

RECORD WORLD



A Special Salute: Chicago

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "THIS ONE'S FOR YOU" (prod. by Ron Dante & Barry Manilow) (writers: Barry Manilow & Marty Panzer) (Kamakazi, BMI) (3:25). From a new album full of potential hit singles, the choice was narrowed down to this ballad penned by Barry himself and sung with his inimitable flair. The title alone should make it a popular request item. Arista 206.

DAVID CROSBY/GRAHAM NASH, "SPOTLIGHT" (prod. by David Crosby & Graham Nash) (writers: Kootch & Nash) (Kortchmar, ASCAP) (2:49). The most requested number from the duo's "Whistling Down the Wire" LP spotlights Graham Nash's spright vocal on this uptempo song. The strongest number this partnership has come up with yet. ABC 12217.

CANDI STATON, "RUN TO ME" (prod. by Dave Crawford) (writer: Dave Crawford) (DaAnn, ASCAP) (4:18). Hot on the heels of her last single success, "Young Hearts Run Free," is this surging, emotive number delivered with a rare intensity. R&B stations should provide the initial boost before it crosses over to the pop listings. Warner Bros. 8249.

VICKI SUE ROBINSON, "DAYLIGHT" (prod. by Warren Schatz) (writer: Bobby Womack & H. Payne) (Unart/B. Womack, BMI) (3:20). Vicki Sue turns the beat around again with another pounding percussive effort. The Bobby Womack song is the perfect vehicle for the songstress to unwind with another great vibrant vocal performance. RCA JH 10775.

SLEEPERS

ROD STEWART, "TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)" (prod. by Tom Dowd) (writer: Rod Stewart) (Cock and Trumpet, ASCAP) (3:55). With "A Night On The Town" unfolding as his most successful solo outing, this ballad is certain to put him on top of The Singles Chart as well. Here Stewart's as relaxed and moving as he can be. WB 8262.

BUCKACRE, "LOVE NEVER LASTS FOREVER" (prod. by Glyn Johns) (writer: R. Hally) (Hustlers, BMI) (3:25). Buckacre is a new outfit that appears to be capable of having great singles as suggested here. Glyn Johns gives them the type of sound he produced for the Eagles on their first couple of albums with this exceptional debut. MCA 40616.

FRANKIE AVALON, "IT'S NEVER TOO LATE" (prod. by Billy Terrell) (writer: Ray Dahrouge) (Sister John, BMI) (3:20). Avalon proved it's never too late to have another hit with "Venus" and here he's back on the verge of another. The uptempo disco interpretation underscores his polished vocal which adds a smooth, glossy sheen. DeLite DEP 1584.

C. B. VICTORIA, "I DON'T BELIEVE IN MIRACLES" (prod. by M. McCauley & F. Mollin) (writer: R. Ballard) (Mainspring, ASCAP) (3:24). The song was written by Russ Ballard who recorded it with Argent and later on a solo album. This interpretation, sounding at times like Elton John, is framed by some lush strings which should help bring it home. Janus J 264.

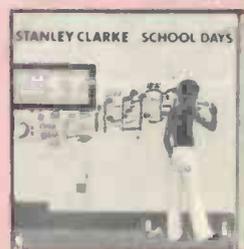
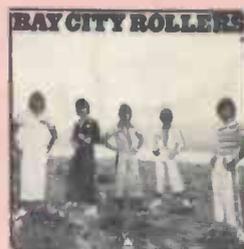
ALBUMS

BAY CITY ROLLERS, "DEDICATION." The rage of the pre-teen set in Europe and here, the Rollers are currently in the midst of their debut U.S. tour. "Dedication" is the work of master studio technician (read producer) Jimmy Ienner and the use of outside material such as the "I Only Want to Be With You" single works to great advantage. Arista AL 4093 (6.98).

STANLEY CLARKE, "SCHOOL DAYS." Clarke has emerged from the Return to Forever family to rival RTF leader Chick Corea in both approach and popularity. "School Days" itself traces certain running currents in Clarke's career by virtue (and virtuosity) of the musicians playing with him. Accessible but never condescending, Clarke continues to grow. Nemperor NE 439 (Atl.) (6.98).

"BOSTON." A hard rocking quintet which sometimes sounds like early James Gang . . . like Queen at others . . . and like Boston all the time. Already a major attraction in the city of its birth, and receiving excellent FM exposure across the country (Sleeper on this week's FM Airplay Report), its fame will not be localized for long. Epic PE 34188 (6.98).

AMBROSIA, "SOMEWHERE I'VE NEVER TRAVELLED." Produced by Alan Parsons, with an extravagant three-dimensional fold-out cover, Ambrosia's latest is an ambitious classical rock work that aspires to the Moody Blues sound without losing its own identity. The title cut, "Cowboy Star" and "We Need You Too" vary in scope and breadth. 20th Century T-510 (6.98).



Introducing FUNKY KINGS

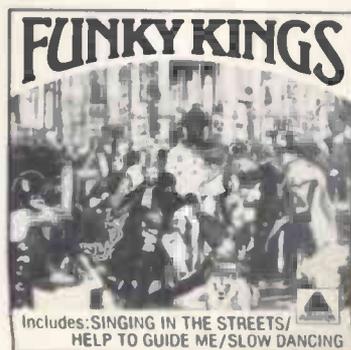


The Beginning Of A New Rock 'N Roll Reign!

FUNKY KINGS emerge with the brilliant writing and performance power of Jack Tempchin, Richard Stekol and Jules Shear plus the remarkable instrumental versatility of Hank Cotinola, Bill Bodine and Greg Leisz. They play incisive, literate and compelling rock—the kind of music that instantly puts

them in a class by themselves. Now, in their debut album, you will discover the songs and musicianship which herald a resplendent new music era. Get ready for the new reign of the Funky Kings...a lot of great things are about to happen.

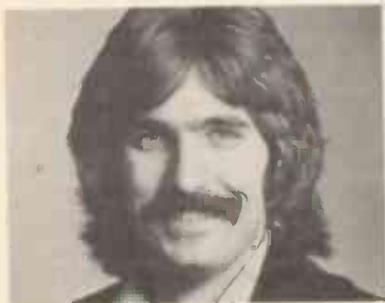
On Arista Records



AL 4078

Col Names McCarrell Merchandising Director

■ NEW YORK—Ron McCarrell has been appointed to the position of director, merchandising, Columbia Records. The announcement was made by Don Dempsey, vice president, marketing, Columbia Records.



Ron McCarrell

In his new position, McCarrell will be responsible for the direction of the Columbia label east and west coast merchandising and product management staffs and the conception of merchandising programs, concentration, exploitation and development of individual Columbia artists. He will coordinate his staffs' activities with the sales, promotion, advertising, package design and artist development departments. He will report directly to Dempsey.

McCarrell was most recently director, east coast product management, Columbia Records, a post he held until this promotion.

David O'Connell Exits Phonodisc

■ NEW YORK — Effective immediately, Dave O'Connell will no longer be serving as president of Phonodisc, Inc. Also effective immediately, the announcement of John Frisoli as senior vice president and general manager of Phonodisc takes place; he will also serve as chairman of Phonodisc's management committee. John Frisoli will thus be in charge of the company, reporting to Irwin Steinberg, president of the Polygram Record Group.

Monument Announces Expansion Plans; Lovlace, Rodden Named Vice Presidents

By DON CUSIC

■ NASHVILLE — A major expansion move by Monument Records will see that label involved with all phases of music and includes a projected staff in Nashville of 20, according to Fred Foster, president of the label, as Monument becomes what he termed "a total and complete record company based in Nashville."

This week, the label has announced the naming of two vice presidents. Paul Lovlace has been named vice president, national promotion, with Tom Rodden named vice president, sales and marketing. A product coordinator and publicity manager will be named to the label shortly, as well as a national secondary promotion person.

Tex Davis will remain as head of national country promotion with a promotional director for r&b product to be named shortly.

Rick Blackburn, currently vice president of sales and marketing for Monument, will reportedly leave the label and join CBS in the marketing position vacated recently by Tony Martell.

Fred Foster will direct a&r for the label and plans to hire an in-house producer to assist him as well as working more with independent producers. Foster stated he expects to "become more active in the day-to-day management of Monument."

Headquarters

The headquarters for Monument will remain in Nashville with the heads of all the departments based here. Later, Monument will assemble a field staff for promotion and sales that will enable them to have regional personnel

based around the country. However, for the present time, the label will rely on independent promotional and sales personnel to work its product as it aims for its own regional set-up within a year.

Foster stated that re-establishing Monument without CBS distribution is "a seven figure investment," adding that he plans to recover that initial investment within a year and start operating at a profit after that time.

There will be three labels operating — Monument (the parent label), Sound Stage Seven (which will feature r&b and jazz acts) and Top Value (which will be a budget label and will deal mainly with reissues of catalogue stock).

(Continued on page 95)

Arista Hosts Seminars For Sales & Promo

■ NEW YORK — Arista Records will be hosting five days of sales and promotion seminars for its staff this week at the Camelback Inn in Scottsdale, Ariz. The seminars, to be held from Wednesday (8) through Sunday (12) will be exclusively for Arista personnel, with representatives of the label's foreign licensees in attendance as guests. All U.S. Arista sales and promotion personnel, as well as executives from the New York and Los Angeles offices, will attend.

The meetings will outline plans for new fall product, and will include the presentation of that new product by Arista president Clive Davis. The seminars will also focus on Arista's performance in the past year.

NARM Mid Year Conference To Host Racks, Distribs, Retailers

■ CHERRY HILL, N.J. — The three merchandising segments of the NARM regular membership will each meet in separate sessions during the NARM Mid Year Conference which convenes in Chicago, Illinois, Sep-

tember 21-23 at the Continental Plaza Hotel.

The three segments (rack jobbers, retailers and independent distributors) will meet twice on Wednesday, September 22.

The program for the individual morning sessions will be two-fold: a one and a half hour rap session and discussion during each of the three segments will discuss the problems particularly pertinent to them, not only with regular members throughout the country, but with representatives of the NARM manufacturer members who attend the sessions; and an educational presentation by Robert Curtis, internationally known security expert. The retailers will hear a presentation specifically tailored

(Continued on page 79)



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Powerhouse Picks

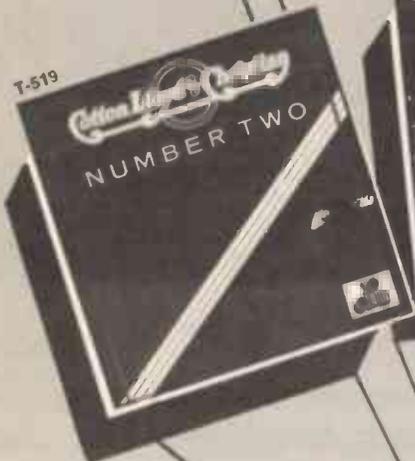
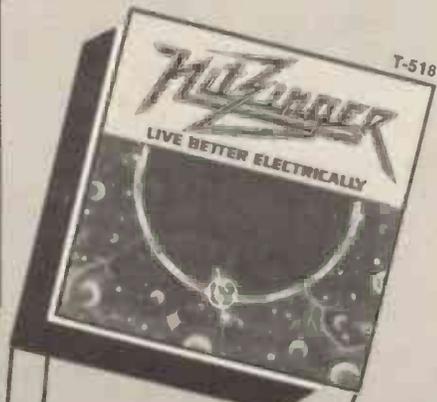
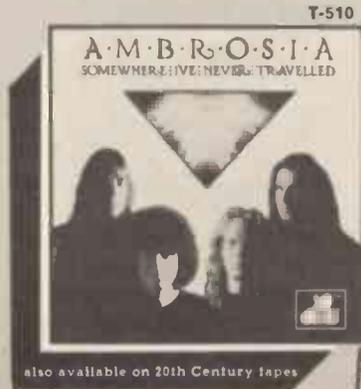
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Bay City Rollers (Arista) "I Only Want To Be With You."

The list of station adds looks like the Who's Who of radio. Exhibits excellent audience appeal with immediate and top phones reported. Not to be overlooked!



20TH CENTURY RECORDS PRESENTS



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OUR FIRST HALF FALL RELEASES

Wild Cherry Soars to #1 Singles Slot; New LPs Gain on Frampton

'Disco Duck' a Novelty Smash

By LENNY BEER

■ Wild Cherry (Epic/Sweet City) with its first single ever, is the new king of the hill on The Singles Chart, replacing Elton John & Kiki Dee (Rocket) in a tight battle after five weeks at the top. Wild Cherry is still moving strongly at almost every pop station and is far from reaching its total potential; it is also #1 on the r&b chart for the third consecutive week. KC & the Sunshine Band (TK) is also very strong, although it could not move up and pass the top two records. Still selling well in the top 10 is England Dan & John Ford Coley (Big Tree), and picking up very strongly this week is the Walter Murphy single (Private Stock), which has taken 15 weeks to reach the #6 position and is really selling through well on the pop side and picking up strong reverse crossover action from r&b.

Jumping into the top 10 this week were Boz Scaggs (Columbia) and Cliff Richard (Rocket), both with their first hit singles. The Boz Scaggs record is a little stronger thanks to some added r&b activity, while Richard is monstrous in the middle parts of the country. Just missing the top 10 were Chicago (Columbia) and Jefferson Starship (Grunt). Of the two, it appears that Chicago will go slightly further as a sell-through item.

Significant excitement continues on the Rick Dees (RSO)

Rocket Taps Adam As Natl. Promo Dir.

■ LOS ANGELES — Lynn Adam has been appointed director of national promotion for The Rocket Record Company, it was announced by Tony King, executive vice president of the label.

Before joining Rocket, Adam was director of promotion in the southwest for United Artists Records. In addition, he has worked as director of west coast promotion for Polydor and for RCA Records.



Lynn Adam

with the biggest sales for a novelty record since C.W. McCall scored with "Convoy" (Polydor) and capitalized on the citizens band radio craze. Interestingly enough, the Dees record, which was recorded by a radio man from WMPS, is now beginning to cross to r&b. Also moving as if it were a novelty item is the new Bay City Rollers (Arista), which is far and away the most added record in radio today. When the sales have enough time to catch up with the airplay, this one could even top the action on their first, "Saturday Night."

Other significant activity is being scored by Heart (Mushroom) with "Magic Man," headed for the top five; Steve Miller Band (Capitol), which will be his biggest since "The Joker," Linda Ronstadt (Asylum), with breakout sales in the east, south and midwest; and ABBA (Atlantic), with a former worldwide smash finally released and selling up a storm in the midwest.

Rick Springfield (Chelsea), which has been scoring well in some secondary markets for the past month, finally broke through on the major market side this week to garner Chartmaker of the Week honors. It will be interesting to note how this one fares in the next few weeks.

Denver, Ronstadt Surge

(Continued from page 3)

Linda Ronstadt (Asylum). The Ronstadt album jumped from 12 to 5 in its third week of charting and shows strong across-the-board sales, both pop and country, at retail and rack accounts. All of this strong sales activity has been reflected immediately on *The Record World Sales Index* for albums, which has jumped to 99, its highest point since April 17. It is also interesting to note that the index jumped in a week when there were no new albums strong enough to make the top 100 besides Judy Collins (Elektra), a new entry at 98.

Boz Scaggs (Columbia) continued his slow, steady trip to the top 10 by grabbing the #12 position this week, up three spaces from last week. The album is selling strongly at retail and at some black accounts and is finally kicking in on the rack level with sales increases. Also strong is Barry Manilow (Arista), with super strong rack activity combined with good retail movement. Another interesting fact is the War album (UA), which took a tremendous jump from 61 to 24 this week based on strong rack and retail action, but surprisingly, black accounts are reporting only moderate top 40 action on the record. Also strong is the BTO hits package

on Mercury which is doing brisk rack business and is selling much better than the last album by the group.

Other hot albums this week include two by Hall & Oates (RCA & Atlantic). The RCA album, "Bigger Than Both Of Us," jumped from 71 to 49 in only its second week of charting with sales reports spread out nationally. The initial reaction to the new RCA package is the best ever for the duo. The Atlantic re-release of "Abandoned Luncheonette" is riding the current hit single success of "She's Gone" and has taken a jump from 111 to 86 with a bullet and is gaining well in many markets.

The Originals, a re-package of early Kiss albums (Casablanca) continues to score well again this week with a 20 point jump to 64. England Dan & John Ford Coley (Big Tree) with the #5 single in the country now have a hot album to go along with it. With solid rack activity and beginnings of the same at the retail level, they took a move of 92 to 68 this week with optimistic reports for future growth. Also, the Band (Capitol) had its strongest week so far and popped onto the top 100 at 80 to register Chartmaker of the Week honors.

Of special interest is the Walter Murphy album (Private Stock), which exploded this week in the midwest and west as a regional breakout and jumped from 160 to 97 with a bullet.

REGIONAL BREAKOUTS

Singles

East:

Ritchie Family (Marlin)
Linda Ronstadt (Asylum)
Rick Dees (RSO)

South:

Linda Ronstadt (Asylum)
Eric Carmen (Arista)
Steve Miller (Capitol)

Midwest:

Rick Dees (RSO)
ABBA (Atlantic)
Gordon Lightfoot (Reprise)
Steve Miller (Capitol)
Linda Ronstadt (Asylum)
Blue Oyster Cult (Columbia)
Beach Boys (Brother/Reprise)

West:

Hall & Oates (Atlantic)
Steve Miller (Capitol)
Heart (Mushroom)

Albums

East:

Marilyn McCoo & Billy Davis (ABC)
Temptations (Motown)
Band (Capitol)
England Dan & John Ford Coley (Big Tree)

South:

American Flyer (UA)
Band (Capitol)
Gino Vannelli (A&M)
Mother's Finest (Epic)

Midwest:

England Dan & John Ford Coley (Big Tree)
Walter Murphy (Private Stock)
Band (Capitol)
Judy Collins (Elektra)
Emotions (Columbia)
Blue Oyster Cult (Columbia)
Hall & Oates (Atlantic)

West:

John Klemmer (ABC)
Walter Murphy (Private Stock)
Blue Oyster Cult (Columbia)
Judy Collins (Elektra)

Fantasy Announces Promo/Sales Shifts

■ BERKELEY, CAL. — Bob Ursery has been appointed Fantasy/Prestige/Milestone director of marketing and will relocate to the Bay Area from Chicago, where he was midwestern regional sales manager for the labels.

Ursery has been in the industry for 15 years, and for all but a couple of years when he managed CTI's west coast branch, he has been associated with Ralph Kaffel. During the sixties, he was sales manager for Kaffel's California Record Distributors and, prior to that, he managed Sam's Record Shops, a L.A. retail chain owned at the time by California Record Distributors.

His replacement for the midwest sales job is Ray Townley, who was entertainment manager

(Continued on page 83)

Portrait

DEDICATED TO A FEW GOOD ARTISTS.

OUR FIRST RELEASE
WILL BE ANNOUNCED VERY SHORTLY.
PORTRAIT™ RECORDS. LOS ANGELES, CALIFORNIA.

COLUMBIA, EPIC AND, NOW, PORTRAIT: CBS RECORDS.



THE COAST

By JAAN UHLSZKI



■ Fleetwood Mac threw a party and almost forgot to come, although 500 of their most intimates managed to show on time for the dance party in the offices of Warner Bros., crepe-papered and transformed into a dazzling replica of a go-go. Mo Ostin shimmied until three-ish with the ebullient, blonde and beautiful Veronica Brice; Mark Cooper, Shelly Cooper and Al Kooper were all in attendance, but denied any relation, as did Brian Ahern and Paul Ahern. Also at the bash were

Stan Cornyn, Bob Ellis, Jerry Wexler, Minnie Riperton, Rod Stewart, Bob Krasnow, Billy Gaff, Ron Wood and that social butterfly, Bob Regehr. Connie Pappas came with Davey Johnstone and spent the night talking to Elton and Irving Azoff (who came with Howard Rose). Other luminaries were Danny Bransen, Cameron Crowe, Peter Ivers, Glenn Frey, Don Henley, Donovan, Mike Lippman, Ed Rosenblatt, Russ Thyret, and that midwestern man-about-town, Don Schmitzerle of Capricorn. Midnight came and went and Fleetwood Mac hadn't, so an unnamed Warners exec had to call them to rouse them out of their post-concert torpor and put their faces in the place.

ROY SILVER BEWARE! That other legendary music maven, Shep Gordon, has got his fingers in the pot too, and is opening up Carlos and Charlies at 8240 Sunset on September 15. Alice also has an interest in the biz, as do the owners of the original C&C, located in Acapulco, while Raquel Welch is on the board of directors. There will be more cooking besides what's on the stove, because Shep plans to open a "members only club" upstairs appropriately called El Privato. But what do they mean that the most select seats are in the kitchen? Alice also has something else in the fire, specifically a new record that he started last Monday in Toronto, with his usual pilot, Bob Ezrin. The album should be out in January and will be called "Whiskey and Old Lace." Shep confided that this will be the record that Alice most likely will take out on the road.

THIS COULD BE THE LAST TIME: Peter Rudge's office assured us that although the Knebworth Festival was billed as "The Last Appearance of The Rolling Stones," that is far from the fact. A spokesman told us: "It's a syndrome that everything associated with the Stones is always advertised as the 'last performance.' If that were to be true, The Stones would have retired 5 years ago." Rudge's other charges, Lynyrd Skynyrd, hobnobbed with Hollywood at Knebworth . . . Jack Nicholson stayed in Skynyrd's trailer for most of the evening, swapping gun stories with Ronnie Van Zant.

TWO FOR A STEEL . . . Y: Steely Dan are in the studio working on two albums, both with a March deadline. Are they rushing their orders to fulfill their current ABC record contract so they'll be able to follow the footsteps of their producer Gary Katz, over the canyon to Warner Bros.? Those two albums, according to r&r's most omnipresent sex symbol, Donald Fagen, "will be more erotic." Who knows, with such enticing cuts as "Shanghai Breakdown," "Gaucho" and "Here In The Western World?" . . .

(Continued on page 86)

Sizzlers Nip Dodgers 3-2; Tony Via Shines

Hartsdale, N.Y.—With the championship hanging in the balance, the Dad's Club Sizzlers edged out the Sacred Heart Dodgers in one of the most exciting games the league has ever seen.

The Sizzlers came alight in the top of the fourth inning with action from Jimmy Brunner, Dave Bart, and Kristian Voight.

Third baseman Tony Via then came through with a base-clearing triple, and that

was all the Sizzlers needed.

Next week the team goes against the hard-slugging Tigers; a win here would give the come-from-behind Sizzlers the league championship.

(Sizzler coach Chip Taylor has rejected no fewer than three proposed album covers; he claims all he can see are baseballs. Columbia Records art director John Berg has extended all lunches until "this damn season is over!")

(Advertisement)

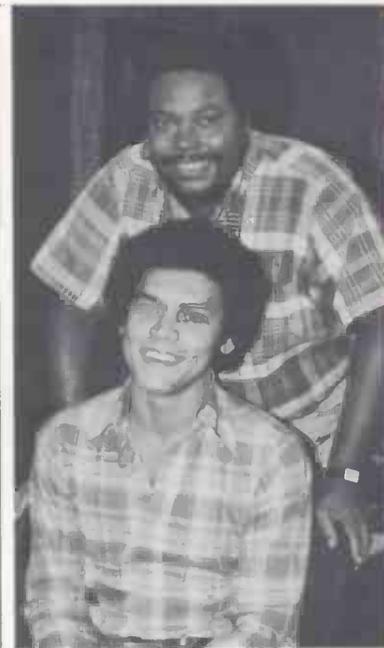
Portrait Signs Cummings



Larry Harris, vice president and general manager of CBS Records' new Portrait label, has announced the signing of Burton Cummings as a solo artist. Cummings, former lead singer and songwriter of the Guess Who, has a lengthy list of hit singles to his credit including "These Eyes," "Laughing," "Undun," "Share the Land" and "American Woman." His pacting with Portrait follows the signing of Joan Baez to the west coast label. In New York recently for the unveiling of the label's logo and the signing of Burton Cummings are, from left: Randy Brown, national director of promotion; Burton Cummings; Lorne Salfer, vice president, a&r; and Larry Harris, vice president and general manager.

Motown Ups Miller

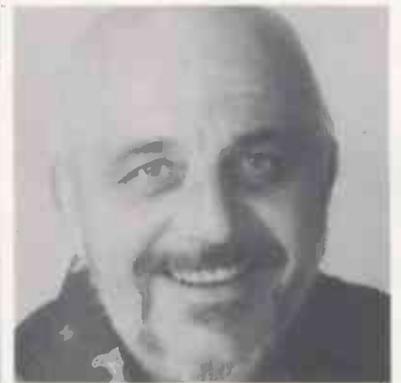
■ LOS ANGELES — Alvin (Skip) Miller, director of artist relations for Motown Record Corporation, has been promoted to national promotion director, it was announced by Paul Johnson, vice president of promotion.



Paul Johnson (top), Skip Miller Miller will remain director of artist relations and will double as national promotion director for rhythm & blues. Miller's promo- (Continued on page 80)

UA Taps Carbone

■ LOS ANGELES — Artie Mogull, president, United Artists Records, has announced the appointment of Joe Carbone to the post of national sales manager, United Artists Records. Carbone was western regional sales manager of UA since January, 1976.



Joe Carbone

Carbone was previously with ABC Records as product manager for the label. He spent nine years with ABC, beginning as branch sales manager in the company's New York facility, and then moving to regional sales manager, special projects manager, and merchandising manager for the label.

He will be headquartered in UA's Los Angeles offices, and report directly to Mogull.

RCA Names Cochnar Product Merch. Mgr.

■ NEW YORK — Micki Cochnar has been named manager, product merchandising, RCA Records, reporting to Bob Harrington, director, merchandising.

Ms. Cochnar comes to RCA from Atlantic Records where she had been merchandising manager and marketing coordinator since 1973. She joined the label in 1967 as press information officer and was appointed assistant merchandising manager in 1971.



Micki Cochnar



America opens its mouth and says "ABBA"

Everytime you think that Abba has made their ultimate Top 40 statement, they surprise you with a greater hit than their last.

And here they all are: the brand new single "Fernando," #3346 plus "I Do, I Do, I Do, I Do, I Do," "Mamma Mia,"

"SOS," "Waterloo," "Honey, Honey," plus their merely-number-one-all-over—Europe hits, some heard on these shores for the first time.

Produced by Benny Andersson and Björn Ulvaeus.

ABBA GREATEST HITS ON ATLANTIC RECORDS AND TAPES.

Dee Anthony:

Perseverance & The Frampton Phenomenon

By **ELLIOT SEKULER**

■ LOS ANGELES—Dee Anthony's involvement with Peter Frampton began when he served, for two years, as personal manager to Humble Pie, the band from which the guitarist split three and a half years ago to embark on his solo career. With Frampton's A&M double lp, "Frampton Comes Alive," having sold well over three and a half million units (and holding the #1 spot on The Album Chart for the sixth straight week), Anthony recently discussed the management strategy that was employed in establishing the artist's currently meteoric career.

Strategy

Said strategy, per Anthony's axiom, can be reduced to a simple six words: "He went out and schlepped," said the veteran manager. "He went out and won audiences, worked on his performance and developed a following. I believe in performance; I believe that if you lay out the right show for the kids, they'll come back again and again."

As Anthony tells it, Frampton's career, following his departure from Humble Pie, had to be constructed from ground zero. With the help of Frank Barsalona's Premier Talent, Frampton was sent out on the road for a grueling average of almost 300 dates per year, playing support in major markets, in secondaries and tertiaries, breaking only to record the five lps he's released since taking a solo direction. "Frank Barsalona and I had countless meetings during the first couple years; we knew that Peter was going to be a slow builder because he was a quality artist. It wasn't going to be an overnight success, but it would be a matter of constant work on the road."

Successful End Result

"'Frampton Comes Alive' is the culmination of all that," he continued. "It's the end result of all that work—the work he did on his previous albums and the work he did out on tour. There's nothing that succeeds like being on there and working the boards, as we used to say. That's what creates the demand."

Anthony also cited the artist's skill as a producer and mixer, a talent he says was first developed with Frampton's work on the Humble Pie "Performance" lp. "I remember that Humble Pie was out on tour and I was back in England when I first heard the mix of that 'Performance' album. All the liveness seemed to have been taken out of the recording,"

Anthony recalled. "So before we released it, Peter would come in from the road, go down to Electric Ladyland and he'd mix all night. He picked up a lot of experience by doing that and when he did his own 'live' album, he knew exactly what ingredients to look for. It was a question of proper editing and mixing; Peter's really become a helluva producer."

The manager predicted that sales of "Frampton Comes Alive" will revitalize the artist's catalogue sales (his previous lp, "Frampton," is already enjoying some sales resurgence, moving to #147 on this week's Album Chart). "I see that the rack jobbers are beginning to pick up on his previous albums now, and I think they'll do very well and they're all good albums. He just hadn't expanded his audience enough at the time to create a

strong demand for them," said Anthony.

Jerry Moss

Anthony recalled a luncheon meeting with A&M president Jerry Moss that took place just prior to the release of "Frampton Comes Alive." "At that point, we'd decided that we would extend our deal by another album if this one went gold. At that time, we were projecting a half a million units. Then we projected platinum. Now we're a three and a half million and they're saying that this album could be for Peter Frampton what 'Tapestry' was for Carole King. It could be five million, it could be nine million, it could be anything. Who the hell knows?"

A&M will re-release the Frampton lp this fall, promoting the album as new product. Meanwhile, heavy airplay on album cut, "Do You Feel," has encouraged the
(Continued on page 79)

Mottola, RCA To Work Together



RCA Records has entered into an arrangement with Tommy Mottola and his Champion Entertainment organization in which Mottola will work with RCA Records in the development of new talent. In the past, Champion Entertainment has worked with RCA recording artists Daryl Hall and John Oates and Dr. Buzzard's Original Savannah Band. Shown above in the RCA offices in New York are, from left: Mel Ilberman, division vice president, commercial operations, RCA Records; Mottola; Mike Berniker, RCA Records' division vice president, a&r; Ken Glancy, RCA Records' president; and Myron Roth, RCA's division vice president, business affairs.

RCA Plans Expansion Of Indianapolis Plant

■ NEW YORK—RCA Records is undertaking a \$13 million modernization and expansion program for its Indianapolis manufacturing facilities. The announcement was made by Kenneth Glancy, president.

Included in the expansion at RCA Records' East Thirtieth Street complex will be a new one-story structure in which new, fully automated 12-inch record presses will be installed. A new power plant and thorough renovation and modernization of the compound department is included in the project. This will conclude a modernization program begun in 1974 when new 7-
(Continued on page 80)

Atlantic Signs Barretto



Atlantic Records has announced the signing of Ray Barretto, one of the leading figures in the world of Latin music. The first album to be released by the label will be the double lp set, "Tomorrow: Barretto Live!" recorded this summer at N.Y.'s Beacon Theatre. Shown here at the signing are (from left): Jim Delehant, a&r director, Atlantic; Jerry Masucci, Fania Records president; Barretto; Ramon Silva, jazz a&r/product manager, Atlantic and Jerry Greenberg, Atlantic Records president.

ABC Restructures Adv./Merch. Dept.

■ LOS ANGELES — Pete Senoff, national director of advertising and merchandising, ABC Records, has announced the following departmental restructures:



Rob Wunderlich

Effective immediately, Rob Wunderlich has been added as national advertising and merchandising manager. His responsibilities will encompass all aspects of advertising and merchandising, with specific emphasis on regional and college-level special projects, merchandising production and field utilization, and media campaign coordination. Wunderlich was most recently director of A&M Records' college department.

Susan Woods, formerly merchandising coordinator, is now national radio coordinator. The new merchandising coordinator is Stephanie Oxhorn, with Linda Schoultz remaining as the department's national print media coordinator. Newly added to the department is budgets and catalogue coordinator Sue Bowman.

Tom Pope, formerly departmental copywriter, has been promoted to the position of editorial manager, advertising-merchandising. He will oversee creative aspects of the department's projects, including print advertising and radio spots.

The musical
statement that
confirms

Carol Douglas

as one of this
years major recording
talents....

Midnight Love Affair

Her new album, BKL1-1798
featuring her new single,
"Midnight Love Affair"

MB-10753

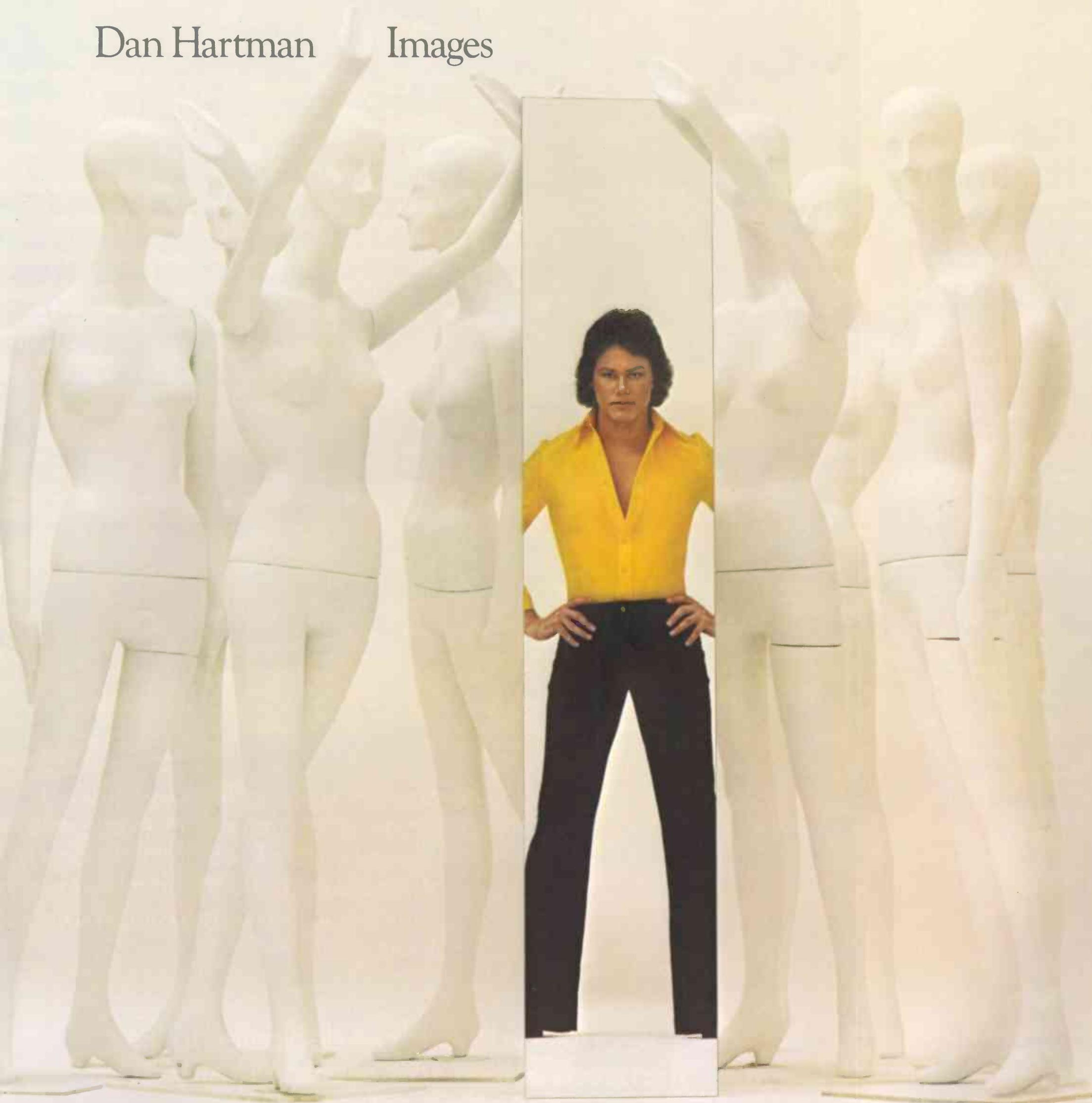


MIDLAND INTERNATIONAL THE MOUSE THAT ROARS

Produced by Ed O'Loughlin

Manufactured and distributed by RCA Records

Dan Hartman Images



Dan Hartman. "Images." It's music to your ears.

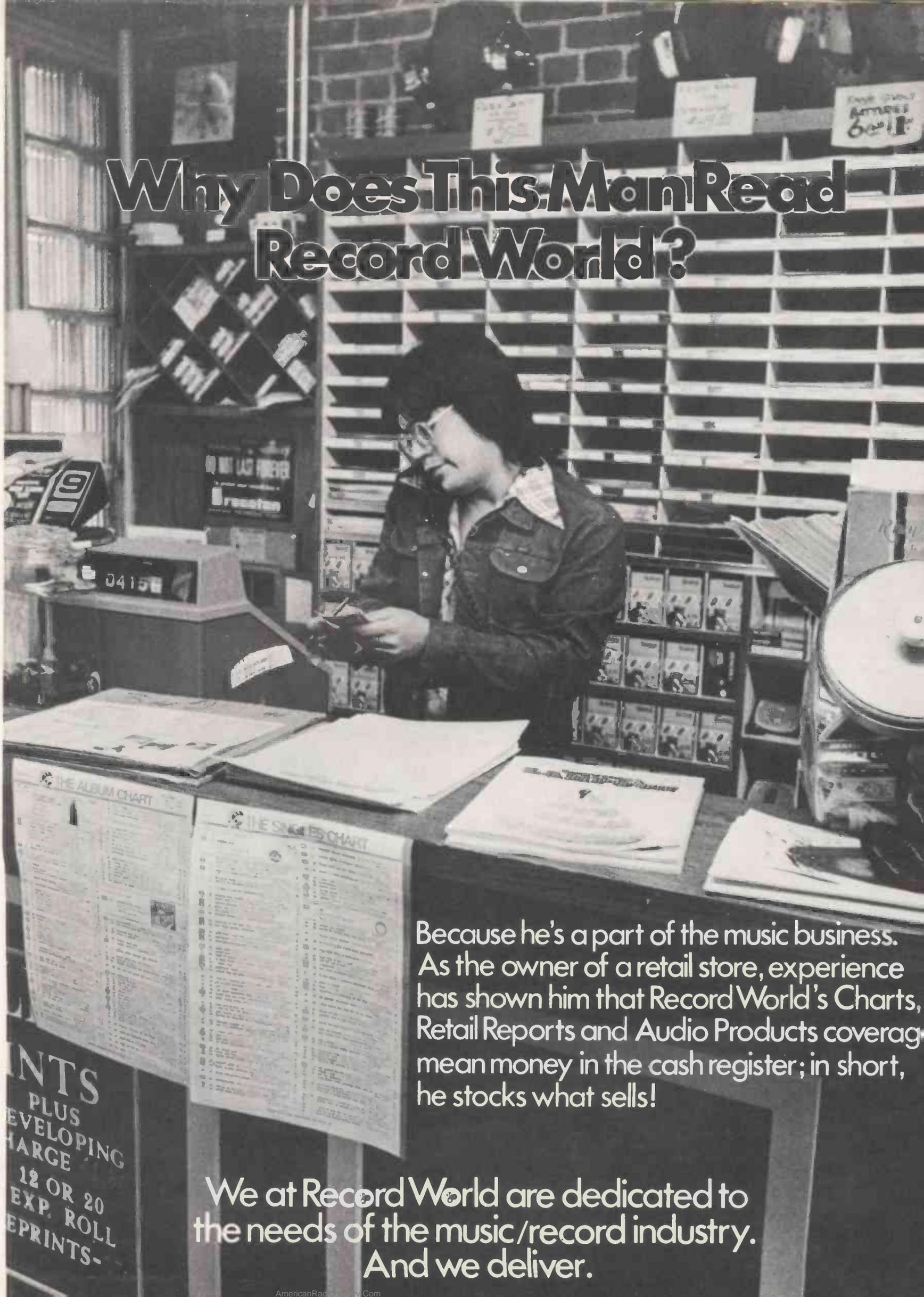
Edgar Winter heard a tape that Dan Hartman wrote, produced, engineered and played all the instruments on. The next thing Dan Hartman was into was the Edgar Winter Group, a two million plus album, featuring his tune "Free Ride" and a successful stint playing, writing and producing with Edgar.

Now his solo album is here. "Images."

Dan Hartman's channeled all his energy and prodigious talents as singer, writer, producer and complete musician into a tasty, very musical amalgam of rock and roll that is all his.

"Images." PZ 34322
Dan Hartman's
first
solo album.

Why Does This Man Read Record World?



Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.

On Blue Sky Records
and Tapes.



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New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ **IMPORT-ANT NEWS:** The Cosmos Collector series is a new domestic mid-price (\$4.98) line being introduced this week by Peters International with an album by PFM, "The Award-Winning Marconi Bakery." The album is a compilation of the group's first two Italian albums which were previously available here only as imports, but have since been deleted. 24-36 more releases are being pencilled in for the first year with the aim being to make European music more accessible to the U.S. consumer. The albums to be offered in the collector series will come under the categories: rare and historical, unissued or out of print, never previously issued anywhere in the world or new and experimental music from Europe.

FILL IN THE BLANKS: Which major A&M act is being considered for the lead in the film version of "Sgt. Pepper?" . . . Anyone with information linking the identities of Steve Leeds and Skandor Akhbar please contact Ray D'Ariano, the Grand Wizard of Music.

TRIPLE THREAT: That Dan Hartman's "Images" album will be out on Blue Sky within weeks is but part of the story. The author of the Edgar Winter hit, "Free Ride," is currently producing Foghat's next lp, and has two songs ("What Are You Waitin' For" and "Rich Man") on the new Montrose effort. As for "Images," Ronnie Montrose will be returning the favor on electric guitar, with other help coming from Clarence Clemmons, various members of Todd Rundgren's Utopia, Rick Derringer, Randy Brecker and Edgar Winter . . . In other studio news, Charles Earland recorded his next for Mercury in August with Marshall Jones of the Ohio Players, Gabor Szabo and Randy Brecker among those sitting in. The lp is titled "Great Pyramid." . . . And Tom Chapin is recording a solo effort for Fantasy under David Spinozza's guidance at Secret Sound.

NOW THAT'S ROLLING: The Bay City Rollers took to the world's longest roller coaster at Six Flags Over Texas along with manager Tam Paton and publicist Carol Strauss. The clean-cut kids from Glasgow were not armed with Valium and neither, reportedly, were Paton or Strauss, both of whom agreed that some things are beyond the call of duty.

COLLECTOR'S ITEMS: It seems Marty Balin had been unable to find a copy of his non-Jefferson Starship RCA record, "Bodacious D.F.," and when Dean Hallam of WRNW-FM (Westchester County, N. Y.) obliged with a box of the remaindered lps, Balin returned the favor with a rare telephone interview, during which he revealed that the Bodacious members will reunite late this year for another studio effort. The project is not expected to affect Balin's Starship status.

SITUATION VACANT: The Daily Planet, a syndicated radio feature service of Earth News, is looking for interviewees. They've got about 125 markets, mostly AOR stations, and have reps in L.A., N.Y. and Evergreen, Colorado.

TO EVERYTHING THERE IS A SEASON: Those of us who got to see Eliot Sekuler (pronounced se-coo-ler) but once or twice a year had grown to appreciate the third-hand long-distance tales that traveled at lightning-speed across the country. Whether of unceremonious camping escapades on Sunset Boulevard or of his one-man back-to-the-earth efforts in smog-ridden environs (we always knew he'd rather be known as a number), Eliot has provided untold hours of merriment (not to mention his own sleepless nights which are mornings to us). Good luck, Eliot, in your new endeavors. Just remember—if you can't serve creatively, don't serve at all. And don't forget to kiss Max good-night for us.

HOT STUFF: Dwight Twilley and Phil Seymour claim they did not exactly walk into Leon Russell's Tulsa recording studio with tape in hand as legend insists, but the duo's rise to prominence with the inspired "I'm On Fire" single of about a year ago was significant nonetheless. A follow-up, "You Were So Warm," coincided with the reorganization of Shelter Records and the band faded back into obscurity almost as quickly as they first rose up the charts. Shelter has since been picked up by ABC distribution and the Twilley album, "Sincerely," was recently released—containing both singles and a flair for the pop record hinted at by those songs and punctuated with tracks like "TV," "Could Be Love" and "Sincerely." While visiting the RW offices recently, Twilley and Seymour mentioned they have finally formed a five piece band to back them and they should be touring before the end of the year. There's also another album's worth of material in the can and an enthusiasm for performing and making aesthetically and commercially appealing records that has yet to be

(Continued on page 84)

Atlantic Pacts Rabbit



Jerry Greenberg, president of Atlantic/Atco Records, has announced the signing of an exclusive long-term agreement with Rabbit Records Productions, a division of Dick Wooley and Associates of Macon, Ga. Atlantic/Atco will distribute all recordings by the company worldwide. Dick Wooley, president and general manager of the company, will soon announce the first signings by Rabbit Productions. Wooley was formerly vice president of marketing and promotion for Capricorn Records. Pictured at the signing are (from left): Ted Nussbaum of Mayer, Nussbaum and Katz, attorneys for Atlantic/Atco; Jerry Greenberg; Dick Wooley and Eric Kronfeld, Wooley's attorney.

Henderson Campaign Set by Buddah

■ **NEW YORK**—Lewis Merenstein, vice president/director of marketing and merchandising for Buddah Records, has announced that the company has embarked on a major merchandising and sales campaign to support the debut album by Michael Henderson.

Henderson, who was Stevie Wonder's bassist before joining Miles Davis' band for five years, has written and sung three chart singles on Norman Connors' Buddah lps, and is currently represented by Connors' "You Are My Starship" album, for which he wrote and sang the title cut.

In the Baltimore/Washington market, Buddah experimented with a new form of radio advertising and began a series of teaser radio spots several weeks before the Michael Henderson album reached the stores.

In Detroit, Buddah has mailed out free copies of the album with background information to 1000 specially selected teenage girls. To support Henderson's first solo appearance (at Detroit's Trouble Disco September 8-9), Buddah is

mailing free albums and invitations to yet another 1000 potential Henderson fans.

Record Bar Ups Two

■ **Barrie Bergman**, president of Record Bar Inc., has announced that Scott Young has been appointed chief operating officer in addition to his previous title of executive vice president. In addition, David DeFravio has been named vice president of retail sales.

Glenwood Pacts Paris

■ **LOS ANGELES**—Capitol recording artists Paris has entered into a long-term publishing agreement with Glenwood Music Corp., announced Ron Kramer, vice president and general manager, Glenwood and Beechwood Music Corp.

Glenwood Music Corp. will now control worldwide publishing rights to all songs written and recorded by the trio, consisting of guitarist Bob Welch, bassist Glenn Cornick and drummer Hunt Sales.

Captain & Tennille Gold



A&M recording artists the Captain and Tennille take a break in the taping of their ABC television show to accept a gold record for their fourth million-selling single in a row, "Shop Around." Pictured are (from left) Carb Donohue, A&M's national publicity director; Bud Carr (BNB Management); Harold Childs, vice president of promotion for A&M; Toni Tennille; Daryl Dragon; and Kip Cohen, A&M's vice president of a&r.

Doobies Do It with Style

■ SAN JOSE—To most of the members of the Doobie Bros. (WB), San Jose is home turf, and it was in this city that the group formed up and paid its dues. At their recent homecoming concert, Spartan Stadium was filled with hard-core Doobie fans, a crowd that was held from the outset in the band's very capable hands. Rising to the occasion, the Doobie Bros. delivered a truly inspired performance, one that showed them to be among the most versatile rock 'n' roll bands in circulation.

The San Jose date was the last of a tour that saw Tommy Johnston, a key member of the group, retire semi-permanently from live appearances (he'll continue to record with the band and has reportedly written several songs that will be recorded on an upcoming lp). Nevertheless, the contributions of the group's newer members, keyboardist-vocalist Mike McDonald and guitarist par excellence Jeff Baxter, render the absence of Johnston—who had composed and sung lead vocals on the greater part of the group's early hits—scarcely noticeable. The missing member's vocal parts were brilliantly performed by McDonald and Patrick Simmons while Baxter's guitar work left few holes in the band's sound.

Accompanied by the Memphis horns and a conga player, the band seemed to take on the proportions of an orchestra as they took to the stage, and among the more remarkable aspects of their set was the tightness of the ensemble and the precision in their delivery of complex arrangements.

Standout moments in an altogether excellent set included their

opening "China Grove," sung by Simmons and followed, in a subtle segue, by McDonald's moving vocal delivery of the title tune of their recent lp, "Takin' It To The Streets." Throughout the performance, it was apparent that the addition of the latter musician has added a jazz inflection to the Doobies' traditional funky sound, one that has given the group a new-found depth.

For their encore, the band was joined on stage by Boz Scaggs and Jeff Porcaro for one of the smoothest full-tilt jams that this reviewer has ever witnessed. A very fine performance from an extremely fine band.

Eliot Sekuler

E/A Taps Kanner

■ LOS ANGELES—Ken Buttice, vice president, promotion, for Elektra/Asylum Records, has announced the appointment of Mitch Kanner as promotion representative for the company in the New York metropolitan area. Kanner replaces Bruce Shindler, recently relocated as promotion rep to the Elektra/Asylum offices in San Francisco.



Mitch Kanner

A graduate of New York Institute of Technology, Kanner previously was with *Record World*, joining the magazine as art director in 1971, and most recently doing creative services.

More Reddy Gold



Helen Reddy is presented with an RIAA gold record award for her "Music, Music" album by Capitol Records executives on the set of "Pete's Dragon" where she is filming the Walt Disney musical. Pictured from left are: Bruce Wendell, vice president, promotion; Bob Young, vice president, business affairs; Jim Mazza, vice president, marketing; Don Zimmermann, executive vice president and chief operating officer; Ms. Reddy; Jerome Courtland, producer of the film; Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations; and Dennis White, vice president, sales.

RCA Signs Quateman



Bill Quateman has signed an exclusive recording contract with RCA Records, according to Mike Berniker, division VP, popular a&r for the company. Pictured above at the signing with Quateman (seated) are, from left: David Alexander of Beyond Management, Berniker and Bruce Sommerfeld, manager popular a&r, who brought Quateman to the label.

Mason To Keynote Loyola Conference

■ CHICAGO, ILL.—Seth Mason, air personality and business manager of WXRT-FM here, will be the keynote speaker at Loyola University's seventh annual National College Radio Conference, according to conference coordinator Arvydas Valiukenas.

The conference will take place at the school's Lewis Towers Campus in downtown Chicago November 5-7. For the last two years WXRT has run a contest for students attending the NCRC, the winner receiving one free hour of air time on the station.

Lewis-Wiener Bow New Offices

■ NEW YORK—Mike Lewis and Stuart Wiener have announced the opening of new executive offices at 1650 Broadway. The suite houses their production/management firm, Mike Lewis-Stuart Wiener Enterprises Ltd., and their BMI publishing house, Green Mountain Music Corp.

Col Special Products Releases MacLeish Play

■ NEW YORK—The Special Products division of Columbia Records has announced the release of the original cast performance of Archibald MacLeish's drama, "The Great American Fourth of July Parade."

The play was created for the International Poetry Forum of Pittsburgh, and is based in part on the post-Revolution correspondence of John Adams and Thomas Jefferson.

Csida To Direct L.A. NARAS Workshops

■ LOS ANGELES—The Education Committee of the Los Angeles Chapter of the National Academy of Recording Arts and Sciences has announced the appointment of Joe Csida as director of the upcoming LA/NARAS Music/Record Workshops. The committee, headed by Jay Lowy of Jobete Music, and consisting of Len Chandler of the Alternative Chorus and Bernie Fleischer, chapter president, will meet with Csida this week to finalize the curriculum for the workshops.

ABC Music Publishing Gets Speed Catalogue

■ LOS ANGELES — Jay Morgenstern, president, ABC/Dunhill Music Publishing Company, has announced the acquisition of the Speed Music Catalogue. The catalogue includes Daniel Moore's songs "Shambala," "My Maria" and "Jack-A-Diamonds."

In this transaction ABC/Dunhill purchased Daniel Moore's interest in Speed Music; formerly the two parties each held half interest. The catalogue is primarily Moore compositions, but also includes works by Joe Henry (currently writing for John Denver) and others.

Hampton Ent. Relocates

■ NEW YORK—Lionel Hampton Enterprises, an entertainment corporation including Glad-Hamp Records, Swing and Tempo Music Corporation and the Lionel Hampton Development Corporation, has moved to new and larger offices at 1995 Broadway, N.Y., it was announced by Bill Titone, vice president and general manager of the New York-based firm.

The move, according to Titone, is to facilitate Lionel Hampton Enterprises' anticipated expansion into related entertainment activities, which will include production of television music specials, a movie based on the life story of Lionel Hampton and the re-activation of Glad-Hamp Records.

If you only read
Cashbox this week,
you'll know why
American Flyer
is getting such
incredible radio action
reports in **R&R, Walrus,**
Gavin, Billboard and
Record World.

Cashbox:

98 with a bullet

Radio & Records:

10 on Album Airplay Chart

Billboard:

108 with a bullet

Record World:

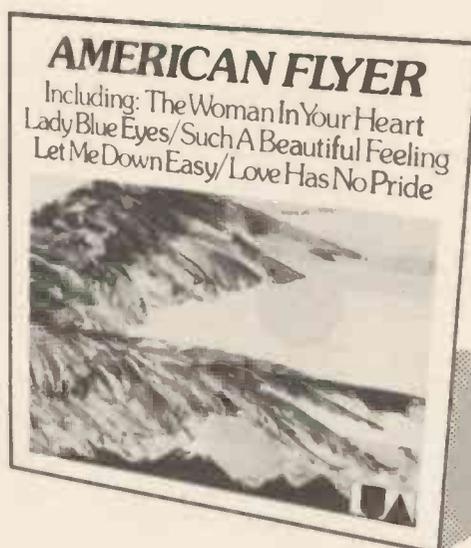
107 with a bullet

Walrus:

Futures Pick

Gavin:

Number two: New
Progressive Airplay.



"AMERICAN FLYER" (UALA650-G) Their debut album.

Produced by George Martin. On United Artists Records and Tapes.

Management: Dennis Katz/Survival Mgt.



William Morris Agency, Inc. xxx Bob Ringe.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bernie Taupin: A Personality In His Own Right

■ More than being "the one who writes the words," Bernie Taupin's artistic activities of late have included books, albums and even a movie. He claims that he's not really a lyric writer, but a personality in his own right. "In fact," he says, "lyric writing sometimes gets in the way of what I'm doing; I've got too much else to think about." That personality will be brought before the public in the near future with a second solo album, an animated "Captain Fantastic and the Brown Dirt Cowboy" movie and a couple of journalistic ventures which he discusses in the following Dialogue.

Record World: Have you written only with Elton and has he only written with you since you first joined forces?

Bernie Taupin: I've never really written with anyone else. And the only times I've ever written with anyone else was just probably just sort of on a friendly basis, sort of sitting around the piano composing. Kenny, Elton's bass player, is one of my best friends and when he's in L.A. he sort of stays in my house, and so at night he has a few drinks and we sit around the piano and you come up with songs, but on a professional basis I've never written for anyone else.

RW: The chicken and egg question, which comes first?

Taupin: The lyrics. But they're totally different entities you know. I write the lyrics first, but once I write the lyrics I give them to him and goes away and puts the necessary melody to whatever I've given him. We never combine anything and work together at all.

RW: Is there a substantial difference writing for Elton now that there's such a tremendous change in the band?

Taupin: It's much easier now, we're enjoying writing now much more than we ever did, and I think that it's all come from the change in the band. The change in the band has been so healthy for us, and it's so happy because now my best buddy is in it and I'm really happy.

RW: Are most of your songs an introspective part of your life or Elton's life?

Taupin: I'm a very fictional writer. I try not to make songs relate too much to my life. I don't write from personal experience at all; if I write from personal experience I'd rather convey poetry than keep it to the other side. But with lyrics definitely, it's very much fictional characters and situations and there are very few things that I've written that I haven't invented in my own head, you know they're not based on the people around me or the situations I've become involved in, they're very, very fictional.

RW: What sources do you draw your inspiration from?

Taupin: Well again, my inspiration comes very much from the top of my head, I work sort of from a level where I like to work under pressure. I never write until prior to doing an album. If someone calls me up and says that we're going to do an album I'll start writing. I don't write continuously all the time and I try to get ideas, like on this tour if I've been in a club or a bar or a discotheque or something and all the sudden I've had an idea for a song, I've gotten inspiration and written down and then when I get back to my hotel room or wherever I am I put it down in my book which I carry with me, my journal, I scratch it down in there. When it actually comes to the time when I'm supposed to be creating songs, then I look at all of those bits and pieces and I put them together.

RW: You've been out on tour promoting your book.

Taupin: I was on the road for three weeks, and it was hard actually. Rock and roll tours are easy because you can get up at any time during the day more or less, all you have to do is get up at night and play and then you can go back to bed at whatever time you like and you don't have to get up until the next night, but with this it's a terribly different kettle of fish. I've been working well, I had to get up at half past seven this morning. Sort of getting up at nine and ten and then working through until about six and just going through the day without a break. You get terribly cotton-mouth and terribly sort of computerized. I think now after actually doing a tour I could interview myself and ask all the questions. I could sit back and say, "Well . . ." and start straight off the top.

But I don't mind, I think about it and I've never done interviews before and I don't particularly enjoy doing interviews. It's not that I don't mind doing them, it's that I never think that they're functionally important or whatever. I thought if I'm going to do it I'll get it all down and cover the spectrum now and so that's what I've done. I've gone out and sort of sold myself to the media and let them know everything that they want to know and then when it's over I'll cut myself off again.

RW: But you've always enjoyed being in the background rather than the spotlight . . .

Taupin: Not necessarily, I don't enjoy being in the background. I enjoy the notoriety, I enjoy what I put forward. I think that I pretty much have as much notoriety as I could possibly want, I mean no one has tried to keep me under wraps. Nobody said keep him back there. I'm very happy with how I am, you know. I think that I've become a personality in my own right and that's very important to me because writing lyrics takes up so little of my time—I'm not basically a lyric writer, I'm basically a personality in my own right; in fact, lyric writing sometimes gets in the way of what I'm doing, I've got too much else to think about.

RW: What convinced you to do this tour?

Taupin: Well, the book, obviously. It's not that I want to sell the book, sell, sell, sell, because books aren't that profitable anyway. There's no way that I put that book out to make any money because I'll probably never see a cent of it. In fact when I get my hotel bills, my drink bills and my phone bills from this tour there will probably be no money left from the book at all. I'm going to sell books to pay for all of my hotel bills. My publishers aren't that generous.

I don't enjoy being in the background.

“I enjoy the notoriety, I enjoy what I put forward. I think that I pretty much have as much notoriety as I could possibly want . . .”

RW: Why did you do the book? Did they approach you? Is it an idea of yours?

Taupin: I think that it was initially my idea. The idea of doing a book, for me, was very exciting anyway. I just really, really wanted to do a book because I just really love books anyway. To actually have my own book and hold it in my hand and flip through the pages and say that this is mine. Also it's satisfying in a sense because it's everything that I've written until a certain period of time. Instead of having to look through lots of albums I have one book and it's everything I've done and it's condensed and obviously there is a market for it because the way it's selling the kids obviously like it.

RW: How well is it selling?

Taupin: Well, in England, it was number two best seller.

RW: Tell us about the animated film that you're working on.

Taupin: As far as the movie is concerned, Alan Aldridge and I have been working on the movie for the last year and that's why Alan is here now because we're finishing up the story boards and the script and everything, and the idea sort of originated from the Captain Fantastic artwork, the cover. From that cover came the idea of doing a movie and I think, I don't know how we actually sort of sat down and said, "Let's do it." But I think that Alan and I came across with the idea that the characters on the album cover are really good and so we put the idea through a totally fantasy-oriented, animated movie based on the characters of Captain Fantastic and the Brown Dirt Cowboy. And it's nothing to do with the album, it bears no relevance to the album at all. It is just the characters are there and hopefully in the years to come Elton John and Bernie Taupin will be forgotten and Captain Fantastic and the Brown Dirt Cowboy will be characters in their own right and we've been working on it for a long, long time creating all of the characters together, we wrote all of the script together and we've been doing the work of twenty

(Continued on page 84)

AUTOMATIC MAN

IT IS INCREASINGLY RARE
THAT A NEW SOUND EXPLODES ON THE SCENE
WITH IRRESISTIBLE FORCE.
NOW WE HAVE JUST SUCH AN OCCASION
AUTOMATIC MAN!



PRODUCED BY AUTOMATIC MAN & LOU CASABIANCA / ASSOCIATE PRODUCER KEITH HARWOOD
ONLY ON ISLAND RECORDS & TAPES ILPS 9397



AEROSMITH—Columbia 3 10407

HOME TONIGHT (prod. by Jack Douglas & Aerosmith) (writer: Tyler) (Doksal/Song and Dance/Vindaloo, BMI) (3:15)

The group's "Rocks" album has already hit the platinum mark without the benefit of a hit single. This song contains a raw heavy metal edge but at the same time conveys a gentleness for pop play.

LUTHER—Cotillion 44205 (Atlantic)

FUNKY MUSIC (IS A PART OF ME) (prod. by Luther Vandross) (writer: Vandross) (Elvee-Deekay, ASCAP) (3:27)

A re-titled version of this song appears on Bowie's "Young Americans" lp, but the author's original work is of note. Luther's vocal is commanding and enhanced by a formidable accompaniment.

TOMMY JAMES—Fantasy 776

TIGHTER, TIGHTER (prod. by Tommy James) (writers: James-King) (Big Seven, BMI) (3:47)

James has already scored with the song with Alive & Kicking's hit treatment. Here it is updated and given a personal reading by the author whose chart comeback at long last appears imminent.

ANNE MURRAY—Capitol P 4329

THINGS (prod. by Tom Catalano) (writer: Darin) (Hudson Bay, BMI) (2:46)

This composition by the late Bobby Darin is quickly shaping up as one of Anne's biggest hits. Already building an MOR base, it should cross over very soon.

BLUE MAGIC—Atco 7061 (Atlantic)

TEACH ME (IT'S SOMETHING ABOUT LOVE) (prod. by Bobby Eli & Ron Kersey) (writer: Barrow) (Miss Thang, BMI) (4:15)

One of the group's most laid back and most beautiful ballads in some time, their expansive talents should send it on its way to the top of the r&b charts.

THE RUBINOOS—Beserkley 5741

(Playboy)

I THINK WE'RE ALONE NOW (prod. by Kaufman-Phillips-Kolotkin) (writers: Cordell & Gentry) (Patricia, BMI) (2:44)

Tommy James' hit recording of this tune went up the charts a decade ago and this re-recording could do the same today. A song for those who think young.

GATO BARBIERI—A&M 1857

I WANT YOU (prod. by Herb Alpert) (writers: L. Ware & A. Ross) (Almo/Jobete, ASCAP) (3:58)

The combination of Barbieri and producer Herb Alpert has resulted in a smooth, evocative sound for the sax man. Not the Dylan song, but a bouyant instrumental showing lots of verve and finesse.

ROY HEAD—ABC Dot 17650

ONE NIGHT (prod. by Bud Logan) (writers: Bartholomew & King) (Travis/Elvis Presley, BMI) (2:52)

This old Elvis number is given a classic interpretation by Head who remains loyal to the 1958 original, yet, there is nothing outdated about it. Listen to it today.

SONG OF THE WEEK

ROXY ROLLER—(writers: Gilder & McCulloch) (Beechwood, BMI)

NICK GILDER—Chrysalis 2115 (prod. by Martin Shaer) (2:50)

SWEENEY TODD—London 5N 244 (prod. by Martin Shaer) (2:49)

This cover battle has already shaped up as one of the year's most complicated and heated contests (see RW 9/4/76). Nick Gilder is the composer of the song and the voice behind the version that went to #1 in Canada. Sweeney Todd is his former group who backed him on that original recording.

THE MOVIES—Arista AS 202

DANCIN' ON ICE (prod. by Vini Poncia) (writer: Morgan) (Mind Bee, ASCAP) (3:25)

Excellent material and affectionate vocals marked the group's debut lp earlier in the year—qualities which are summed up best by this first single. Heavy MOR and pop play is certain to go along with it.

PETER FOLDY—Polydor 14344

ROXANNE (prod. by Milan Kyflicka) (writer: Foldy) (Beechwood/Bandi, BMI) (2:45)

Foldy's pleasant pop sound has already proven successful in his native Canada and contains an appeal that should carry over across the border.

DADDY MAXFIELD—UA XW827 Y

I'VE ALWAYS BEEN IN LOVE WITH YOU (prod. by Jim Ed Norman) (writers: Daddy & Maxfield) (Dunbar/Marbra, BMI) (3:21)

Group formed by Louis Maxfield and Graham Daddy re-works the Gamble and Huff formula on this U.S. debut. These blue-eyed soulsters could go all the way!

JIMMY JAMES AND THE VAGABONDS

—Pye 71075

NEVER HAD THIS DREAM BEFORE (prod. by Biddu) (writer: Vanderbilt) (Chappell & Co., ASCAP) (3:22)

The outfit has found much favor with the disco crowd and stands to broaden its following with this ballad that recently went top five on the U.K. charts.

DELEGATION—State 40617 (MCA)

THE PROMISE OF LOVE (prod. by Ken Gold) (writers: Gold & Denne) (Colgems, ASCAP) (3:36)

Spurred on by a smooth, up-tempo disco undercurrent, the group captures an O'Jays groove which stands up to repeated spins. All promises are delivered here.

SOUNDS OF SUNSHINE—PIP 6527

THE YOUNG AND THE RESTLESS (prod. by Touch Unltd. & Wilder Bros.) (writers: DeVorzon & Botkin Jr.) (Screen Gems-Col., BMI) (3:20)

The theme music used by Nadia, the young Rumanian gymnast during her much decorated Olympic performance has been embellished with a smooth vocal sound.

JIMMY THUDPUCKER AND THE WALDEN WEST RHYTHM SECTION—

Warner Bros. 8245

GINNY'S SONG (prod. by S. Cropper & D. Foster) (writer: Thudpucker) (Walden West) (3:19)

From the comic strips onto vinyl, Thudpucker finds "it's hard to keep my profile low." A sensitive ballad with a strong hook and an all star cast of musicians.

TOWER OF POWER—Columbia 3 10409

YOU OUGHT TO BE HAVING FUN (prod. by Emilio Castillo) (writers: Tubbs-Castillo-Kupka) (Kupitillo, ASCAP) (3:05)

Fun is just what went down during this session and the intangible has somehow been captured in the performance. TOP's label debut is just the thing to put the group back on top of the charts.

FARAGHER BROTHERS—ABC 12210

NEVER GET YOUR LOVE BEHIND ME (prod. by Vini Poncia) (writers: J. Faragher & T. Faragher) (Braintree/Farflop, BMI) (3:27)

The group's pop flavored r&b stylings make them a cross between Three Dog Night and AWB. Here they show good chart potential with a very listenable tune.

FLAMIN' GROOVIES—Sire 731 (ABC)

I CAN'T HIDE (prod. by Dave Edmunds) (writers: Jordan & Wilson) (Bleu Disque, ASCAP) (3:10)

The Groovies are a preservation society of sorts, restoring the sound and spirit of the '60s in their '70s recordings. This is the first single from their recent lp.

LONDON TO ROME—Roulette 7187

LET'S NOT WAIT (prod. by March & Pendarvis) (writers: March & Keyes) (Amel/Make Music, ASCAP) (3:06)

Smooth and sexy vocals by Bobby London and Carol Rome give this song a scintillating tinge with long and short versions geared to both r&b and disco play.

JAMES VINCENT—Caribou ZS8 9016

(CBS)

DRIFTING INTO LOVE (prod. by Bruce Botnick) (writers: Vincent & Wolinski) (Big Elk, ASCAP) (3:10)

The guitarist is surrounded by a plush arrangement with horns and strings, but his expressive guitar lines pierce through with a touching sound. Drift into it.

DANNY WHITE—Rocky Coast 19761

JUST BY LOVING YOU (prod. by Ron Messina) (writer: Gary Portnoy) (N.Y. Times, BMI) (3:05)

An exquisite number that shifts into high gear at the chorus. This single conveys a determination in White's vocal that should earn it good MOR acceptance.

SHYLO—Columbia 3 10398

OL' MAN RIVER (I'VE COME TO TALK AGAIN) (prod. by Larry Rogers) (writers: Scaife & Hogan) (Partner/Julap, BMI) (3:34)

The group's past c&w efforts served as the foundation and now they're ready to enter the country-rock field with a strong beat reinforcing their sound.

"MY NAME IS JERMAINE" (M6-84254)

Includes the hit single

"Let's Be Young Tonight" (M-1401)

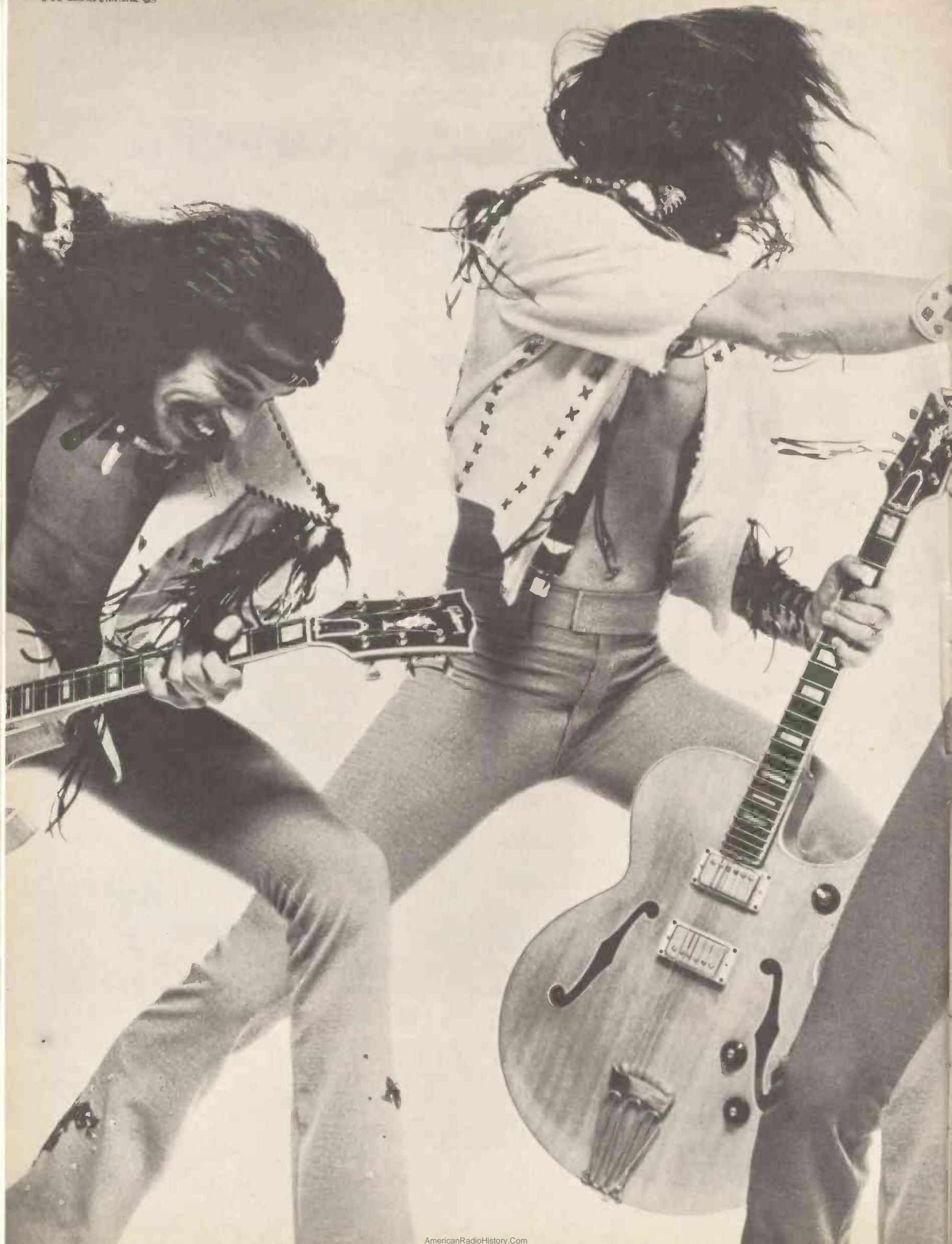


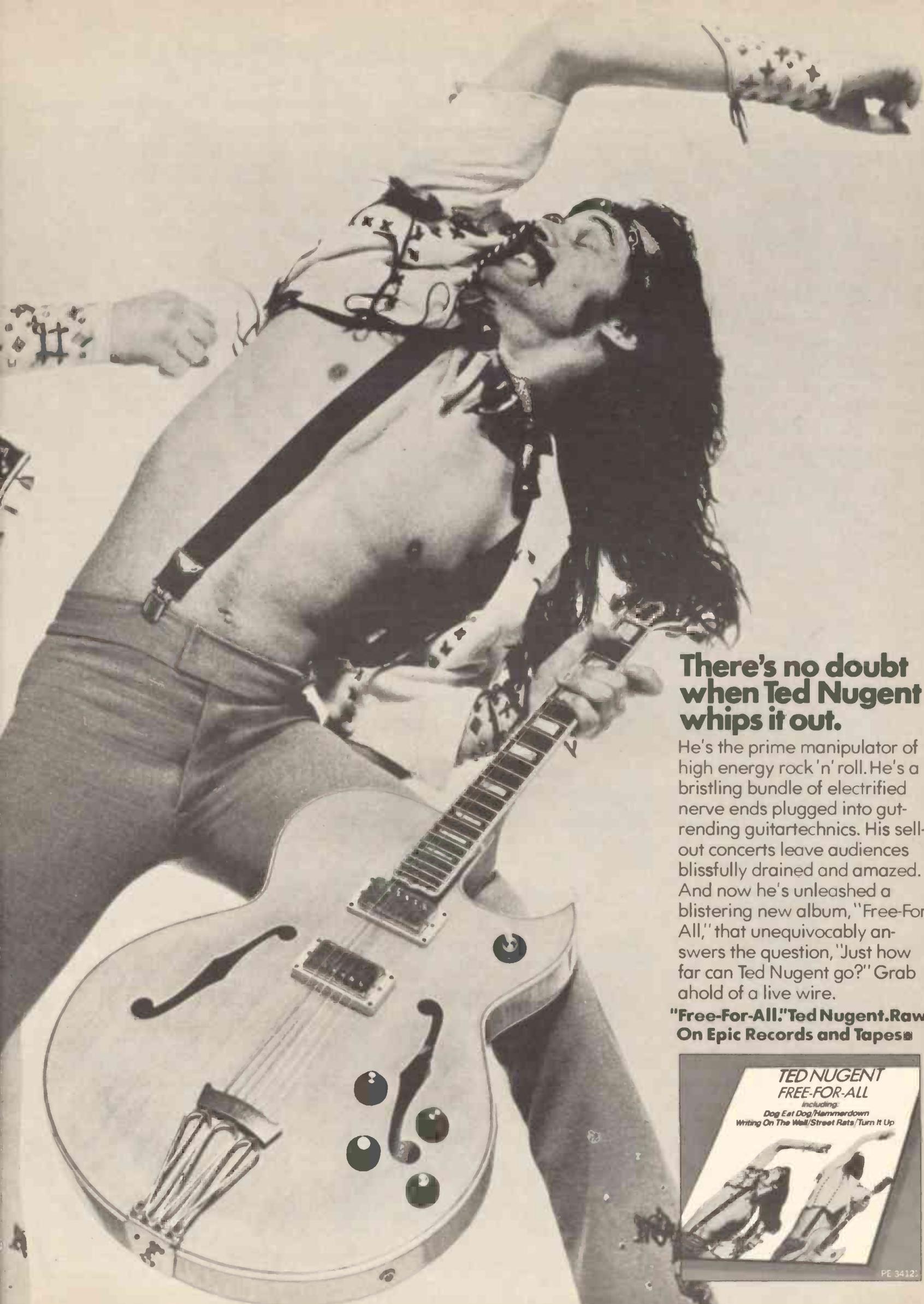
Jermaine Jackson

...a name to be reckoned with on
Motown Records & Tapes.



© 1976 Motown Record Corporation

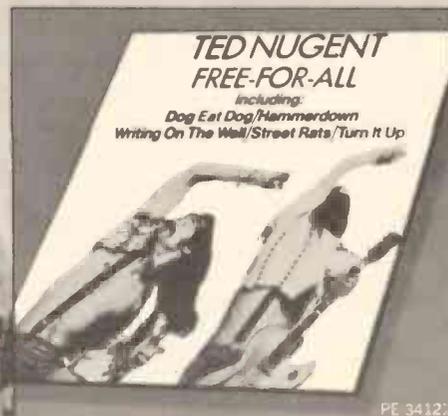




There's no doubt when Ted Nugent whips it out.

He's the prime manipulator of high energy rock 'n' roll. He's a bristling bundle of electrified nerve ends plugged into gut-rending guitar techniques. His sell-out concerts leave audiences blissfully drained and amazed. And now he's unleashed a blistering new album, "Free-For-All," that unequivocally answers the question, "Just how far can Ted Nugent go?" Grab ahold of a live wire.

"Free-For-All." Ted Nugent. Raw. On Epic Records and Tapes



PE 3412

SILVER

Arista AL 4076 (6.98)

First class mainstream pop, "Wham Bam" bulleting up The Singles Chart with lightning speed. Led by John Batdorf, the group displays a breezy sensitivity to AM fare that's neither overly simplistic nor unduly complicated. Other particularly strong numbers: "All I Wanna Do" and "Goodbye, So Long."



IT'S ALL ABOUT LOVE

THE PERSUADERS—Calla CAS 1238 (ATV) (6.98)

The Persuaders first set in quite some time is marked by a strong Philadelphia influence as per musicians and producers used. The group's own unique vocal blend comes through on an excellent crossover possibility ("Who Will It Be Tonight") and on the more disco-oriented tracks ("It's Love," "Count the Ways").



MILLION DOLLAR LEGS

THE NEW TONY WILLIAMS LIFETIME—

Columbia PC 34263 (6.98)

The latest Lifetime includes Allan Holdsworth (guitars), Tony Newton (bass, vocals), Alan Pasqua (keyboards) and Williams (drums), and a bit of a disco beat here and there (especially "You Did It To Me" and "Million Dollar Legs"). A very commercial effort.



HOWZAT!

SHERBET—MCA 2226 (6.98)

With the single having made immediate AM impact, the album is sure to spawn more of the same for the Australian group. Heavily orchestrated throughout, such cuts as "Hollywood Dreaming," "If I Had My Way" and "I'll Be Coming Home" bring across the light, good-time feeling of the young vocalists best.



JUMP ON IT

MONTROSE—Warner Bros. BS 2963 (6.98)

No one's about to accuse Montrose of obscuring its intentions in title, cover art or music. Producer Jack Douglas has the right image in mind, the toughness of "Let's Go" and the title track, for example, perfectly offset texturally by "Crazy For You" and "Tuft-sedge." A most unified effort.

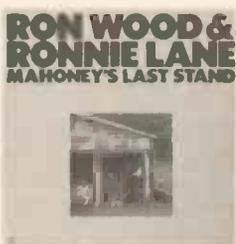


MAHONEY'S LAST STAND

RON WOOD & RONNIE LANE (Soundtrack)

Atco SD 36-126 (Atlantic) (6.98)

With a little help from Pete Townshend, Ian McLagan, Bobby Keys and Rick Grech, among others, this soundtrack has a folksy feel in addition to the rock base you might expect. Very tastefully produced by Glyn Johns and should generate pre-release movie interest.



CAR WASH

Soundtrack—MCA2-6000

A two-record set with music by Norman Whitfield and performed by Rose Boyce (except for "You Gotta Believe," featuring the Pointer Sisters) and there's a monologue by Richard Pryor which offers a taste of the comedy in store for viewers. The film will be released nationally in short order.



TROUBADOUR

J. J. CALE—Shelter SRL-52002 (ABC) (6.98)

It's been some three years since Cale's last album. He's matured since then, though the sound is basically the same as before—smooth, gentle, very laid back. "Hey Baby," "Travelin' Light," "I'm a Gypsy Man" and "The Woman That Got Away" are mesmerizing. This troubadour ought not wait so long again.



THE ROARING SILENCE

MANFRED MANN'S EARTH BAND—

Warner Bros. BS 2965 (6.98)

Mann's Earth Band continues to fuse English blues, rock and jazz in a highly individual style. The recently released single of "Blinded By the Light" gets the lp off to a rousing start with such tunes as "Questions" and "Singing the Dolphin Through" adding depth and passion.



PASS IT ON

THE STAPLES—Warner Bros. BS 2945 (6.98)

The name's been shortened and the Curtis Mayfield production has moved the emphasis a little more toward rhythm and blues and disco than to the gospel that first established Yvonne, Mavis, Cleo and Pop Staples as a musical force. "Take Your Own Time," "Pass It On" and "Precious, Precious" reflect various sides.



MAN TO MAN

HOT CHOCOLATE—Big Tree BT 89519

(Atlantic) (6.98)

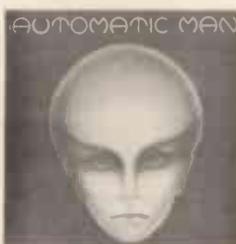
There's no doubt about Hot Chocolate's interests—a look at the group's song titles apparently tells all: "Heaven Is In the Back Seat of My Cadillac," "Sugar Daddy," "Sex Appeal," "Don't Stop It Now." And what's wrong with that when the rhythms are so easy to dance to?



TWO, TOO

FIREBALLET—Passport PPSD-98016 (ABC) (6.98)

Fireballet's sense of humor comes through in more than the title and cover, "Chinatown Boulevards" being the prime example of a successful attempt at having an arrangement make the statement of an otherwise simple (sane) lyric into a humorous mini rock symphony. Almost has a Broadway feel to it.



AUTOMATIC MAN

Island ILPS 9397 (6.98)

Michael Shrieve (currently finding new recognition along with Stomu Yamashta and Steve Winwood via "Go"), Bayete, Pat Thrall and Doni Harvey have a distinctive electronic sound that cuts through both vocal and instrumental tracks. "Atlantis Rising Fanfare" and "Automatic Man" have gained the group FM play.



LOVE WILL KEEP US TOGETHER

ZIM ZEMAREL ORCHESTRA—Col C34269 (6.98)

Zemarel leads this big band through its paces in the Baltimore/Washington, D.C. area, combining standard-like material such as "Have A Nice Day" and "Life Is Beautiful" with contemporary tunes "Bad, Bad Leroy Brown" and "Love Will Keep Us Together." Excellent programming for jazz and MOR stations alike.

(Continued on page 74)

SILVER

**They redefine the art of vocal harmony
in an album that arrives with a
WHAM BAM!**

Beautiful voices and excellent musicianship always combine to create a story. Silver with John Batdorf, Greg Collier, Tom Leadon, Brent Mydland and Harry Stinson is doing that—and more! Their first single "WHAM BAM" zoomed on the charts as a Top 40 smash and has since exploded as an across-the-board giant. Now, Silver arrives with a wonderful album of rich and glistening harmonies which will definitely prove that they are here to stay.



On Arista Records

101 THE SINGLES CHART 150

SEPTEMBER 11, 1976

SEPT. 11 SEPT. 4

101	102	LET'S ROCK ELLISON CHASE—Big Tree BT 16073 (Atlantic) (Kaskat, BMI)
102	104	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol) (Minta, BMI)
103	105	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388 (N.Y. Times/Content/Little Boy, BMI)
104	107	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea CH 3043 (Coral Rock/American Dream/Belsize, ASCAP)
105	106	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems-Columbia/Summerhill, BMI)
106	101	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)
107	109	BABY LOVE (HOW COULD YOU LEAVE ME) GROUP WITH NO NAME—Casablanca NB 860 (Cafe Americana/Lotta Miles/Apple Cider, ASCAP)
108	108	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst) (Vir-Jon, BMI)
109	115	ONE NIGHT ROY HEAD—ABC Dot DOA 17650 (Travis/Elvis Presley, BMI)
110	124	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES—ABC 12202 (Fourth Floor, ASCAP)
111	112	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (Bad Boy, BMI)
112	113	HEART ON MY SLEEVE GALLAGHER & LYLE—A&M 1850 (Irving, BMI)
113	121	FIRE MOTHER'S FINEST—Epic 8 50269 (Tisrati, ASCAP)
114	114	CAN'T CHANGE MY HEART CATE BROTHERS—Elektra 45326 (Flat River, BMI)
115	117	FLOWERS THE EMOTIONS—Columbia 3 10347 (Saggi, BMI/Kalimba, ASCAP)
116	—	MORE THAN A FEELING BOSTON—Epic 8 50266 (Pure Song, BMI)
117	118	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)
118	119	LEAN ON ME MELBA MOORE—Buddah BDA 535 (Van McCoy/Warner-Tamerlane, BMI)
119	134	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS—Capitol 4317 (Cedarwood, BMI)
120	126	COWBOY SONG THIN LIZZY—Mercury 73841 (RSO, ASCAP)
121	123	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269 (Four Knights, BMI)
122	127	LONG MAY YOU RUN STILLS/YOUNG BAND—Reprise RPS 1465 (WB) (Silver Fiddle, BMI)
123	125	I LOVE YOU, MARY HARTMAN JULES BLATNER—Blue Ribbon BRR 102 (Sodos, BMI)
124	—	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING—ABC Impulse IMP 31006 (Warock, ASCAP)
125	—	FARTHER ALONG SPIRIT—Mercury 73837 (Square Snuff, BMI/Fish Fry, ASCAP)
126	131	PARTY LINE ANDREA TRUE CONNECTION—Buddah BDA 538 (Gem Diamond/MRI, ASCAP)
127	129	GRASSHOPPER SPIN—Ariola America P 7632 (Capitol) (U.S. Arabella, BMI)
128	—	FIND 'EM, FOOL 'EM, FORGET 'EM DOBIE GRAY—Capricorn CPS 0259 (Fame, BMI)
129	130	ROCKY MOUNTAIN MUSIC EDDIE RABBIT—Elektra 45315 (Briar Patch, BMI)
130	133	FREE SPIRIT ATLANTA RHYTHM SECTION—Polydor 14339 (Low-Sal, BMI)
131	132	ONLY YOU BABE CURTIS MAYFIELD—Curton CMS 0118 (WB) (Mayfield, BMI)
132	137	YOU ARE MY LOVE LIVERPOOL EXPRESS—Atco 7058 (Warner Bros., ASCAP)
133	136	IT'S A LONG WAY THERE LITTLE RIVER BAND—Harvest P 4318 (Capitol) (Australian Tumbleweed, BMI)
134	—	GIVE ME YOUR MONEY PLEASE BACHMAN-TURNER OVERDRIVE—Mercury 73843 (Ranbach, BMI)
135	142	L.O.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol) (Black Sheep/American Dream, BMI)
136	147	BORN TO LOVE AMERICAN TEARS—Columbia 3 10365 (Waterstone, ASCAP)
137	140	IF YOU SEE YOURSELF (THROUGH MY EYES) ANDY PRATT—Nemperor 007 (Atlantic) (April, ASCAP)
138	138	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK) (Sherlyn, BMI)
139	—	JULIE ANN GINGER—Shock SH (Janus) (Martin/Coulter, ASCAP)
140	144	WANNA MAKE LOVE (COME FLICK MY BIC) SUN—Capitol P 4254 (Glenwood/Osmosis, BMI)
141	110	THE MORE I SEE YOU PETER ALLEN—A&M 1813 (Bergman, Vocco & Conn, ASCAP)
142	116	I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER—Private Stock 088 (ATV, BMI)
143	120	TRAVELIN' MAN BOB SEGER—Capitol P 4300 (Gear, ASCAP)
144	135	BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2293 (Sa-Vette/January, BMI)
145	139	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)
146	141	BETTER THAN AVERAGE BRIAN GARI—Vanguard 35192 (Faxborough/Intersong, USA)
147	143	ROSE OF CIMARRON POCO—ABC 12204 (Fool's Gold, ASCAP)
148	145	PEAS IN A POD SAMMY JONES—Warner Bros. WBS 8224 (Captain Crystal/Chattahoochee, BMI)
149	146	RESCUE ME/HAPPY ENDINGS MELISSA MANCHESTER—Arista 0196 (Chevis, BMI)
150	148	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534 (Electrochord, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

EVERY DAY'S A HOLLY DAY

BUDDY HOLLY WEEK 1976

SEPTEMBER 7TH-14TH



The Proud
Publishers

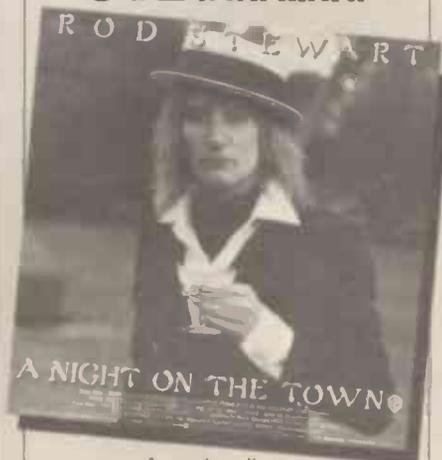


**THE SMASH
ALBUM'S
PREMIER
SINGLE**

**"TONIGHT'S
THE NIGHT"**

WBS 8262

**ROD
STEWART**



from the album
A Night on the Town
(BS 2938)
produced by Tom Dowd for
Warner Bros. Records





THE SINGLES CHART

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

SEPT. 11	SEPT. 4	TITLE, ARTIST, Label, Number, (Distributing Label)	
1	2	PLAY THAT FUNKY MUSIC WILD CHERRY Epic/Sweet City 8 50225	
2	1	DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	11
3	3	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019	11
4	4	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	11
5	6	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY/Big Three BT 16069 (Atlantic)	14
6	8	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	15
7	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	18
8	7	LET 'EM IN WINGS/Capitol P 4293	11
9	13	LOWDOWN BOZ SCAGGS/Columbia 3 10367	11
10	14	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	11
11	9	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	14
12	10	AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	19
13	20	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	6
14	19	WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	7
15	17	SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	10
16	16	SUMMER WAR /United Artists XW834 Y	10
17	18	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	12
18	12	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	19
19	11	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	20
20	24	STILL THE ONE ORLEANS/Asylum 45336	8
21	15	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)	15
22	28	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	10
23	26	WHAM BAM SILVER /Arista 0189	11
24	38	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	5
25	31	MAGIC MAN HEART/Mushroom M 7011	8
26	25	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	21
27	21	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	14
28	23	I'M EASY KEITH CARRADINE/ABC 12117	14
29	36	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	7
30	22	BABY, I LOVE YOUR WAY PETER FRAMPTON/A&M 1832	13
31	32	WHO'D SHE COO? OHIO PLAYERS/Mercury 73814	8
32	27	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	20
33	29	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	14
34	30	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	21
35	33	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	20
36	34	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	19
37	35	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	27
38	37	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	18
39	41	SUPERSTAR PAUL DAVIS/Bang 726	6
40	42	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/ MCA 40600	6
41	39	TURN THE BEAT AROUND VICKI SUE ROBINSON/RCA PB 10562	18
42	43	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE HELEN REDDY/Capitol P 4312	6
43	40	TEDDY BEAR RED SOVINE/Starday SD 142	9
44	58	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	4
45	46	STREET SINGIN' LADY FLASH/RSO 852 (Polydor)	9
46	73	I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/ Arista 0205	2
47	59	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	4
48	61	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	5
49	47	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	15

50	51	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 14326	9
51	48	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623	19
52	62	SUNRISE ERIC CARMEN/Arista 0200	4
53	45	SILLY LOVE SONGS WINGS/Capitol P 4256	23
54	44	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	17
55	49	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	20
56	57	HARD WORK JOHN HANDY/ABC Impulse IMP 31005	13
57	55	POPSICLE TOES MICHAEL FRANKS/Reprise RPS 1360 (WB)	7
58	67	IT'S O.K. BEACH BOYS/Brother-Reprise RPS 1368 (WB)	3
59	63	SHOWER THE PEOPLE JAMES TAYLOR/Warner Bros. WBS 8222	5
60	50	IF YOU KNOW WHAT I MEAN NEIL DIAMOND/Columbia 3 10366	14
61	52	ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO/ Columbia 3 10360	12
62	64	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT/20th Century TC 2297	5
63	77	FERNANDO ABBA/Atlantic 3346	2
64	66	HOWZAT SHERBET/MCA 40610	4
65	74	GET THE FUNK OUT MA FACE BROTHERS JOHNSON/ A&M 1851	3
66	76	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	3
67	72	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384	6
68	65	SPRINGTIME MAMA HENRY GROSS/Lifesong LS 45008	10
69	82	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	2
70	75	HARVEST FOR THE WORLD THE ISLEY BROTHERS/ T-Neck ZS8 2261 (CBS)	4
71	81	YOU ARE THE WOMAN FIREBALL/Atlantic 3335	4
72	85	BETH KISS /Casablanca NB 863	2
73	56	MAMMA MIA ABBA/Atlantic 3315	16
74	60	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259	15
75	54	TAKE THE MONEY AND RUN STEVE MILLER BAND/ Capitol 4260	18
76	53	LAST CHILD AEROSMITH/Columbia 3 10359	13

CHARTMAKER OF THE WEEK

77	—	TAKE A HAND RICK SPRINGFIELD Chelsea CH 3051		1
78	87	THE BEST DISCO IN TOWN RITCHIE FAMILY/Marlin 3306 (TK)	2	
79	88	LOVE OF MY LIFE GINO VANNELLI/A&M 1861	2	
80	89	JUST TO BE CLOSE TO YOU COMMODORES/Motown M1402F	2	
81	84	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/United Artists XW842 Y	4	
82	83	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN JR./A&M 1856	3	
83	92	I GOT TO KNOW STARBUCK/Private Stock 104	2	
84	—	LIKE A SAD SONG JOHN DENVER/RCA PB 10774	1	
85	86	HIGHFLY JOHN MILES/London 5N 20084	5	
86	70	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	31	
87	78	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	10	
88	68	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	28	
89	91	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CPS 0256 (WB)	4	
90	90	NO, NO JOE SILVER CONVENTION/Midland Intl. MB 10723 (RCA)	3	
91	79	I NEED TO BE IN LOVE CARPENTERS/A&M 1828	15	
92	—	QUEEN OF MY SOUL AWB/Atlantic 3354	1	
93	80	RAINBOW IN YOUR EYES LEON & RUSSELL/Paradise 8202 (WB)	8	
94	—	SATIN SHEETS BELLAMY BROTHERS/Warner/Curb WBS 8248 (WB)	1	
95	—	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS JR./ABC 12208	1	
96	94	FUNNY HOW THE TIME SLIPS AWAY DOROTHY MOORE/ Malaco M 1033 (TK)	4	
97	98	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	3	
98	—	AFTER THE DANCE MARVIN GAYE/Tamla T 54273F	1	
99	—	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah 542	1	
100	71	SHANNON HENRY GROSS/Lifesong LS 45002	30	

FLASHMAKER



MIKE GREENE
MIDNIGHT MIRAGE
Mercury

WNEW-FM/NEW YORK

ADDS:

ALBERT—Albert King—Utopia
BLOWIN'—Noel Redding Band—RCA
CHAMELEON—Labelle—Epic
CUPID'S ARROW—David Blue—Asylum
FUNKY KINGS—Arista
NOT A WORD ON IT—Peter Carr—Big Tree
SCHOOL DAYS—Stanley Clarke—Nemperor
SECRETS—Herbie Hancock—Col
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
TWO TOO—Fireball—Passport

HEAVY ACTION (approximate airplay):

AMERICAN FLYER—UA
BAREFOOT BALLET—John Klemmer—ABC
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BORN TO RUN—Bruce Springsteen—Col
BREAD & ROSES—Judy Collins—Elektra
I DON'T WANT TO GO HOME—Southside Johnny—Epic
MOVING TARGETS—Flo & Eddie—Col
NIGHT ON THE TOWN—Rod Stewart—WB
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
WAKING AND DREAMING—Orleans—Asylum

WBCN-FM/BOSTON

ADDS:

AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
BREAD & ROSES—Judy Collins—Elektra
CHAMELEON—Labelle—Epic
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
F & W—Deadly Nightshade—Phantom
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
MIDNIGHT MIRAGE—Mike Greene—Mercury
SIBLING RIVALRY—Rowans—Asylum
STARZ—Capitol
THIS IS NIECY—Deniece Williams—Col

HEAVY ACTION (airplay):

AMERICAN FLYER—UA
ANOTHER PASSENGER—Carly Simon—Elektra
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BOSTON—Epic
GO FOR BROKE—Ian Matthews—Col
IN THE POCKET—James Taylor—WB

RED TAPE—Atlanta Rhythm Section—Polydor
ROYAL SCAM—Steely Dan—ABC
SINCERELY—Dwight Twilley Band—Shelter
WAKING AND DREAMING—Orleans—Asylum

WCOZ-FM/BOSTON

ADDS:

LADY'S CHOICE—Bonnie Bramlett—Capricorn
MOVING TARGETS—Flo & Eddie—Col
SECRETS—Herbie Hancock—Col

HEAVY ACTION (airplay):

AT THE SPEED OF SOUND—Wings—Capitol
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BOSTON—Epic
FLEETWOOD MAC—Reprise
NIGHT ON THE TOWN—Rod Stewart—WB
REBEL—John Miles—London
ROYAL SCAM—Steely Dan—ABC
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grun
WAKING AND DREAMING—Orleans—Asylum

WLIR-FM/LONG ISLAND

ADDS:

AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
AMIGO—Arlo Guthrie—Reprise
AUTOMATIC MAN—Island
BAREFOOT BALLET—John Klemmer—ABC
DON'T FIGHT THE FEELING—Jim Peterik—Epic
FUNKY KINGS—Arista
NOT A WORD ON IT—Peter Carr—Big Tree
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

HEAVY ACTION (airplay, in descending order):

WAKING AND DREAMING—Orleans—Asylum
ROYAL SCAM—Steely Dan—ABC
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
TAKIN' IT TO THE STREETS—Doobie Bros.—WB
SPITFIRE—Jefferson Starship—Grun
MOVING TARGETS—Flo & Eddie—Col
RESOLUTION—Andy Pratt—Nemperor
TOM THUMB THE DREAMER—Michael Dinner—Fantasy
BOSTON—Epic

WBLM-FM/MAINE

ADDS:

BREAD & ROSES—Judy Collins—Elektra
CHAMELEON—Labelle—Epic
COMING OUT—Manhattan Transfer—Atlantic
FACADE—John Reid—Col
GIST OF THE GEMINI—Gino Vannelli—A&M
MIDNIGHT MIRAGE—Mike Greene—Mercury
SIBLING RIVALRY—Rowans—Asylum
TOM THUMB THE DREAMER—Michael Dinner—Fantasy

HEAVY ACTION (airplay, in descending order):

AMERICAN FLYER—UA
JOAN ARMATRADING—A&M
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
WAKING AND DREAMING—Orleans—Asylum
RESOLUTION—Andy Pratt—Nemperor

SCHOOL DAYS—Stanley Clarke—Nemperor
BIG TOWNE 2061—Paris—Capitol
CITY BOY—Mercury
BIGGER THAN BOTH OF US—Hall & Oates—RCA
PETER IVERS—WB
JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley

WCMF-FM/ROCHESTER

ADDS:

AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
BLIND DOGS AT ST. DUNSTAN'S—Caravan—Arista
BREAD & ROSES—Judy Collins—Elektra
FUNKY KINGS—Arista
GYPSY RIDER (single)—Pipeline—Col
HONOR AMONG THIEVES—Artful Dodger—Col
MAN TO MAN—Hot Chocolate—Big Tree
MOVING TARGETS—Flo & Eddie—Col
SCHOOL DAYS—Stanley Clarke—Nemperor
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century

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

MIDNIGHT MIRAGE—Mike Greene—Mercury
BIG TOWNE 2061—Paris—Capitol
GO—Yamashita, Winwood, Shrieve—Island
KEEP YOUR HAT ON—Jess Roden Band—Island
AUTOMATIC MAN—Island
BIGGER THAN BOTH OF US—Hall & Oates—RCA
WAKING AND DREAMING—Orleans—Asylum
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

WIOQ-FM/PHILADELPHIA

ADDS:

BAREFOOT BALLET—John Klemmer—ABC
BREAD & ROSES—Judy Collins—Elektra
MAMONEY'S LAST STAND—Ron Wood & Ronnie Lane—Atco
MILLION DOLLAR LEGS—New Tony Williams Lifetime—Col
SCHOOL DAYS—Stanley Clarke—Nemperor

HEAVY ACTION (airplay, sales, phones):

AMERICAN FLYER—UA
CHICAGO X—Col
GIST OF THE GEMINI—Gino Vannelli—A&M
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
ROYAL SCAM—Steely Dan—ABC
SPITFIRE—Jefferson Starship—Grun
TAKIN' IT TO THE STREETS—Doobie Bros.—WB
TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
TO THE HEART—Mark-Almond—ABC
WAKING AND DREAMING—Orleans—Asylum

WHFS-FM/WASHINGTON

ADDS:

AUTOMATIC MAN—Island
COMING OUT—Manhattan Transfer—Atlantic
END OF THE BEGINNING—Richie Havens—A&M
MIDNIGHT MIRAGE—Mike Greene—Mercury
MOVING TARGETS—Flo & Eddie—Col
NOT A WORD ON IT—Peter Carr—Big Tree

PURE PLEASURE—Houston Person—Mercury
SOUTHWEST—Herb Pedersen—Epic
YELLOW AND GREEN—Ron Carter—CTI

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

HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
BIGGER THAN BOTH OF US—Hall & Oates—RCA
AMERICAN FLYER—UA
BYRON BERLINE & SUNDANCE—MCA
JOAN ARMATRADING—A&M
BLISTERSTRING—Jimmy Dawkins—Delmark

WQDR-FM/RALEIGH

ADDS:

AMERICAN FLYER—UA
JOAN ARMATRADING—A&M
BIGGER THAN BOTH OF US—Hall & Oates—RCA
BIG TOWNE 2061—Paris—Capitol
MIDNIGHT MIRAGE—Mike Greene—Mercury
SPIRIT—John Denver—RCA

SLEEPER



BOSTON
Epic

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

HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
FRAMPTON COMES ALIVE—Peter Frampton—A&M
SILK DEGREES—Boz Scaggs—Col
IN THE POCKET—James Taylor—WB
SPITFIRE—Jefferson Starship—Grun
BREEZIN'—George Benson—WB
15 BIG ONES—Beach Boys—Brother/Reprise
WAKING AND DREAMING—Orleans—Asylum
SOUL SEARCHING—AWB—Atlantic
FLEETWOOD MAC—Reprise

WAIV-FM/JACKSONVILLE

ADDS:

JOAN ARMATRADING—A&M
AUTOMATIC MAN—Island
BIGGER THAN BOTH OF US—Hall & Oates—RCA
F & W—Deadly Nightshade—Phantom
LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
MIDNIGHT MIRAGE—Mike Greene—Mercury
SECRETS—Herbie Hancock—Col
WAKING AND DREAMING—Orleans—Asylum
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
YOU ARE MY STARSHIP—Norman Connors—Buddah

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

FRAMPTON COMES ALIVE—Peter Frampton—A&M
LOVE IS A FIRE—Country Joe McDonald—Fantasy
LITTLE RIVER BAND—Harvest
I'M NEARLY FAMOUS—Cliff

Richard—Rocket
WILD CHERRY—Epic/Sweet City
DREAMBOAT ANNIE—Heart—Mushroom
WIRED—Jeff Beck—Epic
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
GO—Yamashita, Winwood, Shrieve—Island
TALES OF MYSTERY—Alan Parsons Project—20th Century

WQSR-FM/TAMPA

ADDS:

AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
BIG TOWNE 2061—Paris—Capitol
CHAMELEON—Labelle—Epic
F & W—Deadly Nightshade—Phantom
MIDNIGHT MIRAGE—Mike Greene—Mercury
SCHOOL DAYS—Stanley Clarke—Nemperor
SHAKE SOME ACTION—Flaming Groovies—Sire
SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
SPIRIT—John Denver—RCA
TOM THUMB THE DREAMER—Michael Dinner—Fantasy

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

WAKING AND DREAMING—Orleans—Asylum
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grun
I DON'T WANT TO GO HOME—Southside Johnny—Epic
BIGGER THAN BOTH OF US—Hall & Oates—RCA
HARVEST FOR THE WORLD—Isley Bros.—T-Neck
MOTHER'S FINEST—Epic
FARTHER ALONG—Spirit—Mercury
HOT ON THE TRACKS—Commodores—Matown
AGENTS OF FORTUNE—Blue Oyster Cult—Col

WNOE-FM/NEW ORLEANS

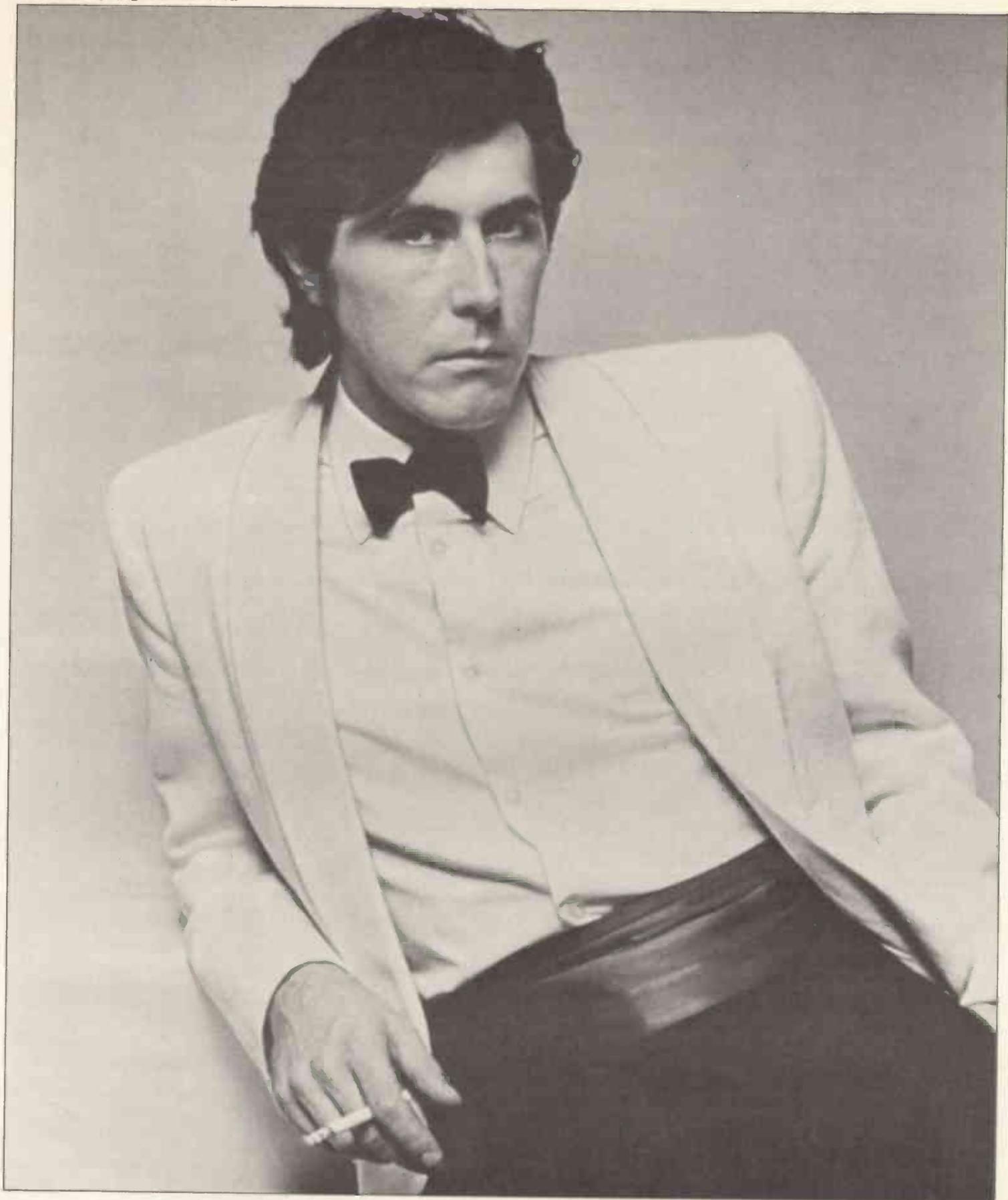
ADDS:

BEST OF THE BAND—Capitol
HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
NIGHTS ARE FOREVER—England Dan & J. F. Coley—Big Tree
SECRETS—Herbie Hancock—Col
STREET PEOPLE—Vigor
HEAVY ACTION (airplay, sales, phones):
BREEZIN'—George Benson—WB
DREAMBOAT ANNIE—Heart—Mushroom
FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIST OF THE GEMINI—Gino Vannelli—A&M
NIGHT ON THE TOWN—Rod Stewart—WB
ROCKS—Aerosmith—Col
SILK DEGREES—Boz Scaggs—Col
WAR'S GREATEST HITS—UA
WILD CHERRY—Epic/Sweet City

WYDD-FM/PITTSBURGH

ADDS:

AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power—Col
JOAN ARMATRADING—A&M
HONOR AMONG THIEVES—Artful Dodger—Col
JUMP ON IT—Montrose—WB
ROARING SILENCE—Manfred Mann's Earth Band—WB
SCHOOL DAYS—Stanley Clarke—Nemperor
SHAKE SOME ACTION—Flaming Groovies—Sire
SIBLING RIVALRY—Rowans—Asylum



He knows what he's doing. Do you?

While some critics throw up their hands, others (like Rolling Stone) compare him to Errol Flynn, Frank Sinatra and Clark Gable.

Some call him crazy. The London Times calls him "The first man to bring a real intelligence to bear on pop."

Whichever camp you're in, his new album "Let's Stick Together" will strengthen your resolve. It contains the title tune "Let's Stick Together" (a big hit in England) plus the Beatles' "It's Only Love," "You Go To My Head," and, for the first time, Ferry-solo versions of his favorite Roxy Music songs.

The new Bryan Ferry album, "Let's Stick Together." Either you get it, or you don't. On Atlantic Records and Tapes.



Produced by Chris Thomas and Bryan Ferry for E.G. Records Ltd.

SD 18187



TOP AIRPLAY



HASTEN DOWN THE WIND
LINDA RONSTADT
Asylum

MOST AIRPLAY

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- WAKING AND DREAMING**—Orleans—Asylum
- SPITFIRE**—Jefferson Starship—Grunt
- JOAN ARMATRADING**—A&M
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- AMERICAN FLYER**—UA

- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century
- TRAPEZE**—WB

HEAVY ACTION (airplay, sales):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- AMERICAN FLYER**—UA
- AUTOMATIC MAN**—Island
- DERRINGER**—Blue Sky
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- GO**—Yamashita, Winwood, Shrieve—Island
- GO FOR BROKE**—Ian Matthews—Col
- IN THE POCKET**—James Taylor—WB
- SPITFIRE**—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC

W-4-FM/DETROIT ADDS:

- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- JOAN ARMATRADING**—A&M
- BOSTON**—Epic
- LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
- MIDNIGHT MIRAGE**—Mike Greene—Mercury
- MOVING TARGETS**—Flo & Eddie—Col
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century
- TROUBADOUR**—J. J. Cale—Shelter

HEAVY ACTION (airplay, sales):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- ALICE COOPER GOES TO HELL**—WB
- 15 BIG ONES**—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- GIST OF THE GEMINI**—Gino Vannelli—A&M

- NIGHT ON THE TOWN**—Rod Stewart—WB
- SOUL SEARCHING**—AWB—Atlantic
- SPITFIRE**—Jefferson Starship—Grunt
- WIRED**—Jeff Beck—Epic

WXRT-FM/CHICAGO ADDS:

- ALBERT**—Albert King—Utopia
- ALL I CAN DO**—Dolly Parton—RCA
- BAREFOOT BALLET**—John Klemmer—ABC
- BOSTON**—Epic
- BREAD & ROSES**—Judy Collins—Elektra
- CUPID'S ARROW**—David Blue—Asylum
- DON'T FIGHT THE FEELING**—Jim Peterik—Epic
- MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SECRETS**—Herbie Hancock—Col

HEAVY ACTION (sales, phones, airplay):

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- DREAMBOAT ANNIE**—Heart—Mushroom
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- CORKY SIEGEL**—Dharma
- SPITFIRE**—Jefferson Starship—Grunt
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- WIRED**—Jeff Beck—Epic

WZMF-FM/MILWAUKEE ADDS:

- AMERICAN FLYER**—UA
- JOAN ARMATRADING**—A&M
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- BOSTON**—Epic
- BREAD & ROSES**—Judy Collins—Elektra
- HOMETOWN FROLICS**—Tommy West—Lifesong
- MIDNIGHT MIRAGE**—Mike Greene—Mercury
- MOTHER'S FINEST**—Epic
- WAKING AND DREAMING**—Orleans—Asylum
- WE CAN'T GO ON MEETING LIKE THIS**—Hummingbird—A&M

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

- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- ROCKS**—Aerosmith—Col
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- TED NUGENT**—Epic
- SILK DEGREES**—Boz Scaggs—Col
- DERRINGER**—Blue Sky

KSHE-FM/ST. LOUIS ADDS:

- AUTOMATIC MAN**—Island
- BOSTON**—Epic
- FUNKY KINGS**—Arista
- MOVING TARGETS**—Flo & Eddie—Col
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- WHOLE WORLD'S GOIN' CRAZY**—April Wine—London

HEAVY ACTION (approximate airplay, phones):

- BIG TOWNE 2061**—Paris—Capitol
- CHEATA**—Hub—Capitol

- IF I WERE BRITANIA I'D WAIVE THE RULES**—Budgie—A&M
- I'VE GOT A REASON**—Richie Furay Band—Asylum
- LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
- MOTHER'S FINEST**—Epic
- SAD WINGS OF DESTINY**—Judas Priest—Janus
- SINCERELY**—Dwight Twilley Band—Shelter
- TWO FOR THE SHOW**—Trooper—Legend
- WAKING AND DREAMING**—Orleans—Asylum

KZEW-FM/DALLAS ADDS:

- MIDNIGHT MIRAGE**—Mike Greene—Mercury
- MOVING TARGETS**—Flo & Eddie—Col
- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century

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

- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- BREEZIN'**—George Benson—WB
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- FLEETWOOD MAC**—Reprise
- DREAMBOAT ANNIE**—Heart—Mushroom
- SOUL SEARCHING**—AWB—Atlantic

KPFT-FM/HOUSTON ADDS:

- BOSTON**—Epic
- CB 200**—Dillinger—Island
- COMIN'**—Chocolate Milk—RCA
- COMING OUT**—Manhattan Transfer—Atlantic
- MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco
- MILLION DOLLAR LEGS**—New Tony Williams Lifetime—Col
- MOVING TARGETS**—Flo & Eddie—Col
- NOT A WORD ON IT**—Peter Carr—Big Tree
- SECRETS**—Herbie Hancock—Col
- WHOLE WORLD'S GOIN' CRAZY**—April Wine—London

HEAVY ACTION (airplay):

- AIN'T THAT A BITCH**—Johnny Guitar Watson—DJM
- JOAN ARMATRADING**—A&M
- BIG TOWNE 2061**—Paris—Capitol
- COMIN'**—Chocolate Milk—RCA
- DOCTOR IS IN AND OUT**—Yusef Lateef—Atlantic
- DREAMS SO REAL**—Gary Burton Quintet—ECM
- EVERYBODY LOVES THE SUNSHINE**—Roy Ayers Ubiquity—Polydor
- GIST OF THE GEMINI**—Gino Vannelli—A&M
- GO**—Yamashita, Winwood, Shrieve—Island
- TO THE HEART**—Mark Almond—ABC

KQRS-FM/MINNEAPOLIS ADDS:

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
- ALBERT**—Albert King—Utopia
- AMIGO**—Arlo Guthrie—Reprise
- BIG TOWNE 2061**—Paris—Capitol
- BREAD & ROSES**—Judy Collins—Elektra
- EVERYBODY LOVES THE SUNSHINE**—Roy Ayers Ubiquity—Polydor
- GOOD SINGIN' GOOD PLAYIN'**—Grand Funk Railroad—MCA
- SANBORN**—David Sanborn—WB
- 2ND STREET**—Backstreet Crawler—Atco
- SECRETS**—Herbie Hancock—Col

- HEAVY ACTION (airplay):**
- JOAN ARMATRADING**—A&M
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- BIG TOWNE 2061**—Paris—Capitol
- CHICKEN SKIN MUSIC**—Ry Cooder—WB
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- LET THE ROUGH SIDE DRAG**—Jessie Winchester—Bearsville
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SECRETS**—Herbie Hancock—Col
- WAKING AND DREAMING**—Orleans—Asylum
- WINDJAMMER**—Freddie Hubbard—Col

KBPI-FM/DENVER ADDS:

- MIDNIGHT MIRAGE**—Mike Greene—Mercury
- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century

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

- BREEZIN'**—George Benson—WB
- FLEETWOOD MAC**—Reprise
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- SPITFIRE**—Jefferson Starship—Grunt

KMYR-FM/ALBUQUERQUE ADDS:

- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- BLOWIN'**—Noel Redding Band—RCA
- BREAD & ROSES**—Judy Collins—Elektra
- SCHOOL DAYS**—Stanley Clarke—Nemperor

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

- AMIGOS**—Santana—Col
- JOAN ARMATRADING**—A&M
- BIG TOWNE 2061**—Paris—Capitol
- DREAMBOAT ANNIE**—Heart—Mushroom
- FLEETWOOD MAC**—Reprise
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LEGENDARY CHRISTINE PERFECT ALBUM**—Christine McVie—Sire
- LOVE IS A FIRE**—Country Joe McDonald—Fantasy
- SILK DEGREES**—Boz Scaggs—Col
- SOUL SEARCHING**—AWB—Atlantic

KMET-FM/LOS ANGELES ADDS:

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
- BOSTON**—Epic
- COWBOY SONG (single)**—Thin Lizzy—Mercury

KOME-FM/SAN JOSE ADDS:

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
- AUTOMATIC MAN**—Island
- BAREFOOT BALLET**—John Klemmer—ABC
- BREAD & ROSES**—Judy Collins—Elektra
- CHAMELEON**—Labelle—Epic
- DIGGIN' IT**—Dunn & Rubini—Prodigal
- EVERYBODY LOVES THE SUNSHINE**—Roy Ayers Ubiquity—Polydor
- FLIGHT NEVER ENDING**—Mingo—Col
- MOVING TARGETS**—Flo & Eddie—Col

- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century

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

- SOUL SEARCHING**—AWB—Atlantic
- WIRED**—Jeff Beck—Epic
- CHICAGO X**—Col
- WHISTLING DOWN THE WIRE**—Crosby & Nash—ABC
- SPITFIRE**—Jefferson Starship—Grunt
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- NIGHT ON THE TOWN**—Rod Stewart—WB
- IN THE POCKET**—James Taylor—WB
- GO**—Yamashita, Winwood, Shrieve—Island

KSAN-FM/SAN FRANCISCO ADDS:

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
- AUTOMATIC MAN**—Island
- BLINDED BY THE LIGHT (single)**—Manfred Mann's Earth Band—WB
- BLOWIN'**—Noel Redding Band—RCA
- DIGGIN' IT**—Dunn & Rubini—Prodigal
- FUNKY KINGS**—Arista
- SCHOOL DAYS**—Stanley Clarke—Nemperor
- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century
- YELLOW AND GREEN**—Ron Carter—CTI

HEAVY ACTION (airplay):

- JOAN ARMATRADING**—A&M
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- HOWZAT**—Sherbet—MCA
- MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco
- MOVING TARGETS**—Flo & Eddie—Col
- NIGHT ON THE TOWN**—Rod Stewart—WB
- WAKING AND DREAMING**—Orleans—Asylum
- WHOLE WORLD'S GOIN' CRAZY**—April Wine—London

KZEL-FM/EUGENE ADDS:

- BOSTON**—Epic
- BREAD & ROSES**—Judy Collins—Elektra
- CHAMELEON**—Labelle—Epic
- COMING OUT**—Manhattan Transfer—Atlantic
- MAHONEY'S LAST STAND**—Ron Wood & Ronnie Lane—Atco
- MAN TO MAN**—Hot Chocolate—Big Tree
- MIDNIGHT MIRAGE**—Mike Greene—Mercury
- MOTHER'S FINEST**—Epic
- SCENE STEALER**—Ruby Starr—Capitol
- SOMEWHERE I'VE NEVER TRAVELLED**—Ambrosia—20th Century

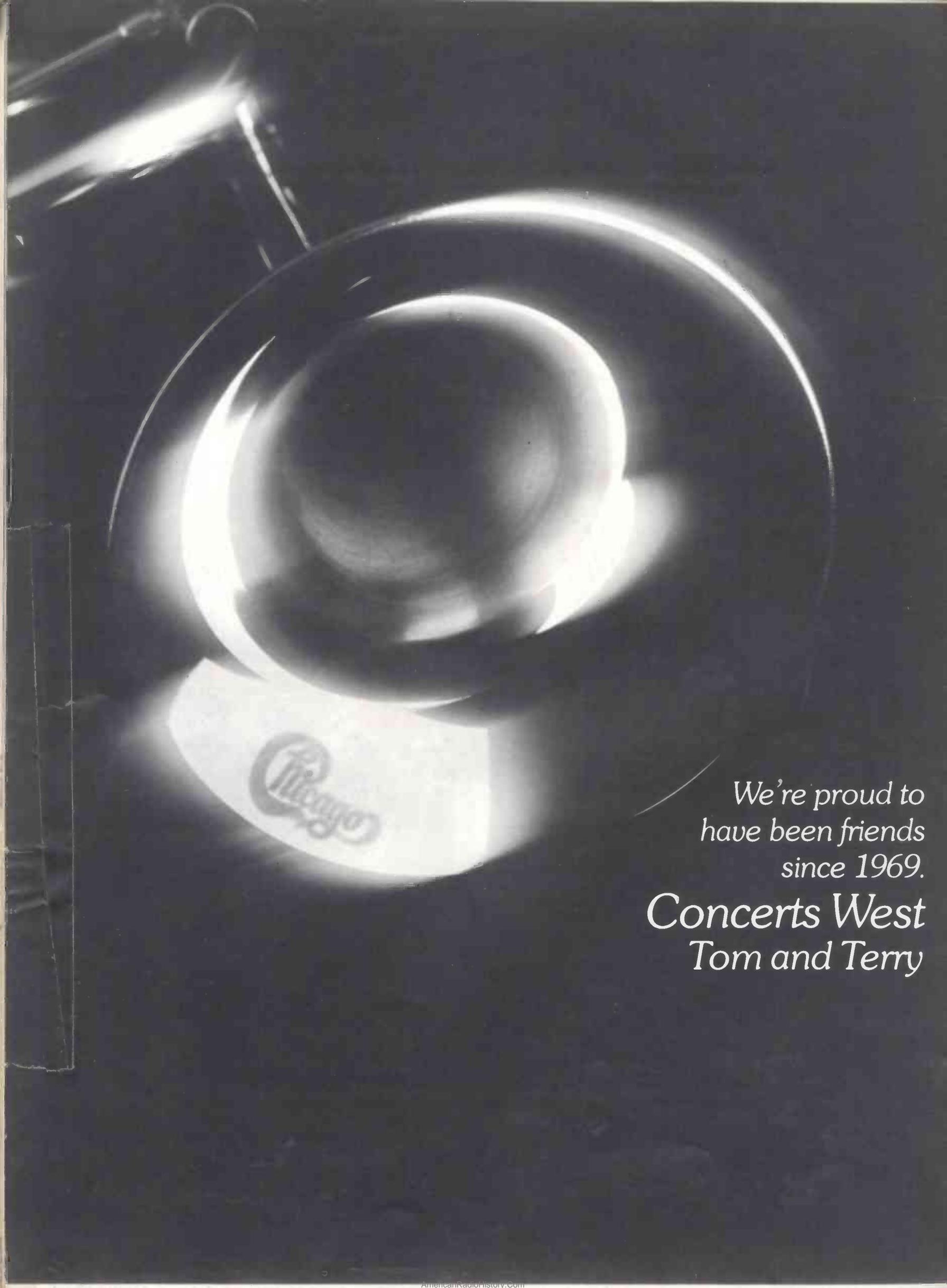
HEAVY ACTION (airplay, phones):

- AIN'T NOTHIN' STOPPIN' US NOW**—Tower of Power—Col
- BIGGER THAN BOTH OF US**—Hall & Oates—RCA
- DREAMBOAT ANNIE**—Heart—Mushroom
- MIKE FINNIGAN**—WB
- FLEETWOOD MAC**—Reprise
- HASTEN DOWN THE WIND**—Linda Ronstadt—Asylum
- OLE ELO**—UA
- ROCKS**—Aerosmith—Col

*Record World
Presents*

Chicago

A Special Tribute



*We're proud to
have been friends
since 1969.*

*Concerts West
Tom and Terry*

Chicago

Is it possible that only seven years have elapsed since "Chicago Transit Authority?" That the "jazz-rock" fusion initiated by Blood, Sweat & Tears and nurtured by Chicago through its various growing stages is such a young phenomenon? That the skeptics who questioned the musical and commercial viabilities of a jazz-rock cross-breeding suddenly found themselves forced to accept the results as a serious musical development?

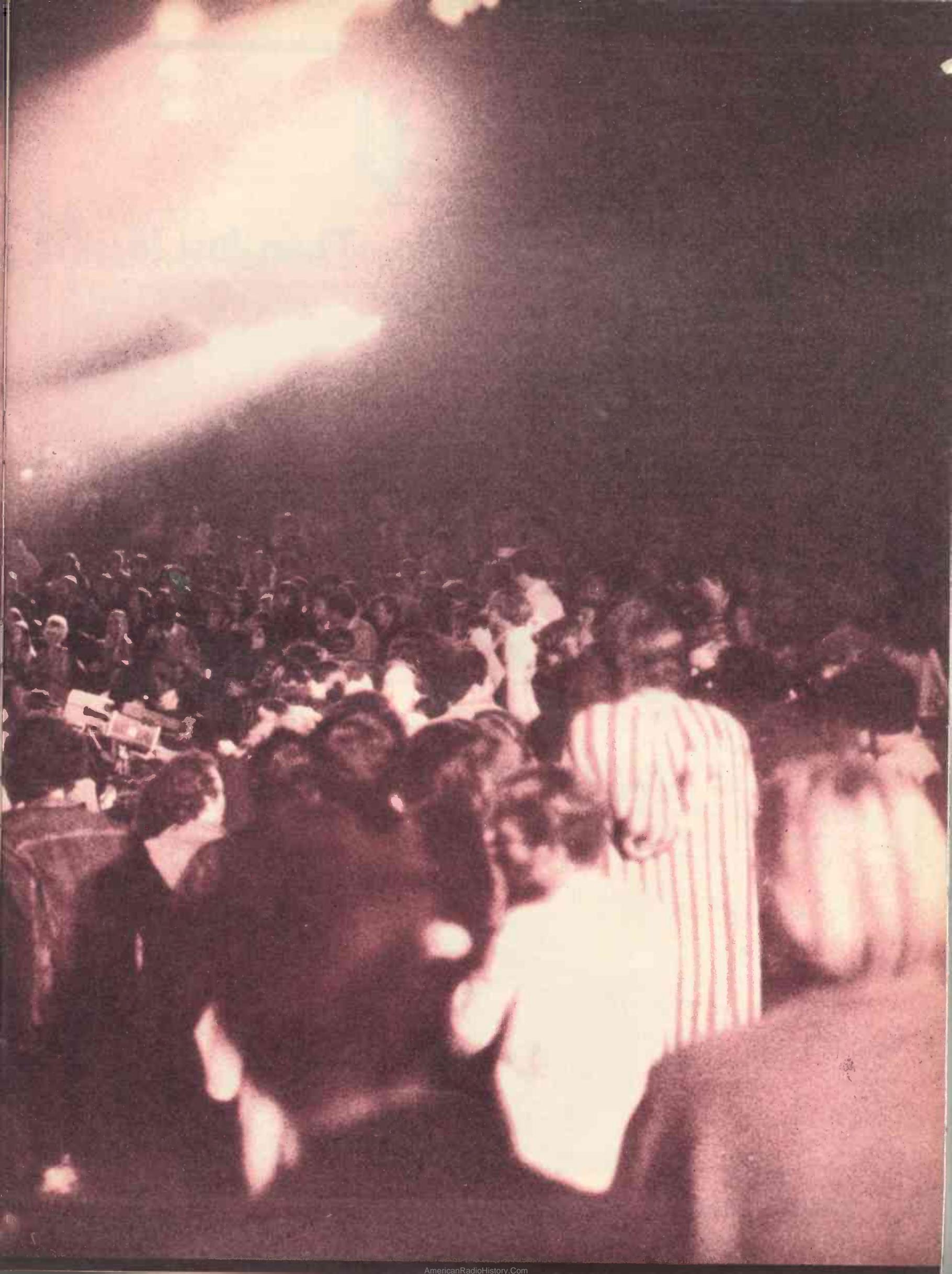
Ask a fan what it is about Chicago that makes the unit so special and he's hard put for words. He'll tell you of the dozen or so concerts he's seen, or point to the records he's purchased over the years and say something about "that blend of horns and guitars." Maybe he'll even talk about the voter registration drives and the positive political input that has characterized so much of what they've tried to do both musically and as a social force.

That fan, however, is probably only peripherally aware of the deliberate care taken in the presentation of Chicago to the public. The name James William Guercio will probably be familiar, as would the Caribou Ranch, but the person who's been attending concerts and buying albums thinks mostly in terms of Chicago's willingness to step away from the mainstream, to take a chance on something new. The sound itself was, and remains, revolutionary; and many within the industry predicted that insistence on multiple album sets and elaborate packages upping the cost to the consumer would be the group's downfall. But the sound of the band sustained such bravery and Chicago's concern that everything about their records and concerts give the customer each penny's worth of his dollars established a bank of trust on which they continue to draw. And which the group itself continues to respect.

It is indeed only seven years since "Chicago Transit Authority," but it is a mark of the impact Chicago has had on the international pop scene that the music they established as an acceptable style has influenced and become part of the music of so many other bands. When others learn the necessity of the total involvement in musical, social and political spheres, and master the art of mutual trust between musicians and audience, Chicago will be pointed to as a landmark band in ways that cannot, as yet, even be predicted.

Chicago







Jim Guercio

Creative Genius and Businessman Extraordinaire

By ELIOT SEKULER

■ The eclectic James William Guercio was barely into his twenties when he emerged as one of the most respected producer/managers in the music business. Since starting his association with Chicago in 1967, he has gone on to head Caribou Records, Caribou Management and the highly successful Caribou Ranch Studios. Several years ago he directed the feature film "Electra Glide in Blue" and was the force behind the classic Chicago/Beach Boys concert tour of last summer.



Jim Guercio

Record World: What led you to make the transition from musician producer?

James Guercio: I've been a composer and musician for a long time and when I became involved in the music business, working for a while as a studio musician, I realized that the fellow with the cigar behind the board out there was changing the work that I was doing on the other side of his glass booth. At that time, there were practically no producers who were really musical—and being a composer, I wanted to have control over what was done with my music; so I became a producer. That was about 1967.

RW: How did you get together with Chicago and what led to the formation of the Caribou enterprise?

Guercio: I had a group called Blood, Sweat and Tears, which was very successful; our first album sold in the neighborhood of nine million copies and we had four gold records. As their producer I spent a good part of my life on that project and I saw all that energy just dissipated through bad management. Now the group is like a baseball team; one or two guys own the name and they keep hiring new short-stops. Anyway, at about that time I was working with a friend from Chicago who had a group that was called C.T.A. and although I had no interest, believe me, in becoming a manager, an agent, or even their producer, really, the experience of Blood, Sweat and Tears was still fresh in my mind. Blood, Sweat and Tears had been, again, tremendously successful; they were making \$50,000 a night, but even so, the business decisions that were made for them were not right, the business policy conflicted with creative policies. So after working with C.T.A. for two years I came to the conclusion that there was nobody to be found who understood what I'd been trying to do musically with them. So to avoid a repetition of Blood, Sweat and Tears debacle, I took all that money that I'd made with BS&T and the Buckingham and set out to build a company, a system that would oversee all the business aspects that affected those artists.

RW: What did that enable you to do that you might not have been able to do otherwise?

Guercio: Well, I hired the best people I could find, very competent people who were working for me, for a company that I owned and in which I called the shots. They're still with me and they still do an incredible job. And part of the reason that they do an incredible job is that that they're not forced to make decisions only for today, only for the present; they make decisions for the future. Had we had a manager for Chicago when they had their first couple of hits, he would have tried to generate the largest possible amount of income in those years in order to draw the largest possible commission. Instead, we are able to forego some of that income. We went to Europe, traveled everywhere in the world, played 284 one-nighters in one year, but in colleges as opposed to the big, easy dates. We developed a base

in this country that would allow us to sell records and maintain a following for the next ten years. For example, the management company waived its commission on a lot of the European dates during the first four years, and there's no other management company in the business that would do something like that. But mine did it. The decisions we made were based on creative considerations. For a while, five years ago, Chicago was the hottest international attraction in the world. During the past three or four years, they've chosen not to play Europe because it takes so much out of a band's system to do that. They all have families and kids and homes; they're successful and they just haven't wanted to give all that up for months at a time. At present, though, since they've only been playing about 50 dates a year, they've decided to go back and play to the international market. We did Mexico last year and that was so successful that I think the idea of reaching all those people throughout the world with their music has gotten back into their blood. So to sum it up, I felt that I had to control all the business elements affecting the band in order to be able to make the right kind of creative decisions. Because when you've got an artist that doesn't have any money to show for all his efforts—after maybe four or five years of recording and touring—it's very difficult to talk to him in terms of creativity. And Chicago is the richest band in pop music. There are other individuals—a few artists like John Denver or Paul McCartney that have made more money—but there ain't no band with as much money as Chicago's got. Our drummer, for example, has never written a song and he's worth over a million dollars. They all have pension plans and property and I'm very proud of that, because the artist should own it all. And when you have an artist who's financially secure, you can sit down with him and say, "Listen, I'd like for us to play in Eastern Europe and we're going to lose money doing it." Or "I think we should play Russia but we're going to lose money." And they can listen to what you're saying without worrying about having to go out on tour just to pay their bills, as most artists in this business have to do.

“The company is my responsibility and I've hired the best people I could find and gave them freedom to operate within certain parameters.”

RW: Your role seems somewhat complex, in that you're combining artistic and business responsibilities. To what extent do you still function as a manager?

Guercio: I don't. The company is my responsibility and I've hired the best people I could find and gave them the freedom to operate within certain parameters. The biggest consideration of my company is integrity. Honesty. And I've found people who are in sympathy with those principles. Once you've established honesty as your guideline, it's not too hard to make decisions after that. That holds true for the management company, the business management company and the record company. You make agreements with people, you stand by your word, keep your agreements; they do what they say they'll do, you do what you say you'll do and if you surround yourself with creative people, you'll be successful.

RW: What kind of personal transition did you have to make, or are you still making, in shifting from a musician/composer to the various roles that you now play?

Guercio: Three years ago I directed a film, "Electra Glide In Blue," and my continuing interest is in making films. I want to take the same

(Continued on page 28)

Chicago

The Chicago Experience: More Than Just Music

By MARC KIRKEBY

■ Seven years after Chicago's first album was released by Columbia, the sense one gets about this band is that its members, and their producer-mastermind James William Guercio, expected and planned for their enormous success all along. How else to explain a group whose first three albums were two-record sets (although specially priced ones) at a time when the double album was a relatively new packaging idea reserved almost exclusively for top-selling stars, and whose fourth album, certainly one of the most audacious record design ideas in rock history, was a four-album, three-poster, one picture book extravaganza with a \$14.98 list? Yet it didn't take long for the group to convince almost everyone that it knew what it was doing.

In those seven years, Columbia has issued 10 Chicago albums; the first nine are platinum, and the most recent is still an Album Chart top 10 item. Several of Chicago's single releases have been among the biggest hits of this decade, and its albums, as stated above, have often been among the most daring examples of packaging and marketing in the record industry. The group's appeal extends from young teens, who know Chicago's music primarily from pop radio, to adults for whom Chicago albums represent the only rock records in their collections.

Musically, the group members have moved a great distance, from the fringe of what in 1969 had not even been named jazz-rock, to the mainstream of American popular music with a style that has increasingly come to rely on harmonic vocals as an important complement to Chicago's trademark horn arrangements. They have experimented with frenzied horn charts that recall Don Ellis, and with suites of songs that have tried to embody concepts ranging from one man's progression through an average day to visions of a political apocalypse.

While their music has reached out to millions and millions of



Chicago (from left): Laudir de Oliveira, Lee Loughnone, Peter Cetera, Terry Kath, Walter Parazalder, Daniel Seraphine, James Pankow and Robert Lamm.

listeners around the world, the members of Chicago have shown themselves to be that rarity among the rock giants of the seventies, a band with a social conscience. No new band in 1969 could choose "Chicago" as its name without conjuring up vivid images of the bloody apogee of the Vietnam war protest movement, the 1968 Democratic convention and that city's response

to it, and the first album, "Chicago Transit Authority," shows some still-fresh scars. By "Chicago II," the seven original members and their producer could inscribe the jacket, "With this album, we dedicate ourselves, our futures and our energies to the people of the revolution . . . And the revolution in all its forms."

Chicago's musical expression of

its political concerns has moved from the idealistic intensity of "It Better End Soon" to the vision of a post-Woodstock mystical harmony embodied in "Saturday In The Park," but all the while the group has shown a down-to-earth involvement in the mechanics of social change that is almost unparalleled in this decade. Chicago records have urged the young to register and vote, and Chicago concerts have boasted voter registration booths where other shows have had only souvenir hawkers.

Brass and Rock

Chicago came into being at a time in rock's evolution in which brass and woodwind instruments, excepting only the saxophone, had had only the smallest involvement in the major recordings of the genre, in which George Martin's supportive horn arrangements for The Beatles sounded almost revolutionary, and in which a very few other bands, among them the Electric Flag and Blood, Sweat & Tears, were just beginning to experiment with a rock sound in which those instru-

(Continued on page 19)



CTA in 1969.

AMERICA'S



AMERICA'S



FAVORITE.



AND OURS. COLUMBIA RECORDS.



Chicago: Feelin' Stronger Every Day

■ "When we first started," trumpet player Lee Loughnane said, "and as we came up through the club circuit, we were always told that we might go somewhere but chances were we wouldn't because we didn't have a show. That was what we heard all the time. But we've always seemed to get by on just our music alone."

Chicago is almost as well-known as its metropolitan namesake. All Chicago-born, with the exception of Brooklyn's Robert Lamm, their roots, as Lamm said, "are basically rock, but we can and do play jazz; Blood, Sweat and Tears is basically a jazz-rooted combo that can play a lot of rock."

Although Blood, Sweat and Tears are often credited as being the virtual pioneers of the "jazz rock" sound, Chicago must be considered the foremost purveyors of that questionable musical form, a label that all members of the group agree exists only in the minds of the media.

"We are just a rock group with horns!" moans trombonist James Pankow.

With the exception of guitarist Terry Kath and bass player Peter Cetera, all the members have had extensive musical training. James Pankow was a music major at Chicago's DePaul University where he cultivated an interest in jazz; but as his musical experiences broadened he began exploring and became more immersed in rock and blues. It was also at DePaul where Pankow met another young musician, James Guercio. Drummer Danny Seraphine, Lee Loughnane and Walt Parazaider (woodwinds) were also attending school there at that time and the "rumblings" soon began.

Robert Lamm moved to Chicago when he was 15, fresh from a church choir in Brooklyn, and established musical roots as pianist with high school groups just prior to forming his own rock band at 16. Then, as with the other members, all that dues-paying began: sock hops, clubs, bar mitzvahs, weddings, etc. And, from all these various rock, jazz and showbands, the members

connected. Lamm's various gigs throughout the Chicago area introduced him to some of the future members and by the time he began his musical studies (piano and composition) at Roosevelt University, the original Chicago seven were well acquainted, personally as well as musically.

Chicago evolved from The Big Thing, a favorite with the locals and a group whose similar dressing and choreographed stepping almost tagged them as a slick white rhythm and blues band.

"We've talked about putting together a collection of things we used to play in the clubs when we were The Big Thing," Robert Lamm said. "A lot of rhythm and blues. We used to do Hendrix material with horn arrangements, a lot of Beatles stuff with brass. For the last couple of years we were doing 'Got To Get You Into My Life' for an encore and people freaked out because they haven't heard it for a long time. We used to do a version of Sam and Dave's

'Hold On I'm Comin'.' There is a Bach piece with a repeated bass line that fits 'Hold On I'm Comin'' exactly so we did that song against the Bach piece and the people loved it. We did weird arrangements of 'Goin' Out Of My Head' and a couple of Moby Grape tunes—the acid rock era with brass."

Bassist Peter Cetera then departed from the Exceptions, considered one of Chicago's finest rock bands, and joined forces with The Big Thing just prior to James Guercio changing their name to Chicago Transit Authority. By then, former college classmate Guercio had already made a heady step in fame's direction as producer of The Buckingham's, a local group making a national splash with such hits as "Kind Of A Drag," "Don't You Care?" and "Susan." Guercio, at the time, was about to sign yet another Chicago group, the Illinois Speed Press, that had recently offered a bass gig to Terry Kath. But by then Kath was too much in love with his lead guitar so

he turned down the more lucrative bass offer and totally committed himself to the Big Thing.

Buoyed by Kath's enthusiasm, Guercio came out to hear the group, was immediately excited by what he heard and, by offering to move them out lock, stock and brass to California and to subsidize their personal, therefore their musical, needs, a bit of rock 'n' roll history was born.

"Guercio subsidized us to come out to the west coast in 1968," Walt Parazaider said. "He set us all up in a house, paid all the bills. It was incredible. Guercio had gone to DePaul with us and he was the kind of guy that when he got somewhere he never forgot his friends. The most super thing in the world is to wake up in the morning and get out your horn and rehearse eight hours a day on your own original music. That's the dream story, if you think about it—to do nothing but just concentrate on your music. Jim Guercio was the break. If anyone ever wants to know what the turning point was for Chicago, Jim Guercio was it. He opened almost all the doors for us and he is still an integral member of our group. We consider him the ninth member, as a matter of fact."

Guercio not only set them up in a "creative community" that must be every struggling musician's dream but also hustled them various gigs in Los Angeles area rock clubs like the Whisky a Go Go and other less prestigious places with names like Itchyfoot Mose. L.A. exposure led to "underground" recognition in such periodicals as the L.A. Free Press and airplay on FM radio until they were out of the clubs and attracting much larger crowds in halls like Los Angeles' Shrine and Fillmores East and West.

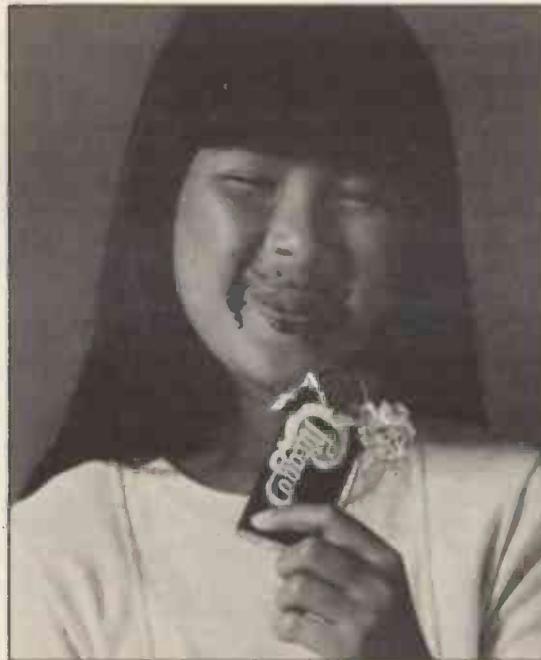
As soon as a recording contract from Columbia seemed imminent, Guercio was signed to produce the second (sans leader Al Kooper) Blood, Sweat and Tears lp. This was all going on while the Chicago Transit Authority was still waiting in their Guercio sub-

(Continued on page 26)



The Big Thing

NOT JUST AMERICA'S FAVORITE.



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CBS International Records 

Chicago

For Lamm, The Group Always Comes First

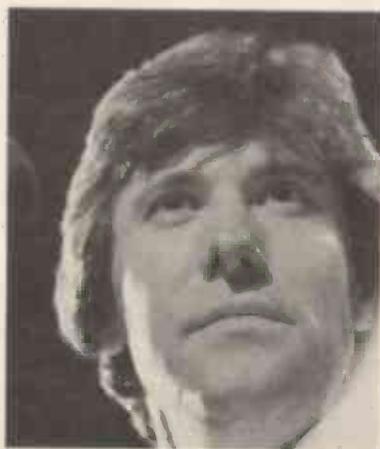
■ Although many have considered Bobby Lamm to be the "leader" of Chicago, or at least its guiding light, Lamm himself would probably be the first to disagree. Although he may have a wider variety of musical goals and/or ambitions, might have written their first hit single, "Does Anybody Know What Time It Is?" and is the only member to have released a solo album, "Skinny Boy" in 1974, he is the most expressive when stressing the strict ensemble "rule" of the group.

Schooling

After moving to Chicago from Brooklyn, Lamm was awarded a scholarship to the Art Institute of Chicago, one of the most prestigious of its kind in the country. But just prior to starting classes his artistic goals were all but forgotten when he formed his first rock 'n' roll band. So he turned down the scholarship to become a full time music student at Roosevelt University where he eventually became acquainted, as well as musically involved, with the other members.

Lamm is the one most responsible for the group's political voice, a factor which has played a large role in their music. Many of the group's concerts have served as political platforms of sorts, stopping the music to protest the war in Vietnam or urging the kids to register to vote. But all of that has changed now.

"We were being badgered by the press," Lamm said. "We were being asked for political connotations in songs where there weren't any. We were being asked to explain and re-explain things that were said in the second album and we were already through recording our fifth and way past that stage. So I would say from the sixth album on we tried to kind of stay away from at least political musical material. At least, if we were going to become politically involved we were going to do it on a personal basis and not involve the whole band. We met Governor Jerry Brown recently and he came and talked to us. We liked his ideas and what he had to say so we did the Anaheim benefit for him. We may not do



Robert Lamm

anymore things like putting political commentaries in our songs but we can still try and get a guy that we believe in elected. Terry and Lee were put into a position to answer questions about a song I had written and they would feel funny about it because they are not politically interested."

Lamm has many solo projects in mind but Chicago still comes first as far as he is concerned.

"I would like to do another solo album," Lamm said, "Because I like the first one I did very much. I'm proud of it. A lot of people seem to have it because I go into a lot of people's houses and I see it there. But maybe they got it for free because judging from the sales figures I got it didn't sell too well. I want to do another one for sure because I have a lot of material that I have accumulated over the years that just isn't right for Chicago."

Songwriting

Because Lamm had written such a sizeable portion of the Chicago Transit Authority album, many critics have termed it really a "Bobby Lamm album."

"I listen to that first album a lot," he said, "listen to each instrument individually, listen to each word, listen to each performance and there is not anything on that to say that it is a Bobby Lamm album. There aren't any of our albums that are Peter Cetera albums or Terry Kath albums. They are all group efforts in the end. I just happen to write a lot of songs and that's my

contribution. I'm a better songwriter than I am a piano player and a performer. I could never reach the level of performance that Terry does playing guitar. He has played almost every major solo on at least the first five albums anyway. And most of the solo work still rests with him and he always pulls it off beautifully. That is his responsibility and he is willing to handle it. Our group is an ensemble. It is not a Rolling Stones with Mick Jagger as the leader."

When the group took some time off this year, Lamm worked with Tom Scott to further his edu-

cation in orchestrating for larger groups and scoring of films, the latter something he has been wanting to do for a long time.

"That's possibly a solo endeavor I will get into more," he said, "because I have been able to sit down and go back to my books again and remember how to write for strings. I learned one time but I forgot. If you are not doing something like that all the time you just forget it. But I'm going to try and do a lot of different things on the side. But only if the Chicago schedule permits. The group always comes first with me."

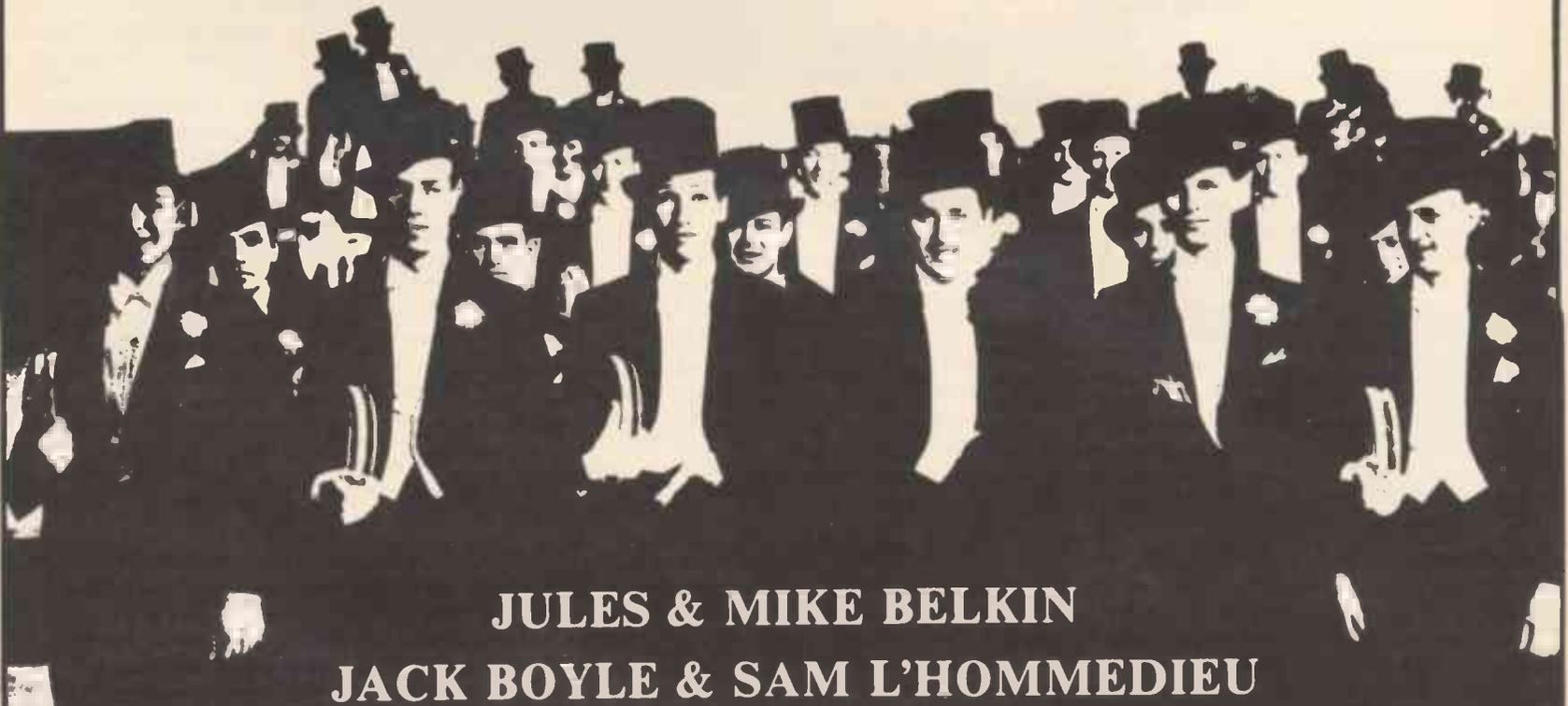


Chicago in L.A., 1970.

TO OUR FRIENDS:

Chicago

CONGRATULATIONS FROM THE BOYS:



JULES & MIKE BELKIN

JACK BOYLE & SAM L'HOMMEDIEU

RON DELSENER

ELECTRIC FACTORY CONCERTS

SHELLEY FINKEL & JIM KOPLIK

BILL GRAHAM & THE F. M. FAMILY

DON LAW

JOHN SCHER

WINDY CITY PRODUCTIONS LTD.

STEVE WOLF & JIM RISSMILLER



Larry Fitzgerald & Howard Kaufman:

The Building of a Superstar Act

■ *Larry Fitzgerald and Howard Kaufman were two men with vast experience in business management and little experience in the music business when they first joined Caribou Management. They now feel they have gone through a "learning experience" with Chicago and have "grown with them." Fitzgerald is now vice president and general manager of Caribou Records and vice president of Caribou Management. Kaufman is vice president of business affairs for Caribou Records and secretary/treasurer of Caribou Management.*

Record World: Why do you think Jim Guercio became interested in management as opposed to remaining on the artist's side of the business?

Larry Fitzgerald: Jimmy, of course, could best answer that question but from our early discussions, we came to certain conclusions that have formed the basis for this organization. In the early days, Jimmy spent a lot of time on the road and saw certain inequities in the way artists were dealt with. He saw artists that had hit records for which they were never paid, tours for which they were underpaid and in general, had their careers mishandled and finances misspent. In many instances, there was just a general lack of care and integrity in dealing with certain artists.

Howard Kaufman: The concept consisted of having a single entity that could involve itself in every aspect of an artist's career. There would be no need to have an outside business manager, personal manager or production manager. All of that combined energy could be focused on the artist's career.

RW: At what point did Chicago come into the picture?

Fitzgerald: Chicago was, at that time, a band called The Big Thing, a group that Jimmy had been encouraging and working with. He wanted them to write their own music, because he knew they had talent in that direction and he wanted them to get away from the type of top 40 oriented material that they, of necessity, had been doing. The only way to work and survive in Chicago at that time was to be on a juke box, but they had become the biggest club band in the city. We brought them out to California in the early summer of 1968. They stayed in a house in Hollywood, writing and rehearsing constantly and playing a gig whenever we could find one for them. It was quite a while before the first record came out.

RW: When did that first album come out?

Kaufman: The first Chicago album was released in January of 1969. The group had been in L.A. for about a year before that.

Fitzgerald: And even after that first album was released, it wasn't very easy at first. At that point, we would play anywhere. We would play for any kind of money we could get or even for free, just to get exposure, experience and to get the stage act down. So I'd come to the office every day, check our airplay, check our record sales and see what kind of work was available. That's what my life consisted of in those days.

RW: Were you booking as well?

Fitzgerald: No, we were fortunate in finding an agent fairly early on. Danny Weiner was with IFA at the time; he still books the band and he's been a very important part of everything that's happened to Chicago.

RW: What kind of gigs was the group playing at the time?

Fitzgerald: Clubs, concerts, dances. It wasn't really until the second album was released that Chicago really started to break.

RW: At that point, did your jobs change very much in terms of what you did from day to day?

Fitzgerald: Things changed a lot. Howard and I were both more or

less neophytes in the music business up until that point. We went through a learning experience with the band and I think we've been able to grow with them.

Kaufman: Our goals were always predicated on the principle that the guys—all of the members of Chicago—would remain financially secure which would free them to make artistic decisions. That's what we talked about from the very beginning and it's remained an important factor in the unity of the group and, ultimately, their success.

Fitzgerald: We believed that if the right artistic decisions were made, then the money would follow. We've never wanted to make decisions based purely on money, even when making a few dollars was a crucial matter. There was a time when I called Howard and told him that I had to have a truck because there was no other way to move our equipment around. For that specific reason, we took a job as the house band at a place called the Factory and after the second night, we were fired because we played too loud and we played original material. And that really upset me, because that gig was going to give us the down payment for the truck we needed. Doc Severenson had been in the club that night, along with several other musicians and people in the business, and Doc had told the group that he liked their original tunes. The manager of the club had warned them that if they played their own stuff or continued to play what he considered to be too loud, they'd be fired. But at Doc's request, the guys cranked up and began playing their own music. I was home that night and I got the call at about 1:00 in the morning: "Your band is fired."

RW: At what point did Columbia Records get behind Chicago?

Kaufman: Jimmy had had a production deal with Columbia so it was understood from the very beginning that the label would be behind us.

RW: Did Columbia believe in Chicago from the very beginning? Was it difficult to motivate them to support the band?

Our goals were always predicated on the principle that the guys . . . would remain financially secure which would free them to make artistic decisions.

Fitzgerald: It's always difficult, even now.

Kaufman: Management has to stay on top of it at all times. It's a team effort, of course, between the management, the agency and the record company, but our job is similar to that of the president of a large corporation. We've got to make sure that all the various departments are functioning properly. We're not saying that Columbia doesn't do their job; they do. They sell a lot of records and they've been very good to us. But they have a lot of other artists on the label as well, and our only concern is with Chicago. We have to secure as much attention for Chicago from the label as possible, as much support as is possible. You have to keep fighting all the time.

Fitzgerald: You can never take anything for granted. One of the biggest problems that we face in dealing with Columbia on behalf of Chicago today is that the band is so successful that the company knows they can ship "x" number of records that will sell through as a matter of course. There will be "x" amount of airplay on Chicago, right out of the box, without any aggressive promotion, without any real support from the label. It's almost an automatic thing. Our job is to make sure that they don't treat it as automatic, that they don't take the group's success for granted. You've got to keep creating excitement at the company, with the promotion men in the field, the salesmen out on the street. You've got to stay in touch with them and exchange ideas,

(Continued on page 35)



Terry Kath: A Natural Musician

■ "I'd rather be a musician than a pop star," says Terry Kath, whose guitar playing is always sure to heighten the excitement of any Chicago record.

Clearly a pop star in his own right, Terry is also an outstanding musician, and even though not schooled in the traditional sense, he displays in his playing and writing the fact that he is truly a natural musician.

Terry, who was born in Chicago, comes from a musical family and experimented with several instruments including the banjo, accordian, bass and drums before settling upon his main instrument—the guitar.

In addition to playing the guitar, Terry is also one of the chief contributors to Chicago's wealth



Terry Kath

of recorded material. Most of his tunes are based on experience. "Usually, the songs that I write are pretty personal," explained Terry. "I write strictly from something that has happened."

Even though Terry is not a formally trained musician, he says that he is interested in going back to school. "I think if I ever had the time, I'd like to go back to college to learn to write and arrange music," said Terry. "I would also like to get into composing on a big scale, quite possibly for big bands or symphonies."

Even though Terry is interested in other outside projects, his first interest is in Chicago. "First thing on my list is this band," comments Terry. "I hope that we can continue to play for years. There's nothing that I really like better than playing with Chicago, and I think the group will be able to go on for quite a while."

Another goal of Terry's is to

someday get into acting: "It's another side that really interests me." He has already gotten his feet wet as an actor, providing an interesting conclusion to "Electra Glide In Blue."

Terry's favorite hobby is motorcycle riding, but he also likes to collect guns that are unusual and interesting to shoot. He is quick to point out, though, that he is not interested in any kind of hunting. "I do target-shoot, but prefer just to go out into the desert and shoot beer cans!" he says.

Terry was, and still is, quite confident about Chicago. "I felt right from the beginning that this band had a lot of potential. I knew with a lot of hard work, we could really be a supergroup."

(Continued on page 34)

Columbia Record & Tape Club
and its millions of members
salute
JIM GUERCIO
and
CHICAGO



Columbia House
1400 North Frustridge Avenue
Terre Haute, Indiana 47808



CBS Executives Salute Chicago

Walter Yetnikoff

(Walter Yetnikoff is president, CBS Records Group)

■ There is no music more widely known today than that of Chicago. From their distinctive work on record to their concert appearances all over the world, Chicago has continually set new standards of musical taste and excitement both as a band and as individual musicians. Audiences everywhere have responded to their universal musical style.



Walter Yetnikoff

In many ways, this band goes far beyond the success that is apparent from their enormous record sales. They represent the best that music has to offer, always bringing to their performances a professionalism and maturity that reflect on the entire music industry.

Contributions

Congratulations to Terry Kath, Peter Cetera, Robert Lamm, Laudir de Oliveria, Lee Loughnane, James Pankow,
(Continued on page 34)

Paul Smith

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

■ We are all proud of Chicago's enviable sales record: ten straight platinum albums and two gold singles. All of this in less than a decade of stunning growth and prosperity. Consistency rightfully characterizes

Bruce Lundvall

(Bruce Lundvall is president, CBS Records Division)

■ When Chicago burst onto the music scene seven years ago, we were aware that the group was playing a new fusion of rock and jazz idioms. We soon realized that this was just one dimension of a group we instantly felt was destined for superstardom. Time has borne this out. Chicago has brought aspects of many different styles of music to their works in such innovative fashion that now, seven years and ten albums later, their status in music has never been bigger nor more secure.



Bruce Lundvall

Through persistence and dedication, and a complete awareness of their own creative potential, Chicago has become the most successful American rock band. The relationship we have enjoyed with each member of the group as well as James William Guercio, Larry Fitzgerald and Howard Kaufman has been a very special one and we are grateful to have been a part of the career of Chicago from the very beginning.

(Continued on page 18)

Jack Craig

(Jack Craig is vice president and general manager, marketing, CBS Records)

■ Chicago's success has evolved out of a complete understanding of the contemporary idiom and a commitment to hard work. Their recordings have always exhibited the unity of concept that has become the group's hallmark upon which we have based our total marketing thrust.

The unique logo which bears the name of this supergroup signifies a constant symbol of quality, leadership and excellence. Their tours have been carefully constructed, properly paced and fully developed before implementation. To main-



Jack Craig

tain a potent musical force such as Chicago required foresight, intuition and coordination.

(Continued on page 34)

Don Dempsey

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

■ Chicago was the first group to align themselves strongly with a readily identifiable over-all image. Because of this and because of the group's utter professionalism and quality, they are a marketing dream come true. In fact, their innovations have led us, as a company, to equal innovations and some of our finest media mix advertising, cover art, point of purchase

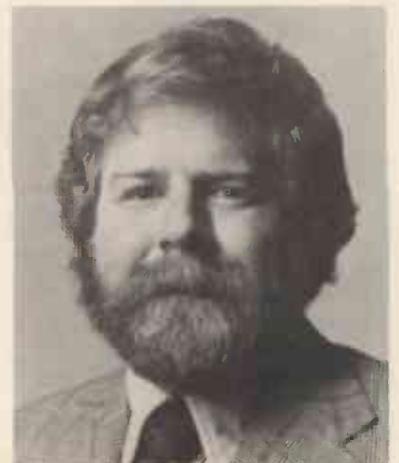
(Continued on page 30)

Don Ellis

(Don Ellis is vice president, popular a&r, Columbia Records)

■ The sound of Chicago is a major force in contemporary music. Its presence has been monumental; the group's influence has been felt everywhere. From its inception, Chicago offered a styling and texture all its own. They developed a sound immediately identifiable, and, most significantly, it allowed for constant growth. Because of this, "Chicago X" is as new and creative as their first lp, "C.T.A.," each album displaying its own depth and versatility.

This easily recognizable, constantly maturing sound has been a cornerstone of the group's huge success. Although many have sought to imitate the Chicago sound, none have succeeded. Chicago remains the perennial American group.



Don Ellis

Stan Monteiro

(Stan Monteiro is vice president, national promotion, Columbia Records)

■ Nothing is automatic today but Chicago is about as automatic as they come. You don't have to ask radio programmers to listen, which is half the ball game; they want to listen. There's no limit to their demographics, male or female from nine to 90. Chicago is pro-

(Continued on page 30)

Congratulations
Chicago

for your phenomenal achievements

Clair Brothers Audio
Tom Field Associates



Peter Cetera — Still Developing

■ Peter Cetera, the last member of Chicago to join the then named Chicago Transit Authority while the group was still ensconced in its home town, has emerged over the past eight years as lead singer (along with Terry Kath and Robert Lamm), one of the principal songwriters and a riveting presence on the concert stage.

"I joined Chicago about six months after it was formed," Cetera explained. "I left my group (The Exceptions) when they needed another singer and a bass player. Success was never really something I thought about. I knew we were a special band. I knew we'd have a certain market, and once we caught on, the success would follow."

Chicago has indeed been a "special" band from the start, but the group has often, and erroneously, been lumped into the "jazz/rock" or "horn band" categories.

"I don't think we're jazz/rock, although there was a time we could have been considered that," Peter (never Pete) said. "I think now we're just into contemporary music. As far as horns are concerned, yeah we have horns. We have guitars too so we could be called a guitar band. Chicago has their own bag, the Chicago bag."

That "bag" is helped along not only by Cetera's highly identifiable vocal style but by his songwriting efforts as well. Among his compositions are two of the group's biggest hit singles, "Feeling Stronger Every Day" and "Wishing You Were Here."

"I've been writing since I joined Chicago but it took me about one album to get going," he said. "Since then I've written about two songs per album. Chicago has given me the freedom and opportunity to write and I think each of us has a different style."

"I compose my songs on everything. I've used guitar, bass, harmonica. Many times, if someone knows how to play piano real well, they'll ignore the simpler chords and simpler chord arrangements. I pick up whatever



Peter Cetera

instrument I can. I don't always think of myself as being the lead singer on the songs I write. I wrote 'Wishing You Were Here' and couldn't sing lead because it was too low for me." The song was eventually recorded by an ensemble of both Chicago and The Beach Boys.

After eight years of living in each other's pockets, especially on the road, Cetera is happy to

agree that "we all get along great. We do think as a family."

"There has never been one person who was the leader. I've never been in a band that had a leader and I don't think I ever could be. In this band we work everything out among ourselves. Majority rules. We vote on everything. If I wanted to say I'm the leader . . . okay, I'm the leader, but so is everyone else. It's all chiefs and no Indians."

As one of the country's largest concert attractions, the members of Chicago have been on the road for much of their time together and Cetera feels "there's no happy medium. When I'm on the road, I get tired of the road. When I'm home I get very tired of being at home." In order to relieve the boredom and to prepare for the physical energy they must expend on the stage, several members of the band, including Cetera, have recently become tennis fanatics.

After recording 10 albums together, Cetera feels there will be no radical departure in the future from the formula that has made Chicago such a success.

"It's been a natural progres-

sion all along," he said. "We each had a song in the last album and everyone has had a chance to develop as a writer. I'm a rocker but I like to do songs, not jams. Some of the guys might go off and do solo albums but that's about as radical as we'll get."

Paul Smith

(Continued from page 16)

This superb sales power is unique and serves as testimony to their status as a supergroup. Chicago's impact on the nation's retailers is felt the year round. Chicago is the strongest and most consistent selling catalogue in the record business.



Paul Smith





Lee Loughnane Moves Towards New Horizons

■ Lee Loughnane was only 12 years old when he got his first trumpet. Like Walt Parazaider he was blessed with the encouragement of a musician father, also a trumpet player, and, just out of grade school, he developed a passionate interest in the big band sounds of Tommy Dorsey and Glenn Miller.

Background

"I was about 12 or 13 when I started," Loughnane said. "In high school I was in the concert and marching bands and on the side I played a couple of weddings. You'd just get three or four guys together and you'd play a wedding. Then I got into a band called Ross and the Majestics and that was my first real rock 'n' roll band. It was a five piece band—tenor, trumpet and rhythm section. At the same time I got this gig on the weekends with a band called the Shannon Show Band. It was an Irish show band and we'd play country and western, Elvis Presley tunes, Irish waltzes. That was just before Chicago happened."

Loughnane majored in music education at DePaul University following some scant training the summer before in "just the basics." In case his musical dreams didn't pan out he would have a teaching degree to fall back on.

Playing The Trumpet

"I thought I'd become a teacher," he said, "but as I got into it I realized that I would have to take all of these required courses that had nothing at all to do with music, I decided to call it quits. I didn't want to be a teacher anymore. All I really wanted to do was play the trumpet."

So Loughnane dropped out of DePaul and enrolled in classes at the Chicago Conservatory of Music—majoring in trumpet. By this time Chicago was more or less together and had been playing local gigs for about six months.

"When Guercio brought us out here," he said, "we didn't have anything to do but play. If we had stayed in Chicago it would have been a different story. We would have had to go to school and try to make all the gigs. We had to come to a place like Los Angeles



Lee Loughnane

just to get started because in the midwest you just can't go anywhere. We've grown up with this band. We've matured along with each other and at the same time our music has matured."

Although Loughnane has been writing more he has no plans for a solo album. His extra-curricular musical activities lie exclusively with a rehearsal band which also includes Danny Seraphine, Laudir de Oliveira, Don Grusin on keyboards and Bill Dickinson on bass.

"Those cats are really good," he reports, "and it's a lot of fun playing with them. Plus, it feels good to get into something different once in a while. You need

that to grow, to blow off some creative steam. I feel like I'm moving onto some new horizons when I play with this band and it feels really good."

When James Guercio made his film directorial debut a few years ago with "Electra Glide in Blue," Loughnane played a small role.

Acting

"I did a couple of scenes in that movie," he said, "and one of them ended up on the cutting room floor. But I had a lot of fun doing it. I felt comfortable in front of the camera, which really surprised me because I didn't think I would at first. But once I was there I felt like I was at home

almost. So I'm looking forward to doing some more acting. In what capacity, I don't know. I think I would like to do movies rather than TV. I could play in this band for the rest of my life if the band stays together, but I still have to grow as an individual. People can say I'm using the band's success to get roles but I'm going to do whatever I feel like doing. It's all going to be for my own benefit and hopefully everyone will like it or enjoy it. I want to enjoy myself but I think I should be able to feel free to do whatever I want to do."

Chicago Experience

(Continued from page 6)

ments would share the spotlight with guitar and piano.

Robert Lamm, Peter Cetera, Terry Kath, James Pankow, Lee Loughnane, Walter Parazaider and Daniel Seraphine drifted together from and into a number of generally unsuccessful Chicago-area bands called The Missing Links, The Exceptions, The Majestics and The Big Thing. Most had had formal training in music, and at least one, Loughnane, was a rather late convert to rock 'n' roll. The new group played innumerable dates at bars and colleges in the area without attracting much attention, playing music that was at best unfamiliar to its audiences.

History

Several of the members had been students at Chicago's DePaul University, where they had met another student, James William Guercio. Guercio had played bass for one of Dick Clark's touring bands and briefly for the Mothers of Invention, had written songs for Chad and Jeremy and had produced the Buckingham's. Guercio heard the CTA, recognized both their potential and the lack of response they were receiving in their home city, and convinced them to move with him to Los Angeles.

The group rehearsed intensely, and once again played frequently at clubs and bars, this time gradually assembling a local following. The ultimate result was a

(Continued on page 30)





*A Decade of Living Our Lives Together;
Thank you for Colouring Our World*



From all of us at Caribou



Singles



Discography

CATALOG NO. TITLE

- *4-44909 QUESTIONS 67 AND 68 LISTEN
- *4-45011 BEGINNINGS POEM 58
- *4S-45127 MAKE ME SMILE COLOUR MY WORLD
- *4-45194 25 OR 6 TO 4 WHERE DO WE GO FROM HERE
- *4-45264 DOES ANYBODY REALLY KNOW WHAT TIME IT IS? LISTEN
- *4-45331 FREE FREE COUNTRY
- *4-45370 LOWDOWN LONELINESS IS JUST A WORD
- *4-45417 BEGINNINGS COLOUR MY WORLD
- *4-45467 QUESTIONS 67 and 68 (Japanese version) QUESTIONS 67 and 68 (English version) (NOT FOR SALE)
- ★ *4-45657 SATURDAY IN THE PARK ALMA MATER

CATALOG NO. TITLE

- *4-45717 DIALOGUE (Part I and II) NOW THAT YOU'VE GONE
- *4-45880 FEELIN' STRONGER EVERY DAY JENNY
- *4-45933 JUST YOU 'N' ME CRITIC'S CHOICE
- *4-46020 (I'VE BEEN) SEARCHIN' SO LONG BYBLOS
- *4-46062 CALL ON ME PRELUDE TO AIRE
- *3-10049 WISHING YOU WERE HERE LIFE SAVER
- 3-10092 HARRY TRUMAN TILL WE MEET AGAIN
- 3-10131 OLD DAYS HIDEAWAY
- 3-10200 BRAND NEW LOVE AFFAIR (Part I & II) HIDEAWAY
- 3-10360 ANOTHER RAINY DAY IN NEW YORK CITY HOPE FOR LOVE
- 3-10390 IF YOU LEAVE ME NOW TOGETHER AGAIN

Hall Of Fame Singles

* Out of print

★ Gold record

CATALOG NO. TITLE

- *4-33193 25 OR 6 TO 4
- 13-33193 MAKE ME SMILE
- *4-33197 DOES ANYBODY REALLY KNOW WHAT TIME IT IS?
- 13-33197 FREE
- *4-33201 BEGINNINGS
- 13-33201 QUESTIONS 67 and 68 (English version)
- *4-33210 COLOUR MY WORLD
- 13-33210 I'M A MAN
- ★ *4-33241 SATURDAY IN THE PARK
- 13-33241 DIALOGUE (Part I and II)
- *4-33255 JUST YOU 'N' ME
- 13-33255 FEELIN' STRONGER EVERY DAY

* Out of print

★ Gold record

Chicago

THE MUSIC



THE PACKAGING

Queens Litho salutes Chicago and their contributions to the music industry.



An Annotated Chicago Album Discography



Chicago Transit Authority I (PG 8). A jazz orientation and the memory of the '68 Democratic Convention dominate this first effort by a group that had already decided to shorten its name to Chicago by the time of the album's April, 1969 release. The two-record set is highlighted by Robert Lamm compositions and by extended soloing on several songs, most notably on the group's frenetic version of the Spencer Davis Group's "I'm A Man." The Lamm-penned "Does Anybody Really Know What Time It Is" became Chicago's fifth single, released after three songs from "Chicago II" had scored, but even without an immediate single hit, "CTA I" reached number 17 on The Album Chart in August, 1969, and has remained a solid catalogue item.



Chicago II (PG 24). "With this album, we dedicate ourselves, our futures and our energies to the people of the revolution . . . And the revolution in all of its forms." Despite this album cover inscription, Chicago's second (and perhaps its best) effort is less concerned with politics than with a rather disjointed look at maturity.

"25 or 6 to 4," the group's fourth single, is arguably their strongest composition, with the horn section and guitarist Terry Kath spotlighted, and the "Ballet For A Girl In Buchannon" that fills side two of the January, 1970 release spawned two more hits, "Make Me Smile" and "Colour My World," both sides of the third Chicago single. The lp reached number three on The Album Chart in May, 1970.



Chicago III (C2 30110). Chicago's commercial clout was proved even more conclusively by this third consecutive two-record set, released in January, 1971, which topped The Album Chart for two weeks in February and March of that year. "Free," the group's sixth single release and the only one from "Chicago III," was also a hit that year. The group's preoccupation with suites of songs culminates on this album, dominated by the compositions of Lamm, Kath and trombonist James Pankow. Side two is taken up by Lamm's "Travel Suite," side three by Kath's examination of an average day, and side four by Pankow's vision of the apocalypse.



Chicago At Carnegie Hall (C4X 30865). A week-long stand at the prestigious New York hall in April, 1971 resulted in this four-record set, certainly one of the most ambitious packaging concepts in rock recordings, released in October of that year. Along with four lps in cardboard sleeves, the package contains three posters and a picture book that includes a list of every Chicago performance from the group's inception through mid-1971. The three preceding albums are given approximately equal attention, with the package thereby serving as a greatest hits album of sorts. Tapes of the set were released separately in two volumes. Despite its \$14.98 list, "Chicago At Carnegie Hall" had a lengthy stay at number four on The Album Chart in January and February, 1972, and has achieved RIAA platinum status.



Chicago V (PC 31102). This July, 1972 release was the first single lp Chicago made, although the lp's packaging still employs a two-pocket cover to hold the two posters enclosed. Lamm compositions take up most of the set, most notable among them the smash "Saturday In The Park," released as a single in the summer of 1972. The group's songs began growing shorter and less connected to each other with this album, as Chicago's feel for the mass audience grew. The album spent three weeks as *Record World's* top album in August and September, 1972.

Chicago VI (PC 32400). Producer James William Guercio's



Caribou Ranch, shortly to become one of rock's most respected recording facilities, served as home for the sixth Chicago album, released in June, 1973. The song-writing chores are evenly distributed here, with Pankow and bassist Peter Cetera contributing the album's two hits, "Just You 'N' Me" and "Feelin' Stronger Every Day," the 12th and 13th singles by the group. "Chicago VI" also marks the debut of percussionist Laudir de Oliveira, the only new member of the band since its inception. The lp was number one on The Album Chart for two weeks in August, 1973.



Chicago VII (C2 32810). Something of a turning point in the group's career, this album signals an increased interest in vocal harmonies highlighted by guest appearances by the Beach Boys and the Pointer Sisters. Pankow's "(I've Been) Searching So Long," Cetera's "Wishing You Were Here" and trumpeter Lee Loughnane's "Call On Me" comprise

(Continued on page 34)



A Positive Outlook Is The Key for Pankow

■ Chicago is a bonafide rock of Gibraltar. They are one of the few survivors of the pop/rock jungle — spending most of their time on the good side of the hit parade. As well as being a musical success story, Chicago is a study in group therapy, proving that it is indeed possible for a band that plays together — for 10 years and 10 albums—to continue to stay together. Those ten years were good, and the albums all went gold, but there is more than their common “good fortune” that binds the band, according to James Pankow, trombonist for the group.



James Pankow

Pankow had roamed in and out of some stock late '60s jazz bands before the conception of Chicago, but he never had any second thoughts; in fact, he never had any other thoughts about his

future except that he was going to be a professional musician. At age 19, Jim put away his homework, picked up his horn and joined six of his friends in forming the now historic Chicago

Transit Authority. Pankow and his pals are still together a decade later, adding a member and abbreviating the name, but essentially Chicago has remained intact over the years. Jim attributes

a major portion of the band's success to the personal closeness between the members, instead of crediting their huge success as the impetus behind their unity.

“Chicago has been my entire life since 1967, and everything that I have done has revolved around my relationship with the band. It's a physical occupation of course, so it's not going to last forever, but Chicago will stay alive as long as we want it to stay alive. We're all positive people, and as long as we devote the energy that we've always tried to devote to the band it will be a very valid musical statement. All of us are so close and the reason we're still together is because we can still communicate. It's like a marriage relationship, it's not just a business. It's a very personal

(Continued on page 38)

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Parental Push Pays Off for Parazaider

■ "My father was going to be in Woody Herman's band," Walt Parazaider said, "but he pulled out because Woody had this reputation of not paying his band, so he passed up the opportunity. He's been a professional musician for over 40 years so that is where I got the go ahead to play music when I was only nine years old. I never had the kind of parents that told me to be a doctor or a lawyer. I was really fortunate. All of these great musicians used to come over to the house and have jam sessions in the summer in our backyard and in the basement in the winter. We always had music, live music, going on around our house. So I would just fool around with all the instruments until I had finally picked out the long black one—the clarinet—the one Benny Goodman played. So my musical career really began when I was nine. Fortunately, I come from a musical family who gave me a lot of push and a lot of positive force."

Private Studies

Parazaider began private clarinet studies while still in grammar school. By high school he began to seriously study classical music. But then, for obvious security reasons, he began thinking in the bizarre terms of becoming, of all things, a pharmacist.

"I took about four years of Latin and all those required science courses," Parazaider said, "but then one day I started thinking that I would probably be the one guy who gets out of pharmaceutical school that will make that one pill that will kill somebody. So I decided right then and there that I was going to stick to music. My freshman year of high school was when I really got into playing in different types of bands. I had a real schizoid type of musical existence. While I was studying for an orchestra berth with the Chicago Symphony I was playing rock, jazz and big band music too. But it didn't seem to hurt me."

After about two years of trying to obtain an education degree; Walt decided that music

was just too important to him and he finally received his degree in classical clarinet instead. Then he met Terry Kath when he joined a group Kath was in called Jimmy and the Gentlemen.

First Groups

"That group was led by a fellow who fancied himself as Elvis Presley," he said. "He sang as well as Elvis but the only thing is that he was too into being the Elvis of 10 years before. It was just a knockabout band that played around clubs in Chicago—saloons, bars. We were basically a show group with all the jokes, dance steps and everybody else's tunes. There was a band after that, the Dick Clark Caravan of Stars back-up band, that Terry, Danny Seraphine and I were in that was quite an experience. We got to back up a lot of people like Tom Jones and the Shirelles, people whose music we more or less grew up with. It was an invaluable experience because we came in contact with so many great musicians."

Constant Drive

Parazaider feels that the reason Chicago has been so successful, outside their constant drive for improvement, is that they have always taken their audiences along.

"We could write music that sounds like the Jetsons' percolator gone electronically amuck," he said. "All that John Cage and Stravinsky influenced stuff and we would lose the audience and probably ourselves. You can't just play music for yourself the way the old jazz musicians did. You have to play for the audience or you can't turn them on to the music. That is why we have been together for ten years. I think we have some outstanding soloists in our group. I think any member of our group can get up and jam with the best musicians. But when we are really cooking that means that everybody on that stage is really working. It's good to showcase each individual because it's healthy for their creative forces and egos. But mainly we are a band that plays together, therefore we stay together."



Walter Parazaider

Feelin' Stronger Every Day

(Continued from page 10)

sized "creative community" to cut their first album. Not only was Columbia adverse to having two such similar "jazz rock" aggregations sharing the wealth of their label, their ire was really raised when, after catering to CTA's whims, CTA wanted to put out a double album—a two-record set.

"That was like pulling teeth out of a lion," Parazaider said. "Here was this new group, and they have the nerve to tell this big record company they want to put out a double album their first time around. The only group to do that at that time was The Beatles with their white album. The argument that we got was the obvious one, the 'who do you guys think you are, anyway? The Beatles? Why should we give you double the studio time when you might bomb?' They put a lot of pressure on us to release a single album."

Guercio argued the Columbia executives into submission, but only after a severe monetary lean backwards from the group itself.

"We agreed to cut our royalties to the point that the financial risks would be exactly the same as for a single record," Parazaider said. "We had faith that we would sell records and for

us to get out all the music is going to take two records. To tell the whole story of this time period of our creative life is going to take at least two records, we kept telling them. So when we came up and gave them something back dollar-wise there were no hassles because then we were the only ones taking any real risks. But we knew it was going to turn out alright. We just had a lot of faith in ourselves."

In 1969, the two-record set "Chicago Transit Authority" not only got the bullet treatment from the trade charts but was certified gold by the RIAA.

Guercio then had a "convivial" summit meeting and a major decision was made to eliminate the Transit Authority and become known simply as Chicago. It was bolder and that was what they felt their reputation was becoming.

Their second album, titled simply "Chicago," had no hassles at all being released as a double album. Its lengthy stay on the charts alone gave those Columbia execs enough faith to give them a go ahead for another two, three, maybe even four record set.

(Continued on page 32)

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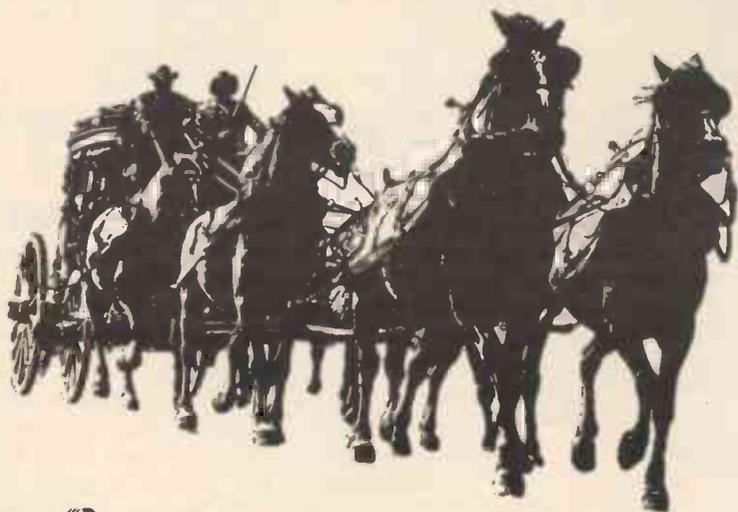
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Laudir de Oliveira:

The Latin Side of Chicago

■ Percussionist Laudir de Oliveira began his show business career as a dancer in his native Brazil with the Brazilians Dance Company, a respected troupe which he also managed. But the tensions of holding down two such demanding jobs got to be just a little too much, plus playing music had always been his first love. He was a member of the highly successful Sergio Mendes and Brasil '66 for four and a half years, an experience he considers, outside of being a member of Chicago, his most invaluable.



Laudir de Oliveira

But then a late night plane ride changed everything.

"I had just finished a concert with Sergio Mendes," Laudir recalls, "and Chicago was on the same flight. We started jamming on the plane, playing bottles, spoons, anything we could get our hands on. We had a lot of fun and then I got together with

them again in Los Angeles a couple of times and saw them again in Japan where we were staying at the same hotel. It was then that they invited me to

play on their sixth album. So I did and after that they invited me back to be on their seventh. It was right after that they invited me to join the group—to become the eighth member of Chicago."

When Laudir joined Chicago he was familiar with their music only through the first two albums. When he returned to Brazil for a brief period he sort of lost contact because some of the group's albums were not released there.

"I came into the group feeling very much like an outsider," he said, "and I thought it was really going to be different because the only musicians I had ever worked with were fellow Brazilians. So here I was working with seven Americans who were practically a family, who had been involved with each other, both musically and personally, for a very long time. Their sense of humor as well as their musical approach

was quite different from mine. But they made me feel right at home from the beginning. Right away they made me feel like I had been one of them all along. Now I don't feel like an outsider at all."

Laudir has done and is still doing a lot of studio session work for other recording artists, such as the latest release of fellow Brazilian Flora Purim. He is open to all aspects of the recording industry, especially producing, and is also involved with fellow Danny Seraphine in a rehearsal band.

"I can see my influence on the band," he said. "I gave them a new thing, a Latin influence. But it's not an intrusive influence that detracts from their musical identity. It's a much subtler, a much softer one. I can even see my influence in their songwriting and that is really satisfying to a former dancer from Brazil."

Jim Guercio (Continued from page 7)

concept on which I've built this music business and translate it to the film business. I also want to use the same people.

RW: What relationship do you see between those two media?

Guercio: It's the same. Film is the more demanding art because it encompasses music, theatre, drama, and literature, but it's still a matter of ideas. Making records and making films both require you to come up with ideas; films are just more complex and, in a way, more universal.

RW: Are you still very involved with Chicago on a creative level?

Guercio: I make their records.

RW: What does that entail? They're all accomplished musicians; what kind of direction do you give them in the studio that enhances or changes their sound?

Guercio: My role is to help all of them achieve their finest hour, to reach their dreams. For example, we have many writers in the group, and it's partially through my encouragement that all of them are writing songs. It's my responsibility to help them get their songs on a record. Through engineering, through arrangement, through performance, I just help them do that. Chicago is the guys who play and write the music; I help them do it as much as I can. My ability, I think, is to give people support so that they can do greater things than they might ever think of doing on their own. Chicago is a very cooperative operation. We have great singers, great players and great writers and they all work closely together. They also work very differently, and my role is to give them encouragement, help them to work with each other and help them achieve what they've set out to do. Jimmy Pankow, for example, says to me: "I've got this great idea, this great tune, what do you think?" and I'll say, "I like it." And maybe he'll say, "I need help doing it, because I want to try something a little

different." So maybe we'll try recording the whole track live and just dub in the vocals, or maybe, like with Peter Cetera, we'll start a song by just recording the guitar and then just add all the other tracks separately. It's never the same, it's always a different process. My role can be compared to that of a director; I work with the band as I would work with actors, writers and technicians in making a film.

RW: You've said that you started as a composer, yet you've never taken any writing credit on Chicago's records.

My ability, I think, is to give people support so that they can do greater things than they might ever think of doing on their own.

Guercio: They write all their own songs, and I don't think it would be fair to impose my compositions on the group. My musical ideas manifest themselves in Chicago's music in terms of arrangements and sounds, and on some tracks I'll play guitar or bass once in a while. But it's their group and their music and I'm not on stage with them every night when they're out on tour. My musical involvement ends with the recording. When I made "Electra Glide In Blue," I also wrote the score and I plan to write the music in all my future film projects.

RW: Is there any way that you could verbalize the direction that you feel the group is moving towards musically?

(Continued on page 32)



Danny Seraphine:

Taste, Timing and Technique

■ Like most members of Chicago, drummer Danny Seraphine's musical involvement began at a very early age. He started banging on the drums at the age of nine and by the time he was twelve he was playing in rock groups. While still in junior high school he met future Chicago members Terry Kath and Walt Parazaider at an audition for a hot local group called the Executives. It was at this meeting that the real nucleus of Chicago was born.

After high school he went to DePaul University and began studying percussion with the late Bob Tilles.

"Meeting Bob Tilles was per-



Danny Seraphine

haps the turning point of my musical career," Seraphine said. "I had gotten about as far as I could go musically on my own and Bob opened a lot of exciting new doors for me. People seem to underrate the role of a drummer in a rock group and really don't realize the intricacies and the hard work involved. Taste and timing are really important to be a good drummer; but if you don't have a special technique all your own then you can never be a great drummer. Tilles really stressed technique to me and that's something that I think very few rock drummers have. I can think of a lot of very good rock drummers but really have to

scrape to come up with names of great rock drummers. Right off I can think of only about two are on their way to becoming great drummers. Session drummer John Guerin is one and Carl Palmer (of Emerson, Lake & Palmer) is another. They are two who realize the importance of technique. You also have to have your own special feel, but technique is what sets the good drummers apart from the great, or potentially great ones."

Since his meeting with Tilles, Seraphine has never stopped studying. When he moved to Los Angeles he hooked up with Chuck Flores, a former big band

(Continued on page 34)

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The Chicago Experience: More Than Just Music

(Continued from page 19) recording contract with Columbia, which in turn resulted in appearances at larger halls, the Shrine and the Fillmores, and the beginning of the almost ceaseless touring that gave the group national exposure in a time before FM radio could provide it in more than a handful of cities. The word-of-mouth was effective: soon after the April, 1969 release of "Chicago Transit Authority" teen bands around the country were attempting imitations of the group's version of "I'm A Man," and sales on the album pushed it into the top 20 of The Album Chart only four months later.

And all the while, as rock 'n' rollers they were somehow unusual, and their immediate appeal owed something to that. For one thing, they lacked a real front man. Their major large-group competition, Blood, Sweat & Tears, opted for a strong stage presence in David Clayton-Thomas when Al Kooper left the group, and the other large groups, among them the Electric Flag and Rhinoceros, never broke through commercially, in part for lack of a hit single but in part for lack of a stage focus. At the outset, Lamm was writing and singing lead on much of the group's material, but onstage Lamm sat off to one side at the piano. Guitarist Kath and bassist Cetera stood out front, but neither dominated the show. It was the compelling nature of its sound, and a lot of well-rehearsed onstage movement, that kept crowds filling Chicago's concerts, and to this day it is as an entity, not as an assemblage of colorful individuals, that Chicago is known, with Lamm the only group member to record on his own.

'Chicago II'

With almost no break between touring and recording, the group had its second album ready for release by January, 1970, and it provided Chicago with the single hit (in fact, with three of them) necessary for mass-audience acceptance. "Chicago II" indicated the direction Guercio and the group had elected to take, away from the extended soloing and freneticism of the first album, toward a more controlled, the-

matic style, typified by the "Ballet For A Girl In Buchannon" that still ranks as the favorite of many of the group's older fans, and by "25 or 6 to 4," the farewell to the drug culture that may be Chicago's most powerful song.

The third album, released in January, 1971, brought Chicago to the top of the charts, setting a pattern of single hits and number one albums that has continued virtually unbroken to the present day. Its fourth album, the four-record live set, seemed designed to enshrine the band in the public consciousness as superstars, and sales of the album (it has sold over a million units despite its \$15 price tag) proved the venture a success.

By "Chicago VII," released in March, 1974, a detectable change

Stan Monteiro

(Continued from page 16) grammed at major top 40 stations because of its mass appeal.

They write beautiful melodies, are great musicians in the purest sense of the word, and are brilliant businessmen. They have a total understanding of the mechanics of radio. The group is always cooperative about interviews; we woke them up early in the morning to do a stint at an important radio station on a moment's notice. It's a great feeling to be able to take a group such as Chicago into a radio station. Chicago is a total entity; they are so successful because they follow through.



Stan Monteiro



Chicago performing at the McNeil Island penitentiary in 1972.

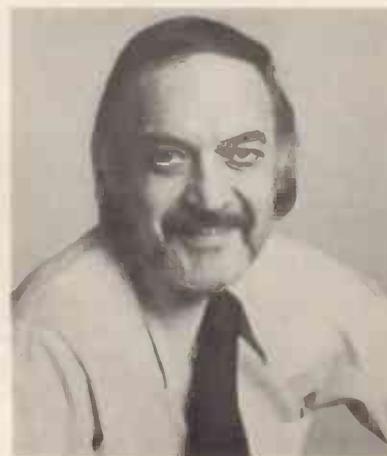
in the group's style was emerging, one that emphasized vocals more and brass less. The performances on the record by several members of the Beach Boys

Don Dempsey

(Continued from page 16) merchandising materials, radio spots and print ads have been with Chicago. The marriage of their music and our marketing has been a constantly expanding collaboration and is one we look forward to continuing for many years to come.

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seem to have left a permanent mark on Chicago's style, and they also served as prelude to the summer '75 tour that put both groups on the same stage, harmonizing on and backing up each other's songs, in one of the most successful concert package tours in rock history. "Old Days," the second single from "Chicago VIII," was positively Californian in mood, recalling "Do It Again" more than anything else.

Greatest Hits

The extent of Chicago's popularity with the record-buying public was underscored late last year with the release of the group's greatest hits album, issued at the peak of the holiday buying season, which spent eight weeks as the nation's top selling album in December, 1975 and January of this year. Lamm and Pankow compositions make up most of the set, the songs on which seem to underscore the strength and consistency of the group as pop songwriters.

Seven Years

After seven years, the seven original members are still together, joined three years ago by percussionist Laudir de Oliveira. Few groups of the seventies have stayed together as long, and few artists of the seventies can come close to Chicago's commercial impact. The brassy sound which they helped introduce has become commonplace, with several groups achieving success with styles that were simply attempts at duplicating Chicago's music. The recording facility at Caribou
(Continued on page 34)

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Chicago: Feelin' Stronger Every Day

(Continued from page 26)

Pankow's "Make Me Smile," an infectious rocker that initially charged their acceptance on AM radio, came from that second album as well as Bobby Lamm's "25 or 6 to 4," which really sparked their commercial success.

"Chicago III" climbed even faster and was their most "ambitious" effort to date. It contained a six-number "Travel Suite" with five parts by Lamm and one by drummer Danny Seraphine; an "Hour in the Shower" provided by a five-movement suite by Terry Kath; and with minor contributions from Guercio and Kendrew Lascelles, Jimmy Pankow's "Elegy" on side four of their third lp.

Chicago, cruising on their sudden commercial power, hit the prestigious concert circuit so fast that they soon found themselves playing dates at Carnegie Hall which were recorded for the "Live at Carnegie Hall" Chicago IV

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album. A precedent setting four record set, elaborately packaged, the sales have thus far surpassed the two million mark.

From then on the gold album winning streak was on. By now Chicago was a "commodity" on par with all the pop music superstars and international recognition deservedly gave them "corporate" status. The Chicago logo alone, the "wood-carved" spelling of their name that only changes backgrounds, not penmanship, on the covers of all their albums, was familiar enough to breed critical contempt among the self-righteous opinion-makers who feel that musical quality is lowered when it starts making money.

"Being criticized for being commercial is ridiculous," Loughnane said. "The only music that isn't commercial is somebody playing in a garage out there on Dollar Street who has never recorded and is doing it strictly for art's sake. It's the same with saying you sold out. If you are sitting in a garage foraging through garbage, then you haven't sold out. But the term commercial is a weird term. If you are not commercial then you are not reaching the people and the people don't like your music. The underground people, after we started becoming successful with singles, sort of just washed their hands of us because we weren't the heavy album group to them anymore. We were commercial again. It was like the kiss of death. If you make money then you can't possibly be any good. Isn't that ridiculous?"

Through such early founded friendships the original members of Chicago have always said the reason that they have stayed intact for ten long years has been the fact that they have known each other for so long.

"We are not bored with each other by any means," Lamm said. "There has always been a mutual respect as far as being musicians is concerned. And somehow, underneath it all, everyone has assumed certain responsibilities and there are a lot involved in trying to keep a group this size

together. It's difficult for me to put my finger on exactly what the responsibilities are but all I know is that there are just different areas that one guy in the group tends to take care of. Whether it's being a guy who contributes a lot of songs like I do, somebody who is willing to stand up and talk to the audience or somebody who is willing to do a lot of interviews. There are just a whole lot of different areas that need to be taken care of and everybody just sort of feels an area that they are more adept at and takes care of it. We take care of each other in certain ways. That's another reason why I feel we have stayed together as long as we have. But the biggest reason I think is because we still have a lot of fun at what we're doing. We still work our asses off but it's very gratifying in the end. If it wasn't fun we simply wouldn't be here."

With such close "family" ties you might be able to slightly understand the trepidations of percussionist Laudir de Oliveira when he was asked to join the group. An artistic refugee from the Brazilians Dance Company and a former member of Sergio Mendes and Brasil '66, Laudir met the group by chance on a plane flight, discussed their music and soon found himself as the eighth member of one of the most successful rock groups in the world.

The group has recorded most of their music at James Guercio's Caribou Ranch, a Netherlands, Colorado "recording facility." It's not only because of the ultra-sophisticated excellence of the studio, available as well in Los Angeles, New York and Nashville,

but because of the total atmosphere the ranch and its surroundings have to offer. There's a laid-back sort of country comfort that offers a much stronger stimulus to creativity, something the coldness of big city studios can't provide. To finish a long and grueling session and then step outside to a breathtaking panoramic view of the rugged Colorado Rockies set beneath true blue skies is far more conducive to creativity than the skyscrapers of New York City or the neon of Nashville Row.

Chicago recently released their tenth album titled, of course and what else, "Chicago X," and its sales clearly indicate that the group's commercial power is still at its peak. And, since it is yet another monstrous money-maker, it will undoubtedly be subject to the self-righteous slings and arrows of a lot of rock criticism.

"We weren't what a lot of critics thought we were in the beginning," Lamm said, "and I think that is what turned a lot of them against us when we started to be successful and make money. We didn't live up to certain expectations, so to speak. If we started with 'Chicago Transit Authority,' according to our reviewers and later on our critics, by the third album we should have been doing stuff like Weather Report is doing now. But the fact remains that we are the same people, the same band, the same instrumentalists with the same limitations and the same capabilities. So there really isn't very much you can change without sounding really pretentious. We are just what we are. All we do is play music."

Jim Guercio (Continued from page 28)

Guercio: They're working, I think, in many new directions. I've encouraged their writing and I've encouraged all the members of the group to instruct themselves compositionally. So each member of the band is progressing musically. Peter Cetera is emerging as a unique writer on his own. Jimmy Pankow is developing his own style, as is Bobby Lamm, and Terry Kath and Lee Loughnane. So their direction is one of different personalities developing as individuals. Everybody is contributing more now and the group encompasses many more new ideas and styles. I think the new album is the best thing they've done in many ways.

(Continued on page 36)

VARIETY

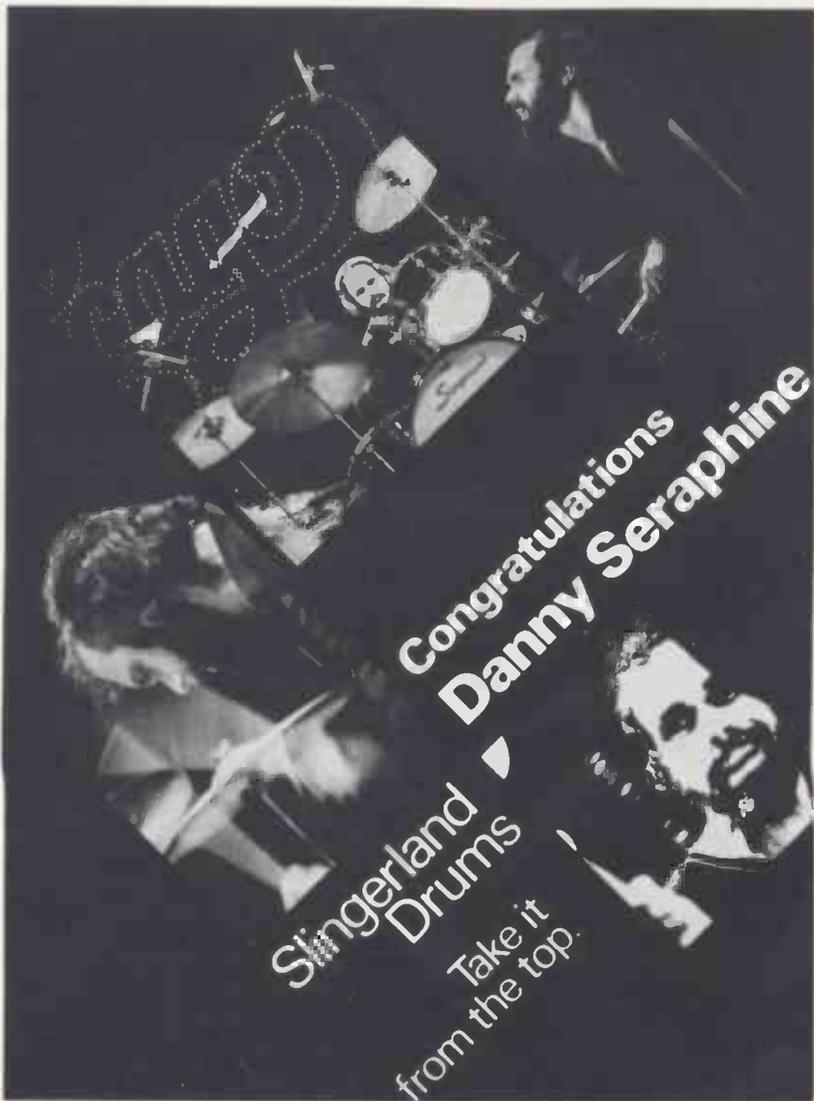
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Danny Seraphine *(Continued from page 29)*

addition of Brazilian percussionist Laudir de Oliveira has been a great influence and one that has sparked their creative growth considerably.

"We are a family in a sense," he said, "and that gives us a strength as far as taking care of business goes. Nobody can tell us that we aren't going to be around tomorrow because we all know that we are. We know we can still sit down today and talk to each other about our problems. But that is not the only thing that is keeping us together. Laudir's Latin influence has put the group into a new frame of writing and, even on the tunes that are not Latin, Laudir has put his unique little touches on them."

'B'Ginnings'

Besides playing in the rehearsal band with Loughnane and de Oliveira, Seraphine's interests outside of the group is a clothing store in Chicago called Peabody's and a club, which he describes as being comparable to Los Angeles' Roxy but twice the size, appropriately called "B'Ginnings." Because of the group's grueling performing and recording schedule, he can't spend as much time with his outside business ventures as he would like, but he still gets a definite source of satisfaction out of bringing live music to an area that is definitely lacking in that type of showcasing. As a matter of fact, it is

Terry Kath

(Continued from page 15)

Chicago has certainly earned the title "supergroup," and Terry says, "We work together so well and have been together for so long, that I think we could quite possibly go on indefinitely like Count Basie has. That would really be great."

When asked how the band has managed to stay together for such a long time, Terry says, "We're the only friends we have."

Not the sort of person who can easily remain content, Terry Kath is always searching for better ways of expressing his ideas through music.

one of the few clubs in the whole area that has a live band.

"I can see Chicago's influence in a lot of places," he said. "Sometimes we will be out on the road and we will go into a Holiday Inn or somewhere and there will be a local group who will be doing our music with the exact same instrumentation. That is very satisfying. I see the influence and I don't think there is a way around it because of the wide exposure that we have had. Our influence is bound to be out there somewhere. I think we have surpassed Blood, Sweat & Tears because we are still basically the same band. I think B, S & T played beautiful music, but I think it might have been a little too sophisticated, a little too uptown for rock tastes at that time. They really were more of a jazz band than we were. We were just musicians who could play jazz, mariachi music or whatever. B, S & T was really a jazz band and their writing tended to lean more toward the Count Basie-Duke Ellington vein—the big sound. We just played what we played and some of it was rock and roll, some of it was Latin rock, jazz rock, hillbilly or whatever. Anyway, we were able to embrace a lot of different styles."

Chicago Experience

(Continued from page 30)

Ranch which Guercio built to perfect the group's recordings has become a showplace, patronized by some of rock's biggest stars, among them Elton John. Chicago's following has been built even larger by a pair of successful television specials. And although the band has done little touring since the mammoth tour with the Beach Boys last year, it remains one of rock's premier live attractions.

Salute

Ten albums, 21 singles and uncounted concerts later, a look back at Chicago's career is certainly in order. Its members have made an innovation into a vital part of rock's mainstream, and for that their fans and their industry salute them.

Album Discography *(Cont. from page 24)*

the album's trio of single hits, and side one of the two record set contains "Aire" and "Devil's Sweet," the longest and most experimental effort by the group since its early days. Released in March, 1974, "Chicago VII" climbed as high as number two on The Album Chart in May of that year.

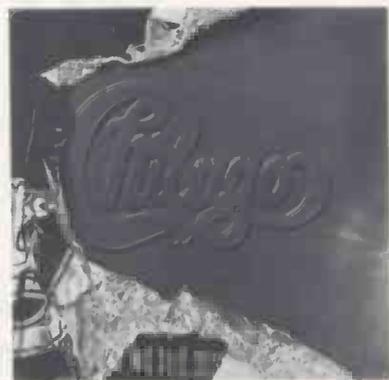


Chicago VIII (PC 33100). "Harry Truman," Lamm's tribute to the President from Missouri, was not the single hit that some thought it would be, but Pankow's "Old Days," the follow-up, became one of Chicago's greatest successes, propelling their eighth album to a peak at number two on The Album Chart in May, 1975, two months after its release. Oliveira is credited as a full member of the band. The single-album package contains a poster and an iron-on patch.



Chicago IX/Chicago's Greatest Hits (PC 33900). Given the success accorded the albums preceding it, the phenomenal sales strength of the group's greatest hits collection is not too surprising, but the eight weeks that this album spent atop The Album Chart in December,

1975 and January of this year still make it one of the top-selling albums of the seventies. The set covers albums I through VII, excluding the live lp and, surprisingly, "Free" from "Chicago III."



Chicago X (PC 34200). Accompanied by promotional chocolate bars stamped with the group's name, the most recent Chicago album was released this past June and quickly assumed its expected post in the top 10 of The Album Chart. "Another Rainy Day In New York City" took off instantly in the city named, but could not make substantial gains in other markets; a second release, Cetera's "If You Leave Me Now," was moving up the charts shortly after its August release.

Walter Yetnikoff

(Continued from page 16)

Danny Seraphine, Walter Parazaider, James William Guercio, Larry Fitzgerald and Howard Kaufman for the magnificent contributions they have made to Chicago's long and lasting career.

Jack Craigo

(Continued from page 16)

James William Guercio, Larry Fitzgerald and Howard Kaufman of Caribou Management have maintained unerring judgement in managing the career of Chicago. Our seven years of experience with Chicago, ranging from "C.T.A." to "Chicago X," have been among our happiest associations.



Fitzgerald & Kaufman (Continued from page 14)

because they're the people who can make all the difference.

RW: Was there anything done with the first album intended to motivate either the company or the accounts to pay special attention to Chicago?

Kaufman: The very nature of the first album brought a certain amount of attention. It was a double album with a list price of \$5.98.

RW: And that was when most lps were at \$4.98?

Kaufman: Right. There were no double albums at \$5.98 at the time, and it was somewhat innovative to present that much music by a new group for their first album. I'm not sure that anybody had ever done that before for a new artist.

RW: Was there any resistance to taking that approach on the part of Columbia?

Fitzgerald: Of course. It was a struggle to convince them to agree. Clive Davis was president of the company in those days and in retrospect, he agreed that it was an interesting experiment. More than being just interesting, it was also successful.

RW: To what extent has the band been involved—in the beginning and through the present—in business decisions such as that one?

Kaufman: The band has been involved in every case. We've always had meetings before arriving at decisions. We have one major meeting each year in which we plan activities for almost the entire year to follow. Everything is presented, our whole plan of action.

Fitzgerald: What we try to do as financial and creative managers is

to present both sides of the picture. We tell them that "A" could happen if they do it this way and "B" could happen if they do it the other way. Music is their area of expertise and business is ours and we try to show them the full spectrum of possibilities that are open to them to help them to make decisions for themselves. We know what decisions we hope they'll make, but we try to be objective so they can participate in making important decisions about their careers. They allow us the flexibility to make day-to-day decisions—the nine zillion details that have to be dealt with each day—but when it comes to major decisions or policies, they're always involved. And certainly all the musical decisions are made by the band along with Jimmy. Their constant concern is with their musical direction and with maintaining a high level of productivity.

RW: Why have the individual members of Chicago remained more or less anonymous as personalities in the public's eye over the past eight years?

Fitzgerald: First of all, each of Chicago's eight members has contributed equally to the group—it isn't as if there were one superstar backed by a band—so only their true fans are going to know who they are individually and I think they do. But there isn't now and nor will there ever probably be any one person who will stick out. They play as a unit, and that is reflected in their music and helps give it a unique

(Continued on page 38)

CONGRATULATIONS

PETER, BOBBY, DANNY, LEE, WALTER, TERRY, JIMMY



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**"IT'S ONLY THE BEGINNING -
YOU'RE GETTIN' STRONGER EVERYDAY"**

DON FOX & THE BEAVER BAND



Dan Weiner: Sharing Success with Chicago

■ Dan Weiner of Monterey Peninsula Artists has been Chicago's booking agent since 1969, or just about the time the group made the fateful decision to move to Los Angeles.

"Chicago was the first group I ever signed and the one I've been with the longest," Weiner said.

Ashley Famous

He and Chicago started out at Ashley Famous (later IFA and still later ICM), making one more move together to the Monterey agency. Over the years Weiner and the group have developed "a mutual trust. They have a very unusual understanding of the business. When some people make a lot of money very fast, they tend not to wear it well. They start to feel that they know better than everyone. Chicago has always been smart enough to realize that all the planning and creative management could be blown by forgetting the people that helped along the way. They have never forgotten anyone. I don't see them very often, but when I do they always remember

the things that happened between us years ago."

Carnegie Hall

Weiner pointed out that one of Chicago's most creative decisions was to be the first group to perform for five consecutive nights at N.Y.'s Carnegie Hall.

"Ed Rubin of IFA had the idea of doing Carnegie Hall for a week," Weiner explained. "At the time, they could have gone into Madison Square Garden for the short return. They chose to do Carnegie Hall because it would have more impact and they could offer more to their audience." Not only was that engagement a huge success for Chicago, but many other groups were later to do the same, some with less success than the initiators. Chicago, meanwhile, has gone on to do consecutive engagements in far larger venues, including Madison Square Garden with the Beach Boys.

Audience

Weiner has seen Chicago's audience change over the years.

“They do very well now in the coliseums and larger halls because their sound over the years has expanded . . .”

"In the beginning they had the college/Fillmore type of audience," he said. "Now they are younger, more clean-cut and frantic, screaming for encores. They do very well now in the coliseums and larger halls because their sound over the years has expanded to fill the bigger audiences. This last year has been great. They made a lot of money and played to a lot of people. The fall looks very good."

Chicago's unrelenting success over the years, Weiner feels, is due to the fact that "everything is perfection. They are the best. Every time it seems Chicago is over, they come back stronger than ever. Because of the quality of their music and their live per-

formances, they will continue to live. They are very proud of what they've done and want to protect it. Dealing with them is not like dealing with super humans or superstars. They've grown up on the road and everything is done in a very modest way.

Mutual Trust

"On a personal level, I've never spent that much time with them but there has always been a mutual trust between us. As each person in the group comes out on his own, they contribute even more excitement. You don't have to be that close to a group to be excited about the things that you've shared."

Pat Baird

Jim Guercio *(Continued from page 32)*

RW: With such a diversity of styles and personalities, how do you keep it all together to create a unified sound?

Guercio: It's a bitch. I think the most important thing is that everybody works together to achieve a kind of unity without smothering their individuality. So if, for example, we're working on a Bobby Lamm composition, everybody in the band, including myself, works towards giving everything he can to help Bobby achieve what he wants with the song. The same thing is true with everybody else's work. It's often difficult, but that's why the group's together, and that's why they've stayed together. Usually, in most groups, it's hard to give everybody the space to do what they really want to do. It winds up with one or two people dominating the music. We've managed to avoid that.

RW: Does that ever become a conflict?

Guercio: Well, Bobby Lamm wanted to do a solo album, has done one and he'll do another. I think that Peter will do a solo album, but that isn't a conflict; I think it's healthy and complementary to the group. I think that Terry Kath has a tremendous amount of music that he'd like to do on his own and I encourage all of that. It's very refreshing. I think they'll all end up doing solo projects, because if they have a surplus of ideas that aren't getting executed by a group as a whole, they'll find a way to do them, by playing on somebody else's record or doing their own album.

RW: Can the group continue indefinitely in the midst of all that solo activity?

Guercio: Yes. I support their individual activity within the context of the group and if they choose to work outside the group as well, I think they ought to have that option. They have meaningful agreements with each other, they've spent a lot of time together and they know each other. They continue to work well together and I think the future is very, very promising. After ten years, they can still work together, be creative and successful. Not too many people can say they can do that.



Terry works out on guitar.

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Congratulations
Jimmy
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Chicago

from their
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Fitzgerald & Kaufman

(Continued from page 35)

quality. When you turn on your radio and hear a Chicago tune, one that you've never heard before, you always know that it's Chicago. There may be times when a few of the group's members might prefer to be better known to the public as individuals, but we've all agreed that maintaining the solidity of the unit is to our advantage.

RW: If they were to undertake their own separate projects would that affect the group very much?

Fitzgerald: I really don't think so. I think that when they put their Chicago sweatshirts on again they'll still be a tightly knit band, no matter what Terry does or Danny does or Jimmy does.

RW: It seems remarkable that a band of that size has been able to remain together for as long as they have without changing any of their personnel.

Fitzgerald: They've been together, really, for the past 12 years and one part of what's enabled them to do that has been that they really care about each other. Everybody goes through changes of one sort or another and they've had to deal with things that most people never have to face in their lives. Before the group got really started, none of them had any real money to speak of and now they're all well-known internationally, they're financially secure and they've played on every continent in the world except for one. Yet they still meet on Thursdays to play baseball. They've remained pretty much the same people that they always were.

Kaufman: They're more mature, and they've grown a lot as people and as artists. We've all been through a lot together over the past decade or so but the band has always come first. And that's why it has survived.

RW: With your first ten years or so of involvement with Chicago drawing to a close, do you have any plans for the next ten?

Fitzgerald: Things change every day. In the past ten years, they've changed as entertainers as well as people and I don't think they have the same anxieties about having to constantly top their previous efforts. Their careers are built on a very solid foundation now and I think that most of them are starting to develop new areas of interest. There seems to be a trend among the non-writers in the band to begin writing, and they all want to begin to produce other artists. Jimmy Pankow has begun to consider arranging and composing for motion pictures and he wants to act as well. Bobby Lamm has similar interests and Danny Seraphine has a couple of young groups that he's been working with for the past year and a half. We seem to be reaching a level where they can all have their own individual projects without detracting at all from the band as a whole. There's no question that Chicago is a superstar act today, but I also think that they can remain a superstar act forever. They'll be a very important influence on the music business for as long as they wish to be; I really believe that.



Rehearsing at CBS Studios.

James Pankow

(Continued from page 25)



Walter (left), James.

relationship. We are not only business associates, we're good friends."

Another ingredient responsible for Chicago's ever flourishing career is the element of change. Pankow considers the band to be healthy because they each allow for and respect each other's growth. "Nobody is stifled as far as the influence and contribution to the music because there's eight different sides to our music. Everybody in the band who can write writes, and now five of us in the band are writing constantly so the compositional aspect of the band is evolving because of that. When you have change, and you have diversity, and the reflections of five different writers, you're going to draw from a large cross section of ideas, and there's a little something that everyone can identify with."

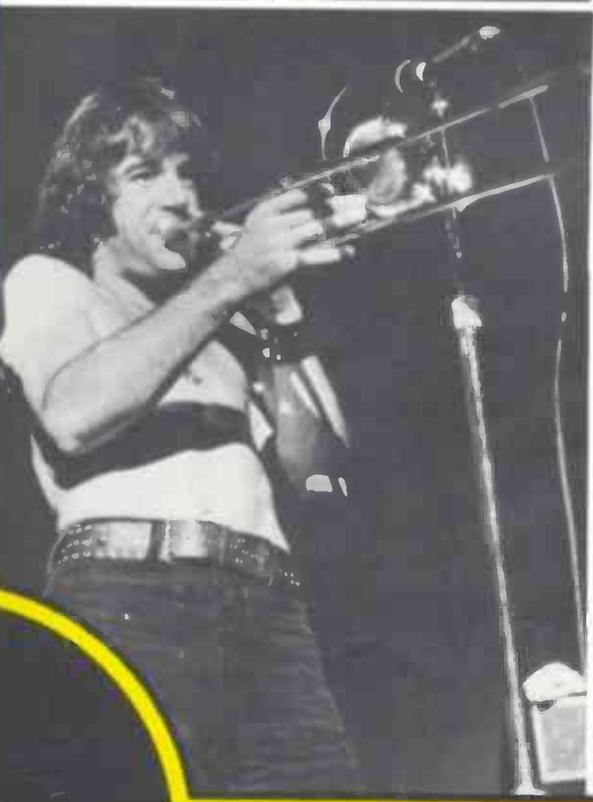
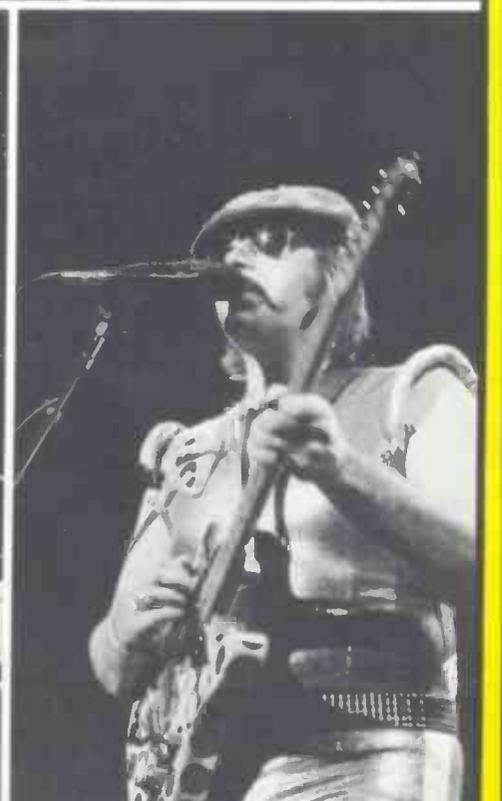
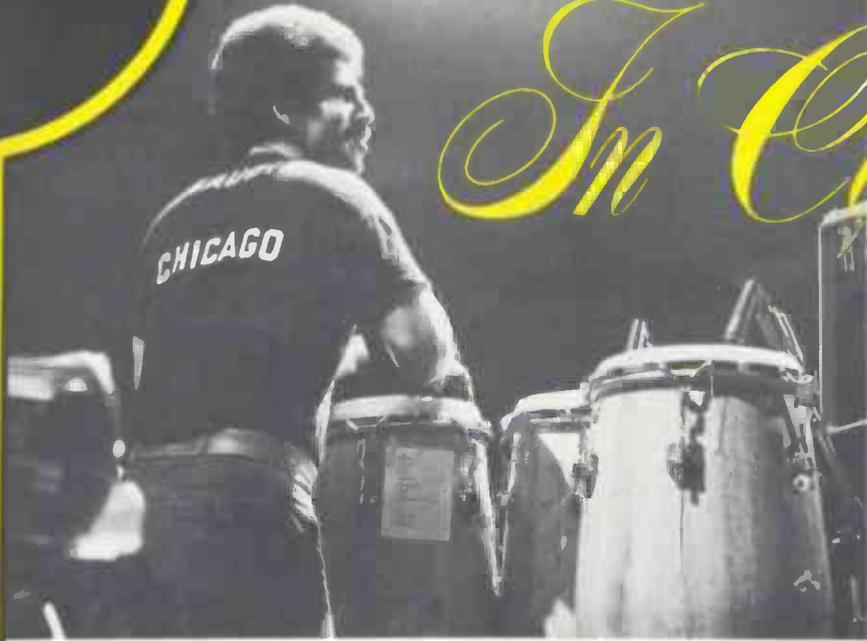
The third thrust towards the top, Jim sees as a double edged sword: touring. It is possibly the single most important factor in "making it" but is also the factor that can undermine any organization by depriving the individuals of a private life. Pankow explains: "If we were stifled in the past,

It was because we were on the road so much that none of us had personal lives, and anything we could do to satisfy our own needs came first, rather than the group's needs. Now that the band has slowed down as a road touring unit we have the time to enjoy our personal lives and devote more time to personal projects. I think that's healthy because it makes us happy. And happy people make better music," he says simply.

Although Chicago has hit almost Everytown, USA, their music has always taken precedence over their individual personalities. Chicago has created a recognizable sound instead of recognizable images, and because of that they have been dubbed "the band without a face."

When the subject is introduced, Jim immediately bristles and posts a verbal challenge for any other eight musicians to better Chicago. "I'd like to see any eight sidemen in the business get up on stage and recreate what we create. I would give a million dollars to any sideman who could sound exactly like Chicago sounds."

In Concert



*Congratulations on your ten platinum
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for many more!*

*Dan Weiner Fred Bohlander
Monterey Peninsula Artists*

Big Sur 26
San Luis Obispo 132
Los Angeles 337

Photo by Paul Goldman

Chrysalis Kicks Off as Indie

(Continued from page 3)

ager for Chrysalis by Sal Licata, vice president, sales and promotion. Concurrent with Helfer's arrival, national promotion director Billy Bass unveiled the company's network of field promotion representatives and announced the appointments of Jack Ashton and Susan Harrington as national promotion coordinators responsible for albums and singles respectively.

Together with the appointment of Cynthia Sissle, former catalogue administrator at ABC, to the newly-created post of manager of administrative services, these appointments signal Chrysalis' mobilization in support of its first two singles by Nick Gilder and David Dundas, already in release, and initial album release, set for September 16. With the company's independent distribution network already set (RW, August 21, 1976), and sales, promotion, a&r, publicity and administrative functions now represented, Chrysalis president Terry Ellis confirmed that the company's national and local staff is essentially complete.

"For a company of our size, we now have the correct amount of staff," Ellis told *Record World*. "Naturally, if the size of the company in terms of volume expands, then we would need to expand it accordingly." Apart from ongoing roster additions, which Ellis asserted would be made on the basis of an artist's individual appeal rather than any overall timetable for company expansion, the Chrysalis chief indicated no immediate plans for major staff enlargement, nor did he foresee further expansion of the Chrysalis home office facilities here.

Chrysalis in Canada

Also announced last week, in a joint statement from Ellis and Arnold Gosewich, president of Capitol Records-EMI of Canada, Ltd., was the signing of a licensing contract bringing distribution of the Chrysalis label in Canada under the Capitol aegis. The first release under the terms of the agreement is slated to be a single by Canadian artist Nick Gilder, formerly of Sweeney Todd, whose initial U.S. single, "Roxy Roller," has already attained top chart status in Canada.

Gilder's next Canadian release will be "She's a Star," the follow-up to "Roxy Roller," produced in Los Angeles by Peter Sullivan.

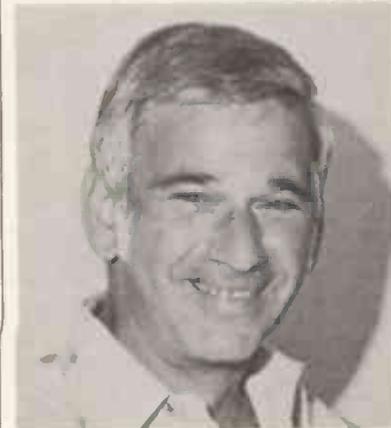
Sales and Promotion

Newly appointed national sales manager Marv Helfer,

former vice president at ABC Records, is already installed in his new post at Chrysalis, with sales and marketing plans for the first Chrysalis album release expected next week. Also in action is the Chrysalis promotion team developed by national promotion director Bass.

National promotion coordinators Jack Ashton (albums) and Susan Harrington (singles) will be based in Los Angeles. Ashton, former national album promotion director for Phonogram/Mercury, most recently served with ABC Records, where he handled local promotion posts in markets including Detroit, San Francisco and Los Angeles; Harrington previously worked with Bass at Rocket Records as national promotion coordinator.

The Chrysalis field promotion representatives are: John Barbis, based in San Francisco and also responsible for Seattle and Portland; John Belliveau, based in Boston and also responsible for Buffalo, Rochester and Syracuse; Joshua Blardo, based in New York, also responsible for Philadelphia, Washington and Baltimore; Jeff Hackett, based



Marv Helfer, Chrysalis' new national sales manager.

in Dallas, also responsible for Houston and New Orleans; Mike Scheid, based in Chicago, also responsible for Milwaukee, Minneapolis, St. Louis and Kansas City; Jim Sellers, based in Cincinnati and also responsible for Cleveland, Pittsburgh and Louisville; Bill Taylor, based in Los Angeles and also responsible for San Diego and Phoenix.

The Chrysalis promotion team reported for work last Monday (August 30) before flying to Los Angeles for meetings on September 1.

Paragon Re-Inks Charlie Daniels

■ MACON, GA.—Alex Hodges, president of Paragon Agency, has announced the re-signing of Epic recording artists The Charlie Daniels Band.

Capitol Inks Jackie Lomax



Jackie Lomax has signed an exclusive recording contract with Capitol Records, Inc. His debut on the label will be the album "Livin' For Lovin'," scheduled for release Sept. 13. He has had several other albums on Apple and Warner Bros. Records. Pictured standing, from left, are Bog Young, Capitol vice president, business affairs; Owen J. Sloan, Lomax' attorney; Deke Richards, who co-produced the album with Lomax; and Ben Edmonds, Capitol's director, west coast talent acquisition; seated are, from left, Rupert Perry, Capitol vice president, a&r; Lomax; and Don Zimmermann, Capitol's executive vice president and chief operating officer.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Ken Ralney, manager of WOKK (Meridian, Mississippi), has been named as the show producer for the 1977 Jimmie Rodgers Memorial Festival. Ken has been a tireless worker in behalf of the festival and is an excellent choice to replace Carl Fitzgerald. Carl remains on the board of directors, but has left the broadcast industry and will not be involved as the show producer . . . Dan Reed has been named as the country music director of powerhouse WHO (Des Moines). Billy Cole will return to the air after a 12 day stint at the Iowa State Fair, and then take an extended leave of absence.

Les Acree, music director at WMC (Memphis), will be moving to Nashville next week to take over the program director's chair at WKDA. He'll be bringing along a brand new son, Ryan Taylor, born August 16 . . . Doug Dillon departs Provo and reportedly radio . . . WWUN (Jackson, Miss.) will depart the country format within the week. The station will become a rocker and points to problems with country acceptance of another signal in the Jackson market . . . WIGL-FM (Miami) will drop country and go another route, and there is word that WPLO-FM (Atlanta) will change their call letters and go to a progressive country format.

FICAP, the Federation of International Country Air Personalities, off the ground and running, has completed its first insurance negotiations and will soon be mailing a \$10,000 accidental death policy to all members as a part of the membership package. Additional features are still in the exploratory stage and will be forthcoming in the near future. For on the air personalities, dues are \$25.00 per annum and should be forwarded to FICAP, 1201 16th Avenue South, Nashville, Tenn.; phone: (615) 385-0047.

Columbia Signs Bobby Scott



Songwriter Bobby Scott has been signed to an exclusive recording pact with Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division. Scott, who has penned such songs as "A Taste of Honey" and "He Ain't Heavy (He's My Brother)," has already recorded his debut Columbia album, titled "From Eden to Canaan." Due for release the third week in September, the lp was produced by Scott. Shown at the signing are (from left): Stan Monteiro, vice president, national promotion, Columbia Records; Jo Buckley, a&r staff assistant, Columbia Records; Bruce Lundvall, president, CBS Records Division; Bobby Scott; Stan Snyder, vice president, national accounts/marketing, CBS Records; Mickey Eichner, vice president, a&r, east coast, Columbia Records.

Album Picks

(Continued from page 24)

COMIN'

CHOCOLATE MILK—RCA APL1-1830 (6.98)

Allen Toussaint and Marshall Sehorn have taken this native New Orleans band and disciplined its music-making, compressing a wealth of ideas into relatively little space. "Something New," "Comin'" and "With All Our Love" have all the elements of Chocolate Milk's best efforts—past and present. Come along!



SIBLING RIVALRY

THE ROWANS—Asylum 7E-1073 (6.98)

The Rowans' forte is light-hearted, harmonious (with all due respect to the title) music geared to both pop and FM ears. "Ooh My Love" opens sounding like Lennon singing McCartney, with "If I Only Could" and "Mangolian Swamp/Kings Men" expanding their horizons still further.



GET ON DOWN!

EAST HARLEM BUS STOP—D&M Sound DML 4 (6.98)

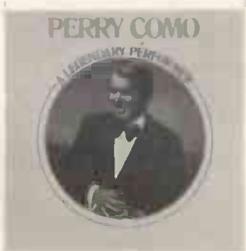
D&M specializes in straight-forward disco sounds—full orchestral arrangements built around excellent rhythm sections. Herbie Hancock's "Watermelon Man" and the traditional Spanish "Malaguena" receive unusual interpretations, with "Get On Down!" a sure dancer. This bus stop's for express passengers only.



PERRY COMO—A LEGENDARY PERFORMER

RCA CPL1-1752 (7.98)

Como's return to live performing is but one reason this beautifully packaged and excellently chosen set should do well. The silver-haired, satin-voiced crooner is presented at his all-time best. Such unforgettable songs as "Dream Along With Me" and "Hot Diggity" bring on memories.



PURE PLEASURE

HOUSTON PERSON—Mercury SRM1-1104 (6.98)

Person's a tenor saxman who combines jazz, r&b and pop strains in an appealing fashion destined to carry him to listeners across the radio band. The Jackson/Yancy hit (for Natalie Cole), "Inseparable," is given an especially tantalizing treatment, the title track and "Dancing Feet" providing other favored moments.



JONAH MAN

MAX MORATH—Vanguard VSD 79378 (6.98)

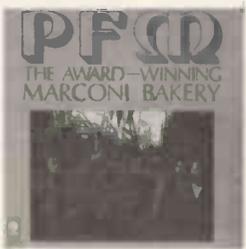
An exceptionally tasty set featuring Morath on piano and vocals recalling the songs "of the Bert Williams era" in an ensemble setting. "Willie the Weeper," "I Gotta Live Anyhow 'Til I Die," "Ain't That A Shame" and "Nobody" are given heartfelt renditions. Morath's a one-man history of early American pop.



THE AWARD-WINNING MARCONI BAKERY

PFM—Peters International CCLP5 9014 (4.98)

Part of a 4.98 list Cosmos Collector series, this set is compiled from the Italian group's various European albums with tracks in both Italian and English. With PFM's rising popularity, this makes an excellent addition to radio or personal libraries, filling in some of the gaps left unreleased in the U.S.



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

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

Most Active

LOWDOWN—Boz Scaggs—Col
NADIA'S THEME—Barry De Vorzon & Perry Botkin Jr.—A&M

WHDH/BOSTON Adds

BEAUTIFUL NOISE—Neil Diamond—Col
GOOFUS—Carpenters—A&M
LIKE A SAD SONG—John Denver—RCA
NADIA'S THEME—Barry De Vorzon & Perry Botkin Jr.—A&M
ONE MORE RIDE ON THE MERRY-GO-ROUND—Jane Ollivor—Col (lp cut)
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista (lp cut)

Active

A FIFTH OF BEETHOVEN—Walter Murphy & the Big Apple Band—Private Stock
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
HIGHLY—John Miles—London

WNHC/NEW HAVEN Adds

FERNANDO—ABBA—Atlantic
HALF A CHANCE—Carly Simon—Elektra
I'VE GOT TO KNOW—Starbuck—Private Stock
SUNRISE—Eric Carmen—Arista
YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka—Rocket

Active

I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
IT'S O.K.—Beach Boys—Brother/Reprise
LOWDOWN—Boz Scaggs—Col

WMAL/WASHINGTON Adds

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
HALF A CHANCE—Carly Simon—Elektra
I DON'T BELIEVE IN MIRACLES—CB Victoria—Jonus
THE END IS NOT IN SIGHT—Amazing Rhythm Aces—ABC

Active

NADIA'S THEME—Barry De Vorzon & Perry Botkin, Jr.—A&M
SAY YOU LOVE ME—Fleetwood Mac—Reprise
WHAM BAM—Silver—Arista
YOU ARE THE WOMAN—Firefall—Atlantic

WSB/ATLANTA Adds

COMBINE HARVESTER—Wurzels—ABC Dot
I CAN'T LIVE A DREAM—Osmonds—Polydor
I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista
LIVING IT DOWN—Freddy Fender—ABC Dot
LOVE IS THIN ICE—Barbara Mandrell—ABC Dot
SATIN SHEETS—Bellamy Brothers—Warner/Curb

WIOD/MIAMI Adds

BLUE DANUBE HUSTLE—Rice & Beans Orchestra—Dash

HEART ON MY SLEEVE—Gallagher & Lyle—A&M
HOT GREASE—Super Disco Band—Pi Kappa
JUMP BACK JOE-JOE—Bill Black's Combo—HI
GOLDEN SLUMBERS—George Benson—A&M
ROAD SONG—Charlie Rich—Epic
THIS ONE'S FOR YOU—Barry Manilow—Arista
YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka—Rocket

WLW/CINCINNATI Adds

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
FERNANDO—ABBA—Atlantic
I'VE GOT TO KNOW—Starbuck—Private Stock
YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka—Rocket

WGAR/CLEVELAND Adds

DISCO DUCK—Rick Dees and His Cast of Idiots—RSO
DO ME WRONG BUT DO ME—Johnny Mathis—Col
ROCK 'N ME—Steve Miller Band—Capitol
THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise
THIS ONE'S FOR YOU—Barry Manilow—Arista

WTMJ/MILWAUKEE Adds

DID YOU BOOGIE (WITH YOUR BABY)—Flash Cadillac & the Continental Kids—Private Stock
IT'S O.K.—Beach Boys—Brother/Reprise
ONE MORE TIME—Crystal Gayle—UA
SATIN SHEETS—Bellamy Brothers—Warner/Curb
SING MY LOVE SONG—Martino—Capitol
THAT'LL BE THE DAY—Linda Ronstadt—Asylum
THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise

KMOX/ST. LOUIS Adds

DO ME WRONG BUT DO ME—Johnny Mathis—Col
FERNANDO—ABBA—Atlantic
MR. MELODY—Natalie Cole—Capitol
SALTY TEARS—Thelma Jones—Capitol
THINGS—Anne Murray—Capitol
WESTCHESTER LADY—Bob James—CTI

Active

I'VE GOT TO KNOW—Starbuck—Private Stock
THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise

KFI/LOS ANGELES Adds

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
DON'T THINK . . . FEEL—Neil Diamond—Col
FERNANDO—ABBA—Atlantic
WITH YOUR LOVE—Jefferson Starship—Grunt

Active

AMBER CASCADES—America—WB
IF YOU LEAVE ME NOW—Chicago—Col
LOWDOWN—Boz Scaggs—Col
 Also reporting this week: KSFO, WNEW, WIP, WBZ, WHAM, WGN, KMBZ, WSM, KULF, KOY.

SALESMAKER OF THE WEEK



HASTEN DOWN THE WIND
LINDA RONSTADT
Asylum

TOP SALES

- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SPIRIT—John Denver—RCA
- WAR'S GREATEST HITS—UA
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA

ABC/NATIONAL

- DISCO TRAIN—Donny Osmond—Polydor
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- ORIGINALS—Kiss—Casablanca
- SILK DEGREES—Boz Scaggs—Col
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA
- WILD CHERRY—Epic/Sweet City

CAMELOT/NATIONAL

- BEST OF BTO—Mercury
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BREAD & ROSES—Judy Collins—Elektra
- DIANA ROSS' GREATEST HITS—Motown
- GREATEST HITS—Abba—Atlantic
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- ORIGINALS—Kiss—Casablanca
- SPIRIT—John Denver—RCA
- SPIRIT—Jefferson Starship—Grunt
- THIS ONE'S FOR YOU—Barry Manilow—Arista

MUSICLAND/NATIONAL

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- GO—Yamashita, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- I'M NEARLY FAMOUS—Cliff Richard—Rocket
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- ORIGINALS—Kiss—Casablanca
- SPIRIT—John Denver—RCA
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

RECORD BAR/NATIONAL

- AMERICAN FLYER—UA
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- POINT BLANK—Arista
- SECRETS—Herbie Hancock—Col
- SILK DEGREES—Boz Scaggs—Col
- SPIRIT—John Denver—RCA
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

RECORD WORLD-TSS STORES/LONG ISLAND

- BEAUTIES IN THE NIGHT—Lady Flash—RSO

- BEST OF BTO—Mercury
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- MOVING TARGETS—Flo & Eddie—Col
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy

SAM GOODY/EAST COAST

- AMERICAN FLYER—UA
- BEAUTIFUL NOISE—Neil Diamond—Col
- BEST OF BTO—Mercury
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- SILK DEGREES—Boz Scaggs—Col
- SPIRIT—John Denver—RCA
- SPIRIT—Jefferson Starship—Grunt
- WILD CHERRY—Epic/Sweet City

WAXIE MAXIE/WASHINGTON, D.C.

- BEST OF THE BAND—Capitol
- BEST OF BTO—Mercury
- CHAMELEON—Labelle—Epic
- DO THE TEMPTATIONS—Temptations—Gordy
- E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
- GO—Yamashita, Winwood & Shrieve—Island
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- I HOPE WE GET TO LOVE IN TIME—Billy Davis, Jr. & Marilyn McCoo—ABC
- SPIRIT—John Denver—RCA

FOR THE RECORD/BALTIMORE

- DO THE TEMPTATIONS—Temptations—Gordy
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- E-MAN GROOVIN'—Jimmy Castor Bunch—Atlantic
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- FLOWERS—Emotions—Col
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- I HOPE WE GET TO LOVE IN TIME—Billy Davis, Jr. & Marilyn McCoo—ABC
- LIFE ON MARS—Dexter Wansel—Phila. Intl.
- SECRETS—Herbie Hancock—Col

NATL. RECORD MART/MIDWEST

- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MOTHER'S FINEST—Epic
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA

RECORD REVOLUTION/CLEVELAND

- BEST OF THE BAND—Capitol
- BIG TOWN 2061—Paris—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BOSTON—Epic
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor

- HONOR AMONG THIEVES—Artful Dodger—Col
- SANBORN—David Sanborn—WB
- SECRETS—Herbie Hancock—Col
- STARZ—Capitol
- WINDJAMMER—Freddie Hubbard—Col

HANDLEMAN/DETROIT

- BEST OF BTO—Mercury
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- DIANA ROSS' GREATEST HITS—Motown
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MONKEES GREATEST HITS—Arista
- MUSIC, MUSIC—Helen Reddy—Capitol
- ORIGINALS—Kiss—Casablanca
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA

ONE OCTAVE HIGHER/CHICAGO

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- BEST OF BTO—Mercury
- BEST OF THE BAND—Capitol
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- FIRST NIGHT—Jane Oliver—Col
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- MOTHER'S FINEST—Epic
- SPIRIT—John Denver—RCA
- WAR'S GREATEST HITS—UA

1812 OVERTURE/MILWAUKEE

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- BEST OF BTO—Mercury
- BREEZIN'—George Benson—WB
- CHICAGO X—Col
- DIANA ROSS' GREATEST HITS—Motown
- FLOWERS—Emotions—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SECRETS—Herbie Hancock—Col
- WAR'S GREATEST HITS—UA
- WILD CHERRY—Epic/Sweet City

LIEBERMAN/MINNEAPOLIS

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- DREAMBOAT ANNIE—Heart—Mushroom
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAKING & DREAMING—Orleans—Asylum
- WILD CHERRY—Epic/Sweet City

POPLAR TUNES/MEMPHIS

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- AMERICAN FLYER—UA
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- FRIEND OF MINE—Little Milton—Glades
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA

MUSHROOM/NEW ORLEANS

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- COMIN'—Chocolate Milk—RCA
- DO THE TEMPTATIONS—Temptations—Gordy

- GIST OF THE GEMINI—Gino Vannelli—A&M
- GLOW—Al Jarreau—Reprise
- GO—Yamashita, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- TRICK BAG—Meters—Reprise
- WAR'S GREATEST HITS—UA
- WILD CHERRY—Epic/Sweet City

TAPE CITY/NEW ORLEANS

- GIST OF THE GEMINI—Gino Vannelli—A&M
- GLOW—Al Jarreau—Reprise
- GO—Yamashita, Winwood & Shrieve—Island
- LITTLE RIVER BAND—Harvest
- LOVE TO THE WORLD—LTD—A&M
- WAR'S GREATEST HITS—UA
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- WILD CHERRY—Epic/Sweet City

SOUND WAREHOUSE/DALLAS

- A NIGHT ON THE TOWN—Rod Stewart—WB
- BREAD & ROSES—Judy Collins—Elektra
- FIREFALL—Atlantic
- ON THE TRACK—Leon Redbone—WB
- RESOLUTION—Andy Pratt—Nemperor
- SINCERELY—Dwight Twilley Band—Shelter
- SPIRIT—John Denver—RCA
- THE LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- THIS IS NIECY—Deniece Williams—Col
- VIVAI ROXY MUSIC—Atco

INDEPENDENT RECORDS/DENVER

- BAREFOOT BALLET—John Klemmer—ABC
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- COMING OUT—Manhattan Transfer—Atlantic
- DELICATE & JUMPY—Fania All-Stars—Col
- FLAT OUT—Stoneground—Flat Out
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- MIDNIGHT MIRAGE—Mike Greene Band—Mercury
- SHAKE SOME ACTION—Flamin' Groovies—Sire
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

PEACHES/DENVER

- AMERICAN FLYER—UA
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BYRON BERLINE & SUNDANCE—MCA
- CORKY SIEGAL—Dharma
- FLAT OUT—Stoneground—Flat Out
- MIDNIGHT MIRAGE—Mike Greene Band—Mercury
- MIKE FINNEGAN—WB
- WAKING & DREAMING—Orleans—Asylum

CIRCLES/ARIZONA

- BLACK WIDOW—Lalo Schiffrin—CTI
- BREAD & ROSES—Judy Collins—Elektra
- DIANA ROSS' GREATEST HITS—Motown
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GO—Yamashita, Winwood & Shrieve—Island
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum

- I'M NEARLY FAMOUS—Cliff Richard—Rocket
- SPIRIT—John Denver—RCA
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WAR'S GREATEST HITS—UA

ODYSSEY/SOUTHWEST & WEST

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- AUTOMATIC MAN—Island
- BAREFOOT BALLET—John Klemmer—ABC
- BREAD & ROSES—Judy Collins—Elektra
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- GIST OF THE GEMINI—Gino Vannelli—A&M
- GO—Yamashita, Winwood & Shrieve—Island
- HOPES, WISHES & DREAMS—Ray Thomas—Threshold
- SOUTH BY SOUTHWEST—Herb Pedersen—Epic
- THIS ONE'S FOR YOU—Barry Manilow—Arista

LICORICE PIZZA/LOS ANGELES

- A NIGHT ON THE TOWN—Rod Stewart—WB
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- BAREFOOT BALLET—John Klemmer—ABC
- BEST OF THE BAND—Capitol
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- CHICAGO X—Col
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SPIRIT—John Denver—RCA
- TED NUGENT—Epic
- WAR'S GREATEST HITS—UA

MUSIC PLUS/LOS ANGELES

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- ALICE COOPER GOES TO HELL—WB
- BAREFOOT BALLET—John Klemmer—ABC
- BREAD & ROSES—Judy Collins—Elektra
- CHICAGO X—Col
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- STARZ—Capitol
- ON LOVE—David T. Walker—Ode

TOWER/LOS ANGELES

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- BREAD & ROSES—Judy Collins—Elektra
- GO—Yamashita, Winwood & Shrieve—Island
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk Railroad—MCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree
- SECRETS—Herbie Hancock—Col
- SHAKE SOME ACTION—Flamin' Groovies—Sire
- WAR'S GREATEST HITS—UA
- WILD CHERRY—Epic/Sweet City

EVERYBODY'S RECORDS/NORTHWEST

- AIN'T NOTHIN' STOPPING US NOW—Tower of Power—Col
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- HASTEN DOWN THE WIND—Linda Ronstadt—Asylum
- SECRETS—Herbie Hancock—Col
- SPIRIT—John Denver—RCA
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- WAKING & DREAMING—Orleans—Asylum
- WAR'S GREATEST HITS—UA
- WINDJAMMER—Freddie Hubbard—Col

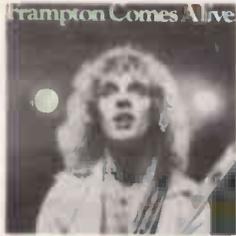


THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

SEPT. 11 SEPT. 4



WKS ON CHART

1	1	FRAMPTON COMES ALIVE PETER FRAMPTON A&M SP 3703 (12th Week)	33	G
2	2	FLEETWOOD MAC/Reprise MS 2225 (WB)	59	F
3	43	SPIRIT JOHN DENVER/RCA APL1 1694	2	F
4	3	SPIRITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	9	F
5	12	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1067	3	F
6	5	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	20	F
7	8	WILD CHERRY/Epic/Sweet City PE 34195	8	F
8	7	CHICAGO X/Columbia PC 34200	11	F
9	4	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	28	F
10	6	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	23	F
11	9	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	9	F
12	15	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	26	F
13	11	DIANA ROSS' GREATEST HITS/Motown M6 869S1	7	F
14	13	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179	8	F
15	16	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	10	F
16	17	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	12	F
17	21	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	4	F
18	14	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	30	F
19	19	ROCKS AEROSMITH/Columbia PC 34165	16	F
20	20	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	18	F
21	10	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	11	F
22	23	JEFF BECK/WIRED/Epic PE 33849	12	F
23	24	FLY LIKE AN EAGLE STEVE MILLER BAND/ Capitol ST 11497	16	F
24	61	WAR'S GREATEST HITS/United Artists LA648 G	2	F
25	31	BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE/ Mercury SRM 1 1011	4	F
26	18	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	12	J
27	28	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	11	F
28	22	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	26	F
29	27	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	12	F
30	25	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956	8	F
31	32	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	16	F
32	34	MUSIC, MUSIC HELEN REDDY/Capitol ST 11547	5	F
33	26	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	11	F
34	30	GREATEST HITS ELTON JOHN/MCA 2128	95	F
35	29	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	8	F
36	41	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596	5	F
37	38	NATALIE NATALIE COLE/Capitol ST 11517	16	F
38	33	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	38	F
39	40	KISS ALIVE KISS/Casablanca NBLP 7020	49	G
40	35	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/ Atlantic SD 18181	7	F
41	44	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	26	F
42	50	GOOD SINGIN', GOOD PLAYIN' GRAND FUNK RAILROAD/ MCA 2216	4	F
43	46	FIREFALL/Atlantic SD 18174	20	F
44	37	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	14	F
45	39	STARLAND VOCAL BAND/Windsong BHL1 1351 (RCA)	15	F
46	36	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816	8	F
47	42	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180	8	F
48	51	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	6	F
49	71	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	2	F
50	55	GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE/Island ILPS 9385	4	F
51	45	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	12	F
52	53	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	16	F
53	57	TED NUGENT/Epic PE 33692	41	F

54	59	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	75	F
55	48	THE MANHATTANS/Columbia PC 33820	19	F
56	64	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	12	F
57	63	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	5	F
58	49	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/ Warner Bros. BS 2899	23	F
59	47	I WANT YOU MARVIN GAYE/Tamla T6 34251 (Motown)	24	F
60	56	TRYIN' TO GET THE FEELING BARRY MANILOW/ Arista 4060	45	F
61	54	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068	22	F
62	58	A KIND OF HUSH CARPENTERS/A&M SP 4581	11	F
63	65	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	12	F
64	84	THE ORIGINALS KISS/Casablanca NBLP 7032	2	H
65	66	I'M EASY KEITH CARRADINE/Asylum 7E 1066	5	F
66	62	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	15	F
67	67	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	30	F
68	92	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY Big Tree BT 89517 (Atlantic)	2	F
69	76	LOVE TO THE WORLD LTD/A&M SP 4589	4	F
70	79	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/ Polydor PD 1 6070	3	F
71	78	DR. BUZZARD'S ORIGINAL SAVANNAH BAND/ RCA APL1 1504	3	F
72	83	WAKING & DREAMING ORLEANS/Asylum 7E 1070	3	F
73	73	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B. B. KING/ ABC Impulse ASD 9317	8	F
74	81	GREATEST HITS MONKEES/Arista 4089	4	F
75	82	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/ DJM DJPA3 (Amherst)	3	F
76	68	BOB JAMES THREE/CTI 6063	7	F
77	70	CHICAGO'S GREATEST HITS/Columbia PC 33900	42	F
78	74	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	10	F
79	72	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	19	F

CHARTMAKER OF THE WEEK

80 110 BEST OF THE BAND
Capitol ST 11553



81	77	DIANA ROSS/Motown M6 861S1	28	F
82	69	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	8	F
83	87	SKY HIGH TAVARES/Capitol ST 11533	6	F
84	88	GLOW AL JARREAU/Reprise MS 2248 (WB)	3	F
85	52	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)	16	F
86	111	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/ Atlantic SD 7296	1	F
87	75	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732	14	F
88	90	TEDDY BEAR RED SOVINE/Starday SD 968X (Gusto)	3	F
89	85	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	43	F
90	86	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506	13	F
91	80	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	12	F
92	89	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)	9	F
93	60	I'VE GOT A REASON RICHIE FURAY BAND/Asylum 7E 1067	6	F
94	91	SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)	5	F
95	93	CITY BOY/Mercury SRM 1 1098	5	F
96	94	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	9	F
97	—	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/ Private Stock PS 2015	1	F
98	—	BREAD & ROSES JUDY COLLINS/Elektra 7E 1076	1	F
99	101	POINT BLANK/Arista 4087	1	F
100	99	TO THE HEART MARK-ALMOND/ABC ABCD 945	2	F

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Produced by Alan Parsons
FOR RUBICON PRODUCTIONS

PERSONAL MANAGEMENT
FREDDIE PIRO

101 THE ALBUM CHART 150

101	107	LOVE IS A FIRE COUNTRY JOE McDONALD/Fantasy F 9511
102	112	DISCO TRAIN DONNY OSMOND/Polydor PD 1 6067
103	113	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523
104	105	DARYL HALL & JOHN OATES/RCA APL1 1144
105	97	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)
106	103	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
107	127	AMERICAN FLYER/United Artists LA605 G
108	98	THE ROYAL SCAM STEELY DAN/ABC ABCD 931
109	102	JUICY FRUIT (DISCO FREAK) ISAAC HAYES/ABC ABCD 953
110	123	MOTHER'S FINEST/Epic PE 34179
111	—	SECRETS HERBIE HANCOCK/Columbia PC 34280
112	108	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
113	115	HELEN REDDY'S GREATEST HITS/Capitol ST 11467
114	106	ERIC CARMEN/Arista 4057
115	100	JAILBREAK THIN LIZZY/Mercury SRM 1 1081
116	104	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039
117	114	HERE AND THERE ELTON JOHN/MCA 2197
118	95	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)
119	96	GOOD KING BAD GEORGE BENSON/CTI 6062
120	118	SANBORN DAVID SANBORN/Warner Bros. BS 2957
121	117	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)
122	125	WE CAN'T GO ON MEETING LIKE THIS HUMMINGBIRD/ A&M SP 4595
123	121	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256
124	126	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 1 6071
125	119	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
126	122	LOVE POTION NEW BIRTH/Warner Bros. BS 2953
127	120	VIVA! ROXY MUSIC/Atco SD 36 139
128	124	HIDEAWAY AMERICA/Warner Bros. BS 2932
129	128	LED ZEPPELIN IV/Atlantic SD 7208
130	109	OLD LOVES DIE HARD TRIUMVIRAT/Capitol ST 11551
131	—	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
132	—	DO THE TEMPTATIONS THE TEMPTATIONS/Gordy G6 97551 (Motown)
133	137	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)
134	—	FLOWERS EMOTIONS/Columbia PC 34163
135	146	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)
136	116	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/ Island ILPS 9383
137	141	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE/ Sire SASD 7522 (ABC)
138	—	BLUEFOOT BALLET JOHN KLEMMER/ABC ABCD 950
139	—	TOM THUMB THE DREAMER MICHAEL DINNER/Fantasy F 9512
140	142	VOLUNTEER JAM VARIOUS ARTISTS/Capricorn CP 0172 (WB)
141	131	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/ MCA 2202
142	143	ANOTHER SIDE OF ABBEY ROAD GEORGE BENSON/ A&M SP 3028
143	129	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013
144	145	BRASS CONSTRUCTION/United Artists LA545 G
145	149	TRICK BAG THE METERS/Reprise MS 2252 (WB)
146	148	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888
147	150	FRAMPTON PETER FRAMPTON/A&M SP 4512
148	—	I'VE GOT YOU GLORIA GAYNOR/Polydor PD 1 6063
119	130	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 1195 (MCA)
150	135	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479

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151	THE BEATLES '67-'70/Apple SKBO 3404	174	FARTHER ALONG SPIRIT/ Mercury SRM 1 1094
152	HOPE, WISHES & DREAMS RAY THOMAS/Threshold THS 17 (London)	175	TODAY JOE SIMON/Spring SP 1 6710 (Polydor)
153	MAIN COURSE BEE GEES/ RSO SO 4807 (Atlantic)	176	THE MOVIES/Arista 4085
154	ON LOVE DAVID T. WALKER/ Ode SP 77035 (A&M)	177	THE BEATLES '62-'66/ Apple SKBO 3403
155	WINDJAMMER FREDDIE HUBBARD/ Columbia PC 34166	178	DELICATE AND JUMPY FANIA ALL STARS/Columbia PC 34283
156	E MAN GROOVIN' JIMMY CASTOR BUNCH/Atlantic SD 18186	179	COMIN' CHOCOLATE MILK/RCA APL1 1830
157	STARZ/Capitol ST 11539	180	TAPESTRY CAROLE KING/ Ode SP 77009 (A&M)
158	NIGHT FEVER FATBACK BAND/ Spring SP 1 6711 (Polydor)	181	THIS IS IT MELBA MOORE/ Buddah BDS 5657
159	WARREN ZEVON/Asylum 7E 1060	182	GREATEST HITS ABBA/Atlantic SD 18189
160	SHAKE SOME ACTION FLAMIN' GROOVIES/Sire SASD 75211 (ABC)	183	BARRY MANILOW/Arista 4016
161	SOMEWHERE I'VE NEVER TRAVELLED AMBROSIA/ 20th Century T 510	184	MOVING TARGETS FLO & EDDIE/ Columbia PC 34262
162	DIAMOND IN THE ROUGH JESSI COLTER/Capitol ST 11543	185	TOUCH JOHN KLEMMER/ABC Impulse ABCD 922
163	AIN'T NOTHIN' STOPPIN' US NOW TOWER OF POWER/ Columbia PC 34302	186	BYRON BERLINE AND SUNDANCE/ MCA 2217
164	ACCEPT NO SUBSTITUTES PLEASURE/Fantasy F 9506	187	JOAN ARMATRADING/A&M SP 4588
165	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411	188	EVERYTIME I SING A LOVE SONG JOHN DAVIDSON/ 20th Century T 512
166	FRIENDS OF MINE LITTLE MILTON/ Glades 7508 (TK)	189	TEN PERCENT DOUBLE EXPOSURE/ Salsoul SZS 5503 (Caytronics)
167	8.5 EARTHQUAKE/Beserkley BZ 0047 (Playboy)	190	MIDNIGHT MIRAGE MIKE GREENE/ Mercury SRM 1 1100
168	LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015 (All Platinum)	191	ABBEY ROAD BEATLES/Apple SO 383
169	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot D0SD 2020	192	REFLECTIONS OF LOVE ROGER WHITTAKER/RCA APL1 1853
170	LOVE, LIFE AND FEELINGS SHIRLEY BASSEY/United Artists LA605 G	193	HONOR AMONG THIEVES ARTFUL DODGER/Columbia PC 34273
171	LADY'S CHOICE BONNIE BRAMLETT/Capricorn CP 0169 (WB)	194	WAIT FOR NIGHT RICK SPRINGFIELD/Chelsea CHL 515
172	GIVE GET TAKE AND HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)	195	SGT. PEPPER'S LONELY HEARTS CLUB BAND BEATLES/Apple SMAS 2653
173	LIFE ON MARS DEXTER WANSEL/ Phila. Intl. PZ 34079 (CBS)	196	SUMMERTIME MFSB/Phila. Intl. PZ 34238 (CBS)
		197	THE BEST OF ROD STEWART/ Mercury SRM 2 7507
		198	BOSTON/Epic PE 34188
		199	FLAT OUT/STONEGROUND/ Flat Out 001
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Walls, Nunya Set Salsa Picante Line

■ LOS ANGELES—Tom Walls and Jimmy Nunya have formed Salsa Picante Records, a division of K-Jo Music Co., and have simultaneously set this week for the release of label's initial single, "Joy, Joy," by artist/composer Nunya. According to Walls, the L.A.-based firm will offer a blend of soul and rock. The label's second artist, guitarist Jeff Lee, is now in L.A. recording sessions.

Salsa Picante (Hot Sauce) is distributed by Mike Lipton's In Tune Distributors.

Playboy To Host Party for NARM

■ CHICAGO — Hugh Hefner and Playboy Records have invited all attendees of the NARM Mid Year Convention to attend a special party at the Playboy Mansion after the meetings of the first day, September 21.

NARM Meet

(Continued from page 4)

to answer their needs and researched by Curtis via an on-the-spot investigation of The Record Bar chain. The rack jobbers and independent distributors, after their separate rap sessions, will come together as a group (both of these merchandising segments are wholesalers) and hear a presentation on warehouse security, researched by Curtis with the Lieberman Enterprises operation.

On Wednesday afternoon, a series of operations rap sessions will be held. These will be specifically devoted to "nuts and bolts" discussion of day-to-day operational problems in record merchandising. Jay Jacobs of Knox Record Rack will chair the rack jobbers operations rap. Scott Young of The Record Bar will chair the retailers operations rap, and Joseph Simons of Progress Records will chair the independent distributors operations rap.

The operations rap sessions will be specifically geared to the needs of the middle-management people attending the conference. Preceding the Wednesday sessions, the three advisory committees representing each of the three merchandising segments will meet on Tuesday afternoon, September 21, for the purpose of finalizing the subject matter for discussion by their group. Chairmen of the advisory committees will also chair the Wednesday morning rap sessions.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Slim pickings again this week with very few exceptions. The exceptions follow.

Producer Norman Whitfield, who has one of the hottest disco records out now in **Undisputed Truth's** "You + Me = Love," may give himself some competition with his first film score, a two-record set from the movie "Car Wash" (RCA) that has several interesting cuts. The two strongest are the opening title track (5:06) which begins with sharp hand-clapping and a bubbling guitar, then sweeps into a dense production with pleasant vocals from a group called **Rose Royce**; and "Daddy Rich," which has a more metallic sound and a tight, swirling track reminiscent of Whitfield's best work with the **Temptations**. Also worth checking out: "Keep On Keepin' On" (6:39) in a more thoughtful mood (compare "Runaway Child," "Papa Was a Rolling Stone"), a small beauty called "Water" that's a perfect celebration of the element, and a long (10:48) atmospheric instrumental called "Sunrise" that might make a great warm-up record.

Other recommended album cuts: "Dancing Feet" (6:52), a sprightly, varied instrumental with some female vocals and fine tenor sax send-off by **Houston Person**—from his recent "Pure Pleasure" album on Mercury . . . These tracks from the new **Persuaders** album—"It's All About Love" on Calla—produced by **Robert Curington** and **Norman Harris**: a smoothly polished upbeat number called "Count the Ways" with a classic intro (5:03); "Two Women," about the hazards of infidelity; and a very fast "Quickest Way Out," included in both instrumental and vocal versions—these plus a number of excellent slow songs make this a most welcome return

(Continued on page 83)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CIRCUS MAXIMUS/LOS ANGELES

- DJ: **Mitch Schatsky**
BLOWFLY DISCO—Blowfly—Wlerd World (entire lp)
DISCO MAGIC—T Connection—Media (disco disc)
FULL SPEED AHEAD/LOVE IS ALL YOU NEED—Tata Vega—Tamla (lp cuts)
FULL TIME THING—Whirlwind—Roulette (disco disc)
I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (lp cut)
LET'S GET IT TOGETHER—El Coco—AVI (disco disc)
MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (disco disc)
NICE 'N' NAASTY/SALSOU 3001—Salsoul Orchestra—Salsoul (disco disc)
PLEASE LOVE ME AGAIN—V.I.P. Connection—Morningstar
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)

EXECUTIVE LOUNGE/DOVER, DELAWARE

- DJ: **Tom Webb**
BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)
CERCHEZ LA FEMME/SOUR AND SWEET—Savannah Band—RCA (lp cuts)
FULL TIME THING—Whirlwind—Roulette (disco disc)
I WANNA FUNK WITH YOU TONITE—Giorgio—Oasis (lp cut)
I'VE GOT YOU UNDER MY SKIN/BE MINE—Gloria Gaynor—Polydor (lp cuts)
MAKES YOU BLIND—Giltter Band—Bell (import)
NICE 'N' NAASTY—Salsoul Orchestra—Salsoul—(disco disc)
RUN TO ME—Candi Staton—Warner Bros. (disco disc)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)
YOU SHOULD BE DANCING—Bee Gees—RSO (disco disc)

LEVITICUS/NEW YORK

- DJ: **Michael Nias**
CERCHEZ LA FEMME/I'LL PLAY THE FOOL—Savannah Band—RCA (lp cuts)
FULL TIME THING—Whirlwind—Roulette (disco disc)
FUNKY MUSIC—Luther—Cotillion (lp cut)
LOVE TO THE WORLD/THE WORD/GET IT TOGETHER—LTD—A&M (lp cuts)
MESSAGE IN OUR MUSIC—O'Jays—Phila. Intl. (disco disc)
NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (disco disc)
ONE FOR THE MONEY/PUT ME IN THE NEWS—Whispers—Soul Train (disco disc/lp cut)
TEN PERCENT/MY LOVE IS FREE/EVERYMAN—Double Exposure—Salsoul (disco disc/lp cuts)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)
YOU SHOULD BE DANCING—Bee Gees—RSO (disco disc)

MAGGIE'S DISCO/PHOENIX, ARIZONA

- DJ: **Tom Ellsworth & Jack Witherby**
FAMILY TREE—Family Tree—Anada (disco disc)
I GOT YOUR LOVE—Stratavarious—Roulette (disco disc)
KNIGHTS IN WHITE SATIN/OH, L'AMOUR/I WANNA FUNK WITH YOU TONITE—Giorgio—Oasis (lp cuts)
LET'S GET IT TOGETHER/FAIT DE CHRAT—El Coco—AVI (disco disc)
LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE/TALK, TALK, TALK—Gloria Gaynor—Polydor (lp cuts)
LOVE BITE—Richard Hewson Orchestra—Splash
MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (disco disc)
NICE 'N' NAASTY/SALSOU 3001—Salsoul Orchestra—Salsoul (disco disc)
SUN . . . SUN . . . SUN—Jakki—Pyramid (disco disc)
YOU + ME = LOVE—Undisputed Truth—Whitfield (disco disc)

DISCO FILE TOP 20

SEPTEMBER 11, 1976

- YOU SHOULD BE DANCING**—Bee Gees—RSO (disco disc)
- SOUR AND SWEET/CERCHEZ LA FEMME/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)
- YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)
- BEST DISCO IN TOWN**—Ritchie Family—Marlin (lp cut)
- NICE 'N' NAASTY**—Salsoul Orchestra—Salsoul (disco disc)
- I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)
- ARABIAN NIGHTS**—Ritchie Family—Marlin (lp cut)
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**—Gloria Gaynor—Polydor (lp cuts)
- DISCO MAGIC**—T Connection—Media (disco disc)
- MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)
- I WANNA FUNK WITH YOU TONITE/KNIGHTS IN WHITE SATIN**—Giorgio—Oasis (lp cuts)
- FULL TIME THING**—Whirlwind—Roulette (disco disc)
- SUN . . . SUN . . . SUN**—Jakki—Pyramid (disco disc)
- CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)
- SALSOU 3001**—Salsoul Orchestra—Salsoul (disco disc)
- IF YOU CAN'T BEAT 'EM, JOIN 'EM**—Mark Radice—UA (lp cut)
- MY LOVE IS FREE/TEN PERCENT**—Double Exposure—Salsoul (lp cut/disco disc)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Phila. Intl.
- RUN TO ME**—Candi Staton—Warner Bros. (lp cut/disco disc)
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (lp cuts)

Edell to CBS Intl. Post

■ NEW YORK — Betty R. Edell has been appointed to the newly created position of manager, business affairs administration, CBS Records International, by Marvin M. Witofsky, CRI director, business affairs.

Ms. Edell has been with CRI since 1972 and most recently held the position of manager, music publishing and a&r services.

Dee Anthony

(Continued from page 10)

artist to edit the song for a single release, his third from the lp. The next studio lp, "I'm In You," will be released in January of 1977.

It's really been a four-part operation," Anthony said. "It's been a cooperative effort by the artist, who wrote great songs and put out a bitch of an album, the management that worked on the presentation of his shows, the agency that kept him working and the record company that went out and sold those records. But obviously, the most important thing has been Peter's talent, because no matter what the agencies, the managers and the record companies do, it's still that golden boy out there who makes it happen."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "He Who Laughs Last Laughs The Best" — **Monday After** (Buddah). Harmony coupled with compelling lyrics should make for complete reaction on the part of the consumer, music director and programmer. This new group's follow-up to their last single will catch on quickly.

DEDE'S DITTIES TO WATCH: "The Devil In Mrs. Jones" — **Jerry Butler** (Motown); "Time And Changes" — **Jimmy Jones** (Conchillo); "Stoned Out Of My Mind" — **Maryann Farra & Satin Soul** (Brunswick).

UP & COMING: "Just Can't Be That Way (Ruth's Song)" — **Weapons Of Peace** (Playboy Records).

Harold Melvin's recent signing with ABC Records has triggered much curiosity within the halls of the music industry. He will produce himself and will remain in the studios of Sigma Sound. The initial deal was not disclosed; however, we were informed that it, in part, consists of two albums a year.

Recently, **Al Green**, Hi Records recording artist, was officially ordained a minister in Memphis, Tenn. Green has stressed that his preaching will not reflect only one religion.

A major question has arisen — where is **Marvin Gaye**? It has reached our desk that Gaye is scheduled to appear at one of the Democratic Party's benefit concerts in this election year. Among those who are being sought are **B. B. King**, **Charlie Daniels**, **Marshall Tucker** and **Aretha Franklin**.

Radio Station WEAM-AM is a 5000 watt station located outside of Washington, D. C. As stated last week they changed their format from pop to r&b. Under the umbrella of Toms Radio and Television Enterprises, the owners appointed **Bob "Nighthawk" Terry** as director of operations. The initial line-up is as follows: 6-9 a.m., **Calvin Booker**, program director, who came from WENZ-AM (Richmond, Va.); 9-12 noon, **Randy Dennis**, formerly with WAMO-AM (Pittsburgh, Pa.); 12-3, **Willie Jay**, formerly with WENZ-AM; 3-6 p.m., "Nighthawk," who was affiliated with WHUR-FM (Washington); 6-10 p.m., **Barry Richards**, who was with WMOD-AM (Washington); 10-2 a.m., **Bernie Moody**; and from 2-6 a.m., **Mike Evans** formerly with WRAP-AM (Norfolk, Va.). The format will be the top r&b singles, holding that down to 25, and the same amount of albums.

'Man of the Year'



Clarence Lawton, owner and president of Lawton Records (distributed through RCA) is shown here with Presidential hopeful Jimmy Carter. The occasion for the get-together was on behalf of NATRA. The organization voted Carter their "Man Of The Year." As part of his response to the tribute, Jimmy Carter sent a taped message to the NATRA conventioners in Antigua. Clarence Lawton, through the auspices of Representative Andrew Young, visited the Democrats standard bearer on his home grounds in Plains, Georgia to assist in securing the tape.

Polydor Names Cosby

■ **NEW YORK** — Polydor Incorporated has named Hank Cosby to the position of a&r director of r&b. The announcement was made by Irwin H. Steinberg, president of Polydor, Inc. and president of the Polygram Record Group.

Prior to joining Polydor, Cosby served as a producer and a&r coordinator with Columbia Records, working with such artists as Blood, Sweat & Tears, Ronnie Dyson and Linda Hopkins.

Farr Taps Clay

■ **LOS ANGELES** — The appointment of Chris Clay as director of communications for the r&b department at Farr Records has been announced by Michael Ragor, president of Farr Music, Inc.

Clay most recently was national promotion director for Chelsea Records. Earlier, she owned Boss Records in Chicago before moving to the West Coast.

O'Jays Campaign Set

■ **LOS ANGELES** — The O'Jays and Philadelphia International have launched a campaign to support the group's newest album, "Message In Our Music." Included in the campaign are in-store displays, billboards in selected cities, radio promotions and contests involving O'Jays concert tickets.

Motown Ups Miller

(Continued from page 8)

tion follows the resignation of Bunky Sheppard from the post to re-activate his own record label.

Miller has been with Motown for the past five years. He was promoted to director of artist relations last December and has also been serving as west coast regional promotion manager. He first joined Motown as a regional sales and advertising manager. Prior to joining Motown, his entry in the industry came while working as a distributor and rack-jobber for California Records Distributors.

RCA Plant Expansion

(Continued from page 10)

inch record presses were installed at the 30th Street complex.

RCA Records' 30th Street location currently contains the Research and Engineering Building, Recorded Tape Manufacturing, RCA Music Services, the 7-inch pressing facility, Matrix manufacturing and a warehouse and distribution center. Scheduled to be closed on completion of the modernization program will be the antiquated North LaSalle Street 12-inch record pressing plant opened in 1939.

R&B PICKS OF THE WEEK

SONS



■ **DON COVAY**, "TRAVELIN' IN HEAVY TRAFFIC" (Mighty Three Music/Rag Mop Music, BMI). Extracted from the lp of the same title in which Covay's unique producing and writing talents are heard. This artist comes to Philadelphia International with a history of many hit records, paving the way for another series of smashes. Heavy track goes with " . . . Heavy Traffic." Philadelphia International ZS8 3602 (CBS).

RECORDS



■ **ROSE ROYCE**, "CAR WASH" (Duchess Music Corp., BMI). Producer Norman Whitfield composed the soundtrack for this movie, destined to attract much attention. Whitfield has been away from the musical scene for some time and this one should place him back on top. The artist's execution of the lyrical content is excellent; should go high on the charts. MCA 40615.

■ **MICHAEL HENDERSON**, "SOLID." This multi-talented artist has been heard throughout Norman Connors' classics. His own version of "Valentine Love" is worthy of mention. "Time" shows off another direction (three minutes of total instrumental) and the beauty of "Stay With Me This Summer" will linger year round. Buddah BDS 5662.



Maryann Farra "Never Gonna Leave You"

BR 754207



Ben Monroe's New Single on Dakar

"Broken Home"

DK 4557

SEE YOUR NEAREST DISTRIBUTOR!

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

SEPTEMBER 11, 1976

SEPT. 11	SEPT. 4		
1	1	PLAY THAT FUNKY MUSIC WILD CHERRY— Epic/Sweet City 8 50225	
2	4	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019	
3	3	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814	
4	2	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373	
5	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS— Phila. Intl. Z58 3592 (CBS)	
6	12	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)	
7	7	THIS MASQUERADE GEORGE BENSON—Warner Bros WBS 8209	
8	8	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326	
9	6	GET UP OFFA THAT THING JAMES BROWN—Polydor PD 14326	
10	10	SUMMER WAR—United Artists XW834 Y	
11	15	ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F	
12	14	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356	
13	13	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270	
14	11	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)	
15	21	LOWDOWN BOZ SCAGGS—Columbia 3 10367	
16	9	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)	
17	17	KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310	
18	26	GET THE FUNK OUT MA FACE BROTHERS JOHNSON— A&M 1851	
19	20	AFTER THE DANCE MARVIN GAYE—Tamla T 54273F (Motown)	
20	19	HARD WORK JOHN HANDY—ABC Impulse IMP 31005	
21	27	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388	
22	23	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING— ABC Impulse IMP 31006	
23	18	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181	
24	25	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534	
25	22	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Motown)	
26	34	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722	
27	16	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259	
28	32	LEAN ON ME MELBA MOORE—Buddah BDA 535	
29	50	MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. Z58 3601 (CBS)	
30	24	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856	
31	41	COME GET TO THIS JOE SIMON—Spring SP 166 (Polydor)	
32	30	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189	
33	39	ONLY YOU BABE CURTIS MAYFIELD—Columbia 3 10347	
34	35	I NEED IT JOHNNY GUITAR WATSON— DJM 1013 (Amherst)	
35	29	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298	
36	42	ENTROW (PT. I) GRAHAM CENTRAL STATION— Warner Bros. WBS 8235	
37	51	THE BEST DISCO IN TOWN RITCHIE FAMILY—Marlin 3306 (TK)	
38	58	JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F	
39	40	FLOWERS THE EMOTIONS—Columbia 3 10347	
40	45	NO, NO JOE SILVER CONVENTION—Midland Intl. MB 10723 (RCA)	
41	28	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)	
42	38	SLOW MOTION DELLS—Mercury 73807	
43	48	CHANCE WITH YOU BROTHER TO BROTHER—Turbo 048 (All Platinum)	
44	43	COME ON AND RIDE ENCHANTMENT—Desert Moon 6403 (Buddah)	
45	46	SUPER DISCO RIMSHOTS—Stang 5067 (All Platinum)	
46	61	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDA 542	
47	52	GIVE A BROKEN HEART A BREAK IMPACT—Atco 7056	
48	59	HARVEST FOR THE WORLD ISLEY BROS.—T-Neck Z58 2261 (CBS)	
49	54	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND— Private Stock 073	
50	56	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol)	
51	64	MY SWEET SUMMER SUITE LOVE UNLIMITED ORCHESTRA— 20th Century TC 2301	
52	57	KILL THAT ROACH MIAMI—Drive 6251 (TK)	
53	65	CHANGIN' BRASS CONSTRUCTION— United Artists XW851 Y	
54	68	NICE 'N' NAASTY SALSOL ORCHESTRA—Salsoul S2 2011	
55	62	LOVE BALLAD LTD—A&M 1847	
56	44	AIN'T GOOD FOR NOTHING LUTHER INGRAM—Koko 721	
57	63	I'D RATHER BE WITH YOU BOOTSY'S RUBBER BAND— Warner Bros. WBS 8246	
58	60	GIVE ME ALL YOUR SWEET LOVIN' CHUCK ARMSTRONG—R&R 15313	
59	55	PORCUPINE NATURE ZONE—London 5N 285	
60	—	THE RUBBERBAND MAN SPINNERS—Atlantic 3355	
61	67	IF YOU CAN'T BEAT 'EM, JOIN 'EM MARK RADICE—United Artists XW840 Y	
62	72	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833	
63	—	QUEEN OF MY SOUL AWB—Atlantic 3354	
64	—	UNDERGROUND MUSIC PEABO BRYSON—Billet 01 (Bang)	
65	69	L.O.D. (LOVE ON DELIVERY) BILLY OCEAN—Ariola America P 7360 (Capitol)	
66	71	YOU + ME = LOVE UNDISPUTED TRUTH—Whitfield 8231 (WB)	
67	73	SWEET SUMMER MUSIC ATTITUDES—Dark Horse 1001 (A&M)	
68	—	CATFISH 4 TOPS—ABC 12223	
69	—	MR. MELODY NATALIE COLE—Capitol P 4328	
70	—	STARCHILD PARLIAMENT—Casablanca NB 864	
71	70	THE GOLDEN ROAD ROY AYERS UBIQUITY—Polydor PD 14337	
72	—	STAND UP AND SHOUT GARY TOMS—PIP 6524	
73	—	I WANNA SPEND MY WHOLE LIFE WITH YOU STREET PEOPLE—Vigor 1732 (PIP)	
74	—	SUMMERTIME AND I'M PEELIN' MELLOW MFSB—Phila. Intl. Z58 3600 (CBS)	
75	—	FALLING IN LOVE 9th CREATION—Pye 71069	

Copyright Bill

(Continued from page 3)

last remaining impediments to passage as expeditiously as possible. A floor fight in the House must be avoided at all costs, the sponsors believe.

Most concern lies with the cable TV lobby which up until now has not been able to keep its many factions in line. Some small rural cable systems, for instance, are unsatisfied with their copyright fee schedule in the bill and stirred up what little controversy there was at the full Judiciary Committee mark-up last week through Rep. Eilberg. The cable lobby had given its grudging approval to the fee schedule before last week but were not able to control the renegade cable outfits from Pennsylvania. Any more break-aways could prove disastrous.

The Recording Industry Association of America is apparently hoping to use the time constraints to its advantage in the battle to keep mechanical fees down. The RIAA made no move during last week's mark-up to knock down the subcommittee's 2 3/4 cents mechanical fee to the Senate-approved level of 2 1/2 cents. Chances are that the association plans to make its move in the House-Senate conference.

Speculation among informed observers here has it that the RIAA may have already persuaded the House subcommittee to back down from its higher fee during the conference. The promise to abandon the 2 3/4 cents figure may have been secured against an RIAA promise not to challenge the subcommittee in the full committee or on the House floor. It appears that despite the subcommittee's belief that songwriters and their publishers are due a nearly 40 percent raise in mechanical royalties, it cannot afford to make a stand on the 2 3/4 cents figure without jeopardizing the entire package. The one-quarter cent difference between the two figures is estimated to cost the record manufacturers an extra \$12-15 million annually in royalties.

RW Expands on Coast

(Continued from page 3)

Uhelszki.

RW's move to larger quarters, located on the 14th floor of 6290 Sunset Boulevard, was effected in order to accommodate the expansion of the west coast staff. In addition to Sutherland's appointment, the publication has named Portia Giovinazzo as a research assistant.



THE R&B LP CHART

SEPTEMBER 11, 1976

- HOT ON THE TRACKS
COMMODORES—Motown M 86751
- WILD CHERRY
Epic/Sweet City PE 34195 (CBS)
- SOUL SEARCHING
AVERAGE WHITE BAND—Atlantic
SD 18179
- ALL THINGS IN TIME
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
- YOU ARE MY STARSHIP
NORMAN CONNORS—Buddah BDS 5655
- SPARKLE
ARETHA FRANKLIN—Atlantic SD 18176
- CONTRADICTION
OHIO PLAYERS—Mercury SRM 1 1088
- HAPPINESS IS BEING WITH THE
SPINNERS
SPINNERS—Atlantic SD 18181
- BREEZIN'
GEORGE BENSON—Warner Bros. BS 2919
- MIRROR
GRAHAM CENTRAL STATION—Warner
Bros. BS 2937
- DIANA ROSS' GREATEST HITS
Motown M6 86951
- HARVEST FOR THE WORLD
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
- LOOK OUT FOR #1
BROTHERS JOHNSON—A&M SP 4567
- BOB JAMES THREE
CTI 6063
- I WANT YOU
MARVIN GAYE—Tamla T6 34251
(Motown)
- EVERYBODY LOVES THE SUNSHINE
ROY AYERS—UBIQUITY—Polydor
PD 1 6070
- NATALIE
NATALIE COLE—Capitol ST 11517
- SKY HIGH
TAVARES—Capitol ST 11533
- GET UP OFFA THAT THING
JAMES BROWN—Polydor PD 1 6071
- THE MANHATTANS
Columbia PC 33820
- LOVE POTION
NEW BIRTH—Warner Bros. BS 2959
- AIN'T THAT A BITCH
JOHNNY GUITAR WATSON—DJM
DJPA 3 (Amherst)
- LOVE TO THE WORLD
LTD—A&M SP 4589
- ARABIAN NIGHTS
RITCHIE FAMILY—Marlin 2201 (TK)
- TOGETHER AGAIN . . . LIVE
BOBBY BLAND & B.B. KING—ABC
Impulse ASD 9317
- DR. BUZZARD'S ORIGINAL
SAVANNAH BAND
RCA APL1 1504
- DO THE TEMPTATIONS
TEMPTATIONS—Gordy G6 97551
(Motown)
- SILK DEGREES
BOZ SCAGGS—Columbia PC 33920
- JUICY FRUIT (DISCO FREAK)
ISAAC HAYES—ABC ABCD 953
- LET YOUR MIND BE FREE
BROTHER TO BROTHER—Turbo 7015
(All Platinum)
- WAR'S GREATEST HITS
United Artists XW648 G
- FLOWERS
EMOTIONS—Columbia PC 34163
- STRETCHIN' OUT IN BOOTSY'S
RUBBER BAND
BOOTSY'S RUBBER BAND—Warner Bros.
BS 2920
- GLOW
AL JARREAU—Warner Bros. BS 2248
- SECRETS
HERBIE HANCOCK—Columbia PC 34280
- MOTHERSHIP CONNECTION
PARLIAMENT—Casablanca NBLP 7022
- NIGHT FEVER
FATBACK BAND—Spring SP 1 6711
(Polydor)
- I HOPE WE GET TO LOVE IN TIME
MARILYN McCOO & BILLY DAVIS JR.—
ABC ABCD 952
- WHERE THE HAPPY PEOPLE GO
TRAMMPS—Atlantic SD 18172
- AIN'T NOTHIN' STOPPIN' US NOW
TOWER OF POWER—Columbia PC 34302

SEPTEMBER 11, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. 2919
2. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
3. **BOB JAMES THREE**
CTI 6063
4. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor
PD 1 6070
5. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
6. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTSD 6024
7. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
8. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G
(UA)
9. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9506
10. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9311
11. **GLOW**
AL JARREAU—Warner Bros. BS 2248
12. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
13. **FLY WITH THE WIND**
McCOY TYNER—Milestone M 9067
14. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
15. **WINDJAMMER**
FREDDIE HUBBARD—Columbia PC 34166
16. **SANBORN**
DAVID SANBORN—Warner Bros. BS 2957
17. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
18. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl. PZ 34079
(CBS)
19. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
20. **MYSTERIES**
KEITH JARRETT—ABC Impulse ASD 9315
21. **MAIN ATTRACTION**
GRANT GREEN—Kudu KU 29 (CTI)
22. **EARL KLUGH**
Blue Note BN LA596 G (UA)
23. **ANOTHER SIDE OF ABBEY ROAD**
GEORGE BENSON—A&M SP 3028
24. **BIRD: THE SAVOY RECORDINGS**
CHARLIE PARKER—Savoy SJL 2201
(Arista)
25. **BLACK WIDOW**
LALO SCHIFRIN—CTI 5000
26. **SECRETS**
HERBIE HANCOCK—Columbia PC 34280
27. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
28. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
29. **LEE OSKAR**
United Artists LA594 G
30. **ROMANTIC WARRIOR**
RETURN TO FOREVER/Columbia
PC 34076
31. **IN A SPECIAL WAY**
GREEN HARRIS—Blue Note BN LA634 G
32. **BRASS CONSTRUCTION**
United Artists LA545 G
33. **WAITING**
BOBBY HUTCHERSON—Blue Note BN
LA515 G (UA)
34. **PEOPLE MOVING**
AZAR LAWRENCE—Prestige P 10099
35. **DREAMS SO REAL**
GARY BURTON QUINTET—ECM 1 1072
(Polydor)
36. **JUICY FRUIT (DISCO FREAK)**
ISAAC HAYES—ABC ABCD 953
37. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM
DJPA 3 (Amherst)
38. **SKY STREET**
KENNY BURRELL—Fantasy F 9514
39. **ON LOVE**
DAVID T. WALKER—Ode SP 77035 (A&M)
40. **BAREFOOT BALLET**
JOHN KLEMMER—ABC ABCD 950

Atlantic Jazz Thrust In 'Sound Waves' Promo

■ NEW YORK — "Sound Waves, Part 2," a three week sales campaign devoted exclusively to the Atlantic Records jazz catalogue, was kicked off across the U.S. on August 30.

In addition to making available its entire jazz catalogue—more than 200 albums by over 50 separate artists—Atlantic is also implementing, via the 19 satellite offices of the WEA Distribution Corporation, a special advertising fund for the sales program. Emphasis has been placed on local print ads and radio time-buys tied in with key retail accounts in every market, as well as consumer print advertising.

Of special interest in conjunction with "Sound Waves, Part 2" is the seven album release set for September 14, three days before the sales program's end. The albums are: Mose Allison's "Your Mind Is On Vacation," Roy Ayers' "Daddy Bug & Friends," the live "Jazz Gala Concert" from West Germany (with Gerry Mulligan, Stan Getz, Nat Adderley, and others), Joe Zawinul's "Concerto Retitled," Joachim Kuhn's Atlantic debut in the U.S. with "Spring-fever," Gary Burton's "Turn Of The Century" (2-lp set), and Herbie Mann's anthology of Japanese music on Finnadar Records, "Gagaku and Beyond."

Beechwood Taps Kramer

■ LOS ANGELES — Tim Kramer has been appointed to the position of professional manager of the Beechwood Music Corp., announced Ron Kramer, Beechwood's vice president and general manager.

Fantasy Shifts

(Continued from page 6)

and talent buyer for Rato's, a Chicago club. Townley also spent about two years as managing editor of Down Beat magazine. Gaylon Crosby, formerly of Action Distributors in Cleveland, heads up Fantasy's midwest promotion.

Tim Powell handles east coast promotion; his career has included jobs with RCA (merchandising and promotion), program director of New York's WPLJ, director of program development for the ABC-FM network, and music director at KLOS in Los Angeles.

Tony Mascia is the label's east coast sales manager. Earlier Mascia had worked for Sam Goody's distributorship in New York and for ABC Records. Both Powell and Mascia are based at Fantasy's New York office, run by vice president Beans Lieberman.

Sidney Garfinkle (southern sales manager, working out of Miami) is joined by Stan Terry, who is handling southern promotion, working out of Memphis.

Disco File (Continued from page 79)

for the group who originally won us over with "Thin Line Between Love and Hate" . . . "Phoenix," "I'll Always Love You 'T'" and "Guitar Talk," all pleasant if oddly uneven songs in a kind of funk moderne style with vocals by a group called Aquarian Dream, an eight-member combination produced by Norman Connors (on Buddah).

Of the new records in 12-inch disco disc format, two deserve notice. One, Laurie Marshall's "(All Day and All Night) We Will Make Love" (Amherst) sounds like a '60s girl group production a la Phil Spector that's been perverted hilariously into a Donna Summer-ish sigh and moan extravaganza with an outrageously tacky Spanish flavor (did I hear someone cry "Olé!" during the orgasm?); an additional logo on the label says Hard Core Records and it runs 6:10. The second is more traditional—Ace Spectrum's "Live and Learn" (Atlantic) with a fitfully interesting production and cutting, aggressive vocals that seem to be struggling uncomfortably with the instrumental track and just barely winning.

RECOMMENDED SINGLES: Gato Barbieri's rich jazz instrumental interpretation of Leon Ware's song for Marvin Gaye, "I Want You" (A&M)—the long version is marked "Part II" and is 6:10—gorgeous for a moody slow dance that increases in intensity as it goes on; produced by Herb Alpert . . . The Controllers' beautiful, almost laid-back song about music (compare "I Love Music," "Queen of My Soul," "Don't Take Away the Music"), "The People Want Music" (Juana) . . . The Four Tops' "Catfish" (ABC), recommended here last week, has been remixed, dropping its most explicit verse and adding a longer instrumental break—it's hard to say whether this is an improvement or not (it may be simply an attempt to play up the record's disco side), but we like both versions. NOTE: Arista is, finally, convinced that the Glitter Band's rousing "Makes You Blind" is making a strong enough showing in the discos to merit an American release. The record's been on the verge of breaking into the DISCO FILE chart for several months now because of its steady popularity as an import single (on Bell in England) and Arista is planning to release it here around the middle of the month.

Les McCann's

3rd all-vocal album here finds him continually expanding his approach to the craft of jazz/R&B singing. Les sings his ballads—"LOVED YOU FULL IN EVERY WAY," "EVERYWHERE I GO, PEOPLE ASK ME A QUESTION," "A HAND FROM THE CROWD"—with an inner spirit that rivals today's great song stylists; he's able to set up a funky groove—"YOU LITTLE CHEAT," "I'M BACK HOME"—that any R&B belter would be proud of; and his in-between times inhabit a mellow niche that works on you coming and going—"I'VE BEEN THINKING ABOUT MY PROBLEMS," "BABY, JUST SO MUCH FAITH," "WOMAN, COME HOME!" And of course the sideways McCann sense of humor always has a chance to stretch a bit, as on the new single side, "I'M A LIBERATED WOMAN."



SD 1690 Produced by Les McCann

Les McCann
"River High,
River Low," on
Atlantic Records
and Tapes.



Columbia Signs The Miracles



Columbia Records has signed The Miracles to a long-term recording contract. The group will be going into the studios shortly to record their first effort for Columbia, and their initial product for the label should be available for release early next year. Pictured from left are: Bobby Rogers; Bruce Lundvall, president, CBS Records; Billy Griffin (seated); Pete Moore; Don Ellis, national vice president, a&r, Columbia; Ron White; Marty Pichinson, manager of The Miracles.

Motown Releases Five

■ LOS ANGELES—The "Motown Records' Parade of Champions," initiated in August, will continue this month with a five-album release highlighted by lps from Marvin Gaye and Eddie Kendricks. The campaign includes heavy consumer and trade advertising, radio time buys, dealer ad-mats, in-store displays and a continuing series of incentive programs for Motown's sales, promotion and distributor personnel.

Included in the release will be Marvin Gaye's fourth "Marvin Gaye's Greatest Hits" album, to feature a previously unreleased song slated to be his next single release; Eddie Kendricks' seventh solo album, "Goin' Up In Smoke;" "Color Her Sunshine" by Willie Hutch; producer Leon Ware's recording debut, "Musical Massage;" and the Miracles' "The Power of Music."

Ronstadt Goes Gold

■ LOS ANGELES — Linda Ronstadt's most recent Asylum album, "Hasten Down the Wind," was certified gold by the RIAA.

New York, N.Y. (Continued from page 10)

unleashed.

CARDIAC ARREST DEPT.: The explosion in Central Park last week came from diamond six on the west side, where our rejuvenated softballers were blasting out hit after hit against their beleaguered foes from CashBox. The result was a 10-7 win that upped the Flashmaker's season record to 2-9-2. Marc "The Barber" Kirkeby made his first mound appearance of the season, went the distance and was aided by several brilliant stops by the Flashmaker's leak-proof infield. Kirkeby's battery mate, the heretofore-unsung Carl "Little Skeeball" Skiba contributed to the victory by erupting in a bat-hurling temper tantrum after striking out in the third inning. After the game the Flashmaker's player-coach David McGee, who continued his torrid hitting of late with two hits and two RBIs in two trips to the plate, announced that all-star shortstop Steven Baker has been named the team's public relations director. Baker will be in charge of screening the untold millions of coaching offers and requests for interviews that have flooded into McGee's office this season.

Capitol 13 LP Release

■ LOS ANGELES—Capitol's largest album release of the year, to be comprised of 14 lps, is due out September 13. Highlighting the release are Capitol's entry into the reggae field, with a group called The Inner Circle; the label's first salsa entry, Caldera; the third Harvest release by Be-bop Deluxe, entitled "Modern Music;" the Earl Slick Band's second effort, "Razor Sharp;" veteran Jackie Lomax's label debut, "Livin' for Lovin;" Anne Murray's "Keeping In Touch;" and lps from Colleen Peterson, the Bob Meighan Band, Brian Cadd, Linda Hargrove, Freddie Hart and the Heartbeats, Ray Griff, La Costa and the re-release of the debut Sun album, now re-titled "Wanna Make Love (Come Flick My BIC)" to take advantage of the group's like-named hit single.

Purcell Gets 'Lenny' For Stage Tour

■ NEW YORK — Jerry Purcell has announced that he has acquired all the stage rights to "Lenny," Julian Barry's play.

Dialogue (Continued from page 18)

In the movie Alan and I will play our own characters, our own voices. There will be an original soundtrack and the only song that will be used is "Captain Fantastic." So we'll use that song but the rest of the soundtrack will all be original material.

RW: Are you and Elton writing all of the new music for the film?

Taupin: We haven't done it yet but the only song that stands is the Captain Fantastic song.

RW: What is your estimation of the time before the film will be ready for viewing?

Taupin: I think that what we're aiming at is Christmas '77.

RW: Is it going to be distributed through a major film company?

Taupin: I can't mention any names, but yes. We're in the process of talking money which is always very delicate.

RW: Is it frustrating working with a medium that is so much less spontaneous and active . . .

Taupin: The thing is that now we're in the position where anything we do we can more or less control. Like we're in total ownership of everything that we do more or less, we own our own publishing, record company and you know, the bigger you get the more you can control the way that you want to do things which is great for us.

RW: What about the Bernie Taupin album?

Taupin: I recorded an album last November in Toronto but that's not Elton John material, it's all original material, not original but other people's material. I don't know what's going to happen you know, I had fun making it, but whether or not it'll see the light of day because there's a lot of things about it that I would like to change. I would like to come out with the characters now but it's just not right.

RW: This book is, as you said, a particular period in your life. Your writing, is it possible that sometime in the future there will be a second book on lyrics?

Taupin: Oh yeah, without a doubt. Alan and I were talking about this the other day, but we were talking about it awhile back and we're obviously going to plan a sequel to "The One Who Writes The Words." Taupin II. Because it's finished at the "Yellow Brick Road" and obviously we've gotten so much material since that book finishes, but with the next book I want to make it more journalistic. I would like to maybe do some definitions to the songs and explanations to the songs and I suppose with maybe some original poetry that I've written over the last few years.

RW: How long does it take you to write a song?

Taupin: For an actual one song never more than a half hour.

RW: Are there many sets of lyrics that you write that you just discard ultimately.

Taupin: No, I usually use practically everything that I write. But that's up to Elton as to whether he's going to continue with it or not. The thing is that the majority of what I'm giving comes up in songs.

RW: Has Elton's tremendous success made things more difficult and put more pressure on?

Taupin: No, like we said before, I like creating much more now than I ever did and I think that our whole structure and our whole system is the best it's ever been. We're both happy with the band and the way we're recording and the songs we're writing and the management and the whole system and the people around us, and I'm really sort of happy with the situations I've been getting in, like with Allan and the film, and I'm doing all the things that I want to do. Movies are obviously the next step and there is where my heart lies, at the moment.

RW: In your opinion then, wealth and success are all they're cracked up to be.

Taupin: Sure, because contrary to public belief it does wonders for people if you can handle it. The success I've achieved has made me a much better person. It's taken me out of the sticks and just showed me the world and I thank rock and roll for that.

RW: Is there anything you would like to have changed in the last eight years?

Taupin: No, because rock and roll has changed me and changed me for the good and there's nothing that we've done that I've been ashamed of. Maybe we've made a couple of mistakes at certain times but nothing that I can recall that has seriously affected our career, and I think that he's definitely the focal front and focal point and has an incredible personality. As long as we continue to make music the way we enjoy making music I think that we'll maintain our stand and stay on top. ☺

CLASSICAL RETAIL REPORT

SEPTEMBER 11, 1976
CLASSIC OF THE WEEK



MOSTLY MOZART, VOL. II
DE LARROCHA
London

BEST SELLERS OF THE WEEK

- MOSTLY MOZART, VOL. II**—
De Larrocha—London
- MOORE: BALLAD OF BABY DOE**—
Sills, Bible, Cassell, Buckley—DG
- PACHELBEL: KANON**—Muenchinger—
London
- VAUDEVILLE: SONGS OF THE GREAT
LADIES**—Morris, Bolcom—Nonesuch

KORVETTES/N.Y.

- BIZET: CARMEN**—Trojanos, Domingo,
Solti—London
- BOLLING: SUITE FOF FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
- HERRMANN: OBSESSION**—Hermann—
London
- MOORE: BALLAD OF BABY DOE**—Sills,
Bible, Cassell, Buckley—DG
- MOSTLY MOZART, VOL. II**—
De Larrocha—London
- MOZART: THE IMPRESARIO**—Phillips
- MOZART: ZAIDE**—Klee—Phillips
- RESPIGI: ANCIENT AIRS AND DANCES**—
Marriner—Angel
- RIMSKY-KORSAKOV: SCHEHEREZADE**—
Stokowski—RCA
- THOMSON: FILM SCORES**—Marriner—
Angel

KING KAROL/N.Y.

- BACH: SUITE NO. 2**—Rampal—RCA
- GERSHWIN: AMERICAN IN PARIS**—
Toscanini—Victrola
- GILBERT & SULLIVAN: TRIAL BY JURY**—
D'Oyly Carte—London
- HAYDN: CELLO CONCERTOS**—
Rostropovich—Angel
- IRISH SONGS: WHEN YOU AND I WERE
YOUNG, MAGGIE**—White—RCA
- MOSTLY MOZART, VOL. II**—
De Larrocha—London
- MOZART: FLUTE CONCERTOS**—
Rampal—RCA
- PACHELBERG: KANON**—Muenchinger—
London
- PLEASURES OF ROYAL COURT**—
Munrow—Nonesuch
- SCHUMANN: FRAUENLIEBE UND LEBEN,
LIEDERKREIS**—Baker, Barenboim—
Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

- BEETHOVEN: SYMPHONY NO. 4**—
Marriner—Phillips

- THE BANDSTAND**—Garde Republican
Band—Connoisseur Society
- CRUMB: MAKROKOSMOS II**—Miller—
Columbia
- GERSHWIN PLAYS GERSHWIN**—Victrola
- HANDEL: ISRAEL IN EGYPT**—Preston—
Argo
- HAYDN: CELLO CONCERTOS**—
Rostropovich—Angel
- HERRMANN: OBSESSION**—Herrmann—
London
- MOORE: BALLAD OF BABY DOE**—Sills,
Bible, Cassell, Buckley—DG
- SCHUBERT: WANDERER FANTASY**—
Fleisher—CBS Classics (German Import)
- VAUDEVILLE: SONGS OF THE GREAT
LADIES**—Morris, Bolcom—Nonesuch

FRANKLIN MUSIC/ATLANTA

- BEETHOVEN: SYMPHONY NO. 5**—
Kleiber—DG
- BEETHOVEN: COMPLETE SYMPHONIES**—
Solti—London
- BOLLING: SUITE FOF FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
- GERSHWIN: PORGY AND BESS**—White,
Mitchell, Maazel—London
- JOPLIN: TREEMONISHA**—Schuller—DG
- PACHELBEL: KANON**—Muenchinger—
London
- STRAUSS: ALSO SPRACH ZARATHUSTRA**—
Solti—London
- TCHAIKOVSKY: SYMPHONY NO. 4**—
Bernstein—Columbia
- VERDI: IL CORSARO**—Caballe, Norman,
Carreras, Gardelli—Phillips

TOWER RECORDS/SAN DIEGO

- BEESON: CAPTAIN JINKS OF THE HORSE
MARINES**—Kansas City Lyric—RCA
- BEETHOVEN: SYMPHONY NO. 4**—
Davis—Phillips
- BERLIOZ: SYMPHONIE FANTASTIQUE**—
Marriner—Angel
- GERSHWIN: WATTS BY GEORGE**—
Columbia
- MESSIAEN: QUARTET FOR THE END OF
TIME**—Tashi, RCA
- MOORE: BALLAD OF BABY DOE**—Sills,
Bible, Cassell, Buckley—DG
- MOSTLY MOZART, VOL. II**—
De Larrocha—London
- STRAUSS: ALPINE SYMPHONY**—
Mehta—London
- VAUDEVILLE: SONGS OF THE GREAT
LADIES**—Morris, Bolcom—Nonesuch
- VERDI: LUISA MILLER**—Caballe,
Pavarotti, Milnes, Maag—London

VOGUE BOOKS & RECORDS/ LOS ANGELES

- ALBINONI: ADAGIO**—Marriner—Angel
- COPLAND: APPALACHIAN SPRING,
OTHERS**—Koussevitzky—Victrola
- GO FOR BAROQUE**—Victrola
- CLASSICAL GUITAR**—Boyd—London
- MOSTLY MOZART, VOL. II**—
De Larrocha—London
- NIELSEN: SAUL AND DAVID**—Christoff,
Soederstroem, Horenstein—Unicorn
- PACHELBEL: KANON**—Muenchinger—
London
- STRAUSS: BEAUTIFUL BLUE DANUBE
BALLET**—Bonyngie—London
- STRAUSS: FAMOUS WALTZES**—
Fiedler—London
- VAUDEVILLE: SONGS OF THE GREAT
LADIES**—Morris, Bolcom—Nonesuch

A New Sound for Caruso?

By SPEIGHT JENKINS

■ NEW YORK—Over fifty years after his death Enrico Caruso is still the best known opera singer to Americans. Such a statement can be backed up in the continued sale of his records by RCA and in the many times he is referred to in the musical press as a standard to which all aspire; far more realistically the proof lies in the appearance of Caruso's name in the most unmusical, unoperatic sources. Everyone is expected to know who he is and just about everyone does. In his centennial year there were quite a few recordings issued that paid him great tribute. Now RCA, the company for which he recorded almost all his oeuvre, has come out with a record that is completely fascinating.

Computer

It is a look at Caruso's most famous recordings through the eye of—if you can believe it—a computer. Computerized versions of good music strike this

listener as invariably less attractive than the real thing; most attempts by record companies to create an "electronic music" sound have not been notably musical. Now comes Thomas G. Stockham, the president of Soundstream, Inc., and a whole new ballgame. First of all, to tinker with the most famous voice that has been heard in this century is a brave and perhaps foolhardy thing to do, but Stockham has brought the project off with a flair. The goal of his process was to remove the "resonant and reverberating quality given to the voice and musical instruments by the primitive recording horns used to focus the sound onto the original wax discs." Stockham points out that "offensive loud bursts of sound" often happened. The computer had to determine, however, the difference between the reverberations within Caruso's voice and those (Continued on page 87)

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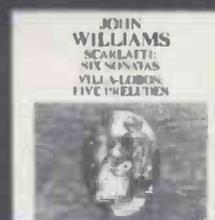
Recorded at the site
of the world premiere

M 33447



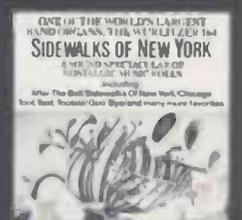
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All New:

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On Columbia Records and Tapes.

AM ACTION

(Compiled by the Record World research department)

■ **Earth, Wind & Fire** (Columbia). Tucks another excellent week under its belt with a host of new adds, among them WFIL, KFRC, KSTP, KJR, KILT, WDHF (26) and WQXI. Numbers include 25-18 WCOL, 26-19 WQAM, 28-27 WMPS, 20-13 Y100, 11-10 CKLW, 27-21 WPGC, #14 WABC, #14 Z93 and 29-26 WHBQ.

ABBA (Atlantic). Rounding out the second week of its life with adds on WPGC, KTLK and WHBQ, to follow WFIL, KLIF, WOKY and CKLW of the past few weeks. A good early sales buzz is already being detected.

Kiss (Casablanca). The "B" side of this release has emerged as the side with adds this week at WCOL (40), CKLW (they have dropped the "A" side), WPGC, KSLQ, KSTP, WKBW, WCAO, WAKY, KEEL and WPIX (LP). Also on WRKO (27-24) and WBBF (25-16).

Steve Miller (Capitol). Shaping up nicely with several major market adds and some very noteworthy radio moves. New on WFIL, WPGC, WHBQ, WMPS (29) and KILT. Healthy jumps are 17-14 Q102, 27-21 WOKY, HB-23 Z93, HB-23 KJR, 40-34 KTLK, HB-26 KFRC and 28-23 KSTP.

Bay City Rollers (Arista). Story of the week here with a list of adds that could match any of the Beatles or Elton's past scores! Added to 13Q, WFIL, WRKO, WHBQ, WQAM, WOKY, Y100, KTLK, Z93, WCOL and WERC. Everywhere the reaction is the same: the request calls are burning up the telephone lines. Also on WLS (45-27), KHJ (HB-28) and KFRC (HB-27).

Heart (Mushroom). Although this has been an uphill struggle in terms of spreading, the consensus still reads hit! Doors open this week with adds on WRKO, WQAM, WNOE and Z93. Some fine jumps include 26-14 WCOL, 24-19 WPGC, 20-16 WDHF, 3-2 WOKY, 6-5 KSLQ, HB-25 KJR, 26-25 WMPS, 23-18 KSTP and 26-17 WLS. (Note: The LP is top 20 now nationally.)

Rick Dees (RSO). Filling in the few remaining holes with KFRC, KILT, KSTP and WPIX. More half-chart moves and big sales in spots. Here's the rundown: 1-1 KTLK, 10-1 WCOL, 3-2 WQAM, 19-7 WQXI, 21-14 WFIL, 15-11 Y100, 24-12 Q102, 18-10 WPGC, HB-30 CKLW, 15-10 Z93, HB-19 KJR, HB-29 KHJ, 28-17 WRKO, 10-9 WNOE and 18-14 WMPS.

CROSSOVERS

Tyrone Davis (Columbia). This first for this artist with the new label deal started off several weeks ago in his usual explosive r&b fashion, and this week achieves the first pop tryout from KSLQ.

Diana Ross (Motown). Has been gradually crossing over with one or two top 40 market gains each week until now, as several pop heavies go with the disc. Among them WQAM, KLIF, WOKY and WMAK. Already on WCAO and WCOL (23-21) among others. R&B action continues to be strong in its own right.

NEW ACTION

John Denver (RCA) "Like A Sad Song." This first single release off the new LP (#3 nationally this week) gets an immediate shot from KSLQ, WMPS and WERC this week and last. Also on KFRC (23-19).

Rick Springfield (Chelsea) "Take A Hand." This single has been building nicely in the secondaries and is now among the major ranks with adds on WPGC, WMAK, WIFI, WGCL and more. Already on WCOL (34-31), KJR (LP) and WAAY (28-23).

Kama Sutra Inks Diamond Reo



Art Kass, president of The Buddah Group, has announced the signing of the Detroit-based group Diamond Reo to the Kama Sutra label. The group is currently in the studio working with producer Adrian Barber on "Dirty Diamonds," slated for September release. Pictured from left: Mort Drosnes (administrative vice president), Lewis Merenstein (vice president and general manager), Diamond Reo members Frank Zuri, Robert Johns, Johnson Kingfish and Norman Nardini; Jack Kreisberg (director of FM production); Tom Cossie (vice president of pop promotion) and Al Nalli (manager of Diamond Reo).

The Coast (Continued from page 8)

WON'T GET FOOLED AGAIN: Last week Kim Fowley and his underage harem, **The Runaways**, graced the innards of People magazine, and today Kim was answering his phone, "I quit." We coaxed him to elaborate and he revealed that he gave Mercury Records back all his rights, titles, claims and merchandising for the Runaways, excluding some publishing arrangements with Peer-Southern Music and the European representation of the name "Runaways" for TV and public appearances. Why did he take such rash action? Kim said, "I designed the project in a similar manner that Don Kirshner designed the Monkees, and when the Monkees wanted to do other things that weren't included in the dream, we all know what happened to the Monkees, and where Don Kirshner is today." So after all this, how does he feel about the girls? "I wish the Runaways well and hope they get whatever they want." Which is? "What ever they deserve." . . . **Wolf and Rissmiller**, KWST, and Capitol Records want to take a trip into the time tank on September 8 and transport everyone back to the '60s complete with free concerts, and a party on the Santa Monica Pier, which incidentally was last rented out for a surprise party for Janis Joplin's birthday in 1969. The free concert will feature **Starz and Quick**, and then a sundown soiree at the Pier.

QUESTION MARKS: Is **Elton John** going to be represented by a new PR firm? Just asking . . . Getting To Know You: Is **Dave Edmunds** taking over the producing tasks for Swan Song stablemates, **Michael Des Barres** and **Detective**? . . . **Zak Starr**, son of, called Aucoin Management and asked if it would be alright if he joined the **Kiss Army** . . . **Donovan**, who was recently signed to Atlantic, is at Cherokee Studio recording a new album, helmed by **Jerry Wexler**. We hear he's trying to achieve that Muscle Shoals Sound. Huh? . . . **Michael Dinner** has been reluctant to reveal the identity of the provocative lady on the cover of his new album, "Tom Thumb The Dreamer," but we hear it's the very provocative **Marilyn Chambers** . . . Under Wraps? We heard that **Chaka Khan** is secretly married to a certain **Richard Holland** . . . One Step Beyond: **Andrew Loog Oldham** is producing **Jimmy Cliff** . . . "Love Is The Drug" is the latest single by upstart reggae group, **Inner Circle** and bears no resemblance to **Roxy Music's "Drug"** . . . Rolling Stone magazine is pulling up its stakes in San Fran, and moving its central operations to New York City. The Los Angeles office will remain unaltered . . . Overheard in an elevator: **Fred Heller** was reportedly talking about **Ian Hunter's** new band, which is supposed to include **Leslie "Fat City" West** . . . Super rock agent, **Richard Helmen**, from ICM, changing hats and jobs. He's off to BNB to try his hand (and hat?) at management . . . In the studio this past week was **Gary Kriesel** of Disneyland Records who was cutting some storybook recordings with **Larry Croce**, **Suzi Dietz** (Mrs. Lenny Beer) and **Jeff Stern**. Disney will begin distribution of the records out in the Outback (Australia to you kangaroos) before there is a Stateside release.

ASCAP To Honor Howard Dietz

■ NEW YORK — Colleagues in the American Society of Composers, Authors and Publishers (ASCAP) will celebrate the 80th birthday of Howard Dietz, internationally known lyricist and author, with a birthday party at ASCAP headquarters in New York City, according to ASCAP president Stanley Adams.

Dietz, whose lyrics have adorned such standards as "Dancing In The Dark," "That's Entertainment," "If There Is Someone Lovlier Than You" and "I See Your Face Before Me," will turn 80 on September 8 but the luncheon has been set for 12:30 on Tuesday, Sept. 7.

MCA Names Horowitz Boston Sales Manager

■ LOS ANGELES—MCA Records VP, sales Sam Passamano has announced the appointment of Frank Horowitz to the post of MCA sales manager, Boston.

Horowitz, who joined MCA three years ago as a salesman in Detroit, and was later named Cleveland promotion manager, was recently transferred to the Boston office as promo manager.

Caruso (Continued from page 85)

that came from the recording techniques. Over 1000 of his recordings were analyzed, and modern recordings were treated by the computer after they had been artificially given distortions. The end result was clean down the line.

Francis Robinson, who supplied the interesting notes on Caruso — Robinson, who has written more on Caruso than anyone else alive or dead, never grows dull or tired on the subject; there is a freshness and enthusiasm in his notes delightful to experience — commented that he found the change in the tenor's voice noticeable. The change, I believe, is quite remarkable, because for the first time we hear a voice that really suits the lyric music that Caruso sang up to the very end of his life. Having compared the new record and several standard Caruso discs of exactly the same recordings of the same arias, I believe that the standard recording has always presented us with a heavier, more dramatic voice than the tenor really had.

The present recording in every instance presents a sweeter sound with less squillo (that characteristic that allows a voice to carry over and through an orchestra). The new recording makes Caruso not one whit

Greatest Hits Packages (Continued from page 3)

a buck, we've seen an onslaught of greatest hits albums . . . unfortunately they are selling very well. The effect is that they sap sales from new album releases and halt catalogue sales of those greatest hits artists . . ."

But Pete Smolen (formerly with Record Bar, and now running his own store, Sounds Familiar, in Charleston, South Carolina) also surveyed the situation; and his assessment was accurate then and will doubtless be true for many fourth quarters to come: "Manufacturers took a look at (greatest hits) and realized they had a good thing, so this year they're capitalizing on it."

Currently the Retail Report is dominated by new albums by Linda Ronstadt and John Denver, but new greatest hits packages from War, the Band, and Bachman-Turner Overdrive missed the Top Sales category by the barest of margins. And even though first week reports on it were not impressive, "ABBA's Greatest Hits" (which came on The Album Chart at 182) nevertheless contains the sort of killer tracks that eventually translate into big bucks and high chart positions.

All told there are 14 greatest hits packages on The Album Chart. BTO, the Band, Diana Ross, War and the Eagles lead the way, with their respective chart positions being: a bulleted 25, a bulleted 80 (and Chart-maker of the Week), 13, a bulleted 24 and 9. Also in the top 100 are: ELO (27), Elton John (34), Beach Boys (48), Monkees (74), Chicago (77), America (89), Helen Reddy (113) and Rod Stewart (197).

As was the case last year, retailers are still split 50-50 on the question of whether or not greatest hits albums hinder or hurt catalogue sales during the holiday season. But they are in general agreement that the latest releases are impeccable.

"It doesn't bother me at all when they release greatest hits albums this early," says Peter Schliewen of Record Revolution in Cleveland. "I'd rather they do that than do it when they put big programs on, which is probably what will happen later on. That definitely upsets people."

Even the headliners at Everybody's seem placated at this point. The chain's Tom Keenan told RW that he is "not particularly concerned" about sales of

greatest hits albums undercutting catalogue sales now. Rather, Keenan sees the newest hits packages as a stimulant to catalogue sales of artists who have not traditionally been among Everybody's best sellers.

"We've felt that greatest hits hurt catalogue," explains Keenan, "but they can also, in certain cases, pick it up. For instance, 'War's Greatest Hits' has definitely not hurt the catalogue. The only time it hurts is when a group is moving a lot of product, like the Eagles. Then, with a greatest hits package out, the catalogue slows down."

Like Keenan, Jimmy Grimes of National Record Mart feels that at this time the question of when is being replaced by the question of who. "It depends on the artist as to whether or not these greatest hits packages hurt catalogue sales now," says Grimes. "BTO's last album didn't do much here, and the hits album might pick up their catalogue. On the other hand, I think if a group's catalogue is strong in the first place a hits album only stimulates it, regardless of when it's released."

Thus, with the feeling rampant that the latest spate of greatest hits albums has all but assured a successful end of the third quarter, retailers are starting to prepare for the final, most hectic quarter of the year. And what are they looking for?

"This year we're especially looking for greatest hits," says Stark Records' Joe Bressi, "And we're going to come up with special greatest hits merchandising. This is what sold last year and all the record companies are going to be on that bandwagon again this year. We'll try to take advantage of that. I think greatest hits will be our number one work item this year."

MCA Releases Eight

■ LOS ANGELES — MCA Records will release eight albums in September, it was announced by Rick Frio, vice president of marketing.

Scheduled for release are: "Here's Some Love," Tanya Tucker's third MCA album; "Morning Comes" by Buckacre, produced by Glyn Johns; "Very Together" by Deodato; "Motion" by KGB, produced by Kenny Kerner and Richie Wise; "Jon Santo Plays Bach," Santo's debut album; "And The Singer Sings His Song," a collection of previously released songs by Neil Diamond; "King Of All The Taverns" by Little David Wilkins, and "Peanuts And Diamonds And Other Jewels" by Bill Anderson.

less important or memorable, but one can for the first time hear the tenor as a more sensuous, more Italianate and more lyric variety of the lirico-spinto tenor than a musical version of some of the big-voiced Italian tenors that were to follow. The squillo on the B's for instance in the standard version of "La quella pir a" than this then he is made the note to me a little less than pleasant; in this new recording one hears it with the resonance and lyric beauty that it must have possessed. Indeed, the new recording is less immediate and less powerful, but if one needs a more powerful "Di tone of this man, and though interested in volume not beauty. The recording, in short, explains a good bit more about the great Neapolitan: if, as the standard recordings imply, he was singing with an Otello voice in 1906 and 1908, how could he still sing Nemorino in 1920? Now, if the computer is to be believed, we know.

To the many fans of Mstislav Rostropovich, it only takes the news that a new record has appeared to make them buy. The Russian master has just come out with an extremely interesting version of the D Major and C Major Cello concertos of Haydn, with him conducting the

Academy of St. Martin-in-the-Fields as well as playing. As expected, Rostropovich's approach is more romantic than the usual Haydn performance, but it works wonderfully well. And, interestingly, the cello sound is not predominant. The orchestra makes a firm statement vis-a-vis the cello, and Rostropovich's cadenzas are works of art. No one has the rich, full tone of this man, and though he holds it back some for Haydn, he still makes it lush and more exciting than would most cellists in this music. It is a fascinating record.

Also in the instrumental area, Angel has come out with an extraordinary recording of the two French horn concertos of Richard Strauss, played by Peter Damm and led by the late Rudolf Kempe, of course, discovers all the poetry and mysticism in Strauss, and the orchestra sound of the Dresden State Orchestra is translucent. What makes the record a must, however, is the playing of Damm. Anyone who cares a fig for German music must love the sound of a mellow French Horn, and Damm plays as though the instrument is the easiest in the repertory. He sings, he is virtuosic, he is everlastingly rich in tone.

GERMANY

By JIM SAMPSON

■ Are several of the biggest names on the BASF Records roster trying to jump the ship before it changes hands? A spokesman for the company confirms printed reports that **Cindy and Bert**, **Bata Illic** and **Peter Rubin** have hired a lawyer to protect their interest while the chemical giant peddles its music production operations. Apparently at stake is whether these artists are committed to stay with the organization after BASF pulls back. The company spokesman says of course they're committed, and they'll be held to their contracts, although a review will be made on a case by case basis.

Final word on disposition of the BASF music holdings has been held up until mid-September. But one thing has been clarified: as of January 1, 1977, no new releases will be made anywhere in the world on the BASF label. That includes the United States. Operations will continue under a new name, to be determined pending completion of negotiations in several markets. In Germany, the Bertelsmann publishing group is mentioned frequently in the press and by company officers as a possible buyer, picking up around 70 percent ownership. The official word is that Bertelsmann is only one of several interested parties.

The fall German concert line-ups are coming out, headed by **Sammy Davis, Jr.** in September and **Harry Belafonte** in October. Just completing the first tour of the season is the **Herbie Hancock** group . . . Coming on strong is the new **Asha Puthli** album, "The Devil Is Loose," on CBS, produced earlier this year in Berlin at the Hansa Studios by **Dieter Zimmermann** . . . Duos are still very popular in Germany; **Bellaphon** is pushing **Marc and Ralph** from Switzerland and their new single, "Du bist ein schoenes Kind, Maria."

JAPAN

インフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Japan Phonograph Record Association has announced the result of record and music-tape production in Japan. According to the reports, the production showed a remarkable increase, both in record and music-tape, with record production up 23 percent and music tape up 38 percent against the same term of the previous year. The total record production in June was 16,794,000 copies (14,309 million yen), while music-tape production was 3,052,000 units (5,315 million yen).

Atsutaka Torio left **Victor Music Publishing Co., Ltd.** and **Victor Artists Corp.** and joined **Polydor K.K.** **Fumio Shimazaki** was appointed new president of **Victor Music and Victor Artists**.

Teichiku Records has recently acquired the distribution rights to New York-based **D&M Sound**. The first **D&M** release from **Teichiku** will be **Vast Majority's** "Move It" on September 25.

Janis Ian's "Love Is Blind" is bulleted at 49 on the **Confidence Singles Chart** this week. The song was adopted as a theme music of **TBC-TV drama "Goodbye Mama"** and is enjoying good reaction from wide age range of people.

Nippon Columbia is making a push on **Bobby Vinton's** "Paloma Blanca." The Japanese version of the song, recorded by **Seiji Tanaka**, and other two versions by **Jonathan King** and **George Baker Selection** were released simultaneously. **Seiji Tanaka** has a TV program on which he appears every morning and his performing the song on the program should give rise to tremendous reaction from TV viewers and great publicity for those versions, as in the case of "Beautiful Sunday."

Percussionist Stomu Yamashta released his new album, entitled "Go," through **Toshiba EMI** on August 20. All the songs of the super-session album are composed and arranged by **Yamashta** with lyrics by **Michael Quartermain** except "Winner/Loser," written, composed and arranged by **Steve Winwood**. Artists who joined the recording session include **Steve Winwood**, **Michael Shrive**, **Klaus Schulze**, **Raske Gee**, **Chris West**, **Pat Thrall** and **Julian Marvin**.

ENGLAND

By RON McCREIGHT

■ LONDON—Plans for **Rod Stewart's** first solo world tour have been finalized and opening dates will be in Scandinavia, followed by concerts in the U.K. and Europe throughout December and January. **Rod** and his band (**Carmine Appice**, **Gary Grainger**, **Jim Cregan**, **John Jarvis**, **Phillip Chen** and **Billy Peak**) then go east to Australia, New Zealand and the Philippines before touring the U.S. and Japan in August, 1977.

This year's **Knebworth Festival** was attended by nearly quarter of a million who waited an extra four hours before **The Stones** finally appeared at 11:30 p.m. This followed impressive performances by America's **Don Harrison Band** and **10cc**, and a slightly subdued **Jagger & Co.** eventually scored with a set consisting of several oldies, including "Little Red Rooster," "Around & Around" and "Satisfaction." The annual **Reading Festival** follows this weekend.

Sales conventions at this time of year leave several record company offices deserted while preparations are made and morale boosting incentives are offered to reps for the all important last quarter sales period. **Polydor** came first with their yearly gathering but **Phonogram** and **RCA** followed closely with **CBS**, **Pye** and **EMI** waiting till the holiday season is over. Full round-up on the sales conferences next week.

Important deals announced by **Island**, which concluded a manufacturing and distribution deal for the **Pacific Arts** label with **Michael Nesmith** in town recently; **ATV Music**, which has signed current hit-maker **Robin Sarstedt** to a worldwide publishing deal; **EMI Ltd.**, which has completed purchase of **British Lion**; and **DJM** will now release **Stephanie De Sykes'** product, the first album having been produced by **Bruce Welch**.

Jonathan King is in the unfamiliar role of the defeated with his version of "Mississippi" (UK). By his own admission he has lost the cover battle with **Pussycats'** original and therefore has withdrawn his version. **The Real Thing** follows up its no. 1 record with "Can't Get By Without You" (Pye), which, although repeats the same formula, should happen. **The Hollies** trail their next album with "Daddy Don't Mind" (Polydor) and **Tarney & Spencer** hit hard with "I Can Hear Love" (Bradleys).

Mike Love is in town at a time when the **Beach Boys** are outselling everyone with their albums. **Love** attended a preview of the **Beach Boys'** TV movie and is also promoting the current single, "It's OK" (WEA). Rare visits for **Rod McKuen** and **Burl Ives**, both of whom will do one night only shows at the **Royal Albert Hall** on September 17 and October 20 respectively. **McKuen's** only European appearance is presented by **Alan Blackburn** of **NEMS**, while **Ives'** first visit for 17 years is handled by **Jo Lustig**.

Midland International is launched by **RCA** with singles from **Forest** ("Do Ya Do Ya Want My Love") and **Carol Douglas** ("Midnight Love Affair"). Product will follow from **John Travolta**, whose follow-up to "Let Her In" is again composed by British writer **Gary Benson**—"Whenever I'm Away From You."

Mark Abbot, formerly **EMI's** sales director in the U.K., goes to Belgium where he becomes general manager of the company's music division. **Jonathan Morrish** returns to **CBS** as press officer, where commercial director **Jack Florey** takes on additional responsibilities with several divisional managers now reporting to him. **Radio Victory** music director **David Symonds** has left the station, and **NEMS** director **Brian Hutch** is on the move, bound for **B&C/Trojan**.

Nippon Columbia released the first of "Immortal Dunhill Sound Series" on August 25. The series is composed of 10 albums, five of which consist of representative hit numbers by **Three Dog Night**, **Mamas & Papas**, **Grass Roots**, **Hamilton**, **Joe Frank & Reynolds** and **Steppenwolf**. The other five albums will be "Dunhill Sound Story 1965-66," "Dunhill Sound Story 66-68," "Dunhill Sound Story 68-69," "Dunhill Sound Story 69-71" and "Dunhill Sound Story 1971-74."

Fania All Stars will make their first Japanese concert tour, promoted by **Kyodo Tokyo, Inc.** at the middle of September.

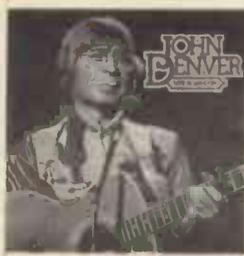
Wishbone Ash will make their second visit to Japan at the beginning of October to hold concerts in major cities. **Victor Musical Industries** will release their album, "Mooshine," in conjunction with their visits.

Import Albums

LIVE IN LONDON

JOHN DENVER—RCA 1050 (U.K.)

This record represents another boon for the import business—an excellent quality live album by a major artist tastefully packaged with no scheduled American release. Recorded in March and April of this year, the 13 track lp spotlights Denver with a sampling of some of his many greatest hits, including "Spirit," "Calypso," and "Country Road."



QUANTUM JUMP

QUANTUM JUMP—Electric TRIX 1 (U.K.)

Even apart from the "who's played with who" appeal that this group will most assuredly have, it is an impressive debut on many levels. There's plenty of good, solid playing, a Steely Dan vocal quality and an abundance of attractive material. This group should go a long way with songs like "Capt. Boogaloo," "Copabana Havana" and "The Lone Ranger."



LET'S HAVE A PARTY

KEVIN COYNE—Virgin 89 800 (Germany)

With half of side one comprised of key tracks from his two U.S. lps and side two recorded live, "Party" is composed of consistently good performances. Three previously unavailable singles serve as a bonus on this, his best to date. "Marlene," "Lorna, Lorna" and "Rock 'N Roll Hymn" are three of the set's many standouts.



ACTIVATE

BACK DOOR—Warner Bros. K56243 (U.K.)

The group's fourth album boasts production by Carl Palmer and an allegiance to its jazz and blues roots. A full sound is achieved by the trio throughout—partly due to Colin Hodgkinson's bass and part to studio technique. One of the more appealing non-disco jazz works of late.



MIND EXPLODING

LUCIFER'S FRIEND—Vertigo 6360 633 (Germany)

Lucifer's Friend is one of Germany's most atypical rock groups. With its high calibre of musicianship and fluent vocals, the sound achieved on this, their fifth album, is comparable to Deep Purple circa "Machine Head." This is most obvious on "Blind Boy" and "Natural Born Mover."



WITHIN REACH

O—UA 29942 (U.K.)

With its third album, the band has strengthened its sound and sense of dynamics in becoming a distinct entity. Their material is growing stronger as it is taking on an American flavor and could be first-rate by the time of the next album. "Money Talk" and "Still Burning" are certainly within reach.



YOU DIDN'T LIKE IT BECAUSE YOU DIDN'T THINK OF IT

HOTLEGS—Phillips SON 009 (U.K.)

The album title, "Hotlegs Thinks School Stinks" might ring a bell. So might the hit single, "Neanderthal Man." Both were good for a joke in '71, but the group which comprises 3/4 of pre-10cc laid the groundwork for their future sound as these reissued tracks illustrate.



ENGLAND'S TOP 25

Singles

- 1 DANCING QUEEN ABBA/Epic
- 2 LET 'EM IN WINGS/Parlophone
- 3 DON'T GO BREAKING MY HEART ELTON JOHN AND KIKI DEE/Rocket
- 4 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/UA
- 5 A LITTLE BIT MORE DR. HOOK/Capitol
- 6 IN ZAIRE JOHNNY WAKELIN/Pye
- 7 EXTENDED PLAY BRYAN FERRY/Island
- 8 THE KILLING OF GEORGIE ROD STEWART/Riva
- 9 YOU DON'T HAVE TO GO CHI-LITES/Brunswick
- 10 JEANS ON DAVID DUNDAS/Air
- 11 16 BARS STYLISTICS/H&L
- 12 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phil. Intl.
- 13 YOU SHOULD BE DANCING BEE GEES/RSO
- 14 DR. KISS KISS 5000 VOLTS/Philips
- 15 HERE COMES THE SUN STEVE HARLEY/EMI
- 16 DOINA DE JALE GHEORGHE ZAMFIR/Epic
- 17 NICE AND SLOW JESSE GREEN/EMI
- 18 AFTERNOON DELIGHT STARLAND VOCAL BAND/RCA
- 19 HEAVEN MUST BE MISSING AN ANGEL TAVARES/Capitol
- 20 NOW IS THE TIME JIMMY JAMES/Pye
- 21 BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE/20th Century
- 22 ARIA ACKER BILK/Pye
- 23 I CAN'T ASK ANYMORE THAN YOU CLIFF RICHARD/EMI
- 24 HERE I GO AGAIN TWIGGY/Mercury
- 25 HEAVEN IS IN THE BACK SEAT OF MY CADILLAC HOT CHOCOLATE/RAK

Albums

- 1 20 GOLDEN GREATS BEACH BOYS/Capitol
- 2 LAUGHTER AND TEARS NEIL DIAMOND/Polydor
- 3 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 4 GREATEST HITS 2 DIANA ROSS/Tamla Motown
- 5 A NIGHT ON THE TOWN ROD STEWART/Riva
- 6 A LITTLE BIT MORE DR. HOOK/Capitol
- 7 GREATEST HITS ABBA/Epic
- 8 PASSPORT NANA MOUSKOURI/Philips
- 9 WINGS AT THE SPEED OF SOUND/Parlophone
- 10 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 11 VIVA! ROXY MUSIC/Island
- 12 HAPPY TO BE DEMIS ROUSSOS/Philips
- 13 CHANGES ONE BOWIE DAVID BOWIE/RCA
- 14 JAILBREAK THIN LIZZY/Vertigo
- 15 SAHB STORIES SENSATIONAL ALEX HARVEY BAND/Mountain
- 16 LIVE IN LONDON JOHN DENVER/RCA
- 17 BLUE FOR YOU STATUS QUO/Vertigo
- 18 A KIND OF HUSH CARPENTERS/A&M
- 19 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 20 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 21 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 22 WISH YOU WERE HERE PINK FLOYD/Harvest
- 23 OLIAS OF SUNHILLON JON ANDERSON/Atlantic
- 24 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 25 ROCK 'N' ROLL MUSIC BEATLES/Parlophone



Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Angélica María y King Clave pasaron a Discos Méloidy. El convenio, establece que Angélica será exclusiva para el territorio mexicano, mientras que el contrato del compositor-intérprete argentino es para su explotación en todo el mundo.

Este cambio de compañía favorece indiscutiblemente a ambos artistas, ya que King Clave después de las cifras gigantescas que vendió el año pasado con sus éxitos uno tras otro, fué sepultado inexplicablemente por Orfeón, a pesar de la desesperación del cantante argentino por promover sus nuevas grabaciones, no encontró nunca el apoyo promocional que por interés propio le correspondía a la compañía disquera. Y por su parte Angélica María que pertenece a Caytronics, fué cedida a CBS para el mercado mexicano, cayendo Angélica en el olvido después de haber tenido sensacionales éxitos cuando era representada por el pequeño sello Internacional. Con este antecedente, Joe Cayre (Caytronics)

llegó a un convenio con Ignacio Morales (Méloidy) retirando de CBS a Angélica María y firmando con Méloidy para su explotación en México. De esta forma y antes de lo que se esperaba, Angélica aparece con su primera producción que lanza Méloidy interpretando el tema "Trampas" a dúo con su esposo Raúl Vale; mientras que King Clave se encuentra en Argentina terminando de grabar los números que aparecerán bajo su nueva etiqueta... Varios son los temas que comienzan a vislumbrarse con características de hits nacionales, entre estos se encuentran "17 años" de Juan Gabriel y María Victoria (RCA), "El cariño que perdí" con Los Freddy's (Peerless), "Como duele estar lejos" de Héctor Meneses y "Amor imposible" con Rigo Tovar ambos de Méloidy, "Lloraré, lloraré" de Héctor Javier y Los Versátiles (Coro), "America" interpretado por el futbolista chileno Carlos Reynoso (Musart) en su primera incursión como can-

(Continued on page 91)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Mientras estaba en Brasil falleció la viuda de Don Emilio Vitale, legendaria, exitosa y poderosa figura del negocio editorial, que falleció hace pocos años en un accidente automovilístico en las carreteras brasileñas. Como heredera de la fortuna e intereses de Vitale, la figura de su viuda fué motivo de contención para el desarrollo pleno de las pugnas entre herederos de Don Emilio. Su empresa discográfica Copacabana pasó a otras manos hace algunos años, pero la editorial quedó en posesión de los Vitale. Aún insepulto el cadaver de la heredera, la lucha entre hijos y hermanos de Vitale se hizo patente. Según comentarios recibidos en Brasil, la firma editorial tiene un valor en el mercado que fluctúa entre los 6 a los 10 millones de dólares. Unos hablan de posibilidades de venta, otros de nueva operación y administración de la familia, etc. etc. etc., pero lo cierto es que los compositores cuyas obras atesora la editora siguen sin recibir el importe de sus derechos (royalties) como tales, ya que la editora permanece prácticamente inactiva en el proceso cobro. Hay tanta plata en el asunto y es tanta la que pudiera ser repartida que nadie se ocupa de cobrar... supongo que el pago también tiene el mismo proceso. Y he aquí el cambio. En general, los bienes por control de derechos editoriales se manejan de modo bien festinado en toda Latinoamérica. Son varias las familias cuantiosamente poderosas y ricas por obra y gracia de los derechos autorales. Pero la época va pasando. Nuevas y pujantes editoras, nuevos y pujantes ejecutivos, capacitados profesionalmente van tomando el lugar de las arcaicas, majaderas y caprichosas figuras del mundo editorial. En mi visita a Enrique Lebendiger, otro poderoso por obra y gracia de su editora o editoras, pude constatar que Lebendiger ha sido producto de una época en la cual los "street fighters" (luchadores de calle) se ganaron el sustento y amasaron luego cuantiosas fortunas por sus aggalas, Trabajo duro y simplemente porque no todo el mundo sabía los secretos pseudo-profesionales en el manejo de una editora.



Frankie Dante

Hoy, Legendiger, asediado por empresas organizadas y por una falta absoluta de ejecutivos capacitados que le ayuden, se pasa la vida exclamando: "Me duele la cabeza," "Nadie Paga," "Todos me atacan." Y no dudo que en realidad a las editoras de Lebendiger no les paguen sus subeditores. Es un proceso de siembra vientos y recoge tempestades. En mi charla con el opulento europeo me impresionó su total ignorancia del hecho de que aunque se hayan o no cobrado derechos o royalties, hay que rendir estados de cuenta periódicos. A mi requerimiento a cosa tan importante, Lebendiger me ripostó: "Bueno, si no he cobrado, no tengo que rendir cuenta alguna"...



Alfredo Rolando Ortiz



Aldo Gurevitch

irremediable de que alguien nos pida rápidamente cuentas... ¡que habrán de vendirse apropiadamente! Por otra parte, el fenómeno del suceso Ivan Mogull y otras editoras en Latinoamérica es producto de

(Continued on page 91)



"Our Heritage— Nuestra Herencia"

(Tico TSLP 1412)

LOU PEREZ



...carries the mellow tropical sound of the Charanga into tomorrow, painting—a collage of light harmony and subtle melody, reinforced by Salsa polyrhythms. Our Heritage expresses the Latin experience in sound and color—a people's aspirations in music.

Charanga As You've Never Heard It Before!

From The Fania Family—Of Course!

SALSA SINGLES

- "Vuela La Paloma", Fania All Stars, Fania 768
- "La Coquetona Part II", Frankie Dante & His Orch. Flamboyant, Cotique, C-279
- "Bonita", La Conspiracion, Vaya, V-5103
- "Pena De Amor", Willie Colon/Mon Rivera, Vaya, V-5108
- "Buena Suerte", Tommy Olivencia, Inca 6100
- "Yo Soy El Son", Lou Perez, Tico T-650
- "La Fiera", Kako Y Azuquita, Alegre, 4083
- "Sofrito", Mongo Santamaria, Vaya, V-5114

LATIN AMERICAN HIT PARADE

Albums

Brazil

By PESQUISA BRASILEIRA (J. ROSEMBERG)

1. ANJO MAU (TRILHA DA NOVELA)
DIVERSOS—Som Livre
2. ALUCINACAO
BELCHIOR—Phillips
3. FALSO BRILHANTE
ELIS REGINA—Phillips
4. DYNAMITE (20 ORIGINAL HITS)
DIVERSOS—K-Tel
5. DISCOTECA HIPPOPOTAMUS VOL. 3
DIVERSOS—Som Livre
6. 20 SUPER HITS
DIVERSOS—Polystar/Phillips
7. SELECAO DE OURO
DIVERSOS—Copacabana
8. A DANCA DO MEU LUGAR
AGEPE—Continental
9. O MELHOR DA JOVEM GUARDA
DIVERSOS—Som Livre
10. ARQUIVO POP
DIVERSOS—Odeon

Mexico

By VILO ARIAS SILVA

1. A MI GUITARRA
JUAN GABRIEL—RCA
2. JAMAS-MELINA
CAMILO SESTO—Musart
3. MORIR CONTIGO
LOS BABY'S—Peerless
4. FALSO AMOR
LOS BUKIS—Melody
5. COMO DUELE ESTAR LEJOS
HECTOR MENESES—Melody
6. QUIERO
JULIO IGLESIAS—Polydor
7. PARA PIEL DE MANZANA
JUAN MANUEL SERRAT—EMI Capitol
8. BESAME MUCHO
ANAMIA—Gamma
9. DESPACITO
LOS ANGELES NEGROS—EMI Capitol
10. MUCHACHO ALEGRE
LOS POTROS—Peerless

Nuestro Rincon (Continued from page 90)

nuevas técnicas y políticas en todo el proceso editorial.

Y para aumentar los dolores de cabeza de los grandes editores musicales de ayer, seguirán surgiendo los nuevos, con organización, disciplina y planes de trabajo. Por otra parte, el compositor de ayer va también cambiando de mentalidad. El simple hecho de hacerle temer bajo la pena de que "nadie va a grabarte si sigues protestando," ya no funciona con el compositor de hoy, y prueba de ello es la gran cantidad de denuncias formuladas a este redactor por hombres que han creado grandes temas y jamás se les han rendido exactas, honestas y "a su debido tiempo" cuentas . . . ¡Y el progreso no se detendrá! . . . en mentalidad, ejecución y practica.

Tomarán parte en el Festival Internacional de la Canción de Buenos Aires, los cantantes brasileños Angela María y Angelo Maximo. El Festival se realizará durante los días 4, 5 y 6 de Octubre próximos en el Teatro Coliseo de Buenos Aires . . . Discolando Records de Nueva York mudó sus facilidades para el 718 de la Decima Avenida de Nueva York. ¡Éxitos! . . . Mis cordiales saludos a los Tres de Rio, afamado trio brasileño con gran alcance internacional . . . El muy popular compositor cubano J. Carbó Menendez, firmó con la Editorial Trina Hill Music de Joe Cayre. Me comenta Carbó que acaba de componer grandes temas salseros que ya se encuentran en proceso de grabación, tales como "Compay Salsa," "Los Salseros," "Juan Cabeza de Pan," "Baila como Tingua" y "Contigo no Vuelvo Más." Carbó se encuentra actualmente trabajando como Jefe de Promoción y Relaciones Públicas de la empresa distribuidora neoyorkina A&G Records Distributors de Adriano García y Sergio Bofill. En su carta, Carbó Menendez efectúa una acusación muy seria que estoy dispuesto a respaldar ampliamente . . . Frankie Dante y la Orquesta Flamboyán debutarán en el "Village Gate" de Nueva York el 30 de Agosto, en momentos en que la WRVR-FM esté presentando su show radial "en vivo" de los lunes . . . Firmó Alfredo Rolando Ortíz, arpista cubano (naturalizado venezolano) con Discos Musart de Colombia. Alfredo ha grabado más de veinte long playings que han sido lanzados internacionalmente . . . Alberto Maraví de Infopesa, Peru, viajará a mediados de Septiembre a México, en momentos en momentos en que Aldo Gurevitch y sus Pasteles Verdes reciban un Disco de Oro por las 200,000 copias vendidas en México de "Esclavo y Amo." Maraví grabará en México el quinto elepé de Aldo y sus Pasteles Verdes . . . Y esto es todo por el momento . . . ¡Hasta la próxima!

Emilio Vitale, founder of one of the most important and powerful publishing companies from Brazil, died several years ago in an automobile accident. His widow retained complete control of most of his interests when he passed away. His label, Copacabana, was sold a few years ago, but the publishing company was kept in the hands of the Vitale family. Now, while I was in Brazil, the widow of Vitale died and the whole problem regarding to whom the publishing company and other interests will go, arose. Some said that the publishing company is worth in the vicinity of 10 million and it is possible that it will be sold to other interests, but in the meantime, fights among sons and brothers of Vitale, trying to get control of the situation, makes the whole picture quite uncertain. Anyway, the publishing company had been pretty slow since Vitale

(Continued on page 92)

Singles

Chicago

By WOJO (JUAN MONTENEGRO)

1. GLORIOSO SAN ANTONIO
JUDGE'S NEPHEWS—Audio Latino
2. LATIN RHAPSODY
ROYAL JESTER'S—GCP
3. NO VUELVO MAS
CHEO FELICIANO—Vaya
4. CEREBRITO LIGON
CORTIJO Y SU BONCHE—West Side
5. C'MON BABY, DO THE LATIN HUSTLE
FAJARDO—Coco
6. PRESTAME LOS GUANTES
PACHECO—Fania
7. APRIETALA EN EL RINCON
CHOCOLATE Y SU ORQUESTA—Salsoul
8. VENGO DEL MONTE
TOMMY OLIVENCIA—Inca
9. NO ME REGANES
TIPICA NOVEL—TR
10. DANCE SISTER DANCE
SANTANA—Columbia

Panama

By RPC

1. GLORIOSO SAN ANTONIO
THE JUDGE'S NEPHEWS
2. LE MAR
JULIO IGLESIAS
3. POR QUE SERA SERA
BASILIO
4. NO MAS CONTIGO
MARIO QUINTERO
5. SHAKE YOUR BOOTY
KC AND THE SUNSHINE BAND
6. LATINOAMERICANO
MOISES CANELA
7. CATALINA LA O
PETE "ICONDE" RODRIGUEZ
8. A FIFTH OF BEETHOVEN
WALTER MURPHY
9. SABRAS DE MI
ISADORA
10. EUROPA
SANTANA

Miami

By WQBA (MARIO RUIZ)

1. Y TE VAS
WILKINS—Velvet
2. QUE HE DE HACER PARA OLIVIDARTE
SOPHY—Velvet
3. CORAZON
LISSETTE—Borinquen
4. AMIGO
LAREDO—Alhambra
5. GLORIOSO SAN ANTONIO
THE JUDGE'S NEPHEWS—Audio Latino
6. PARE COCHERO
TIPICA 73—Inca
7. MI DESENGANO
ROBERTO ROENA—International
8. TE EXTRANARE DONDE ESTES
ELIO ROCA—Miami
9. QUE DICHA SIENTO
CONJUNTO UNIVERSAL—Velvet
10. ZUMBA QUE ZUMBA
TRES TRIESTES TIGERS—Top Hits

New York

By WJIT (MIKE CASINO)

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

En Mexico (Continued from page 90)

tante y "En las puertas del colegio" con José José (RCA) . . . El disquero Alberto Maraví Presidente de la compañía Infopesa de Perú, que fué denunciado por estafa ante los tribunales peruanos, resultó favorecido con el dictamen del Juez Instructor del Séptimo Juzgado en lo Penal Luis Carnero Checa ordenandose la libertad del denunciado, pero la Agente Fiscal Isabel Marín ha interpuesto una oposición de orden procesal, lo que hace que la denuncia por estafa pase a la Corte Superior la cual tendrá que dictaminar si los hechos justifican o nó la prisión del disquero Maraví. Esta información, la destaca ampliamente el diario peruano Ultima Hora en su edición vespertina del 26 de Julio pasado pagina 8. Mientras esto sucede en Perú. Los Pasteles Verdes exclusivos del sello que dirige Maraví, visitan varias plazas latinas sin tres de sus fundadores y principales elementos como son el cantante Germán Laos y los hermanos Hugo y César Acuña . . . Impresionante la forma en que se colocó Miguel Gallardo (EMI Cápitól) con el número "Hoy

tengo ganas de tí." El éxito a toda la República anunciandose además su visita para Octubre . . . Definitivamente los niños españoles del grupo La Pandilla (Cisne RAFF) no actuarán en México. Su gira fué suspendida por incosteable y solo podrán ser vistos en varios programas de televisión que se grabarán en Puerto Rico. En la actualidad, después del hitazo nacional que lograron con "El alacrán" vuelven a escucharse con "Cantemos, cantemos" . . . Bajo la etiqueta RCA acaba de aparecer la versión en castellano de Tomás Fundora del tema "Y así quede soledad," que interpreta el cantante brasileño Dave MacLean. El número desde su primera incursión ha gustado, por lo que le vemos posibilidades de éxito . . . El Lic. Enrique de Noriega elemento desde hace muchos años fundamental en la organización Polydor de México, deja la compañía para incorporarse al sello Melody, por lo que le deseamos la mejor de las suertes al caballeroso amigo De Noriega por este paso tan importante que ha dado en su vida profesional.

Record World en Nueva York

By EMILIO GARCIA

■ Fue un enorme placer recibir en esta ciudad la visita de nuestro corresponsal en México, el talentoso periodista Vilo Arias Silva, con quien tuvimos la oportunidad de compartir horas muy agradables en unión de nuestro Director y amigo Tomás Fundora. Para el distinguido colega, nuestros saludos a la vez la sincera felicitación por la estupenda edición que que organizó y preparó dedicada a la industria del disco de México.

Se va situando fuertemente en popularidad y ventas la canción "Dominicanita," en la voz de su autor, el maestro Rafael Solano con el acompañamiento de su Orquesta. Grabación lanzada en este mercado por el sello Discoland del activo Orlando Bru... Aún no esta recibiendo el apoyo radial que merece, el magnífico "long playing" grabado en español por la popularísima cantante norteamericana Eydie Gorme. Album que cuenta en su repertorio lucidas interpretaciones de temas tan populares como: "Dime/Feelings" (M. Albert-T. Fundora), "Eres Tu" (J. C. Calderon), "Esta Tarde Vi Llover" (A. Manzanero), "Detalles" (R. Carlos-E. Carlos), "Quiereme Mucho" (G. Roig-A. Rodriguez) y "Sabras Que Te Quiero" (T. Fregoso), entre otras consagradas melodías.

Resalta en nuestro medio discográfico la dinámica labor que está desarrollando el destacado productor argentino Fabian Ross, como director del sello "International," que produce y distribuye

Fania Records. En corto tiempo, el cordial ejecutivo que conoce al dedillo el negocio de los discos, ha logrado robustecer las ventas en esa división disquera, a través de una bien dirigida campaña promocional, que abarca tanto el medio radial, como la prensa especializada... Con posibilidades comerciales la interpretación de "Yo No Acepto" de Roberto Cantoral, en la voz de Virginia López, que el sello Orfeón está promoviendo en la radio.

En el género de la "salsa," Roberto Roena y su Apollo Sound, están bien colocados en los primeros lugares de ventas con el tema "Mi Desengaño" de Julio Merced, con Papo Sánchez en la parte vocal y arreglo del autor... Por su parte El Gran Combo de Puerto Rico, se ha impuesto también entre los bailadores, con el número "La Soledad" de Roberto Angleró.

Antonio Marcos

Lanzó el sello Arcano un nuevo sencillo del popular cantante Antonio Marcos, en el cual interpreta las atractivas versiones "Vuelve A Mi" y "Sombras De Un Cuarto De Londres," grabado recientemente por la RCA de Brasil... Sin lugar a dudas, definitivamente se ha impuesto en nuestro medio disquero el compositor y trovador argentino Aldo Monges, con los temas de su autoría: "La Tristeza De Mi Mujer" y "Brindo Por Tu Cumpleaño," los que alcanzan actualmente una gran popularidad.

Nuestro Rincon (Continued from page 91)

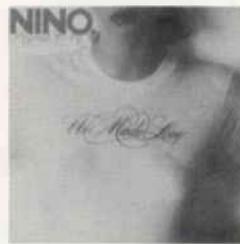
passed away and it seems that hundreds of thousands of dollars are uncollected because of improper follow-up regarding collections. It sounds reasonable that payments to the composers signed to the publishing company could be following the same pattern. Anyway, there is so much money involved in the whole matter that nobody seems to really bother with the whole thing and someday somebody will go out to collect what is owed to the company. By the way, this is how most of the publishing companies in Latin America have been conducting their affairs. Mostly a one man operation, and usually a real "street fighter" has been always the one pushing to the top with his publishing company. It had been mostly a family affair. But times are changing and while some families are powerful and rich, composers keep starving all over Latin America, with a very few exceptions. New publishing companies are starting to operate and flourish in Latin America, with new policies, new ways of collecting, paying and accomplishing their goals, privileges and duties. For instance, Enrique Lebendiger, one of the top publishers in Brazil, created his company following his own image. How rich and powerful is Lebendiger? Nobody knows for sure, but he is fairly rich and prosperous. He has been handling his publishing companies in a very peculiar way. You can not fight with success, and Lebendiger is successful, but for the past few years it is very easy to hear him exclaiming constantly: "Oh, what a headache! Nobody is paying. Why is everybody suddenly fighting against me?" and so on. His problem is very simple. He did not create properly trained executives. His organization is himself. And that's it. His way of operating business does not go with the times. When I asked Lebendiger why he considers that everybody is fighting against him, he explained: "Well, now all these companies want quarterly statements of royalties. I never



LATIN AMERICAN ALBUM PICKS

REGRESA A MI

NINO—Epic PE 34045



Nino de León, de Puerto Rico hace despliegue aquí de talento interpretativo en una grabación realizada en Nashville y Nueva York en producción de Charlie Callelo, totalmente bilingüe. Ya que Epic se lanzó a esta aventura tan hermosa debe respaldarla totalmente en promoción. Lo merece! "We Made Love" (Nino de León), "Dime" (Feelings) (Morris Albert-Thomas Fundora), "Regresa a mi" (N. de León), "I Want To Spend My Life With You" (L. Weiss-J. Williams) y "Why Not" (Porque ahora). Líricos en Español son de Dino con excepción de "Dime."

■ Nino de Leon from Puerto Rico could smash all over with this album. Great performances and beautiful voice. Produced in Nashville and New York by Charlie Callelo—totally bilingual. "We Made Love" (N. de León), "When You're Not Around" (M. Alejandro), "Regresa a Mi" (N. de León) and "Dime" (Feelings) (M. Albert-T. Fundora). Spanish lyrics by Nino de León except on "Dime."

PARA QUE NO ME OLVIDES...

LORENZO SANTAMARIA—Latin Int. DLIS 6908



Lorenzo Santamaría de España logra aquí gran impacto con "Para que no me Olvides" (R. Girado), "Soñador" (L. Santamaría), "Cosas del Campo" (Santamaría) y "Te quiero a tí" (R. Girado).

■ Outstanding singer from Spain, who is starting to move nicely in the international market. Good performance of "Para que no me Olvides," "Ven a Bailar" (R. Girado), "Blue Jeans" (Santamaría-Domenech) and "Tiempo" (Santamaría).

DESPACITO

LOS ANGELES NEGROS—International INT 910



Con "Muy Despacito" de José Alfredo Jimenez, Los Angeles Negros vuelven a impactar en México y costa oeste de Estados Unidos. También se lucen en "Me Recordarás" (F. Allende), "Dame, Dame, Dame" (Nelson Ned) y "Como duele Amarte así" (S. Esquivel).

■ Los Angeles Negros are selling big in Mexico and the west coast with "Muy Despacito" (J. A. Jimenez), included in this package. Also good in "Ajeno a tu Piel" (Marta Cano), "Olvidate" (Ch. Novarro-Mike Ribas) and "En este largo momento" (O. Salinas-H. Gonzalez).

MIKE LAURE

Musart 1887



El gran vendedor de música tropical de México, Mike Laure, en un repertorio extremadamente vendedor, con su toque especial. "Los Velorios" (H. Blanco), "La Saporrita" (J. Viloria), "Todo lo Sabroso Engorda" (T. Fundora) y "La Muela" (Calixto García).

■ Mike Laure is selling well with his tropical music performance directed to the Mexican dancers. Mexican salsa at its best! "El Secuestrador" (L. Demetrio), "Los Velorios" (N. Blanco), "Todo lo Sabroso Engordia" (T. Fundora) and "La Muela."

send out a statement if I did not collect anything." He does not realize that everybody wants to know what is going on with their tunes and rights! I even think that not all labels that are releasing his material are paying him royalties. He had been getting whatever was sent to him. New and modern publishing companies are a real menace to these kinds of operations. That's why Ivan Mogull and other publishing companies are succeeding. They are a success because of the individuals that have been handling the publishing field. They do not realize that yesterday was yesterday and today is a new day. They could become rich overnight or go poor in 24 hours, but today there is communication; everybody wants to know what is happening and where and when it is happening.

Winning Combination



Daryl Hall and John Oates, together with RCA Records executives, recently accepted two NATRA (National Association Of Television & Radio Artists) Awards for 1976, one for their gold single, "Sara Smile," voted Best Song Of The Year, the other naming them Best Duo Of The Year. Shown here celebrating the twin win are (from left): Worthy Patterson, director, promotion, RCA Records; Tom Mottola, manager of the duo; Mike Berniker, RCA division vice president, popular a&r; Daryl Hall; RCA's national r&b promotion manager Ray Harris; Mel Ilberman, division vice president, commercial operations, RCA Records; Mike Betce, RCA's manager, national promotion; and John Oates.

European Tour Set for Ponty

■ NEW YORK — Atlantic recording artist Jean-Luc Ponty will embark with his group on a 6-week tour of Europe next week, 32 dates in 9 countries, including West Germany, Holland, Belgium, France, England and Scandinavia. The tour is their second trip to the Continent since Ponty was signed to Atlantic worldwide in 1975.

Two weeks after their return from Europe, the group will commence a fall tour of the U.S., starting with the videotaping of the PBS TV program, "Soundstage," in Chicago (in which Ponty will be featured with violinists Itzhak Perlman and Doug Kershaw).

Golden Goodies



Record World research editor and assistant research editor Toni Profera and Mike Vallone are pictured above contemplating the consequences of accepting gold records for the Paul Simon song "50 Ways to Leave Your Lover" from Columbia promotion people Bob Sherwood, and Shella Chlanda. Pictured above, from left: the non-barrelled Sherwood, the solemn Profera, the not-on-the-phone Vallone and the ebullient Chlanda.

Finn's Celebrate 50th Anniversary

■ NEW YORK — Mr. & Mrs. David Finn will celebrate their 50th anniversary September 19 with a formal party given in their honor by their children.

Before retiring, David Finn had been with RCA for 40 years, 20 in executive capacities in the record division in marketing, sales and advertising posts.

State Rights to Famous

■ LONDON — State records, the MCA-distributed label, has assigned the U.S. publishing administration rights for their State Music, Inc. (ASCAP) and Lady-smith Music, Inc. (ASCAP) to Famous Music Publishing Companies, a division of Gulf + Western.

CONCERT REVIEW

'Outlaw' Show Shines in L.A.

■ LOS ANGELES — Barry Fey gambled with the Outlaw show, and won.

The Denver-based promoter booked the show—Willie Nelson, Waylon Jennings, Jessi Colter, Tompall Glaser, and Steve Young — into the Hollywood Bowl August 29 amid widespread doubts that the show could draw in a "Hollywood" location. Its success is testimony to the crossover appeal of the maverick country package.

Los Angeles country music audiences are skittish about where they'll attend a show. The Palomino in North Hollywood is always ok, while the famed Troubadour and Roxy haven't fared well with any country artists other than Nelson and Jennings. Similarly, the Long Beach Arena and the Anaheim Convention Center, near the country core of Orange County, are predictable venues while the Hollywood Palladium and the Santa Monica Civic Auditorium seem to retain a stigma of being too close to "Hollywood," an alien aura to country music fans.

Young, Aggressive Crowd

The crowd was heavily young and aggressive, eager to whoop it up on this the fifth date of a twelve-city tour that is currently swinging through the Southwest.

Two disc-jockey celebrities — Jimmy Rabbit and Captain Midnight — hosted the show,

which opened at 7 p.m. with Steve Young's brief set to the still-arriving audience. Tompall Glaser followed with a 45-minute set of gravelly, raucous contemporary country sounds. Willie Nelson came on at 8:30 and did over an hour of sweet, flowing music, often segueing smoothly from one song to the next without fanfare. Jessi Colter came on at 10 p.m. and did several numbers from her Capitol catalogue, including "You Hung The Moon (Didn't You Waylon?)," the cue for her star-husband's entry. They duetted on "Suspicious Minds" and then she departed. Waylon finished out the evening with an hour's worth of his own material, ending in a duet with Nelson on "Goodhearted Woman."

Momentum

Young's set was excellent and low-keyed as he fought for the audience's attention in the early hour. Glaser sounded considerably more together than at his last appearance here at the Palomino. Nelson's beatific presence seemed to glide over the arena, holding the crowd transfixed. Jessi Colter got short shrift, serving more as an intro to Waylon than as a featured performer. Jennings' set showcased his formidable persona as he swaggered through the night, gaining momentum after a moderate start.

Art Fein

AGAC To Begin Fall Workshops

■ NEW YORK — The American Guild of Authors and Composers (AGAC) is currently enrolling applicants in their new fall series of nine-week lyric writing courses and twelve-week songwriting workshops.

In addition to the "Popshops," AGAC has designed a six-week seminar series, "Music Is Your Business," which will be held at the Barbizon-Plaza Hotel to familiarize the songwriter and others engaged in the industry with the business basics, such as copyright, music licensing and contracts.

October 4 Start

All the courses will start the week of October 4 and are open to all, with AGAC members enrolled at a reduced rate. For full details, call AGAC director, Lew Bachman, at 757-8833 or an application and brochure can be picked up at 40 West 57 Street, New York.

Songwriter Org. Bows New Headquarters

■ NEW YORK — Songwriter Seminars and Workshops, an organization aimed at helping writers improve craft skills and strengthen their ability to market song product, has opened new headquarters at 119 West 57th Street, New York City.

Workshops

Writers Ted Lehrman and Libby Bush, the operation's co-founders, have also announced that 11-session workshops and seminars for new and experienced songwriters will begin the week of September 13. Mini-workshops in supportive music skills will also be offered.

Bush-Lerhman

The Bush-Lerhman team has developed and led songwriter workshop programs for the New York City Board of Education, the American Guild of Authors and Composers and, most recently, conducted their program at the Waldorf-Astoria Hotel.

Greeting Gaffney



When new RCA recording artist Henry Gaffney, whose album, "Waiting for a Wind," was recently released by RCA, was introduced to RCA Record executives at a performance in the company's New York Studio A, he was greeted by (from left) Charles Koppelman, president of The Entertainment Co., who brought the artist to RCA; Mel Ilberman, division vice president, commercial operations, RCA Records; Gaffney; and Ken Glancy, president, RCA Records.

CONCERT REVIEW

Tull Tops Coliseum Bill

■ LOS ANGELES—In one of the best attended concert events of the season, Jethro Tull (Chrysalis) recently held court at the Los Angeles Coliseum, the 75,000 seat home of the Los Angeles Rams and the USC Trojans, topping a bill that included stablemates Robin Trower and Rory Gallagher as well as Epic's Starcastle.

Opening the show was Starcastle, the newest band to drift into the mainstream of progressive synthesized rock. Perhaps a smaller venue would allow them to take off, although they certainly made an impression upon the thousands who greeted them with warm applause.

Back-to-back, or rather guitar-to-guitar, were Rory Gallagher and Robin Trower. Both artists are mainly known for their frontline guitar assaults, though each one's material is highly stylized. Gallagher set the pace with his tireless musical fire, incorporating frenzied rock attacks with some incredibly inspirational blues. His showmanship of surehanded playing always delivers crisp, concise and welcomed sets adaptable to any environment. On the other hand, Robin Trower returned with familiar lp material including "Bridge of Sighs," "For the Earth Below" and "Trower Live." "Day of the Eagle" and "Too Rolling Stoned" highlighted the set, but the real treat was a rendition of Muddy Waters' traditional guitar classic, "Rock Me Baby," which was one of the two encore numbers. Certainly established as a foremost '70s personality, Trower has emerged gracefully from Procol Harum as a genuine talent.

The transition from popular guitarist to classical/rock could thwart many acts' impact but not headliner Jethro Tull. Tull has a

stronghold on their audience's respect and admiration which has been cultivated over years of innovative staging and music. To limit the vacuum between the stage and audience Tull employed the use of "Tullavision," a video screen mainly focused on mainstay Ian Anderson. Visually, Tullavision or no Tullavision, Anderson's mad prancing and whirling about, the flute in hand, may be better suited to a smaller arena such as the Forum, but musically the perfection withstood the vastness of the surroundings. Anderson's arrogant nature prodded the fans' interest and enthusiasm. Along with Tull classic's, "Aqualung," "Cross Eyed Mary" and "Locomotive Breath," edits from "Thick As A Brick," "A Passion Play," "Minstrel In the Gallery" and current chartclimber, "Too Old to Rock and Roll . . ." he presented a well balanced show.

Pamela Turbow

Olympic Event



Columbia Recording artist Maynard Ferguson is shown at the closing ceremonies of the Olympic Games in Montreal. According to ABC-TV, more than one billion viewers saw Ferguson perform on ABC and via satellite around the world.

Buzzard's Original Savannah Band: 'Mulatto Madness' . . . And Other Dreams

■ NEW YORK — They call it "mulatto madness . . . beige-centennial music," an amalgam of 1940s film scores and disco beat. They say they are surprised their single and album have done well in the r&b market because "it's hardly a black sound." They are even more surprised that they have done well in the discos because they thought "no one will ever dance to this."

The members of Dr. Buzzard's Original Savannah Band, including the "singing" cocker spaniel Mr. Limelight, visited the Record World offices recently to talk about their first album and single ("I'll Play the Fool") for RCA Records.

Stony Browder Jr., August Darnell, Mickey Sevilla and vocalist Cory Daye ("Sugar Coated" Andy Hernandez was not present) say they've all shared the same dream since childhood. According to Darnell: "The cinema had a profound effect on our style of living. There was escape and enjoyment in the music of the '40s. It created an hypnotic fantasy."

Browder, Darnell's half brother and leader of the group, explained that the "vision" was nearly impossible to put into effect. "Darnell, Cory and I have been together in four or five different groups," he said. "Because our music has never been Top 40, because it had an original slant right from the beginning, people refused to accept it." Finding the proper musicians was another problem since Stony admits they were more concerned with the personal style of the players than their musical expertise.

Through the efforts of Susandra Minsky (listed as casting director on the album liners), Chappell

Music and Tommy Mottola, they were signed to RCA and the group that wasn't sure if anyone would dance to the music is garnering disco, r&b, Top 40 and MOR play.

Their efforts in the studio were long and laborious. They say they realized they weren't as accomplished as they should have been on their instruments, and Cory admits that the songs had been changed so many times she barely recognized the tunes when called upon to sing. They credit producer Sandy Linzer with "the patience of Job."

Dreams Coming True

"We were dreaming about the studio when we were seven years old and singing on the stoop," Darnell said. According to Browder: "We worked so hard I knew only good could come out of it. When you give so much you must receive."

Dr. Buzzard (named after a "mentor" in Savannah) seems geared for personal appearances but they said they want to hold off on concert and club dates. "We'd like to wait about four years," Browder said. "Then do one date in a desert or something. We want to get together strings and horns and dancing boys and girls. We want to build a mystique."

It seems they already have.

Pat Baird

Franklin To Speak At B'nai B'rith Meet

■ NEW YORK — The Music and Performing Arts Lodge of B'nai B'rith will hold its first meeting of the year on Monday, September 13. The announcement was made by lodge president Toby Pieniek of RCA. The guest speaker for this meeting will be television/radio personality Joe Franklin.

The meeting will be held in the Kulick Lounge of Central Synagogue (128 E. 55 St.). The business meeting will begin at 6:30 p.m. with the guest speaker to follow. All industry people and prospective members are invited.

Cutting Room Expands

■ NEW YORK — In order to accommodate increased demand for service, The Cutting Room at 321 W. 44th St. has doubled its staff and will now be open 24 hours a day.

Among the newly-added staff members is master cutter Tony Bridge, a Londoner who started his career at EMI and worked at Apple Studios during its peak period.

Monument Expansion *(Continued from page 4)*

Foster stated that he plans to have rock, pop, country, progressive country, r&b, jazz and "everything except the classics" on the label.

Monument has developed a new logo and label insignia for their new product.

Foster stressed that the separation with CBS was "mutual and amicable" with Kris Kristofferson and Billy Swan choosing to remain

on CBS/Monument and all other artists remaining on Monument with independent distribution, and the agreements with CBS International and the Record Club remaining the same.

In this week's announcements of the appointments of Lovelace and Rodden, Foster stated that he was happy "to have the best possible men in those positions." Lovelace joins Monument after serving last as director of national country promotion for Elektra/Asylum. Prior to that, he handled national pop promotion for 20th Century and national country promotion director of MCA.

Rodden had teamed with Lovelace at 20th Century as he headed their sales department and was president of an independent record company, Farr Records, before joining Monument.

"We operate on the statement 'Monument is artistry,'" said Foster, "and are looking forward to being totally involved with our artists' careers and development and the control of our own destiny. We're going to stress quality music."

E/A Names Two To Country Staff

■ NASHVILLE—Mike Suttle, marketing director for Elektra/Asylum country, has announced two new appointments to the Elektra/Asylum staff in Nashville.

Terry Fletcher, who formerly worked in promotion with MCA, 20th Century and Arista, has been named to the post of national promotion director for country product. David Malloy, formerly a staff producer at CBS and the producer of all Eddie Rabbitt product, has been named staff producer.

Hall Nominees Set by FICAP

■ NASHVILLE — FICAP, the organization for disc jockeys in country music, has announced its nominees for the Country Music Disc Jockey Hall of Fame, to be inducted Oct. 15 at the Hyatt Regency in Nashville.

Nominated in the living category are Joe Allison, Hugh Cherry and Wayne Raney. In the deceased category, the nominees are Randy Blake, "Pappy" Hal Horton and Lowell Blanchard.

The nominees will be voted on by the Country Music Disc Jockey Foundation. One in each category will be inducted unless there is a tie. This is the second year that members will be inducted into the Hall of Fame.

Mercury, Polydor Join Forces For Special Country Campaign

■ CHICAGO—For the first time, Phonogram, Inc./Mercury Records and Polydor, Inc., will combine forces in conjunction with their distribution arm, Phonodisc, Inc., for a special one and one-half month country music program beginning September 15, according to Jules Abramson, senior vice president/marketing for Phonogram/Mercury, and Lou Simon, executive vice president/general manager of Polydor.

A five percent discount will be carried on all lps and tapes in the program, including new releases. The campaign and discount will extend through October 31 and will spotlight 91 new and catalogue albums from the Mercury and Smash labels of Phonogram and the Polydor, MGM and Hickory labels of Polydor.

Phonogram/Mercury will use the program to introduce five new albums: "The Magnificent Music Machine" by Tom T. Hall, "Country Class" by Jerry Lee Lewis, "Two More Sides" by Cledus

Maggard, "Reflecting" by Johnny Rodriguez, and "The Country Sampler" containing songs by 11 artists on the Mercury country roster. The sampler will carry a special list price of \$2.99 for lp and \$3.99 for tape. Although not a new release, the "Twiggy" album will be included in the program.

The Polydor/MGM portion of the program will spotlight four recent albums on the MGM label: "Wilderness" by C. W. McCall, "The Best Of Mel Tillis," "Live At The Grand Old Opry" by Hank Williams, Sr., and "14 Greatest Hits," by Hank Williams, Jr.

Advertising and merchandising costs for the program will be split by Phonogram and Polydor. Advertising for the program includes trade ads, consumer and local print, as well as radio spots on specially selected stations. Mats for the print advertising will be available in three sizes

Additionally, four different pre-packs are being prepared, three for lps and one for 8-track tape. The album prepacks will be available in 50, 100 and 150-count allotments, and the tape in 50-count lots. The pre-packs will contain an equal amount of Polydor and Phonogram catalogue albums or tapes. Mercury's five new releases will not be available as part of the pre-packs. The catalogue lps can also be ordered separate from the pre-packs.

CMA To Host Musexpo Show

■ NASHVILLE—On the evening of September 8, 1976 the Country Music Association will sponsor a country music show for the participants of Musexpo '76.

Artists scheduled for the CMA Musexpo Show include Tammy Wynette, Mickey Gilley and Ronnie Milsap. The show will be produced by Gene Nash.

NASHVILLE REPORT

By RED O'DONNELL



■ Hot Rumor: The 1977 WSM Birthday Celebration & DJ Convention may undergo slight agenda realignment. Fundamentally, less entertainment and social activities and more business. (One record company boss commented: "I spend about \$40,000 on a hospitality suite and I have been wondering if it is practical.") Do you get the picture? It'll be interesting to watch, whatever develops.

ABC Dot recording artist Red Steagall's wife Barbara, who was kicked in the stomach the past June by one of the family's horses, remains in Vanderbilt Hospital. "Barbara is doing pretty good," reports Steagall. "However, she is still being fed intravenously—and the doctors tell me it probably will be four or five weeks before she is allowed to come home."

Last week's column wondered in print what male RCA singer would be tapped to record future duets with Dolly Parton. I now have been told: "Dolly doesn't plan any duets for the near future."

(Continued on page 97)

COUNTRY PICKS OF THE WEEK

SINGLE

T. G. SHEPPARD, "SHOW ME A MAN" (S. Whipple; Tree, BMI). T. G. comes out with a number that's got a nice beat and a great storyline about communication between spouses. Every woman will love this number, with more than a few men getting the message and both sexes digging the melody and beat. A programmer's delight. Hittsville H 6040 F.

SLEEPER

JESSICA JAMES, "JOHNNY ONE TIME" (D. Frazier-A. L. Owens; Acuff-Rose/Unichappell, BMI). Jessica is the pretty daughter of Conway Twitty and her first release is a number that was a smash for Brenda Lee a few years back. A lot of folks will be anxious to hear this number again and Jessica delivers it perfectly. Johnny will be a hit two times! MCA MCA-40613.

ALBUM

BOB WILLS AND HIS TEXAS PLAYBOYS, "IN CONCERT." There is a lot of interest in Bob Wills and his western swing music with buyers and listeners thirsting for some product. This album, a two record set, captures the essence of Bob Wills' music with its dance beat and live crowd. This will make old fans happy and win lots of new ones. Capitol SKBB-11550.



COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "For Love's Own Sake" will be a hit for its very own sake! A tough song, ably done by Ed Bruce, it's sure to be a fast break-out!! Already moving at WWVA, KFDI and WENO.

Dave & Sugar are set to repeat their previous #1 success with "I'm Gonna Love You." Adds are

heavy across the board!

Dottsy's "Two Way Street" appears headed one way — to the top — with early action in Kansas City, Wichita, Nashville and San Antonio.

Newcomer Sherri King takes the standard "Almost Persuaded" and draws instant adds at KLPR, WIRE and KFDI.

Already a pop smash, the Gordon Lightfoot rendition of "The Wreck of the Edmund Fitzgerald" is spilling over into country with a cut-down version; particularly strong in north central markets.

"That Little Difference" is showing well for Carmel Taylor at KLAJ, WHOO, WBAP, WSLR, KFDI and KENR;

Jimmy Dean's "To A Sleeping Beauty" starting in the Rocky Mountain area.

Loretta Lynn has her finest material in a while and early evidence points to a smash for "Somebody Somewhere;" Ditto for Merle Haggard's "Cherokee Maiden," although the "B" side, "What Have You Got Planned Tonight Diana," is making inroads in airplay. We're

predicting a mass flip flop in the next few weeks.

LP Interest: Dolly Parton's cut of "Boulder to Birmingham" is spinning in Louisville; Bobby Bare's "Drop Kick Me Jesus" getting attention at KLAJ.

Marilyn Sellars is showing adds at WDEE and KVET on "When He Loved Me," David Houston's "Come On Down" starting in Norfolk and Wichita.

SURE SHOTS

Dave & Sugar — "I'm Gonna Love You"

Loretta Lynn — "Somebody Somewhere"

T. G. Sheppard — "Show Me A Man"

LEFT FIELDERS

Tommy Cash — "King For A Day"

Jessica James — "Johnny One Time"

Bobby Harden — "White Silver Sands"

AREA ACTION

Tony Douglas — "Rodeo Cowboy" (KKYX)

Dixon Steele — "High Style Woman" (KFDI)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAJ, Dehrer
KLPR, Oklahoma City
KRMD, Shreveport
KSOP, Salt Lake City

KVET, Austin
KWMT, Ft. Dodge
WAME, Charlotte
WAXU, Lexington
WBAM, Montgomery
WBAP, Ft. Worth
WCMS, Norfolk
WDEE, Detroit
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland
WHN, New York
WHOO, Orlando
WIL, St. Louis

WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WMOP, Ocala
WONE, Dayton
WPLO, Atlanta
WPNX, Columbus
WSDS, Ypsilanti
WSM, Nashville
WSUN, St. Petersburg
WWVA, Wheeling
WXCL, Peoria

Hall To Speak At NSAI Dinner

■ NASHVILLE — Tom T. Hall will be the speaker at the Nashville Songwriters Association, International Hall of Fame Ceremony and Dinner on Sunday evening, October 10, at the Sheraton South Inn in Nashville.

Six songwriters will be inducted into the Hall and reservations may be made for the ceremony, which is a ticketed event, by calling NSAI at 254-8903, or by visiting the offices at 25 Music Square West.

So. Creative Designs Names Haynes Pres.

■ NASHVILLE—Bill Haynes has been appointed president of Southern Creative Designs, Inc., a new agency which will use many well-known country music personalities in jingles and commercials for radio and television.

All agency work will be done in Nashville, and future plans include expansion of agency services to embrace advertising, promotion and public relations for various other companies, as well as for artists and personalities.

For the past four years, Haynes was general manager for Loretta Lynn's Coal Miners Music. Prior to that, he was vice president of the Hubert Long Agency.

WIG, Savage Pact

■ NASHVILLE — World International Group, Inc. (WIG) has signed with Savage Records to nationally distribute their label. The first release on Savage under the new agreement is "Where Love Goes (When It Dies)" by Danny Byrd.

MCA Honors Doherty



When MCA Records held a surprise anniversary party to commemorate Chic Doherty's 30 years' service with the company, one of the first to offer congratulations was producer Owen Bradley. Here, Doherty (left) and Bradley reminisce about some of their past experiences working together. Doherty's career began 30 years ago, working for the Decca label in New Orleans. He was district manager in Dallas before moving to Nashville in 1970. Recently he was appointed vice president, operations, in Nashville.

ILA Elects Officers

■ NASHVILLE—The Independent Label Association (ILA) named their slate of elected officers at their August meeting with R. J. Lindsey of Aquarian Records named president, and also recorded Kansa Records, Cin-Kay Records, Door Knob Records, Aquarian, Firecracker and Savage Records as charter members.

Other officers elected were Hal Freeman of Cin-Kay, executive vice president; Joe Lucas, Kansa, first vice president; Leon Savage, Savage, second vice president; Kit Johnson, Kansa, third vice president; Jim Hibbett, Firecracker, fourth vice president; Claude Branz, Savage, secretary; and Gene Kennedy, Door Knob, treasurer.

These eight individuals also constitute the board of directors for ILA.

A committee consisting of Hal Freeman, Joe Lucas, Gene Kennedy and Claude Branz was formed for screening and approving future applications.

Benefit Show

A benefit show, scheduled for Sept. 13, will be held at Faron Young's Jailhouse with all proceeds to go to the ILA Fund and featuring artists from independent labels.

Playboy Party Set

■ NASHVILLE—The Third Annual Playboy Records Party & Show has been scheduled this year for October 15 at Nashville's Downtown Sheraton.

Slated to begin at 10 p.m., the event will feature continuous entertainment from Playboy's Country Music roster.

As in previous years, the Playboy Bunnies will be flown in especially for the affair, which is expected to attract over 5000 conventioners.

Sponsored by Playboy Records, admittance to the party will be made available upon presentation of an official 1976 DJ Convention badge.

Artist-DJ Sessions Planned for October

■ NASHVILLE — Artists and disc jockeys have been invited to attend the Artist-DJ Tape Sessions to be held on Friday, October 15 in the lower level of Nashville's Municipal Auditorium. The sessions will be from 1:30 a.m. until 12:30 p.m. and from 2:30 p.m. until 5:00 p.m.

Disc jockeys are asked to bring their own tape recorders and both DJs and artists are asked not to bring any guests.

Stapp Honored



Jack Stapp (second from left), founder of Tree International, was recently surprised by friends in New York at a dinner party honoring him on his company's 25th anniversary. Among the many friends attending were Broadcast Music, Inc. executives Thea Zavin (left), Ed Cramer (third from left) and Frances Preston (right).

Nashville Report *(Continued from page 95)*

Bobby Goldsboro isn't the only celebrity in the family: 10-year-old daughter Terri is quite an accomplished equestrienne. She recently rode her pony, "Fancy Sensation," to a world championship in the pleasure pony class at a horse show. The walls of the Goldsboro den are decorated more with Terri-won ribbons, plaques, etc. than Bobby's awards!

I asked **Kitty Wells** what she did on her birthday and the nice lady replied: "I tried to forget that another year has passed" . . . **John Denver's** upcoming tour, arranged by **Jerry Weintraub**, includes a Nov. 21 night concert at the Grand Ole Opry House. It sold out within a week—so a matinee (on the same date) probably will be scheduled. Denver, winner of CMA's "Entertainer of the Year" in 1975, is quoted as saying: "Performing on the Opry stage is something I've always wanted to do."

Waylon Jennings and **Johnny Cash** have recorded some duets. I dunno if the material is to be released as a single or album . . . Local Music Row is buzzing with reports that **Tammy Wynette** and businessman **Michael Tomlin**, who were wed July 18, have split. Tomlin's only reply to inquisitive reporters is: "No comment." Tammy is out of town at this writing.

Veteran **Red Sovine** of "Teddy Bear" popularity figured the good luck wouldn't last. He fell on a poorly lighted stage in Deadwood, S. D. and suffered a broken leg. He's now making personal appearances with his leg in a cast. (No extra admission charge for the cast, folks.)

Ray Stevens has sold his home to **Ronnie Milsap**—the house in which the tour buses—or at least some of them—parked while passengers took a look at **Webb Pierce's** guitar-shaped swimming pool.

Birthdays: **Margie Cates** (of the violin-playing Cates Sisters), **Zeke Clements**, **Harlan Howard**, **Freddy Weller**, **Tommy Overstreet**, **Jimmie Davis**, **George Jones** and **Helen Carter**.

NOTES TO YOU: Singer **R. W. Blackwood**, who recently underwent four eye operations, is recovering but is slated for another surgery session next month . . . **Kelly Leroux**, a singer new to the local scene, is from Naylor, Mo. Kelly, billed as "Miss Class," recently bought \$10,000 worth of costumes—and that's a classy amount for a newcomer to spend on a wardrobe. I'm told Kelly is booked solidly for 1976 and into 1977 at clubs, fairs, etc.

Among the 45 first round nominees for "Entertainer of the Year" in the annual Country Music Association awards sweepstakes are **Emmylou Harris** and **Olivia Newton-John**. That's all right with me, although some "country music purists" likely will object.

Don't suggest a deep-sea fishing trip to **Bill Anderson**. He's allergic to such voyages.

"I recently went on such an expedition off the coast of California," reports singer-writer **Bill**. "As we boarded the boat I gave all the seasick pills to my wife **Becky** because I was worried about her.

"The weather was fine and the water calm," Anderson continues, "but almost before I got out of sight of land, I was turning 15 shades of green and purple. As the kids say, 'It was a yucky feeling.'"

Anderson is booked for on a 10-day Caribbean cruise ship in January and half-jokingly says, "I don't know if I can take it."

The final chirp: I understand that entertainer **Eddy Raven** is a very early-riser. In other words, Raven gets up with the birds?

Combine 'Reunion': A Rousing Success

■ NASHVILLE — The first annual Combine Family Reunion held at the Exit/In last Tuesday night (31) proved successful beyond almost everyone's wildest dreams as well as readily demonstrating the publishing concept **Bob Beckham** implements at Combine.

Beckham believes in having a "family" at work — having a strong, close rapport with his writers and developing writer/artists. Throughout the program as well as throughout his career as a publisher, Beckham served as both a father and cheerleader—and even sang "Crazy Arms" along with **Larry Gatlin** and **Terry Dearmore** later in the evening.

The Combine writers who appeared included **Larry Jon Wilson**, **Thomas Cain**, **Chris Gantry**, **Rob Galbreath**, **Bob Morrison**, **John Scott Sherill**, **Terry Dearmore**, **Mel McDaniels**, **Patty Leatherwood**, **Michael Bacon**, **Arthur Alexander**, **Tim Kreckel**, **Larry Gatlin**, **Chip Young** and **Billy Swan**. Special guest and friend **Mickey Newbury** closed the show before everyone jumped on stage for a grand finale of "Me and Bobbi Magee."

Backing up the writer/singers were **Rat's Rhythm Wranglers**, who began learning songs at 11 that morning and played until 2

the following morning—doing an excellent job of musical support.

The entire show was taped and edited for future airing over WSM radio. WSM air personality **Tony Lyons** emceed the event.

The Combine Family Reunion show, which promises to be an annual event, could break new ground for publishing companies presenting their writers and songs at a public event. It certainly showed the depth and talent as well as philosophy that **Bob Beckham** has developed so well at Combine.

Don Cusic

Two LP Release Set by Hitsville

■ LOS ANGELES—Hitsville, Motown Record's country label, has set September 16 as the release date for two releases—**Pat Boone's** Hitsville album debut, "Texas Woman," and **T.G. Sheppard's** third lp, entitled "Solitary Man."

Boone's album will include the title single, along with recent past hits and new material produced by **Ray Ruff**.

Sheppard's lp will feature his current single, "Show Me A Man," along with the title track.

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ED BRUCE—United Artists UA-XW862-Y
FOR LOVE'S OWN SAKE (C. Kelly-J. Didler; Bobby Goldsboro, ASCAP)
 Super record here with Ed's voice coming across smooth and low over some funky guitar pickin'. This one has all the elements to be a monster.

DANNY WOOD—London 5N-242
IF THIS IS FREEDOM (I WANT OUT) (J. Abbott-C. Stewart; Pantego, BMI)
 London acquired this record after it had proven itself in Texas. Nice, easy-paced sound is perfect for any listener's ears.

DAVID ALLAN COE—Columbia 3-10395
WILLIE, WAYLON AND ME (D. Coe; ShowFor, BMI)
 The long-haired redneck is romping and stomping again in his special style. The time is perfect and the lyrics on target. Rave on!

RED SIMPSON—Warner Bros. WBS 8259
TRUCK DRIVER'S HEAVEN (H. Southern-E. Dean-R. Simpson; Sage and Sand, SESAC)
 Originally "Hillbilly Heaven," the lyrics have been rewritten to give tribute to truckers. A lot of long haulers will make this their theme.

LINDA DARRELL—RCA PB-10772
LOVE BEING IN LOVE (L. Darrell; Excellorec, BMI)
 The debut record for this singer/songwriter shows she has a lot of promise and potential. Produced by Chet Atkins, it indicates a bright future.

CLARENCE PERRY AND THE MERCY BLUES—Epic 8-50267
WOMAN STEALER (G. Paxton-G. Paxton, Jr.-S. Paxton; White Tornado, BMI)
 An up-tempo, catchy number that'll pull more requests than a dentist pulls teeth. Love them stolen goods!

BUCK OWENS—Warner Bros. WBS 8255
CALIFORNIA OKIE (R. J. Jones; Blue Book, BMI)
 Buck sings about growing up as an Okie—and he's definitely proud to be one. Nice beat should make this a turntable treat.

GENE WATSON—Capitol P-4331
HER BODY COULDN'T KEEP YOU (OFF MY MIND) (R. Griff; Blue Echo, ASCAP)
 Gene has developed a honky tonk style and honed it to fine edge. Great hook here as Gene's vocals turn this right onto a hit highway.

STEVE YOUNG—RCA PB-10769
RENEGADE PICKER (S. Young; Alrhond, BMI)
 Super country funk here as Steve belts out a number with a strong beat about an outlaw picker. A band and a bandit make a hit!

JOY WEAVER—Epic 8-50273
THE CORNERSTONE (L. Goss; Lari-Jo, BMI)
 Gospel flavored ballad adds a nice touch to any programmer's turntable. A positive Christian number, this will find a lot of listeners.

LYNN ANDERSON—Columbia 3-10401
SWEET TALKIN' MAN (J. Cunningham; Starship, ASCAP)
 Lynn has a bouncy number with shifting tempos about a fellow whose words were sugar-coated but dynamite loaded.

TOMMY CASH—United Artists UA-XW863-Y
KING FOR A DAY (L. Butler-R. Bowling; Unart/Brougham, BMI)
 Tommy comes forth with a number about a singin' star whose moment in the spotlight makes all the other hassles seem worthwhile.

RICHARD TILLIS—Record Production of America RPA 7605
HONKY TONK SONG (M. Tillis-A. R. Peddy; Cedarwood/Tree, BMI)
 Every honky tonker will dig this number. Put a quarter in the juke for this!

OUR SUMMER IN CAPITOL COUNTRY COULDN'T BE HOTTER!! LOOK AT THOSE BULLETS!!



			BILLBOARD	RECORD WORLD	CASH BOX
R. W. BLACKWOOD	"Sunday Afternoon Boatripe"	(4302)	33 •	34 •	40
FREDDIE HART	"That Look In Her Eyes"	(4313)	36 •	40 •	44 •
DIANA WILLIAMS	"Teddy Bear's Last Ride"	(4317)	53 •	56 •	60 •
RAY GRIFF	"That's What I Get"	(4320)	54 •	62 •	63 •
MERLE HAGGARD	"Cherokee Maiden"	(4326)	60 •	65 •	79 •
ASLEEP AT THE WHEEL	"Route 66"	(4319)	67 •	77	91
JESSI COLTER	"I Thought I Heard You Calling"	(4325)	75 •	85 •	81 •
ANNE MURRAY	"Things"	(4329)	78 •	78 •	96
LA COSTA	"What'll I Do"	(4327)	79 •	81 •	77 •



THE COUNTRY ALBUM CHART

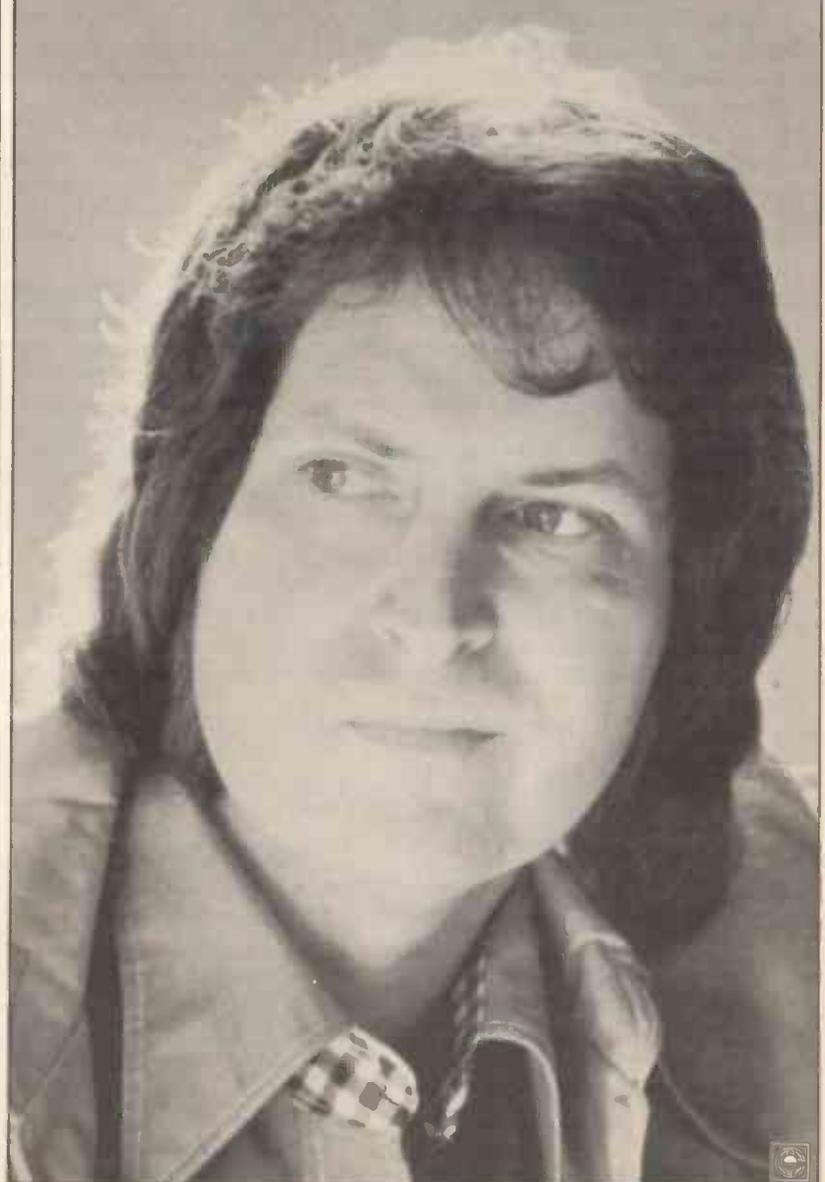
SEPTEMBER 11, 1976

SEPT. 11	SEPT. 4		WKS ON CHART
1	1	TEDDY BEAR RED SOVINE—Starday SD 968X	9
2	2	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS— RCA APL1 1816	9
3	3	UNITED TALENT LORETTA LYNN & CONWAY TWITTY MCA 2209	12
4	4	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	9
5	7	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	7
6	8	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	8
7	10	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	5
8	6	CHARLIE RICH'S GREATEST HITS, VOL. 1—Epic PE 34240	11
9	5	20-20 VISION RONNIE MILSAP—RCA APL1 1666	16
10	9	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE—ELVIS PRESLEY— RCA APL1 1506	15
11	12	IN CONCERT ROY CLARK—ABC Dot DOSD 2054	8
12	11	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	12
13	13	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	20
14	15	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	16
15	14	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	15
16	27	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	3
17	18	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	13
18	17	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	9
19	28	SURREAL THING KRIS KRISTOFFERSON—Monument PZ 34254	4
20	16	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.— MGM MG 1 5019	12
21	21	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	5
22	19	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	33
23	25	BEST OF MEL TILLIS—MGM MG 1 5021	6
24	23	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	10
25	29	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG 1 5020	5
26	47	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	2
27	20	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	23
28	41	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	2
29	24	NOW AND THEN CONWAY TWITTY—MCA 2206	15
30	26	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	1
31	31	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	6
32	22	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	9
33	30	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	13
34	33	LONG HARD RIDE MARSHALL TUCKER BAND—Capitol ST 11546	10
35	34	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1312	32
36	32	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL— ABC Dot DOSD 2055	12
37	45	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	2
38	39	RAGIN' CAJUN DOUG KERSHAW—Warner Bros. BS 2910	5
39	35	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO— United Artists LA639 G	6
40	42	LIQUOR, LOVE AND LIFE FREDDY WELLER—Epic KC 34244	5
41	43	BIONIC BANJO BUCK TRENT—ABC Dot DOSD 2058	3
42	—	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	1
43	53	RIDIN' HIGH REX ALLEN, JR.—Warner Bros. BS 2958	2
44	44	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	13
45	40	RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	8
46	36	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	25
47	50	MY FIRST ALBUM RANDY CORNOR—ABC Dot DOSD 2048	3
48	49	SONGWRITER CARMOL TAYLOR—Elektra 7E 1069	4
49	37	LOVE REVIVAL MEL TILLIS—MCA 2204	11
50	48	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	13
51	—	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	1
52	52	WILLIE NELSON LIVE—RCA APL1 1487	20
53	46	REMEMBERING THE GREATEST HITS OF BOB WILLS— Columbia KC 34108	13
54	38	BUCK 'EM BUCK OWENS—Warner Bros BS 2952	7
55	54	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	22
56	56	HAROLD, LEW, PHIL AND DON STATLER BROTHERS— Mercury SRM 1 1077	22
57	51	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	21
58	57	I.O.U. JIMMY DEAN—Casino GRT 8014	9
59	59	THIS IS BABARA MANDRELL—ABC Dot DOSD 2045	15
60	58	MEL STREET'S GREATEST HITS—GRT 8010	16
61	61	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	22
62	55	MERCY, AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	9
63	62	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	8
64	63	THE BEST OF RAY PRICE—Columbia KC 34160	12
65	60	CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	4
66	66	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	19
67	67	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	30
68	64	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	22
69	69	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER— ABC Dot DOSD 2020	74
70	68	TWITTY CONWAY TWITTY—MCA 2176	34
71	65	AMBASSADOR OF GOOD WILL JERRY CLOWER—MCA 2205	10
72	72	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	64
73	71	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	22
74	70	ED BRUCE—United Artists LA613 G	10
75	73	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	25

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 "Whiskey Talkin'" has shaped
 up into one of the most
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EPIC NASHVILLE



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
SEPT. 11 SEPT. 4

WKS. ON CHART

1	2	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP RCA PB 10724	10
2	4	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/ Mercury 73815	10
3	7	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	11
4	3	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	13
5	8	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383	8
6	6	YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	11
7	5	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	15
8	11	AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640	10
9	13	CAN'T YOU SEE/I'LL GO BACK TO HER WAYLON JENNINGS/RCA PB 10730	8
10	14	ALL I CAN DO DOLLY PARTON/RCA PB 10730	8
11	1	BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075	12
12	16	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	6
13	22	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	7
14	20	AFTER THE STORM WYNN STEWART/Playboy 6080	7
15	15	SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288	9
16	18	I'VE LOVED YOU ALL THE WAY DONNA FARGO/ Warner Brothers WBS 8227	9
17	19	THE NIGHTTIME AND MY BABY JOE STAMPLEY/ ABC Dot DOA 17642	7
18	25	MY PRAYER NARVEL FELTS/ABC Dot DOA 17643	6
19	30	THE GAMES THAT DADDIES PLAY CONWAY TWITTY/ MCA 40601	4
20	26	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	6
21	23	HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	11
22	27	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	5
23	12	HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361	11
24	36	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600	5
25	28	SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334	8
26	31	HONEY HUNGRY MIKE LUNSFORD/Starday SD 143	7
27	35	TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236	6
28	37	HONKY TONK WALTZ RAY STEVENS/Warner Bros. WBS 8237	6
29	34	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	6
30	33	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/ Epic 8 50249	8
31	44	YOU AND ME TAMMY WYNETTE/Epic 8 50264	4
32	32	TEXAS WOMAN PAT BOONE/Hitsville 6037	9
33	38	LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644	5
34	42	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/ Capitol 4302	6
35	40	ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/ United Artists XW838 Y	5
36	46	SAD COUNTRY LOVE SONGS TOM BRESH/Farr FR 009	5
37	41	MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378	9
38	47	RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	9
39	43	TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	6
40	48	THAT LOOK IN HER EYES FREDDIE HART/Capitol 4313	4
41	51	THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS/Playboy 6083	4
42	52	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE/RCA PB 10757	3
43	53	COME ON IN SONNY JAMES/Columbia 3 10392	3
44	10	COWBOY EDDY ARNOLD/RCA PB 10701	13
45	45	TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	10
46	61	AMONG MY SOUVINERS MARTY ROBBINS/Columbia 3 10396	3



47	60	I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH/Columbia 3 10393	3
48	9	SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631	14
49	50	JUST YOU N' ME SAMMI SMITH/Zodiac ZS 1005	8
50	17	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBIT/Elektra 45315	15
51	57	TRY A LITTLE TENDERNESS BILLY THUNDERCLOUD/ Polydor PD 14338	7
52	21	PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718	10
53	24	SOLD OUT OF FLAGPOLES JOHNNY CASH/Columbia 3 10381	9
54	29	WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y	11
55	39	GOLDEN RING GEORGE & TAMMY/Epic 8 50235	15
56	69	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS/Capitol 4317	3
57	73	HER NAME IS GEORGE JONES/Epic 8 50271	2
58	79	ROAD SONG CHARLIE RICH/Epic 8 50268	3
	54	BABY LOVE JONI LEE/MCA 40592	6
60	80	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	2
61	76	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE NAT STUCKEY/MCA 40608	2
62	87	THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN') RAY GRIFF/Capitol 4320	2
63	63	YOU ARE MY SPECIAL ANGEL BOBBY G. RICE/GRT 061	8
64	64	I'LL NEVER SEE HIM AGAIN SUE RICHARDS/ABC Dot DOA 17645	5

CHARTMAKER OF THE WEEK

65	—	CHEROKEE MAIDEN MERLE HAGGARD Capitol 4326	1
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66	70	ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY/Capitol 4397	4
67	85	I NEVER SAID IT WOULD BE EASY JACKY WARD/ Mercury 73826	2
68	68	WHISPERS AND GRINS DAVID ROGERS/Republic IRDA 256	5
69	—	SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607	1
70	74	(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS/Epic 8 50260	4
71	83	KISS AND SAY GOODBYE BILLY LARKIN/Casino GRT 076	3
72	72	VIRGIL AND THE \$300 VACATION CLEDUS MAGGARD/ Mercury 73823	5
73	78	LONELY EYES RANDY BARLOW/Gazelle IRDA 280	5
74	90	TAKE ME AS I AM (OR LET ME GO) MACK WHITE/ Commercial 1319	2
75	75	HERE COMES THAT RAINY DAY FEELING AGAIN CONNIE CATO/Capitol 4303	6
76	82	VICTIMS KENNY STARR/MCA 40580	3
77	86	ROUTE 66 ASLEEP AT THE WHEEL/Capitol 4319	3
78	—	THINGS ANNE MURRAY/Capitol 4329	1
79	—	9,999,999 TEARS DICKEY LEE/RCA PB 10764	1
80	89	ONE NIGHT ROY HEAD/ABC Dot DOA 17650	2
81	—	WHAT'LL I DO LaCOSTA/Capitol 4327	1
82	—	I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768	1
83	62	LOVE YOU ALL TO PIECES BILLY WALKER/RCA PB 10729	8
84	38	AND LONELY DAVE DUDLEY/United Artists XW836 Y	5
85	—	I THOUGHT I HEARD YOU CALLING MY NAME JESSI COLTER/Capitol 4325	1
86	88	THE CURSE OF A WOMAN EDDY RAVEN/ABC Dot DOA 17646	4
87	91	YOU'RE THE REASON I'M LIVING PRICE MITCHELL/ GRT 067	4
88	95	I SHOULD HAVE WATCHED THAT FIRST STEP WAYNE KEMP/United Artists XW850 Y	2
89	93	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CPS 0258	2
90	—	LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652	1
91	92	TAKE ME TO HEAVEN SAMI JO/Polydor PD 14341	3
92	94	BIG BAND DAYS HANK THOMPSON/ABC Dot DOA 17649	2
93	—	YOU'RE THE ONE BILLY SWAN/Monument ZS8 8706	1
94	—	FOR YOUR LOVE BOBBY LEWIS/Record Productions of America RPA 7603	1
95	99	ROSIE SONNY THROCKMORTON/Starcrest GRT 073	2
96	71	"A" MY NAME IS ALICE MARIE OSMOND/Polydor PD 14333	9
97	96	SHE'S THE TRIP THAT I'VE BEEN ON LEON RAUSCH/ Derrick 107	5
98	100	TE QUIRO COUNTRY CAVALEERS/Country Showcase America 171 (NSD)	2
99	—	THAT LITTLE DIFFERENCE CARMOL TAYLOR/Elektra 45342	1
100	55	I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	14



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BILLBOARD — Top Add-Ons National
RADIO & RECORDS — Highest Debut of the Week at #20
CASH BOX — New FM Action LP's—Fourth Most Added LP

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Produced by Johnny Sandlin.



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