCOCK—Columbia PC 34280
6. "LIVE" ON TOUR IN EUROPE  
COBHAM/DUKE BAND—Atlantic  
SD 18194
7. VERY TOGETHER  
DEODATO—MCA 2219
8. YOU ARE MY STARSHIP  
NORMAN CONNORS—Buddah BDS 5655
9. BENSON & FARRELL  
GEORGE BENSON & JOE FARRELL—  
CTI 6069
10. CALIENTE  
GATO BARBIERI—A&M SP 4597
11. EVERYBODY LOVES THE SUNSHINE  
ROY AYERS UBIQUITY—Polydor  
PD 1 6070
12. BOB JAMES THREE  
CTI 6063
13. TOUCH  
JOHN KLEMMER—ABC ABCD 922
14. LIVING INSIDE YOUR LOVE  
EARL KLUGH—Blue Note BN LA667 G  
(UA)
15. WINDJAMMER  
FREDDIE HUBBARD—Columbia PC 34166
16. MAIN SQUEEZE  
CHUCK MANGIONE—A&M SP 4612
17. SOLID  
MICHAEL HENDERSON—Buddah  
BDS 5662
18. GLOW  
AL JARREAU—Reprise MS 2248
19. ROMEO & JULIET  
HUBERT LAWS—Columbia PC 34330
20. FEVER  
RONNIE LAWS—Blue Note BN LA628 G  
(UA)
21. MAN WITH THE SAD FACE  
STANLEY TURRENTINE—Fantasy F 9519
22. EARTH MOVER  
HARVEY MASON—Arista 4096
23. IT'S YOUR WORLD  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 5001
24. SOUND OF A DRUM  
RALPH MacDONALD—Marlin 2202 (TK)
25. THOSE SOUTHERN KNIGHTS  
THE CRUSADERS—ABC Blue Thumb  
BTS 6024
26. HARD WORK  
JOHN HANDY—ABC Impulse ASD 9311
27. LOOK OUT FOR #1  
BROTHERS JOHNSON—A&M SP 4567
28. GOOD KING BAD  
GEORGE BENSON—CTI 6062
29. UNFINISHED BUSINESS  
THE BLACKBYRDS—Fantasy F 9518
30. STUFF  
Warner Bros. BS 2968
31. NIGHT FLIGHT  
GABOR SZABO—Mercury SRM 1 1019
32. PREMONITION  
JON LUCIEN—Columbia PC 34255
33. SANBORN  
DAVID SANBORN—Warner Bros. BS 2957
34. EVERYBODY COME ON OUT  
STANLEY TURRENTINE—Fantasy F 9506
35. BOBBI HUMPHREY'S BEST  
Blue Note BN LA699 G (UA)
36. BLUE BENSON  
GEORGE BENSON—Polydor PD 1 6084
37. SHADOW PLAY  
LA EXPRESS—Caribou PZ 34355 (CBS)
38. SARAGASSO SEA  
ABERCROMBIE & TOWNER—ECM 1 1080  
(Polydor)
39. PORGY & BESS  
RAY CHARLES, CLEO LAINE—  
RCA CPL2 1831
40. LIBERATED FANTASIES  
GEORGE DUKE—MPS/BASF G22835 (AFE)

# THE RECORD WORLD ENVIRONMENT

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MCA RECORDS

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# Chip Monck: New Tour Simplicity

By JAAN UHELSZKI

■ LOS ANGELES — After veering near the edge of bankruptcy, Chip Monck, the lighting and staging innovator best known for his major arena tour assignments since the late '60s, has surfaced again as a rock tour producer with the Neil Young/Crazy Horse tour that began here November 1. The Young/Crazy Horse project represents somewhat of a departure from Monck's past flamboyancy (which included the infamous 40 foot mirror he employed for the '72 Stones tour) and a return to simplicity in rock staging.

## Simplicity

"What we've done with the design of Neil Young's show is to go back to a very stark simplicity, with the exception of the Forum set-up, which has to be a little larger. We've asked Neil to dress a little lighter so he becomes more reflective, the emphasis being absolutely on him," said Monck. He explained that although they are carrying about the same amount of equipment as they did on the Stills-Young tour (except for the addition of four followspots mounted on towers), they have decreased the lighting and sound crew to two, compared to a six-member lighting crew employed for Stills-Young.

## No Lettuce

"There isn't going to be any more shredded lettuce or pies. My premise is to put the total responsibility back on the individual," explained Monck, alluding to the 500 cream pies that were gleefully hurled during the '72 Stones Tour, and the 1,000 heads of lettuce that were fed into wind machines in honor of Neil Young's '74 shows in Tokyo. "What I'm trying to do is scale down the cost to a point for a small grossing tour like this (28 days, 19 show dates, 17 locations, 21 shows) so something can be done to let Neil have something bigger. We ended up with a zero net for him last week, until we started to adjust the prices all of us concerned went down a certain period. Even now, he certainly won't walk away with more than \$40,000 or \$50,000." A remedy to such a small take? Monck doesn't see any appreciable increase of gross if Neil continues to play the smaller venues.

## Intimacy

"If Neil wanted to play arenas and forums around the country, then conceivably he could walk away with a good piece of change. But that blows the intimacy. Unless you can play for a long period of time, it's a sacrifice for an artist to play a small hall because he can't get paid commensurate to the trappings he brings along."

One wonders whether Monck's personal production style changed in an effort to monitor the enormous costs he once commanded to stage a rock tour.

Monck, once dubbed as "the voice of Woodstock," explains the reason he hasn't kept up his high profile these past two years: "I think I just got sensitive. I didn't work a lot and I went through a period of changing accountants a number of times; I was occupied trying to get my business straightened out again. I was in an extraordinary amount of debt. I only got out of debt this year with the help of my lady, Andrea. I don't have a business mind, I'm a squanderer, so therefore I never accumulated anything. I lived from job to job."

## Selective

Although Monck is still not especially well-fixed financially, he does allow himself the latitude to be selective about which jobs he will accept or reject, even

## Pirate Pleads Guilty

■ EL PASO — On November 5, 1976, Roy Lopez, doing business as Roybos, entered a plea of guilty to one count of infringing the copyright in a sound recording and to one count of aiding and abetting such infringements. U. S. Magistrate James C. Boyd, sitting in the Western District of Texas, sentenced Lopez to one year in jail, a \$1,000 fine and five years of supervised probation.

The conviction was based on a raid by FBI agents last March during which more than 26,000 tapes were seized. The case was prosecuted by Assistant U. S. Attorney Michael T. Milligan.

## Radice Affair



United Artists Records, in conjunction with the newly formed Roadshow Records, recently held a party in honor of Mark Radice at Infinity Disco. Shown from left are Pat Pipolo, director of UA promotion; Fred Frank, president of Roadshow Records; UA's Jeff Samuels; Mark Radice; and Radice's manager, Sid Maurer.

though he isn't as much of a public figure that he once was. To rectify that, Monck hired himself a public relations firm, which seems a little irregular for a technocrat, no matter how extraordinary his talents.

## Fee

Whether through luck, promotion or talent, Monck does command a very large fee. "The first thing anyone says to me when they're interested in working with me is, 'We know you to be very expensive.' And of course it's true, but the money doesn't all go into my pocket. A lot of money pays for that flamboyant road show, like the one that made the Stones what they were. What the Stones were in '72 was a result of changes in staging attitudes. I need time to design a show. When I tell a potential client I need six months to put a tour together, it's not usual for them to laugh at me, but I don't know the routing and the type of act that's going out, it's difficult to design something for them. Therefore, the shorter the time to work with a band, the more costly it is."

## Responsibilities

There's always the danger that Monck may price himself right out of the market, which may have been one of the tenets on which he formed Chip Monck Industries last year. His company now takes on the entire responsibility for a concert tour: they handle sound, lighting, staging, as well as the basic logistics, which include accommodating all itineraries for the transportation of band and crew members, the trucking and catering, as well as assuming the role of management and the position of road manager on a much grander scale.

## CLUB REVIEW

### Bay Area Bands Give Strong Show

■ BERKELEY—A billing at Freddie Herrera's rock emporium Keystone Berkeley, just out the front door from the U.C. campus, put together two favorite Bay Area bands, Earth Quake and the Sons of Champlin, who work off different musical bases but who otherwise have a great deal in common. Both bands have been around since the '60s (the Sons are in fact the oldest extant Bay Area band) and both had records out on their own labels last year that eventually drew the attention of two majors which picked up the acts for national distribution. The Sons' current lp, "Circle Filled With Love" (produced by Keith Olsen), is their Ariola follow-up to their own Gold Mine lp and got as high as #86 on the charts. Earth Quake's "8.5" is being distributed by Playboy, which noted the grass roots tremors caused by the band's own preceding Beserkley lp, a live package, recorded, incidentally, at the Keystone.

The British-influenced fivesome Earth Quake, in a 75-minute run that preceded two shorter sets by the Sons, turned in a typically blitzkrieg set that obviously pleased the almost 500 Friday night fans who put down \$4.50 at the door. Selections included their own tunes plus a number of outside songs like "Ma Ma Belle," "Head Held High" and "Friday On My Mind" that are perfectly suited to the band's chrome-plated drive. The closing tune, a seven-minute job called "Savin' My Love" that's getting the most air attention, shows off the pleasing guitar work of Robbie Dunbar as well as the healthy vocals of John Doukas, whose stage charisma continues to grow.

The Sons' performances are usually genuine gestalt experiences totally devoted to the belief that getting high is the only true thing that music is all about. The players are all musicians' musicians, and by the end of this evening they were delivering in inspired fashion. The first set kicked off with "Here Is Where Your Love Belongs" and followed up with "Slippery When It's Wet," a touchstone tune in defining what funkiness is all about. Bill Champlin is as soulful a white r&b singer as you will find, and he and guitarist Terry Haggerty — a most versatile and fluent player who works on a hollow-body Gibson — have been playing together for over a decade and are as musically sympathetic as two players ever get. To name any particular players, however, is a bit silly because the Sons play as a family.

Jack McDonough

# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

**WEEKEND IN NEW ENGLAND**  
—Barry Manilow—Arista  
**HAPPIER**—Paul Anka—UA  
**LOVE THEME (A STAR IS BORN)**—  
Barbra Streisand—Col  
**TOGETHER**—O. C. Smith—Caribou  
**SAVE IT FOR A RAINY DAY**—  
Stephen Bishop—ABC

## Most Active

**AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic  
**NADIA'S THEME (The Young & The  
Restless)**—Barry DeVorzon &  
Perry Botkin Jr.—A&M  
**STAND TALL**—Burton Cummings—  
Parrot  
**YOU MAKE ME FEEL LIKE  
DANCING**—Leo Sayer—WB

## WSB/ATLANTA

### Adds

**BABY, BABY I LOVE YOU**—  
Terry Cashman—Lifesong  
**FOOLS RUSH IN**—Tom Sullivan—  
ABC  
**HELLO ATLANTA**—Chip Taylor—  
WB  
**IF NOT YOU**—Dr. Hook—Capitol  
**IT'S GETTING BETTER**—  
Bobby Rydell—Pip  
**LIVING NEXT DOOR TO ALICE**—  
Smokie—RSO  
**OLD ROCK & ROLL**—Jimmy  
Clanton—Starcrest  
**SHAKE, RATTLE & ROLL**—  
Billy Swan—Col  
**TURN LOOSE OF MY LEG**—  
Jim Stafford—Warner/Curb

## WIOD/MIAMI

### Adds

**AT SEVENTEEN**—John Klemmer—  
ABC  
**BEAUTIFUL NOISE**—Neil  
Diamond—Col  
**GEORGIA ON MY MIND**—  
The Band—Capitol  
**LOVE THEME (A STAR IS BORN)**—  
Barbra Streisand—Col  
**QUEEN OF '59**—Dion—WB  
**THEME FROM STAR TREK**—Inside  
Star Trek Orchestra—Col  
**TORN BETWEEN TWO LOVERS**—  
Mary MacGregor—Ariola  
America

## WLW/CINCINNATI

### Adds

**SLOW DANCING**—Funky Kings—  
Arista  
**TORN BETWEEN TWO LOVERS**—  
Mary MacGregor—Ariola  
America  
**WEEKEND IN NEW ENGLAND**—  
Barry Manilow—Arista

## WGAR/CLEVELAND

### Adds

**OB LA DI, OB LA DA**—  
The Beatles—Capitol  
**SORRY SEEMS TO BE THE  
HARDEST WORD**—Elton John—  
MCA/Rocket  
**WHENEVER I'M AWAY FROM YOU**  
—John Travolta—Midland Intl.

## Active

**AFTER THE LOVIN'**—Engelbert  
Humperdinck—Epic  
**I NEVER CRY**—Alice Cooper—WB  
**YOU MAKE ME FEEL LIKE DANCING**  
—Leo Sayer—WB

## WCCO/MINNEAPOLIS

### Adds

**BABY, BABY I LOVE YOU**—  
Terry Cashman—Lifesong  
**BEAUTIFUL NOISE**—Neil  
Diamond—Col  
**LOVE THEME (A STAR IS BORN)**—  
Barbra Streisand—Col

**NASHVILLE P.M.**—Larry Butler—UA  
**SAVE IT FOR A RAINY DAY**—  
Stephen Bishop—ABC  
**WEEKEND IN NEW ENGLAND**—  
Barry Manilow—Arista

## Active

**THE MAN IN THE GLASS**—  
Guy Marks—Ariola America

## KULF/HOUSTON

### Adds

**I LIKE DREAMING**—Kenny  
Nolan—20th Cent.  
**LOST WITHOUT YOUR LOVE**—  
Bread—Elektra  
**NIGHTS ARE FOREVER WITHOUT  
YOU**—England Dan & J. F.  
Coley—Big Tree

## Active

**HEART ON MY SLEEVE**—  
Gallagher & Lyle—A&M  
**I NEVER CRY**—Alice Cooper—WB  
**LOVE ME**—Yvonne Elliman—RSO  
**SORRY SEEMS TO BE THE  
HARDEST WORD**—Elton John—  
MCA/Rocket  
**THE BEST DISCO IN TOWN**—  
Ritchie Family—Marlin

## KMBZ/KANSAS CITY

### Adds

**DREAM OF ME**—Al Martino—  
Capitol  
**HAPPIER**—Paul Anka—UA  
**OB LA DI, OB LA DA**—  
The Beatles—Capitol  
**SHAKE, RATTLE & ROLL**—  
Billy Swan—Col  
**SING YOUR OWN SONG**—  
Mark Lindsay—Greedy  
**TARA'S THEME**—Peter Nero—  
Ariola America  
**LOVE THEME (A STAR IS BORN)**—  
Barbra Streisand—Col  
**TOGETHER**—O. C. Smith—Caribou  
**WEEKEND IN NEW ENGLAND**—  
Barry Manilow—Arista  
**WOMAN'S GOT TO HAVE IT**—  
James Taylor—WB

## Active

**LAURA (WHAT'S HE GOT THAT I  
AIN'T GOT)**—Kenny Rogers—UA  
**MAKE IT UP TO ME IN LOVE**—  
Odia Coates & Paul Anka—Epic  
**IT'S ALL IN THE GAME**—Jimmy  
Spheeris—Col  
**SORRY SEEMS TO BE THE  
HARDEST WORD**—Elton John—  
MCA/Rocket

## KOY/PHOENIX

### Adds

**CHERCHEZ LA FEMME**—  
Dr. Buzzard's Original  
Savannah Band—RCA  
**ISN'T SHE LOVELY**—Stevie  
Wonder—Tamla (lp cut)  
**LONELY PEOPLE**—Joe Miller—  
Polydor  
**LUCKY MAN**—Starbuck—  
Private Stock  
**NIGHTS ARE FOREVER WITHOUT  
YOU**—England Dan & J. F.  
Coley—Big Tree  
**SLOW DANCING**—Funky Kings—  
Arista  
**THE SIX O'CLOCK TRAIN**—The  
Stevensons—d.b. Records (local)  
**TOGETHER**—O. C. Smith—Caribou  
**TORN BETWEEN TWO LOVERS**—  
Mary MacGregor—Ariola  
America

## Active

**TORN BETWEEN TWO LOVERS**—  
Mary MacGregor—Ariola  
America  
**YOU MAKE ME FEEL LIKE DANCING**  
—Leo Sayer—WB

Also reporting this week: WTMJ,  
WBAL, KSFO, WNEW, WBZ, WNHC,  
WHDH, WMAL, KMOX, WGN, KFI,  
WSM, WIP

# Album Picks

(Continued from page 26)

## BOULEVARD

**MURRAY McLAUCHLAN**—True North ILTN 9423  
(Island) (6.98)

A label distribution deal brings Toronto songwriter McLauchlan's latest into the States. The sound is somewhat more rock-based thanks to the addition of the Silver Tractors. The songs are sadder each time but full of moving imagery as per "Harder To Get Along" and "On the Boulevard."



## SAFE IN THEIR HOMES

**HOODOO RHYTHM DEVILS**—World WOR9201

The Hoodoo Rhythm Devils have one Capitol and two Blue Thumb lps to their credit, the current effort designed to generate renewed interest via a self-released set. Mission is accomplished with "Gypsy Fly," "Safe In Their Homes," "Teach Your Daughter" and a stylized interpretation of "Tangled Up In Blue."



## LASSO FROM EL PASO

**KINKY FRIEDMAN**—Epic PE 34304 (6.98)

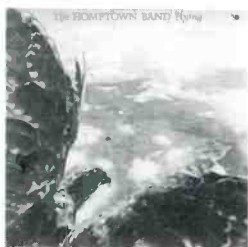
Though the originally suggested title's been bowdlerized, Kinky Friedman pulls no punches. His stint with the Rolling Thunder Revue has planted a certain familiarity for him as well as providing the core of the back-up musicians and vocalists used. There are even ballads to balance the humor.



## FLYING

**HOMETOWN BAND**—A&M SP-4605 (6.98)

Formerly The Collector's, one of the first psychedelic bands to emigrate from Canada in the mid-'60s, Hometown Band's refined its character to a much sharper image. The playing is expert and Shari Ulrich's lead vocals carry the whole group along. Of particular note: "Flying" and "I'm Ready."



## BEN BAGLEY'S OSCAR HAMMERSTEIN REVISITED

Painted Smiles PS 1365 (6.98)

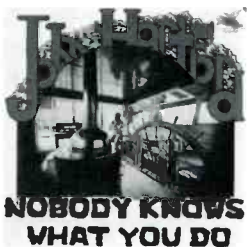
Ben Bagley's love of musical theater is outdistanced only by his outspokenness and wit. He's assembled a remarkable cast for the Hammerstein retrospective, including Blossom Dearie, Gloria Swanson, E. Y. Harburg and Dorothy Loudon. Read the liner notes while listening.



## NOBODY KNOWS WHAT YOU DO

**JOHN HARTFORD**—Flying Fish 028

Electicism would have had to have been invented were it not already there when John Hartford took music as an avocation. Having made his mark in the "commercial" world, his lps and performances in recent years have favored his love of traditional folk forms and humor, tempered by a keen contemporary awareness.



## SKATEBOARDIN' USA

**SNEAKERS & LACE**—Pip 6821 (6.98)

The timing may be a little off (at least in colder climes) for a skateboarding record, but Christmas will probably find lots of the four wheel demons under wraps. This New York City teenage quartet has enthusiasm for its sport expressed in its performances of the Neil Levenson/Phil Margo songs.





# Dialogue (Continued from page 39)

handle comedy, can handle acting, and I thought of her as someone who could have appeal to the FM audiences, to the top audiences. That's what killed me, because I saw that broad appeal, that universal appeal. I was sitting and thinking of the songs, the kinds of material, the directions we could take, and this first album, which is a very fine album, is doing well. She gets rave reviews wherever she plays. Major writers and composers are interested in writing songs for her.

**RW:** From what you've seen of the rest of the New York cabaret scene, do you think it's a style that will sell a lot of records, aside from an individual talent like a Jane Olivor?

**Eichner:** I would not sign an artist because an artist is in that New York cabaret circuit; I would sign an artist that I happened to see in that environment that I feel has the potential of being a major artist. Of those that I've seen personally, I was impressed with some of them, but not impressed enough to sign them.

**RW:** What sorts of things do you do with the established artists on Columbia, Paul Simon, Chicago, people who write their own material?

**Eichner:** There isn't that much creative input that Paul needs from us—whatever Paul needs from us, we're here to furnish it. For his "Rhymin' Simon" album, he wanted to work with an arranger who would fit what he was doing, Allen Toussaint. Allen Toussaint and I are old friends, he had produced the Meters for me, so I arranged for Allen to meet with Paul, and Allen worked with him on two or three songs.

**RW:** Are you more inclined to go with an artist who comes from a respected management firm?

**Eichner:** That's very important. The company wants to know that they know what they're doing—we're the best at what we do, the artist is dynamite, and we want to know if they're in the proper hands.

**RW:** In the years you've been in the business, would you say it's gotten harder or easier for a new artist to come to your attention, to be heard?

**Eichner:** I don't think it's any more difficult now than ever before. As a matter of fact, it's probably easier now to come to our attention, because we have a very strong a&r staff here, who are avail-

able all the time. Not only are the doors open to see and hear everyone, believe it or not, every unsolicited tape that comes in gets listened to, and there's a response to it. Our people are seeing everyone who comes in, as long as they have an appointment, and a demo tape; they're going out to clubs, we have people out all over the country. And I think if an artist has really got the goods, they're going to be seen. If they want to contact us, we're here.

That brings us to something that's very important to me, my staff. Each and every one of them are truly the most devoted a&r people in the record business today. They are aggressively out talent-scouting, working with producers, artists, publishers, managers, agents and writers as well as the staff of in-house producers, such as Bob James, who is director of progressive jazz, east coast. He has already produced Hubert Laws, Freddie Hubbard and Blood, Sweat & Tears for Columbia; Bert de Coteaux is executive producer and is currently working with Marlena Shaw, Philly Devotions, Z.Z. Hill, the Charisma Band and Linda Hopkins; Don DeVito is vice president of talent acquisition, east coast, as well as Bob Dylan's producer; Jay Chattaway is staff producer reporting to Bob James and is currently in the studio with Maynard Ferguson; Mark Spector is director of contemporary music; Jim Foley is director of a&r coordination; Jo Buckley is staff assistant. Among her responsibilities is to recommend to me the acquisition of soundtrack and original cast albums. Ed Naha is associate director of a&r coordination.

**RW:** What qualities do you look for in hiring someone for your staff?

**Eichner:** I want someone who has, first of all, a great deal of song sense, someone who can recognize artistry—I think taste is very important. A sensitive person, a decisive person . . . he must have the courage of his convictions.

**RW:** Would you say that the "a&r man" as a type has changed over the years?

**Eichner:** I would say that the a&r man today has probably more involvement in the overall, overview of an artist's career. I think years ago the a&r men would just be interested in making a record and selling a record. I don't think they were as interested as we are today in the artist's career, in developing an artist. ☺

*Recognition & Acknowledgement*

*Advertising Creativity*

THE RECORD WORLD ANNUAL ADVERTISING AWARDS 1976

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

# RADIO WORLD

## AM ACTION

(Compiled by the Record World research department)

■ **Burton Cummings** (Portrait). Fills in practically all major markets not yet on it with KHJ, WLS, WFIL, WHBQ, KLIF, WNOE, Q102 and WSAI — only two or three areas left to go. The numbers continue to give a healthy picture and sales are now a powerful factor overall. 6-2 Z93, 13-9 WCOL, 9-6 CKLW, 18-10 KSTP, 9-8 WMPS, 20-15 KILT, 25-23 KFRC, 26-19 WDHF, 16-14 KJR, 18-15 WOKY, 11-8 WGCL, #12 WRKO, #22 WPGC and #19 KTLK.

**Sylvers** (Capitol). Emerging as one of the hottest crossovers on the street — 24-12 KHJ, 24-12 WCOL, 20-14 WMPS, 22-18 WPGC, 14-10 WRKO, 21-17 WHBQ and 23-20 KFRC. Clearly becoming a pop record as confirmed with adds on KJR, KILT and KLIF.



Tavares

and 25-24 KLIF.

**Brick** (Bang). Continues to barrage the nation

(Continued on page 94)

**ELO** (United Artists). One of the most added records at primary stations this week, now enjoying support from KHJ, WPGC, WHBQ, KTLK, WDHF and Q102 and moving nicely in several other spots. 39-29 KILT, 21-18 WRKO, 23-20 CKLW, 16-7 WGCL, 15-12 WMPS, 30-26 WOKY, HB-25 WFIL, 16-14 KSTP, 32-27 WCOL, 33-26 WLS, HB-25 KJR

### McKay Forms Own Programming Firm

■ **LOS ANGELES** — Tom McKay has announced he is starting his own consulting and syndication company, Windchime Communications, Inc.

#### Music Director

McKay, who acted as air personality and music director of KNX/FM for over three years, said the purpose of Windchime is to provide radio stations all over the country with the type of quality programming which attracts the following audience: high-income, high education, 20-40 year old adults.

The station most recently retaining McKay's services is KBBC/FM in Phoenix, Arizona.

### WDHF Becomes WMET

■ **NEW YORK** — Metromedia's WDHF-FM in Chicago has received FCC approval to change its call letters to WMET, similar to its Los Angeles sister station's KMET. The move is seen as an attempt to differentiate the station from

(Continued on page 94)

### WLAC-AM & FM Sold

■ **NEW YORK** — WLAC-AM-FM, Nashville's top 40 leader and its MOR sister station, were sold last week by Life & Casualty Insurance Co. of Nashville to Billboard Publications, Inc. for a reported \$3.5 million. The sale marks L&C's exit from the broadcasting business (the company sold WLAC-TV last year). The publishing concern said no changes were currently contemplated in the management or format of either station.

#### WLAC Inc.

Billboard will actually be purchasing WLAC, Inc., a subsidiary of L&C that contains both stations. L&C had purchased WLAC-AM in 1951 for \$1,000,000 from J. Truman Ward. Ward's son, James M. Ward, is general manager of both stations.

#### FCC Approval

The sale now awaits approval by the Federal Communications Commission, which is expected to be forthcoming in that Billboard owns no other broadcast properties and will apparently have no cross-ownership difficulties.



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INNER-VIEW: A SOUND COMMUNICATION



SOUND COMMUNICATIONS INC.

8913 W. OLYMPIC BLVD., BEVERLY HILLS, CA. 90211

## They Shall Go Nameless



Following *The Group With No Name's* completion of a two week engagement at Los Angeles' Studio One, the group was joined for a celebration by Neil Bogart, president of Casablanca Record and Filmworks, and Dick Broder, their personal manager. The *Group With No Name* has recently begun work on their second Casablanca lp. Pictured from left are: Katie Segal, Jimmy Lott, Franny Eisenburg, Neil Bogart, Carolyn Ray, Alan Miles and Dick Broder.

## CRI Names Levy, Hurley

■ PARIS—Alain Levy has been appointed to the position of director of marketing, European operations, CBS Records International, and Pat Hurley to the newly created position of director of operations and planning, by Peter de Rougemont, CRI vice president, European operations.

Hurley will be responsible to de Rougemont in the areas of manufacturing, warehousing and distribution, inventory levels, capital investment and long-range planning. He will also continue to handle personnel and compensation practices.

Reporting to Hurley will be Peter Bouwens, managing director of CRI's International Manufacturing and Service Center at Haarlem in the Netherlands.

Jeremy Carter, who comes to CBS from Scott Paper's Benelux subsidiary where he served for five years as director of finance, succeeds Hurley as CRI's European Controller.

## Asylum Sets Joni LP

■ LOS ANGELES — A new Joni Mitchell album, "Hejira," has been scheduled for November release by Asylum Records. Her fifth for the label, it will be supported by a major marketing effort during the next three months according to George Steele, vice president of marketing services at Elektra/Asylum.

Noting that "Hejira" is Mitchell's first album since last winter, Steele stated that a promotional campaign in key AM areas would be added to a heavy FM schedule to take advantage of the holiday selling season. An acceleration of trade ads, billboards and in-store promotional activity is planned for January.

## Day Five Moves

■ SAN FERNANDO — Day Five Productions has recently moved into new offices located in San Fernando, Calif. The newly constructed office complex will be totally self-contained with a 24-track recording studio; fully-equipped rehearsal hall; their own production company, consisting of lights, sound and two airplanes servicing all Day Five acts; a special section for the development of Bahai projects; and management offices.

## Gaspar Joins RCA

■ NEW YORK — Jerome Gaspar has joined RCA Records as a producer, it was announced by Mike Berniker, division vice president, popular music, artist & repertoire. Gaspar will report to Bill Mulhern, director, east coast, a&r.



Jerome Gaspar

As an independent producer/engineer for A-Dish-A-Tunes, Ltd., Gaspar worked for Capitol Records (The Reflections), MAM Records (J. R. Bailey), RSO Records (Revelation, produced with Norman Harris and Allen Felder) and Chelsea Records from 1971 through 1975. At Atlantic Records for the previous two years, Gaspar served as a staff engineer for such acts as Aretha Franklin, Herbie Mann, King Curtis, Eddie Harris and Donny Hathaway.

## CPME To Honor Arnold & Purcell

■ NEW YORK — Eddy Arnold and Jerry Purcell, his personal manager for the past 12 years, will be honored with the First Annual Artist-Manager Award from the Conference of Personal Managers East at a luncheon in their honor at the Warwick Hotel in New York on Tuesday, December 7, it was announced.

The award is presented to an artist and manager who "exemplify the harmonious and successful relationship reached between a talented entertainer and a dedicated personal manager."

It will be presented by George Scheck, president of the Conference of Personal Managers East.

## Petnov Joins Lifesong

■ NEW YORK—Shelly Petnov has joined Lifesong Records as assistant to Mel Fuhrman, director, sales and marketing.

Ms. Petnov was most recently an executive at Cove & Cooper. She has worked at Elektra/Asylum Records.

## Sloman to Record Plant

■ NEW YORK—Paul Sloman has been named general manager of the Record Plant. Sloman, a former record producer for ABC-Paramount and A&M Records, has also managed the rock group Ambergis.

## New York Honors The Bee Gees



New York City honored the Bee Gees, who are donating the proceeds of their Madison Square Garden Concert to the Police Athletic League, with a luncheon at Gracie Mansion two weeks ago. At the event, the Gibb brothers were presented with gold records for their latest RSO album, "Children Of The World" (top left): pictured are RSO VP of east coast operations Bob Edson, WABC-AM program director Glenn Morgan, Barry Gibb, RSO president Al Coury, Maurice Gibb and Robin Gibb. Also at the gala were (top right) James Taylor and Carly Simon and (bottom left) Andy Warhol and Paulette Goddard. At bottom right, Barry Gibb addresses the gathering as RSO Chairman Robert Stigwood, Mayor Abe Beame, U.S. District Attorney Robert Morgenthau, and brothers Robin and Maurice look on.

## Barretto Bash



Atlantic Records celebrated the release of Ray Barretto's new two record set, "Tomorrow: Barretto Live," with a live appearance by Barretto's 14 piece band at the label's headquarters in N.Y. The event began with a special presentation to Barretto of a plaque commemorating the day—a framed edition of the original painting by artist Roger Huysen that was used as the cover graphic for the new album. Seen here at the festivities are (from left): Jim Delehant, a&r director, Atlantic; Tunc Erim, FM/special projects coordinator; Dick Kline, VP, promotion; and Arthur Webb, newly signed Atlantic flautist.

## Marin To Island

■ LOS ANGELES — Bill Valenziano, head of marketing at Island Records, has announced the appointment of Bob Marin to the position of field marketing manager.

Before joining Island, Marin was a sales representative for Eric Mainland distributors, and before that a retailing manager for the Licorice Pizza record store chain.

## CBS Announces Several Staff Changes

■ NEW YORK—CBS Records has announced several personnel changes within the New York Inventory Management Organization and the Market Research Department.

Steve Shimp has been promoted to manager, inventory planning.

Camille Sasscer has been promoted to the position of manager, new release forecasting.

Steven Barricelli has been appointed manager of component control. In this capacity, he will be responsible for maintaining properly balanced inventories of jackets, covers, liners and special packaging at all plants.

Diane Fox has been promoted to assistant manager, CBS Records Product Coordination. She will be acting as liaison between CBS Records Marketing and Operations Departments.

Brenda Sykes has been promoted to supervisor, releasing and listing, responsible for the supervision of all aspects of the Releasing and Listing Department and also assisting in Columbia House New-to-Club non-Columbia component expediting.

Harvey Rosen has been promoted to associate director market research.

John Messina joins the CBS Records Market Research Department as associate director.

## Student Competition Announced by BMI

■ NEW YORK—A total of \$15,000 is available to young composers in the 25th annual BMI Awards to Student Composers competition sponsored by Broadcast Music, Inc. (BMI), a performing rights licensing organization.

### Annual Cash Prizes

Established in 1951 by BMI in cooperation with music educators and composers, the BMI Awards project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26) in the Western Hemisphere and to aid them in financing their musical education. Prizes ranging from \$300 to \$2,500 will be awarded at the discretion of the judges. To date, 214 students, ranging in age from 8 to 25, have received BMI Awards.

The 1976 BMI Awards competition is open to student composers who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or are engaged in private study with recognized and established teachers. Entrants must not have reached their 26th birthday by December 31, 1976.

## UA To Release Four Soundtracks

■ LOS ANGELES — United Artists Records has set for release the soundtrack albums to four UA films, "Rocky," "Bound For Glory," "The Pink Panther Strikes Again" and "Welcome to L.A." The films and soundtrack lps will be featured releases for the holiday season.

## 'Bandstand' Special Set for ABC-TV

■ LOS ANGELES — Dick Clark's "American Bandstand" marks its 25th anniversary with a two-hour prime-time special on ABC Television in February, 1977, titled "Dick Clark's 25th Anniversary Of American Bandstand."

The program debuted in 1952 on Philadelphia's WFIL-TV, and began to air on the network on August 5, 1957. Clark became the program's host in July, 1956.

More than 75 musical stars will participate in the special when it is taped on Nov. 29-30 and Dec. 1 at the Santa Monica Civic Auditorium, Calif., before an invited celebrity - industry audience.

## Conviction Made In L.A. Tax Case

■ LOS ANGELES — United States Attorney William D. Keller has announced that a Los Angeles man has been convicted of conspiring to evade taxes on more than \$1,100,000 in income derived from the unlawful manufacture of tight-track tape recordings.

Convicted in U. S. District Court was 41-year-old Michael Joseph Behar of 3101 South Granville Avenue in Los Angeles. Defendant Behar, who is also known as Joe Behar, was alleged to have used over 30 fictitious names in his illicit operation, including Pacific Tapes.

## Frampton Tape Platinum



A&M Records presented a specially-made platinum tape award in recognition of over one million units of cassettes and 8-track tapes of Peter Frampton's "Frampton Comes Alive." The awards were given at last month's regional distributor sales meeting in Chicago. Pictured from left are: Milt Salstone (Chicago distributor), Ira Heilicher (Minneapolis distributor), Eric Paulson (St. Louis distributor), Bob Elliott (A&M tape sales manager), Joe Simone (Cleveland distributor) and Gene Silverman (Detroit distributor). Similar awards were presented to all A&M independent distributors at other regional meetings.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ It's a time when there isn't much movement within the industry, what with ARBs, holidays ahead and such, but a few adventurous souls are shifting for position . . . Dave Williams is leaving WDEE (Detroit). It's an amicable parting at the expiration of a contract, and he's looking. Meanwhile, the WDEE folk will be bringing a female type disc person to the air in Motor City, with no word as of this writing as to who she is, or what shift she'll fill. Williams was working the 6-12 midnight slot . . . Neil Howard is out of WRCP (Philadelphia) . . . Bob Pittman is taking himself off the air at WMAQ (Chicago and bringing Fred Winston over from WLS to fill the open 3-7 p.m. slot.

Joe Lefresne of CFGM (Toronto) reports that the second annual CFGM "Country Music Listener Awards" balloting has been completed. Charley Pride walked off with male vocalist honors by a landslide, as did The Statler Brothers with the vocal group award. Danny Davis was an easy winner in the instrumental group category, and the surprise came in the female vocalist award—Loretta Lynn lost by one vote, Dolly Parton lost by two votes and the winner was Canadian Carroll Baker. And the folks at CFGM are delighted that a home-grown product took the award.

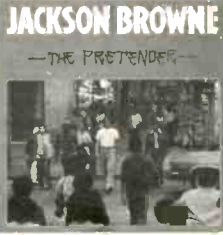
Jim Fitzgerald leaves WWOK (Miami) and checks in at WPIK/WXRA (Alexandria, Va.) . . . Gilbert Rozzo named GM at WRCP (Philadelphia) . . . There is a trade group repping CB manufacturers which will, reportedly launch a massive campaign to get the so-called "trucks channel" moved to Ch. 33 when the new 40 channel units become available. You may want to watch this for income potential if it works.

Peggy Sears takes over the vacated morning slot left at KBOX.

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



JACKSON BROWNE THE PRETENDER Asylum

TOP SALES

- THE PRETENDER—Jackson Browne—Asylum
A NEW WORLD RECORD—Electric Light Orchestra—UA
BLUE MOVES—Elton John—MCA-Rocket

ABC/NATIONAL

- ALL THIS & WORLD WAR II—Various Artists—20th Century
BLUE MOVES—Elton John—MCA-Rocket
CAR WASH—Original Soundtrack—MCA
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA

CAMELOT/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BOSTON—Epic
CHILDREN OF THE WORLD—Bee Gees—RSO
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA

HANDLEMAN/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BLUE MOVES—Elton John—MCA-Rocket
CAR WASH—Original Soundtrack—MCA
DANCE—Pure Prairie League—RCA

MUSICLAND/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BEST OF THE DOOBIES—Doobie Brothers—WB
CRYSTAL BALL—Styx—A&M
DESTROYER—Kiss—Casablanca

RECORD BAR/NATIONAL

- CERTIFIED LIVE—Dave Mason—Col
ENDLESS FLIGHT—Leo Sayer—WB

- GRAND FUNK HITS—Grand Funk Railroad—Capitol
HARDCORE JOLLIES—Funkadelic—WB
LEFTOVERTURE—Kansas—Kirshner
PART 3—KC & the Sunshine Band—TK

SAM GOODY/EAST COAST

- A NEW WORLD RECORD—Electric Light Orchestra—UA
ABBA'S GREATEST HITS—Atlantic
AGENTS OF FORTUNE—Blue Oyster Cult—Col
BLUE MOVES—Elton John—MCA-Rocket

TWO GUYS/EAST COAST

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BEST OF LEON—Leon Russell—Shelter
BLUE MOVES—Elton John—MCA-Rocket
BOSTON—Epic
CHILDREN OF THE WORLD—Bee Gees—RSO

WAXIE MAXIE/WASH., D.C.

- BLUE MOVES—Elton John—MCA-Rocket
BRASS CONSTRUCTION II—UA
GOOD HIGH—Brick—Bang
MADHOUSE—Silver Convention—Midland Intl.

FOR THE RECORD/BALTIMORE

- BRASS CONSTRUCTION II—UA
CAR WASH—Original Soundtrack—MCA
GOOD HIGH—Brick—Bang
HARCORE JOLLIES—Funkadelic—WB
SOMETHING SPECIAL—Sylvers—Capitol

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—Phoebe Snow—Col

- ROCK & ROLL OVER—Kiss—Casablanca
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song

RECORD REVOLUTION/CLEVELAND

- ALL THIS & WORLD WAR II—Various Artists—20th Century
BIG BEAT—Sparks—Col
HAVE A GOOD TIME—Al Green—Hi
HEAT TREATMENT—Graham Parker & The Rumour—Mercury

ROSE DISCOUNT/CHICAGO

- AFTER THE LOVIN'—Engelbert Humperdinck—Epic
BLUE MOVES—Elton John—MCA-Rocket
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
GOLD—Ohio Players—Mercury

1812 OVERTURE/MILWAUKEE

- BEST OF GEORGE HARRISON—Capitol
BEST OF THE DOOBIES—Doobie Brothers—WB
FREE FOR ALL—Ted Nugent—Epic
HELP IS ON THE WAY—Melissa Manchester—Arista

LIEBERMAN/MINNEAPOLIS

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BLUE MOVES—Elton John—MCA-Rocket
DANCE—Pure Prairie League—RCA
GULF WINDS—Joan Baez—A&M

PEACHES/ST. LOUIS

- BEST OF GEORGE HARRISON—Capitol
BRISTOL'S CREME—Johnny Bristol—Atlantic
CERTIFIED LIVE—Dave Mason—Col
DANCE—Pure Prairie League—RCA

PEACHES/ATLANTA

- ALL THIS AND WORLD WAR II—Various Artists—20th Century
BEST OF GEORGE HARRISON—Capitol
CERTIFIED LIVE—Dave Mason—Col
HIGH LONESOME—Charlie Daniels Band—Epic

MUSHROOM/NEW ORLEANS

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BLUE MOVES—Elton John—MCA-Rocket
BOSTON—Epic
CALIENTE—Gato Barbieri—A&M

TAPE CITY/NEW ORLEANS

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BLUE MOVES—Elton John—MCA-Rocket
CALIENTE—Gato Barbieri—A&M
END OF THE BEGINNING—Richie Havens—A&M

INDEPENDENT RECORDS/DENVER

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BEST OF THE DOOBIES—Doobie Brothers—WB
BLUE MOVES—Elton John—MCA-Rocket
GULF WINDS—Joan Baez—A&M

CIRCLES/ARIZONA

- ALPHA BAND—Arista
BEST OF THE DOOBIES—Doobie Brothers—WB
BLUE MOVES—Elton John—MCA-Rocket
BRASS CONSTRUCTION II—UA

ODYSSEY/SOUTHWEST & WEST

- ALL THIS & WORLD WAR II—Various Artists—20th Century
BEST OF THE DOOBIES—Doobie Brothers—WB
HIGH LONESOME—Charlie Daniels Band—Epic
HOPPKORV—Hot Tuna—Grunt

- ROCK & ROLL OVER—Kiss—Casablanca
THE PRETENDER—Jackson Browne—Asylum
UNFINISHED BUSINESS—Blackbyrds—Fantasy
WHEREHOUSE/CALIFORNIA

- BEST OF GEORGE HARRISON—Capitol
BEST OF THE DOOBIES—Doobie Brothers—WB
CALLING CARD—Rory Gallagher—Chrysalis
CERTIFIED LIVE—Dave Mason—Col

MUSIC PLUS/LOS ANGELES

- AFTER THE LOVIN'—Engelbert Humperdinck—Epic
BEST OF GEORGE HARRISON—Capitol
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
ENDLESS FLIGHT—Leo Sayer—WB

TOWER/LOS ANGELES

- ALESSI—Asylum
ANY WAY YOU LIKE IT—Thelma Houston—Tamla
BRASS CONSTRUCTION II—UA
HAVE A GOOD TIME—Al Green—Hi

RECORD FACTORY/SAN FRANCISCO

- ALL THIS & WORLD WAR II—Various Artists—20th Century
BEST OF GEORGE HARRISON—Capitol
BEST OF THE DOOBIES—Doobie Brothers—WB
CERTIFIED LIVE—Dave Mason—Col

EVERYBODY'S RECORDS/NORTHWEST

- A NEW WORLD RECORD—Electric Light Orchestra—UA
BEST OF THE DOOBIES—Doobie Brothers—WB
CERTIFIED LIVE—Dave Mason—Col
HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn



# Buy Singles Get 6!

Friday On My Mind  
Road Runner B-5701

**Beserkley's  
BEST  
DEAL  
YET!**

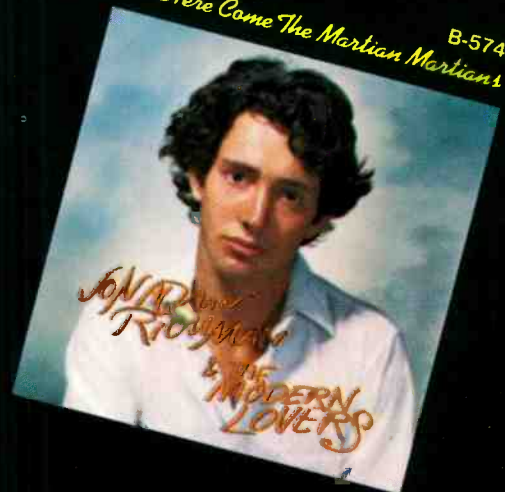


**STILL  
CHEAPER  
THAN 1 LP!**

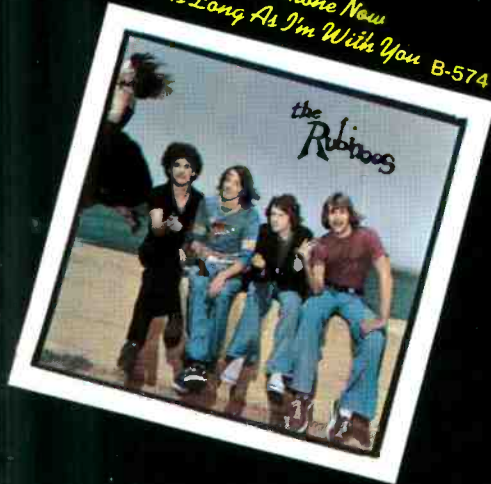
Love's Made A Fool Of You  
Sorry B-5744



New England  
Here Come The Martian Martians B-5743



I Think We're Alone Now  
As Long As I'm With You B-5741



Kicks  
Trainride B-5747



Silent Knight B-5746



# OUR LPS AREN'T BAD EITHER!

*Math Kiskadee*  
REIGNING LOONEY

BZ-0044



BZ-0048



BZ-0047



BZ-0052



BZ-0051







## Blore & Richman Form New Firm

■ LOS ANGELES — Chuck Blore and Don Richman have resigned from Chuck Blore Creative Services Incorporated (CBCS) and have formed a new company, known as Chuck Blore & Don Richman Incorporated, with headquarters at 1606 N. Argyle Avenue in Hollywood.

Blore headed CBCS's radio and television commercial operation for the past 14 years, with Richman working with him since 1968.

In the new company, Blore will be chairman of the board with Richman serving as president.

Blore and Richman also announced that Jerry Schnitzer will be heading their TV department at the new firm.

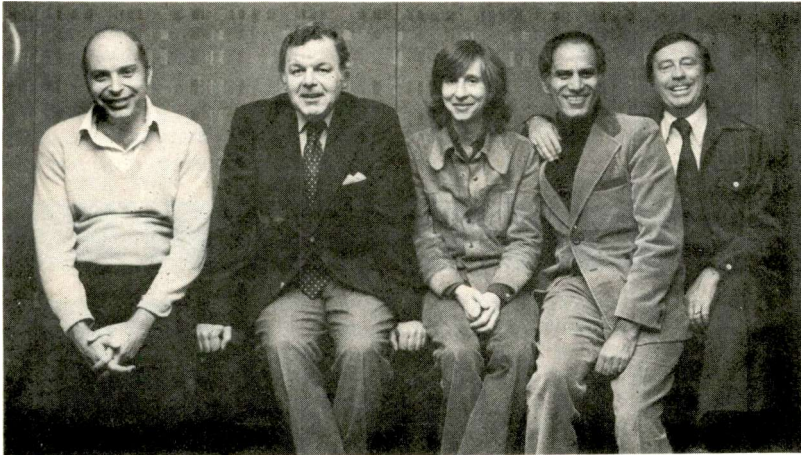
## Capitol Plans Campaign For Steve Miller LP

■ LOS ANGELES — Capitol Records, Inc., is preparing a new marketing campaign to expand interest in the Steve Miller "Fly Like an Eagle" LP into new areas, Jim Mazza, CRI vice president, marketing, has announced.

Although Capitol's sales and promotion departments will gear up for the new push, the main impetus of the campaign will be in the merchandising and advertising areas. At least 35 markets across the country are set for television advertising. In addition, 21 key markets will see half-page newspaper ads. There will also be major ads in both trade and consumer publications along with radio spots nationwide.

Stores will be reserviced with the original poster produced for the album, as well as a new cardboard, four-color, two-foot square poster. A special wall-hanging Steve Miller logo display also is being prepared.

## RCA Signs Barry Miles



Contemporary keyboard star Barry Miles has been signed to an RCA Records contract via Gryphon Productions and will be recorded this week in RCA's New York studios by Gryphon's producer Norman Schwartz. Shown here welcoming young Miles to RCA are (from left) Mike Berniker, division vice president, popular music a&r; RCA Records president, Ken Glancy; Miles; Schwartz and Hermie Dressel, Barry's personal manager.

## 'Pipe Dreams' Premieres in Atlanta



Gladys Knight & the Pips returned to their Atlanta, Georgia hometown for the premiere of "Pipe Dreams," in which Ms. Knight stars and for which the group recorded the Buddah soundtrack. Participating in the festivities surrounding the film's debut were, from left (first photo): Art Kass, president of The Buddah Group; Ms. Knight; film producer Barry Hankerson; "Pipe Dreams" writer/director Steve Verona; and Gladys Knight & the Pips' manager, Sid Seidenberg. Second photo: Pip William Guest; Georgia Governor Busby; Ms. Knight; Merald 'Bubba' Knight; and Edward Patten, of the group.

## Home Video Disc Battle Underway Via Universal-Disney-Sony Suits

(Continued from page 3)

ers, and advertising agency Doyle, Dane and Bernbach, Inc.

The target of the Universal-Disney action is Sony's Betamax recorder and blank tapes, which have been the focal points of a major national ad campaign here in recent months.

### Defendants

The suit, filed in U. S. District Court here, named as defendants Sony Corp. of America; Sony Corp. (Japan); Carter Hawley Hale Stores; Henry's Camera Corp.; Bullock's, Inc.; J. W. Robinson Co.; Doyle, Dane and Bernbach, Inc., and William Griffiths.

Universal and Disney are asserting that home taping of commercially broadcast television programs constitutes an infringement of copyrights held by program producers. The suit seeks a halt in sales of the Betamax recorders and cassettes, and asks for unde-

termined financial damages.

Defendants named in the action comprise not only the manufacturer but major California retail operations currently stocking the equipment, the ad agency that has coordinated the current Betamax campaign, and a hapless consumer, Griffiths.

Sony Corp. of America responded last Wednesday (16) by asserting its intention of "vigorously defending" the system and their confidence that the court's determination would uphold sale of the units and tapes. Harvey Schein, president of the American subsidiary of Sony Corp. (Japan), issued a statement that held, "We do not believe the copyright law was intended to prevent members of the public from deciding how and when they see the TV programs that are beamed into their homes."

### New Copyright Law

Legal strategy for Universal and Disney is expected to cite infringement of both current copyright laws and the revised law slated to go into effect on January 31. Although neither law specifically covers videotape, the new law establishes a National Commission of Copyrighted Materials designed to deliberate on problems created by new technology.

Universal's parent corporation, MCA, Inc., is one of two major entertainment combines currently readying video disc systems for the domestic market. With MCA's disc system expected to utilize the vast Universal theatrical and television film catalogue, the current action could significantly affect the company's stockpile of potential video properties for home sale.

## UA Honoring Bing Crosby's 50th

■ LOS ANGELES—United Artists Records will re-release Bing Crosby's popular rendition of "That's What Life Is All About," in celebration of the performer's 50th anniversary in the entertainment industry. Both the single and the album, "That's What Life Is All About," marked Crosby's return to the record charts in Britain last year and sparked an international concert tour.

Alan Warner has temporarily relocated from United Artists' popular music division in London to the label's headquarters in Los Angeles in order to coordinate the re-release.

## Heart U.K. Tour

■ LOS ANGELES — Mushroom Records group Heart has been set for its first tour of Great Britain to include two nights at the Hammersmith Odeon in London, December 6-7. The group has been signed to Arista Records for the U.K. and Europe, where their current U.S. single, "Magic Man," was just released.

## ABC Promotes Selover

■ LOS ANGELES — Herb Belkin, vice president of marketing and creative services, ABC Records, has announced the appointment of Shelley Selover to the position of west coast manager of publicity for ABC Records.

Ms. Selover assumes the post after being a publicist with the company since March of this year.

## Gold for Jackson

■ LOS ANGELES — "The Pretender," Jackson Browne's fourth Asylum album, and "Jackson Browne," his first have been certified gold by the RIAA.

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Be My Girl" — Michael Henderson (Buddah). Henderson has finally found his natural spot with a single extracted from his newest lp. He is now destined to go all the way.

**DEDE'S DITTIES TO WATCH:** "Have You Ever Seen Them Shake (Shake It Baby)" — Ronnie McNeir (Motown); "You're My Love, My Life, My Soul" — Jimmy Briscoe & The Little Beavers (Pi Kappa); "The Answer Is You" — Mark Radice (UA).

Queen Booking Agency, the nation's largest black-owned and operated talent concern, has been handed over to a new owner. Ruth Bowen is no longer president. Taking over this firm is Stu Ric, who has stated that no internal changes were being contemplated at this time other than the agency's change of name to Queen International. Among the veteran employees who were given added responsibilities are Ruth Innis, who was named second in command and operations manager; LaRue Mann, office manager; and Herbie Moon, in charge of a newly created gospel department. Ms. Bowen, who was unavailable for comment, is rumored to be aiding the Don King organization to work on a \$10 million title fight for Muhammad Ali in an Arabian country.

For many years, Jay Dubard has moved around from station to station, but in moving he has gone a step further. This time Dubard has left KATZ-AM (St. Louis) as assistant PD to go to KKDA-FM (Dallas). His time slot is 6-10.

Joining the Isley Brothers as their manager of business affairs is Henry Nash. Kelly Isley, the oldest of the group, stated that with Nash becoming associated with them they hoped to showcase many unknown young artists whom they have met on their nationwide trips. Nash, who was once affiliated with Queen Booking, resigned his post last month.

Bernard Miller of WBOK-AM (New Orleans) has been promoted to assistant program director and music director. Miller is on the air in afternoon drive, 2-6 p.m.

Forming a new firm that involves promotion, merchandising and marketing is Ben Hill. He is a consultant in New England and will deal with pop, r&b and jazz promotion. Covering all the major markets and secondaries, Hill has such clients as Casablanca and ATV Records. You may contact Hill at (617) 440-8328.

Last week we stated that Weldon McDougal's new group, which he is producing, was named International Love. It is actually named Universal Love.

A musician who has been slightly in the background of many recordings is Ralph MacDonald. MacDonald,

(Continued on page 92)

## Disco File

(Continued from page 42)

new mix of their best lp cut, "My Love Is Free," expanded from seven minutes to 9:36, lengthening the introduction and the break and making the song twice as powerful. The very few people who have advance copies are putting it on their top 10 lists already so look for this cut to make a big comeback. Scheduled for the other side of the Double Exposure disc: their version of "Baby I Need Your Loving." I suppose we should note that, with the exception of the Universal Robot Band's, all the above records are Tom Moulton Mixes.

Other notable disco discs: **Blood Hollins'** instrumental version of his composition, "Don't Give It Up" (Strange Fruit, 101 Marietta St., Atlanta 30303) which, at 9:28, has plenty of time to build into something quite interesting and absorbing after an awfully busy beginning. Try the vocal side, too, though the voices aren't as good as the lyrics: Hollins also produced . . . "Elevator" (5:27) by **Joanne Spain** (Casino, through GRT in Nashville) is one of those frothy, nasty girl vocals with minimal lyrics repeated over and over (the refrain: "Get it up, get it up/Higher, higher"), but it's really kind of pert and cute. Cosmo Wyatt from Yesterdays in Boston likes it so much he put it on his top 10 this week . . . **Stratavarius & Lady's** "Let Me Be Your Lady Tonight" doesn't have the incredible drive of "I Got Your Love," but it does have enough of that record's striking originality and unexpected moments (here it's a lovely harp solo) to get a lot of attention and play. Produced by **Johnny Usry**, the record's both compelling and off-beat; the instrumental B side is called "Love Me" and runs an identical 9:33. Right now it's an import from Polydor in Canada, sold in one of those colorful new disco sleeves, and Roulette hasn't yet set a date for its American release.

Now available in 12-inch discs: "Welcome to Our World" and "Wine-Flow Disco" by **Mass Production** back-to-back on Atlantic; **Bumble Bee Unlimited's** "Love Bug" on Mercury; "Calypso Breakdown" and a longer (6:41) version of "Where Is The Love" by **Ralph MacDonald** (TK Disco); **Eddie Kendricks'** "Goin' Up in Smoke" (Tamla); a longer mix (5:13) of **Johnny Bristol's** "Do It to My Mind" (Atlantic) done by Ronald Coles; **Herbie Hancock's** "Doin' It" and **Wah Wah Watson's** bursting-with-energy "Together (Whatever)"—both hot jazz cuts—on one Columbia 12-inch.

RECOMMENDED ALBUMS: **D. C. LaRue's** "Tea Dance" (Pyramid) deserves a lot more space than we can give to it here—if it doesn't have a track as spectacular as "Cathedrals," it's a more complex, ambitious and satisfying album than his first, the kind of intelligent, dense album that merits more thorough examination than a quick listing of its disco cuts, but here goes: "Overture" (5:05), the most immediate turn-on, basically a fine chugging instrumental; "Indiscreet" (the longest cut at just over seven minutes), which asks, "Do you get what you pray for?/Or do you get what you pay for?"; "Don't Keep It in the Shadows" (5:41), with alternating falsetto and natural vocals and some of the lp's best lyrics; and a delightful, exuberant "O Ba Ba" (5:06) inspired by a Brazilian carnival chant and just as infectious. "Tea Dance" itself is a six-minute mini-opera with outrageously effective production gimmicks (like an orchestrated "skip" in the record). Credit **Aram Scheffrin** and D.C. himself for the production . . . The off-the-wall cut of the season is "Anambra" by a group called **OZO** (DJM Records, through Amherst in Buffalo), a mysterious song that starts with temple/church bells and turns into what sounds like a Gregorian chant over a steady, heavy drumbeat sparked by Latin percussion. It has an utterly hypnotic, almost religious quality (Tom Savarese called it a Christmas record and it does feel like a joyful hymn and runs 6:17 without losing you. "Anambra" is from an album OZO recorded in London called "Listen to the Buddha"—do listen . . . **Melba Moore's** second album with **Van McCoy** as writer-producer ("Melba" on Buddah) is as full of danceable cuts as the last one but the one that should get the strongest response

(Continued on page 92)

## R&B PICKS OF THE WEEK

SINGLE

**JOE SIMON, "EASY LOVE"** (Combine Music Corp., BMI). John Richbourg and Simon are back together again making great music. For many years Richbourg, who gave him several hits, has been laying in the background putting together a sound all for Simon. "Easy Love" is perfect because it gives him the ability to show off his versatility. Spring SP169 (Polydor).

SLEEPER

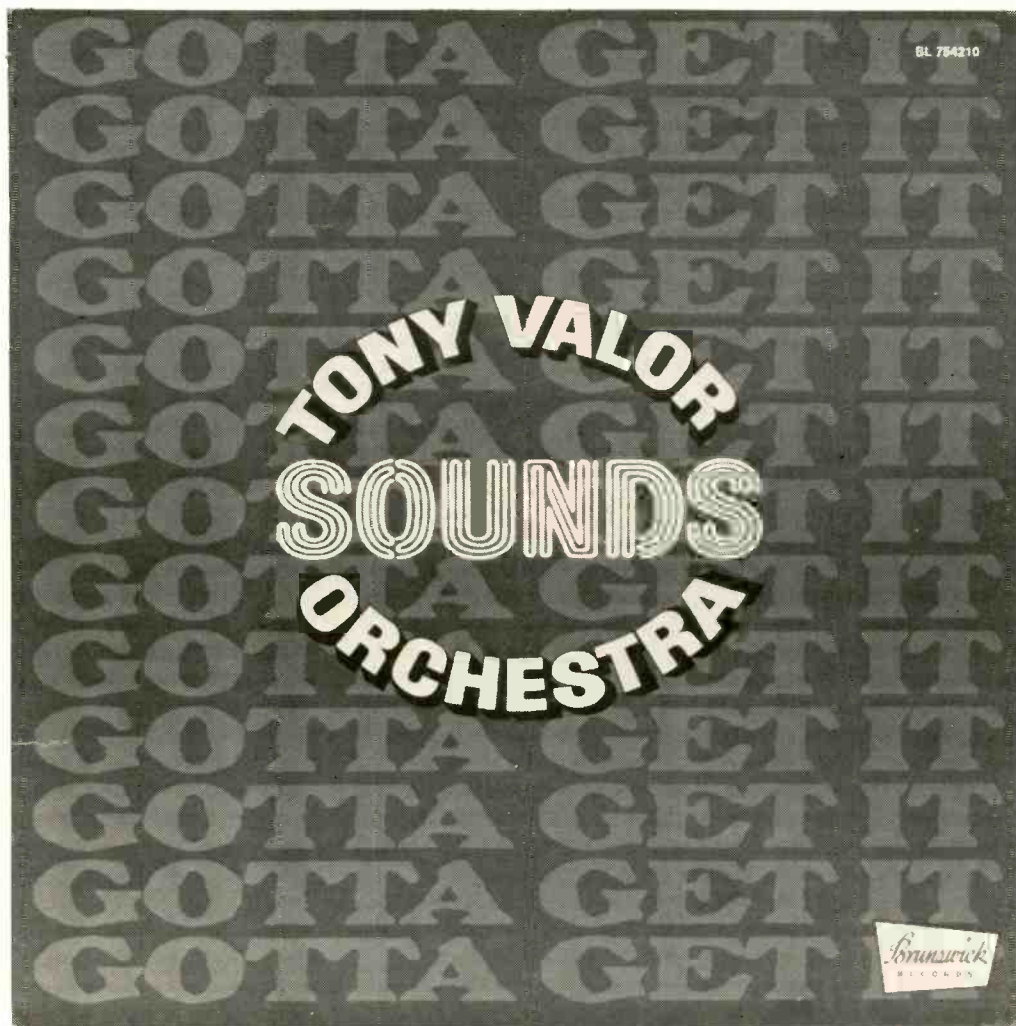
**WALTER JACKSON, "FEELINGS."** (Fermata International Melodies, Inc., ASCAP). The Morris Albert smash has been done by many artists who appreciate strong, beautiful lyrics. Jackson brings out the full meaning of the song and is headed for chart action. Carl Davis' production adds a professional touch. Chisound CH-XW908-Y (UA).

ALBUM

**SWEET THUNDER, "ABOVE THE CLOUDS."** Within an album package of mystery is a new group that has melodic messages which they relay with prolific expertise. Magnificent tracks are "Honey Bee" and "Trust In Me." It does not stop there, as "Stop What You're Doing" will make you do just that, and "My Love" has all the ingredients for crossover play. WMOT WM626 (Atlantic).



# New From Brunswick & Dakar



BL 754210

**SINGLES**

**TYRONE DAVIS**  
Ever Lovin' Girl  
DK 4561

**BOHANNON**  
Gittin' Off  
DK 4560

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

NOVEMBER 27, 1976

| NOV. 27 | NOV. 20 |  |
|---------|---------|--|
| 1       | 3       | <b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208 |
| 2       | 5       | <b>CAR WASH</b> ROSE ROYCE—MCA 40615   |
| 3       | 14      | <b>DAZZ BRICK</b> —Bang 727  |
| 4       | 1       | <b>LOVE BALLAD LTD</b> —A&M 1847   |
| 5       | 2       | <b>THE RUBBERBAND MAN SPINNERS</b> —Atlantic 3355  |
| 6       | 4       | <b>JUST TO BE CLOSE TO YOU</b> COMMODORES—Motown M 1402F   |
| 7       | 6       | <b>GIVE IT UP (TURN IT LOOSE)</b> TYRONE DAVIS—Columbia 3 10388                                  |
| 8       | 7       | <b>YOU ARE MY STARSHIP</b> NORMAN CONNORS—Buddah BDA 542   |
| 9       | 7       | <b>MESSAGE IN OUR MUSIC</b> O'JAYS—Phila. Intl. ZS8 3601 (CBS)                                   |
| 10      | 11      | <b>SHAKE YOUR RUMP TO THE FUNK</b> BAR KAYS—Mercury 73833  |

|    |    |   |
|----|----|---|
| 11 | 13 | <b>CATFISH</b><br>4 TOPS—ABC 12223  |
| 12 | 16 | <b>ENJOY YOURSELF</b><br>THE JACKSONS—Epic 8 50289  |
| 13 | 10 | <b>(SHAKE, SHAKE, SHAKE)</b><br><b>SHAKE YOUR BOOTY</b><br>KC & THE SUNSHINE BAND—TK 1019 |
| 14 | 9  | <b>A FIFTH OF BEETHOVEN</b><br>WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073       |
| 15 | 12 | <b>PLAY THAT FUNKY MUSIC</b><br>WILD CHERRY—Epic/Sweet City 8 50225                       |
| 16 | 18 | <b>HOT LINE</b><br>SYLVERS—Capitol P 4336   |
| 17 | 15 | <b>LOWDOWN</b><br>BOZ SCAGGS—Columbia 3 10367   |
| 18 | 22 | <b>DO IT TO MY MIND</b><br>JOHNNY BRISTOL—Atlantic 3350                                   |
| 19 | 20 | <b>SO SAD THE SONG</b><br>GLADYS KNIGHT & THE PIPS—Buddah BDA 544                         |
| 20 | 17 | <b>GETAWAY</b><br>EARTH, WIND & FIRE—Columbia 3 10373                                     |
| 21 | 21 | <b>JUMP</b><br>ARETHA FRANKLIN—Atlantic 3358  |
| 22 | 25 | <b>WITH YOU</b><br>MOMENTS—Stang 5068 (All Platinum)                                      |
| 23 | 19 | <b>GET THE FUNK OUT MA FACE</b><br>BROTHERS JOHNSON—A&M 1851                              |
| 24 | 23 | <b>NICE 'N' NAASTY</b><br>SALSOL ORCHESTRA—Salsoul SZ2011 (Caytronics)                    |
| 25 | 24 | <b>LET'S BE YOUNG TONIGHT</b><br>JERMAINE JACKSON—Motown M 1401F                          |
| 26 | 34 | <b>KEEP ME CRYIN'</b><br>AL GREEN—Hi 2319 (London)  |
| 27 | 27 | <b>THE BEST DISCO IN TOWN (MEDLEY)</b><br>RITCHIE FAMILY—Marlin 3306 (TK)                 |
| 28 | 26 | <b>ANYTHING YOU WANT</b><br>JOHN VALENTI—Ariola America P 7625 (Capitol)                  |
| 29 | 31 | <b>GREY RAINY DAYS</b><br>LONNIE JORDAN—United Artists XW873 Y                            |
| 30 | 30 | <b>DISCO DUCK (PART I)</b><br>RICK DEES & HIS CAST OF IDIOTS—RSO 857 (Polydor)            |
| 31 | 29 | <b>YOU SHOULD BE DANCING</b><br>BEE GEES—RSO 853 (Polydor)                                |
| 32 | 28 | <b>WHO'D SHE COO?</b><br>OHIO PLAYERS—Mercury 73814                                       |
| 33 | 44 | <b>I KINDA MISS YOU</b><br>MANHATTANS—Columbia 3 10430                                    |
| 34 | 33 | <b>BLESS MY SOUL</b><br>SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro)                  |
| 35 | 32 | <b>RUN TO ME</b><br>CANDI STATON—Warner Bros. WBS 8249                                    |
| 36 | 35 | <b>IT'S JUST A MATTER OF TIME</b><br>PEABO BRYSON—Bullet 01 (Bang)                        |
| 37 | 40 | <b>THE BOOTY</b><br>FATBACK BAND—Spring 168 (Polydor)                                     |
| 38 | 41 | <b>LIVING TOGETHER (IN SIN)</b><br>THE WHISPERS—Soul Train SB 10773 (RCA)                 |
| 39 | 55 | <b>I DON'T WANT TO LOSE YOUR LOVE</b><br>EMOTIONS—Columbia 3 10347                        |
| 40 | 48 | <b>WHO ARE YOU</b><br>TEMPTATIONS—Gordy G 7152F (Motown)                                  |
| 41 | 46 | <b>DON'T MAKE ME WAIT TOO LONG</b><br>BARRY WHITE—20th Century TC 2309                    |
| 42 | 43 | <b>GROOVY PEOPLE</b><br>LOU RAWLS—Phila. Intl. ZS8 3604 (CBS)                             |
| 43 | 49 | <b>DON'T TAKE AWAY THE MUSIC</b><br>TAVARES—Capitol P 4348                                |

|    |    |   |
|----|----|---|
| 44 | 45 | <b>FINGER FEVER</b><br>DRAMATICS—ABC 12220  |
| 45 | 47 | <b>DON'T WALK AWAY</b><br>GENERAL JOHNSON—Arista 0203                                 |
| 46 | 52 | <b>DO THAT STUFF</b><br>PARLIAMENT—Casablanca NB 871                                  |
| 47 | 53 | <b>OPEN SESAME</b><br>KOOL & THE GANG—De-Lite 1586                                    |
| 48 | 58 | <b>WHEN LOVE IS NEW</b><br>ARTHUR PRY SOCK—Old Town 1000                              |
| 49 | 50 | <b>KEEP SMILING</b><br>GABOR SZABO—Mercury 73840                                      |
| 50 | 68 | <b>SATURDAY NIGHT</b><br>EARTH, WIND & FIRE—Columbia 3 10439                          |
| 51 | 61 | <b>LOVE ME, LOVE ME, LOVE ME</b><br>THE STAPLES—Warner Bros. WBS-8279                 |
| 52 | 57 | <b>FREE</b><br>DENNECE WILLIAMS—Columbia 3 10429                                      |
| 53 | 62 | <b>FAR EAST MISSISSIPPI</b><br>OHIO PLAYERS—Mercury 73860                             |
| 54 | 67 | <b>DARLIN' DARLIN' BABY (SWEET TENDER LOVE)</b><br>O'JAYS—Phila. Intl. ZS8 3610 (CBS) |
| 55 | 60 | <b>MIDNIGHT SOUL PATROL</b><br>QUINCY JONES—A&M 1878                                  |
| 56 | 63 | <b>CHERCHEZ LA FEMME</b><br>DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"—RCA PB 10827       |
| 57 | 38 | <b>LET'S GET IT TOGETHER</b><br>EL COCO—AVI Avis 115                                  |
| 58 | 65 | <b>DO WHAT YOU WANT, BE WHAT YOU ARE</b><br>DARYL HALL & JOHN OATES—RCA PB 10808      |
| 59 | 42 | <b>HAPPY BEING LONELY</b><br>CHI-LITES—Mercury 73844                                  |
| 60 | 66 | <b>BODY ENGLISH</b><br>KING FLOYD—Chimneyville 10212 (TK)                             |
| 61 | 39 | <b>SECOND TIME AROUND</b><br>LUTHER—Cotillion 44205                                   |
| 62 | 64 | <b>EVERYTHING IS BEAUTIFUL</b><br>JIMMY CASTOR BUNCH—Atlantic 3362                    |
| 63 | —  | <b>FEELINGS</b><br>WALTER JACKSON—Chi Sound CH-17599 E (UA)                           |
| 64 | —  | <b>HOME IS WHERE THE HEART IS</b><br>BOBBY WOMACK & BROTHERHOOD—Columbia 3 10437      |
| 65 | 71 | <b>THIS TIME</b><br>IMPRESSIONS—Cotillion 44210 (Atlantic)                            |
| 66 | 70 | <b>YOU'RE MY DRIVING WHEEL</b><br>SUPREMES—Motown M 1407F                             |
| 67 | 69 | <b>SUPERMAN LOVER</b><br>JOHNNY GUITAR WATSON—DJM DJUS 1019 (Amherst)                 |
| 68 | —  | <b>FOR OLD TIME SAKE</b><br>DOROTHY MOORE—Malaco 1037 (TK)                            |
| 69 | —  | <b>A LOVE OF YOUR OWN</b><br>AVERAGE WHITE BAND—Atlantic 3363                         |
| 70 | —  | <b>LOVE SO RIGHT</b><br>BEE GEES—RSO 859 (Polydor)                                    |
| 71 | 59 | <b>ON &amp; OFF YOUR LOVE</b><br>DAVID RUFFIN—Motown M 1405F                          |
| 72 | 72 | <b>GREEDY FOR YOUR LOVE</b><br>DONNY GERRARD—Greedy G 107                             |
| 73 | 75 | <b>WORN OUT BROKEN HEART</b><br>LOLEATTA HOLLOWAY—Gold Mine 4000 (Salsoul)            |
| 74 | —  | <b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b><br>STANLEY TURRENTINE—Fantasy 782     |
| 75 | —  | <b>TOGETHER</b><br>O. C. SMITH—Caribou ZS8 9017 (CBS)                                 |

## MCA, McCoy-Kipps Pact



MCA Record has announced the signing of a production pact with McCoy-Kipps Productions and principals Van McCoy and Charles Kipps. The agreement marked the second r&b oriented pact by the label in as many weeks. Under the terms of the agreement, McCoy and Kipps will deliver to MCA two new acts for early 1977 release. The first artist under the agreement is Tamara Dobson, currently co-starring in the film "Norman, Is That You?" Seen at the signing are (from left): McCoy; Lou Cook, MCA VP, administration; J. K. Maitland, president, MCA; Kipps; and David Jackson, MCA attorney.

## Disco File

(Continued from page 90)

is a longtrack (7:32) called "Good Love Makes Everything Alright," a real beauty in the best McCoy high-spirited style. "The Way You Make Me Feel" sounds very much like "Free," a personal favorite from the last lp; "The Greatest Feeling," "I Need Someone" and "Ain't No Love Lost" are also good. A solid album if a bit too safe.

RECOMMENDED SINGLES: "Cream of the Crop," Sister Sledge's latest on Cotillion, is a real change of pace for the group, produced by Bobby Eli in a style that sounds a lot like top form Three Degrees—I'd like to hear more of the same . . . Ronnie LaShannon's "Where Has Our Love Gone" (Brunswick) is really Tony Valor's "Girl" (see above) with okay male vocals but the production (4:35 here) is worth hearing again . . . "Easy to Love" (3:35 on Spring) ties one of Joe Simon's richer vocals into a sharp, building production that should get a lot of attention after his recent success with "I Need You, You Need Me." The Reflections' "Gift Wrap My Love" (Capitol) is their first in a while but they've sprung back very strong, sounding like a gospel group (Cosmo Wyatt, who also put this one on his top 10 this week, compared them to the Mighty Clouds of Joy) and carrying on . . . "Classically Elise" by Dino Solera and the Munich Machine and produced by Giorgio Moroder (the Giorgio) in his unmistakable style, is a disco interpretation of a familiar Beethoven composition that sounds like it was made for Donna Summer to ooze over. It's in two parts (3:33 and 2:51) and the label, Hidden Sign, part of Audiofidelity Enterprises in New York, reportedly has a deal with Moroder's Say Yes Productions for additional productions.

## Soul Truth

(Continued from page 90)

percussionist and songwriter, performed November 7th at New York City's Avery Fisher Hall. He has played for such artists as Harry Belafonte, Paul Simon, Aretha Franklin, Roberta Flack, Bette Midler and countless others.

MacDonald is currently riding the crest of success with his own album, entitled "Sound Of A Drum." There are many interesting cuts on this TK lp. Persons who were on hand to watch the mixture of jazz, calypso and disco complete with dancing native girls were James Taylor, Carly Simon, Nick Ashford, Valerie Simpson, Sarah Dash (LaBelle), and Bobby Colomby, (Blood, Sweat & Tears), to name a few.

## CLASSICAL RETAIL REPORT

NOVEMBER 27, 1976

### CLASSIC OF THE WEEK



#### FREDERICA VON STADE SINGS FRENCH OPERA ARIAS

Columbia

### BEST SELLERS OF THE WEEK

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

BEETHOVEN: SYMPHONY NO. 7—Kleiber—DG

CHARPENTIER: LOUISE—Cotrubas, Domingo, Pretre—Columbia

MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London

WAGNER: RIENZI—Kollo, Hollreiser—Angel

### SAM GOODY/N.Y.

BEETHOVEN: SYMPHONY NO. 7—Kleiber—DG

CHARPENTIER: LOUISE—Cotrubas, Domingo, Pretre—Columbia

CONCERT OF THE CENTURY—Columbia

LISZT: CONCERTOS—Berman, Giulini—DG

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MAHLER: DAS LIED VON DER ERDE—Baker, King, Haitink—Philips

MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London

MOZART: QUARTETS—Guarnieri Quartet—RCA

SHOSTAKOVICH: CELLO CONCERTOS—Rostropovich, Ozawa—DG

WAGNER: RIENZI—Kollo, Hollreiser—Angel

### KING KAROL/N.Y.

ENRICO CARUSO: A LEGENDARY PERFORMER—RCA

SONGS OF STEPHEN FOSTER, VOL. II—Nonesuch

GERSHWIN: PORGY AND BESS—Charles—RCA

GLUCK: ARIAS—Baker—Philips

LISZT: CONCERTOS—Berman, Giulini—DG

MASSENET: LE CID—Bumbry, Domingo, Queler—Columbia

MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

VERDI: MACBETH—Verrett, Cappuccilli, Ghiaurov, Abbado—DG

WAGNER: RIENZI—Kollo, Hollreiser—Angel

### RECORD & TAPE COLLECTION/ BALTIMORE

BEETHOVEN: SYMPHONY NO. 7—Kleiber—DG

CHARPENTIER: LOUISE—Cotrubas, Domingo, Pretre—Columbia  
HANDEL: MESSIAH—Marriner—London  
BAROQUE LUTE—Dambois—ABC  
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London  
LUCIANO PAVAROTTI SINGS O HOLY NIGHT—London

ROSSINI: ELISABETTA, REGINA D'INGHILTERRA—Caballe, Carreras, Masini—Philips

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

WEILL: THREEPENNY OPERA—Shakespeare Production, Original Cast—Columbia

### FRANKLIN MUSIC/ATLANTA

BARTOK: BLUEBEARD'S CASTLE—Trojanos, Boulez—Columbia

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

BOLLING: GUITAR CONCERTOS—Lagoya, Bolling—RCA

CHRISTMAS FESTIVAL—Shaw—RCA

CONCERT OF THE CENTURY—Columbia

GERSHWIN: PORGY AND BESS—Charles—RCA

GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia

HANDEL: MESSIAH—Shaw—RCA

TCHAIKOVSKY: THE NUTCRACKER—Previn—Angel

VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

### CACTUS RECORDS/HOUSTON

BEETHOVEN: SONATAS—Berman—Columbia

BIZET: CARMEN—Trojanos, Te Kanawa, Domingo, Van Dam, Solti—London

ENRICO CARUSO: A LEGENDARY PERFORMER—RCA

GERSHWIN: RHAPSODY IN BLUE, AMERICAN IN PARIS—Gershwin, Thomas—Columbia

GOLDEN DANCE HITS OF 1600—DG

HOLST: THE PLANETS—Ormandy—RCA

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MASSENET: THAIS—Sills, Gedda, Milnes, Maazel—Angel

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

### TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: SYMPHONY NO. 7—Kleiber—DG

CHARPENTIER: LOUISE—Cotrubas, Domingo, Pretre—Columbia

CONCERT OF THE CENTURY—Columbia

MAHLER: SYMPHONY NO. 3—Horne, Levine—RCA

MASSENET: LE CID—Bumbry, Domingo, Queler—Columbia

NIELSEN: COMPLETE SYMPHONIES—Blomstedt—Seraphim

ROSSINI: ELISABETTA, REGINA D'INGHILTERRA—Caballe, Carreras, Masini—Philips

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

STRAUSS: DIE FLEDERMAUS—Kleiber—DG

WAGNER: RIENZI—Kollo, Hollreiser—Angel

## Esclarmonde Materializes on London

By SPEIGHT JENKINS

NEW YORK—Last week the advent of London's new recording of Jules Massenet's *Esclarmonde* was mentioned in this column; when these words appear in print, the opera will have had its Metropolitan Opera premiere, with the cast of the recording. Listening to *Esclarmonde* in the last few days was something of an experience. Like most French operas, it needs the stage: its use of color and exotism require that one see a spectacle. But the score, heavily influenced by Wagner—even to the extent of using leitmotifs in the Bayreuth manner—is not without interests.

It is first of all a remarkable vehicle for Joan Sutherland. For retailers the only relevant information is that Miss Sutherland sings throughout the opera, is given about as much brilliant coloratura fireworks as anyone can imagine and comes through it all exultantly. The great Australian soprano's voice sounds a bit heavier in this recording than she

has before (or than she did last spring at the Met, almost a year after *Esclarmonde* was made). For this reason some of the lower attacks seem a little unfocused, but when she assaults the upper register there is magic all around, and the chance to hear such a huge voice handled so flexibly is, as always, memorable. The mystical, fairy role of *Esclarmonde*—the story seems to be *Lohengrin* taken in equal parts with *Die Frau ohne Schatten*—allows her almost exactly the kind of emotional variety enjoyed by the Empress in *Die Frau*, except that *Esclarmonde* is yearning not for a shadow so that she can have children but for a lover, one Roland.

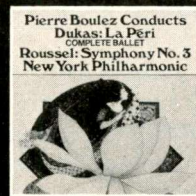
Aragall

On the recording he is sung by Giacomo Aragall. The tenor displays an attractive lirico-sprinto voice of good color and range, and his intonation is good. The last fact is important to New York buyers who have heard him pre-

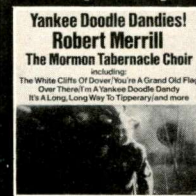
(Continued on page 107)

## New This Month from Columbia Masterworks

Something for Everybody's Christmas List



M 34201  
Compatible  
Stereo/Quadraphonic



M 34215



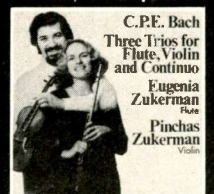
M 34272  
Compatible  
Stereo/Quadraphonic



M2 34226



M 34219



M 34216



PS 34326  
Compatible  
Stereo/Quadraphonic

## A Great Month for Great Music

On Columbia Records and Tapes.



NOVEMBER 27, 1976

1. **SONGS IN THE KEY OF LIFE**  
STEVIE WONDER—Tamla T13 340C2  
(Motown)
2. **SPIRIT**  
EARTH, WIND & FIRE—Columbia  
PC 34241
3. **THE CLONES OF DR. FUNKENSTEIN**  
PARLIAMENT—Casablanca NBLP 7034
4. **MESSAGE IN THE MUSIC**  
O'JAYS—Phila. Intl. PZ 34245 (CBS)
5. **HOT ON THE TRACKS**  
COMMODORES—Motown M 867S1
6. **FLOWERS**  
EMOTIONS—Columbia PC 34163
7. **HAPPINESS IS BEING WITH  
THE SPINNERS**  
SPINNERS—Atlantic SD 18181
8. **FEELING GOOD**  
WALTER JACKSON—ChiSound  
CH LA656 G (UA)
9. **LOVE TO THE WORLD**  
LTD—A&M SP 4589
10. **PART 3**  
KC & THE SUNSHINE BAND—TK. 605
11. **BICENTENNIAL NIGGER**  
RICHARD PRYOR—Warner Bros. BS 2960
12. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—DJM  
DJLPA 3 (Amherst)
13. **CAR WASH (Soundtrack)**  
MCA 2 6000
14. **CHAMELEON**  
LABELLE—Epic PE 34189
15. **THIS IS NIECY**  
DENIECE WILLIAMS—Columbia PC 34232
16. **SOUL SEARCHING**  
AVERAGE WHITE BAND—Atlantic  
SD 18179
17. **FOUR SEASONS OF LOVE**  
DONNA SUMMER—Casablanca NBLP 7038
18. **LOVE AND TOUCH**  
TYRONE DAVIS—Columbia PC 34268
19. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
20. **DO THE TEMPTATIONS**  
TEMPTATIONS—Gordy G6 975S1 (Motown)
21. **GOOD HIGH**  
BRICK—Bang BLP 408
22. **TALES OF KIDD FUNKADELIC**  
FUNKADELIC—Westbound W 277  
(20th Century)
23. **A FIFTH OF BEETHOVEN**  
WALTER MURPHY BAND—Private Stock  
PS 2015
24. **BRASS CONSTRUCTION II**  
United Artists LA677 G
25. **WILD CHERRY**  
Epic/Sweet City—PE 34196
26. **JOY RIDE**  
DRAMATICS—ABC ABCD 955
27. **DR. BUZZARD'S ORIGINAL  
"SAVANNAH BAND"**  
RCA APL1 1504
28. **EVERYBODY LOVES THE SUNSHINE**  
ROY AYERS UBIQUITY—Polydor  
PD 1 6070
29. **IS THIS WHATCHA WONT?**  
BARRY WHITE—20th Century T 516
30. **SOLID**  
MICHAEL HENDERSON—Buddah BDS 5662
31. **TOO HOT TO STOP**  
BAR KAYS—Mercury SRM 1 1099
32. **I HOPE WE GET TO LOVE IN TIME**  
MARILYN McCOO & BILLY DAVIS, Jr.—  
ABC ABCD 952
33. **HARD CORE JOLLIES**  
FUNKADELIC—Warner Bros. BS 2978
34. **PIPE DREAMS**  
GLADYS KNIGHT & THE PIPS—Buddah  
BDS 5676
35. **SILK DEGREES**  
BOZ SCAGGS—Columbia PC 33920
36. **OPEN SESAME**  
KOOL & THE GANG—De-Lite DEP 2023
37. **HAVE A GOOD TIME**  
AL GREEN—Hi SHL 32103 (London)
38. **SPARKLE**  
ARETHA FRANKLIN—Atlantic SD 18176
39. **GOLD**  
OHIO PLAYERS—Mercury SRM 1 1122
40. **UNFINISHED BUSINESS**  
BLACKBYRDS—Fantasy F 9518

## Earland at the Gate



Mercury recording artist Charles Earland recently appeared at New York's Village Gate. Shown backstage after the show, which was a live broadcast for WRVR, are: (top row, from left) Vernon Gibbs, east coast a&r director/black music, Phonogram/Mercury; Betty Earland; Charles Earland; Bill Haywood, national promotion, r&b, Phonogram/Mercury; Norman Gardner, regional promotion manager, r&b, Phonogram/Mercury; Duke Wade, manager for Charles Earland; (bottom row, from left) Dee Kosior, Phonodisc, market co-ordinator; and Victor Marques, Phonodisc, administrative assistant.

## AM Action

(Continued from page 82)

with monster sales on all levels (14-3 with a bullet on this week's r&b chart) and garners five more heavies, including CKLW, KILT, KLIF, WCOL and WLAC. Other pertinent info: 16-9 WMPS, 14-9 Y100, 7-2 WQAM, 8-6 Z93, 26-21 WPGC, 25-19 WHBQ, 40-33 WNOE, 13-5 WHHY, 22-18 WAUG, extra-27 WABB, 11-7 WSGA, 35-25 CK101, 17-12 WGLF, 39-25 WCUE and 16-12 WAIR.



Queen

Elton John (MCA/Rocket). In true EJ style, the big chart moves on radio and sales lists alike are starting to roll in. Among them are 12-4 WQAM, 21-9 KDWB, 12-9 KSTP, 10-4 KFRC, 15-8 KXOK, 24-17 KLIF, 22-18 KJR, 19-14 WHBQ, 22-16 WFIL, 15-11 KTLK, 34-30 WABC, 7-7 WMPS, 27-22 WOKY, 15-14 WGCL, HB-26 KHJ, 26-22 WCOL, 24-20 Z93, 28-24 WPGC, 27-22 KILT, 24-19 WNOE, 14-12 WSAI, #30 CKLW and new on WRKO.

### CROSSOVERS

Tavares (Capitol). Building for several weeks at some good pop secondaries (#1 WSAR, 25-21 KEEL, 20-15 WGLF, #19 WPRO-FM among others) and now widens that base with the addition of WPGC. R&B activity is way out in front.

The Bar Kays (Mercury). This top 10 r&b disc pops top 40 on a major level out of Houston with the add of KILT at 31. Also on several secondaries including WRFC, WGOW, WGLF and WFLB.

### NEW ACTION

Dr. Buzzard's Savannah Band (RCA) "Cherchez La Femme." Excitement of the week in New York City with the historical addition of WABC at #6! #1 in sales this week in the Big Apple. Pop airplay originated on WPIX, where it moves 18-9, is #1 request in the morning, top 10 request during the day and #1 request on the disco show. Currently #1 for the third consecutive week at WWRL. Jumps on WRKO this week, which is essentially a response to the enormous activity in the entire northeast area, the first area in the country to become electrified by this cut. Also on Y100 (29-26).

Queen (Elektra) "Somebody To Love." Debuts as chartmaker of the week as a result of the tremendous initial response out of the box. Picked this week on KSTP, CKLW, KTLK and last week on WNOE, 13Q, WGCL, KING, K100, WHHY, WSAR, KJRB, WFOM, KVOX, KNOE and WICC.

## Carol Douglas Campaign Planned by RCA

NEW YORK—RCA Records has mounted a nationwide merchandising program in support of Carol Douglas' Midland International album "Midnight Love Affair."

Organized by Mort Weiner, director of custom labels, marketing, in conjunction with Midland president Bob Reno, the "Midnight Love Affair" program encompasses in-store and disco promotions, lp giveaways, radio tie-ins, local newspaper, radio and TV advertising and personal appearances by Ms. Douglas.

"Midnight Love Affair" promotions, coordinated by Weiner's aide Bob Rifici, manager, field marketing, custom labels, are already accounting for increased sales action in Los Angeles, Boston, Philadelphia, Atlanta and New York, according to the label.

## Barnes to Buddah

NEW YORK — Reggie Barnes has been appointed west coast promotion representative for The Buddah Group. He will be based in the company's Los Angeles office. Barnes will report to Tom Cossie, vice president of promotion.

Barnes joins Buddah after serving as De-Lite Records Northeast and Midwest Regional Promotion representative.

## Gazers Greeting



RCA has announced the release of the Rock Gazers' disco version of "I Believe In Love" on its Sixth Avenue label. Shown above with the release are, from left: Daniel Glasser, David Todd (national disco promotion head, RCA) and Harry Finfer of the Gazers' management company, Finfer-Glass-Krasny.

## WMET

(Continued from page 82)

WDAI, which is close to it on the FM band and has a similar contemporary format.

There was no indication that Metromedia intends to alter the station's format to resemble KMET, which has an album-rock format. Chicago already has one full-time progressive rock station, WXRT-FM, and two soft rockers, WSDM-FM and WBBM-FM, and NBC's WNIS-FM, which has recently abandoned an all-news format, has announced it will adopt an album-rock format of some sort in the near future.

## Who In The World:

# Foghat Riding The Crest

■ NEW YORK—Foghat belongs to the select group of seventies bands to make it to the top the hard way—through nearly non-stop touring, broken up only by the need to record more albums for Foghat's growing following. Through six albums (capped by the new "Night Shift" on Bearsville), Foghat has built its audience with a brand of straightforward, driving rock and roll that has proved to be much more successful in America than in the band's native England.

### Gold Albums

Foghat's previous lp, "Fool For The City," certified the band as a top-charting entity, reaching the platinum level in sales and launching "Slow Ride" as the band's most popular single

## A&M 'Giveaway'

(Continued from page 4)

traffic time in any music store and this giveaway is a way of rewarding the consumer directly for his participation and provides a terrific traffic builder for the retail accounts at the same time. We know from the statistics provided us by D.L. Blair Corporation, who helped us set up the promotion, that there is an enormous incremental business potential in the 'Giveaway.' That is, sales which A&M would not normally have gotten without this kind of incentive. Their figures show that the figure can be as high as 80 percent based on previous experience. Everyone we have contacted about the idea is enthused about it."

To help distributors implement and monitor the promotion, Grieff has put his entire college representative department on full time for the month of December. The 23-member staff will work with distributors and retail accounts to help with the logistics and implementation of the program.

The "Holiday Giveaway" will run for the month of December and distributors will credit accounts for the discounts awarded at the retail level.

The winning cards will be collected by distributors and must be turned in to D.L. Blair Corporation no later than March 31, 1977 for credit. The contest will run nationally and is available to all retail stores by contacting the nearest A&M distributor. The contest is void for retailers in Maryland, Missouri, Wisconsin, Ohio and wherever prohibited by law.

to date. "Fool For The City" also served to bring the group's 1972 debut lp, "Foghat," and its third album, "Energized," back onto the charts. All three albums are now gold, and early indications are that "Night Shift" will join the list.

Original members Rod Price (guitar), Dave Peverett (lead vocals, guitar) and Roger Earl (drums) have resettled in this country, and now reside on Long Island's north shore. Bassist Craig MacGregor, who replaced Nick Jameson, is a Connecticut native now also living on Long Island. "Night Shift" is his first recording with the band.

### 'Night Shift'

"Night Shift" is the natural continuance of the style Foghat has developed through its first five albums. Produced by Dan Hartman, formerly of the Edgar Winter Group, it offers several of the hard rockers that are the group's trademark, a ballad, and a reworking of the Al Green classic, "Take Me To The River." It is benefitting from the groundwork laid by "Fool For The City" at the nation's FM rock stations, where it has taken off faster than any previous Foghat effort.

Since the release of "Foghat" in May, 1972, Foghat has toured for eight or nine months a year. The quartet has ridden the crest of the popularity of hard rock with American audiences for five years, and shows no sign of letting up.

## Nugent Gets Gold

■ NEW YORK — Epic recording artist Ted Nugent has had his latest album, "Free-For All," certified gold by the RIAA.

## Chappell Inks Bradford & Gonzalez



Writer/producers Sylvester Bradford and Johnny Gonzalez have signed an exclusive co-publishing agreement between their company, Syljohn Music, and Chappell Music. They have produced such artists as Eddie Kendricks and Smokey Robinson, and written hits for the Miracles, the Temprees and the Ohio Players, among others. Shown at the signing are (standing, from left) Mitch Schoenbaum, Chappell's general professional manager; Ron Solleveld, professional manager; Andrea Leiter, attorney; Chappell president Norman Weiser; Syljohn's attorney, Steve Capitco; and Chappell VP/creative, Frank Military; (seated, from left) Bradford and Gonzalez.

## CLUB REVIEW

# Johnny Rodriguez Keeps on Rockin'

■ Johnny Rodriguez played to a small but enthusiastic gathering at San Francisco's ornate Great American Music Hall in his first of two nights there, offering a very generous set of 18 songs that included just about everything a Rodriguez fan could want, including the two Eagles tunes, "Desperado" and "Lyn' Eyes," on his current Mercury set, "Reflecting."

Length of the set was due to several factors. Opener Linda Hargrove had cancelled, and though Johnny's backup group, The Music City Band, did an opening set there was still space to be filled—space that was extended by the decision to scrub the late performance for lack of bodies. To these circumstances add the fact that Rodriguez is a very fast worker anyway; the songs in his repertoire are generally quite short and he keeps his remarks to a bare minimum.

The small crowd was in contrast to Rodriguez' last stop in the area when he headlined a country show (that included Tammy Wynette) at the 14,000-seat Oakland Coliseum Arena. Which only goes to show that even though country music has taken great strides in the Bay Area over the past few years (with KNEW now one of the area's most important stations), that strength is still mainly suburban.

The crowd and reasons for it notwithstanding, Johnny gave a warm, strong and charming performance and seemed to be having a fine time. His songs are formula songs built around title-line ideas, but Rodriguez touches the kernel of what is alive in country music by the feeling he puts into his renditions.

Jack McDonough

## 'Happy Days' Disc

(Continued from page 3)

been purchased during the commercial break directly preceding the network's "Happy Days" series on consecutive Tuesday nights since October 19; with the exception of Election Day, the spots will have run every week up to the last buy in December.

At J. L. Marsh, Jack Neat, director of television products for the chain, reported that sales for the album—which combines '50s oldies featured in the show with recent theme singles like London's recent "Fronzie, He's Our Man" by the Heyettes—are continuing to build. "Based on the strength of the album itself, with ads placed strategically in terms of the buyer that would respond because of the show, it's a strong album. I would say, without reservation, that it will probably be the number one seller for Marsh within the next few weeks."

Thus far, the only major rack jobbers carrying the album are Marsh and Lieberman, but Neat's sales profile indicates the album could offer added rack operations potential. Marsh's current ticket returns show the album selling 14th overall nationally in disk, ninth in tape, placing no lower than 20th in all but one of the chain's markets. Key markets include Los Angeles, where it's currently the fourth best-seller; Kansas City, where it's ranked second in sales; and St. Louis, where the album is the eighth best-selling title being carried.

In Dallas and Denver, the record is currently the best-selling item overall. Neat also noted strong sales reports from retail chains serviced including K-Mart and Penney's.

Neat also stressed that A Head's strategy is unique in his experience by merit of its overall format. The firm, one of the largest television sales operations in Canada, has emphasized rack placement rather than mail order or retail sales, and has achieved nationwide market penetration as a result.

He also feels the potential sales climate for such projects, especially in light of network spot buys, is promising. "It's the sort of product that I wish the major distributors like WEA and CBS would put together," he commented.

Marsh was first approached by David Sleeth, A Head's chief executive and the album's compiler, in mid-August; the television spot was already prepared at that time. According to Neat, the project first picked up momentum in mid-September, before gaining the added clout of network ad exposure in October.

## Benson Wins 'Apple' Award



Cue Magazine celebrated the first of what will be an annual event, recognition of special merit in various fields of the arts, with their "Golden Apple Awards," at a luncheon held on November 11 at the Grand Ballroom of the Waldorf-Astoria Hotel. Couping musical honors was Warner Bros. Recording artist George Benson, whom Don Kirshner presented with a "Golden Apple" for his "Breezin'" being voted Best Musical Recording of the Year.

## ABC Names Nathanson Natl. Sales Coordinator

■ LOS ANGELES — Shelley Nathanson has been named national sales coordinator for ABC Records. The announcement was made by Don England, vice president, sales and distribution, ABC Records.

Assisted by Ms. Tamara Plant, Nathanson's duties include coordinating branch sales and orders with production, and reporting same to home office. She reports

directly to Mel Price, director of sales. Ms. Nathanson is also responsible for reporting the status of forthcoming album releases to all department heads.

### Background

Before coming to ABC, Ms. Nathanson was with Record Merchandising on the sales force and previously managed stores for The Warehouse and Licorice Pizza Chains.

## New York, N. Y. (Continued from page 13)

quested and was granted an authorized leave of absence "without pay" this week. Marc "The Barber" Kirkeby, spokesman for the surly lot, explained to coach slash general manager David McGee that the team felt its performance over the course of a 3-10-2 season did not warrant the extravagant salaries and overblown press plaudits it had received. Whereabouts of the team were unknown at press time. McGee, his head in the clouds as ever, accepted the news gracefully. "If I have to run a finishing school for major league ballplayers, well, that's okay with me. I know we have to try to reach up and touch the sky. I'll just dismantle the sucker and build a new team. Christ, I've still got a couple of bucks here." In a related development, Howie "Ol' Ragarm" Levitt is crying "foul" and "hold these will ya," claiming that his fashion consultant, the same McGee mentioned above, has violated the terms of their exclusive contract by signing up as this publication's, as well as Tom Waits', fashion consultant. "I always thought contracts were honored in the breach," McGee mused nonchalantly when handed a summons to appear in court next week.

## Lester Sill Honored



Lester Sill, president of Screen Gems-EMI Music and Colgems-EMI Music, was honored recently at a State Of Israel Tribute Dinner. Sill was awarded the Prime Minister's Medal by former Israeli foreign minister Abba Eban and a Certificate of Achievement from Los Angeles' Mayor Tom Bradley. More than 1000 attended the dinner chaired by Michael Stewart, chairman of United Artists Music Publishing. Joe Smith, chairman of Elektra Records, served as master of ceremonies. Pictured above are, from left: Mrs. Lester Sill; Abba Eban; Lester Sill, and Michael Stewart.

## 20th Music Corp. Earnings Increase

■ LOS ANGELES — 20th Century Music Corp., the publishing division of 20th Century-Fox Film Corp., has reported that the first nine months' results for 1976 were significantly higher than any since the new administration under the presidency of Herb Eiseman in 1972. As a result, the projections for 1976 will show the best earnings to date, more than doubling the profits of 1975.

As a company policy, 20th Century-Fox Film Corp. reports as one profit center the combined operations of 20th Century Records and 20th Century Music Corp. As a result, periodic financial press releases may give an erroneous impression of the financial status of either of the companies. The publishing companies' results to date and the projection for year end 1976 are both favorable.

Income is up in four areas of revenue sources, including per-

formances, mechanical income, foreign income and print sales.

## ABC Appoints Green Business Affairs Dir.

■ LOS ANGELES — Jerry Rubinstein, chairman of the board, ABC Records, has announced the appointment of Richard Green to the post of director of business affairs for the company. He will report directly to Rubinstein and his duties will include negotiating various artist, licensing and production deals, as well as handling general business matters relating to the company.

Green, an attorney, comes to ABC from the San Francisco area where he was self-employed as a tax consultant and personal manager for clients including Santana, Dave Brubeck, The Beau Brummels, Sky King and Voudouris and Kahne.

## MacDonald At Avery Fisher



Backstage Avery Fisher Hall after Ralph MacDonald's appearance are William Salter (Ralph's co-writer and partner at Antisia Music), T.K. Records president Henry Stone, Ralph MacDonald, manager Sandy Ross, and T.K.'s press director, Ray Caviano.

## Bruce Lundvall (Continued from page 28)

ber 1 or 2 after it's only been out four days. If the charts are a measurement of what the consumer is buying from day to day, I think that this really cannot happen in four days. The public hasn't had the opportunity to purchase the albums which is already being reflected in the top sales spot. If the album sells through it should legitimately reach Number 1, but not the instant it's shipped.

Other aspects of the business bother me too. The reluctance of television and of radio to really experiment meaningfully with new areas of music programming has always been annoying. There's a follow-the-leader principle that exists in this business and it's still shocking. It's heartening to see the number of artists that are really competent and talented, but it's disheartening to see that there are bandwagons that start rolling to imitate each new success. It still is disturbing to see some of the really superb artists struggling along and not reaching the public. Although today they have a better opportunity than a few years ago. Also, I spend a lot of time listening to competitive records. And it's appalling when you listen to something that is really first-rate, that really is musically good and maybe even groundbreaking in a certain way, and find that nothing is being done about that record by the record company which released it. You play it for other people and say "Listen to this, it's not ours but you should hear it." Lo and behold, five or six months down the pike you see one ad here and nothing else and that's the end of it. I don't think that can happen here easily. I don't see any records coming out of here that at least somebody isn't championing. The secret of this company's success is that we have so many people who are deeply into music in all areas: their enthusiasm keeps all of us interested in the different things that are happening today.

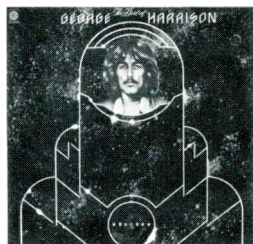


## Reed Returns



Lou Reed celebrated his return to the music scene with the release of his new album "Rock And Roll Heart" and a performance at the Palladium in New York. Among those present at Feather's Ballroom, which was decked out in elaborate disco fashion by Disco On The Run, were, from left: Lou Reed, Diana Ross, Arista's Michael Kliefner, vice president album promotion, and Arista president Clive Davis.

## More 'Best of' Albums Released



### BEST OF GEORGE HARRISON

Capitol ST-11578 (6.98)

1973-1975; "Bangla Desh" and "For You Blue" previously available as singles only; also "While My Guitar Gently Weeps," "Taxman," "My Sweet Lord."

### BEST OF THE POINTER SISTERS

ABC Blue Thumb BTSY-6026/2 (9.98)

1973-1976; includes "You Gotta Believe" from "Car Wash" film along with "Wang Dang Doodle," "Cloudburst," "Fairytale" and "That's A Plenty."

### BEST OF CHET ATKINS & FRIENDS

RCA APL1-1985 (6.98)

1973-1976; drawn from various duet collections with particular gems featuring Les Paul, Merle Travis, Hank Snow and a new cut with Dolly Parton.

### THE BEST OF FRIENDS

LOGGINS & MESSINA—Col PC 34388 (6.98)

1972-1976; "Danny's Song," "House At Pooh Corner," "Peace of Mind," "Angry Eyes" and seven others, with notes by the duo.

### FORWARD INTO THE PAST

FIRESIGN THEATER—Col PG 34391 (7.98)

1968-1974; coordinated and edited by Dick Wingate, with some new edits retitled and including "Station Break" and "Forward Into the Past," previously singles.

### DONALD BYRD'S BEST

Blue Note BN-LA700-G (UA) (6.98)

1973-1976; "Black Byrd," "Flight—Time," "Stepping Into Tomorrow," "Change (Makes You Want To Hustle)," "Street Lady," "Sky High."

### GREATEST HITS

JAMES TAYLOR—WB BS 2979 (6.98)

Original material dates from 1968 to the present, takes from '72-'76. "Sweet Baby James," "Something In the Way She Moves," "Fire and Rain," "Steamroller."

## Copy Writes (Continued from page 18)

be published by MacMillan in December. According to Wager, "the seething and utterly untrue saga exposes how Hollywood ripped off the nicest 132 foot gorilla you ever knew." But is he affiliated?

Melanie stopped by RW's offices this week and was greeted by the editorial staff's current favorite disc, "Combine Harvester" by The Wurzels. The tune is Melanie's "Brand New Key" with some mighty strange lyric changes ("I've got a brand new combine harvester/I'll give you the key"). She admitted, with irony, that the record has become #1 on her children's hit parade.

Joe Pellegrino, professional manager at C.A.M., reports that writer Lorraine Frisaura will be feted with a Copacabana press party at the end of the month to celebrate the release of her first album, produced by Danny Weiss, on ATV Records. There's already talk about the cut "Things To Do" written by ex-Easy Beats Harry Vanda and George Young and published by E. B. Marks. The two writers are also responsible for the new Bay City Rollers' single "Yesterday's Heroes."

POLITICAL NEWS: Another CAM group, The Dynamiters, released a single several months ago titled, "We Want A Rock & Roll President" on Epic. Now that we seem to have one, the title has been changed to "We've Got A Rock & Roll President" and the record has been re-serviced . . . Meanwhile, Peter Seigel of PKS publishing said this week that his first cover record, "Jimmy's In The White House" by Van Trevor, will be released by Country International Records.

Craig Arristi of Warner Brothers' L.A. office visited New York last week and mentioned that Frank Sinatra is set to cut "Evergreen" from the feature film "A Star Is Born." It was written by Barbra Streisand and Paul Williams . . . Jay Warner, director of the Wes Farrell Organization's publishing companies, reported five new covers on material from The Rascals catalogue. "Groovin'" has been cut by Andy Williams, Ian Mathews and The Brigati Brothers, while "People Gotta Be Free" was picked by The Jacksons, and John Travolta has recorded "A Girl Like You." It could bring back velvet knickers and gros grain ties.

SIGNINGS: Don Cornelius' publishing companies Hip Trip (BMI) and Spectrum 7 (ASCAP) to United Artists Music Group . . . At Screen Gems-EMI, Mark Anthony to a co-publishing deal and Max D. Barnes signed as exclusive writer . . . APPOINTMENTS: Mary Shea upped to associate professional manager at ABC/Dunhill Music . . . Evan Archard named general manager of Special Songs, handling material by Andrew Gold, Marie Cain, Karla Bonoff, Kenny Edwards and Rick Nelson . . . Mike Steele, former music director of KEEL Radio, to Screen Gems-EMI regional promotion position in Detroit.

Confidential to B. M.: Come home!

## The Coast (Continued from page 25)

about me? . . . What I did on my summer vacation: Earl McGrath and Ahmet Ertegun jetted abroad to meet with ELP. What's in the wind? . . . Pick up the Pieces: The Section has reformed and is rehearsing in greater LA, pending a possible record deal with Capitol. The line-up includes: Danny Kortchmar, Russ Kunkel, Craig Doerge, Joe Lala, and Lee Sklar . . . Steve Gillett has resurfaced, if only to prove that he is "Back on the Streets Again," as his latter day single predicted. Graham Nash has taken Gillette under his wing and into the studio and will be producing some demos for him, at Nash's Haight Ashbury hideaway . . . Dickie Betts is slated to enter Criteria Studios to record an album for an undetermined label. He has yet to clinch the deal the deal with Epic . . . Marty Balin working on a solo album . . . Casablanca inked Paul Jabara . . . Tune in on Thanksgiving and see that inseparable threesome of Laverne, Shirley—and Pete Bennett, who will be riding in the Macy's Day Parade . . . Michael Gross has resigned as editor of Rock Magazine, but will remain on the masthead as "editor emeritus," to resume his career as a freelancer. Replacing him is Carol Rose . . . Don't Open Until February 16? Joel M. Friedman, president of the WEA Corp., has been selected as the 1977 honoree at the annual Music and Performing Arts luncheon of the Anti-Defamation Legion on Feb. 16, 1977, in New York City . . . The Captain and Tennille will be writing some new songs with Howard Greenfield, who used to write with Neil Sedaka . . . Fools Gold's album, "Mr. Lucky," produced by Keith "Fleetwood Mac" Olson will be out next week. Stay tuned . . . Janis Ian is co-producing her next album along with Brooks Arthur. It's titled "Miracle Row." . . . Joe Tex will be covering some of Graham Parker's tunes on his next album . . . CBS released a special package of Rick Derringer's songs for radio programmers—specifying on the cover that this album is not meant for review. What it is meant for is a portable party, since "Derringer Live In Cleveland" was recorded off a live broadcast from WMMS, Cleveland, commemorating the 10th anniversary of the Agora Ballroom . . . Last week's Record World reported that the new ZZ Top album is titled "Texas" and that the group's most recent tour grossed \$690,000. Make that "Tejas" and \$6,900,000.

## Record World en Chile

By RICARDO GARCIA

■ "Candombe para José," un tema del argentino **Roberto Ternán**, presentado hace dos años en el festival de la Patagonia, Punta Arenas, fué ahora convertido en uno de los mayores sucesos de la música popular en Chile. La versión grabada por el conjunto folklórico **Illapu** para el sello **Quatro** marcó la pauta y a ella se agregan las de los **Tuco Tuco** (Polydor), **Los Sachas** (Asfona) y las versiones en tiempo de cumbia grabadas por la **Sonora Palacios** (Philips) y los **Viking Cinco** (Emi Odeon).

A poco de terminado el festival "Primavera una canción," la ganadora del certamen anual que organiza la Secretaría Nacional de la Juventud comienza a batir records de venta. Sus autores son **Jose Alfredo Fuentes** y **Oscar Cáceres** y la interpretación de **José Alfredo Fuentes**, en un disco de EMI Odeon, fué designada, de acuerdo a las bases del festival, como representante de Chile ante el Festival de la OTI.

**Sergio y Estibaliz**, con el director, compositor y arreglista **Juan Carlos Calderón** fueron los invitados de honor en el festival "Primavera una canción." **Sergio y Estibaliz** gozan de enorme popularidad en nuestro país.

**Paolo Salvatore**, otra figura de gran atractivo entre la juventud chilena regresó de una gira por España. **Paolo Salvatore** es artista del sello Colorado, ex IRT, en Chile. En Madrid firmó contrato con Columbia y grabó un single que trae la canción de **Giacobi González** "Prohibido." Salvatore, según anunció en concurrida conferencia de prensa, regresará en el 77 a España, y es posible que sus discos sean producidos por **Manolo de la Calva**, a quien se recuerda siempre en Chile junto a **Manuel Arcusa**, de aquellos tiempos cuando eran el **Duo Dinámico**.

El sello Colorado sería, de concretarse las conversaciones, quien ganaría el contrato del conjunto folklórico **Illapu**, actualmente libre de compromisos. **Illapu** hace principalmente música andina.

"Para que no me olvides . . ." de **Lorenzo Santa María** ha sido editado por Emi Odeon con buena aceptación inicial para este cantante español. Entretanto "Bella mujer" continúa siendo el número fuerte de **Manolo Otero**, cuyo LP sigue entre los superventas del momento. Otro éxito rotundo ha sido el LP de **Lolita**

**Flores**, que, muy bien promocionado por Emi Odeon, figura entre los más solicitados. Igualmente ha tenido gran éxito en segundo LP de **Natalie Cole**; y entre los singles internacionales lanzados por esta compañía se popularizan fuertemente "I love to love" de **Tina Charles** y "No sigas rompiendo mi corazón" de **Elton John** y **Kiki Dee**.

"Vino griego" con **José Velez** aumenta la fama del juvenil interprete español en un lanzamiento del sello Banglad, que ha iniciado una buena campaña para el nuevo LP de **Nydia Caro** y el album doble con **Julio Iglesias** en el Olimpia de Paris.

## Record World En San Francisco

By LITO WEST

■ Antes que nada reciban mis más cordiales saludos los miles de lectores de Record World en el mundo en esta mi primera columna desde San Francisco, que se está convirtiendo en un punto de mucha importancia para cualquier artista, tanto en lo promocional como en presentaciones personales, pues contamos con una ciudad totalmente cosmopolita, donde radican personas de todos los países de Latinoamérica en especial y del mundo en general.

Contamos en este área con dos emisoras de mucho prestigio en el norte de California, Radio KOFY y Radio KRBG, que cuentan con personal extremadamente capacitado en las labores radiales, tales como **Jess Carlos**, **Raul Colindres**, **Bob Cdunga**, **Ivan Davila**, **Carmen Romano**, **Enrique Flores**, **Oscar Muñoz**, **Tony Lopez** y otros que iremos mencionando.

**Ernie Gonzales** es uno de los distribuidores que más se mueven en el norte de California . . . Obtuvieron importante éxito los miembros del **Gran Combo** de Puerto Rico en sus presentaciones en San Francisco (1500 personas) y en Los Angeles, (2500 personas). Los salseros de **Ralphie Itiel** se han colado en la costa oeste bajo la hábil promoción de **Erik Dominguez** y **Alfonso Rodríguez** . . . El binomio formado por el **Gordo Delgado** y **Al Rodríguez** ha resultado mágico en cuanto a presentar caravanas en el Norte de California . . . Floja la promoción de **Camilo Sesto** por estos lares.

**Julio Iglesias** ha tomado la de-  
(Continued on page 99)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Auspicará la BMI (Broadcast Music, Inc.) el "Día de la Música de BMI" el miércoles, Diciembre 1, en el Holiday Inn de Coral Gables, Florida, en la Suite de la Hospitalidad BMI, que ocupará los predios-del "Granada Room." Desde el mediodía hasa las siete P.M., tendrán la oportunidad de hacer contacto los compositores latinos del área con los representantes de la empresa cobradora de los derechos de ejecución en Estados Unidos. **Elizabeth Granville**, Directora General de los Derechos de

Ejecución estará presente. Las reuniones abarcarán los temas de la historia de BMI, los servicios que ofrece a sus afiliados y una reseña de las nuevas planillas de pagos y bonificación de BMI. La recientemente activada Asociación de Compositores de Miami, presidida por el compositor **Orestes Santos** estará presente e inevitablemente la pregunta de siempre se formulará: ¿Qué pasa con los derechos de ejecución de los compositores latinos en Estados Unidos?

El amigo **Nacho Morales** de Melody (Discos y Cartuchos de Mexico) firmó contrato para la distribución y promoción de su producto en Estados Unidos con **Joe Cayre**, en representación de Caytronics Corp.

Por otra parte, definitivamente, **Angelica María**, pasará a ser artista Melody en México, no tan solo por el long playing conteniendo la obra "Trampas" sino por todo el producto que Caytronics ponga a la disposición. Según parece, la nueva grabación del **Angelica María** en México ha contado con el apoyo y dirección de Melody . . . Preocupado seriamente por el proceso seguido en la última "tournee" de **Roberto Carlos** por varias plazas latinas de Estados Unidos y Latinoamérica, asistiré al Concierto que ofrecerá Caytronics en el Madison Square Garden de Nueva York. Por supuesto, este espectáculo promete ser muy exitoso, ya que cuenta además con la presentación del español **Julio Iglesias**, que se encuentra actualmente disfrutando una gran popularidad en el área . . . Del boletín mensual que Musart de México pone en mis manos reproduzco: "**Los Joao**, **Los Aragón**, **Chelo y su Conjunto**, **Los Felinos**, **Mike Laure** y algunos otros grupos planean hacer una campaña publicitaria para dar a conocer a las empresas de todo el país (México), sus domicilios comerciales y teléfonos, a fin de lograr contrataciones directas, eliminando intermediarios que unicamente encarecen a las orquestas y grupos y en no pocas ocasiones defraudan al público, a los empresarios y a los propios artistas. Ello es una consecuencia de la escasez de autenticos representantes artísticos profesionales de nuestro medio" . . . Adicionalmente, Musart está logrando impacto de nuevo en México con la cantante ranchera **Lucha Villa**, a través del tema "No Me Dejes Nunca, Nunca," original de **Cuco Sánchez**, lo cual muestra a las claras que Musart se está revitalizando con gran fuerza en su territorio.



Angelica María



Hector Lavoe



Lou Perez

El último elepé de **Junior** de España ha sido editado fuertemente en Latinoamérica y Europa. **Junior** viajará a México en Diciembre, donde se presentará en TV y salas de Fiesta . . . **Los Golfos** han logrado impacto en España con la rumba flamenca "Qué pasa contigo tío" y se apresta su lanzamiento de inmediato en otras áreas . . . **Ralph Mercado** y **Ray Aviles** se han mudado para nuevas oficinas en el mismo edificio. La nueva dirección será 1650 Broadway, Suite 1206. Entre los artistas recientemente firmados por la enérgica oficina de contratación artística se cuentan **Larry Harlow**, **Ray Barretto** y **Richie Bonilla** . . .

(Continued on page 99)

# LATIN AMERICAN HIT PARADE

## Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **NO ME DEJES NUNCA**  
LUCHA VILLA—Musart
2. **TU CUERPO**  
ROBERTO CARLOS—Caytronics
3. **SEA POR DIOS**  
PEPE NAVA—Orfeon
4. **FAROLITO**  
RONDALLA ROMANTICA—Musimex
5. **DEL CIELO CAYO UNA ROSA**  
TORILLA FACTORY—Falcon
6. **UNA LAGRIMA Y UN RECUERDO**  
DUETO MIRAMAR—Arriba
7. **UN DIA CON OTRO**  
DUETO AMERICA—Caytronics
8. **YO TE PERDONO**  
LOS TERRICOLAS—Discolando
9. **SANGRE DE MI SANGRE**  
CONJUNTO TROPICAL CARIBE—Rovi
10. **UNA HIEDRA**  
ANTONIO AGUILAR—Musart

## New York (Salsa)

By JOE GAINES

1. **QUE SERA LO QUE PELEAN**  
ORCH. HARLOW/ISMAEL MIRANDA—Fania
2. **EL PAJARO CHOGUI**  
WILFRIDO VARGAS—Karen
3. **PERIODICO DE AYER**  
HECTOR LAVOE—Fania
4. **EL BODEGUERO**  
CHINO Y SU CONJUNTO MELAO—TR
5. **BESITO DE COCO**  
CELIA, JOHNNY, JUSTO & PAPO—Vaya
6. **CATALINA LA O**  
PETE EL CONDE RODRIGUEZ—Fania
7. **LA BOTANICA**  
GRACIELA & MARIO BAUZA—Lamp
8. **QUERIDA**  
TONY PABON—Rico
9. **SOFRITO**  
MONGO SANTAMARIA—Vaya
10. **LA SOLEDAD**  
EL GRAN COMBO—EGC

## San Francisco

By LITO WEST

1. **PERIODIC DE AYER**  
HECTOR LAVOE—Fania
2. **FALSO AMOR**  
LOS BUKIS—Melody
3. **ALGUIEN TE QUIERE**  
ALPHA—Musimex
4. **SOLEDAD**  
GRAN COMBO—EGC
5. **CARTAS MARCADAS**  
RONDALLA FLORES—Gas
6. **MARIPOSA VANIDOSA**  
LOS FELINOS—Musart
7. **SACA EL POMO PEDRO**  
LOS JOAO—Musart
8. **GLORIOSO SAN ANTONIO**  
SOBRINOS DEL JUEZ—Audio Latino
9. **SACATE LA ROPITA**  
KATUNGA—Arcano
10. **LA TUMBA SERA EL FINAL**  
JEFKE Y SU GRUPO—Cronos

## Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. **TO BE WITH YOU**  
JIMMY SABATER—Salsa
2. **RECUERDOS DE ARCANO**  
BOBBY RODRIGUEZ Y LA CIA—Vaya
3. **HERE'S THAT RAINY DAY**  
TITO ALLEN—Alegre
4. **CANTA PART II**  
CHEO FELICIANO—Vaya
5. **PERIODICO DE AYER**  
HECTOR LAVOE—Fania
6. **UNION DE DOS**  
ORQ. HARLOW Y I. MIRANDA—Fania
7. **CATALINA LA O**  
PETE CONDE—Fania
8. **AHI NA' MA**  
FAJARDO—Coco
9. **MI AMIGO EL PRESIDENTE**  
ORQ. SONICA—Bambu
10. **NANARA CAI**  
SONORA PONCENA—Inca

## Nuestro Rincon (Continued from page 98)

Hector Lavoe sale hacia Puerto Rico y Santo Domingo el día 23 de Noviembre, para cumplir actuaciones en el "Roberto Clemente Coliseum" de San Juan en Noviembre 25, en el Quisqueya Stadium de Santo Domingo y en el Club Acuaris de Vista Mar, Puerto Rico en Noviembre 27 . . . Firmó Coco Records a **Machito** como artista exclusivo. El notorio músico de brillante ejecutoria en su carrera, será producido por **Harvey Averde**, con músicas de **Machito** y de **Lalo Rodríguez**, excantante de **Eddie Palmieri** y compositor de "Deseo Salvaje," contenida en el album con en cual resultó premiado **Eddie Palmieri** este año por Grammy . . . De paso por Miami, el talentoso amigo **Lou Perez**, de quien Tico acaba de lanzar el larga duración titulado "Our Heritage—Nuestra Herencia." Se luce, como siempre Lou en esta grabación en la flauta y como "líder" de la agrupación musical que cuenta con muy talentosos miembros. Los arreglos y producción son del propio Lou, destacandose entre otros los números "Nuestra Herencia," (Lou Perez) "Yo soy el Son," (L. Perez) y "El Sabor de mi orquesta" (L. Perez) . . . Y ahora . . . ¡Hasta la próxima!

Broadcast Music, Inc. will sponsor the "BMI Music Day" on December 1, 1976, at the "Granada Room" in the Coral Gables Holiday Inn, Coral Gables, Florida. All professional music composers and publishers are being invited to visit the BMI Hospitality Suite 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 Holiday Inn South starting November 23rd to meet with local composers and writers. These meetings will cover the history of BMI, the services BMI makes available to its affiliates and a review of BMI's new payment and bonus schedule . . . **Orestes Santos**, Cuban composer and president of the newly formed Association of Latin Composers of Miami, and several members of the association will be present at the BMI meeting and the usual questions will arise, such as: Are Latin composers really receiving performances royalties on their compositions in the States? Are all Latin radio stations in the States listed in the associations? Is there already in existence a Latin department in the associations that could fight and collect royalties on Latin compositions?

**Nacho Morales**, president of Melody Records of Mexico (Discos y Cartuchos de Mexico), granted Caytronics Corp. the right to promote and distribute their product in the States. On the other hand, **Joe Cayre** and Melody also signed an agreement in which the rights to release **Angelica Maria's** recordings in Mexico is granted to Melody, not only on the lp titled "Trampas" but in all material produced by Caytronics on this artist. It seems that Melody already extensively cooperated in a new production of **Angelica Maria** in Mexico, as agreed with Caytronics . . . I am a bit worried about **Roberto Carlos** and the process shown in his latest performances in Latin areas in the States and certain Latin countries. I will attend a concert this week at Madison Square Garden in New York, in which the Brazilian idol will perform. Of course, **Julio Iglesias**, the hottest Spanish artist in the States, will also be performing in this event . . . From a Musart's news bulletin received in our offices from Mexico, I reprint as follows: "**Los Joao, Los Aragon, Chelo y su Conjunto, Los Felinos, Mike Laure** and other artists are planning to start a promotional campaign in order to let everybody know their commercial addresses and telephones so that they can be contacted direct, eliminating any agent that could be in the middle, creating a more expensive act and in many occasions a

## Los Angeles

By KALI (J. FERNANDEZ MORENO)

1. **UN MUCHACHO POBRE**  
CONJUNTO LA PLAGA—Musimex
2. **A VECES TE BENDIGO**  
LOS SAYLORS—Raff
3. **PENSAN DOLO BIEN**  
BILLO'S CARACAS BOYS—TH
4. **COYOTE AMIGO**  
JOE FLORES—Musimex
5. **YO TE PERDONO**  
LOS TERRICOLAS—Discolando
6. **EL PESO DEL PECADO**  
ALDO MONGES—Microfon
7. **HERIDA DE AMOR**  
YNDIO—Miami
8. **MI PRIMER AMOR**  
MANOELLA TORRES—Caytronics
9. **DIMELO AL OIDO**  
LOS MONCHIS—Fogata
10. **Y TE VAS**  
WILKINS—Velvet

## Puerto Rico

By WTTR (MAELO)

1. **PERIODICO DE AYER**  
HECTOR LA VOE
2. **DAMA DEL AMANECER**  
MARIO ECHEVARRIA
3. **EL BUEN PASTOR**  
RAPHY LEAVITT
4. **QUIEN LO VA A SABER**  
LOLITA
5. **ENSILLAMIENTO Y PALABRA**  
WILKINS
6. **ENSILLANDO MI CABALLO**  
HACIENDO PUNTO EN OTRO SON
7. **LUTO EN EL ALMA**  
LOS TERRICOLAS
8. **SE ME OLVIDO OTRA VEZ**  
LOS ANDINOS
9. **QUE MAS DA**  
RICARDO CERATTO
10. **HOY TENGO GANAS DE TI**  
MIGUEL GALLARDO

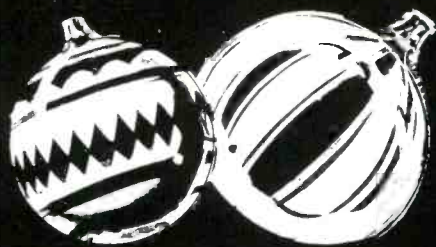
complete frustration for the impresarios and the artists themselves. This is a consequence of the shortage in our area of authentic and professional booking agents." On the other hand, it seems that Musart, totally revitalized, is placing **Lucha Villa** at the top of popularity in Mexico as she was several years ago. "No me dejes nunca, nunca nunca" (Cuco Sanchez) is the tune that is being heavily aired in Mexico by this ranchera singer . . . The latest lp by **Junior** from Spain is enjoying simultaneous release in Europe and Latin America . . . **Los Golfos** smashed in Spain this last summer with "Qué pasa Contigo Tio." Now they will be released with this tune in several European countries and Latin America . . . **Ralph Mercado** and **Ray Aviles** moved their offices in New York, located at 1650 Broadway, to suite 1206. Among the artists that are signed with their agency are **Larry Harlow, Ray Barretto** and **Richie Bonilla** . . . **Hector Lavoe** will be performing in Puerto Rico and Santo Domingo as follows: November 23rd at the Roberto Clemente Stadium in San Juan, at the Quisqueya Stadium in Dominican Republic on the 25th and on November 27th at the Aquarius Club in Vista Mar, Puerto Rico . . . Coco Records signed the very popular salsa musician **Machito** to an international recording agreement. **Machito** has appeared and recorded with such jazz greats as **Charlie Parker, Buddy Rich, Cannonball Adderly** and **Dizzy Gillespie**. **Machito's** first album will be produced by award winning producer **Harvey Averde** (1975 Grammy Award, 1975-76 Latin N.Y. Music Award, 1976 Record World Latin Music Award, 1975 Hi-Fi Stereo Magazine Award). The album will contain some of his own compositions as well as five songs by **Lalo Rodríguez**, ex-singer with **Eddie Palmieri** and composer of "Deseo Salvaje," contained in Palmieri's Grammy Award winning album, "The Sun of Latin Music" . . . **Lou Perez** was in Miami for several days promoting his new album on Tico titled "Our Heritage."

## En San Francisco (Continued from page 98)

lantera entre los españoles . . . Fuerte la promoción de Fania con su música de salsa . . . Se ha recibido con gran alegría entre la gente de por acá la noticia de que **Tito Puente** estará saliendo al mercado proxíamente con un nuevo elepé . . . El album "America" vuelve a reafirmar el gran talento y popularidad de la que dis-

fruta **Julio Iglesias** entre la colonia latinoamericana de esta área.

"**Sabú siempre Sabú**" es otro de los cantantes que prometen colocarse entre los primeros en el área de la bahía con sus temas "Siempre en Verano" y "Pequeña y Frágil" . . . Y ahora, hasta la próxima con lo que acontece en San Francisco.



# MERRY

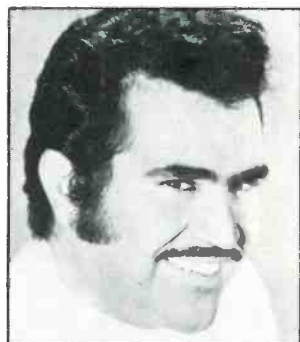


**DISCOS  
CBS**

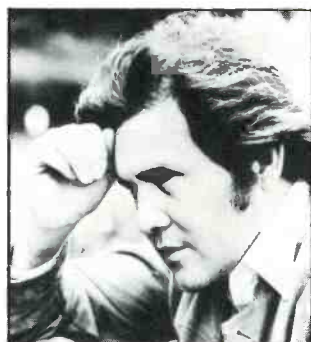
**CAYTRONICS**



**CAYTRONICS  
CALIENTE**



**Vicente Fernandez**



**Leo Dan**



**Roberto Carlos**

# DEALERS



**Claudia**



**Cuco Sanchez**



**Lolita**



**Hnas. Huerta**

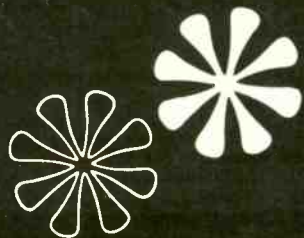


**Las Jilguerillas**

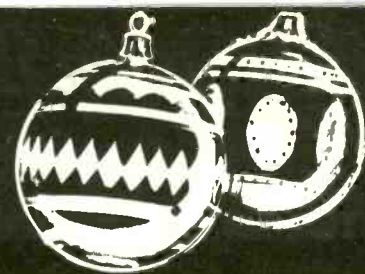


**Trio Los Panchos**

# CAYTRONICS



# CHRISTMAS



**RCA**

**RCA  
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**ARCANO  
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**carino  
RECORDS**

**ARCANO  
CARIÑO  
OTRA**



**Yolanda Del Rio**



**Marco Antonio Muñoz**



**Juan Gabriel**

# STOCK UP



**Lindomar Castilho**



**Federico Villa**



**Imelda Miller**



**Jose-Jose**

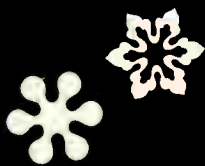


**Rocio Jurado**



**Silvana Di Lorenzo**

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**Camilo Sesto**



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**Angelica Maria**

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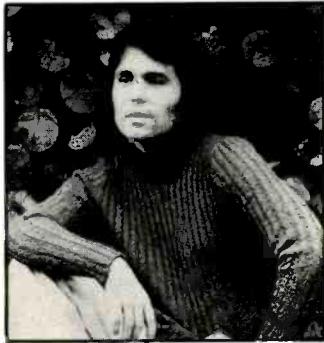
# NAVIDAD



**HISPA  
VOX  
S.A.**



**PRONTO**



**Raphael**



**Manolo Galvan**



**Alberto Cortez**

# MAKE YOUR X-MAS MERRY



**Mari Trini**



**Jose Luis Perales**



**Paloma San Basilio**



**Karina**



**Maria Ostiz**

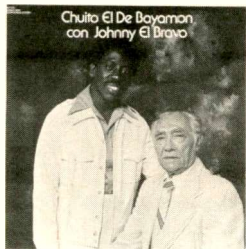


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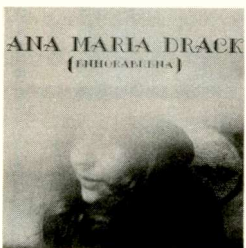


## CHUITO EL DE BAYAMON

CON JOHNNY EL BRAVO—International INT 913

Sabor de pueblo y fiesta en el brillante sonido de Johnny El Bravo y el sabor a Puerto Rico de Chuito el de Bayamón. Muy bailables arreglos de Jorge Millet y buena mezcla. "Dame un Chance" (Chuito), "Yo me tomo el Ron" (Chuito), "Recuerdos de ayer" (Chuito), "Correme Guardia" (Rafael Hernández).

■ Real Puerto Rican flavor with the brilliant and danceable sound of Johnny el Bravo and the always popular Chuito el des Bayamón. Arrangements by Jorge Millet. Great for the holidays. "La Cadena" (Chuito), "El Cotorro y la Cotorra" (Chuito), "Fiesta de los Viejos," more.



## ENHORABUENA

ANA MARIA DRACK—RCA SPL 1-2465

Puede dar muy fuerte Ana María Drack con "Enhorabuena" incluida en este album. Excelentes arreglos de Rafael Ferro dan respaldo soberbio en "Los Cuernos" (J. Munarriz), "Con quien estarás mañana" (A.M. Drack), "Por el" (Drack) y "Mi habitación" (Drack).

■ Ana María Drack could be a smash all over with her performance of her own theme, "Enhorabuena." Arrangements in this package by Rafael Ferro. Very commercial also in "Los Cuernos," "Papel Satinado" (Drack), "No plorem per la Mort" (M. Pastor) and "Que diría Salinas" (A.M. Drack).

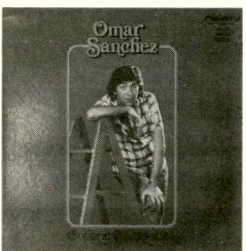


## CANTANDO A LA NAVIDAD

LA CHIQUILLADA—AL ABS 6017

La Chiquillada, trio de niños españoles en un repertorio muy propio para la Navidad. "Jingle Bells" (Pierpont), "Ande, Ande, Ande" (Cuevas-Moraleda), "Noche de Paz" (Gruber) y "El Pequeño Tamborilero" (D. Simeone-Onoratti).

■ La Chiquilla, a trio of Spanish children, in a very commercial repertoire for Christmas. "Arre Borriquito" (San José-R. Boronat), "Las Barbabas de José" (Cuevas-Moraleda) and "White Christmas" (I. Berlin).



## CORAZON CORAZONCITO

OMAR SANCHEZ—Pronto PHX 2008

En Dirección del talentoso Dino Ramos y con arreglos de Horacio Malvicino y A. Patrono, la nueva voz de Omar Sanchez va adelante con "Hace muchas mujeres que te extraño" (D. Ramos-O. Sanchez). También bueno en "Vuelvete" (Ramos-Sanchez), "Alas Nuevas" (Ramos-Sanchez) y "Pero Vives" (Ramos-Chico Novarro).

■ Under the direction of talented Dino Ramos and with arrangements by Malvicino and Patrono, the new voice of Omar Sanchez is starting to move nicely with "Hace muchas mujeres que te extraño." Also good in "Corazón, Corazoncito" (Ramos-Sanchez), "Tu amor y el Mio" (Ramos-Sanchez) and "Dos habitantes" (Ramos-Sanchez).

## Intl. Country Fest Set for Wembley

■ NEW YORK—The Ninth International Festival of Country Music will take place at the Empire Pool, Wembley from April 9-11, 1977. Those artists confirmed to appear during the three day event include: Conway Twitty, Loretta Lynn, Carl Perkins, Emmylou Harris and the Hotband, Don Williams, Don Everly, Mickey New-

bury, Tommy Overstreet, Jimmy Buffett and Lloyd Green.

It has further been announced that Dennis Weaver will be appearing as guest star and host for the first two days of the event before he flies to Sweden to appear at the Second International Festival of Country Music at the Scandinavium, Gothenburg.

# ENGLAND'S TOP 25

## Singles

- 1 IF YOU LEAVE ME NOW CHICAGO/CBS
- 2 MISSISSIPPI PUSSYCAT/Sonet
- 3 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/Chrysalis
- 4 DON'T TAKE AWAY THE MUSIC TAVARES/Capitol
- 5 WHEN FOREVER HAS GONE DEMIS ROUSSOS/Philips
- 6 HURT MANHATTANS/CBS
- 7 PLAY THAT FUNKY MUSIC WILD CHERRY/Epic
- 8 HOWZAT SHERBET/Epic
- 9 SUMMER OF MY LIFE SIMON MAY/Pye
- 10 LOVE AND AFFECTION JOAN ARMATRADING/A&M
- 11 COULDN'T GET IT RIGHT CLIMAX BLUES BAND/BTM
- 12 DANCING WITH THE CAPTAIN PAUL NICHOLAS/RSO
- 13 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 14 IF NOT YOU DR. HOOK/Capitol
- 15 JAWS LALO SCHIFRIN/CTI
- 16 SUBSTITUTE WHO/Polydor
- 17 RUBBER BAND MAN DETROIT SPINNERS/Atlantic
- 18 SAILING ROD STEWART/Warner Bros.
- 19 UNDER THE MOON OF LOVE SHOWADDYWADDY/Bell
- 20 DANCING QUEEN ABBA/Epic
- 21 I'LL MEET YOU AT MIDNIGHT SMOKIE/RAK
- 22 LOST IN FRANCE BONNIE TYLER/RCA
- 23 WITHOUT YOU NILSSON/RCA
- 24 ROCK 'N ME STEVE MILLER BAND/Mercury
- 25 GIRL OF MY BEST FRIEND ELVIS PRESLEY/RCA

## Albums

- 1 SOUL MOTION VARIOUS ARTISTS/K-Tel
- 2 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 3 STORY OF THE WHO/Polydor
- 4 GREATEST HITS ABBA/Epic
- 5 THE SONG REMAINS THE SAME LED ZEPPELIN/Swan Song
- 6 HIS 20 GREATEST HITS GENE PITNEY/Arcade
- 7 22 GOLDEN GREATS BERT WEEDON/Warwick
- 8 BEST OF THE STYLISTICS VOL. 2/H&L
- 9 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 10 I STEVE HILLAGE/Virgin
- 11 JOHNNY THE FOX THIN LIZZY/Vertigo
- 12 JOAN ARMATRADING/A&M
- 13 TECHNICAL ECSTASY BLACK SABBATH/Vertigo
- 14 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 15 COUNTRY COMFORT VARIOUS ARTISTS/K-Tel
- 16 GREATEST HITS DIANA ROSS/Motown
- 17 ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA
- 18 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 19 A NIGHT ON THE TOWN ROD STEWART/Riva
- 20 20 GOLDEN GREATS BEACH BOYS/Capitol
- 21 BLUE MOVES ELTON JOHN/Rocket
- 22 SKY HIGH TAVARES/Capitol
- 23 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 24 LAUGHTER AND TEARS NEIL SEDAKA/Polydor
- 25 STUPIDITY DR. FEELGOOD/UA



# Capitol Import Strategy

(Continued from page 3)

val of a record slated for U.S. release can seriously dampen airplay and sales during major domestic campaigns.

Tusken outlined Capitol's concern over early import availability on the Harley album, "Love's A Prima Donna," when he told **RW**, "We knew the import distributors would bring the record in and promote it themselves. We don't want to see the record overexposed as an import domestically, but we are going to go out with the import ourselves around the beginning of December."

Tusken stressed that the album's importance in breaking Harley's career here had led to the program. A successful singles and album artist abroad, Harley and his band have yet to match their U.K. prominence here; without benefit of a major domestic release, and on the strength of previous sales, "by the end of November the import market could be saturated," Tusken said.

Tusken's promotional approach will seek to prevent that saturation by responding to what he feels is AOR's major strength, programmer's loyalty to artists. "AOR stations are artist-oriented," he said. "If they think this album can establish Harley, they'll want to get involved."

Thus, Capitol's distribution of imports is, in essence, being geared to that sensibility as an act of good faith. "Our promotion people have been instructed to approach the stations and let them know we feel this is a really important record, one that we can really establish," Tusken commented.

If the strategy is effective, many AOR programmers will hold off on heavier play for the album, providing Capitol with vital lead time for their domestic campaign, which may be moved up a week or so from a mid-January date to further inhibit oversaturation via import play. "If you look at AOR play," Tusken asserted, "you've got about six weeks to work with. If you're marketing and promotion efforts aren't effectively coordinated, you've lost it."

Both retail and radio distribution of the record by Capitol will follow import distribution via other importers by a week. To further inhibit the early activity that could diminish impact later, Tusken will hold distribution of specially-banded AOR versions of the conceptually segued record until January.

While the Harley album is the first to be distributed to radio programmers by Capitol, the company has already started to explore the marketing climate for direct importing.

"We have, in effect, set up an

import division in which we intend to market and promote import records," Caston explained. During the past six weeks, the new division has started importing catalog titles by the Beatles and Pink Floyd, along with selected classical product culled from EMI's classical labels. Caston expects the division to be fully operative early in the new year.

"This brings us in closer touch with the market," Caston noted, going on to detail the company's first import experiences with "Axe Victim," the first Be Bop Deluxe album, which has yet to see U.S. release and is not currently scheduled to. "An import is, from an account level, handled differently from an import release," he said. Differences in musical style are often central to the market potential via importing, while pressing quality and cult appeal are also factors.

However, cult status is no longer the apex of sales for such titles. "There's a very good market for imports, and consumers are becoming more and more aware of those various factors," Caston observed.

At this stage, Capitol's direct import activity is at least as important as a marketing test format for forthcoming releases here and those titles slated for overseas distribution that may have uncertain potential for domestic release.

As Tusken pointed out, broad gaps in scheduling here and abroad have been rare for EMI, which generally handles its roster on a world-wide basis. The Harley situation is, he feels, a special case dictated by the difference in acceptance for the artist: his stature abroad, and forthcoming holiday concert activity, make Harley a competitive holiday sales grabber, but, "in this country we'd be destroying the record were we to release it now."

## Catching Some Z's



London Records' ZZ Top greets a few of the 27,000 people who filled Nashville during their Worldwide Texas Tour date in the Music City. From left: Lee McLemore, London promotion man for Hotline Distributors (Memphis); ZZ Top's Frank Beard; Bob Witkin, WKDA's news director; ZZ's Billy Gibbons; Walt Maguire, London Records' vice president of pop a&r; ZZ's Dusty Hill; and WKDA newsman Mike Robbins.

## Chrysalis Signs Gammon



Chrysalis Records' president Terry Ellis has announced the signing of Patrick Gammon, former keyboardist for the Ike and Tina Turner Review, to a worldwide recording contract with the label. The 20-year old singer and songwriter is managed by Gerhard Augustine, former manager for Ike and Tina Turner. Pictured from left: Augustine; Ellis; Gammon; and Roger Watson, director of Chrysalis a&r.

## Ralph Graham: Serious & Sensitive

■ NEW YORK—"People come to me and ask how to get into performing. My only answer to them is, 'If you have to ask you're not serious.'"

There is nothing facetious in Ralph Graham's comment. It is that very kind of dedication that has carried him over obstacles which have presented themselves in the way of his career—a record company that folded shortly after he finished recording his first album; contractual hassles which forced him to perform other people's songs almost exclusively rather than the original material which was being covered by other artists but which he himself was unable to record.

Graham is now on RCA, with the album "Wisdom" to his credit. His primary objective at the moment is to gain general acceptance for his music, to break out beyond the categories he feels are automatically imposed upon a black artist. Graham refers to Stevie Wonder's Grammy acceptance speech of a few years ago: "R&B was created to keep a certain kind of music at a certain level." And he cites RCA's reaction to his

feelings in that area as a major factor in his decision to record for that label. Recently, he wrote a letter to RCA president Ken Glancy in praise of Glancy's comments re the consolidation of pop and r&b departments at the company, calling the change an "appropriate stand in breaking through the comforts of tradition where they are no longer valid, opening the way for true artistic expression."

While "Wisdom" may well find initial acceptance at the r&b and jazz levels, it is an album of equal distinction in MOR and pop spheres. Graham hopes that different people will find different portions of it to which they can relate and that his live appearances, growing in number and frequency, will consolidate overall acceptance. "As an opening act," he told **Record World**, "you have to take the audience's mind off what they came for." It is a job the articulate and sensitive Graham is cut out for. Until he's a headliner himself. **Ira Mayer**

## Monument Releases

### 'Top 40' Series

■ NASHVILLE—Monument's Top 40, a Golden Series featuring the top single hits during the 16 year history of Monument Records, is now being readied for shipment to radio stations and distributors.

The 40 singles will be sent in a pre-pack to radio stations, according to Tom Rodden, vice president of sales for Monument, to update their oldies catalogue.

The Golden Series will feature various artists on the Monument and Sound Stage 7 labels on all types of product — pop, country and r&b—with the Roy Orbison product especially prominent.

The release date for the Golden Series was November 15 and Rodden has stated that a 10 percent free goods offer is available on all initial orders.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—Acquired Taste Dept.: This town was known for musical innovation in the '60s with **The Paupers**, **Kensington Market** and **The Mandala** (among others) aiming at something less commercial than that day's AM fare. Now, after several years of tightened belts, some local progressive acts show both promise and popularity. **Max Webster**, resident loons for many years, appear to be gaining national acceptance on the strength of their debut album and relentless gigging, but without AM airplay. Max is definitely a trendsetting quartet. **The Dishes**, a cute 'n' clever teen combo somewhere between **Sparks** and **Roxy Music**, wowed the artbar crowd with their recent concert debut at Ontario College Of Art. Raised in the suburbs on TV and tolerance, this sextet performs original tunes like "Mars Needs Cars," "I May As Well Be Marcus Welby," "Fanmail From Some Flounder" and the show-stopping "Ghidra." Steve, Murray, Tony, etc. all share the last name Dish and one unanimous motto: no solos. **Lewis Furey** was interested in a possible joint venture with The Dishes, but the band remains unrecorded and without management. Undaunted, The Dishes continue to spearhead a movement of their own: Return To Normal. Also emerging on the scene is **FM**, a combination musical duo and electronics demonstration (shades of **The Silver Apples**). Fronted by ex-**Breathless** violinist **Jeff Plewman** (aka **Nash the Slash**), FM also features bass and keyboard man **Cam Richardson**. The two pool talent and hardware to produce some highly eclectic entertainment. FM is

(Continued on page 108)

## GERMANY

By JIM SAMPSON

■ MUNICH—Dr. **Gerhard Weber** of Metronome now has the German rights to the MCA catalogue. MCA's old distribution contract with Teldec runs out at the end of the year . . . **Dean Dixon**, the distinguished 61 year old black American conductor from New York and former principal conductor of orchestras in Frankfurt and Sydney, died early this month at his home near Zurich, Switzerland. Dixon left the United States many years ago, claiming that racial prejudice blocked his career. Since 1970, he made occasional guest appearances in his homeland.

There's been a lot of tour activity in the last few weeks. Berlin-based **Tangerine Dream** staked its claim to the title of best synthesizer group in the world with an impressive series of concerts and a new album, "Stratosfear," on Ariola. They have been around for nearly 10 years, getting exposure and praise in many countries, but this was their major tour in Germany . . . The just-completed **Harry Belafonte** tour was announced last spring, and despite negligible promotion it was sold out at every stop. Scalpers were hawking tickets for up to ten times the retail price . . . In Munich, ticket demand for the **Peter Frampton/Gary Wright** concert was so heavy that the promoters asked for radio announcements to keep frustrated fans away from the packed auditorium . . . Also SRO are the **Dubliners**, who have been taking their music to 18 German cities . . . American blues singers have been popular here for many years. Currently on the road is **Memphis Slim**, who has made his home in Paris since 1963. In Dortmund recently were **John Lee Hooker**, **Muddy Waters** and others.

**Rory Gallagher's** first German production is "Calling Card" (Chrysalis) . . . RCA is reportedly putting a half million German marks behind promotion of the new **Anthony Ventura Orchestra** album, including a plastic sheet-disc in the magazine "Stern" (circulation two million). The man behind the MOR orchestra is **Werner Becker**, of the group **Randy Pie** . . . **Juergen Drews** had to choose between two good songs for his next single: **Harry Chapin's** "Dreams Go By" and **Ralph Siegel's** "Es ist kalt in meinem Zimmer" (It's Cold in My Room). So the WEA audience research folks took both to the discos and let the public decide. The winner: Siegel's "Zimmer."

CBS' **Rudi Wolpert** has signed his top national artist, **Costa Cordalis**, to a new five year contract . . . **Manfred Zumkeller** has taken over national a&r at EMI Electrola in Cologne . . . Intersong Music Publishing has signed new pacts with CAM-USA, Inc., and with Linda Music Corp.

## ENGLAND

By RON MCCREIGHT

■ LONDON—Christmas trade is heating up with three new contenders to replace **Chicago** at no. 1, coming from **ABBA** ("Money Money Money"—Epic), **Queen** ("Somebody To Love"—EMI) and **Elton John** ("Sorry Seems To Be The Hardest Word"—Rocket). However, **Leo Sayer's** "You Make Me Feel Like Dancing" (Chrysalis) could beat them all to it. Adding to the pressure are **Smokie** ("Living Next Door To Alice"—Rak), **New Seekers** ("I Wanna Go Back"—CBS), **The Band of The Black Watch** ("White Christmas"—Spark), **Manfred Mann's Earth Band** ("Questions"—Bronze) and **The JALN Band** ("Life Is A Fight"—Magnet). EMI's seasonal package includes compilation albums by **George Harrison** ("The Best Of") and **The Beatles** ("Magical Mystery Tour," which includes several hit singles such as "All You Need Is Love" and "Penny Lane"). Other albums destined for success here are **Bryan Ferry's** "Let's Stick Together" (Island), **Lou Reed's** "Rock And Roll Heart" (Arista) and **Tommy Bolin's** "Private Eyes" (CBS).

CBS has already set its standards high, having enjoyed the best month of its U.K. history last September with five top 5 and seven top 10 singles as well as two at no. 1, a position they currently hold.

Exclusive music business previews for **Tim Rice & Andrew Lloyd Webber's** "Evita" and **Nazareth's** new album, staged by MCA and Mountain respectively. "Evita," based on the life of **Eva Peron**, is full of hit songs and talented performers, who include **Julie Covington** (Evita), **Paul Jones** (Juan Peron), **Barbara Dickson**, **Mike Smith**, **Mike d'Abo**, **Christopher Neil**, **David Hemmings**, **Roy Wood** and **Hank B. Marvin**. The opera, which is launched with an MCA album, was introduced with the aid of an inspired video/slide presentation at

(Continued on page 108)

## FRANCE

By GILLES PETARD



■ France's most popular group, **Ange**, following up two gold lps, strikes again with a concept album entitled "Par les Fils de Mandrin" . . . Phonogram also has a hot bet with "Raccrochez c'est une horreur," a phone-freak tale by **Jane Birkin** . . . After three years and 12 lps with EMI, African star singer **Fela Ransome-Kuti** switched labels and is now on Philips with "Everything Scatter" . . . Paris discotheques rediscovered "Land of Make Believe" by **Chuck Mangione** and

**Esther Satterfield**. The record was reissued and soon reached smash proportions. Cover versions now include the **Champs Boys** and Philips' own **Soul Center Orchestra**.

**Marie-Thérèse de Haeze**, formerly with Decca for two years, has joined **Claude François'** Flèche Productions for promo-publicity . . .

**Sydne Rome** joins the ranks of the actress-turned-singers, bowing with a single on Polydor already scheduled for heavy TV display. And, talking about lovelies, **Rhadia**, formerly a top model in New York now residing in Paris, has a single, "Il Pleut" b/w "Clock Song," produced by **Nino Ferrer** and due for release by CBS.

I Heard It Thru The Grapevine Dept.: The French affiliate of United Artists is said to be closing down shortly. No official statement yet . . . **Stevie Wonder's** double-lp is stirring up a big noise; rarely have the media, press and radio been so unanimous in their praise. And sales, after a slow start, are now going full blast . . . **Pierre Barouh Haag** for a preview of his next album, "A mon âge à l'heure qu'il est" featuring back-to-back **Françoise Hardy** and **Betty Mars**. Also from the movie bandwagon is **Dominique Barouh's** "Qu'est-ce qui fait courir un enfant."

**Julien Clerk** had an enormous success in Holland; following his concerts he invited 94 TV and press personalities to a farm near Den Haag for a preview of his next album, "A mon âge à l'heure qu'il est" . . . Among the international artists heard and to be heard soon in Paris: **Dionne Warwick**, **Aerosmith**, **Larry Coryell**, **Rod Stewart**, **Aretha Franklin**, **Peter Frampton**, **Muddy Waters**, **Linda Ronstadt** and **Poco**.

## Stevens Re-Signs with Capitol



Rupert Perry vice president, a&r, Capitol Records, has announced the re-signing of Suzanne Stevens to Capitol in the United States. Ms. Stevens had her first album, "Love's The Only Game In Town," released here in May. She has finished recording a new album in Hollywood and a single, "Take Me Away," will be released Nov. 22. Pictured at the signing are, from left: Brian Panella, her manager; Rupert Perry; Don Zimmermann, Capitol's executive vice president and chief operating officer; Ms. Stevens; Spencer Proffer, producer of the new lp; Bob Young, Capitol's vice president, business affairs; and Maxwell Miller, her attorney.

## Esclarmonde (Continued from page 93)

viously at the Metropolitan. Intonation with him has always been a problem here; oddly enough, when the tenor has sung in either San Francisco or Chicago faulty intonation has never been reported. Hopefully, it is a thing of the past in performance; certainly anyone can be reassured that on this recording he sings well. Clifford Grant, who opens the opera with an almost thunderous incantation, has a big, burly and attractive voice. And Louis Quilico and Huguette Tourangeau supply solid support.

### Richard Bonyngé

Richard Bonyngé continues to develop as a conductor. French opera has always found him in good form; his ballet records have long been well received and his tempos here are crisp and exciting, his capacity to build ensemble strong and his work with all the singers unfailingly considerate.

*Esclarmonde* follows *Werther* (though it was given its premiere before *Werther*) and *Manon*. It was written for Sybil Sanderson, a brilliant and beautiful American soprano, with whom Massenet fell in love. The interesting and informative notes of the album say specifically that their love was Platonic, completely the love of a composer for a brilliant artist, so disposing of one of music's familiar myths. But Massenet, like Wagner and Shelley before him, had to have a woman to adore when he was composing, and he obviously worshiped Sanderson. The notes detail the way he composed—in fact they are more interesting than several recent full length biographies of the composer—and how she was compelled by the composer to sign the completed score under his name. She had helped him exten-

sively in all those pages that applied to her, developing the line to suit her obviously amazing voice.

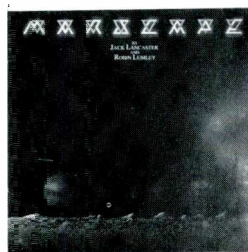
*Esclarmonde*, like so much of Massenet's output, lived a charmed life—for a while. He wrote it so that it would receive its premiere just at the dawn of the Exposition Universelle in May of 1889, and the stage spectacles, many of which were achieved by magic lantern projections, delighted the throngs of tourists visiting Paris. The Opera-Comique posted 91 performances in six months, but the opera disappeared soon thereafter.

### Revivals

It had a series of revivals, but nothing on a particularly grand scale until a few years ago when the Bonynges brought the score to the attention of San Francisco Opera director Kurt Herbert Adler. Adler contracted Beni Montresor, one of the two stage designers in the world this opera goer would suggest for the spectacle (Zefirelli is the other), and the project was launched. The premiere, in October 1974, was viewed ecstatically in San Francisco. The Metropolitan instantly negotiated for the production, and so as of last Friday New Yorkers have had the chance to see Miss Sutherland disappear and reappear in a vision of fire not once but several times.

In the same record shipment from London should be noted a worthwhile record of Horn and Piano Music by Beethoven, Schumann and several others, brilliantly played by Barry Tuckwell and Vladimir Ashkenazy. One would not think of those two instruments often in recital format, and yet with warm, rich tones the two men make some lovely chamber music, a delight to hear.

## Import Albums



### MARScape

RSO 2394 170 (U.K.)

Robin Lumley and Jack Lancaster collaborated last year on the all-star "Peter and the Wolf" album. Here the cast is comprised of Lumley's group, Brand X, on a musical interpretation of a journey to Mars. All of the musicians involved, including bassist Percy Jones and Phil Collins, are of the highest calibre and impressive with their solos and sensitively crafted ensemble work.

### SYMPHONIC SLAM

A&M SP 9023 (Canada)

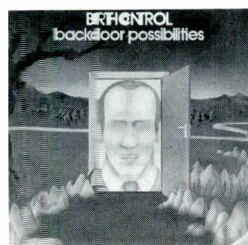
Though only a guitar-keyboard-drum trio, this Canadian outfit bows with complexity and invention. This is due in large part to the "360 Systems Polyphonic Guitar Synthesizer" of Timo Laine. The instrument contains a separate synthesizer for each guitar string and Laine has tailored his songs for it in keeping within an extremely palatable progressive context.



### BACKDOOR POSSIBILITIES

BIRTH CONTROL—Brain 60.019 (Germany)

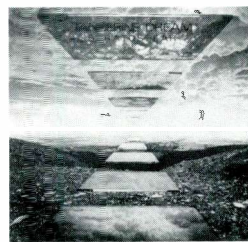
Stalwarts of the progressive German rock movement, the group continues to develop with each successive album. While the vocals are in English, they still sound somewhat unnatural. This can, however, be overlooked in view of the instrumental maturity which introduces the group to the school of techno-rock.



### STRATOSFEAR

TANGERINE DREAM—Virgin V 2068 (U.K.)

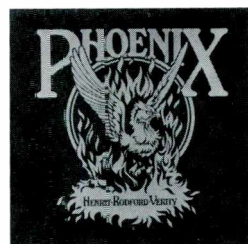
The group at once typifies the stereo-type of German rock, yet they refuse to yield to the inherent limitations. Chris Franke, Edgar Froese and Peter Baumann, each a synthesizer keyboardist, form a tapestry of electronics as on their previous works, but the sound is more refined and developed.



### PHOENIX

CBS 81621 (U.K.)

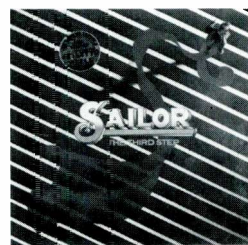
From the ashes of the disbanded Argent, Phoenix arises. John Verity, Jim Rodford and Robert Henrit comprise the triumvirate that continues the tradition of harmony-laden rock and at the same time instills a fresh, vibrant approach that was lacking in recent previous efforts. Drummer Henrit in particular contributes several inspired performances.



### THE THIRD STEP

SAILOR—Epic 81637 (U.K.)

With their third album, Sailor establishes itself as one of England's most distinct sounding pop groups. Georg Kajanus, the group's most prolific member, contributes all ten compositions here with the emphasis again on their custom built synthesized nickelodeon. "Stiletto Heels" is the stand-out on this atmospheric collection.



### PHIL SPECTOR'S 20 GREATEST HITS

Polydor 2307 012 (U.K.)

This Spector collection, the eighth in the series, should be the most popular yet. The 20 song album repeats some of the greatest hits of the Ronettes, Crystals, Bob B. Soxx, etc., and re-introduces some of Spector's greatest achievements with Ike & Tina Turner, the Righteous Brothers, Checkmates Ltd., and includes Nilsson and Cher's "A Love Like Yours."

## RCA Completes Red Seal Seminars

■ NEW YORK—RCA Records' national Red Seal marketing and merchandising executives have wound up a nationwide series of classical seminars for retailers and retail record salesmen.

Ernest Gilbert, director of Red Seal marketing, and Glenn Smith, manager, Red Seal merchandising, flew to six cities to present the case of selling and merchandising classical music to store officials—managers and salesmen

from those and cities of outlying areas.

Visiting six-cities — Cincinnati, Chicago, Boston, Seattle, San Francisco and Los Angeles—the two held meetings ranging from two-day seminars to half-day meets for almost 300 salesmen from 34 stores or chains.

Response to the first round has caused Gilbert to plan a second foray into the countryside after the beginning of 1977.

## Blaze on Sweet City



The newest group signed to Sweet City Records (distributed by Epic) is Blaze. The group is currently on the RW charts with their first single, "Silver Heels." Seen here (from left) are: Chris Jolly, Charlie Fletcher, Tony Paulus, Bill Jolly, Mike Belkin, Paul Myers and Carl Maduri. Seated is the group's manager, Stan Hertzman.

## Canada (Continued from page 106)

also as yet unrecorded. A couple of CBGB-type minimalist bands also surfacing, primarily **Oh Those Pants** and **The Doncasters**, both determined to restoring the Farfisa organ to its rightful place in pop.

Music Shoppe International's PR wing, Bigland Public Relations, has been reactivated with the addition of **Marilyn Harris** and **Nicolas Zabaneh**. **Len Gill** joins GRT as special products manager. Ex-Globe & Mail music critic **Sam Charters** takes over at the helm of Cheap Thrills magazine from Martin Herzog, who has departed to CBS. As of early December, Polydor Ltd.'s Toronto office will operate out of 555 Burnhamthorpe Road, Etobicoke Tower, Etobicoke, Ontario.

GRT's **Frank Davies** recently returned from New York where he began negotiations for the U.S. release of **Moe Koffman's** "Jungle Man" album. Davies reports good response from several U.S. labels, part of which must be due to the album's cover artwork done by mad cartoonist Gahan Wilson, undoubtedly a helpful marketing item. **Al Stewart**, in to promote the briskly-selling "Year Of The Cat," sold out in Vancouver and Montreal weeks prior to his arrival here. Ditto for **Dan Hill**, whose Dec. 4 headline debut at Massey Hall has sold out. A second show is being considered, after which Dan departs for a U.S. club tour which will include the Troubadour and The Other End. **MacLean and MacLean's** next album, produced by **Jack Richardson**, will be available before Christmas, partially recorded live at The Chimney. A second **Klaatu** album is promised by April of '77.

**Garfield** received a standing ovation and encore when opening for **The Doobie Bros.** in Montreal. The reaction was instrumental in securing a week at Montreal's Le Grande Salon over New Year's. Then it's off to Winnipeg, Regina, Saskatoon, Prince Albert, Edmonton, Calgary and Vancouver and then a Martimes tour. **James Brown** comes to the International Trade Centre on Nov. 27. Same hall hosts **Millie Jackson** Dec. 18. **Amazing Rhythm Aces** due into the El Mocambo Nov. 25-27. Second **Hammersmith** album for Mercury due for release soon. A **Foot In Coldwater**, now a four man act with ex-keyboard man **Bob Horne** assuming management, is currently recording at Phase One. It will be their fourth album and the act is now seeking a new label.

Final questions, confirm or deny: Is Dick James Music looking for a new distributor in Canada? Is WEA band **Wireless** serious about a change in management? When is The Toronto Star's much-publicized entertainment-packed Sunday edition due to begin publishing? So who is playing at this year's Winter Pop?

## Toasting Maazel In Cleveland



A concert and reception recently marked the London Records release of Lorin Maazel conducting the Cleveland Orchestra in Brahms First Symphony. The album is the first of a projected series featuring the complete Brahms cycle as played by the Cleveland Orchestra under Maestro Maazel. Pictured at the reception, from left: Joe Simone, president, Progress Record Distributing (Cleveland); Ron Iafomaro, VP, Progress; John Heider, district manager, London; Dick Bungay, London classical promotion manager; Maazel; and John Harper, London classical sales manager.

## England (Continued from page 106)

the New London Theatre and "Don't Cry For Me Argentina" by Ms. Covington is already released as a single. Mountain Records threw a party to celebrate the release of Nazareth's "Play'n' The Game with several media personalities in attendance, including the ever enthusiastic Radio One deejay **Alan Freeman**, Capital's **Duncan Johnson**, and **Alex Harvey**, who enjoyed film clips of the band playing two tracks from the lp.

**Harry Nilsson's** "The Point" has attained silver status and plans are finalized for its West End stage premiere. At last the imaginative musical fantasy can be seen when **Bernard Miles** and **Wayne Sleep** open at the Mermaid Theatre on December 20th.

BBC Radio One executive producer **Teddy Warwick** has secured exclusive rights to a "Stevie Wonder Story." BBC's **Stuart Grundy** flies to New York and Los Angeles this week to collect interview material for the series, which will be transmitted early next year. Radio Luxembourg continues its run of "specials" with features on **Paul McCartney** and **Wings**, **The Beatles '66-'70**, and **Led Zeppelin**.

Punk Rock is being acclaimed as "what we've all been waiting for"—an injection of exciting new blood into the rock business. Most major companies are heavily selling their new offerings in this field (EMI is proud of its **Sex Pistols**, Arista is already making waves with **Patti Smith**, and Polydor's **Krakatoa** has already split up) but Atlantic's **AC/DC** takes first prize. Their concert debut at the Hammersmith Odeon brought 2000 to their feet on the opening bars! Scots born, Australian resident, guitarist **Angus Young**, dressed as a schoolboy, never stopped running the length and breadth of the stage and even managed to sustain his high standard of playing as he writhed on his back as well as jumping on that belonging to vocalist **Bon Scott**.

The Rainbow Theatre will re-open on New Year's Day with **Genesis** playing the first shows there since June, 1974. **Allan Schaverein**, **Jamie Bloom** and **Richard Caring** formed Strutworth Ltd., which has taken a long-term lease on the building, thus ensuring its future as a rock venue.

## Barry & Dinah



Tuesday (23) the entire segment of CBS-TV's "Dinah" show will feature Barry White, Love Unlimited and the Love Unlimited Orchestra. Pictured from left are Hosea Wilson, 20th VP, r&b operations, Barry, Dinah and 20th president Russ Regan.

## ABC Signs Tompall Glaser



Jerry Rubinstein, chairman of the board, ABC Records, dons an appropriate hat to welcome Tompall Glaser to ABC Records. For many years a cornerstone of the Glaser Brothers (named Country Group of the Decade, 1964-1974, by Record World), Tompall is now in the forefront of the progressive movement in country music. Glaser's first ABC album is scheduled for release in January. Pictured at the signing ceremonies in Nashville are, from left: Glaser, Rubinstein and Bob Kirsch (rear), ABC/Dot product manager.

## Don Williams Filmed for British TV

■ NASHVILLE — The Old Time Picking Parlor was turned into a temporary television studio the first week of November as a crew from Los Angeles was here to film Don Williams for use on British television and distribution to 60 major world video markets. The move was in response to requests from the world licensees of ABC Records (particularly Anchor Records of London) for video material on Williams.

"The interesting thing about Don Williams is that his appeal (in Europe) is very broad based," Steven Diener, president of ABC Records' international division, told *RW*. "He is appearing in the pop charts and is becoming a major pop star there. They accept Don Williams for his music and make no attempt to classify him as country or pop."

The television filming is the outgrowth of interest created by extensive press, concert and radio exposure of Williams in England in the past couple of years, according to Diener. He stated that the requests for video material on Williams in other European countries is the result of a "spillover" of enthusiasm from his British successes.

The filming of Williams' performance of "You're My Best

Friend" (the current world-market release) will be the first of many if the concept proves successful.

Among the 27 countries which have requested filmed or videotaped performances by Williams and which will be serviced with the film shot in Nashville are Australia, Japan, Bolivia, South Africa, Belgium, Denmark, France, Germany and Great Britain.

## NASHVILLE REPORT

By RED O'DONNELL



■ Santa Claus already has visited **Barbara Mandrell**. Husband **Ken Dudley** gifted her with a floor length ranch mink and a Russian sable coat . . . **Bonnie Owen's** divorce suit hearing scheduled Nov. 29 in Kern County Courthouse (Bakersfield, Calif.). She charges "irreconcilable differences." Husband **Merle Haggard** told me: "I will not fight it. I'm sorry it happened," he added, "and I believe and hope we part as friends." Bonnie & Merle have been married 11 years. Haggard, who has been

in Nashville writing songs, resumed his personal appearances the past Friday in Oklahoma City, first of a 14-day tour.

Bonnie plans to return to her career as singer-writer in early 1977. Speaking of the impending divorce, she said: "At first it upset me, but now I'm reconciled to it. I'm looking forward to returning to singing and writing."

**Jackie Franz** says she is leaving the **Dave and Sugar** trio on or before Jan. 1. "I want to be a gospel singer," she said. "I believe the Lord wants my career. He wants my voice. I feel he wants me to do other things than what I'm doing with it now." The vocal act, which records

(Continued on page 110)

## NARAS Panel Discusses Attorney's Role

By LUKE LEWIS

■ NASHVILLE—Perhaps the most productive and rewarding financial outlay a recording artist can make in his or her career is in the form of legal fees.

That was the resounding consensus of a panel of entertainment industry local specialists, including the president of The National Academy of Recording Artists and Sciences (NARAS), and the general attorney for CBS, Inc., which gathered here recently for a free seminar for local NARAS members.

### Panel Members

The panel, moderated by Nashville attorney Bob Thompson of Thompson and Harris, included Mike Perlstein of the New York City firm of Hardee, Barovick, Konecky and Brawn; Donald E. Biederman, the general attorney of CBS, Inc. in charge of the records section of the CBS dept.; Jay Cooper of the Los Angeles firm of Cooper, Epstein and Hurewitz, and national NARAS president, plus Nashville attorney and the Nashville chapter's

counsel David Ludwick of Barksdale, Whalley, Gilbert and Frank.

### Topics

Among the topics covered in the wide-ranging discussion were attorneys' fees, standard label contract negotiations, the variations of need for each individual contracts and the difference between legal representation and personal management.

All in all the panelists were in basic agreement on certain principles: That legal and management functions should not be interspersed; that there is no such thing as a "standard" contract; and that even the large print in a record contract can be devastating to a layman.

### Representation

Biederman, who joked that "record companies range somewhere between college fraternities and the James gang—we are not really as bad as we are pictured or as good as we like to think," went on to say that record companies are committed to the idea that the artist should come in with good representation and negotiate a contract. He noted that it's important to have people who know what they are doing because more promising careers are killed off in the first year than at any other time due

(Continued on page 111)

## NMPA Schedules Nashville Meeting

■ National Music Publishers' Association has scheduled a membership meeting in Nashville for Wednesday, December 1. The session will begin at 2:30 p.m. at the Hyatt Regency, to be followed by a cocktail reception at which the board members of the Nashville Songwriters' Association will be welcomed together with music industry leaders of Nashville.

## COUNTRY PICKS OF THE WEEK

SINGLE



**RAY GRIFF, "THE LAST OF THE WINFIELD AMATEURS"** (R. Griff; Blue Echo, ASCAP). A tune which at first listen can only be described as unusual, becomes infectious instantly, and should carry Ray to the top of the charts with ease. It will surely brighten up both your day and your playlist. Capitol 4368.

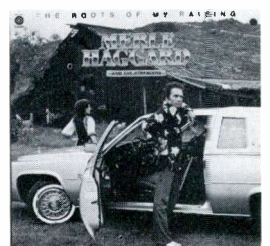
SLEEPER



**THE MERCY BROTHERS, "OLD LOVES NEVER DIE"** (T. Carisse/B. Rawlins; Mercy Brothers, BMI). A Canadian group is southbound with their first release in the U. S. The song is enhanced by tight vocal harmonies and a smooth gliding melody with a contemporary feel. America should soon wake up to a fresh new sound. RCA 50240.

ALBUM

**MERLE HAGGARD, "THE ROOTS OF MY RAISING."** Haggard reaffirms his reverence and gratitude to Bob Wills and the Texas swing sound by applying his own brilliant gifts to a tasteful collection of material, including his recent two sided hit, "Cherokee Maiden" and "What Have You Got Planned Tonight Diana." Capitol 11586.



# Nashville Report (Continued from page 109)

for RCA, has been appearing for more than a year on the road with **Charley Pride's** show. (Pride reportedly attempted to persuade Jackie to change her mind.) A spokesman for RCA said a search for her replacement is underway.

More Generosity Dept.: **Billy (Crash) Craddock** bought his wife a 1977 Cadillac Coupe de Ville as a gift on their wedding anniversary. It's described as "passion red" . . . **Jimmy Clanton**, onetime rock 'n roll star, now an eastern Pennsylvania radio personality, has signed long-term contract with the local Starcrest label, where **Scotty Turner** will produce his sessions. First release is to be "Old Rock 'n Roller (Will It Ever Happen Again?)," co-written by **Kirby Sullivan & Ron Rice**.

Local gossip: **Elvis Presley** coming in to cut some records? Dunno if that's a hot or a warmed over rumor.

The Louisiana Hayride, best remembered as a weekly country music radio show in Shreveport—it spawned the likes of Webb Pierce, Faron Young, et al—is now a record label of same name. Owned by **Dave West & partners** . . . Word has been received here that **Vanessa Burke**, charter member of the British Country Music Association (BCMA), died last week in an automobile accident in Glasgow, Scotland. The (Continued on page 111)

## CLUB REVIEW

### RCA Artists Shine at NARAS Showcase

■ NASHVILLE — RCA Records' Ronnie Milsap, Dickey Lee and Guy Clark played to a "standing-room-only" crowd Tuesday evening at the Possum Holler Nightclub during the second showcase to benefit the Nashville chapter of the National Academy of Recording Arts and Science.

Approximately \$2,500 was raised from the proceeds of the show, according to John Sturdivant, NARAS chapter president.

RCA Records hosted the second showcase in conjunction with NARAS.

NARAS adopted the concept of showcases as a new way

to achieve a twofold purpose: to raise money to support services, seminars and educational affairs held throughout the year by NARAS and to provide a way for record labels to present their artists to the Nashville music community and press corps.

Guy Clark opened the show by heating up the audience with a tasty portion of his own blend of "Texas Cookin'," topped off by a gripping rendition of his own now classic "Desperado."

A family atmosphere, created by a relaxed interchange among an impressive turnout by Nashville's industry folks, provided a perfect forum for Dickey Lee's unassuming professionalism. The southpaw picker gave the crowd a good look at his versatile showmanship by including in his fast-moving set a collection of his early '60 rock hits such as "Patches" (which drew applause from the opening bars), and a medley of his country chart-toppers including "Never Ending Song of Love," "Ashes of Love" and "Rocky."

It was almost midnight when the show moved into high gear with the introduction of the Ronnie Milsap Band. Amidst thundering applause the rhinestone clad Milsap took to the stage and led off with "Pure Love." It was his first crack at a Nashville honky-tonk since the old days at The King of the Road and there was no doubt that he loved it. After "What Goes On When The Sun Goes Down," "I'll Be There," "The Door Is Always Open" and "She Even Woke Me Up To Say Goodbye," there was no doubt that the crowd loved it too. They could well have been getting a close-up, intimate look at next year's Entertainer of the Year.

Luke Lewis

# COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "Whispers" comes on loud and clear with a hit sound for **Bobby Borchers!** He's done well with his initial outings; this one should go all the way!

**Mike Lunsford's** "Stealin' Feelin'" is breaking big! Good action at KFDI, KBUL, WSLR, KBIL, WINN, WHOO and KSOP.

**Jerry Naylor** is picking up play on "The Last Time You Love Me" in the southwestern markets of KPIK, KRMD, KKYX and KFDI. **Patti Leatherwood's** "It Should Have Been Easy" looks good at KSOP, KLAK and KFDI.

"Mansion On The Hill," pulled from the **Ray Price** tribute to Hank Williams LP, "Hank N' Me," is starting to move well in the Texas markets of KIKK, KKYX and KENR as well as KFDI, WIRE and KSOP.



Ray Price

LP Interest: **Red Steagall's** cut of "I Left My Heart in San Francisco" is highly touted at WHOO; **Jerry Lee Lewis' "She's The Closest Thing to You"** featured at KBOX.



Geof Morgan

**Billy Larkin's** "Here's To The Next Time" beginning to show well at WUNI, WBAM, WJQS, KCKC, KFDI and KKYX.

Super Strong: **Ronnie Milsap, Waylon Jennings.**

**Tom Bresh** has a mover with "Hey Daisy" at KLAC, KAYO, KFDI and KKYX; **Sue Richards' "My Heart Won't Cry Anymore"** starting in Texas markets.

**Geof Morgan's** first single on MCA, "The License Plate Just Said Texas," showing early adds at KBOX and WSM. **Jody Miller's** "When The New Wears Off of Our Love" added at KKYX, KSOP and KENR.

## SURE SHOTS

**Freddie Hart** — "Why Lovers Turn To Strangers"

**Bill Anderson** — "Liars One, Believers Zero"

## LEFT FIELDERS

**Dr. Hook** — "If Not You"

**Calico** — "Lyn' Again"

**Billy Larkin** — "Here's To The Next Time"

**Jerry Naylor** — "The Last Time You Love Me"

## AREA ACTION

**Glenn Barber** — "I Went to Bed Lovin' You" (KPIK, WJQS)

**The Wonderfuls** — "How Do I Spell Relief?" (WKDA)

**Vic Dana** — "Lay Me Down, Roll Me Out To Sea" (WHOO)

## HOTLINE CHECKLIST

KAYO, Seattle  
KBIL, Kansas City  
KBOX, Dallas  
KBUL, Wichita  
KCKC, San Bernardino  
KDJW, Amarillo  
KENR, Houston  
KFDI, Wichita  
KIKK, Houston  
KJJJ, Phoenix  
KKYX, San Antonio  
KLAC, Los Angeles  
KLAK, Denver  
KPIK, Colorado Springs

KRMD, Shreveport  
KSOP, Salt Lake City  
KTOW, Tulsa  
KWMT, Ft. Dodge  
WBAP, Ft. Worth  
WDEE, Detroit  
WHK, Cleveland  
WHN, New York  
WHOO, Orlando  
WIL, St. Louis  
WINN, Louisville  
WIRE, Indianapolis  
WITL, Lansing  
WJJD, Chicago

WJQS, Jackson  
WKDA, Nashville  
WMAQ, Chicago  
WMC, Memphis  
WMNI, Columbus  
WPIK, Washington  
WSDS, Ypsilanti  
WSLR, Akron  
WSM, Nashville  
WSUN, St. Petersburg  
WUBE, Cincinnati  
WWOK, Miami  
WWVA, Wheeling

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# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BOBBY BORCHERS**—Playboy 6092

**WHISPERS** (R. Bourke/J. Wilson/G. Dobbins; Chappell, ASCAP)

Small town small talk is given a good going over on this number. The strength of this song and Bobby's tasteful rendition will give him a boost toward the big time.

**SUE RICHARDS**—ABC/Dot 17665

**MY HEART WON'T CRY ANYMORE** (A. Aldridge/P. Hand; Al Cartee, BMI)

With fine production and instrumental backing, Richards reaches back in the traditional bag and pulls out a winner.

**BILL ANDERSON**—MCA 40661

**LIARS ONE, BELIEVERS ZERO** (G. Martin; Tree, BMI)

The score gets to 4-0 before a seemingly gullible wife changes games and leaves a loser as a winner. It all adds up to a hit.

**BILLY THUNDERCLOUD**—Polydor 14362

**IT'S ALRIGHT** (J. Foster/B. Rice; Jack & Bill, ASCAP)

A strong, full-throated vocal performance by Billy should carry this one well beyond his monstrous fan club. Watch the phones light up for this one!

**GEORGIA**—Fish Hook 1001

**THAT'S HOW I LIVE WITHOUT YOU** (J. Hayner; Country Dream, BMI)

On her first solo outing Georgia lets her voice soar over a country/pop record that should see its way chartward.

**LLOYD GREEN**—October 1002

**YOU AND ME** (B. Sherrill & G. Richey; Algee, BMI)

Lloyd adds another dimension to Tammy Wynette's no. 1 with his extraordinary steel-guitar work.

**KING EDWARD IV**—Soundwaves 4540

**RABBIT RUN** (K. E. Smith IV; Hitkit/Yegods, BMI)

Well known and loved program director at WSLC Radio shows his versatility as a picker on this mid-tempo cut. Watch for this one to run up the charts!

**LARRY BUTLER**—United Artists XW 895

**NASHVILLE P.M.** (L. Butler; Unart, BMI)

A hot producer shows another side with this easy-feeling instrumental which spotlights his virtuosity on the piano.

**GRADY MARTIN**—Monument 45-202

**RIDERS IN THE SKY** (Stan Jones; Edwin H. Morris & Co. Inc., ASCAP)

There are pickers and there are pickers, and although this song has long been immortalized, Grady adds his special personal touches to this version. Long may it ride the charts!

**JOHNNY MACK**—American Way 160

**IF WE DON'T MAKE IT NOW** (J. Mack; Dobbins, BMI)

A warm, wholesome vocal rendition of a soothing ballad ensures that this one will surely make it now!

**TERRY COBB**—Starday 145

**SUNDAY MORNING SUGARTIME** (R. Hyland; ABC Dunhill, BMI)

Terry sings praises to a working man's only day-off on this up-tempo number. It has all the markings necessary for commercial success.

**REBECCA JO FEATHERINGILL**—Texas 5599

**LIVE IT UP** (R. Faith/N. Wilson/P. Rakes; Gallico, BMI)

Pretty young Rebecca wraps her sweet voice around lyrics that are very sensual and lets fly with a hit.

**JERRY NAYLOR**—Hitsville 6046

**THE LAST TIME YOU LOVE ME** (P. Jordan/J. Styner; Caseyem/Alta/Winner Circle/Stone Diamond, BMI)

Jerry delivers a soulful lost-love ballad about one more for the road. Brightened by strong vocals and tight production, it promises to grab listeners' full attention.

## Nashville Report (Continued from page 110)

BCMA group toured the U.S. earlier this year, and was on hand for the Fan Fair festivities.

Birthdays: **Snuffy Miller, Biff Collie, Johnny Carver.**

The Grand Ole Opry celebrates its 51st year on radio next Sunday. It bowed on WSM, Nov. 28, although it then was known as the "WSM Barn Dance" . . . **DeWayne Orender's** first for RCA, "If You Want To Make Me Feel at Home," was produced by **Nashville Brass'** top brass **Danny Davis**—and already it is on the charts!

Singer **Moe Bandy** was an invited guest on the Texas U. football team bench for the **Longhorns'** game with Texas Tech. Alas, Moe didn't bring host Coach **Darrell Royal** & his players much luck—Texas Tech slammed 'em.

## NARAS Panel (Continued from page 109)

to excessively front-loaded or honorous contracts.

All of the panelists pointed out that a lawyer would be ill advised to act as a manager and Cooper added that "a manager's prime function is not to negotiate, but to advise his client on artistic direction. Ninety percent of managers do not know how to negotiate a contract."

The overriding opinion by the panelists was that most problems or needs which might confront the artist can be best dealt with at the initial negotiation of a contract. An important fact emphasized by Biederman is "the more you frontload a contract (with advance money, etc.) the more the company's going to want to take out at the other end." Everyone was in agreement that if an artist can afford to wave advances and pay the actual recording cost, and wait out the royalty checks, "he can have the moon."

Prior to an extended question-and-answer period, Thompson suggested that "the most important thing anyone can do in retaining the services of an attorney is to never leave his office after their very first meeting without knowing what the artist is expected to pay and what he expects the attorney to do for him."

"There are three and a half ways to pay an attorney," ac-

ording to Cooper, the first being on a percentage basis. The percentage arrangement, which may be attractive to a beginning artist who is financially disadvantaged, has drawbacks, both for the client and the lawyer. In California, for instance, an attorney can be discharged at any time with or without cause, allowing only for payment of what is called the reasonable value of his services. "It can be very dangerous to hire an attorney on a percentage basis," said Cooper, "because he has a conflict within himself. It is to his own best interest to get the maximum amount of dollars up front. When you get the maximum amount up front you sacrifice royalties and royalties are where it's at—not advances!"

Placing the lawyer on retainer was the second method discussed. A predetermined monthly figure covers all general services except litigation. A third arrangement is by hourly charge with rates varying anywhere from \$60 to \$200 per hour and more depending upon the prestige and stature of the attorney.

The "three and a half" method is a combination of an hourly fee and a reasonable charge for services rendered.

Biederman capped off the discussion by saying "A good lawyer makes a big difference and a good lawyer is entitled to be compensated."

## Gilley Plans Studio

■ NASHVILLE — Mickey Gilley has announced that a complete 24 track recording studio is scheduled to open adjacent to Gilley's Club in Pasadena, Texas.

The studio was designed and built by Bert Frilot of Houston. Frilot said that "the studio will have \$500 thousand of the newest recording equipment including an MCI 24 track recorder and a Harrison console." The equipment and design assistance was provided by Studio Supply Company in Nashville.

Frilot will be the full time manager and engineer. He has been a studio producer in New Orleans and Houston the past 15 years.

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# THE COUNTRY ALBUM CHART

NOVEMBER 27, 1976

| NOV. 27 | NOV. 20 |   | WKS ON CHART |
|---------|---------|---|--------------|
| 1       | 4       | THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112        | 7            |
| 2       | 3       | DAVE & SUGAR—RCA APL1 1818  | 11           |
| 3       | 1       | EL PASO CITY MARTY ROBBINS—Columbia KC 34303                      | 13           |
| 4       | 7       | SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228                          | 5            |
| 5       | 5       | YOU AND ME TAMMY WYNETTE—Epic KE 34289                            | 8            |
| 6       | 6       | IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061           | 16           |
| 7       | 2       | HERE'S SOME LOVE TANYA TUCKER—MCA 2213                            | 9            |
| 8       | 8       | GOLDEN RING GEORGE & TAMMY—Epic KE 34291                          | 14           |
| 9       | 10      | REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110                    | 7            |
| 10      | 11      | ALONE AGAIN GEORGE JONES—Epic KE 34290                            | 7            |
| 11      | 9       | ALL I CAN DO DOLLY PARTON—RCA APL1 1665                           | 12           |
| 12      | 13      | THE MAGNIFICENT MACHINE TOM T. HALL—Mercury SRM 1 1111            | 6            |
| 13      | 15      | MARY KAY PLACE—Columbia KC 34353                                  | 6            |
| 14      | 16      | COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109                  | 5            |
| 15      | 21      | BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023                     | 4            |
| 16      | 21      | ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816       | 20           |
| 17      | 18      | SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451                    | 7            |
| 18      | 14      | HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067                | 13           |
| 19      | 20      | HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285                 | 5            |
| 20      | 17      | CRYSTAL CRYSTAL GAYLE—United Artists LA614 G                      | 13           |
| 21      | 19      | DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543                | 9            |
| 22      | 29      | DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223                  | 4            |
| 23      | 22      | SPIRIT JOHN DENVER—RCA APL1 1694                                  | 11           |
| 24      | 24      | PEANUTS AND DIAMONDS BILL ANDERSON—MCA 2222                       | 9            |
| 25      | 25      | 20-20 VISION RONNIE MILSAP—RCA APL1 1666                          | 27           |
| 26      | 27      | I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH—Columbia KC 34270 | 5            |
| 27      | 31      | DOIN' WHAT I FEEL NARVEL FELTS—ABC Dot DOSD 2065                  | 3            |
| 28      | 30      | TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356                    | 4            |
| 29      | 28      | HOMEMADE LOVE TOM BRESH—Farr FL 1000                              | 9            |
| 30      | 32      | THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786              | 20           |
| 31      | 23      | WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES—Columbia KC 34309 | 6            |

|    |    |  |    |
|----|----|--|----|
| 32 | 26 | UNITED TALENT CONWAY & LORETTA—MCA 1109                          | 23 |
| 33 | 33 | THE BEST OF JOHNNY DUNCAN—Columbia KC 34243                      | 20 |
| 34 | 34 | TEDDY BEAR RED SOVINE—Starday SD 968X                            | 20 |
| 35 | 46 | CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235                  | 2  |
| 36 | 36 | KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559                    | 8  |
| 37 | 40 | HANK N' ME RAY PRICE—ABC Dot DOSD 2062                           | 4  |
| 38 | 44 | KENNY RODGERS—United Artists LA689 G                             | 3  |
| 39 | 37 | MISSISSIPPI BARBARA FAIRCHILD—Columbia KC 34307                  | 4  |
| 40 | 43 | TWO MORE SIDES—CLELUS MAGGARD—Mercury SRM 1 1112                 | 3  |
| 41 | 49 | GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415                    | 2  |
| 42 | 42 | THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566     | 4  |
| 43 | 38 | LOVIN' SOMEBODY LaCOSTA—Capitol ST 11569                         | 3  |
| 44 | 58 | 11 MONTHS AND 29 DAYS JOHN AUSTIN PAYCHECK—Epic KE 33943         | 2  |
| 45 | —  | BEST OF GLEN CAMPBELL—Capitol ST 11577                           | 1  |
| 46 | 47 | SUPER SONGS DANNY DAVIS—RCA APL1 1986                            | 3  |
| 47 | 41 | ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239                       | 44 |
| 48 | 39 | 24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755                  | 12 |
| 49 | —  | CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063                     | 1  |
| 50 | 45 | THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI—RCA APL1 1312        | 43 |
| 51 | 35 | LYNN ANDERSON'S GREATEST HITS LYNN ANDERSON—Columbia KC 34308    | 6  |
| 52 | 48 | THAT LOOK IN HER EYES FREDDIE HART—Capitol ST 11568              | 9  |
| 53 | —  | WELCOME TO MEL TILLIS COUNTRY—MGM MG1 5022                       | 1  |
| 54 | 52 | EDDY EDDY ARNOLD—RCA APL1 1817                                   | 10 |
| 55 | 50 | ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059                  | 19 |
| 56 | —  | BLACK HAT SALOON RUSTY WIER—Columbia KC 34319                    | 1  |
| 57 | 65 | SAX LIFE IN NASHVILLE MURRAY FINNEY—Soundwaves SWS 3301          | 2  |
| 58 | —  | I'M NOT EASY BILLIE JO SPEARS—United Artists LA684 G             | 1  |
| 59 | 63 | TEXAS WOMAN PAT BOONE—Hitsville H6 40551                         | 2  |
| 60 | 51 | MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544        | 18 |
| 61 | 62 | SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G          | 52 |
| 62 | 54 | NOW AND THEN CONWAY TWITTY—MCA 2206                              | 26 |
| 63 | 55 | SOUTH OF THE BORDER GENE AUTRY—Republic IRDA 6011                | 9  |
| 64 | 53 | A LITTLE BIT MORE DR. HOOK—Capitol ST 11562                      | 24 |
| 65 | 57 | CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240               | 22 |
| 66 | 61 | A LEGENDARY PERFORMER JIM REEVES—RCA CPL 1 1891                  | 10 |
| 67 | 56 | KING OF ALL THE TAVERNS LITTLE DAVID WILKINS—MCA 2215            | 7  |
| 68 | 64 | HARMONY DON WILLIAMS—ABC Dot DOSD 2049                           | 31 |
| 69 | 67 | BY REQUEST DEL REEVES & BILLIE JO SPEARS—United Artists LA649 G  | 9  |
| 70 | 69 | HER WAY SAMMI SMITH—Zodiac ZLP 5004                              | 9  |
| 71 | 70 | TEXAS COOKIN' GUY CLARK—RCA APL1 11944                           | 6  |
| 72 | 60 | RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2058                  | 13 |
| 73 | 59 | TURN ON TO TOMMY OVERSTREET—ABC Dot DOSD 2056                    | 10 |
| 74 | 71 | ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065               | 24 |
| 75 | 74 | THE SOUND IN YOUR MIND WILLIE NELSON—Columbia Lone Star KC 34092 | 36 |

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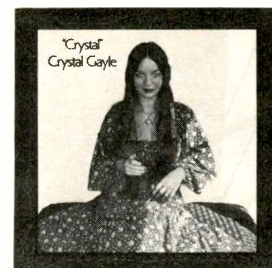
**FARON YOUNG**



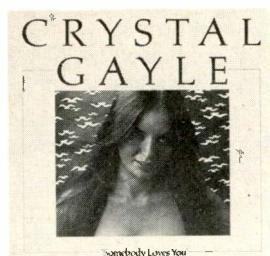
# HAPPY BIRTHDAY CRYSTAL.



Exactly one year ago Crystal Gayle's album, "Somebody Loves You," went on the Record World Country Charts. It's still there.



UALA 543-G



UALA 614-G

And now she's going for two in a row. The brand new album, "Crystal," filled with her incredible music, is now on the charts. We expect that it, too, will stay there a very long time.

Congratulations to Crystal and her producer, Allen Reynolds, from everyone at United Artists Country.



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
NOV. 27 NOV. 20

WKS. ON CHART

|    |    |   |    |
|----|----|---|----|
| 1  | 2  | I'M GONNA LOVE YOU<br>DAVE & SUGAR<br>RCA PB 10768  | 12 |
| 2  | 3  | 9,999,999 TEARS DICKEY LEE/RCA PB 10764   | 12 |
| 3  | 5  | LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652  | 12 |
| 4  | 1  | SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607   | 12 |
| 5  | 9  | THINKIN' OF A RENDEZVOUS JOHNNY DUNCAN/<br>Columbia 3 10417                                     | 9  |
| 6  | 10 | GOOD WOMAN BLUES MEL TILLIS/MCA 40627   | 9  |
| 7  | 7  | THANK GOD I'VE GOT YOU STATLER BROTHERS/<br>Mercury 73846                                       | 12 |
| 8  | 4  | HER NAME IS GEORGE JONES/Epic 8 50271   | 13 |
| 9  | 11 | HILLBILLY HEART JOHNNY RODRIGUEZ/Mercury 73855  | 8  |
| 10 | 13 | TAKE MY BREATH AWAY MARGO SMITH/Warner Bros. 8261   | 9  |
| 11 | 14 | LAWDY MISS CLAWDY MICKEY GILLEY/Playboy 6089  | 7  |
| 12 | 15 | SHE NEVER KNEW ME DON WILLIAMS/ABC Dot DOA 17658  | 7  |
| 13 | 18 | BABY BOY MARY KAY PLACE/Columbia 3 10422  | 7  |
| 14 | 17 | DROP KICK ME JESUS BOBBY BARE/RCA PB 10790  | 7  |
| 15 | 16 | FOX ON THE RUN TOM T. HALL/Mercury 73850  | 7  |
| 16 | 8  | SHOW ME A MAN T. G. SHEPPARD/Hitsville 6040   | 11 |
| 17 | 21 | SWEET DREAMS EMMYLOU HARRIS/Reprise RPS 1371  | 7  |
| 18 | 25 | BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/<br>ABC Dot DOA 17659                           | 6  |
| 19 | 6  | CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED<br>TONIGHT DIANA MERLE HAGGARD/Capitol 4326           | 12 |
| 20 | 20 | COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER<br>PLACE) DAVID HOUSTON/Epic 8 50275             | 10 |
| 21 | 26 | NEVER DID LIKE WHISKEY BILLIE JO SPEARS/<br>United Artists XW880 Y                              | 6  |
| 22 | 27 | LAURA (WHAT'S HE GOT THAT I AIN'T GOT)<br>KENNY ROGERS/United Artists XW868 Y                   | 8  |
| 23 | 28 | EVERYTHING I OWN JOE STAMPLEY/ABC Dot DOA 17654   | 6  |
| 24 | 12 | AMONG MY SOUVENIRS MARTY ROBBINS/Columbia<br>3 10396  | 14 |
| 25 | 31 | (THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER<br>HAD FARON YOUNG/Mercury 73847               | 8  |
| 26 | 23 | YOUNG GIRL TOMMY OVERSTREET/ABC Dot DOA 17657   | 8  |
| 27 | 29 | EVERY NOW AND THEN MAC DAVIS/Columbia 3 10418   | 9  |
| 28 | 35 | EVERY FACE TELLS A STORY OLIVIA NEWTON-JOHN/<br>MCA 40642                                       | 5  |
| 29 | 37 | YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS<br>GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y | 4  |
| 30 | 38 | DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660  | 6  |
| 31 | 42 | STATUES WITHOUT HEARTS LARRY GATLIN/Monument 201  | 5  |
| 32 | 32 | LOVE IT AWAY MARY LOU TURNER/MCA 40620  | 9  |
| 33 | 43 | LOOKING OUT MY WINDOW THROUGH THE PAIN<br>MEL STREET/GRT 083                                    | 5  |
| 34 | 36 | IT HURTS TO KNOW THE FEELING'S GONE BILLY MIZE/<br>Zodiac ZS 1011                               | 9  |
| 35 | 45 | TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/<br>Elektra 45357                                      | 4  |
| 36 | 19 | A WHOLE LOTTA THINGS TO SING ABOUT<br>CHARLEY PRIDE/RCA PB 10757                                | 14 |
| 37 | 40 | WOMAN DON'T TRY TO SING MY SONG CAL SMITH/<br>MCA 40618   | 7  |
| 38 | 46 | CHEATIN' IS BARBARA FAIRCHILD/Columbia 3 10423  | 6  |
| 39 | 22 | WILLIE, WAYLON AND ME DAVID ALLAN COE/Columbia<br>3 10395                                       | 10 |
| 40 | 24 | YOU AND ME TAMMY WYNETTE/Epic 8 50264   | 15 |
| 41 | 41 | IT'S ALL OVER JOHNNY CASH/Columbia 3 10424  | 7  |
| 42 | 30 | SOMEDAY SOON KATHY BARNES/Republic 293  | 10 |
| 43 | 65 | I CAN'T BELIEVE SHE GIVES IT ALL TO ME CONWAY<br>TWITTY/MCA 40649                               | 2  |
| 44 | 53 | SHE TOOK MORE THAN HER SHARE MOE BANDY/<br>Columbia 3 10428                                     | 4  |
| 45 | 52 | HANGIN' ON VERN GOSDIN/Elektra 45353  | 5  |
| 46 | 58 | MY GOOD THING'S GONE NARVEL FELTS/ABC Dot DOA<br>17664  | 4  |
| 47 | 48 | I CAN SEE ME LOVIN' YOU AGAIN JOHNNY PAYCHECK/<br>Epic 8 50291                                  | 6  |
| 48 | 54 | PUT ME BACK IN YOUR WORLD EDDY ARNOLD/<br>RCA PB 10794  | 6  |



|    |    |  |    |
|----|----|--|----|
| 49 | 61 | A LITTLE AT A TIME SUNDAY SHARPE/Playboy 6090  | 4  |
| 50 | 63 | I'M ALL WRAPPED UP IN YOU DON GIBSON/<br>ABC/Hickory AH 54001                                  | 3  |
| 51 | 34 | SWEET TALKIN' MAN LYNN ANDERSON/Columbia 3 10401   | 11 |
| 52 | 33 | COME ON IN SONNY JAMES/Columbia 3 10392  | 14 |
| 53 | 64 | LOVE IS ONLY LOVE (WHEN SHARED BY TWO) JOHNNY<br>CARVER/ABC Dot DOA 17661                      | 3  |
| 54 | 39 | FOR LOVE'S OWN SAKE ED BRUCE/United Artists XW862 Y  | 9  |
| 55 | 44 | THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN')<br>RAY GRIFF/Capitol 4320                        | 13 |
| 56 | 56 | THE WRECK OF THE EDMUND FITZGERALD GORDON<br>LIGHTFOOT/Reprise RPS 1369                        | 6  |
| 57 | 77 | ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/<br>RCA PB 10842                                 | 2  |
| 58 | 49 | I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH/<br>Columbia 3 10393                           | 14 |
| 59 | 59 | DADDY HOW'M I DOIN' RICK SMITH/Cin Kay CK 114  | 6  |
| 60 | 66 | DADDY'S LITTLE GIRL RAY SAWYER/Capitol 4344  | 5  |
| 61 | 68 | LAY DOWN CHARLY McCLAIN/Epic 8 50285   | 6  |
| 62 | 74 | TAKIN' WHAT I CAN GET BRENDA LEE/ MCA 40640  | 4  |
| 63 | 75 | YOUR PLACE OR MINE GARY STEWART/RCA PB 10833   | 2  |
| 64 | 78 | SING A SAD SONG WYNN STEWART/Playboy 6091  | 3  |
| 65 | 80 | OLD TIME FEELING JOHNNY CASH & JUNE CARTER CASH/<br>Columbia 3 10436                           | 2  |
| 66 | 81 | SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE<br>JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822 | 2  |
| 67 | 72 | I JUST CAN'T (TURN MY HABIT INTO LOVE) KENNY STARR<br>MCA 40637                                | 3  |

CHARTMAKER OF THE WEEK

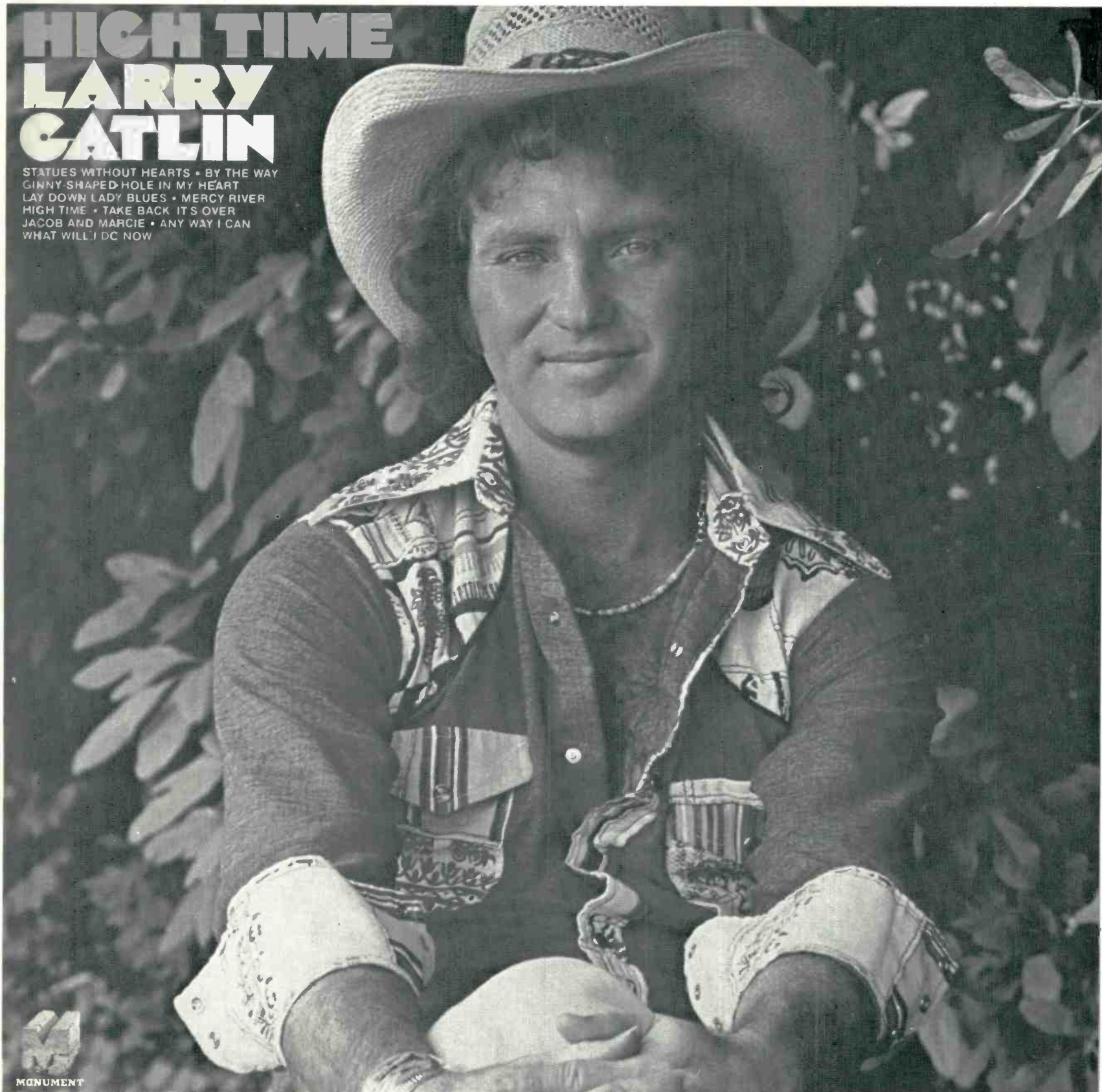
|    |   |   |   |
|----|---|---|---|
| 68 | — | LET MY LOVE BE YOUR PILLOW<br>RONNIE MILSAP<br>RCA PB 10843 | 1 |
|----|---|---|---|



|     |    |   |    |
|-----|----|---|----|
| 69  | 76 | WHEN LEA JANE SANG PORTER WAGONER/RCA PB 10843                            | 3  |
| 70  | 83 | WHEN IT'S JUST YOU AND ME DOTTIE WEST/<br>United Artists XW898 Y          | 2  |
| 71  | 47 | REMEMBERING JERRY REED/RCA PB 10784                                       | 8  |
| 72  | 51 | HER BODY COULDN'T KEEP YOU (OFF MY MIND) GENE<br>WATSON/Capitol 4331      | 9  |
| 73  | 79 | SHE'S FREE BUT SHE'S NOT EASY JIM GLASER/MCA 40636                        | 4  |
| 74  | 60 | ROOM 269 FREDDY WELLER/Columbia 3 10411                                   | 8  |
| 75  | 55 | CLEAN YOUR OWN TABLES VERNON OXFORD/RCA PB10787                           | 8  |
| 76  | 91 | C. B. SAVAGE ROD HART/Plantation PL 144                                   | 2  |
| 77  | 86 | WOMAN STEALER BOBBY G. RICE/GRT 084                                       | 3  |
| 78  | 84 | MAHOGANY BRIDGE DAVID ROGERS/Republic 311                                 | 3  |
| 79  | 87 | WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624                                   | 4  |
| 80  | 93 | ORDINARY MAN DALE McBRIDE/Con Brio 114                                    | 2  |
| 81  | —  | STEALIN' FEELIN' MIKE LUNSFORD/Starday SD 146                             | 1  |
| 82  | 82 | STEPPIN' OUT TONIGHT LORI PARKER/Con Brio 113                             | 4  |
| 83  | —  | MY BETTER HALF DEL REEVES/United Artists XW885 Y                          | 1  |
| 84  | —  | HEY DAISY TOM BRESH/Farr 012  | 1  |
| 85  | 73 | I'VE RODE WITH THE BEST JIM ED BROWN/RCA PB 10786                         | 6  |
| 86  | 92 | HOT AND STILL HEATIN' JERRY JAYE/Hi 2318                                  | 4  |
| 87  | —  | IF YOU WANT TO MAKE ME FEEL AT HOME DEWAYNE<br>ORENDER/RCA PB 10813       | 1  |
| 88  | 89 | SHE TAUGHT ME HOW TO LIVE AGAIN BOBBY<br>GOLDSBORO/United Artists XW866 Y | 3  |
| 89  | 98 | POOR WILTED ROSE ANN J. MORTON/Prairie Dust 7606                          | 2  |
| 90  | —  | RAMBLIN' ROSE JOHNNY LEE/GRT 096  | 1  |
| 91  | —  | INSTEAD OF GIVIN' UP (I'M GIVIN IN) BILLY WALKER/<br>RCA PB 10821         | 1  |
| 92  | —  | I'M SORRY CONNIE CATO/Capitol 4345  | 1  |
| 93  | 99 | HONKY TONK FOOL BEN REECE/Polydor PD 14356                                | 2  |
| 94  | —  | MILES AND MILES OF TEXAS ASLEEP AT THE WHEEL/<br>Capitol 4357             | 1  |
| 95  | 50 | I NEVER SAID IT WOULD BE EASY JACKY WARD/<br>Mercury 73826                | 13 |
| 96  | —  | TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/<br>Gazelle IRDA 330            | 1  |
| 97  | —  | HERE'S TO THE NEXT TIME BILLY LARKIN/Casino GRT 097                       | 1  |
| 98  | 69 | WHY DON'T YOU LOVE ME HANK WILLIAMS/<br>MGM MG 14849                      | 8  |
| 99  | —  | THE GREATEST SHOW ON EARTH LITTLE DAVID WILKINS/<br>MCA 40646             | 1  |
| 100 | —  | I'M LOSING IT ALL EDDY RAVEN/ABC Dot DOA 17663                            | 1  |

# HIGH TIME LARRY GATLIN

STATUES WITHOUT HEARTS • BY THE WAY  
GINNY SHAPED HOLE IN MY HEART  
LAY DOWN LADY BLUES • MERCY RIVER  
HIGH TIME • TAKE BACK IT'S OVER  
JACOB AND MARCIE • ANY WAY I CAN  
WHAT WILL I DO NOW



# STATUES WITHOUT HEARTS<sup>45-201</sup> (WATCH THE CHARTS!) IS FROM THE NEW ALBUM HIGH TIME / LARRY GATLIN

MC 6644



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Their first concert album.  
**Featuring "Baby, I'll Give It to You."**  
Produced by Louie Shelton  
for Warner Bros. records & tapes. BS 2976.