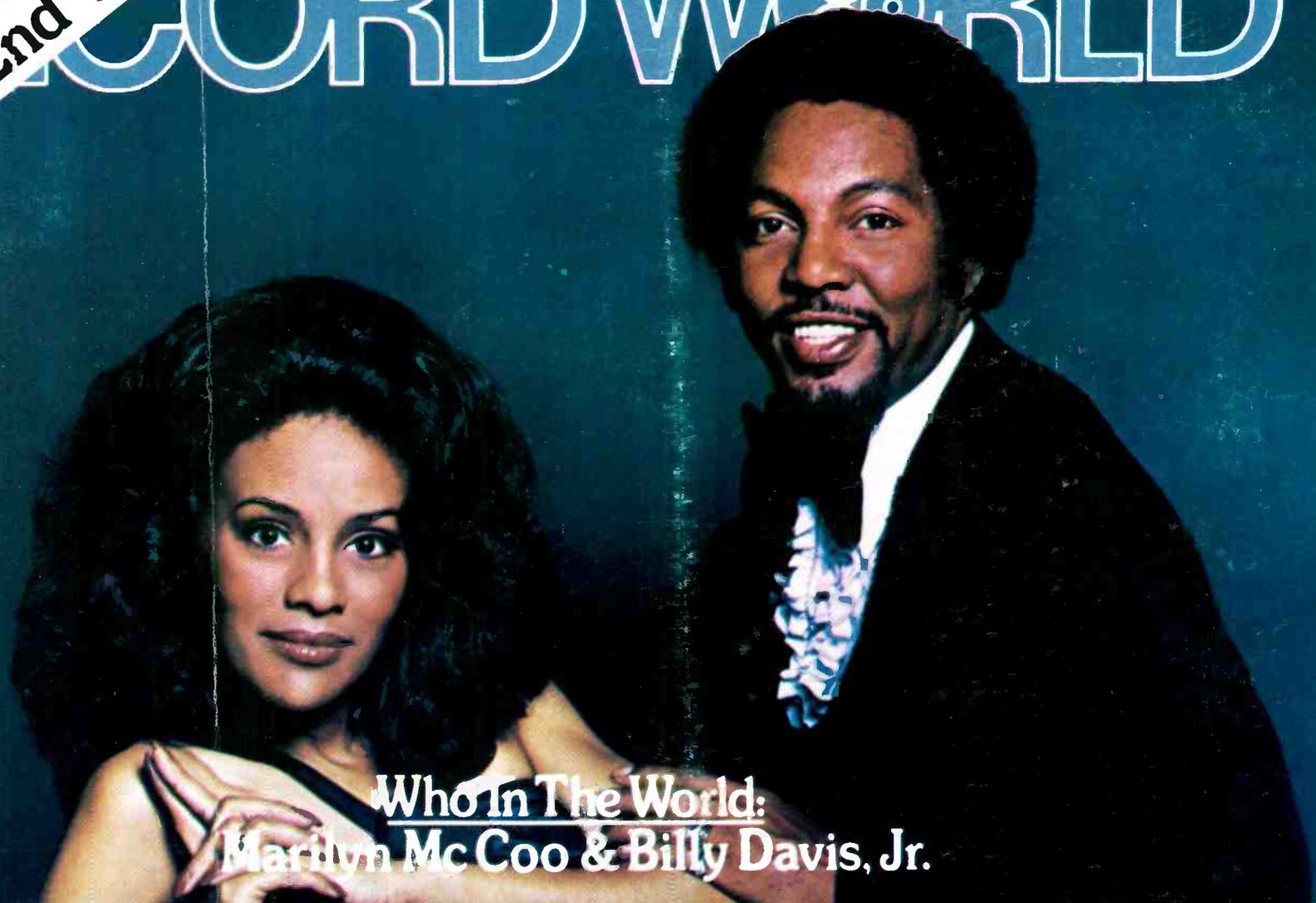


Year End '76

RECORD WORLD



Who In The World:
Marilyn McCoo & Billy Davis, Jr.

HITS OF THE WEEK

SINGLES

RICK DEES AND HIS CAST OF IDIOTS, "DISGORILLA (PART II)" (prod. by Bobby Manuel) (writers: Bobby Manuel-Shelly N. Fisher-Willie Hall) (Stafree/Gold Top, BMI) (2:58). The follow-up to his former number one single, "Disco Duck," is every bit as outrageous and could be every bit the hit. It's pure disco monkey business. RSO RS 866 (Polydor).

PHOEBE SNOW, "SHAKEY GROUND" (prod. by D. Rubinson & Friends) (writers: Bowen-Hazel-Boyd) (Jobete, ASCAP) (3:29). "It looks like Snow" is the forecast for Phoebe's best single yet. Already familiar from its FM exposure and an earlier version by the Temptations, it looks like her standing will no longer be on shakey ground. Columbia 3 10463.

10cc, "THE THINGS WE DO FOR LOVE" (prod. by 10cc) (writers: Stewart & Gouldman) (Man-Ken, BMI) (3:32). The group may now be down to only two original members—Eric Stewart and Graham Gouldman — but the soft harmony sound that characterized "I'm Not In Love" is still in abundance. A well crafted tune with a crisp, pop sound. Mercury 73875.

NORMAN CONNORS, "BETCHA BY GOLLY WOW" (prod. by Skip Drinkwater & Jerry Schoenbaum) (writers: Thom Bell & Linda Creed) (Bell Boy/Assorted, BMI) (3:22). Connors' "You Are My Starship" album has proven to be very fertile for singles. The latest is this ballad given an emotive vocal performance by Phyllis Hyman. Buddah BDA 554.

SLEEPERS

THE OZARK MOUNTAIN DAREDEVILS, "YOU KNOW LIKE I KNOW" (prod. by David Anderle) (writer: Larry Lee) (Lost Cabin, BMI) (3:15). The group has not had a big follow-up to "Jackie Blue" in several attempts, but this ballad has the kind of charm that could be just what they've been looking for. A fine production and execution. A&M 1888.

WEDNESDAY, "RUBY BABY" (prod. by John Lee Driscoll) (writers: Jerry Leiber & Mike Stoller) (Freddy Bienstock/Quintet, BMI) (3:20). The Canadian group has taken Dion's popular 1963 hit and updated it with a hard rockin' interpretation. The song lends itself well to this kind of workout and should be a contender for the top. Quality QA 510 (Private Stock).

TOWER OF POWER, "AIN'T NOTHIN' STOPPIN' US NOW" (prod. by Emilio Castillo & Tower of Power) (writers: Castillo-Kupka-Bartlett) (Kuptillo, ASCAP) (3:22). The title track from the group's album is a rousing r&b tune that sounds reminiscent of Sam and Dave. There should be nothin' stoppin' them from going all the way with this one. Columbia 3 10461.

DONNY GERRARD, "STAY AWHILE WITH ME" (prod. by Henry Grumpo Marx & Robbie Buchanan) (writers: Van McCoy & Joe Cobb) (Warner-Tamlerlane / Van McCoy/Interior, BMI) (4:12). An excellent balladeer, Gerrard is working with the perfect song for his soft tenor. The Van McCoy composition could be either an r&b or MOR hit. Greedy G 109.

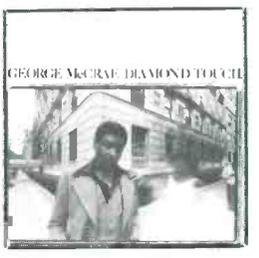
ALBUMS

STEVE HILLAGE, "L." Hillage is known in England from his participation in Gong as well as his solo career. Todd Rundgren production now (with Utopia plus Don Cherry and a few others backing) will push him ahead in this country. "Hurdy Gurdy Man" and "It's All Too Much," because of their familiarity, will serve the purpose most admirably. Atl. SD 18205 (6.98).

SMOKIE, "MIDNIGHT CAFE." Drawn from the group's three albums (two released only in England), "Midnight Cafe" represents the best of Smokie's work to date, including their U.K. hit (current U.S. single) "Living Next Door to Alice" and "I'm Going Home," a seven-minute track sure to garner strong FM response. Most distinctive. RSO RS-1-3005 (Polydor) (6.98).

"GUYS AND DOLLS." The black production of this classic Frank Loesser musical now running on Broadway takes the original score and up-dates it by way of contemporary orchestration. Norma Donaldson, Ken Page and James Randolph stand out as the company's vocal powerhouses (Ms. Donaldson a musical-comedy comer) and the lp does all justice. Motown M6-876S1 (6.98).

GEORGE McCRAE, "DIAMOND TOUCH." McCrae has recovered the excitement of "Rock Me Baby" on "Nothing But Love," "Love In Motion" and "Dance In A Circle." He has also exercised his writing talent on two numbers ("Dancin' Through the Storm," "Loved and Lost"). Producer Gregg Diamond fits the pieces beautifully together with fine-tuned precision. T.K. 606 (6.98).





*Thank you for your acknowledgement.
Marilyn McCoo & Billy Davis, Jr.*

RECORD WORLD 1976 YEAR END POLL

Pop Singles: Most Promising Mixed Duo #1
Pop Albums: Most Promising Mixed Duo #1
Top Mixed Duo #3
R&B Singles: Top Mixed Duo #1

CASH BOX 1976 YEAR END POLL

Pop Singles: New Duos #2
Pop Albums: New Duos #3
Pop Albums: Duos #9
R&B Singles: Duos #1
R&B Albums: Duos #1
R&B Albums: New Duos #1

Marilyn McCoo & Billy Davis, Jr.
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Dedicated to the Needs Of the Music/Record Industry

RECORD WORLD

LP Sales Explode; Index Surpasses 150

By LENNY BEER

■ Sales on album product were absolutely explosive this week, as *The Record World Sales Index* for albums shot up to a far and away all-time high figure of 150.5, more than a 25 percent increase over last week. The reasons for the sales explosion are rather simple:

Chart Analysis

1. We are now in the prime buying season.
2. The albums at the top of the chart are selling in large quantities and show no signs of a let-up.
3. The simultaneous release of new albums by the Eagles (Asylum) and Wings (Capitol) further increased traffic in the stores.

And through all of this excitement, Stevie Wonder (Tamla) remained well atop the pack and finished in the top slot for the tenth consecutive week. This feat, although not yet matching the number of weeks at the top that were turned in by Peter Frampton (A&M) earlier, is similarly astounding because it is happening during the peak sales period against the toughest possible competition. That competition is still headed by Boston (Epic)

(Continued on page 6)

Pickwick Phasing Out PIP Division; DeLite To Go Independent

■ NEW YORK — Pickwick International, Inc. has reported results for its second quarter ended October 31, 1976, which were affected by a decision to discontinue and phase out the business of Pickwick's PIP division, as predicted in last week's *RW*.

Pickwick also announced that an agreement has been reached for the early termination of the distribution agreement between PIP and DeLite Recorded Sound Corp. DeLite will resume distribution of its recordings through existing independent distribution channels.

Throughout the week, there was intense industry speculation (Continued on page 204)

E/A Goes to \$7.98 on Selected Releases; Retailers and Rack Jobbers Voice Concern

By DAVID MCGEE

■ NEW YORK — Mel Posner, president of Elektra/Asylum Records, has announced the company will adopt a uniform album and tape price, both to bear the suggested list of \$7.98 on selected releases.

Queen LP

The first album to be introduced at the one price is the new record by Queen, entitled "A Day At The Races," which the company will introduce on December 27.

Posner stated that the inflationary spiral in the record industry has necessitated the move towards the \$7.98 album price.

"There isn't one element of our costs that has not risen," said

Posner, pointing to increased costs of artist royalties, album jackets, promotion, merchandising aids, advertising and recording costs.

"While this necessitates increases in the price for lps, improved manufacturing efficiencies in tape production should enable us to hold the present levels of tape prices. This will result in a single list price for all configurations, which will be a great convenience to the rack jobber, retailer and consumer as well.

"I dare say," Posner said, "that many of our customers have had similar increases in the operation of their own businesses, and they too need and deserve an increase in their prices."

Reactions to the E/A announcement in the retail-rack community were mixed.

Ira Heilicher of J. L. Marsh, the country's largest rack jobbing concern, feels that the move is unwise. "Have the manufacturers looked at what the higher price will do to the lesser established acts, to new acts, and to catalogues?" he asked. "We saw what happened a few years ago when manufacturers pulled some major acts, raised the price on their albums from \$5.98 to \$6.98 and then followed with other acts. I feel it's unfair to test the waters with major acts because you're liable to get the wrong perspective on what's happening out there. I don't think there's any question that this move will hurt breaking new acts." Heilicher added that only dealers who do a big business in economy albums, as he does, will benefit from the price rise.

(Continued on page 126)

Radio '76: Moving in Many Directions

By MARC KIRKEBY

■ NEW YORK — In other years, the changes in radio have seemed volcanic; in 1976, radio was also moving, but slowly, in many directions at once, like a glacier that may not reach its destination tomorrow, but will get there eventually no matter what.

The biggest trends in radio did not begin in 1976, but were apparent throughout the year: an

increasing reliance on research in almost every musical format; an inexorable movement of such formats from AM to FM; and an intensifying competition among all stations for the adult audience.

Distinctions between formats were blurring: FM rock radio, once a monolith of loudness and drug lyrics in the minds of many advertisers, was noticeably broken into at least three groups, progressive, "album-oriented rock" and soft rock; and the differences between top 40, adult contemporary and traditional MOR were also lessened by the increasing reliance of all three on softer pop sounds.

The American Research Bureau released a study in August that confirmed what most observers had been predicting since the (Continued on page 152)

Superstars Dominate '77 Charts; Singles Artists Show Resiliency

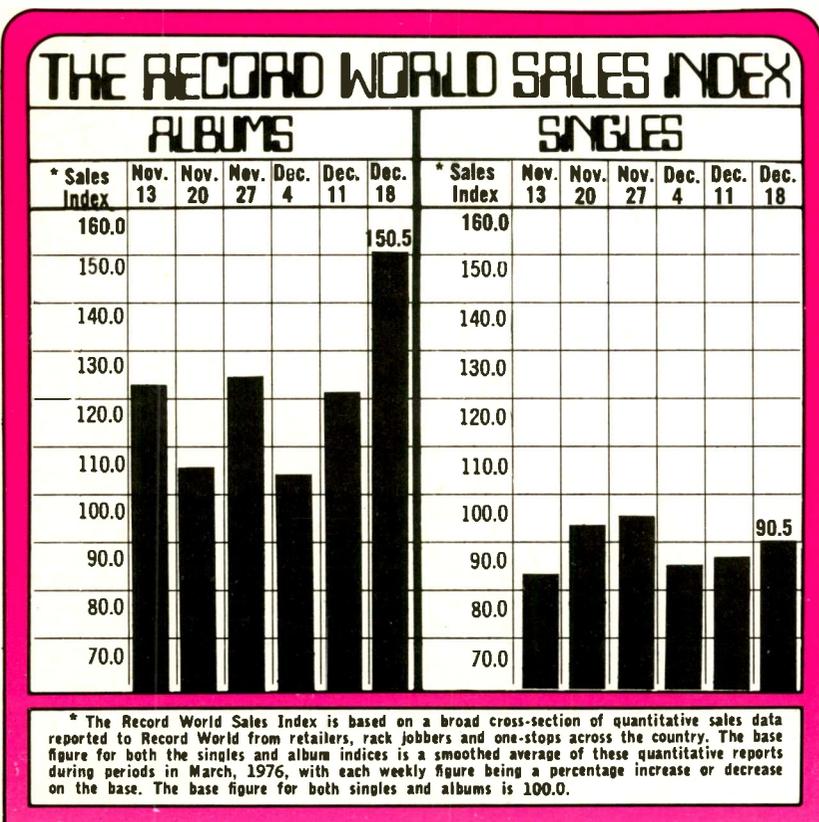
By BARRY TAYLOR

■ NEW YORK — As with 1975, these past 12 months can best be described as a year when the superstar artist all but dominated the charts. Nowhere was this more evident than on the *Record World* album chart where a select ten groups and artists monopolized the position the entire year.

It was a year when established

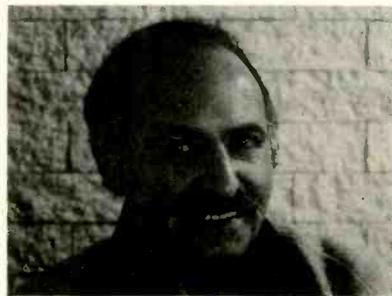
and budding new superstar acts racked up greater sales than ever, attaining high chart positions in their first week of release and holding on to them for longer periods of time despite intense rivalry for the consumer's dollar.

It was a year when Peter Frampton joined the ranks of the world's (Continued on page 199)



Len Levy Named Zodiac President

■ LOS ANGELES—M. David Bell of Zodiac Records has announced the appointment of Len Levy as president of the firm. Levy will be based in the label's newly opened offices in Los Angeles.



Len Levy

In making the announcement Bell noted Levy's past success as vice president and general manager of Epic Records and president of Metromedia Records. Levy joins the Zodiac organization after heading his own music consultation firm in Miami for the past three years.

Zodiac Records, formerly Mega Records, has focused its primary thrust in the country music area. Now, under Levy's direction, the label will begin to expand its activities into the pop field while maintaining and strengthening its country base.

Assisting Levy in Los Angeles will be Buck Stapleton as western regional sales and promotion manager; Ms. Dolores Nash will act as his administrative assistant. The Nashville office will continue to be headed by Ed Hamilton, vice president, along with George Cooper, who will operate in a promotion and sales capacity for the East.

WIOQ-FM Announces Refinancing Plan

■ NEW YORK—WIOQ-FM, the Philadelphia progressive rock outlet that has been under a financial cloud for much of this year, last week announced that it will be refinancing under its present ownership, having found a new major investor whose

(Continued on page 163)

MCA Suing AWB, Atlantic

■ LOS ANGELES—MCA Records has filed suit against the Average White Band and Atlantic Records over disputed royalty agreements allegedly made at the time of the group's release from MCA and subsequent signing with Atlantic.

The action, filed at Superior Court here on December 8, seeks unpaid override royalties for material originally recorded by the group while still under contract to MCA. The plaintiff has made preliminary claims of \$150,000 from the Average White Band and an equal sum from Atlantic; additionally, MCA has demanded an accounting of all royalties payable to MCA under the terms of the original agreements.

Bob Dudnik of Rosenfeld, Meyer and Sussman, legal counsel for the plaintiff, noted that those sums may be adjusted as the result of any accounting. Additionally, MCA is asking for an additional \$100,000 in punitive damages from Atlantic, on charges of inducement to breach of contract.

According to Dudnik, MCA alleges the group had recorded the equivalent of an album prior to their release from the label. MCA

agreed to return the masters to the group on the condition that MCA obtain an override royalty on any subsequent sales from the material on Atlantic. In the suit, MCA alleges that a similar agreement was made with Atlantic to insure payment of the royalties.

Dudnik said that the group subsequently re-recorded the material, and the current action will focus on a re-recording restriction that MCA alleges was included in the original override agreements. According to Dudnik, the re-recording restriction stipulated that the same royalties be paid regardless of whether the original masters were used or the material re-recorded.

MCA's claim of inducement to breach of contract centers on that re-recording restriction, which MCA charges was known to Atlantic, which induced the group to disregard the restriction.

At press time, neither Atlantic Records nor AWB had commented on the action, and no hearing had been set.

Montague Joins Motown

■ LOS ANGELES—Magnificent Montague has been appointed special assistant to the president of Motown Records, it was announced by president Barney Ales.



Montague

Montague has been close to Motown since its inception, and has played an influential role in the transition and popular acceptance of r&b music today.

Montague first entered the business in 1952, as a disc jockey for WVOM in Boston, and came

(Continued on page 208)

Crocker Trial Hears From Coombs, Brown

■ NEW YORK—The perjury trial of Frankie Crocker continued in U.S. District Court in Newark, N.J., last week with testimony from soul star James Brown, Harry Coombs of Philadelphia International Records and Edward Portnoy of Record Shack, a New York-based one-stop.

Brown's trip to the stand followed that of Charles Bobbit, his manager, who had testified last week that he had given Crocker \$6500 over the years. Brown denied that he had made any payments to Crocker.

Coombs told the jury that he had given Crocker, program director of WBLS-FM in New York, \$400 in cash three years ago, although Coombs denied he had given Crocker the money in exchange for airplay on specific records. Crocker has denied that he received money from either Coombs or Ellsworth Groce ("Rocky G") who testified earlier that he had given money to Crocker as "gifts," but not in exchange

(Continued on page 208)

FM Faves of '76

■ This issue's installment of the FM Airplay Report features the top albums of 1976 as chosen by the program or music directors of the 42 stations currently listed in the report. Choices reflect either personal preference, airplay statistics or polls of air personnel, or combinations thereof.



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RECORD WORLD DECEMBER 25, 1976

Powerhouse Picks

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

Eagles (Asylum) "New Kid In Town."

An out-of-the-box automatic on three-quarters of the stations in the country, with good chart jumps on radio surveys based on excellent audience response and some early sales sparks.



DON KIRSHNER'S
NEW
**ROCK
CONCERT**

4th YEAR . . . COMPLETELY SOLD OUT

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"Carry On Wayward Son"

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"A Year At The Top"
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Starring:

Robert Aldo	Vivian Blaine
Judith Cohen	Greg Evigan
Phil Leeds	Mickey Rooney
Paul Shaffer	Kelly Bishop

Hottest Songs

"Lonely Night (Angel Face)"

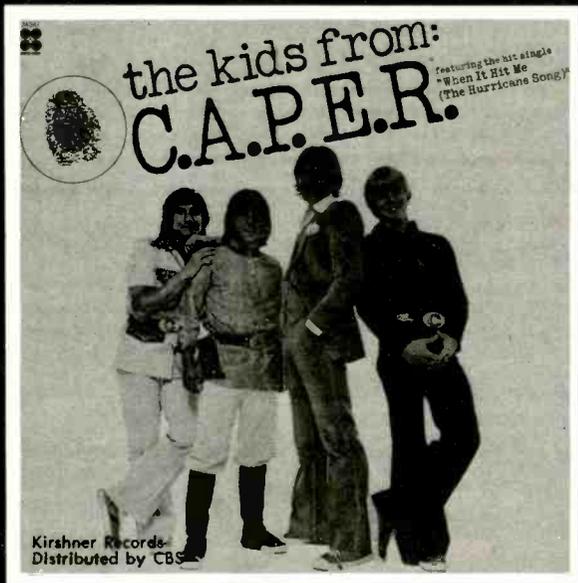
Recorded by the Captain & Tennille
Written by Neil Sedaka

"Love In The Shadows"

Recorded by Neil Sedaka
Written by Sedaka & Cody

**"Saying Hello, Saying I Love You,
Saying Goodbye"**

Recorded by Jim Ed Brown & Helen Cornelius
Written by Barry, McEneaney & Burg



KIRSHNER RECORDS & NBC-TV

"The Savage Bees"

Starring:

Michael Parks, Ben Johnson, Paul Hecht,
Horst Bucholz and Gretchen Corbett

**TOP TEN IN THE NATIONAL NEILSONS
WITH A 41 SHARE**

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Album Sales Reach New High; Two Challenge Stewart

McCoo & Davis, Sayer Gaining

By LENNY BEER

■ Rod Stewart (WB) held onto the #1 position on The Singles Chart this week for the sixth consecutive week; however, for the first time in its month and one half reign at the top, the record showed signs of weakening in some markets. Right behind Stewart to challenge if he falters further are McCoo & Davis (ABC) in the #2 position and Leo Sayer (WB) in the third slot. Both have strong and gaining sales and are hoping for a good shot at Stewart next week. Also very hot in the top 10 this week are the Sylvers (Capitol), which is holding down the #5 position; "Car Wash" (MCA), which made the biggest jump in the top area of the chart by moving from 18 to 7; Burton Cummings (Portrait), with continued strong sales activity; and Elton John (Rocket/MCA) with yet another in his long string of top 10 success stories.

Brick

There are also some extremely strong records right outside the top 10 circle that will be breaking down the walls very shortly. Tops on this list is Brick (Bang), which remains the #1 r&b song and is pulling down the final pop barriers. Also strong are the Electric Light Orchestra (UA), with their first from the platinum "New World Record," Engelbert Humperdinck (Epic), which is selling better than its airplay picture hints, Stevie Wonder (Tamla), with his first from the new album, and Aerosmith (Columbia), the hottest of all, gaining enormous sales and airplay activity this week.

Manfred Mann

Also strong and attempting to cash in on the Christmas holidays are Manfred Mann (WB), with Springsteen's "Blinded By The Light" doing exceptionally well everywhere after it broke in the midwest, Mary MacGregor (Ariola America), coming on very strong after breaking in secondary markets, Eagles (Elektra), with their first from the "Hotel California" set, and Barry

ELO Gets Platinum

■ LOS ANGELES—"A New World Record" by Electric Light Orchestra (on the Jet Records label, distributed by UA) has received RIAA platinum certification.

Manilow (Arista), with "Week-end in New England" being the track that radio has supported from the start.

New Bullets

Very interesting this time around are 11 new bullets, far and above the average for the last few months, which has been in the range of four or five per week. Heading the list is Chartmaker of the Week by Kiss (Casablanca), with the first from the new album, followed by Smokie (RSO), which is very hot in the south; ABBA (Atlantic), which is exploding in Boston and spreading; Starbuck (Private Stock), gaining strength in the south; Doobie Brothers (WB), scoring early strength in eastern majors; Hen House Five Plus Too (WB), with a hot novelty item from Ray Stevens; Paul Anka (UA), with some early strength from the "Painter" album; the Dramatics (ABC), exploding pop & r&b in Detroit and elsewhere; Al Stewart (Janus), with the title cut from the hot "Year of the Cat" album doing well at radio; Thelma Houston (Motown), scoring heavily r&b and crossing in San Francisco and others; and Kansas (Kirshner), with strong airplay in the midwest leading.

Wonder Top LP for 10th Week

(Continued from page 3)

which remained in the #2 position, ahead of Peter Frampton in third place. The Frampton album is gaining again as it remains the #1 album at racked accounts and is showing better signs at retail.

The big story is the assault on the charts that was made by the new albums from the Eagles (Asylum) and Wings (Capitol). The Eagles hit the chart at the eighth position with Wings close behind at #11. The Eagles swamped Wings head on in the western part of the country, while Wings found their biggest strength in the east. The rack penetration was relatively light for both items, but early totals from racked accounts have the Eagles ahead. The battle between these two albums and whether either can topple Stevie Wonder will be the big story during Christmas week. As an aside, the Eagles album of their "Greatest Hits," which was a dominant chart item at the beginning of the year, returned to the top 10 based on incredible movement at the racked accounts.

There are some very hot items below the top 10 this week, headed by Linda Ronstadt (Asylum), which moved from Chartmaker at #47 to #14 this week with good sales from all segments. George Harrison (Dark Horse) scored well

again this week and jumped from 28 to 16 with his new album; Joni Mitchell (Asylum) moved to 17 bullet but is not doing well at the racks and will have to plug that gap if it is to move much further; James Taylor (WB) is selling at a brisk pace with his "Hits" album at #21; and the Captain & Tennille (A&M), who have their "Song of Joy" album at #12, also moved into the Christmas spirit with their first album, which moved from 27 to 24 with a bullet and is a very popular gift item for Middle America.

Finally, the Kiss catalogue (Casablanca) is moving very well for the holiday season with the new album at #17 and the "Alive" and "Destroyer" albums bulleting in the top 50. The Kiss catalogue has been one of the exceptional success stories for the year.

Rinfret To Address NARM Convention

■ CHERRY HILL, N.J.—Dr. Pierre A. Rinfret, internationally known economist who spoke at the 1973 NARM Convention, will return four years later to address the opening business session of the 1977 NARM Convention on Saturday, March 5, in Los Angeles.

Dr. Rinfret is president and chief executive officer of Rinfret Associates, Inc., an international economic and financial intelligence firm.

A panel of industry executives, chaired by Irwin H. Steinberg, president of the Polygram Records Group, will follow Dr. Rinfret's speech. Dr. Rinfret will field questions from Kenneth Glancy, president of RCA Records; Cy Leslie, chairman and chief executive officer of Pickwick International; Jerry Moss, president of A&M Records, and Jerry Rubinstein, president, ABC Records.

RW Gets Award From Printing Assoc.

■ For the second consecutive year, Record World has been voted a Certificate of Achievement for overall graphic appearance by the Printing Industries of Metropolitan New York, the largest printing trade organization in the country. The award is given jointly to Record World and Dispatch Press, our printer, for the annual directory issue dated July 24, 1976.

REGIONAL BREAKOUTS

Singles

East:

Aerosmith (Columbia)
ABBA (Atlantic)
Manfred Mann (Warner Bros.)
Mary MacGregor (Ariola America)

South:

Jacksons (Epic)
Aerosmith (Columbia)

Midwest:

Manfred Mann (Warner Bros.)
David Dundas (Chrysalis)
George Harrison (Dark Horse)
Aerosmith (Columbia)

West:

Mary MacGregor (Ariola America)
Lynyrd Skynyrd (MCA)

Albums

East:

Eagles (Asylum)
Wings (Capitol)
Carol Douglas (Midland Intl.)
"Saturday Night Live" (Arista)
Blackbyrds (Fantasy)

South:

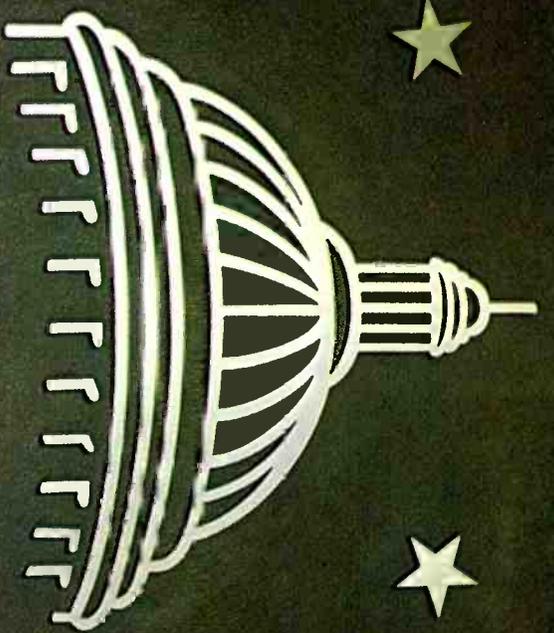
Eagles (Asylum)
Wings (Capitol)
Nadia's Theme (A&M)

Midwest:

Eagles (Asylum)
Wings (Capitol)
"A Star Is Born" (Columbia)
Tomita (Red Seal)
John Denver ("Rocky Mt. Xmas") (RCA)
Osmonds (Xmas) (Polydor)

West:

Eagles (Asylum)
Wings (Capitol)
Tomita (Red Seal)
Stanley Turrentine (Fantasy)



Capitol

REG. U.S. PAT.

RECORD



Bob Fead on Marketing Strategy at A&M

By SAM SUTHERLAND

■ In the following interview, Bob Fead, A&M's vice president, marketing, discusses the general marketplace during the final quarter of '76, as well as its implications for the coming year. Fead's comments on regional and local marketing, and on A&M's regional managers structure as it pertains to that level of support, are augmented by remarks from his partners within the regional manager concept, Harold Childs, vice president, promotion, and Barry Grieff, vice president, advertising, merchandising and special projects.



Bob Fead

Record World: As the industry enters the busiest sales period on its annual sales calendar, how do you see the marketplace in general? Have we maintained a healthy net sales growth?

Bob Fead: Our fiscal year runs from July to June, so we have just finished the second quarter of our current fiscal year. In comparing it with the same period last year, we're looking at an increase of about 60 percent over that period. That's net business. A lot of that we can attribute to the tremendous volume of sales we've had with artists like Peter Frampton, the Brothers Johnson and the Captain & Tennille.

RW: Apart from your own roster, do you see any general market factors contributing to that growth? Has there been a general upturn in business during the past quarter, and if so, has it exceeded projected levels?

Fead: I would say that, based on the remarks of the people we've talked to, including those at competitive labels, not only the third quarter but the year in general has reflected tremendous increases at virtually every level. I think the area we could express main concern over is the area of the mass merchandisers, in terms of their ability to compete with the pricing problems that exist today.

RW: Aren't those chronic market problems?

Fead: I think it's a problem they have lived with for many years. I think they've kind of been blindfolded in terms of preparing themselves for it. The growth of the retailer was in the back of everyone's

mind, but I don't think they anticipated that, with the advent of the big, super-retailer, it would catch on in such proportion, and so quickly.

RW: So the rise of the major retail operation is forcing manufacturers to become more aggressive?

Fead: I think more competitive, more merchandising-oriented, more product-oriented, more people-oriented in terms of their own staffs and what their needs are in the marketplace.

RW: One aspect of that increased sophistication and aggressiveness seems to be a greater emphasis on account participation in major campaigns. A&M's Holiday Giveaway program seems an ideal example, since it's structured as a sweepstakes concept that presumably brings in more customers while demanding a greater involvement on the retailer's part.

Fead: Barry Grieff and Bob Reitman conceived the idea in New York, based on the New York State Lottery. They'd gone to the Blair organization in N.Y.C. and then brought their proposal back here to present it to the management team. While there were many obstacles to overcome, in terms of implementing the program within the very short time available, everybody chimed in very enthusiastically. They all said, 'Jesus, here's an opportunity to try something new in the business instead of using those tried-and-true methods of buying a lot of radio time, using instore play or whatever.'

It's a concept where we're really motivating the consumer, and requiring the retail outlet to react much more strongly than they've ever had to in the past. In order for the program to be a success, they have to make a strong commitment in terms of participation.

RW: How have retailers reacted to that challenge?

Fead: We've been out presenting it to the accounts, to distribution, and to the clientele in general, and I would say that there have been less than five people who've expressed some concern as to how the program can be implemented in terms of their own particular operation. Some people have had to check it out in terms of legal clearance: there are some states where it's obviously not legal.

But otherwise, with virtually no exceptions, the enthusiasm is unanimous. The program is a real traffic-builder, a real word-of-mouth campaign, and it's an opportunity to take 16 albums and really merchandise them.

RW: One component of the program is a brief questionnaire on the special lottery tickets being utilized. What are the goals of that
(Continued on page 92)

Promotion Dept.'s Emerging from All Parts of Industry

By PAT BAIRD

■ NEW YORK—Since the emergence of rock and roll, record promotion has been almost the exclusive domain of the record manufacturer. Record companies of all sizes developed in-house and regional promotion staffs and broke the categories down even further with AM, FM, AOR, singles and albums promotion specialists.

In the past year or two, however, another force has been added to the promotion effort. Production, management and publishing companies are staffing promotion departments to coordinate the promotion effort on the records release by their acts. While some grumblings have been heard to the effect that these promotion people might interfere with the record companies' grand scheme for an artist, those interviewed by **Record World** recently reported they have rarely, if ever, been greeted by negative comments on the part of music or program directors at the stations they service.

John Kostick, vice president of national promotion for Leber-Krebs, Inc. and the affiliated Pilot Records, was a promotion man

with Columbia Records before joining the management and production company. Because of the nature of the Leber-Krebs acts, (Aerosmith, Ted Nugent, Rex, Artful Dodger, Bobby Womack and Mahogany Rush), Kostick had been concentrating on FM promotion and only recently began servicing AM stations.

"The more people you have talking to the radio people on a certain product the better," Kostick said. "I've never had any resistance from program directors probably because there are so few management companies that have promotion men."

Because Leber-Krebs, Inc. is a management company, Kostick feels radio people sense they are dealing with the artists on a more personal level and Kostick personally handles all live and telephone interview requests from the stations.

Another promotional tool usually left to the record companies and employed by most of those interviewed is the hiring of independent regional promotion men. "Record companies move their regional people around a lot," Kostick said. "We

use independents because they've been in their market for five, ten, fifteen years and have a strong relationship with the local people. We use them especially on new products."

Al Kugler, national promotion director for the Peer-Southern Organization, publishers, heads an in-house staff of six and also uses independents. However, he lets the record company "call the shots." The purpose of Kugler's promotional thrust, and all other publishers, is a combination of sales and airplay. "We are obliged to establish credibility to a copyright," Kugler said. "Every publisher's dream is to establish standards. The smaller radio stations might not mean anything as far as sales are concerned but can influence performances. We don't promote singles. We mention particular album cuts to the stations for performance alone." Kugler said the only negative reactions he has had to his promotional effort is when the station doesn't understand why a publisher is promoting a certain record. "We're still strange animals to them," he said, "because we're really promoting the song, not the record."

C.A.M.-U.S.A., Inc. is a production, publishing and management company. Don Jenner, national promotion director, feels his role is important because he can keep stations up to date on the progress of a record even before it's released. "Record companies have so much product," Jenner said, "the promotion people don't have the time to talk about something when it's in the planning stages, only when the product is out."

Jenner feels the smaller companies offer "more personalized promotion. The stations feel closer to the artists involved. If they want an interview and have to call the record company, it can take weeks. With me they can get it overnight. However, our promotion is a coordinated effort between C.A.M. and the record company."

Alan Miller, promotion director for Rock Steady Mgmt. (Kiss, Starz and Piper), specializes in making the management company's artists visible to the radio station.

"Kiss has been to every major radio station in every major market over the past three years," Miller
(Continued on page 184)

CONGRATULATIONS AWARD WINNERS...

BEE GEES

#1 Male Group (Singles Category)

YVONNE ELLIMAN

Most Promising Female Vocalist

LADY FLASH

Top New Female Group

RICK DEES

Top Novelty Record

*And Thank You
for an Incredible First Six Months.*



Records, Inc.

THE RSO FAMILY

Manufactured and marketed by



Congratulations

THE BEATLES



for being #1 Male Group
of the Year



Records, Inc.

The RSO Family

Manufactured and marketed by 

CONGRATULATIONS
RICK
DEES
FOR THE BIGGEST
RECORD OF THE YEAR
DISCO
DUCK



Records, Inc.

THE RSC FAMILY

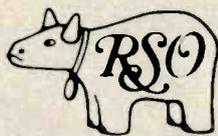
"Love Me" RS 858
The Smash Single by

*The Most Promising
Female Vocalist of
The Year*



Yvonne Elliman

*Soon to be released, the album "Love Me"
produced by Freddie Perren.*



Records, Inc.

On RSO Records & Tapes

Manufactured and marketed by



Never Gonna Let You Get Away

The new single by

RS 864
B/W Nowhere To Run

Lady Flash

This Year's Top New Female Group



From their album
"Beauties in the Night"



Produced by Barry Manilow
and Ron Dante.

Manufactured and marketed by 


Records, Inc.

RS-1-3002

CONCERT REVIEW

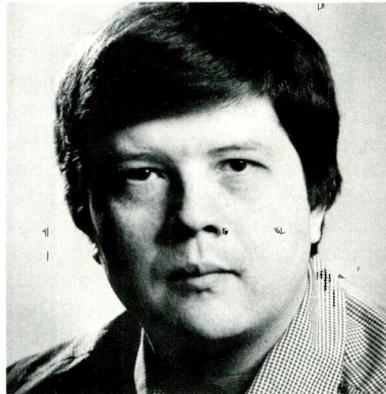
Generosity of Spirit and Performance Mark Annual WNEW-FM Benefit

■ NEW YORK — For its annual benefit concert on behalf of Cerebral Palsy, WNEW-FM chose the Westchester Premier Theater as host to a three-act bill featuring Stanky Brown Group (Sire), Janis Ian (Columbia) and Renaissance (Sire). By show time, the Christmas tree in the lobby of the suburban venue was obscured by a mountain of presents people were asked to bring as gifts for children afflicted with CP.

In changing the site of the concert to Westchester rather than Manhattan proper, the station also formally acknowledged an important part of its audience. That audience, it must be added, was most respectful, taking an hour delay between Ms. Ian's set and Renaissance's appearance in stride, giving each act an un-

Columbia Ups Foley

■ NEW YORK — Jim Foley has been appointed to the position of director, a&r coordination, east coast, Columbia Records. The announcement was made by Mickey Eichner, vice president, a&r, east coast, Columbia Records.



Jim Foley

In his new post, Foley will be responsible for the supervision of a&r coordinating on the east coast, acting as liaison between the a&r department and the marketing department. In addition, he will be in charge of singles scheduling, and in this capacity he will be working closely with the artists, producers, managers and agents. Foley will continue to evaluate talent and material on the east coast and to recommend the signing of new artists. He will report directly to Eichner.

Foley joined the Columbia Records a&r department in 1973, where he has been associated with such artists as Phoebe Snow, Ramsey Lewis, Johnnie Taylor and Alvin Lee. He had previously served as general manager of Koppelman-Rubin Associates for four years.

bridled welcome. Whether it was a matter of paying attention to a relatively new band (Stanky Brown), or listening ever so quietly to every line of Ms. Ian's character sketches, or cheering Renaissance on through its spirited arty English rock, it was clear that this was not your high-strung city audience. These were suburban high school kids who seemed genuinely appreciative of WNEW's efforts.

The 'NEW-FM announcing staff was on hand (except for Pat Dawson, who was on the air) mingling before the show, introducing Ms. Ian and Renaissance, and recording the entire program as a possible station special for a future date. According to program director Scott Muni's on-stage remarks, the show, produced by John Scher, was the largest in attendance and raised the most money and toys of any of WNEW's previous Christmastime benefits. In both spirit and performance it was a generous evening.

Ira Mayer

A&M Taps Stone

■ NEW YORK — Marv Dorfman, national accounts director, A&M Records, has announced the appointment of Rick Stone to the newly created position of local marketing coordinator for A&M Records in New York.

Stone will be coordinating sales promotion activities with Alpha Distributors. Based at Alpha, he will work closely with Murray Viscosa and Nick Campanella and their sales and advertising force. Stone will also function as A&M's retail representative in the greater New York market.

'One-to-One'



Communicating with children on a "one-to-one" basis even in a crowd, "Wonderama" television star Bob McAllister takes time during a recent Hollywood visit to autograph his new "Kids Are People Too" album at Two Guys in Los Angeles. The album is the first of a series of children's contemporary material on the A.A./Wonderland distributed Kid Stuff label, which McAllister recently formed with music industry veterans Arlie Kaplan and Dick Mullen (center, standing).

Parker Treatment



Currently on a U.S. tour in conjunction with his Mercury lp and single, "Heat Treatment," Graham Parker received a backstage visit at New York's Palladium from the staff at Chappell Music and Intersong U.S.A., his music publishers. Shown above are (from left, standing): Frank Military, Chappell vice president; Graham Parker; Chappell professional manager Helaina Bruno; Ron Solleveld of Chappell; Chappell director of public relations Vivien Friedman; (seated) Richie Cordell, Chappell's professional manager, and Martin Belmont of The Rumour, Parker's band.

Silver's Silver Anny.

■ LOS ANGELES—Horace Silver, the jazz pianist who leads the Horace Silver Quintet, will celebrate his silver anniversary with Blue Note Records with the release of a new album, "Silver 'n Voices," produced by Blue Note general manager George Butler. In his 25 years with the label, Silver has worked with such talents as Stan Getz, Joe Henderson, Stanley Turrentine and Billy Cobham.

Capricorn Releases Two

■ MACON, GA.—Frank Fenter, executive vice president of Capricorn Records, has announced the release of two albums for January, 1977. The release consists of the American debut of the South African group, Rabbitt, with an album entitled "Boys Will Be Boys," and the American debut of the album "The Masters in Philadelphia," by the Philharmonics.

RCA Mounts Pablo Campaign

■ NEW YORK—RCA Records has mounted an extensive merchandising campaign in support of Norman Granz' Pablo Records catalogue.

Launched in late fall by Mort Weiner, RCA's director of custom labels, marketing, the Pablo sales drive is being carried into the holiday season via promotions with dealers on a nationwide scale.

Highlighting the campaign is a direct mailing to dealers of a "computer pack" that includes a display piece, 50 updated catalogues, a supply of empty lp covers, divider cards that feature Pablo's top 16 stars as well as miscellaneous Pablo artists and a Pablo poster.

A variety of display concepts were developed especially for the Pablo campaign by Weiner and his aide, Bob Rifici, manager, field marketing, custom labels. One of them is the first permanent display piece ever devised by RCA, which features slots for the insertion of new Pablo album jackets as they're released, thereby encouraging dealers to allow the piece year-round store space.

An integral part of the Pablo program is a brand new, up-dated catalogue that is suit-pocket size. Minnie's on all Pablo artists have also been made available in quantity wherever needed.

The Pablo marketing thrust has been sustained by a concentrated advertising plan that originally covered the trade press, Jazz World, Buffalo Jazz, Radio Free Jazz, and Down Beat as well as local consumer press keyed to dealers throughout the country. In addition, radio time buys on a monthly basis have now been effected in Los Angeles, San Francisco, Chicago, Philadelphia and New York, and a college ad schedule is in preparation.

Mary MacGregor Mary MacGregor

What A Way To End A Year
...And Start Another!

Torn Between Two Lovers



Mary MacGregor

SMAS-50015

The Wonderful Young Lady
From Steamboat Springs, Colorado

Produced by Peter Yarrow & Barry Beckett

Management - Keith Christianson



Hall & Oates Bash



RCA recording artists Daryl Hall and John Oates rolled through New York City last week, their two sold-out performances at the Palladium capping their tour. In congratulating the duo, RCA Records threw a party for them at New York's Waldorf-Astoria Hotel. Seen here, RCA Records' president Ken Glancy is flanked by Daryl and John as they arrive at the party.

A&M Names Bicknell Euro Managing Director

■ LOS ANGELES — Jerry Moss, president of A&M Records, and David Hubert, vice president of the label's international division, have announced the appointment of Marcus Bicknell to the post of managing director—Europe.

Background

Bicknell joins A&M after five and a half years with CBS Records' international division in Paris where for the past three years he served as director of

product and artists' development—Europe. Prior to his CBS position, Bicknell was in the talent and agency business in London for several years.

Duties

Bicknell, who assumes his new duties on January 1, will visit A&M's Los Angeles headquarters briefly and then will return to Europe to establish a permanent office. Bicknell will oversee all aspects of the label's European operation.

National Public Radio To Air Live New Music Composition By Max Neuhaus

■ WASHINGTON, D.C.—On January 2, 1977, National Public Radio will present a live national broadcast of a New Music composition by internationally noted composer Max Neuhaus. "Radio Net" will invite listeners around the country to phone one of five regional lines and whistle a tone. The sounds will be picked up automatically by equipment built especially for this event, and will be transmitted through frequency shifters inserted on the radio network interconnect.

According to a release from the non-commercial largely govern-

ment funded radio network, the telephoned sounds will multiply as they circle the network and will shift in pitch as they pass each insertion point. Neuhaus, who performed his first such radio composition in 1966, employed a single station live broadcast, describes the process as being similar to "a very long multi-resonance pipe with openings all over the country and five places where people can whistle into it."

190 Stations

The 37 year old composer will direct the program from the National Public Radio headquarters in Washington, D.C., using the full complement of NPR's 190 member stations. This will be the largest direct access experiment known to have been conducted via live radio broadcast.

Environmental Electronics

In the mid-'60s Neuhaus gave up a career as a respected percussionist to devote his energies to environmental electronics and circuit design. He has performed with the Contemporary Chamber Ensemble conducted by Pierre Boulez and with Karlheinz Stockhausen, among others. He has also designed and constructed

(Cont. on page 163)

Michel de May, A&M's European coordinator will continue in his present capacity, working from Paris with special emphasis on France. In this new structure, de May will report to Bicknell who will in turn report to David Hubert, the label's international vice president.

Ronstadt Reaps Gold

■ NEW YORK—Linda Ronstadt's Asylum "Greatest Hits" lp has been certified gold by the RIAA.

Record World,

Thank You The Most.

I Love It!!!

Sincerest And Best Always,
Aretha

CONGRATULATIONS
CAPTAIN & TENNILLE
CONGRATULATIONS
CAPTAIN & TENNILLE
CONGRATULATIONS
CAPTAIN & TENNILLE
CONGRATULATIONS
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CONGRATULATIONS
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CONGRATULATIONS
CAPTAIN & TENNILLE

BNB

BNB ASSOCIATES LTD.

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

JANUARY

■ America's Number One Softball Team, the RW Flashmakers, mercifully did not set the tone for 1976 . . . "Frampton Comes Alive" was released, debuting on The Album Chart at 97. With a bullet, should have been a cannonball.

Kiss expert (we don't vouch for everything we print) and Flashmakers coach slash general manager David McGee received a six foot blow-up of an invitation to a studio session at which Bob Ezrin was to put the finishing touches on the group's "Destroyer" lp. McGee was, later in the year, called out to a 2 a.m. listening session as punishment for being late the first time . . . Spence "Are my ads in?" Berland was photographed in front of a "Slippery When Wet" sign, a photo which needs no further comment.

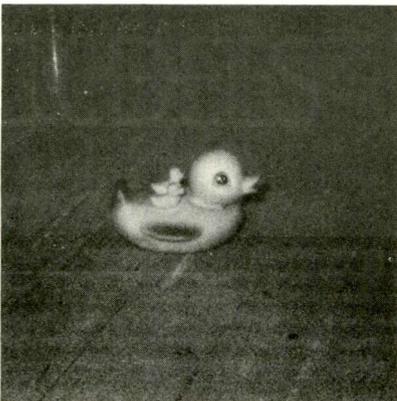
The New York Times Magazine responded to the Bruce Springsteen media blitz with a major feature on Patti Smith while New York, N.Y. announced the dissolution of Automatic Man and the formation of a trio composed of Michael Shrieve, Stevie Winwood and Stomu Yamashta. Though Shrieve's reps would contest the statement, New York, N.Y. would be proven prophetically in order. As usual.

Former New York, N.Y.'er Roberta Skopp joined the executive ranks at Don Kirshner's . . . Cut-a-rug Vince Aletti was given a surprise birthday party at The Loft . . . Tashi brought classical music to the Bottom Line . . . Return Of A Legend: Fred Goodman.

The year's first saw C.W. McCall's "Convoy" and "Chicago's Greatest Hits" atop their respective singles and album charts, the debate over the positive and negative effects of greatest hits packages continuing unabated. The highlight, however, was the 140 page Elton John section wherein an artist, for the first time, took precedence over the regular magazine. Morris Albert, Grover Washington, Jr., Barry White, Cat Stevens and the Staples were on the cover, with White also the subject of his own special section . . . Johnnie Taylor's "Disco Lady" wasn't a "sleeper" for long . . . Dialogues: Johnny Bristol, Henry Stone & Steve Alaimo, Robert Hurwitz, David Forest and Eddie Kilroy.

FEBRUARY

A month of personalities: Then Coast columnist Ben Edmonds was awarded the Fifth Annual Levinson Associates Humanitarian Award and turned over a new leaf . . . Lenny "The Juggler" Beer and outdoorsman Eliot Sekuler entered the First Annual Janus Records Kayak Competition . . . Clean-up monitor Mike Sigman explained the meaning of "rubber duckie" long distance to the BBC, squeezing Flashmakers coach slash general manager David McGee's rubber duckie . . . Marc "The Barber" Kirkeby, a graduate of that Big Five Boston School, Brown, was elected to



cover Sergio Mendes' Empire Room engagement because he owned a tie . . . John David Kalodner promised Jerry Greenberg he'd shave off his (Kalodner's) beard if Firefall wasn't a hit. Kalodner remains bearded . . . Peter K. Siegel signed Lavada . . . 99 platinum Chicago albums took less space than the titles of the CBS executives pictured (from left) in the photo . . . Frampton's "Show Me the Way" was released as a single. "Frampton Comes Alive" went gold. With a bullet. Should have been a cannonball . . . Teddy Pendergrass and the Blue Notes were on stage at Radio City while Harold Melvin and his entourage were at the Beacon . . . Diana Ross, Natalie Cole, Roxy Music and Queen were pictured on the front cover, along with such "sleepers" as Henry Gross' "Shannon," and Fleetwood Mac's "Rhiannon (Will You Ever Win)" . . . RW's Classical Awards were announced . . . Bottom Line celebrated its second birthday . . . Salute to Bang Records . . . National Album Countdown debuted, using RW's charts . . . Dialogues with Richard Carpenter, Bob Crewe, (Continued on page 70)

RW Market Research Department Makes Presentations in Key Areas

By LENNY BEER

■ The Record World market research department spent more time on the road this year than ever before, making chart presentations and holding seminars on seven different occasions. Many key members of the radio and retail communities sat in on these detailed presentations, offering comments, asking questions and making suggestions to better the selection of information presented weekly in Record World, while at the same time gaining insight into chart methodologies and the workings of the magazine's features.

Denver

The year on the road began early, as the first seminar was held in Denver, Colorado at the Hampshire House and was attended by a large number of radio and dealer personnel from that area. The seminar stands out for the localized market characteristics and problems that were discussed as well as for the indications of a growing desire from the participants for the magazine to print information about MOR stations. This suggestion led to

Record World's MOR Report, just one of many features that have been a direct response to readership requests.

Next, in April, staffers of the magazine traveled to Minneapolis for independent promotion man Doug Lee's North Central radio conference and RW's second seminar, held a day later in St. Louis. At the five state conclave in Minneapolis, RW's presentation, delivered by Lenny Beer and Toni Profera, dealt with the structure and methodology of the publication's chart system and with features of the magazine relevant to the gathering. The St. Louis seminar proved to be another strong step in solidifying relationships and facilitating constructive industry discussions. A high percentage of the attendees were from the retail sector, representing the two Peaches stores, Record Bar and Discount Records, with representatives also from L&R one-stop and Musical Isle. The seminar was most notable for its discussions of the strong rock & roll influence on sales in the area and in the new belief (Continued on page 152)

Columbia Signs Dexter Gordon



Jazz saxophonist Dexter Gordon has signed an exclusive recording pact with Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division. Gordon's debut Columbia album will be selected cuts from concerts recorded at the Village Vanguard, which were recorded live. Michael Cuscuna is producing the album, which will be released in January. Shown from left: Marvin Cohn, vice president, business affairs, CBS Records; Bruce Lundvall; Dexter Gordon.

MCA Names Richards Canada Marketing VP

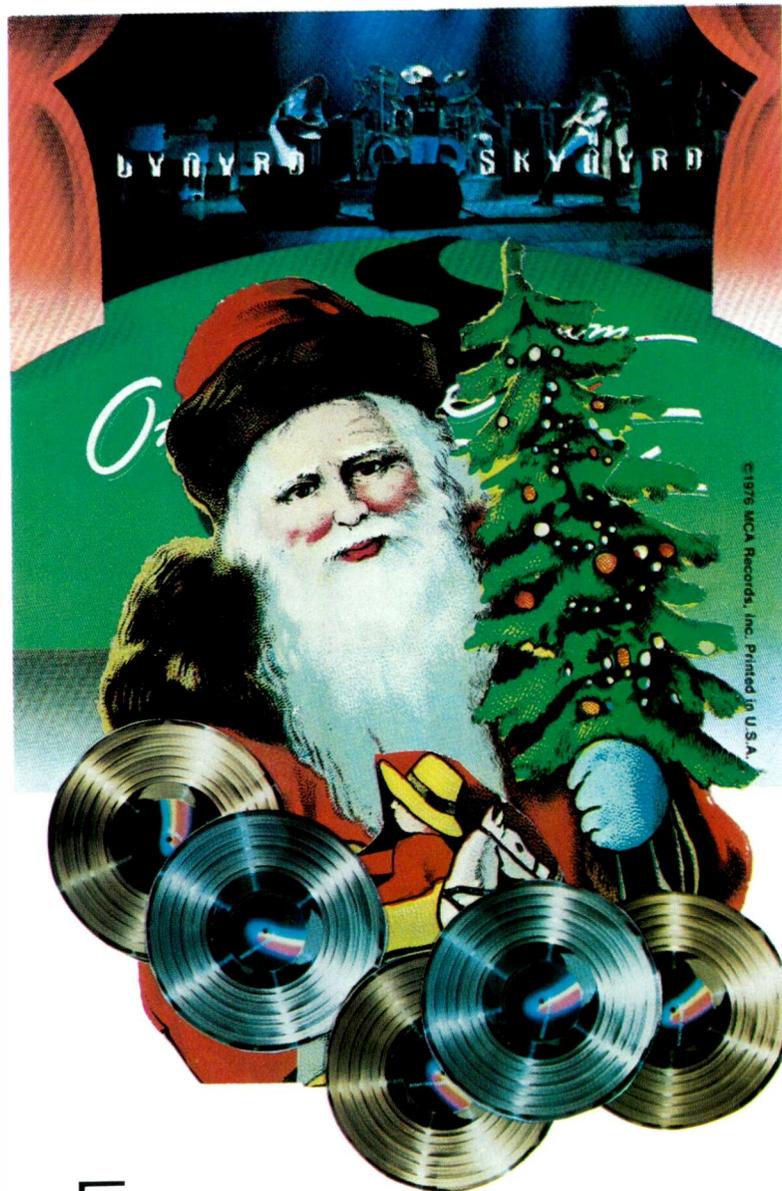
■ LOS ANGELES—Scott Richards has been appointed vice president/marketing, MCA Records (Canada), according to an announcement by Richard Bibby, vice president/marketing, MCA Records, Inc.

For the past four years Richards has been national promotion manager, MCA Records (Canada). In his new position, Richards will direct the sales, promotion and advertising activities of MCA's six Canadian branch operations.

K-tel Announces Cash Dividend

■ MINNETONKA, MINN.—At the K-tel International, Inc. annual meeting of shareholders, held at the firm's international executive headquarters in Winnipeg, Manitoba, the board of directors announced a semi-annual cash dividend of 15 cents per share, payable January 7, 1977 to shareholders of record December 23, 1976. Philip Kives, president, said the dividend will be paid only on the approximately 375,000 shares of common stock held by the company's public shareholders.

Happy Christmas
To All



From

Lyonnard Skyonnard

And All At Sir Productions

Special thanks to the 2,000,000 people who saw us this year and everyone who has worked so hard selling out 35 out of 41 shows since September 21st.



JOEY STEC—Playboy 6096

DO YOU KNOW (prod. by Jimmy Miller) (writers: Stec & Schwebki) (Stephen Stills/Dancing Fool, BMI) (3:06)

Stec is a veteran of several groups, including Millenium, which gives some idea of his light, appealing harmony rock sound. The Jimmy Miller production exudes all the vivaciousness of his style.

RONNIE DYSON—Columbia 3 10441

I LIKE BEING CLOSE TO YOU (prod. by Chuck Jackson & Marvin Yancy) (Chappell/Jay's Enterprises, ASCAP) (2:41)

Since he started working with producers Chuck Jackson and Marvin Yancy, Dyson has revitalized his sound. This mid-tempo tune is a free-wheeling delight.

BILL WITHERS—Columbia 3 10459

CLOSE TO ME (prod. by B. Withers) (writer: Withers) (Golden Withers, BMI) (3:15)

Withers' rolling, percussive sound just keeps getting better with time. This single from the "Warm and Naked" album is headed for across-the-board play.

DOC SEVERINSEN—Epic 8 50318

MELODY (ARIA) (prod. by Popovich-Petze-Callelo) (writers: Bardotti & Bembo) (Easy Listening, ASCAP) (3:21)

This instrumental theme was already a big hit in England for the venerable Acker Bilk and could prove to be very much the same for the venerable Doc here.

THE TYMES—RCA 10862

SAVANNAH SUNNY SUNDAY (prod. by Billy Jackson) (writers: Galdston & Thom) (Chappell & Co.) (3:16)

Sounding not unlike the Fifth Dimension on this ballad, the group turns in a fine reading of the Galdston/Thom song. Watch for positive r&b, MOR reaction.

SOUND EXPERIENCE—Shield 6306 (TK)

WHERE HAS YOUR LOVE GONE (prod. by R. Kersey & S. Watson) (writers: Miles & Scott) (Silk, BMI) (2:44)

Incorporating several diverse r&b influences into one song, the group has come up with a totally irresistible sound that should be a disco favorite.

SASS—20th Century 2318

I ONLY WANTED TO LOVE YOU (prod. by Andy Ernst) (writer: Fred Ross) (Fox Fanfare/Kick Sass/Clear Type/Scene, BMI) (3:47)

The first single by this new outfit is a lush number spiced by an endearing, soulful sound. A haunting, atmospheric tune, it could catch on in a big way.

FACTS OF LIFE—Kayvette 5128 (TK)

SOMETIMES (prod. by Millie Jackson) (writer: B. Anderson) (Stallion, BMI) (3:44)

The fact is that the group is building a solid reputation for itself. This ballad about the "sometimes" happiness of marriage is their best effort yet.

EARL KLUGH—Blue Note XW924 Y (UA)

LIVING INSIDE YOUR LOVE (prod. by Grusin & Rosen) (writers: Klugh & Grusin) (UA/Klughmoon, ASCAP; Roaring Fork, BMI) (3:15)

Klugh formerly worked with George Benson and has learned a great deal. His acoustic styling adds the pulse to this ballad he wrote with Dave Grusin.

FAITH, HOPE & CHARITY—RCA 10865

LIFE GOES ON (prod. by Van McCoy) (writer: Van McCoy) (Van McCoy/Warner Tamerlane, BMI) (3:22)

Once again under the aegis of Van McCoy, the group's unmistakable sound takes flight. A storming beat and ethereal harmonies give the group a strong identity.

JACK JONES—RCA 10845

YOU NEED A MAN (prod. by Rick Jarrard) (writer: Jim Messina) (Jasperilla, BMI) (3:14)

A change of pace for Jones, who takes the Jim Messina song and gives it an appealing reading. The only strings are on the guitars, which provide an undercurrent.

TYRONE DAVIS—Columbia 3 10457

CLOSE TO YOU (prod. by Leo Graham) (writers: Graham & Koen) (N.Y. Times/Content/Little Bear's, BMI) (3:15)

Davis' second single from his debut set for Columbia is a warm, understated ballad. His vocal draws out emotions which should connect with the charts.

HOMEMADE THEATRE—A&M 1887

C. B. SANTA (prod. by F. Mollin & A. Hermant) (writers: Mollin-Savath-Mollin) (Almo, ASCAP) (2:18)

The musical/comedy troupe that made a lasting impression a year ago with their tale, "Santa Jaws," goes on to tell about Santa's adventures with his CB radio.

CALDERA—Capitol 4371

OUT OF THE BLUE (prod. by W. Henderson) (writers: Strunz & del Barrio) (Criga/Irazu, BMI) (3:42)

Forging a sound that is half-way between jazz and rock, the young group keeps a smoldering tempo on this instrumental produced by the Crusaders man.

SONOMA—MCA40663

HEY BOY (DO YOU WANNA MAKE SOME LOVE) (prod. by B. Monaco) (writer: C. Merriam) (Bam Bam/Punch Shop, BMI) (3:20)

An appealing invitation by these girls that will be hard to turn down. Their vocals sound like the Three Degrees, which should help them pick up r&b play.

LITTLE JOHNNY TAYLOR—Ronn 88

HARD HEAD MAKES A SORE BEHIND (prod. not listed) (writer: S. Joseph) (Pollyday, BMI) (3:48)

Taylor's feverishly soulful vocal drives the song along with a vengeance. The brass accompaniment and fuzz guitars help convey the aggressive tone.

JOHN EDWARDS—Cotillion 44212 (Atlantic)

NOBODY, BUT YOU (prod. by David Porter) (writers: Mann & Weil) (Screen Gems-Columbia/Summerhill, BMI) (4:08)

Edwards has a tender, soulful tenor which is exercised to good effect on this Mann-Weil tune. The production is moving without being over-bearing.

THE PHILADELPHIA STORY—H&L 4679

PEOPLE USERS (prod. by Landy McNeal) (writers: McNeal-Weiss-Rubin) (Chappell & Co./Unichappell/Boca/Raton, ASCAP/BMI) (3:19)

As the title of the song suggests, it makes a statement about people who use other people. The group's range of vocals is reminiscent of the Temptations.

JOHN RAGSDALE—Ariola America 7641

HEAD ON COLLISION (prod. by J. Ragsdale) (writer: Ragsdale) (Ahab, BMI) (3:21)

A lilting pop number, Ragsdale instills some personality and the arrangement gives it the drive. The head on collision could take place at the top of the chart.

GINO CUNICO—Arista 0220

CAN'T SMILE WITHOUT YOU (prod. by Vini Poncia) (writers: Arnold-Martin-Morrow) (Dick James, BMI) (3:23)

Cunico should be making pop and easy listening inroads with this tune which sounds like a natural for him. A sweeping chorus will leave an indelible mark.

HAMMERSMITH—Mercury 73874

GOOD-BYE, GOOD-BYE (prod. by Dan Lowe & Jim Gaines) (writers: Blair-Lowe-Beattie) (Low Ridin', BMI) (3:21)

One of the more talented and consistent groups from Canada, Hammersmith sings "Good-bye" but should be saying "Hello" to the U.S. charts."

PHILLY DEVOTIONS—Columbia 3 10462

IT'S GOTTA BE THIS WAY (prod. by Bert deCoteaux) (writers: Hampton & Banks) (Irving, BMI) (3:25)

The sad story of two lovers who "don't have the nerve to say good-bye." The emotions are conveyed through the group's vocals which shine on this ballad.

JILL IRELAND—UA XW853 Y

HELLO AND GOODBYE (prod. by T. Lawrence) (writers: Bergman-Bergman-Bernstein) (UA, ASCAP, Unart, BMI) (2:47)

The song is from the movie "From Noon Till Three" and marks the first single from the actress who has an appealing, wispy voice. A lovely ballad.

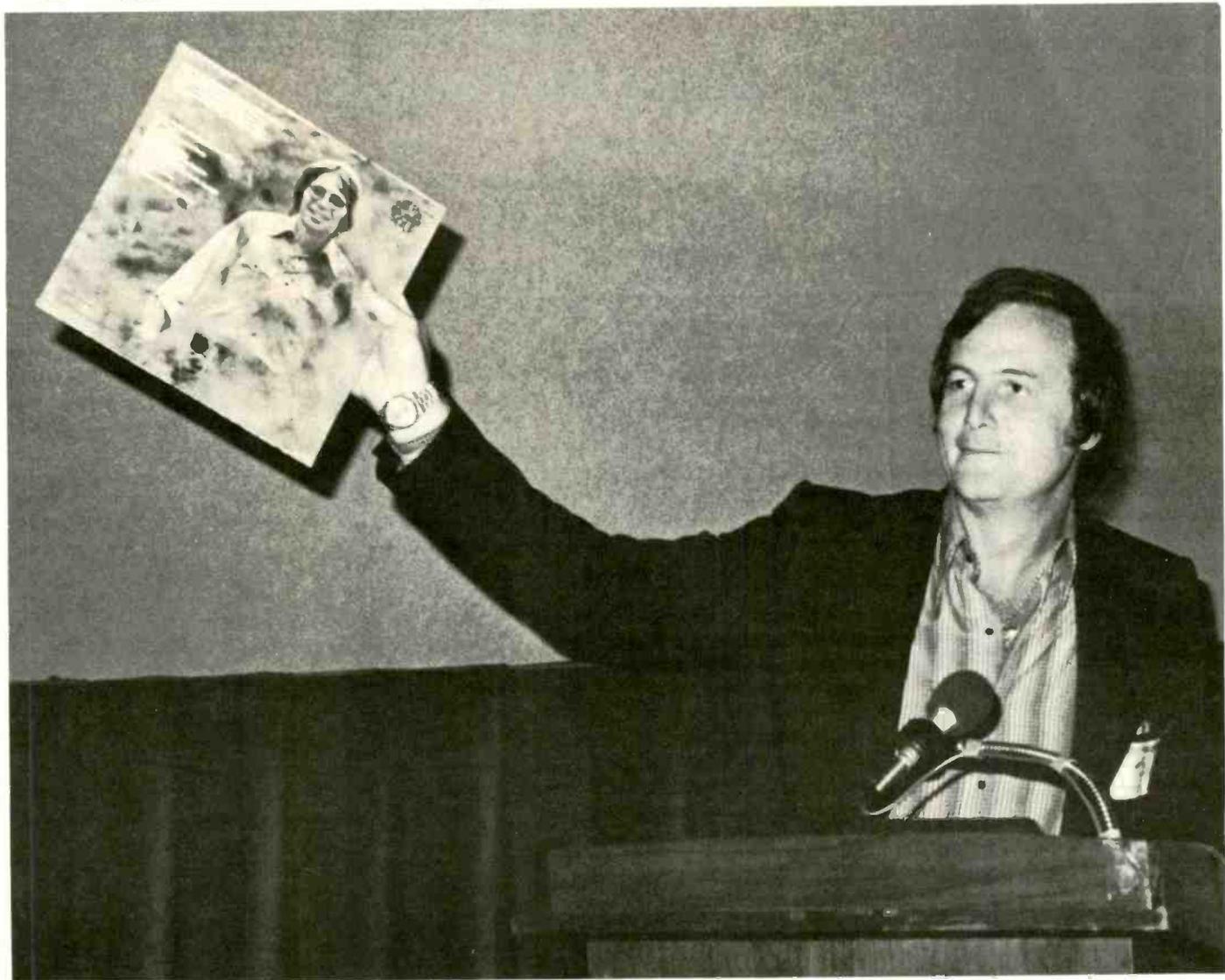
SHRUNKEN HEADS—Funky 332 (IRDA)

JUNGLE ROT (prod. by Bill Justis) (writer: Zucker) (Squirrel, ASCAP) (2:47)

A novelty record to perk up the airwaves at year's end, these "Shrunken Heads" are none other than Billy Swan, Ray Stevens, Bill Justis, et al. A funny song.

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JERRY WEINTRAUB



RCA Records



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1976 YEAR END POLL AWARDS

SINGLES:

TOP MIXED GROUP
Number 2: Fleetwood Mac

TOP FEATURED VOCALIST (Female)

Number 1: Christine McVie
Number 2: Stevie Nicks

MOST PROMISING (Female) VOCALIST

Number 1: Stevie Nicks

ALBUMS:

TOP ALBUM GROUP
Number 1: Fleetwood Mac

TOP MIXED GROUP

Number 1: Fleetwood Mac

TOP FEATURED VOCALIST (Female)

Number 1: Christine McVie
Number 2: Stevie Nicks

MOST PROMISING FEATURED VOCALIST (Female)

Stevie Nicks

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Fleetwood Mac

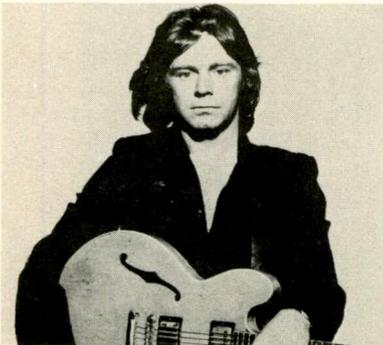
Stars To Watch for 1977

By BARRY TAYLOR

It's been a good year for new talent. Boston, Heart, Wild Cherry, Dr. Buzzard's Original Savannah Band, Robert Palmer and Vicki Sue Robinson have made that clear with records on the chart and budding careers. Graham Parker quickly established himself as an artist to watch with the "Howlin' Wind" and "Heat Treatment" albums and there is already talk that his group, The Rumour is ready to go into the studio to record under their own name. Along with Graham Parker and the Rumour, other names to watch for in 1977 are Peter Gabriel, the former Genesis vocalist who is embarking on a solo career, Brand X, Pilot, City Boy, Dwight Twilley and the Kursaal Flyers in addition to those mentioned below:

Dave Edmunds

■ Dave Edmunds had a top 10 single in 1970 with his quirky interpretation of Freddie Bartholomew's "I Hear You Knocking." It won him the instant admiration of John Lennon among others, but through two solo albums, numerous singles, a movie role and a notoriety as a producer, he still remains virtually an unknown entity.



Dave Edmunds

John Lennon is not the only one aware of Edmunds' talent: it had been suggested that he was the only logical replacement for Mick Taylor in the Rolling Stones, and Phil Spector has reportedly called him the producer he most respects. Greg Shaw summed it up best in Bomp magazine though, when he wrote, "Musicians, critics, people in the music business generally have such enormous regard for him that the slightest news concerning his activities is enough to arouse keen excitement."

Why then his relative obscurity? Edmunds achieved some initial success in the '60s with the group Love Sculpture, but has spent the better part of the '70s in the control booth of Rockfield Studios in Wales where he singlehandedly re-worked the Spector stragem on songs like "Born To Be With You" and "Baby, I Love You" and captured the primitive sound of the early Sun days through his painstaking use of overdubs: recording, engineering, producing, playing all the instruments and singing all of the vocal lines himself.

As a result, he has only recorded some three dozen sides over
(Continued on page 150)

The Babys

■ The group has yet to appear in public. Their first album will not be released anywhere until sometime in January, yet on the basis of a three track EP released in England by Chrysalis last month, The Babys demonstrate the poise, talent and appeal that could make them one of the biggest new groups to emerge in 1977.

The four members of the group — John Waite (bass, vocals), Mike Corby (guitar, keyboards, vocals), Tony Brock (drums, vocals), Walt Stocker (guitar, vocals) — are all in their early to mid-twenties and bring with them a fresh and youthful vibrance along with an obvious musical proficiency. Bob Ezrin produced the group's album which was recorded last summer and mixed in the fall at his studio
(Continued on page 70)

Stiff Records

■ While its seven singles have only been released in the U.K., Stiff Records, the label launched last summer by former Dr. Feelgood road manager Jake Riviera and Dave Robinson, who still manages Graham Parker and the Rumour, is perhaps the most successful example of the new wave of independent labels.

In just five months and with a loan of about \$800 secured from members of Dr. Feelgood, Stiff has established a credibility for itself in the U.K. as the prime outlet for aspiring music makers with an ear for new talent and a flair for packaging and marketing its records that would do well to rub off on some of the more ambitious majors (Stiff has already released a double B-sided record, one timed at 1:99 and a 33 1/3 r.p.m. single in modes that vary from mono enhanced stereo and plain old stereo to neo stereo and 100 percent stereo).

"Today's Sound Today," one of the label's slogans ("The World's Most Flexible Record Company" and "If It Means Something To Everyone . . . It Must Be A Stiff" are some others), is a paraphrase of Phil Spector's "Tomorrow's
(Continued on page 150)

Lone Star

■ Lone Star is not a band from Texas. Two thirds of the group are, in fact, from Wales and even as a cursory listen to their debut album would suggest, the group is as English as Abbey Road.

Released in the U.K. last September, Lone Star's album has already picked up substantial FM play as an import. This is due in large part to the opening track of the lp, a lengthy interpretation of The Beatles' "She Said" that modifies and re-defines the song in much the same way Yes' "America" expanded upon the Paul Simon original. The group's singer, Kenny Driscoll, went so far as to add two verses to the song and still received approval from John Lennon and Paul McCartney.

Lone Star is a sextet composed of Driscoll on vocals; Tony Smith, guitar; Paul Chapman, guitar; Peter Hurley, bass; Rick Worsnop, keyboards; and Dixie Lee, drums. The group was assembled by Driscoll and Smith in 1975 from members of bands they had known or worked with. The original line-up was a quintet until Worsnop was "found" in a
(Continued on page 150)

Frankie Miller

■ Frankie Miller may have a reputation in some circles for one of the world's great rock voices, but it has done little to help him overcome the fact that he's gone relatively unheard.

Through three critically acclaimed albums: "Once In A Blue Moon" (1972), "High Life" (1974) and "The Rock" (1975), Miller has refined his songwriting ability and seasoned his vocals with the influences of Otis Redding and Paul Rodgers. If he has not been particularly prolific, Miller has at
(Continued on page 70)



Frankie Miller

Quantum Jump

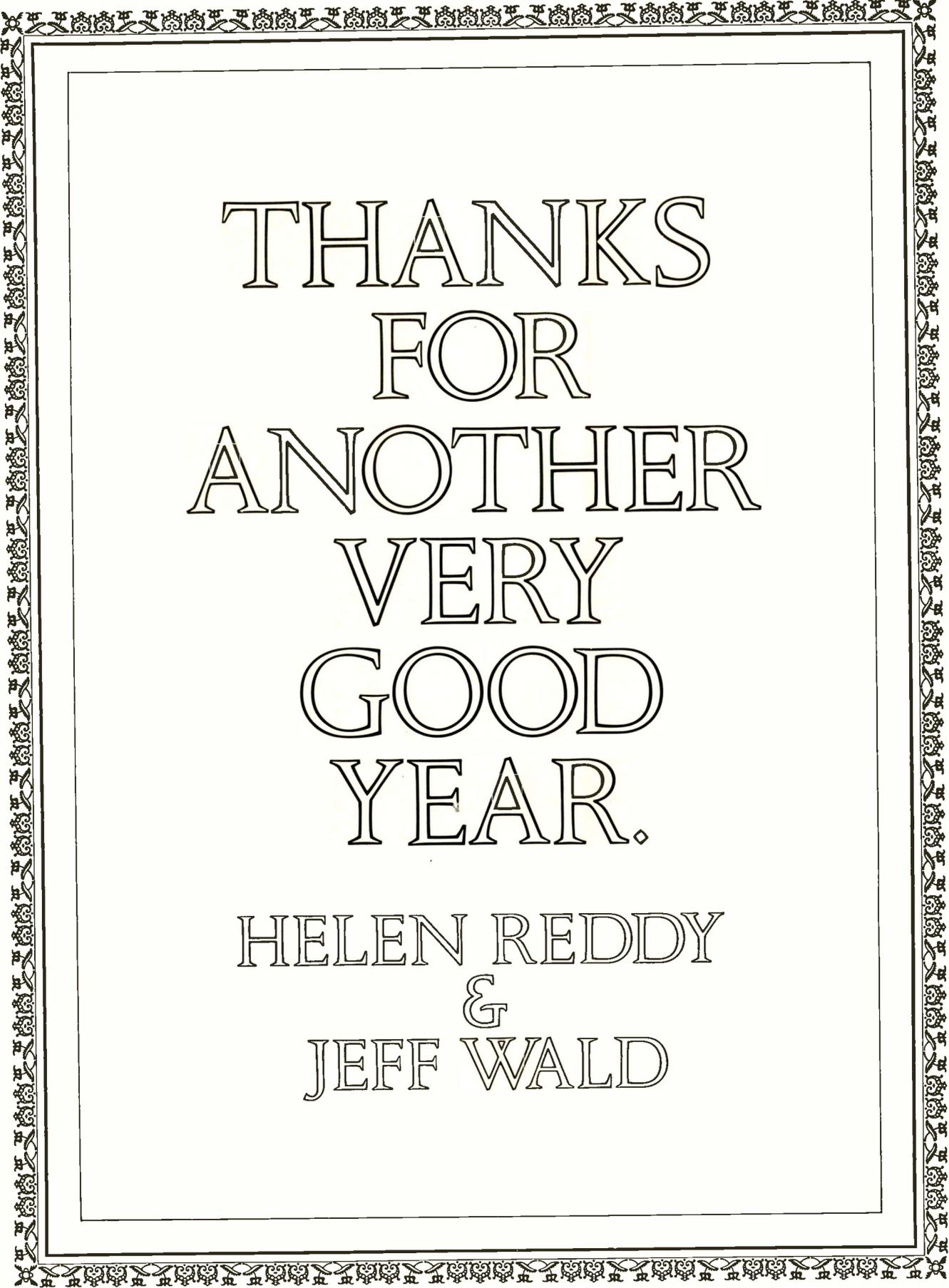
■ Quantum Jump: "The abrupt transition of one discrete energy state to another."

While the group itself may be a relatively new entity, the four members of Quantum Jump are seasoned musicians whose diverse backgrounds are responsible for forging a sound that is exotic, forceful and often compelling. Comparisons have been made most often to 10cc and Steely Dan, but one listen to the unique and intelligently conceived sound of the group's first album (Electric TRIX 1) makes comparisons futile. Perhaps it is this very inability to pigeonhole them that their album was never released in this country and the group is still without a recording contract here.



Recorded over a period of 18 months, the sound of "Quantum Jump" is built on the deft interplay of its four members whose musical range encompasses brisk jazz-rock soloing, intricate time signatures and succinctly structured pop numbers with lyricist David McIver adding a touch of eccentricity to songs like "The Lone Ranger," a single that was consigned to oblivion as far as radio play was concerned with lines like: "He smoked pipe of peace with Tonto/ Put his mask on back to fronto," and a reference that maybe the masked man was a "poufter." The song was, if nothing else, notable for the inclusion of the word, "Tautatawhakatangihangakoyauotamateaturipukakapikimaungahoronukypokaiwhenuakitaatahu," which according to Guinness, is the longest name of a place in the world.

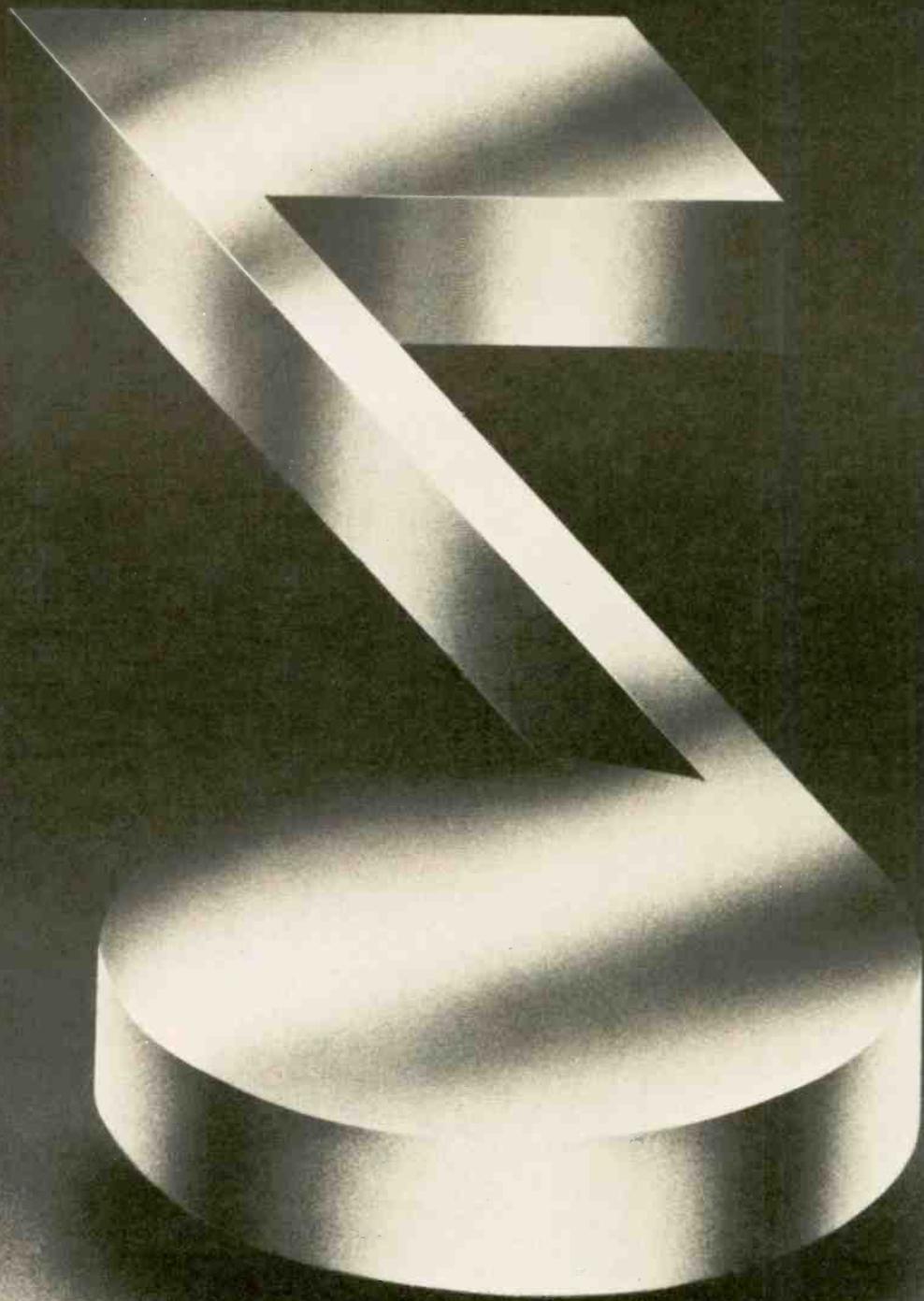
Quantum Jump is led by Rupert Hine, who made his first record in 1965 at the age of 15 as one half of a Peter and Gordon-type pop duo. Since then, he has worked as a singer-writer-musician - producer - electronic composer with two solo albums, "Pick Up A Bone" and "Unfinished Picture," and a third on the way. As a producer, he has worked with Kevin Ayers, Mike
(Continued on page 150)



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ANOTHER
VERY
GOOD
YEAR.

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&
JEFF WALD

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SINGLES

Top Instrumental

#1 Theme From S.W.A.T./
Rhythm Heritage
(Tied with Walter Murphy)

Most Promising Mixed Duo

#1 Marilyn McCoo & Billy Davis, Jr.

Top Instrumental Combination

#2 Rhythm Heritage

Top New Instrumental Combination

#2 Rhythm Heritage

Top Featured Vocalist (Female)

#4 Chaka Khan

Top Mixed Group

#7 Rufus Featuring Chaka Khan

ALBUMS

Most Promising Mixed Duo

#1 Marilyn McCoo & Billy Davis, Jr.

Top Female Group

#3 Pointer Sisters

Top Mixed Duo

#3 Marilyn McCoo & Billy Davis, Jr.

Top Instrumentalist

#3 John Klemmer

Top Male Duo

#4 Crosby-Nash

Top Featured Vocalist (Female)

#4 Chaka Khan

R&B SINGLES

Top Mixed Duo

#1 Marilyn McCoo & Billy Davis, Jr.

Top Instrumental Group

#1 Rhythm Heritage

Top Instrumental

#1 Theme From S.W.A.T./
Rhythm Heritage

Top Featured Vocalist (Female)

#1 Chaka Khan

Top Female Group

#4 Pointer Sisters

Top Single (Group)

#7 Sweet Thing/Rufus
Featuring Chaka Khan

R&B ALBUMS

Top Duo

#1 B.B. King & Bobby Bland

Top Mixed Group

#1 Rufus Featuring Chaka Khan

Top Featured Vocalist (Female)

#1 Chaka Khan

Top New Instrumental Combination

#2 Rhythm Heritage

Top Female Group

#4 Pointer Sisters

Top Album (Group)

#10 "Rufus Featuring Chaka Khan"

To our distinguished artists,
thanks for your music,
congratulations on your awards.

 abc Records

THE COAST

By JAAN UHELSZKI

JANUARY



■ **Alan Crowder**, tour manager with Wings, reported that at one stop on the band's tour of the U.K., **Paul McCartney** was beset by no less than 400 "cousins" and 500 "neighbors from next door." Topping it all off were four old farts in raincoats who claimed to be Paul's father. It looked like everyone was claiming Paul as a relation except the old guy who played his grandfather in "Hard Day's Night." Paul's response? "Tell 'em my brother was an only child" . . . The Best New

Band With The Unlikeliest Name Award goes to **The Big Wha-Koo**. They have been drawing a healthy crowd reaction nightly at a club in the Valley called the Sopwith Camel. Though record company response is said to be high, the band hasn't committed anything to ink. Somebody suggests that they try spelling their name F-R-A-M-P-T-O-N, and then see what happens.

Alice Cooper upset the social strata of Las Vegas with his sold out engagement at the Sahara Tahoe, where he featured his "Welcome To My Nightmare" show. The Sahara Tahoe was just testing the rock marketplace waters with Cooper's show (which represented the hotel's first rock booking), and although the show was a sellout, they never invited another rock act to open there again. **Richard Pryor** suggested to Alice that he ask them if it was something he said. No matter, because in July the Aladdin Hotel decided to plunge into the rock concert business with three Neil Diamond shows. If that's the Aladdin's definition of rock, we'll keep our business at the Roxy. In time, the Aladdin proved there was no mistake, and decided to return to a diet of sequined torch singers and stand up comedians. Apparently the Aladdin would rather stick to their slots than dream up unprecedented ad campaigns to lure the great unwashed to a **Blue Oyster Cult** concert . . . Quick on the draw, **Denny Rosencrantz** edged out all interested reps from other labels, and locked up a healthy deal with the **Runaways** for Phonogram/Mercury. Instead of shopping around or taking the usual negotiation route by putting one label's interest against the other, manager **Kim Fowley** opted to sign immediately with the label that evinced the most enthusiasm and understanding of the project. Besides, Mercury promised the girls that they didn't have to home by midnight. The Runaways seemed happy at Phonogram/Mercury, and any hesitation that **Irwin Steinberg** might have had would be dispelled later in the year, when the Runaways sold over 70,000 copies of their debut album.

You'd be smart to expect a new **Led Zeppelin** album no sooner than late spring. The Coast was surprised to learn that Led Zep had finished their recording tasks in an 18 day blitz at their studio in Munich . . . The Buddah Group signed **Herman's Hermits**. The single was called "I'm in a Lonely Situation" and bore only a slight similarity to the Hermits of yon, much to Buddah's dismay. After that feeble attempt at a comeback, we heard no more of the band. Maybe Buddah should have tried to get **Freddie and the Dreamers** . . . **David Bowie** took everyone by surprise when he announced the termination of his relationship with his attorney, **Michael B. Lippman**. Bowie's legal matters were transferred to **Stan Diamond**, with all other requests and inquiries directed to **Patrick Gibbons**. The move was called "I'm in a Lonely Situation" and bore only a slight similarity the decision was reached largely through the political maneuvering of certain parties at the Bewlay Brothers office. "Totally untrue," retorted Pat Gibbons without the slightest hesitation. "David makes up his own mind. I operate on his instructions." As he's done for quite some time, Bowie will continue to manage himself. Lest this junta become too secure, this is the second time that Bowie has preceded the release of one of his albums with an internal business revolution. Just before the release of "Young Americans" he kissed off **Tony Defries** and **Mainman**, and now *this* upheaval forerunning the release of "Station To Station." By December, Stan and Pat appeared to be sailing smoothly, and it looked doubtful that David would give them the axe for Christmas—just before the January 10 delivery date of his "New Songs Night And Day" album.

FEBRUARY

In Cannes, **George Harrison** and Dark Horse Records jointly announced that Harrison has signed a multiple record agreement with A&M Records, effective January 27, 1976. This was a statement that Harrison grew to regret as the year unfolded, but in February he had
(Continued on page 58)

Springsteen Reflects on Stardom At New School Seminar Discussion

By DAVID MCGEE

■ NEW YORK—"There's some guys out there that, like, what they do is forever. It's rock and roll. There's guys like that out there singing who could blow away 90 to 95 percent of the new bands."

The quote is from Bruce Springsteen, who was referring to Gary U.S. Bonds but might just as well have been speaking of himself. The occasion was a regular Monday night (29) session of the Bob Spitz-taught class on the music industry at the New School.

Publicity

Despite the massive publicity he received last year upon the release of "Born To Run," little is really known of Springsteen's feelings in regards to success, himself and his music. Perhaps all one needs to know can be learned by listening to his songs or by seeing one of his spectacular live shows. This informal question and answer session, however, allowed those present to discover the quieter, more reflective side of the artist. And even if Springsteen didn't let down his guard completely, he nevertheless spoke frankly enough to confirm an initial impression: all is rock and roll, rock and roll is all in his life—everything else is secondary to the moment when he lays fingers on steel strings.

"I play because I don't have a choice," Springsteen stated. "If you have a choice then you should quit. If I wasn't playing at the Palladium I'd be playing at home in Asbury Park. I can't be stopped; I can't stop myself."

Homage to Spector

After offering anecdotes regarding Bonds' and Ronnie Spector's guest appearances with him at the

Palladium concerts, Springsteen discoursed briefly on the matter of Phil Spector's records: "The sound of Spector's drums is the sound you expect to hear when you reach the end of the universe. So I did what any self-respecting rock and roller does—I stole the sound. That sound is rock and roll."

Success Analyzed

Asked to explain the sudden success of "Born To Run," Springsteen answered that it was "one of those things when the time was right." Nothing special, he thought at the time it was being recorded, but certainly "streamlined for maximum horsepower."

Jon Landau—"Mr. Analyzer" as Springsteen dubbed him — was called in when sessions had reached a dead end. "I had more questions than anyone I was working with could supply answers to. Landau analyzes everything and I don't analyze anything. He was good because he came in and said 'If you want a real solid foundation this guy should be doing this at this time.' Just did the things I don't like to do."

Recording

Is recording "painful"? Springsteen replied that he dislikes working in the studio as much as he dislikes writing ("Writing's great when you get that initial blast, but the rest of it's like homework — you gotta write things to fill in the holes. I'd rather go out and fool around.") The difficulty is in transferring the music in his head onto tape. "There's a point where you say 'This is as far as I'm gonna get this time. Next time the drums will
(Continued on page 148)

Chicago's Brown Benefit



Chicago recently held a benefit concert in Hartford, Connecticut, for Governor Brown of California. The Governor was in attendance. Shown here backstage (standing from left): Terry Kath (Chicago), Peter Cetera (Chicago), Lee Loughnane (Chicago), Governor Brown, Laudir de Oliveira (Chicago), Danny Seraphine (Chicago), Bobby Lamm (Chicago), Walter Parazaider (Chicago). Kneeling in front: James Pankow (Chicago).

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Johnnie Taylor



Wild Cherry



Walter Murphy



Rick Dees



Elton John



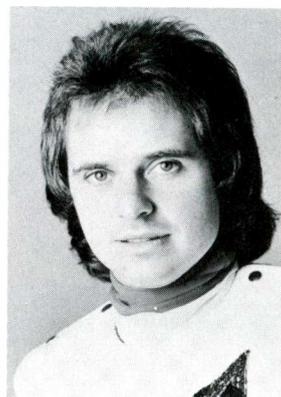
Barry Manilow



C. W. McCall



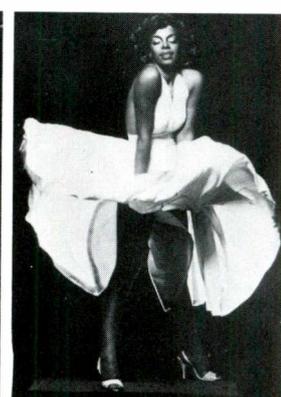
George Benson



Gary Wright



Diana Ross



Donna Summer



Yvonne Elliman

1976 Record World Year

Top Single (Solo Artist)

1. DISCO LADY
Johnnie Taylor—Columbia
2. CONVOY
C. W. McCall—Polydor
3. LOVE HANGOVER
Diana Ross—Motown
4. 50 WAYS TO LEAVE YOUR LOVER
Paul Simon—Columbia
5. I WRITE THE SONGS
Barry Manilow—Arista
6. DREAM WEAVER
Gary Wright—WB
7. ALL BY MYSELF
Eric Carmen—Arista
8. LOVE TO LOVE YOU BABY
Donna Summer—Oasis
9. WELCOME BACK
John Sebastian—Reprise
10. RIGHT BACK WHERE WE STARTED FROM
Maxine Nightingale—UA

Top Single (Group)

1. PLAY THAT FUNKY MUSIC
Wild Cherry—Epic/Sweet City
2. KISS AND SAY GOODBYE
Manhattans—Columbia
3. DON'T GO BREAKING MY HEART
Elton John/Kiki Dee—Rocket

4. BOOGIE FEVER
Sylvers—Capitol
4. DISCO DUCK
Rick Dees—RSO
5. SILLY LOVE SONGS
Wings—Capitol
6. AFTERNOON DELIGHT
Starland Vocal Band—Windsong
7. (SHAKE, SHAKE, SHAKE) SHAKE
YOUR BOOTY
KC & The Sunshine Band—TK
8. OH, WHAT A NIGHT (DECEMBER 1963)
Four Seasons—Warner-Curb
9. GET UP AND BOOGIE
Silver Convention—Midland Intl.
10. IF YOU LEAVE ME NOW
Chicago—Columbia

Top Instrumental

1. A FIFTH OF BEETHOVEN
Walter Murphy—Private Stock
1. THEME FROM S.W.A.T.
Rhythm Heritage—ABC

Top Novelty Record

1. DISCO DUCK
Rick Dees—RSO

Top Topical Record

1. CONVOY
C. W. McCall—MGM

Top Male Vocalist

1. ELTON JOHN—MCA/Rocket
1. BARRY MANILOW—Arista
2. GARY WRIGHT—WB
3. ERIC CARMEN—Arista
4. PETER FRAMPTON—A&M
5. JOHNNIE TAYLOR—Columbia
6. C. W. McCALL—Polydor
7. PAUL SIMON—Columbia
8. NEIL SEDAKA—Rocket
9. BOZ SCAGGS—Columbia
10. ROD STEWART—WB

Top New Male Vocalist

1. GEORGE BENSON—WB
2. JOHN TRAVOLTA—Midland Intl.

Most Promising Male Vocalist

1. GARY WRIGHT—WB
2. ERIC CARMEN—Arista
3. BOZ SCAGGS—Columbia
4. CLIFF RICHARD—Rocket
5. HENRY GROSS—Lifesong



Bee Gees



Bay City Rollers



Kiss



Sweet



Wings



ABBA



Paul McCartney



The Salsoul Orchestra



Lee Oskar



Daryl Hall & John Oates

End Pop Singles Awards

Top Female Vocalist

1. DIANA ROSS—Motown
2. LINDA RONSTADT—Asylum
3. DONNA SUMMER—Casablanca
4. MAXINE NIGHTINGALE—UA
5. DOROTHY MOORE—Malaco
6. NATALIE COLE—Capitol
7. ANDREA TRUE—Buddah
8. CANDI STATON—WB
9. VICKI SUE ROBINSON—RCA
10. HELEN REDDY—Capitol

Top New Female Vocalist

1. DONNA SUMMER—Casablanca
2. MAXINE NIGHTINGALE—UA
3. DOROTHY MOORE—Malaco
4. ANDREA TRUE—Buddah
5. VICKI SUE ROBINSON—RCA

Most Promising Female Vocalist

1. YVONNE ELLIMAN—RSD

Top Male Group

1. BEE GEES—RSD

2. KC & THE SUNSHINE BAND—TK
3. QUEEN—Elektra
4. BAY CITY ROLLERS—Arista
5. COMMODORES—Motown
6. { WILD CHERRY—Epic/Sweet City
STEVE MILLER BAND—Capitol
7. MANHATTANS—Columbia
8. EAGLES—Asylum
9. ELECTRIC LIGHT ORCHESTRA—UA
10. { EARTH, WIND & FIRE—Columbia
DR. HOOK—Capitol

Top New Male Group

1. BAY CITY ROLLERS—Arista
2. WILD CHERRY—Epic/Sweet City
3. { STARBUCK—Private Stock
BOSTON—Epic
4. BRASS CONSTRUCTION—UA
5. FIREFALL—Atlantic

Most Promising Male Group

1. { KISS—Casablanca
SWEET—Capitol
2. AEROSMITH—Columbia
3. THIN LIZZY—Mercury

4. PARLIAMENT—Casablanca
5. FOGHAT—Bearsville

Top Mixed Group

1. WINGS—Capitol
2. FLEETWOOD MAC—Reprise
3. JEFFERSON STARSHIP—Grunt
4. STARLAND VOCAL BAND—Windsong
5. HEART—Mushroom
6. ABBA—Atlantic
7. RUFUS—ABC
8. STAPLE SINGERS—Curtom
9. GLADYS KNIGHT & THE PIPS—Buddah

Top New Mixed Group

1. { STARLAND VOCAL BAND—Windsong
HEART—Mushroom
2. DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA

Most Promising Mixed Group

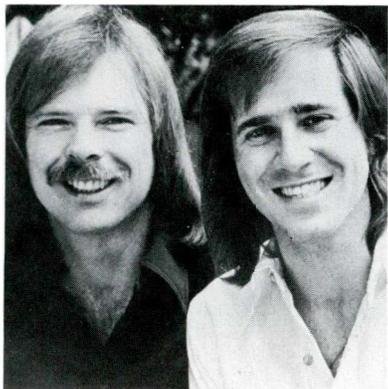
1. ABBA—Atlantic

Top Featured Vocalist (Male)

1. PAUL McCARTNEY
Wings—Capitol
2. MARTY BALIN
Jefferson Starship—Grunt



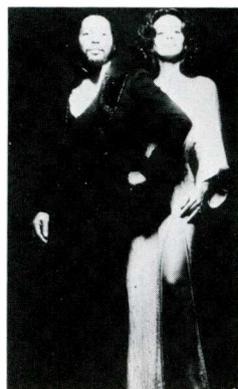
The Brothers Johnson



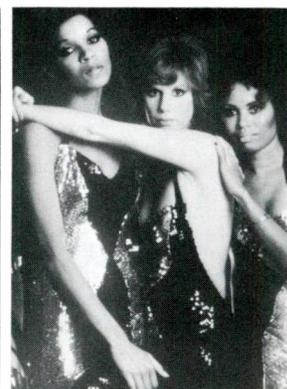
England Dan & John Ford Coley



Captain & Tennille



Marilyn McCoo & Billy Davis Jr.



Silver Convention



The Supremes

1976 Pop Singles Awards

Top New Featured Vocalist (Male)

1. MICKI THOMAS
Elvin Bishop Group—Capricorn
2. BRAD DELP
Boston—Epic

Most Promising Featured Vocalist

1. RICK ROBERTS
Firefall—Atlantic

Top Featured Vocalist (Female)

1. CHRISTINE McVIE
Fleetwood Mac—Reprise
2. STEVIE NICKS
Fleetwood Mac—Reprise
3. ANN WILSON
Heart—Mushroom
4. CHAKA KHAN
Rufus—ABC
5. GLADYS KNIGHT—Buddah

Most Promising Featured Vocalist (Female)

1. STEVIE NICKS
Fleetwood Mac—Reprise

Top New Featured Vocalist (Female)

1. ANN WILSON
Heart—Mushroom

Top Instrumental Combination

1. WALTER MURPHY & THE BIG APPLE BAND—Private Stock
2. RHYTHM HERITAGE—ABC

Top New Instrumental Combination

1. WALTER MURPHY & THE BIG APPLE BAND—Private Stock
2. RHYTHM HERITAGE—ABC

Top New Instrumental Duo

1. BARRY DeVORZON & PERRY BOTKIN, JR.—A&M

Top Orchestra

1. SALSOU ORCHESTRA—Salsoul
2. LOVE UNLIMITED ORCHESTRA—20th Century

Top New Instrumentalist

1. LEE OSKAR—UA

Top Male Duo

1. HALL & OATES—RCA/Atlantic
2. ENGLAND DAN & JOHN FORD COLEY—Big Tree
3. BROTHERS JOHNSON—A&M
4. SEALS & CROFTS—WB
5. BELLAMY BROTHERS—Warner-Curb
6. PRATT & McCLAIN—WB

Top New Male Duo

1. BROTHERS JOHNSON—A&M
2. BELLAMY BROTHERS—Warner-Curb

Most Promising Male Duo

1. ENGLAND DAN & JOHN FORD COLEY—Big Tree
2. PRATT & McCLAIN—WB

Top Mixed Duo

1. CAPTAIN & TENNILLE—A&M
2. ELTON JOHN & KIKI DEE—Rocket
3. CARPENTERS—A&M

Top New Mixed Duo

1. ELTON JOHN & KIKI DEE—Rocket

Most Promising Mixed Duo

1. MARILYN McCOO & BILLY DAVIS JR.—ABC

Top Female Group

1. SILVER CONVENTION—Midland Intl.

Top New Female Group

1. LADY FLASH—RSO

Most Promising Female Group

1. SUPREMES—Motown
2. EMOTIONS—Columbia

Special Achievement

CBS for the 1st three platinum singles
Disco Lady

Kiss & Say Goodbye
Play That Funky Music

K.C. & The Sunshine Band for three consecutive #1 singles

Captain & Tennille for five consecutive top 10 singles, two of which reached #1

Elton John for reaching #1 as a solo artist and as part of a duo with Kiki Dee

Windsong Records and Sweet City Records for achieving a #1 single in their first year of existence

Cliff Richard for emerging as a major singles artist in the U.S.

Encore Award

SYLVERS—Capitol

Top International Achievement

ABBA—Atlantic

Thanks, again



Barry Manilow

Personal Management: Miles J. Lourie

Donna Summer

"The First Lady Of Love"

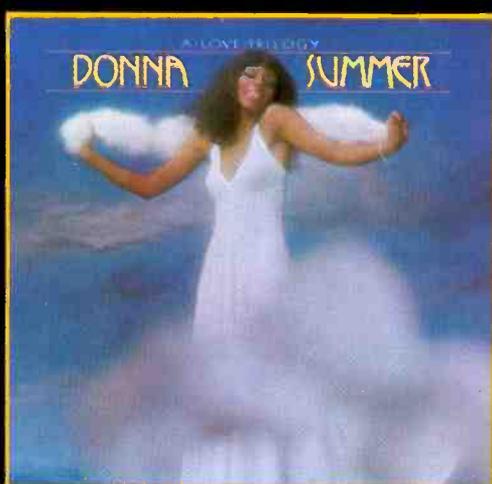
Record World Year End Awards.

- | | |
|--|---|
| #1 Top New Female Vocalist (Pop Singles) | #5 Top Female Vocalist (Pop Albums) |
| #1 Top New Female Vocalist (Pop Albums) | #5 Top Single-Solo Artists (R&B Singles) |
| #1 Top New Female Vocalist (R&B Singles) | "Love to Love You Baby" |
| #1 Top New Female Vocalist (R&B Albums) | #5 Top Album-Solo Artists (R&B Albums) |
| #3 Top Female Vocalist (Pop Singles) | "Love to Love You Baby" |
| #3 Top Female Vocalist (R&B Albums) | #8 Top Singles-Solo Artists (Pop Singles) |
| #4 Top Female Vocalist (R&B Singles) | "Love to Love You Baby" |

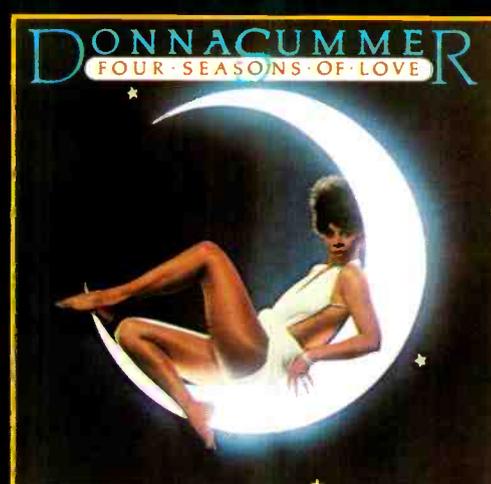
Gold Record Awards 1976



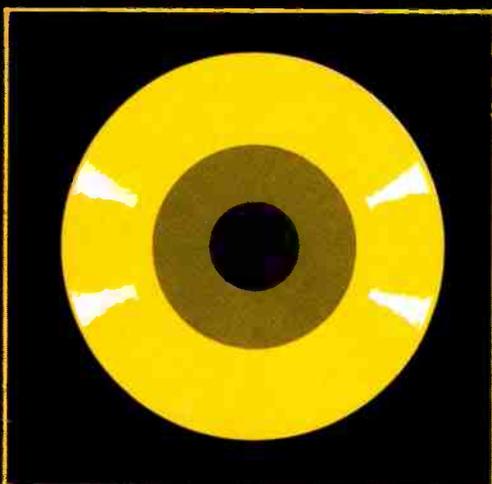
Love To Love You Baby
Gold



A Love Trilogy
Gold



Four Seasons Of Love
Gold



Love To Love You Baby (Gold Single)

Management:
Joyce Bogart & Dick Broder
Summer Nights, Inc.
Dick Broder Personal Management, Inc.
9151 Sunset Blvd., Los Angeles, CA
(213) 278-4071



Booking: William Morris



PARLIAMENT

Record World Year End Awards.

- #1 Most Promising Male Group (R&B Albums)
- #4 Most Promising Male Group (Pop Singles)
- #6 Top Single - Group (R&B Singles)
"Tear The Roof Off The Sucker"
- #7 Top Male Group (R&B Albums)
- #8 Top Album - Group (R&B Albums)
"Mothership Connection"

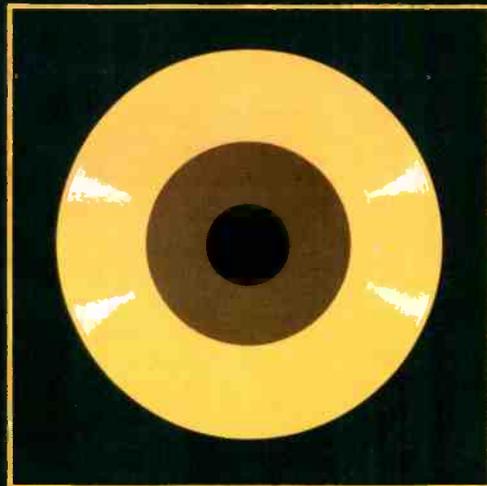
Gold & Platinum Record Awards 1976



Mothership Connection
Gold & Platinum



Clones of Dr. Funkenstein
Gold



Tear the Roof off the Sucker (Gold Single)

Management:

backstage
MANAGEMENT INC.

Casablanca
Record and Filmworks, T.M.

Booking: William Morris

XXX

1976 Charts in Review: No.1 Albums

1/3	CHICAGO'S GREATEST HITS	Chicago	Columbia
1/10	CHICAGO'S GREATEST HITS	Chicago	Columbia
1/17	CHICAGO'S GREATEST HITS	Chicago	Columbia
1/24	CHICAGO'S GREATEST HITS	Chicago	Columbia
1/31	GRATITUDE	Earth, Wind & Fire	Columbia
2/7	DESIRE	Bob Dylan	Columbia
2/14	DESIRE	Bob Dylan	Columbia
2/21	DESIRE	Bob Dylan	Columbia
2/28	DESIRE	Bob Dylan	Columbia
3/6	FRAMPTON COMES ALIVE	Peter Frampton	A&M
3/13	THEIR GREATEST HITS: 1971-1975	Eagles	Asylum
3/20	THEIR GREATEST HITS: 1971-1975	Eagles	Asylum
3/27	THEIR GREATEST HITS: 1971-1975	Eagles	Asylum
4/3	THEIR GREATEST HITS: 1971-1975	Eagles	Asylum
4/10	THEIR GREATEST HITS: 1971-1975	Eagles	Asylum
4/17	THEIR GREATEST HITS: 1971-1975	Eagles	Asylum
4/24	PRESENCE	Led Zeppelin	Swan Song (Atlantic)
5/1	PRESENCE	Led Zeppelin	Swan Song (Atlantic)
5/8	PRESENCE	Led Zeppelin	Swan Song (Atlantic)
5/15	PRESENCE	Led Zeppelin	Swan Song (Atlantic)
5/22	PRESENCE	Led Zeppelin	Swan Song (Atlantic)
5/29	BLACK AND BLUE	Rolling Stones	Swan Song (Atlantic) Rolling Stones (Atlantic)
6/5	FRAMPTON COMES ALIVE	Peter Frampton	A&M
6/12	FRAMPTON COMES ALIVE	Peter Frampton	A&M
6/19	AT THE SPEED OF SOUND	Wings	Capitol
6/26	AT THE SPEED OF SOUND	Wings	Capitol
7/3	AT THE SPEED OF SOUND	Wings	Capitol
7/10	FLEETWOOD MAC	Fleetwood Mac	Reprise
7/17	FRAMPTON COMES ALIVE	Peter Frampton	A&M
7/24	FRAMPTON COMES ALIVE	Peter Frampton	A&M
7/31	FRAMPTON COMES ALIVE	Peter Frampton	A&M
8/7	FRAMPTON COMES ALIVE	Peter Frampton	A&M
8/14	FRAMPTON COMES ALIVE	Peter Frampton	A&M
8/21	FRAMPTON COMES ALIVE	Peter Frampton	A&M
8/28	FRAMPTON COMES ALIVE	Peter Frampton	A&M
9/4	FRAMPTON COMES ALIVE	Peter Frampton	A&M
9/11	FRAMPTON COMES ALIVE	Peter Frampton	A&M
9/18	FRAMPTON COMES ALIVE	Peter Frampton	A&M
9/25	FRAMPTON COMES ALIVE	Peter Frampton	A&M
10/2	FRAMPTON COMES ALIVE	Peter Frampton	A&M
10/9	FRAMPTON COMES ALIVE	Peter Frampton	A&M
10/16	FRAMPTON COMES ALIVE	Peter Frampton	A&M
10/23	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
10/30	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
11/6	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
11/13	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
11/20	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
11/27	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
12/4	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
12/11	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)
12/18	SONGS IN THE KEY OF LIFE	Stevie Wonder	Tamla (Motown)

Thanks To All Of Our Artists For Making 1976 A Beautiful Year.

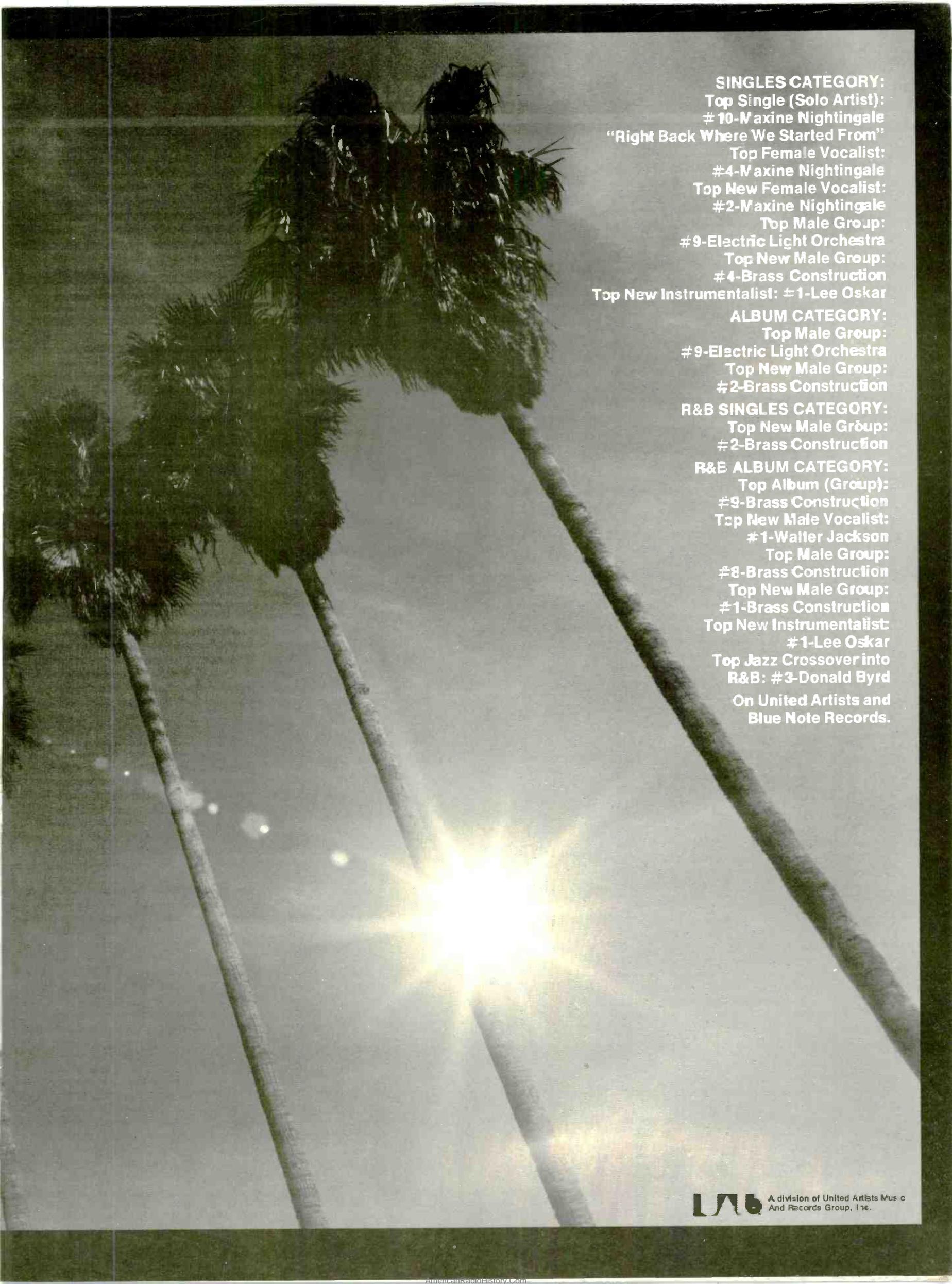


IT'S BEEN A VERY GOOD YEAR.

Congratulations on your award-winning performance
in the 1976 Record World Year End Poll.



Photo: M. Bratt
©MCMLXXVI U. and Atlantic Music and Records Group, Inc.

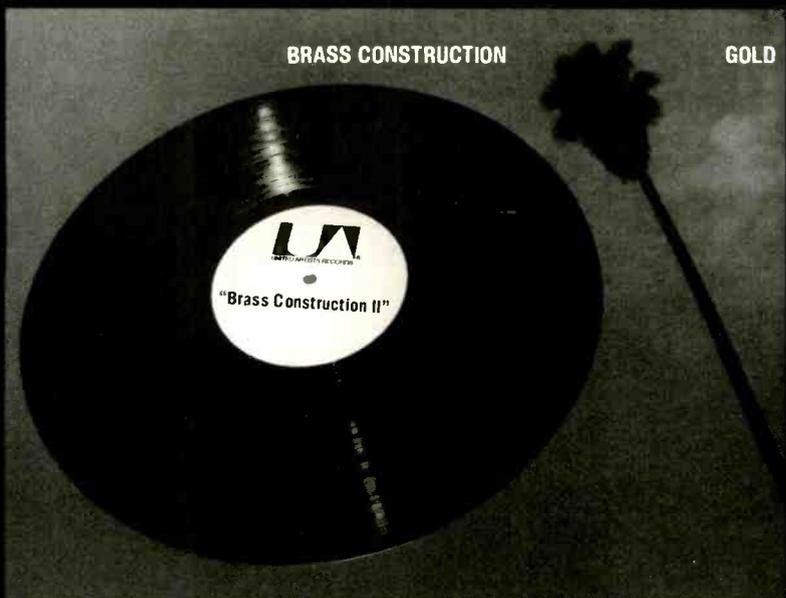


SINGLES CATEGORY:
Top Single (Solo Artist):
#10-Maxine Nightingale
"Right Back Where We Started From"
Top Female Vocalist:
#4-Maxine Nightingale
Top New Female Vocalist:
#2-Maxine Nightingale
Top Male Group:
#9-Electric Light Orchestra
Top New Male Group:
#4-Brass Construction
Top New Instrumentalist: #1-Lee Oskar

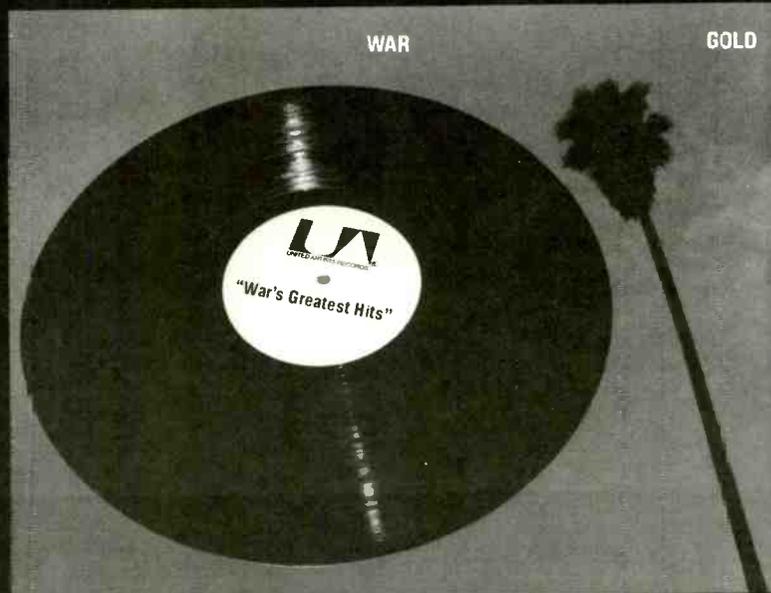
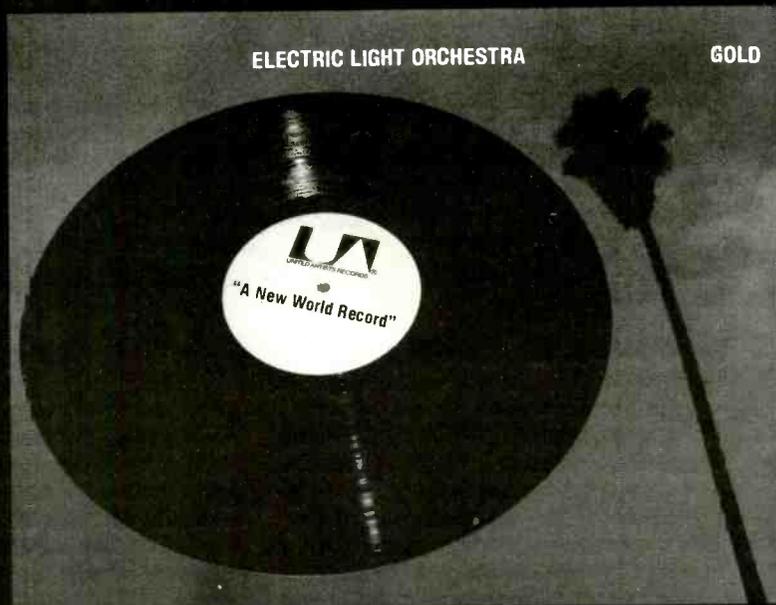
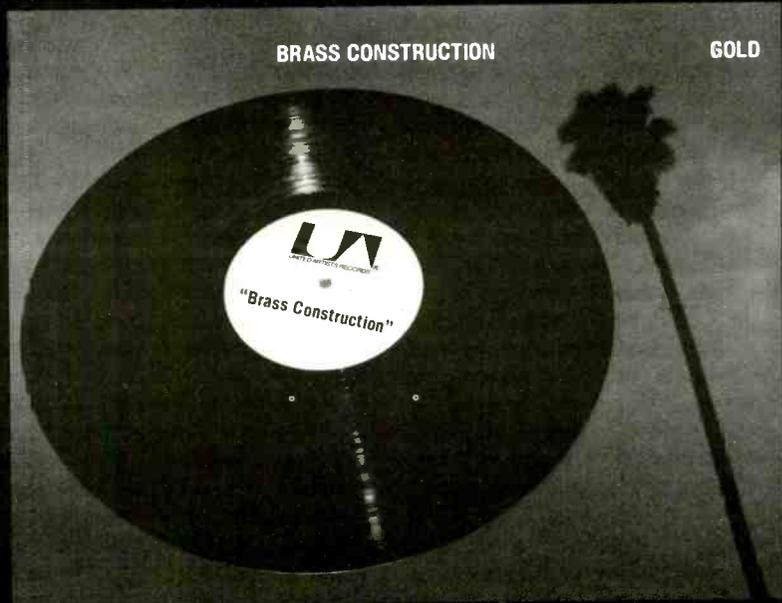
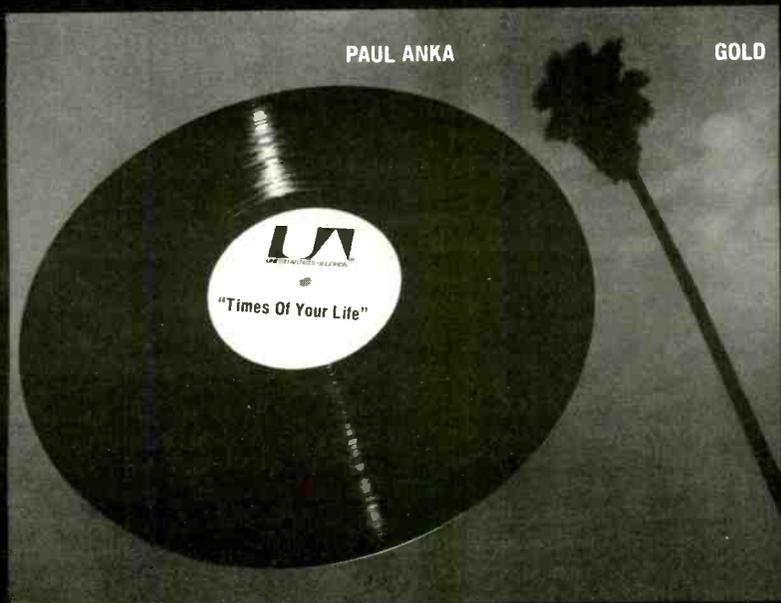
ALBUM CATEGORY:
Top Male Group:
#9-Electric Light Orchestra
Top New Male Group:
#2-Brass Construction

R&B SINGLES CATEGORY:
Top New Male Group:
#2-Brass Construction

R&B ALBUM CATEGORY:
Top Album (Group):
#9-Brass Construction
Top New Male Vocalist:
#1-Walter Jackson
Top Male Group:
#8-Brass Construction
Top New Male Group:
#1-Brass Construction
Top New Instrumentalist:
#1-Lee Oskar
Top Jazz Crossover into
R&B: #3-Donald Byrd
On United Artists and
Blue Note Records.



PLATINUM & GOLD



#1 Jazz Label:

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

Hot-selling, award-winning



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



BLUE NOTE LIVE AT THE ROXY
BN-LA663-J2



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

Blue Note

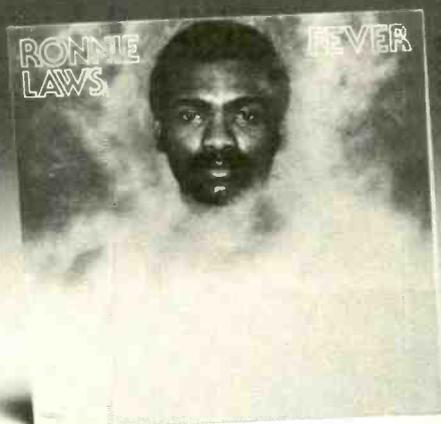
Top Jazz Saxophonist: #2 — Ronnie Laws

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

Top Female Jazz Artist: #3 — Bobbi Humphrey

Top Male Jazz Artist: #6 — Donald Byrd
#9 — Ronnie Laws

albums from Blue Note.



FEVER/Ronnie Laws
BN-LA628-G



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



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

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



Some of the greatest artists in our country:

Record World 1976 Single Awards:

Ed Bruce
Dave Dudley
Crystal Gayle
Bobby Goldsboro
Del Reeves & Billie Jo Spears
Kenny Rogers
Billie Jo Spears

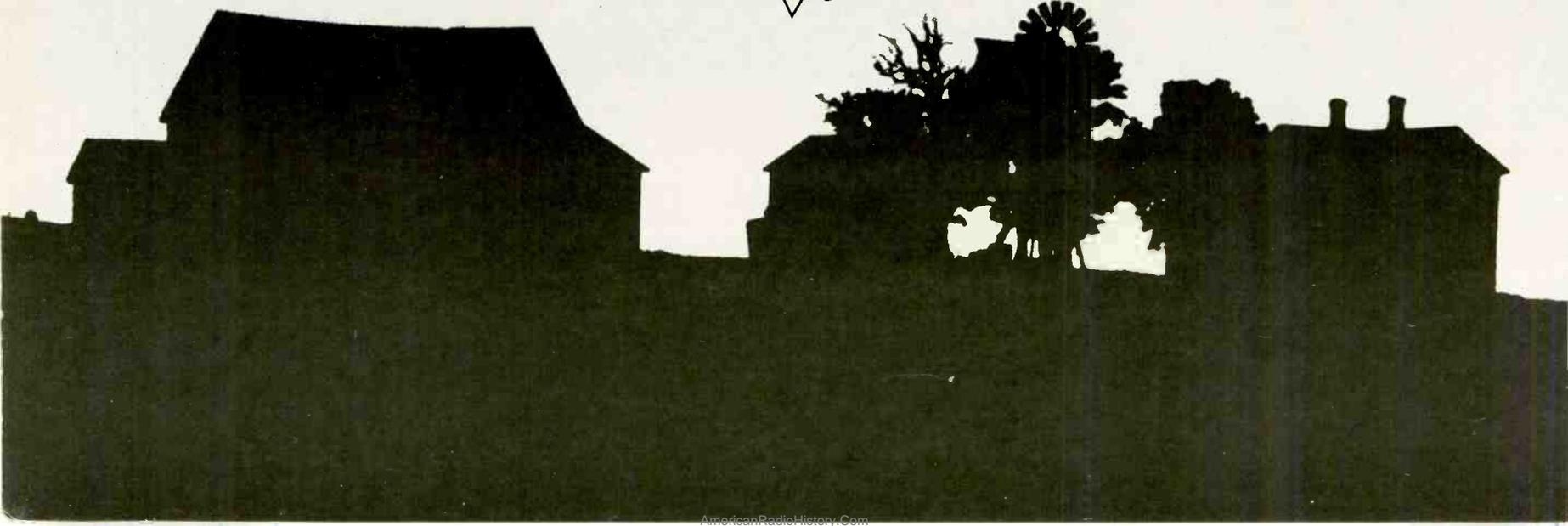
Record World 1976 Album Awards:

Crystal Gayle
Kenny Rogers
Billie Jo Spears

Top Producer:

Larry Butler

United Artists, Tennessee.

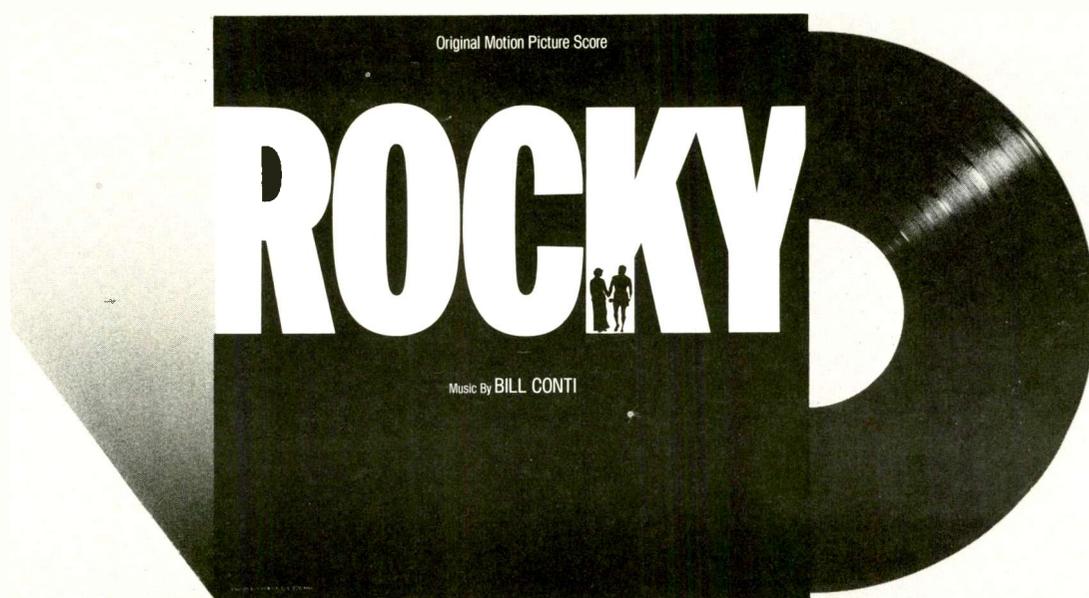


**There are a million reasons
for the success of**

ROCKY

Here's a

ROUND ONE



**The Original Motion Picture Score
Music Composed, Conducted & Orchestrated by
BILL CONTI**

**Lyrics by
AYN ROBBINS and CAROL CONNORS**

On United Artists Records



© MCMLXXVI United Artists Music and Records Group, Inc.

WALTER JACKSON
AND
CHI-SOUND RECORDS
ARE
NO. 1 IN OUR BOOK.



AND
NO. 1 IN YOURS.

WALTER JACKSON. NO. 1 TOP NEW MALE VOCALIST, R&B ALBUM POLL.
CHI SOUND RECORDS. WITH THIS AWARD
AND ENORMOUS SALES, CHI SOUND RECORDS
HAS BECOME A POWERFUL NEW FORCE
IN THE MARKET IN LESS THAN A YEAR.



Walter Jackson on Chi-Sound Records.  Distributed by United Artists Records.

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Developing a Record Company Clientele

■ LOS ANGELES—With the climate for more extensive television advertising warming up gradually in the music industry, Tapestry Video Productions, a young video production shop formed here last year is focusing much of its attention on developing a record company clientele. Tapestry (the 'a' is long, as in tape) is stressing the industry's lack of television marketing experience and conservative financial stance as chronic flaws; the shop's own hopes of building a record company roster stem from the conviction that few inhouse label ad staffs can match Tapestry's parallel background in both prime-time, high access commercial production and record marketing and promotion.

Michael Mannes, director for Tapestry and a video and tape veteran who has produced and directed television spots for major national accounts as well as music documentaries (most notably pop and classical concerts for the PBS series "Performance At Wolf Trap"), sees a prime obstacle to effective television advertising for music in the production standards currently held in most ads.

"For some reason most of the labels fail to recognize that their ad can't be viewed solely in terms of the buy itself or the audience being sought," Mannes explained. "They should be thinking about the fact that they're competing for the same dollars as a lot of national advertisers who are setting much higher budgets and maintaining a much more critical visual presence. It's not an entertainment dollar, it's a consumer dollar, and they're trying to compete with a \$100,000 Burger King commercial or an \$80,000 Crest spot with a shoddy spot that was produced for \$1,200.

While Mannes conceded that the potential audience for a single album still prohibits six-figure production budgets for television commercials, he asserted that strong spots can be produced in the \$15,000 to \$25,000 range. "The commercial is never as creative as the product itself, and it really should be the other way around. Effective marketing in the medium absolutely insists on a strong visual hook, for the real goal in any television commercial has to be viewer retention, and whether that consumer is going to remember the spot and seek the product."

Tapestry's producer, Herb Wood, is a former director of marketing for Motown Records who was an early advocate of television's potential for record

sales. "'Talking Book' had gone gold, and was heading for platinum when it hit a sales plateau," Wood recalled. "You could see it was starting to tail off. So we bought time for the album in seven markets, including New York, Chicago, Los Angeles, Philadelphia, Atlanta, San Francisco and Detroit.

"Not only did it take off, it sold nearly twice as many records." Wood's positive results from that '72 Stevie Wonder campaign are augmented, he asserted, by the chart and sales activity enjoyed by Rod Stewart, Peter Frampton and Burton Cummings following their performances on the recent "Rock Awards" television special. Wood contends that those artists' broad video exposure was the crucial factor in triggering new sales activity.

No Prime Time Yet

Still, neither Mannes, Wood or Bob Glassenberg, the former Warner Bros. promotion executive, general manager for Discreet Records, and trade journalist, who serves as Tapestry's national marketing director, is advocating prime-time network buys as a current alternative. Although they do see such campaigns as eventual marketing tools for the industry, as Mannes points out, "if you're going to buy spots regionally or locally, you're going to have to buy 125 markets before you can justify the added costs of a network buy as advantageous."

All three point to the record industry's increased emphasis on market research as crucial to effective spot placement, but Wood asserts that most of the current data collection is inherently limited. "The first step is to use television to broaden your acts' horizons, so it will appeal to a broader audience. And many of the key marketing studies that have been set up thus far aren't really telling companies that much about who that broader audience might be," Wood commented, noting that the primary drawback of most retail-based record marketing research and many questionnaire programs is that they "only reach the audience that's already bought the product."

Because the resulting profiles dovetail with existing label projections for the marketplace, there is insufficient attention to the much broader audience available through the video medium. "Record companies are using television as a last resort," Glassenberg remarked, "or as a premium for the artist that is already

selling strongly, like a billboard on the strip."

Wood argues that such placement only frustrates an effective test of television advertising, since isolating the impact of video exposure from other retail and radio activity is most difficult when sales are booming. More effective, he and Glassenberg insist, is spot placement in markets where sales activity needs bolstering.

However, all three concur that commercial testing shouldn't wait until the actual buy is made, and assert that record companies should follow the example of major agencies—and some of their own promotion executives—by using consumer testing services like ASI.

Mannes underscored the need for such tests by re-emphasizing the need to create a powerful visual image for any act, and offered some possible guidelines for creating such hooks. One obvious weakpoint in most record spots, he asserted, was the failure to use the act itself. "Why can't we get the artist live? One answer is that the artist has a conception of what he wants to see on television, while the record company may have a different concept. At the same time, the company too often lets scheduling problems and their haste to get the spot into the marketplace prevent the artist's participation.

"That's where a professional director and production company can really help, by communicating with both. I think the added objectivity of the outside director enables us to escape the employer / employee tensions that are often part of the artist's rela-

tionship with his label."

Advance Planning Needed

Mannes also pointed to the lack of advance planning as another current obstacle, noting that since many labels decided to assemble a spot only after sales were already well underway, there was inadequate time to effectively cross-merchandise spot, album graphic, print ad and instore display materials. "The stronger the tie-in you make in the store to the visual effect, the more powerful the impact of the ad," he concluded. "The advertising campaign for 'Jaws' was finished, in terms of creative planning, before the first foot of film was shot. Obviously, there's a great deal more control possible with that sort of planning."

He also noted that careful creative development for television spots could also have benefits for institutional advertising designed to establish label identification.

Judge Sets Fines In Piracy Case

■ SACRAMENTO — Robert Dale Carrigan, who previously had been sentenced to 90 days in jail and ordered to pay a \$1,000 fine after pleading guilty to criminal copyright infringement, was ordered to pay damages of more than \$11,000 to MCA Records, whose sound recordings he had illegally duplicated.

Federal District Court Judge Philip C. Wilkins directed that all infringing recordings and the equipment used to make them, which had been seized by Federal authorities, be turned over to MCA's counsel for destruction.

When you need
QUALITY custom
record pressing...
do it **THE BESTWAY**



BESTWAY PRODUCTS, INC.

1105 Globe Avenue, Mountainside, New Jersey 07092 (201) 232-8383

New York, N. Y.

(Continued from page 22)

Jules Malamud and a two-parter with Clive Davis.

MARCH

Party Of The Year Award goes to Sheryl Feuerstein and Dudley for this month's **Bachman-Turner Overdrive** "Ice Follies," held at the Rockefeller Center skating rink. A glorious event . . . **Paul Simon, Janis Ian** and **Natalie Cole** topped the Grammy winners . . . **Leon Thomas** added an "E" (Leone) and **Dionne Warwick** dropped one (Warwick) proving the law of conservation . . . Imports became "A



Superstar Billy Graham leaves nothing to question when visiting the RW offices. Neither *Ol' Ragarm* nor the Grand Wizard were able to watch *Celebrity Wrestling* ever again.

Way of Life" (page 3) . . . **Howard "Ol' Ragarm" Levitt** was caught in a neckhold by the Grand Wizard of Music, **Ray D'Ariano**, while Superstar **Billy Graham** dangled a copy of the lead sheet to D'Ariano's "Harry Chapin on the 5:05" before his eyes . . . **Fred Astaire** and **Bing Crosby** both released albums while **Elvis' "Hurt"** single became a lost classic . . . Warners sponsored four nights of California Soul at the Beacon . . . Cotillion label was reactivated . . . Three cover battles in one week: **Diana Ross** and the **Fifth Dimension** ("Love Hangover"), **Frankie Valli** and **Rogue** ("Fallen Angel"), and **Billy Ocean** and **Alex Brown** ("Love Really Hurts") . . . Atlantic signed **Melanie**. She was not always pleased with her notices . . . An **RW Willie Nelson** cover marked a progressive country special while **Sweet** decorated the front of the Spring Harvest of Talent/NARM issue, **C.W. McCall** and **Fleetwood Mac** (the latter then at 34 weeks on The Album Chart) also adorned the cover . . . "Welcome Back" was that for "sleeper" **John Sebastian** . . . **RW's "Paycheck's Polish Delivers Dividends"** was cute. **Variety's "Johnny Paycheck Bounces"** was cuter . . . **Dialogues** featured **Meurice LeFevre, Don Dempsey** and **Jerry Masler** on the growing children's market. Or was that the exploding children's market?

APRIL

A month of "Executive Shifts" headlines on page three as a rumor precedes the formal announcement that **Artie Mogull** becomes UA prez and later in the month, **Al Coury** is appointed to the top spot at RSO . . . **RW** introduces The Sales Index, a "reliable barometer of overall industry sales patterns" and the object of much explanation at future chart seminars . . . **David slash** coach general manager **McGee** explains the finer points of NARM '76 . . . **RW** reviews editor shows an ear for the hits with **Thin Lizzy's "Jailbreak"** lp reviewed bottom, inside page. "Sleepers," however, include **Brothers Johnson's "I'll Be Good To You"** and **Steve Miller's "Take The Money and Run."** . . . **Paul Kossoff** and **Phil Ochs** ain't marching anymore . . . **Lou Reed, Howard "Hold these, will ya?" Levitt** and **Leslie West** join **Lynyrd Skynyrd** backstage at the Beacon . . . **Ian Cove** joins **RCA** . . . Someone call Guinness: Over 50 execs and well wishers squeeze into a picture taken at an L.A. **Sweet** fete . . . **Ringo** to Atlantic and **Sire** signs the **Ramones: 1 . . . 2 . . . 3 . . . 4 . . .** **Ira Mayer** on **Carole King: "Familiarity does not breed contempt"** . . . N.Y., N.Y. threatens to tell what happened when **Peter Lemon-gello** joined the **Raspberries** and asks: "Is there **Green** in Atlantic's future?" . . . **RW** reports "**Wonder Firms Contract,**" proclaims: "Lp expected shortly."

Johnnie Taylor, Wings, Elvin Bishop and **Brass Construction** adorned the cover while **Dick Clark, Michael Goldstein, David Bowie** and **Roddy Shashoua** were **Dialogue** subjects.

MAY

More executive shuffles this month as **Bruce Lundvall** replaces **Irwin Segelstein** as president of CBS and **Bill Gallagher** takes over the top post at AFE . . . **RW** inaugurates its Regional Breakouts. Headline Of The Month: **Feat Feat Feted** . . . **Fact Is Stranger Than Fiction: Robert Palmer** on **Robert Palmer** in the N.Y. Times; N.Y., N.Y. reports "The **Ramones' Bottom Line** appearance made the **New York Dolls** sound like the **New York Philharmonic;**" and general coach slash manager **David McGee** claims that **Punk** magazine interview

(Continued on page 124)

Frankie Miller (Continued from page 34)

least been tasteful in his choice of material, musicians and producers.

His lack of commercial success must then be attributed to managerial problems and personal frustrations borne out of prolonged periods of inactivity when he could have toured this country as either a solo artist or a member of **Jude**, the group formed by **Robin Trower** after **Procol Harum**. The band also membered **Jim Dewar** and **Jethro Tull** drummer **Clive Bunker**, but dissolved in less than a year.

"Once In A Blue Moon" was recorded shortly after **Jude** disbanded with **Brinsley Schwarz** providing the accompaniment. **Dave Robinson**, who went on to manage **Graham Parker** and the **Rumour** produced it, but coming at a time when the industry was wary of a vinyl shortage, it was never released here.

Miller went to New Orleans to record "High Life" with **Allen Toussaint** and some local musicians a year later. The album included some brilliant performances ("Brickyard Blues" and "Shoorah Shoorah" are but two) and earned him additional respect as a singer, but failed to get him on the charts.

Back in England, Miller and **Andy Fraser** were writing songs and auditioning musicians for a new band, but after an extensive search, they went their separate ways. The **Frankie Miller Band** was formed shortly after with

Henry McCullough, Mick Weaver, Stu Perry and **Chris Stewart**.

The band did not last long, but did record one memorable lp, "The Rock," with producer **Elliot Mazer**. The album is Miller's finest work to date, containing superb songs and inspired performances of "Ain't Got No Money," "I'm Old Enough" and "A Fool In Love," the latter a classic from his brief coalition with **Fraser**. "A lot of it was written in bars and it sounds like it" is how Miller describes the record.

Since the beginning of the year, Miller's management has been taken over by **Procol Harum** lyricist **Keith Reid**. Together they assembled a new band called **Full House** with **Ray Minihinnit, James Hall, Graham Deacon** and **Chris Stewart**, which has already received excellent notices for its live act. **Russ Ballard** is rumored to be producing their album and Miller's outlook for 1977 is brighter than ever: "This band sounds hungry and mean," he said. "This band'll do it. I've seen too many people getting wasted and wrecked and ruining themselves. I've gotten pretty wasted myself at times. But now it's all there." At last.

Anka Gets Gold

■ LOS ANGELES — **Paul Anka's** UA album, "Times Of Your Life," has received **RIAA** gold record certification.

The Babys (Continued from page 34)

in Toronto.

"If You've Got The Time," the first track on the EP, is an uncompromisingly commercial number that manages to capture the urgency of an AM sound plus the dynamic qualities of power pop that few groups ever successfully master. The ballad, "Laura," follows, pitting the strains of a mellotron against a persistent bass

and drum combination, but the centerpiece is the two part "Dying Man," characterized by a lead guitar trembling with vibrato and some of the most emotive singing this side of **Paul Rodgers**.

Classic Rock

The **Babys** do not conform to any ephemeral style or trend, but rather play rock in the classic sense — as if it mattered.



The Babys

POP GROUP ALBUMS LED ZEPPELIN **POP FEMALE VOCALIST ALBUMS** ARETHA FRANKLIN **POP DUO ALBUMS** ENGLAND DAN & JOHN FORD COLEY **POP NEW GROUP ALBUMS** FIREFALL **POP COMEDY ARTIST ALBUMS** REDD FOXX **POP NEW DUO ALBUMS** ENGLAND DAN & JOHN FORD COLEY **POP FEMALE VOCALIST SINGLES** ARETHA FRANKLIN **POP DUO SINGLES** ENGLAND DAN & JOHN FORD COLEY **POP GROUP SINGLES** ABBA **POP NEW GROUP SINGLES** FIREFALL **TOP R&B ALBUMS OF 1976** "SPARKLE," ARETHA FRANKLIN, "SOUL SEARCHING," AVERAGE WHITE BAND **R&B GROUPS ALBUMS** SPINNERS, AVERAGE WHITE BAND **R&B FEMALE VOCALIST ALBUMS** ARETHA FRANKLIN **R&B GROUP SINGLES** SPINNERS **R&B FEMALE VOCALIST SINGLES** ARETHA FRANKLIN **R&B DUO SINGLES** MARGIE JOSEPH & BLUE MAGIC **R&B SINGLE OF 1976** "SOMETHING HE CAN FEEL," ARETHA FRANKLIN **TOP NEW ARTISTS OF 1976** FIREFALL, ENGLAND DAN & JOHN FORD COLEY **TOP JAZZ ARTIST** STANLEY CLARKE **JAZZ COMBO** COBHAM & DUKE BAND **JAZZ SOLOIST** STANLEY CLARKE **JAZZ DUO** BILLY COBHAM & GEORGE DUKE

WHEW! IT'S BEEN A BUSY YEAR PUSHIN' THE BUTTON AT ATLANTIC/ATCO & ITS CUSTOM LABELS.

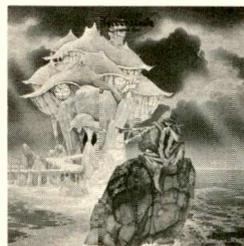
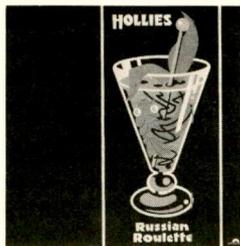


Import Albums

RUSSIAN ROULETTE

HOLLIES—Polydor 2383 421 (U.K.)

Hollies singles inevitably reflect chart trends rather than personal preferences, so the disco-styled "Wiggle That Wotsit" can easily be overlooked. What's left is a satisfying collection of nine songs which shows the group's highly stylized harmony sound to be very much a vital force 14 years after it first appeared on record.



CACTUS CHOIR

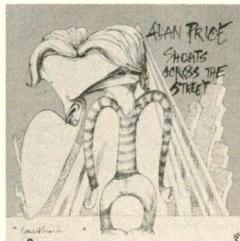
DAVE GREENSLADE—Warner Bros. K56306 (U.K.)

Dave Greenlade first made a name for himself with Colosseum and later used that name for his own group which has since disbanded. That latter group often lacked a distinct focus on its lps, but that has been clarified here with a mostly instrumental album dominated by his authoritative keyboard work. Definitely one of the progressive highlights of the year.

SHOUTS ACROSS THE STREET

ALAN PRICE—Polydor 2383 410 (U.K.)

After several lps featuring a large group ornamented with strings and horns, Price has trimmed the line-up down to the essential keyboards-guitar-bass-drums foursome. The dozen songs feature a bluesier side of the artist which hints at an Eric Burdon influence and at times evokes the moods suggested by Randy Newman.



JANE LIVE RECORDING

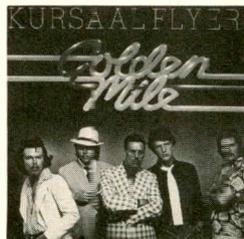
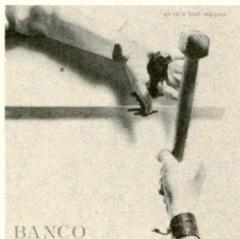
BRAIN 80.001-2 (Germany)

After five lps (including one U.S. release), the inevitable double live set, recorded Friday, 13th August '76, includes highlights of the past five years and several new selections. The group again sounds like a German version of Pink Floyd with its breathy vocals and textured keyboard work. This attractive package should earn them global recognition.

AS IN A LAST SUPPER

BANCO—Manticore 28004 XOT (Germany)

The group's second Manticore release further entrenches them at the vanguard of progressive Italian rock. The lyrics, translated into English, at times sound awkward, but this is compensated for by the instrumental polish of twin keyboards and a sparing use of guitar. Most cuts show good FM potential.



GOLDEN MILE

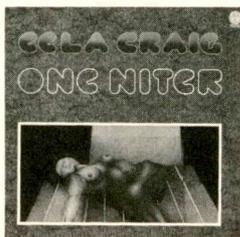
KURSAAL FLYERS—CBS 81622 (U.K.)

After two inconsistent earlier efforts, the group appears to have pulled itself together—switching its label affiliation to CBS and working with the sultan of pop production, Mike Batt. The result is an lp of 11 sparkling songs that convey a sense of humor and melody such as the story of the "One Arm Bandit" and "Two Left Feet."

ONE NITER

EELA CRAIG—Vertigo 6360 635 (Germany)

The Austrian group has been performing a rock mass around Europe for the past couple of months but shows a tremendous depth and versatility in its progressive leanings with this first album. The sound of the septet is dominated by keyboards though there is a wide variety of instruments employed.



MENTAL NOTES

SPLIT ENZ—Chrysalis CHR 1131 (U.K.)

The latest in a wave of Australian bands to invade distant shores, Split Enz has made a name for itself in England with Roxy Music's Phil Manzanera producing this debut. The group has earned a notoriety for its stage show and the material here is representative of that—being a pot-pourri of pop influences.

KATHARSIS

JANNE SCHAEFFER—CBS 81142 (Holland)

Schaeffer is one of Scandinavia's most lyrical guitarists. His playing can be heard on almost any ABBA record and as a front man, he has just had his third album released. Comparisons will inevitably be made to Jeff Beck, for Schaeffer shows the same flash instincts, but his group of fellow Swedish sessionmen offers a more varied accompaniment.



VIRGIN KILLER

SCORPIONS—RCA PP1 1-4225 (Germany)

Should further proof be required that there's no longer a stereotype concerning German rock bands, Scorpions' fourth lp comes across as a hard rock tour-de-force. The twin lead guitars front the assault with the same aggression that marked the early efforts of Uriah Heep and Deep Purple. "Catch Your Train" is a standout.

PLAY IT DIRTY PLAY IT CLASS

THE JESS RODEN BAND—Island ILPS 9442 (U.K.)

A veteran of groups like The Alan Bown, Bronco, the Butts Band and two previous solo efforts, it seems that Rodin's career has been leading up to this lp. The six man band he has assembled includes two horns and a thundering rhythm section. All songs are contributed by members of the group save for The Temptations' great "Can't Get Next To You."



SCORPIO RISING

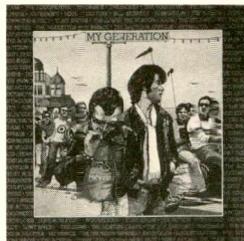
PAUL RYAN—Charisma CAS 1121 (U.K.)

On the basis of his first lp, Ryan appears to be an enigmatic musician/songwriter with a broad vision. Classical and progressive overtures are combined with Ryan's penchant for extravagant and somewhat exaggerated arrangements which often border on excess. Somehow, the unique quality of the music holds it all together.

JETHRO TULL

Chrysalis EP CXP 2 (U.K.)

Jethro Tull commemorates the Christmas season with a four song 7" single which has been released in the U.K. as a limited edition. "Christmas Song" is the only previously available track, from the "Living In The Past" album. "Ring Out, Solstice Bells," "March, The Mad Scientist" and "Pan Dance" are seasonal standouts.

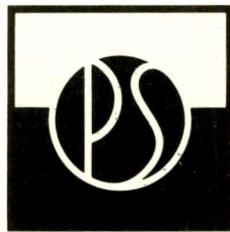


MY GENERATION

VARIOUS ARTISTS—EMI NUT 4 (U.K.)

This lp is a compilation of 16 tracks by as many groups and artists. In all cases, the groups no longer exist and the tracks are almost impossible to obtain in any other form. The spectrum encompasses the Yardbirds (with Beck and Page) to Tomorrow (with Steve Howe) and The Moles (later to become Gentle Giant).

The Excitement is Growing!



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#1—WALTER MURPHY
- Top Instrumental/Albums
#2—A FIFTH OF BEETHOVEN/WALTER MURPHY
- Top Instrumental Combination/Albums
#2—WALTER MURPHY
- Top New Instrumental Combination/Albums
#1—WALTER MURPHY
- Top Instrumental Group/R&B Singles
#2—WALTER MURPHY
- Top New Instrumental Combination/R&B Albums
#1—WALTER MURPHY

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#2—WALTER MURPHY
- Top New Instrumentalist/Singles
#2—WALTER MURPHY
- Top Pop Singles
#10—A FIFTH OF BEETHOVEN/WALTER MURPHY
- Top Instrumental Group/Albums
#7—WALTER MURPHY
- Top New Female Artist
#3—CYNDI GRECCO
- Honor Roll Of New Singles Artists
#6—WALTER MURPHY
#9—STARBUCK

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ANNUAL AWARDS

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#1—WALTER MURPHY
- Top New Female Vocalist/Singles
#5—CYNDI GRECCO
- Top New Group/Singles
#10—STARBUCK
- Singles Of The Year
#6—A FIFTH OF BEETHOVEN/WALTER MURPHY
- Best New Artists/Singles & Albums
#8—WALTER MURPHY
- Top Instrumentalist/Albums
#2—WALTER MURPHY
- Top New Groups/Albums
#6—WALTER MURPHY

Artful Dodger: Giving To The Audience

By DAVID MCGEE

■ NEW YORK—To the five British-looking, Virginia-born members of Artful Dodger the phrase "rumor in their own time" is an annoyingly accurate summation of their notoriety. Here is a band that has, in absorbing an array of musical influences ranging from the New York Dolls to the Faces to The Who, with stops in-between, fashioned an era-straddling, refreshing sort of rock music notable for its to-the-point lyrics, power riffs and rough-hewn, passionate vocals.

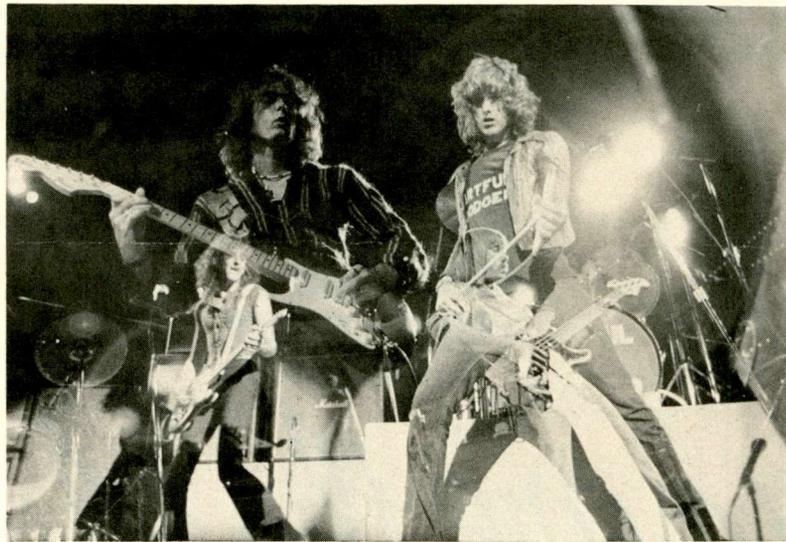
Yet this band languishes: its debut album, "Artful Dodger" (produced by Jack Douglas of Aerosmith fame), was a stunning synthesis of pop and hard rock—featuring at least two instant classics in "Think Think" and "Wayside"—which went virtually unnoticed except in Cleveland, where it was among the most played on two local FM stations; a second album, "Honor Among Thieves" (produced by Douglas and former Soul Survivor Eddie Leonetti), received more airplay but failed to rise above the lower regions of the charts; and the band has not been on the road enough to have built much of a following—in fact, when Steve Leber and David Krebs signed Artful Dodger (nee Brat) in 1974, after hearing a tape that had been brought to them by rhythm guitarist Gary Cox, the band's five members—Cox, lead vocalist Billy Paliselli, lead guitarist Gary Herrewig, bassist Steve Brigida—had never played together in public (primarily because Cooper, a guitarist who had joined the band following a two-year stint in the Army, could barely play the bass).

Another Struggling Band

Before Cox made that fateful trip from Virginia to New York City, though, Brat was just another struggling local band kicking around from club to club in the nearby Washington, D.C. area. At one point the band members pooled their miniscule financial resources and cut a single—"Not Quite Right" b/w "Long Time Away" (not the version that's on AD's first album)—on its own label, Red Rooster.

"We pressed up 5,000 copies," Paliselli laughed. "Want to know how many we have left? 4,500. But it was a nice label. The logo was a steal from RCA's, only ours had a rooster listening to two stereo speakers."

"The reason we did this thing with the 45," explains Herrewig,



"is because we'd heard that if a band could sell a certain number of records in one market, by themselves, somehow the figures would get back to New York—who or whatever 'New York' is—and somebody would come looking for us."

"It was so scary thinking about going to New York," recalls Paliselli. "So we thought this was the way to get the upper hand. But it didn't work out—nobody played the goddamned thing."

Desperation Point

Like most bands, Brat soon reached the desperation point, which is when Cox, the only member of the band who didn't have a day job, elected to go to New York City with the Brat tapes. The New York Dolls being Cox's favorite group of the moment, it seemed only natural that Steve Leber and David Krebs, who had managed the Dolls, be given a visit. (In the interest of historical accuracy, it should be noted that the respected critic Paul Nelson, who at that time was with Mercury Records, helped steer the group's then-manager, now-road manager, Jim Earheart, to Leber-Krebs.) Krebs, according to Cox, "went crazy" over the tape and summoned Leber, who said to Cox: "We have open doors at Columbia and we're interested in you."

Brat was rechristened Artful Dodger so as not to create any confusion between it and a Manhattan band of the same name. But the name change didn't keep Artful Dodger from nearly self-destructing during a showcase performance for Columbia executives.

Brigida: "If we hadn't done that showcase we would've had a contract a month sooner. It was

the worst thing we ever did."

Herrewig: "David Krebs called up and said, 'We've got it locked up. Don't do the showcase.' This was in November and we'd been practicing for the showcase since May. We told him we had to do it. After it was over he walked up to us and the first thing he said was, 'I don't think we lost it. Don't worry.'"

Paliselli: "Somebody from Columbia said, 'You must be kidding!' We even did a song of ours called 'The Banana Song,' an almost-reggae song with a chorus that went, 'My banana, your banana, my banana's all right.' And I wore a straw hat while I sang it. Leber and Krebs were sitting in the audience with their faces buried in their hands."

Brigida: "I remember looking out into the audience and saying to myself, 'Oh my God!'"

Ironically, a contract ensued, along with the services of a name producer in Douglas, who saw the showcase ("They were the worse band I'd ever seen") but recognized Artful Dodger's undeniable talent. He took the band into the studio, drilled it incessantly and came up with an awesome debut album.

When the quintet hit the road, bad news proceeded to follow it like a plague. First it was in the form of a "New Faces" tour of colleges in upper New York state, which turned out to be a fiasco of monumental proportions.

"We didn't know what we were doing," Herrewig says. "We thought the album was going to come out and go big and it didn't do anything. And we were playing these out of the way places—you had to take dirt roads to get to the schools."

Paliselli calls the "New Faces" tour "Hell. Ridiculous. No tapes had been sent out, no promos of

any kind. The audience didn't know what to expect. Most of them were real laid-back Hall and Oates fans, or something like that. We'd come out playing 'Think, Think' and the reaction was 'What the hell is this? Pop music in a college?'"

Thankless Tasks

From there it was on to bigger, rougher gigs as the opening act for Ted Nugent, Rush and Kiss—a thankless task to be sure. True, the group had a chance to hone its live presentation, which was at best inconsistent; primarily, though, they became adept at dodging bottles and other flying objects with which audiences, as a matter of course, greeted their appearances.

Disturbed by the first album's disappearing act, Artful Dodger decided its second album would have to be, in Cox's words, "more like our live sound."

Paliselli agrees, and adds that the problem with the material on the first album was that the band couldn't perform all of it live—the high, falsetto harmonies, for example, were overdubbed to the point where they couldn't be reproduced effectively outside of the studio.

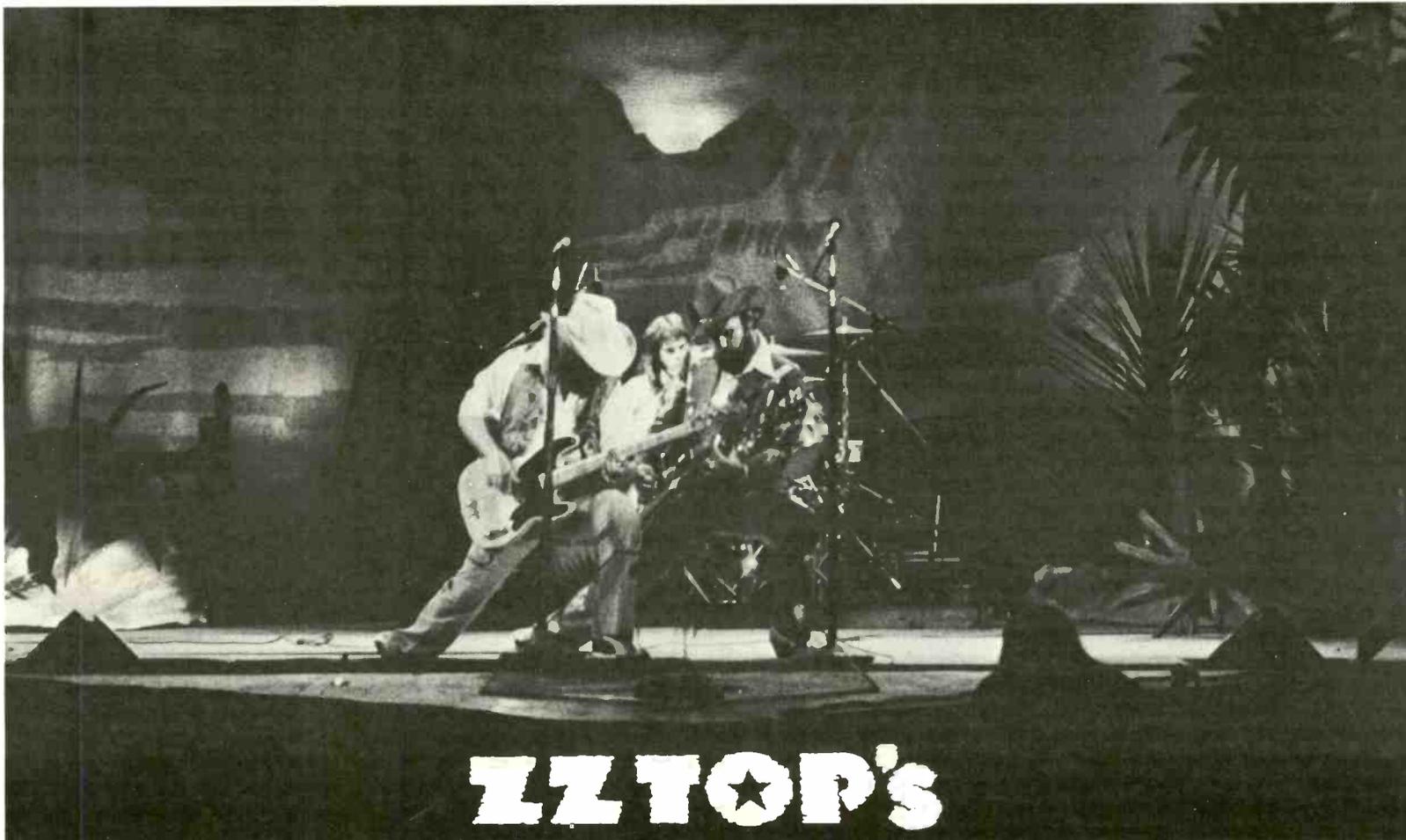
"We knew that on the second album we would have to be able to do 80 percent of it live and be able to perform it," says Paliselli. "We can do that."

(Indeed they can. This writer, who was present when Artful Dodger opened for Kiss at the Cleveland Coliseum last summer, was struck by the progress the group had made in so short a time as well as by how terrific the songs from "Honor Among Thieves" sounded live. The title cut, "Keep Me Happy" and "Hey Boys," in particular, stood as one with the material from the first album. The band played with a killer instinct: Paliselli's vocals were searing and top-notch throughout the set; Herrewig spun dazzlingly melodic lead lines over Cox's thundering riffs, as Cooper and Brigida laid down a solid bottom. They were called back for three encores.)

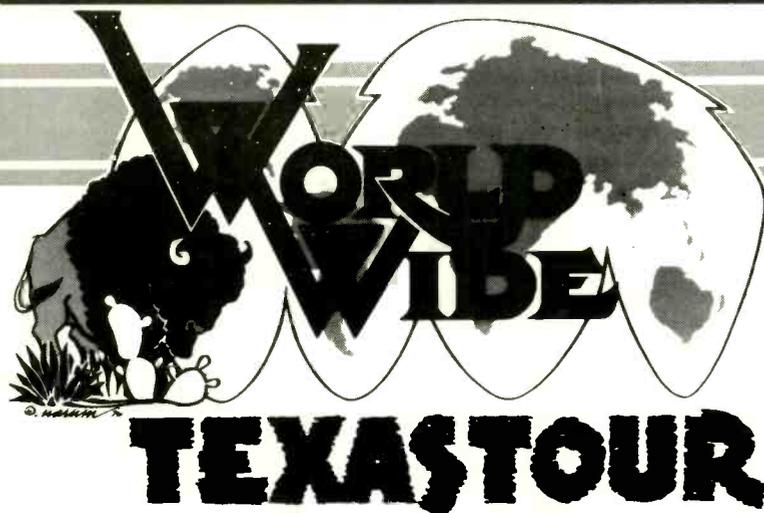
Asked what they feel their weaknesses are as songwriters, Paliselli and Herrewig, who co-author most of the group's material (Cox also writes: the superb "Dandelion" on "Honor Among Thieves" is his composition), draw a blank.

"We just need experience," states Herrewig. "The one thing I worry about a lot is repetition."

(Continued on page 198)



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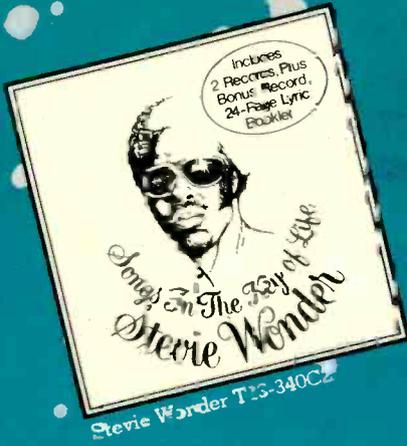


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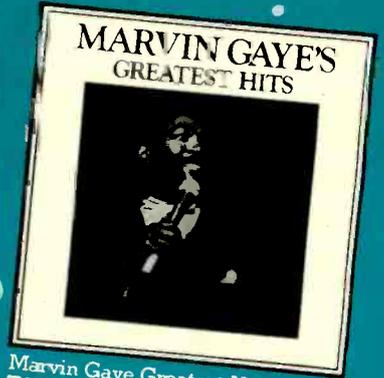
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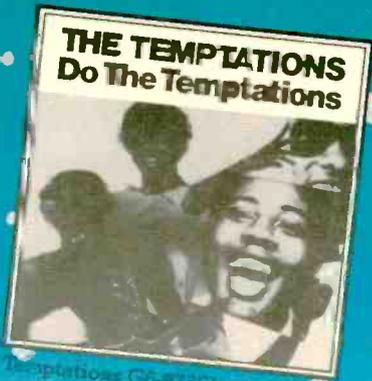
Stevie Wonder T13-340C2



Diana Ross Greatest Hits M6-869S1



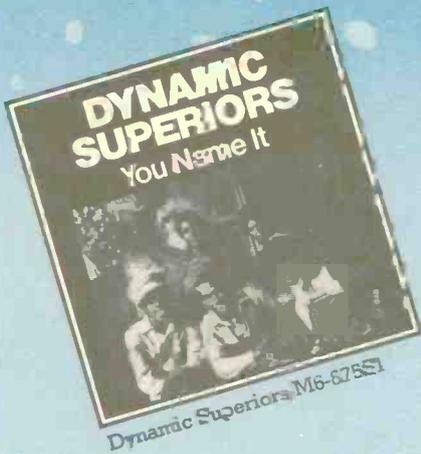
Marvin Gaye Greatest Hits T6-348S1



Temptations G6-873S1



Tata Vega T6-347S1



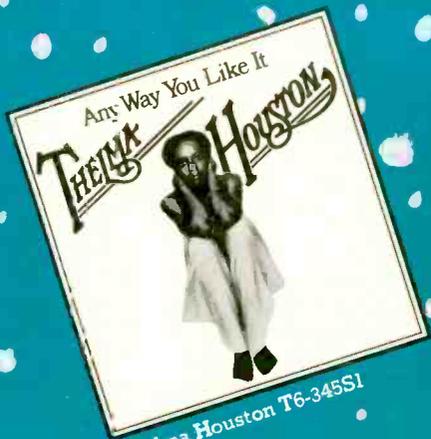
Dynamic Superiors M6-878S1



Supremes M6-873S1



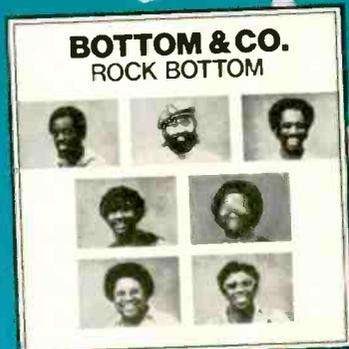
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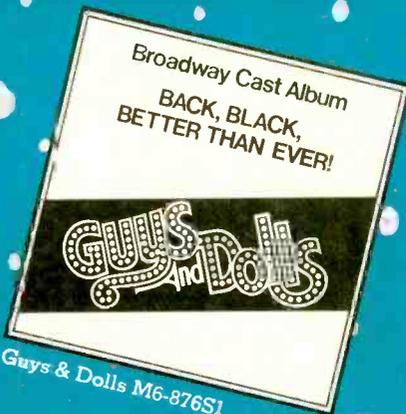
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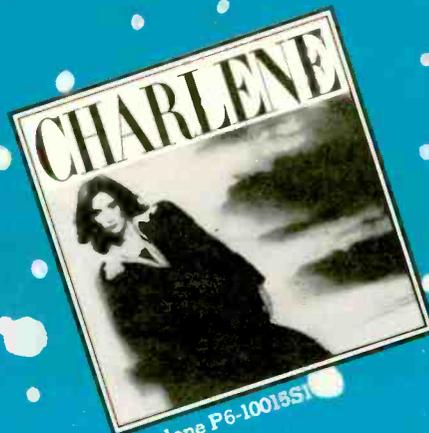
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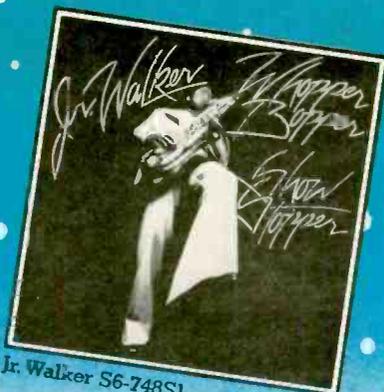
Bottom & Co. G6-977S1



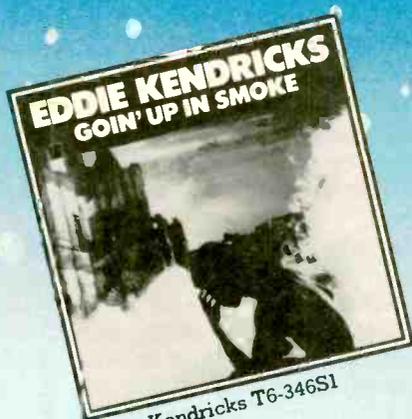
Guys & Dolls M6-876S1



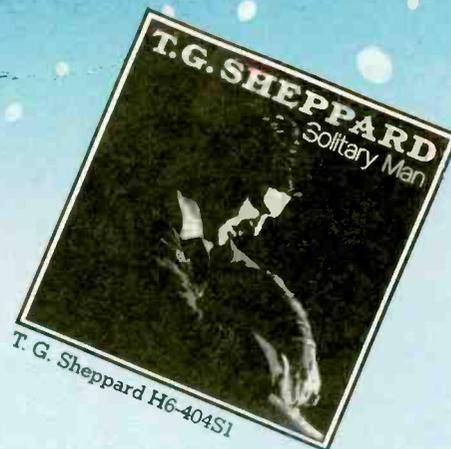
Charlene P6-10018S1



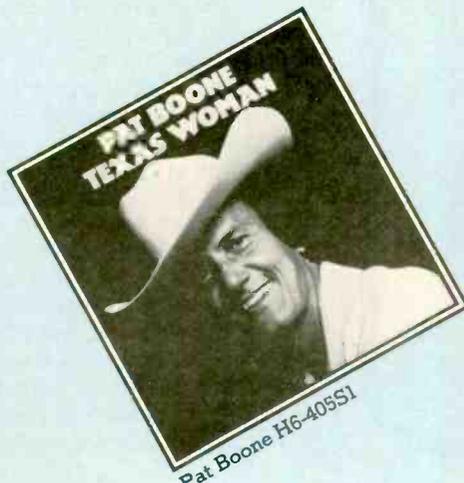
Jr. Walker S6-748S1



Eddie Kendricks T6-346S1



T. G. Sheppard H6-404S1



Pat Boone H6-405S1



The Coast

(Continued from page 58)

the U.S. Starr thus became the second **Beatle** to sever a 12 year association with EMI. All Coast had to say is, "Two down."

Danny Goldberg exits as a VP of Swan Song Records, and forms his management company and PR firm. Goldberg shaped SS into about the only artist-operated label to ever amount to more than a hill of returns, so we didn't doubt that DG wouldn't do equally well on his own. By summer, he has got **Kiss**, **ELO**, and **Robin Trower**, among others, under his guidance . . . **Lynyrd Skynyrd** threw a surprise party for **Peter Rudge's** 30th birthday backstage after their Winterland gig. In honor of the event, rambunctiousness and lawlessness were held in check. Rudge was so touched by the gesture that he gave the band back their bullets . . . In another part of the country, Chicago to be exact, Mercury Records held a surprise party for **Irwin Steinberg's** 30th year—at the company that is. His only comment was reported to be: "Rudge should look so good in another 30" . . . **Ben Edmonds** went to a party for **Bob Welch** (ex **Fleetwood Mac** guitarist) and was mistaken for **Chris McVie** from behind. From the front, he was accused of being **Daryl Hall**—in his heart, he sees himself as **Robert Redford** . . . RCA created a total marketing plan around the theme "John Denver People." It was to be a year long advertising promo-sales campaign and was kicked off with an hour long TV special, "John Denver and Friend," the friend being **Frank Sinatra**. . . Later this year, Warner Brothers resurrected the "People" idea when they released the new **Funkadelic** album, "The Clones of Dr. Funkenstein."

The **Four Seasons** were certified comebacks (as well as platinum

record selling artists) with "December 1963 (Oh, What A Night)," which proved to be the biggest selling single in Four Seasons' 14 year career, selling in excess of 3 million copies . . . Jazz institution **George Benson** listed **Be-Bop Deluxe** guitarist **Bill Nelson** at the top of his list of favorite young guitar players. We didn't even know George was watching, but neither did Bill . . . Idaho became the 39th state to approve a tape and record anti-piracy law. What we wondered is what took them so long. Huh? I can't hear you, I've got a potato in my ear . . . **Peter Rudge** announced an extensive British and European tour for the **Rolling Stones**—their first since 1973. Rudge also projected plans for the Stones to tour most of the globe during the remainder of '76 into 1977 with a mini-tour of the U.S. this summer. By December, the rest of the globe is still waiting . . . The first Bally "Captain Fantastic" pinball machine has been shipped to Toronto for **Elton John's** approval. The machine was originally to be called "Pinball Wizard" after EJ's role in "Tommy," but surprisingly enough there's another model about to hit the market with that name. Elton's reaction? His glasses got all steamed up, and he lit up like a Christmas tree when he unwrapped the machine . . . **Rush**, the Canadian heavy metal hobgoblins, tackled the troubles of Man In Space with their new Mercury album, "2112." This album was hailed by **RW's Lenny Beer** as: "An album to pass the Memorex test in 2112, or today" . . . **Michael Ochs** decided to stay at ABC awhile longer, and see the world. He accompanied **Freddy Fender** on his Australian/New Zealand tour with this sage promise: "I'll call everyone back in April . . ."

APRIL

I Spy: On close inspection, on the cover graphics for the new **Led Zeppelin** album, "Presence," we noticed that the strange object which appeared in all cover photos (and to be herein referred to as The Object) is copyrighted to Swan Song. There's been much speculation as to what The Object is—and so far Coast narrowed it down to one of three theories: A.) An anthropological find that harnesses pyramid energy B.) A cure for cancer C.) **Danny Goldberg's** replacement at Swan Song. As the year progressed, we're only sure that the Big O. was not Danny Goldberg's replacement, since the slot is not filled . . . **Bernie Leadon's** brother's band, **Silver**, is signed to Arista, to be continually confused throughout the year with the **Sylvers** and **Silver Convention**. Maybe they should have called themselves **Stainless Steel**, or more optimistically, **Platinum** . . . We still don't know what tennis star **Arthur Ashe** was doing wearing a **Fleetwood Mac** T-shirt on the Tonight Show in early April. Probably the same thing **Lucie Arnaz** was doing wearing a **Kiss** shirt on Hollywood Squares two years ago. Their laundry . . . Ex-Bowie guitarist **Earl Slick's** observation on Bowie's pot bust in NY was recorded by Coast for yet another brief pause in Rock and Roll as a Sociological Antidote: "I think it's funny because he doesn't smoke pot. I also think it's funny because he was busted by two chicks" . . . Venus got out of her blue jeans and went to a go go: **Frankie Avalon** released an album on De-Lite Records featuring a disco version of "Venus in Blue Jeans" that even confounds **Dick Clark**.

The good **Dr. Feelgood** lures then Coast columnist **Ben Edmonds** out of the recovery room and onto the dance floor at the Starwood, and miraculously cured Edmonds of a bad case of terminal tequila sunrise (that's a hangover to the uninitiated) which prevented him from attending a post Anaheim bash for **The Who** at the La Cienega Bowling Lanes, which was summed up by **Roger Daltry** as: "the most boring party I've ever attended." Well as the saying goes, "It's his party . . . Heterosexual backlash, and backbite, revisited: Guitar hero **Ted Nugent** did an anti-homosexual interview with the Advocate, the nation's leading gay tabloid. The frenetic guitarist was quoted as saying: "It nauseates me, I mean, I like three or four chicks in bed with me at once, doing it, going nuts. But the idea of another guy—get him out of here!" So much for normal appetites in the Heartland . . . Did we understand **George Osaki** to mean that he has a hidden desire to throw it all away, and make cat food commercials . . . **Al Cury** is no longer missing in action, since we find he accepted the position of president of RSO Records . . . **Leon Russell** took his Paradise Record label, his wife, and their new album, "Wedding Album" (shades of **John** and **Yoko**?) over to Warner Brothers for marketing and distributing . . . Everybody has their **Pete Best**: The **Bay City Rollers** lost **Alan Longmuir**, after he retired from the band, giving "exhaustion and overwork" as his reasons for quitting. Reliable sources indicated something more like "old age," as the reason for

(Continued on page 114)

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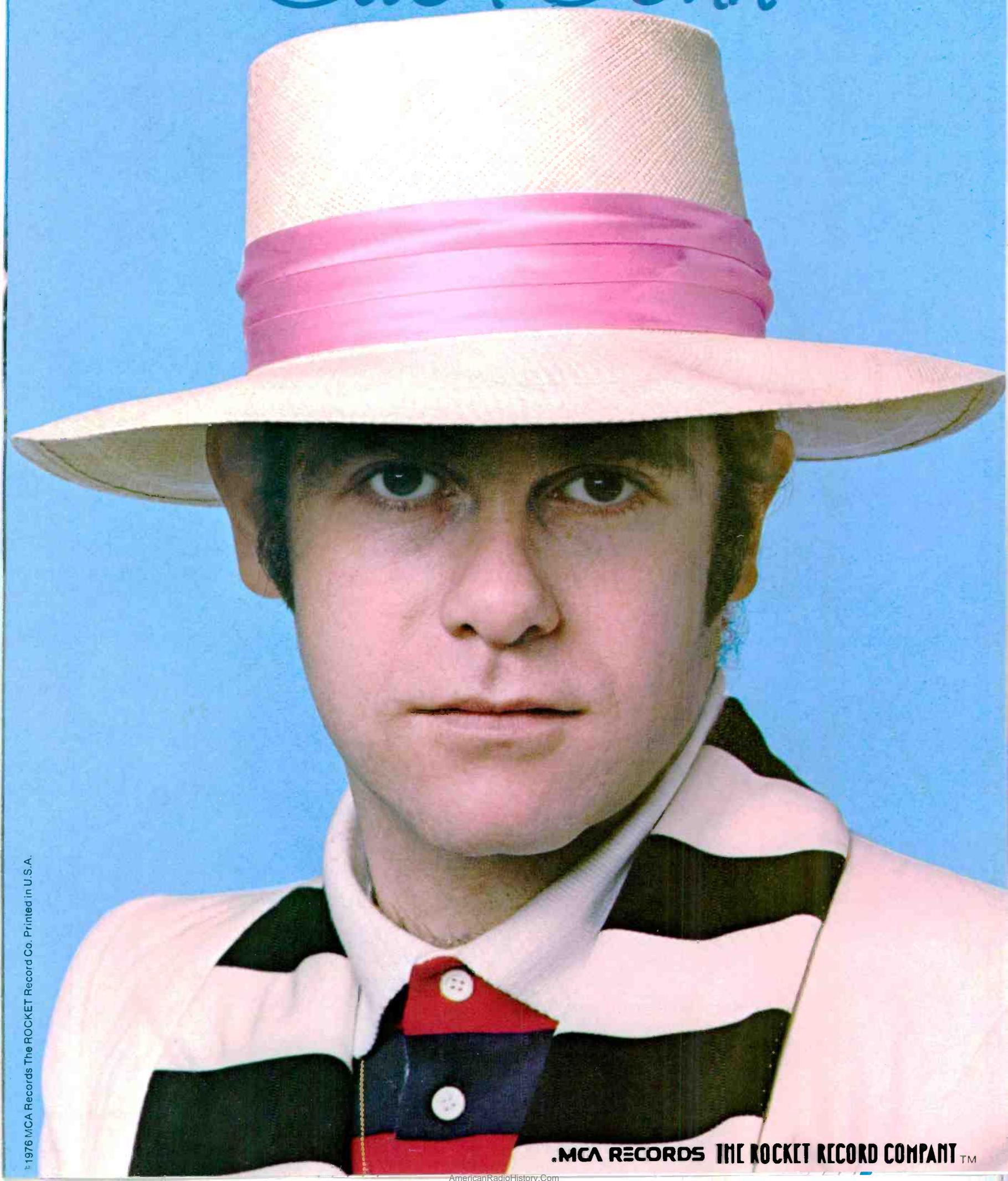
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The Jack Douglas Theory of Production

By DAVID MCGEE

■ Jack Douglas's name appears on so many albums these days that one half-expects to find his living quarters located in the Record Plant. Aerosmith, Starz, Montrose, Patti Smith, Artful Dodger—he has produced them all and more. Before he went behind the board, though, Douglas was a guitarist in several bands, some of which—the Liverpool Set, Night Shift, Privilege (one album, produced by the Isley Brothers, on T-Neck), and the Swamp Seeds—scored minor successes before calling it quits. From playing music he went to sweeping floors at the Record Plant, where he managed to mix tracks on the side. Soon he became Roy Cicala's assistant, then an engineer working with Bob Ezrin, John Lennon and other rock producers. His first major job as a producer was for a Canadian group, Crowbar, that recorded one album for Epic. Then, when Ezrin and the Alice Cooper group parted company, Douglas was called in to co-produce "Muscle Of Love." Ezrin, in a roundabout way, gave Douglas his next big break—his biggest break—by turning down an offer to produce an unknown Boston rock group called Aerosmith.



Jack Douglas

Record World: How did you get involved with Aerosmith?
Jack Douglas: They originally called Bob. He went to see them—
RW: He told me he couldn't communicate with them.

Douglas: Yeah. He said "Naw. No way. They might happen. Might not. They need six months of work before they do a record." And then David Krebs called me after that and I went up to see them and I thought they were really pretty cool.

RW: Were you able to talk to them? Could you get through to them?

Douglas: Oh yeah. I'm closer to Steven's way of thinking—his background and mine are very similar. It's unbelievable. We even ran across each other, it turned out, in bands from around this area. He's from Yonkers. We spoke the same language right away. And they'd been screwed around a great deal. They didn't have anything to say about the first album. They were kids and the really valid things they had to say about their music nobody would listen to. My philosophy has always been if you want to produce a record you ought to listen to the band. They usually have real good ideas about what they're supposed to sound like. Choice of chorus, a solo or approach to a vocal and so on—I like to refine what a group does.

Aerosmith had really good ideas. They were interested in being a really raw rock and roll band that could grow. They weren't the greatest players at the time, but they felt that they weren't going to stop there. They were going to continue to learn how to play their instruments. I thought it was a great project.

RW: Could you trace the development then of Aerosmith? With each new album what new goals were set, what kind of things did you have to work on with each album in order to develop the group, and is the group where you expected it to be now?

Douglas: Yeah, it is where I expected it to be. I'm really happy about the development, especially up to "Rocks." The first album we did together, "Get Your Wings," about 75 percent of the material was already written and just needed to be developed. Arranged—guitar solos had to be planned out, where, how. All the sweetening and everything that we were doing; all the overdubs—none of that stuff had been planned. It was all worked out in the studio. The goal of that album was to make it sound a little more professional than the first album, but still keep that same kind of thing happening in the songs. The sassy—we wanted to establish that the band was rocking out—you could dance to it. We were just going to try a few things from left field. There were some tunes on it—"Seasons of Wither," "Spaced"—where we would try a few different things. Things that weren't quite like the band. In fact the band wasn't playing those tunes at the time; those we worked out and developed.

After people started to turn on to that album, we decided with "Toys" to try a bunch of different things. Go in a whole bunch of different directions. The sass is there and the rock, but we wanted to try things like "Big 10-Inch"—bring in a little bit more sweetening; arrange a little bit more so it was less free playing; thought out a lot of stuff before we went into the studio. Also, that was the first album that we did together that was totally developed in the pre-production period. They had no songs—maybe one—written before we started our pre-production period. So that's when our relationship got a little bit tighter. We started working together a lot in arranging and developing songs from day one. Then we figured that that was a pretty good way to go. The only thing we were talking about a few months before "Rocks" was that it was going to be real hard album. And we might go back to the format of the first album, which was a rock out on every tune. And again keep it real raw. And make it as live sounding as we possibly could. But that we would wait until we got together before we even developed the tunes. Joe Perry would come in and work on a few riffs and file them away. Took about two months of pre-production to write all the stuff. The lyrics were the last thing that came to us, and because they took so long "Rocks" ran into my schedule for two other albums—at night I was doing pre-production with Starz and afternoons with Aerosmith. No sleep whatsoever. Just going right through. But it's really worth it. Steven moves in with me when we're working on albums. In the morning I wake him up with a cassette and a cup of coffee—"Here you go"—most of the melody lines have all been worked out and he's singing phonetically. I'll suggest a thing to him here and there; give him a kick this way and he starts to come around. He's really the main drive of the band. Perry even came in and wrote a tune. Got so mad at Steven and said "I'm going to write the words to a tune"—and he wrote "Combination." Good lyrics; real good lyrics. But that's—we got it right where we wanted it. Went up to the warehouse to get the sound that we wanted—really live, lot of room sound.

“ If I'm going to spend a lot of time in the studio—and I do—then I've gotta be having a good time. Part of that is getting the band to do their thing . . . ”

RW: Is it possible that Aerosmith will ever do something akin to their own "Destroyer"?

Douglas: I don't think so. In fact we're looking to empty out as much as we can. The next one is going to be empty. Empty. Right down to the basics. It'll probably be a little more subtle than "Rocks," but with the same kind of power. And really empty. Two guitars, bass and drum kind of sound. Some of the licks Joe played for me a few weeks ago lend themselves to real open, flashy lead guitar tracks. And some fairly elaborate melody lines.

RW: Are you toying with the idea of a live album for them?

Douglas: Oh yeah. We're working on it. There's dates here and there that we've already recorded. But not for, I'd say, two years. I think that the band has a long way to go in the studio. They can make different, and I think pretty successful, albums every time out.

RW: How about Starz? I saw them before they were signed, and I didn't think much of the group as a visual or musical entity. Yet you took the group and made a decent album. What did you do?

Douglas: Well, we worked hard in pre-production. I don't know at what point you saw them, but they were all good players. They really were good players. It was hiding in there. If you said, "Play anything you want, individually," they'd sit down and play great things. The two guitar players are both good; they play off each other real well, but live they weren't doing it. It just needed to be honed a little bit. I saw something in them that I thought was good, and I saw them before—way before—you saw them with Roxy Music. Brendan had a real legitimate guitar style; I mean, he could play stuff that Hugh McCracken plays in the studio; play all that stuff. Melody lines—terrific

(Continued on page 90)

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FLEETWOOD MAC: Top Featured Female Vocalist—#1 Christine McVie
—#2 Stevie Nicks

Most Promising Featured Female Vocalist—#1 Stevie Nicks

GEORGE BENSON: Top New Male Vocalist—#1

GARY WRIGHT: Most Promising Male Vocalist—#1

ELVIN BISHOP (Capricorn):

Top New Featured Male Vocalist—#1 Mickey Thomas

ALBUM CATEGORY

FLEETWOOD MAC: Top Album Group—#1 Top Mixed Group—#1
Top Featured Female Vocalist—#1 Christine McVie #2 Stevie Nicks

Most Promising Featured Female Vocalist—#1 Stevie Nicks

Special Achievement Award for having their **FLEETWOOD MAC** album
on the Top 100 for the entire year.

GEORGE BENSON: Top Instrumentalist—#1

Most Promising Male Vocalist—#2

GARY WRIGHT: Most Promising Male Vocalist—#1

SEALS & CROFTS: Top Male Duo—#1

RICHARD PRYOR: Top Comedy Artist—#1

Top Comedy Album—#1 **BICENTENNIAL NIGGER**

R&B SINGLES CATEGORY

GEORGE BENSON: Top New Male Vocalist—#1

CANDI STATON: Most Promising Female Vocalist—#1

BOOTSIE COLLINS: Top New Featured Male Vocalist—#1

R&B ALBUM CATEGORY

GEORGE BENSON: Top Jazz Crossover Into R&B—#1

RICHARD PRYOR: Top Comedy Artist—#1

Top Comedy Album—#1 **BICENTENNIAL NIGGER**

And So Forth...



Dialogue

(Continued from page 88)

melody lines. And Richie could harmonize with anything and make it sound tough. Brendan could never really make things sound too tough, but Richie could. He could also do a lot of screaming on the guitar. But before preproduction the wrong things were screaming. They were there; they just needed to be pulled out a little bit. The other thing was just making them sound big on record. Really worked at getting a big drum sound, big guitar sounds; they could sing—they were Looking Glass for awhile. Brendan could sing, Peter could sing real well, Michael was a good singer. Just changed a couple of chords around as far as vocal stuff so it didn't sound weak. So it was more of a rock sound.

RW: Did you have to do much work on their songs?

Douglas: Just editing, taking out the stuff that didn't make it. There was a lot of stuff that needed to come out. An excess of it wasn't economical. They would go into these extended solos that went nowhere. There were songs inside of songs and I kept pulling this stuff out, changing a little thing here and there. They had a lot of material. Spent three weeks, three and a half weeks doing that. It went real fast. They were really good players.

RW: One of the things that bothered me about the group when I saw them was that they were coming on like a Kiss without makeup. I hear a lot of Kiss in that group and in that album. Is that just accidental?

Douglas: Bill Aucoin, as far as I know, has nothing to do with what the band sounds like. Sean Delaney was helping them out and he's an influence in terms of choreography and a certain amount of punch—that kind of Kiss thing. But the band, they're not big Kiss fans. I'll admit that they look like a Kiss without makeup with the moves and all that, but if it's coming from Sean and Bill that's going to happen, regardless of whatever theatrics they've devised. But they're not a Kiss-like band and I don't think they ever want to be. They think differently visually.

RW: Did you see them before they hooked up with Aucoin Management?

Douglas: They had just hooked up with Aucoin. Alan Miller, who

was their original manager and who now works for Bill Aucoin, brought the band with him when he joined Aucoin's firm. But then he called me up. When I first saw them they had a keyboard player, a synthesizer player. They moved him out. I didn't say he had to go, but I think Bill did because there was an image he was looking for on stage and you can't make the moves if you're sitting down. They're having some success now; they're having some pretty good success on the road. The album's selling through.

This band that I'm working on now, Cheap Trick, is like Aerosmith. They've got the midwest sewed up. We expect to sell 75,000 albums when they go out because they're got such a following. I've never seen anything like it. People are just fanatical about them. They're probably the number one band out of the midwest. They came out of Chicago. Couple of weeks ago the Chicago Sun-Times Sunday section had a color picture of the group on the section and it said "Cheap Trick is Here." Five pages of story in this thing—circulation of five million.

RW: Is this one typical of the bands you've worked with? Heavy guitar and drums?

Douglas: Yeah, pretty much so. This one's different than anything I've ever worked with as a band.

RW: How so?

Douglas: Probably the finest writers I've ever worked with. Really. Rick Neilson is a terrific writer. "Daddy Should Have Stayed In High School" is about a guy who's 30 but he feels like 16. He waits outside the high school and waits for the girls to come out and finally one day he grabs one, ties her up. "The Ballad of Richard Speck." Just terrific. Their live stage act is incredible. "A middle-aged neurotic baboon on stage" is what one writer said about them. He was panning the band, but that's great. The lead singer is just Mr. Cool. No special effects at all. Just great personality. The drummer looks like a 40 year old accountant and he plays a drum kit that's about that old. He hardly plays at all really, but he always plays the right things.

RW: Who or what is Lance?

Douglas: A new band I'm working with. They're a real good hard rock and roll band. Very interesting. They're ex-Mennonites. In fact one guy's father is a Mennonite minister. And they're hard as hard can be. They really rock out. I've been working with them on and off for about two and a half, three years. They're from Indiana and they moved to New Jersey, rented a house, started changing the band around. Originally the name of the group was Jackdaw.

RW: There's a Jackdaw given credit for background vocals on the first Artful Dodger album.

Douglas: Right. They're great vocalists. They've also done vocals on a Johnny Winter album. Lance was their manager, and not too long ago someone knocked on Lance's door one night, he opened the door and he got done in. He and his girl friend lived on St. Marks. Just one of those things. When your number comes up. Open the door and there he is waiting for you. So he and his girlfriend—she was 18—got it that night. So the band after a couple of months of shock—nothing was happening, they had no direction—they just fell apart—they came back and called the band Lance after their ex-manager. They don't have a contract yet.

RW: Are you going to produce them?

Douglas: As soon as they get a contract.

RW: How did you get involved with Artful Dodger?

Douglas: David Krebs brought me down to Washington to see them. Who else was there? Mark Spector was on the same flight. Mark was prepared to sign them to Columbia if they were any good. And they got up and played and they were the worst. Boy oh boy were they bad! Embarrassing! Billy was jumping up and down on-stage like he had springs on his feet, and the band was so scared they were shaking up there. Gary would walk up to the mike and make believe he was singing. Gary Cox. Just the worst. But there was something fresh about their songs. And something real nice about them. Everybody knew they were a young band and Mark felt the same way. I saw them and said "This is the worst band I've ever seen. Almost. I'll do it. I think there's something there for sure."

RW: Billy Paliselli said that your greatest contribution was in having a lot of patience with the band.

Douglas: Yeah, it took awhile. Things didn't come real natural to them. Studios weren't natural to them at all. They were scared all the time. They were afraid that I was going to yell at them. Well, I do a lot of yelling anyway in pre-production periods. I jump around and yell and carry on. They could play the right things, but you had to

(Continued on page 194)

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SWEET

Record World MARKETING REVIEW

FALL

Bob Fead

(Continued from page 10)

questionnaire? What marketing information do you hope to extract from the data collected?

Fead: It really doesn't ask much more than who you are, where you are, your age, your sex, and whether or not you purchase an album or tape.

RW: Why did you choose to limit the questionnaire to those areas? Other marketing questionnaires currently in use by some labels attempt to pin down more extensive profiles.

Fead: Because of the time of year. We discussed this when we were first considering implementation of the program, and because you're talking about that three-week period, the biggest traffic time of the year, you have to limit some of the things you might pull out of a program like this. After we gauge the success of this program, we'll probably come back with it, whether it's done regionally or nationally, in a period of time when the retailer has more time to amply deal with it and we can extend the number of questions to be asked of the consumer.

There's also the possibility that once we've extracted the names of those who've filled out the initial cards, we can do a direct mailing seeking more detailed information.

RW: Given that emphasis on collecting data, would you agree that detailed market research is finally becoming a major theme in the industry?

Fead: I don't know whether it's become a major theme, but it certainly has become the principal subject of conversation in terms of an overview of what the industry is, what its potential is, areas of

growth available, retaining customers, and finding new customers.

RW: How are you going to be using market research to find them?

Fead: We're just getting involved in that aspect of research in terms of how we market our product, and we're looking at a number of things. One program should be functioning within the next 60 to 90 days whereby we will have a total recall system in terms of our advertising and merchandising, by artist, by selection, by market, so that we can pinpoint exactly what's been done for a record in a given market in detail.

Other companies have generated statistics based on the questions of how the industry has matured and whether it has peaked in terms of the amount of business we're going to do. Are we a three-and-a-half billion dollar industry, and if so, how do we or any other record company grow within those confines?

If that's so, then you simply have to go after a bigger piece of the pie, which you can do by acquiring artists or finding new customers for artists who are currently on our roster.

RW: Given these different market factors, and the overall upturn we seem to be experiencing, could you hazard some estimates of what sort of quantitative sales growth we'll see by the end of the quarter?

Fead: It's been five or six years since you've seen an album sell five to six million units, but you're seeing that happen now. The Frampton album is just that cornerstone that everybody's been looking for, that lets us know that our audience is still out there.

(Continued on page 94)

Paul David: Insist on Making a Profit

By DAVID MCGEE

■ *The rise to prominence of the Camelot Stark Record and Tape Service has been one of the music industry's most pleasing developments. Retailers across the country, almost to a man, admire this operation's low-keyed but effective style and its dedication to the idea of selling good product at a realistic price—Stark, to its credit, has been in the forefront of those large accounts fighting for an end to the convoluted practice of selling hot new albums at low prices. This year Paul David, president of Stark Record and Tape Service, is celebrating his 20th anniversary in the music business. It seems appropriate then that Record World's year-end marketing supplement provide David with a forum in which to discuss the changes he's seen over the years as well as the issues confronting racks and retailers today.*

Record World: How did you get into the music business?

Paul David: At the beginning of our company we were a so-called pure rack jobber. I was associated with my brothers in a drug and toy business where we would rack supermarket accounts that had medicine, toys, sundries, that kind of stuff. I had heard about a concept that had just begun, which at that time was called the Handleman concept—come into supermarkets, buy space, put a record rack in. That sort of rang a bell with me. I liked it. I've been a music freak, so to speak, all my life. So we started out with six supermarkets, and that was the beginning of the company. We went from there into racking five- and ten-cent stores—Grant's, Woolworth, Kresge, that type of thing—and then in 1961 we started our move into retail.

RW: Where was that first store located?

David: In the rear area of a downtown Canton, Ohio jewelry store. We had about 1400 feet.

RW: What was the record business like 20 years ago, 10 years ago as compared to today?

David: You could make a profit.

RW: That's it in a nutshell?

David: Yes. Back then you bought a little higher, but you sold so much higher. That was just prior to the big discounting practices, which were really initiated by the huge discount department stores. Well, records sold: a \$3.98 album sold for \$3.98. I think there was more respect for the product. At least the marketplace wasn't muddied up as it is today.

RW: Did cutthroat pricing competition exist then?

David: No. Ten years ago there definitely was some price cutting, but go back 15 years and that would have been prior to the real price wars. 20 years ago there was a very, very little, at least in the areas we were in. Of course there wasn't the big flood of hits that we get now. The hits had more staying power—Pat Boone, Como had hit records and they stayed around awhile. They didn't come with a flood of releases. It was more of a seasonal type business then too; the summer months were definitely low months; months where everybody kind of cooled it. Basically, though, there was just more respect—there wasn't the prostitution of the product that we see going on today.

RW: What about merchandising in the early days? Was that thought of then as a way to sell records?

David: We like to think that we thought of it that way. Everything's improved over the years. In the beginning, if you racked in supermarkets and drug stores or some of the five- and ten-cent stores you were somewhat limited: you didn't really have the capability of doing your own thing. Our ability to improve in merchandising really came when we got into retail. Promotions were pretty much based on new products—really just promoting the fact that here was a new Ernie Ford or whatever. It wasn't a blowout necessarily. But we've improved and I think the industry's improved. Retailers and manufacturers I think agree on the importance of displays; proper radio, television

(Continued on page 102)

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First Year of RW Sales Index Reveals Sales Patterns

By Lenny Beer

■ In April of 1976, *Record World* in response to questions from the field debuted a new feature entitled *The Sales Index*. The feature takes an accounting of all the sales that were reported to the magazine and expresses it as an overview of the total number of records sold in the country, based against a normalized period in March of 1976. Now, nine months later it is a good time to pause and look at what the index has shown for sales this year.

First of all, with regard to album sales, the index progressed into a slackening period during the summer and a significant uptrend this fall and winter. Gazing at the numbers one can see that April was a fairly good sales month with an average index number of 96, down only 4 percentage points from the March norm of 100. However, the numbers dropped sharply in May and continued low in June and July. May figures showed an average of 83 or a 17% drop from March, followed by June and July figures of 78 where the sales bottomed out for the year. August figures showed a slight increase to 86, followed by 92 in September as the total sales for the industry began to rise again. Then in October, the first month of sales above the March level was recorded with an average of 107. This growth has continued to 114 for November and an estimated 120 for December (based on the first two weeks' sales).

The album results points exactly to the expected seasonality of the business. Sales on all al-

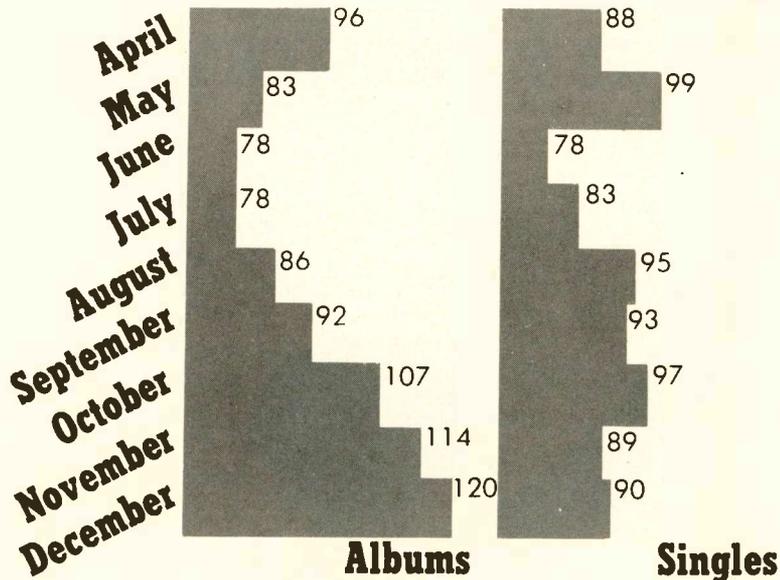
bum product are highest in the winter months and lowest in the summer and this picture is reflected in the index. The exact numbers, however, are interesting as well as the difference in

total sales. Sales in December are approximately 54% higher than those in June and July this year. However, the most astonishing thing of all is represented by the almost exact cyclicity of the in-

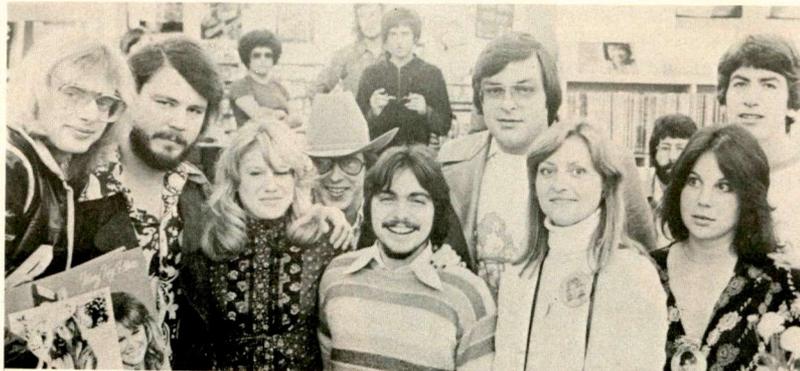
dustry this year. Visualized it looks like this:

June and July's figures are exact, August and May's figures are almost exact as are April and September's, etc.—with January and February figures approximated based on the curve for the other eight months.

The singles sales index also goes along with the mood of the year in the singles market. It is no surprise that sales were down this year although not yet catastrophically so. The index by months reveals exactly this information. However, this information also reveals that the marketplace for singles has seasonality although not as exactly defined as the album market because of certain key pieces of product that can boost sales at any instant (e.g. "Disco Lady" and "Kiss & Say Goodbye," which both went platinum in the summer). The strongest month to date for singles has been May, with October and August close behind. No month to date has had a sales figure higher than the base period, however, so in actuality sales during March were the highest for the year. Also interestingly, November was a rather slow month for singles sales and December to date has not been much better: November numbers average to 89 while December appears to be only slightly better. The seasonality appears as follows: (This graph must be smoothed slightly to show industry seasonality.) So, the first year of the index has graphically pictured sales in the industry for the first time and will continue to do so next year.

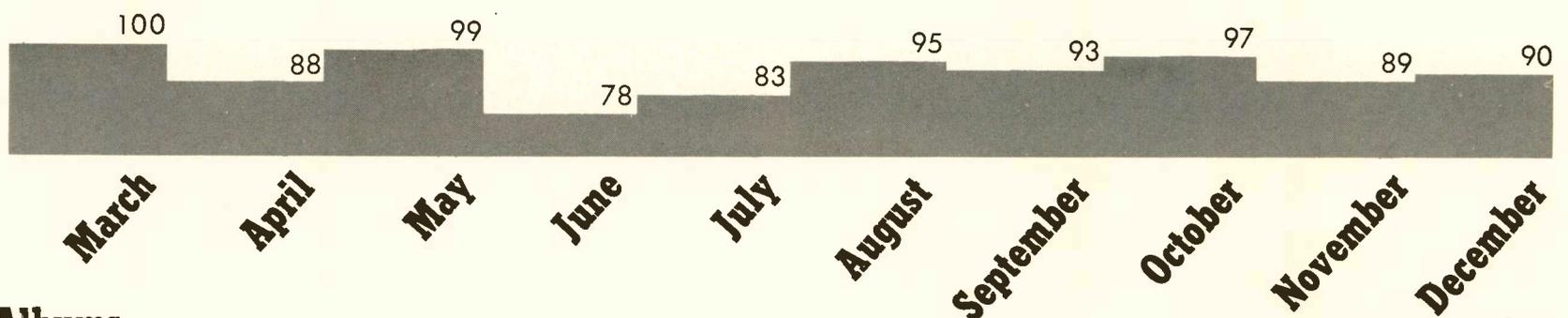


Right Time, Right 'Place'

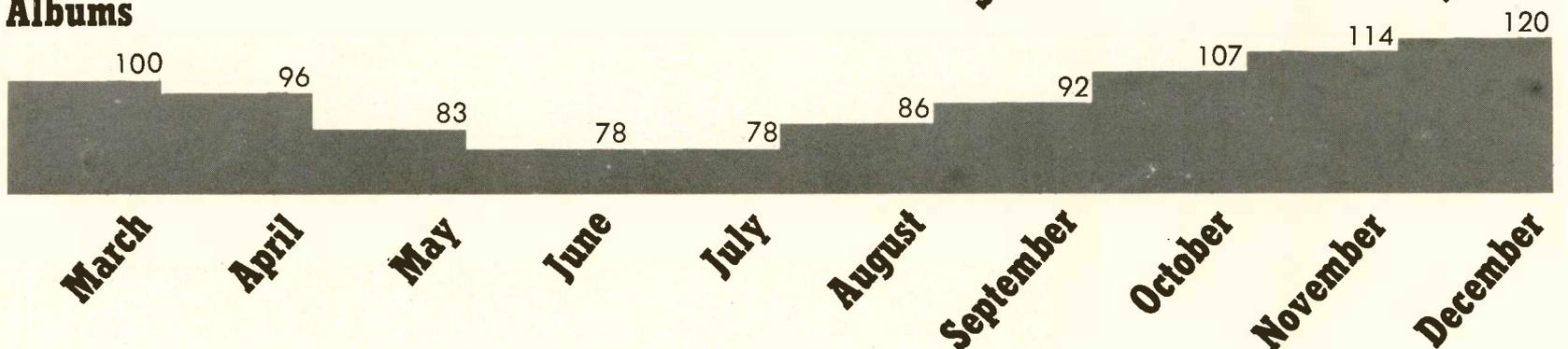


Columbia recording artist Mary Kay Place recently visited the San Francisco Tower Records store for an in-store promotional campaign which included Mary Kay signing copies of her debut Columbia album, "Tonight Live At The Capri Lounge: Loretta Haggars." Pictured from left with Ms. Place (third from left): CBS' Michael Ratcliffe, Jack Chase, Kelly Conway, George Chaltas, Dan Walker, Karen Robbins, and Tower's Randi Morton and Coleman Burke.

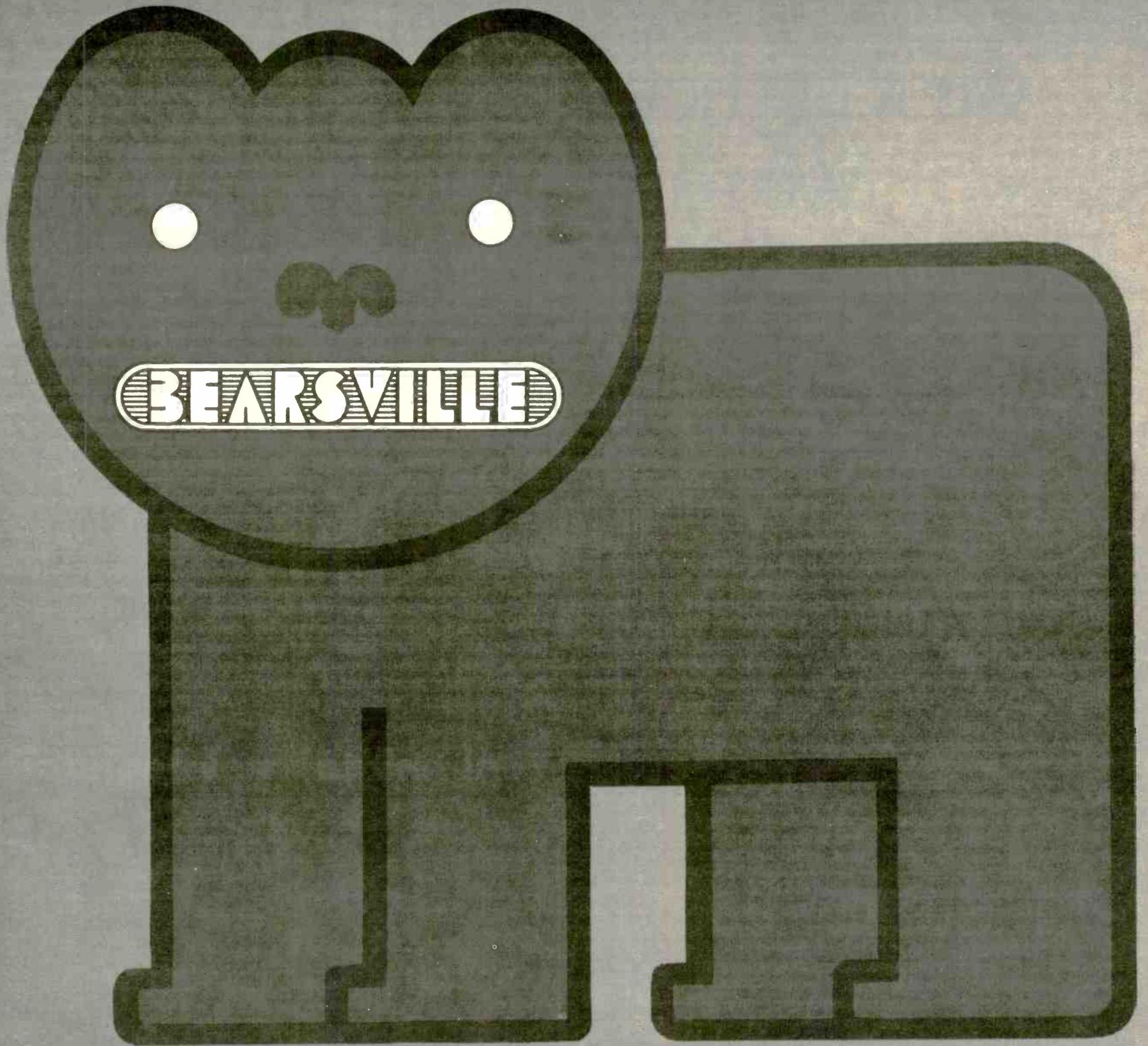
Singles



Albums



Closing the year with a BANG!



BEARSVILLE RECORDS

... more to come

Paul David

(Continued from page 92)

and newspaper exposure, and strong in-store aids are invaluable.

RW: From a retailing standpoint, what do you think is the key issue facing you today?

David: There's no doubt it's pricing. We can't lay the blame on the manufacturers—Columbia and MCA still have to make a buck. I think it's the nature of the beast. There's a lot of stores around that are not only in the record business—department stores, that type of thing. They look upon records as a very good loss leader rather than a piece of product. That's where the heavy discounting started: it began when record departments were used as footfalls. Along with that I think we as operators can't get so negative about this whole thing that we forget the fundamentals—merchandising is still important, as is proper inventory mix and helping customers when they come in.

RW: You said that you can't expect manufacturers to take a loss. But what about the concept of variable pricing? A number of manufacturers, even a year ago, seemed to be going with variable pricing. Columbia was the most prominent, but they have since abandoned the concept. Do you see variable pricing as a solution?

David: No. I think as far as a downward price on a new artist it wouldn't accomplish anything. I think the artist really has to make it on his own abilities. If he's good and has a piece of product, people are going to buy it. Dropping the price isn't going to help. The other side of the coin is this: our concern is that as prices go up—so-called list prices—we're drying up spendable dollars. We're in a business where we depend heavily on a fairly young age group whose income hasn't risen in proportion to other wage earners. Young people, many of them anyway, have part-time or low-paying jobs. Their spendable dollars aren't that great. So what we do when we go from a 5.98 to a 6.98 list, and we're talking about 7.98, is force them to buy less records. If statistics are correct we've had zero growth in this industry for the last three years and I question whether or not we may have suffered a minus growth. When you're not getting more unit sales what it amounts to is that people buy less records. I think it's ridiculous to raise list prices on merchandise at a time when you don't have any significant growth within the industry.

RW: You spoke of a price increase that is apparently going to be a fact in January. Is that going to accomplish anything? Will it help you as a retailer in any way?

David: Let me put it this way: we've gone through 5.98 to 6.98; 6.98 to 7.98 tape price. We are not selling more units. We've had some increase in volume, but we aren't selling more units. If the industry's figures are correct, again, we've had zero growth. This really doesn't make any sense. I have to believe that if a youngster came in at one time with ten bucks and left with two albums, he's now coming in with the same ten dollars and leaving with one album and change—that's a shame. It just doesn't make any sense to get more money for merchandise that you're selling no more of—and perhaps even less. I question whether or not we haven't really had a minus growth.

RW: There's really not much that retailers can do short of threatening a boycott.

David: They can't do that. It wouldn't accomplish anything. All we can do is hopefully take care of our own ships, stay fundamentally strong and do the best merchandising and promoting jobs we can in our locations; hope that we can create the kind of atmosphere in our stores that will encourage the public to come in and shop. What can we do? Somebody once said it's better to light a couple of candles than cruise through darkness. It's just something we're going to have to live with. I think the manufacturers should take a hard look at these fantastic contracts that they're being forced into by these artists. You wonder where and at what point it's going to end.

RW: Concerning the adult buyer, the NARM study that was presented in Florida last spring showed that 60 percent of that market didn't buy one single record last year. Do you feel that that's the fault of the product being offered or a lack of good merchandising and promotions? What's the problem?

David: It may be a combination of all the things you mentioned. The big thrust from the manufacturers has been with the biggies. Superstars in the rock and pop bag bring in the big dollars, the fast dollars. That's what the present generation seems to be buying. Consequently the so-called adult market has become a stepchild. They're trying to become a little more aware of it now, but as long as the thrust—the big dollars—are spent on that bag of rock I don't see how that market's ever going to develop. Young people have grown up and come out of the teens with Presley and the Beatles, not Como and Conniff,

so even when they get to the adult market age they haven't been exposed to that type of adult product. We try to concentrate fairly heavily on getting some business that perhaps doesn't get kicked around in the marketplace. There is a market there, and I think it's the salvation of this industry. Right now I don't know if it can be a viable one. The country market has suffered a horrible fate; I don't know how we're going to turn that one around. When it went from \$4.98 to \$5.98 it was difficult; when it went from \$5.98 to \$6.98 it just blew it out of the ballpark. How we turn it around I don't know. Country product itself has changed so much. The pure country artists—Porter Wagoner, Roy Acuff—I can't envision them ever coming back. Young people who had parents who listened to country music are into rock.

RW: What do you think retailers then can do to stimulate this market that's out there? Should they just begin to concentrate more on the product?

David: First they should have the product. Not heavily. They should give the product decent representation in the store, a good merchandising setting in the store. I think it would be ridiculous to take a wall and blow up the last 10 Tony Bennett albums, but I think they've got to treat the product with proper respect. Give it enough prominence in the store by simply having it where the customer can find it, have it classified properly—perhaps from time to time in the store they should watch the traffic pattern and maybe take that Beatles album off, when there are a majority of adults in the store, and put the new Bennett album on. But the whole thrust is still with the big stars.

RW: Do you feel that the growth of the superstores is spelling the doom for the small mom and pop stores? Is there any future for the small entrepreneur these days?

David: Very little. It seems to be that the big stores are grabbing most if not all of the dollars around. The small guy must play it very smart, and it seems that the manufacturer is of no help to him. This is a shame, and one day the manufacturers will feel the consequences of "sleeping" with the superstores. Their actions of aiding and abetting these large superstores only serve to promote zero growth in our industry.

RW: Back to cutthroat pricing. Is the practice stabilizing now, or is it increasing?

David: It's the worst it's ever been.

RW: So you find yourself drawn into it just out of self-preservation, just to compete with these people?

David: Well, we've always looked at our promotions and sales as things we would've done in any case. I think that's a basic fundamental of retailing. The difference is in the shelf price, not the sale price. We can run albums for 3.99 and 4.99, but it's the shelf price where you've got to maintain a decent profit picture. We run promotions; we think everybody should. But if you give everything away it's ridiculous. It's been said before but bears repeating: we're the only industry that takes all of its hot product and gives it away.

RW: Do you see any end to this kind of pricing? Do you have any idea where it's going to end?

David: I think it depends on the kind of outlets. If it's a giant department store or big discount operation that uses records and tapes as a football-type of department it's going to be disastrous. I think where we all have, as our total business, records and tapes for realizing profit, something's got to give. Everybody can't be right. We've got the price scale of 2.99 to \$6.98: somebody's wrong and somebody's right. I think you just have to insist on making a profit.

RW: In your press release you indicated that you'll have 100 stores by 1980 and will be broadening your merchandising scope. Can you look into the future and tell us what your plans are for these stores?

David: Our thrust up to this point has been with mall stores. We like the fact that malls generate traffic. I would say that our concentration—most of it—in mall stores will be toward merchandising. We're always looking for items we can add to our merchandising mix. We have no thoughts of going into brown goods. I think video definitely will be a market whenever it breaks; it should be a stimulus for our industry. We're also into sheet music and books.

RW: Are there any other problems besides pricing that you feel the industry is going to have to come to grips with in 1977? Or do you feel that pricing is such a huge problem that it dwarfs everything else?

David: You're right: it dwarfs everything. We would like to see an effort towards improving the adult market. Again, though, you have to come back to that pricing problem. Until such a time as that problem's resolved, or until we find out who's going to be left once the shooting's over, any other problem is not worth talking about. Ⓢ

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DEE ANTHONY

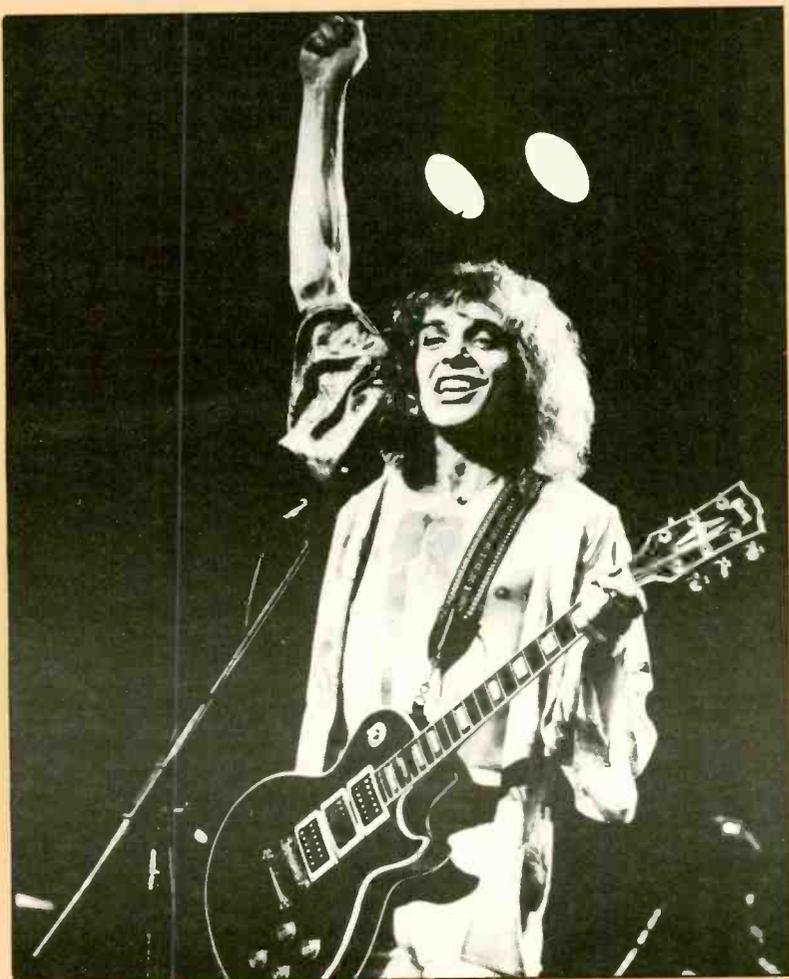
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Mo Ostin, Warner Bros. Records and everyone**

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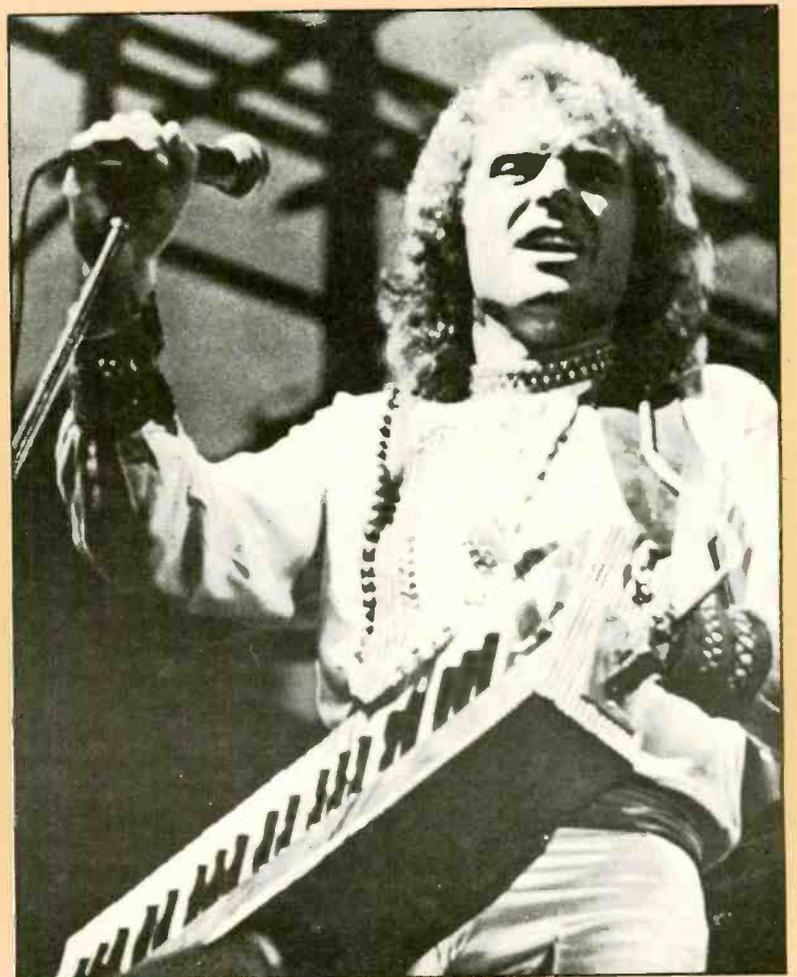


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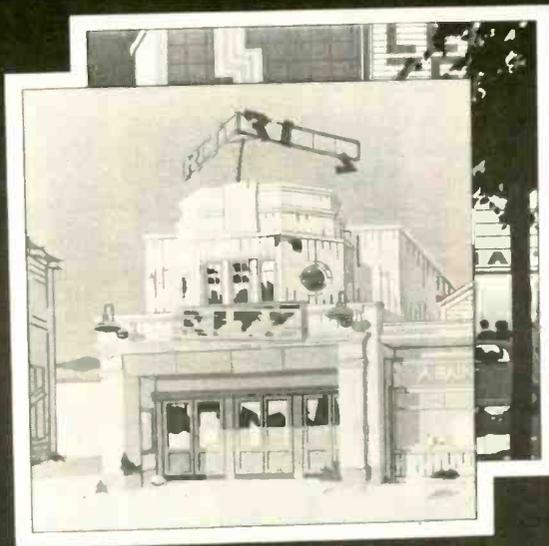
NEW YORK, NEW YORK 10021 PHONE (212) 758-2122
DEE ANTHONY—PRESIDENT
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Alphabetical List of Title, Artist, Label, Date Song First Appeared on Singles Chart (Top 100)

- RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale, U.A., 2/14
- ROCK AND ROLL LOVE LETTER, Bay City Rollers, Arista, 4/24
- ROCK AND ROLL MUSIC, Beach Boys, Brother/Reprise, 6/5
- ROCK'N ME, Steve Miller Band, Capitol, 8/21
- ROCKY MOUNTAIN MUSIC, Eddie Rabbitt, Elektra, 6/26
- ROOTS, ROCK, REGGAE, Bob Marley & the Wailers, Island, 7/3
- ROXY ROLLER, Sweeny Todd, London, 8/28
- SANTA JAWS, Home Made Theatre, A&M, 1/3
- SARA SMILE, Daryl Hall & John Oates, RCA, 2/14
- SATIN SHEETS, Bellamy Bros., Warner-Curb, 9/11
- SATURDAY NIGHT, Earth, Wind & Fire, Columbia, 11/27
- SAVE YOUR KISSES FOR ME, Brotherhood of Man, Pye, 5/8
- SAY YOU LOVE ME, Fleetwood Mac, Warner-Reprise, 7/10
- SCOTCH ON THE ROCKS, Band of the Black Watch, Private Stock, 2/28
- SECRET LOVE, Commodores, Motown, 12/20/75
- (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY, K.C. & the Sunshine Band, T.K., 7/3
- SHAKE YOUR RUMP TO THE FUNK, Bar Kays, Mercury, 11/13
- SHANNON, Henry Gross, Lifesong, 2/21
- SHE'S GONE, Daryl Hall & John Oates, Atlantic, 7/31
- SHOP AROUND, Captain & Tennille, A&M, 5/1
- SHOUT IT OUT LOUD, Kiss, Casablanca, 3/20
- SHOW ME THE WAY, Peter Frampton, A&M, 2/21
- SHOWDOWN, Electric Light Orchestra, U.A., 8/21
- SHOWER THE PEOPLE, James Taylor, Warner Bros., 8/14
- SILLY LOVE SONGS, Wings, Capitol, 4/10
- SILVER HEELS, Blaze, Sweet City-Epic, 11/6
- SILVER STAR, Four Seasons, Warner/Curb, 6/26
- SINCE I FELL FOR YOU, Charlie Rich, Epic, 1/24
- SIXTEEN REASONS, Laverne & Shirley, Atlantic, 11/20
- SIXTEEN TONS, Don Harrison Band, Atlantic, 5/8
- SLOW RIDE, Foghat, Bearsville, 12/6/75
- SO SAD THE SONG, Gladys Knight & the Pips, Buddah, 10/9
- SOLITARY MAN, T. G. Sheppard, Hitsville, 7/3
- SOMEBODY'S GETTIN' IT, Johnny Taylor, Columbia, 6/19
- SOMEBODY TO LOVE, Queen, Elektra, 11/27
- SOMETHING HE CAN FEEL, Aretha Franklin, Atlantic, 5/29
- SOMEWHERE IN THE NIGHT, Batdorf & Rodney, Arista, 12/6/75
- SOMEWHERE IN THE NIGHT, Helen Reddy, Capitol, 12/6/75
- SOPHISTICATED LADY, Natalie Cole, Capitol, 6/5
- SORRY SEEMS TO BE THE HARDEST WORD, Elton John, Rocket, 11/13
- SPRINGTIME MAMA, Henry Gross, Lifesong, 7/10
- SQUEEZE BOX, Who, MCA, 12/13/75
- STAND TALL, Burton Cummings, Portrait, 10/2
- STEPPIN' OUT, Neil Sedaka, Rocket, 6/19
- STILL CRAZY AFTER ALL THESE YEARS, Paul Simon, Columbia, 5/8
- STRANGE MAGIC, Electric Light Orchestra, U.A., 3/6
- STRANGER, Johnny Duncan, Columbia, 7/10
- STROKIN', Leon Haywood, 20th Century, 6/26
- STRUTTIN' MY STUFF, Elvin Bishop, Capricorn, 8/21
- SUMMER, War, U.A., 7/10
- SUNRISE, Eric Carmen, Arista, 8/21
- SUPERSTAR, Paul Davis, Bang, 8/7
- SWEET LOVE, Commodores, Motown, 12/20/75
- SWEET THING, Rufus, ABC-Dunhill, 1/10
- TAKE A HAND, Rick Springfield, Chelsea, 9/11
- TAKE IT LIKE A MAN, Bachman Turner Overdrive, Mercury, 1/31
- TAKE IT TO THE LIMIT, Eagles, Asylum, 12/27/75
- TAKE THE MONEY AND RUN, Steve Miller Band, Capitol, 5/15
- TAKIN' IT TO THE STREETS, Doobie Bros., Warner Bros., 4/24
- TANGERINE, Salsoul Orchestra, Salsoul, 2/28
- TEAR THE ROOF OFF THE SUCKER, Parliament, Casablanca, 5/8
- TEDDY BEAR, Red Sovine, Starday, 7/17
- TEDDY BEAR'S LAST RIDE, Diana Williams, Capitol, 9/18
- TELL IT LIKE IT IS, Andy Williams, Columbia, 1/17
- TEI' 'T HE WORLD HOW I FEEL ABOUT 'CHA BABY, Harold Melvin & the Bluenotes, Phila. Int'l., 4/24
- THAT'LL BE THE DAY, Linda Ronstadt, Asylum, 8/21
- THAT'S WHERE THE HAPPY PEOPLE GO, The Trammps, Atlantic, 5/1
- THE BEST DISCO IN TOWN, Ritchie Family, Marlin, 9/4
- THE BOYS ARE BACK IN TOWN, Thin Lizzy, Mercury, 5/15
- THE END IS NOT IN SIGHT (THE COUNTRY TUNE), Amazing Rhythm Aces, ABC-Dot, 9/25
- THE FEZ, Steely Dan, ABC, 10/9
- THE FONZ SONG, The Heyettes, London, 4/10
- THE HOMECOMING, Haygood Hardy, Capitol, 12/20/75
- THE JAM, Graham Central Station, Warner Bros., 2/28
- THE LONELY ONE, Special Delivery, Mainstream, 5/22
- THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME, Ronnie Dyson, Columbia, 7/10
- THE RUBBERBAND MAN, Spinners, Atlantic, 9/18
- THE WHITE KNIGHT, Cledus Maggard, Mercury, 1/10
- THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot, Reprise, 8/28
- THERE'S A KIND OF HUSH, Carpenters, A&M, 2/28
- THINKING OF YOU, Paul Davis, Bang, 4/24
- THIS IS IT, Melba Moore, Buddah, 5/22
- THIS MASQUERADE, George Benson, Warner Bros., 6/12
- THIS ONE'S FOR YOU, Barry Manilow, Arista, 9/18
- THIS SONG, George Harrison, Dark Horse, 11/20
- 'TIL IT'S TIME TO SAY GOODBYE, Jonathan Cain, October, 1/10
- TILL I CAN MAKE IT ON MY OWN, Tammy Wynette, Columbia, 4/10
- TODAY I STARTED LOVING YOU AGAIN, Bobby Bland, ABC, 3/27
- TODAY'S THE DAY, America, Warner Bros., 5/15
- TONIGHT'S THE NIGHT (GONNA BE ALRIGHT), Rod Stewart, Warner Bros., 10/2
- TORN BETWEEN TWO LOVERS, Mary Macgregor, Ariola America, 11/27
- TRACKS OF MY TEARS, Linda Ronstadt, Asylum, 1/3
- TRAIN CALLED FREEDOM, South Shore Commission, Wand, 3/6
- TRY ME I KNOW WE CAN MAKE IT, Donna Summer, Oasis, 7/17
- TRYIN' TO GET THE FEELING AGAIN, Barry Manilow, Arista, 3/20
- TURN THE BEAT AROUND, Vicki Sue Robinson, RCA, 5/15
- TURNING POINT, Tyrone Davis, Dakar, 12/27/75
- UNION MAN, Cate Bros., Asylum, 2/21
- UP THE CREEK WITHOUT A PADDLE, Temptations, Gordy, 7/3
- VENUS, Frankie Avalon, De-Lite, 1/24
- WAKE UP SUSAN, Spinners, Atlantic, 7/10
- WALK THIS WAY, Aerosmith, Columbia, 11/20
- WE CAN'T HIDE IT ANYMORE, Larry Santos, Casablanca, 1/31
- WELCOME BACK, John Sebastian, Reprise, 3/27
- WHAM BAM SHANG-A-LANG, Silver, Arista, 7/3
- WHEN LOVE HAS GONE AWAY, Richard Cocciante, 20th Century, 4/3
- WHENEVER I'M AWAY FROM YOU, John Travolta, Midland Int'l., 10/16
- WHERE DID OUR LOVE GO, J. Geils Band, Atlantic, 4/17
- WHISPERING/CHERCHEZ LA FEMME/C'EST SI BON, Dr. Buzzard's Original Savannah Band, RCA, 11/20
- WHO LOVES YOU BETTER THAN I DO, Isley Bros., T-Neck, 5/29
- WHO'D SHE COO, Ohio Players, Mercury, 7/24
- WITH YOUR LOVE, Jefferson Starship, Grunt, 7/31
- WITHOUT YOUR LOVE (MR. JORDAN), Charlie Ross, Big Tree, 2/21
- WOMAN TONIGHT, America, Warner Bros., 12/6/75
- YES, YES, YES, Bill Cosby, Capitol, 5/1
- YESTERDAY'S HERO, John Paul Young, Ariola America, 12/20/75
- YOU ARE BEAUTIFUL, Stylistics, Avco (H&L), 3/27
- YOU ARE MY STARSHIP, Norman Connors, Buddah, 9/11
- YOU ARE THE WOMAN, Firefall, Atlantic, 8/21
- YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW), Marilyn McCoo & Billy Davis, Jr., ABC, 9/11
- YOU GOTTA MAKE YOUR OWN SUNSHINE, Neil Sedaka, Rocket, 9/25
- YOU SHOULD BE DANCING, Bee Gees, RSO, 7/3
- YOU TO ME ARE EVERYTHING, The Real Thing, U.A., 7/24
- YOU'LL LOSE A GOOD THING, Freddy Fender, ABC-Dot, 2/28
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE, Lou Rawls, Phila. Int'l., 5/15
- YOUNG BLOOD, Bad Company, Swan Song, 3/13
- YOUNG HEARTS RUN FREE, Candi Staton, Warner Bros., 5/1
- YOU'RE FOOLING YOU, Dramatics, ABC, 2/7
- YOU'RE MY BEST FRIEND, Queen, Elektra, 5/22
- YOU'RE MY EVERYTHING, Lee Garrett, Chrysalis, 6/26
- YOU'RE MY ONE WEAKNESS GIRL, Street People, Vigor, 3/20

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**1976.
ANOTHER
YEAR
WE'LL
NEVER
FORGET.**

On the opposite page are just some of the many ASCAP-licensed writers
who made it into the Top 20 in this year's
Billboard, Cash Box, and Record World year-end awards.



Abba (STIM)



America



Ashford & Simpson



Average White Band



Joan Baez



Jeff Beck (PRS)



Boston



Marvin Gaye



Carpenters



Keith Carradine



Chicago



Cheech



Chong



Judy Collins



Chick Corea



Andrae Crouch



John Denver



Neil Diamond



Bob Dylan



Eagles



Foghat



Peter Frampton (PRS)



Larry Groce



Henry Gross



Marvin Hamlish



Heart (CAPAC)



Gil Scott-Heron



Janis Ian



Isley Brothers



Elton John (PRS)



Carole King



Kiss



Led Zeppelin



Gordon Lightfoot (CAPAC)



Steve Miller Band



Ronnie Milsap



Graham Nash (PRS)



Queen (PRS)



Charlie Rich



Smokey Robinson



Richard Rodgers



Chaka Khan (Rufus)



Boz Scaggs



Bob Seger



Carly Simon



Patti Smith



Phoebe Snow



Candi Staton



Rod Stewart



Stephen Stills



Barbra Streisand



Tavares



Tom Waits



Thin Lizzy (PRS)



War



Grover Washington



Wild Cherry



Stevie Wonder



Gary Wright



Blue Oyster Cult



Gladys Knight

ASCAP

The Coast

(Continued from page 78)

Alan being put out to pasture, where he still resides, blissfully raising horses and serving as a director for Bay City Music. The real bonanza for Alan was finally he could reveal his real age, which is 26. His replacement was 17 year old **Ian Mitchell**, who also will leave by fall, giving the same reasons for his exit as Alan did. Which goes to prove either that age is no guarantee, or the newer models wear out much faster these days . . . Does **Peter Rudge** put his bands on high octane diets or what? Consider **Keith Moon's** rearrangement of a Salt Lake City dressing room, with a baseball bat, a la **Ronnie Van Zant**.

Rhino Records honored local landmark and living legend **Rodney Bingenheimer** with a "Rodney Day" at their Westwood Store. Seconding the motion, The Coast proclaimed that henceforth every day in Hollywood should be "Rodney Bingenheimer Day." For those living in Torrance, West Covina or San Bernardino, please apply to **Kim Fowley** or **Tom Campbell** for a special permit to celebrate "Rodney Day" in their area . . . Marvel Comics wooed those mascaraed wonders, **Kiss**, with a contract for a Kiss Comic book. For the over 21 Kiss fan, Marvel planned a special supplement, entitled "Backstage." . . . **Grateful Dead** drummer **Mickey Hart** released an album under the name of **Diga Rhythm Band**, which was comprised of 11 drummers. We wondered why he didn't save some money and only hire **Ginger Baker** . . . **RW** inquires as to "what is a **Peter Lemon-gello**?" . . . Life Imitates Art once again in a display that brought a tear to both **Jim Baily** and **Joe E. Brown's** eyes. This momentous display of the fusion of rock and roll and the One, Two punch occurred at that subterranean niche for New York bands, CBGB's. Onstage was the notorious **Wayne County**. Hovering in the audience was one **Richard Blum**, aka **Handsome Dick Manitoba**, lead singer of the **Dictators**. Manitoba was in the precarious position of the "land of one too many," so he was occupying himself with a favorite pastime of the soused set—heckling. His heckling disintegrated into physical abuse when he pelted the stage with ice cubes, and growled that he was gonna, "get him," as he charged the bandstand with a raised beer mug. After an acute moment of panic, Wayne rose his mike-stand to the occasion and cracked the drunken Dick in the hand, in an obvious effort of self defense. Later that week, in an obvious effort at revenge (even Manitoba's closest friends told us that he was embarrassed to having been beat up by a drag queen, and he vowed to still "get him"), charges were pressed against Wayne County for assault with a deadly weapon. Wayne was thrown in the clink but eventually the case was thrown out of court, marking a battle lost in the maintenance of the macho mystique. Surprisingly, Dick's version of what happened never appeared in the Advocate, although we kept hoping, nor did this match, set a trend for ringside rock and roll, much to **Peter Rudge's** displeasure.

Barefoot Jerry at Exit/In



Monument Records artists Barefoot Jerry are shown backstage at the Exit/In during their recent engagement there. Barefoot Jerry headlined the first weekend the Exit/In was opened after extensive renovations by new management and ownership. Pictured from left: (standing) Tom Rodden, vice president of sales and marketing for Monument; band members Si Edwards, Steve Davis, Mike McBride and Barry Chance; (front) Russ Hicks and Wayne Moss.

Soko Koike, president of Original Confidence, presented **Queen** with the "Ginza Now Awards" for their achievements in Japan. What Coast wondered was who snagged the "Ginza Then" honors . . . Tom Cat Records was on the prowl again, after they severed its RCA distribution ties . . . The Coast recognizes **Bob Marley** as Jamaica's "potential **Brian Wilson**" when the Wailers releases "Rastaman Vibration" . . . Warner Records revealed that **Britt Ekland** will provide heavy breathing on **Rod Stewart's** new album, "Atlantic Crossing" . . . Coast's former columnist, **Tony Lawrence**, rises another notch in the world of big business when he was appointed to the position of general manager at Warner Brothers Records . . . Foreshadow or not, that is the question. The dispute between Laurel Canyon Music/**Bruce Springsteen** and Every Little Tune/Pocket Full of Tunes, the publishing division of the Wes Farrell Organization, had been amicably settled between the two parties without the necessity for legal action. Little does Springsteen know that this won't be the last lawsuit that he'll be involved in. By September he'll know too much . . . Rock and roll again meets the silver screen with the aid of **Bill Graham**, who staged an all day concert at Arizona State Stadium with performances by **Frampton**, **Santana**, **Montrose**, **Graham Central Station**, and the **LA Jets**, to accommodate the shooting of crowd footage for the **Barbra Streisand/Kris Kristofferson** remake of "A Star Is Born." All we want to know is: Does Graham get a screen credit, besides the \$3.50 per person that the tickets sold for?

MAY

Ol' Platinum Eyes, known to some as **Elton John**, has brought to Young America yet another vinyl offering called "Here and Now," recorded live in 1974 during the tour when Elton was still using the **Nigel Olsson-Dee Murray-Davey Johnstone-Ray Cooper** combo . . . The Coast had the unique privilege (and taste) to be the first to introduce the band known as **Boston** to print. In a matter of months everyone will be vying for Boston's attention and tickets, as predicted in this column. Epic Records has just penned Boston to their label, and also was unprepared for the havoc Boston is to play on the charts within the next five months as the band entered the studio with **John Boylan** to record their debut album . . . **Pete Bennett**, fashion plate and friend to the fabulous, is caught by an SX-70 when he played kissy face with **Elizabeth Taylor** at the Westchester Premiere Theater after **Liza Minnelli's** opening night performance . . . **Stevie Wonder** re-signed with Motown for another seven year stretch . . . Coinciding with the release of his A&M album, **Steve Marriott** made his first tour as a solo artist since the disbanding of **Humble Pie** over a year ago. Pictured in the May 1 issue of **RW**, we spotted Marriott in an oversized jean cap, sunglasses and a moustache, which **RW** took to be an attempt on Steve's part to discourage **Dave Marsh** fans from pestering Steve for David's autograph . . . The Coast gave **Stephen Stills** an honorable mention in the unauthorized album title contention, for "album name of the year," for "Illegal Stills" . . . **Egads**, a new face on the scene. **Mike Harris** plugged in his IBM Selectric on the third floor offices not very far over Sunset and Vine, and wrestled the reins of The Coast column from a confused **Ben Edmonds**. Ben looked a little glassy when we informed him that we sent his personal effects over to the Capitol Tower where he would be punching in at his newly created position on the a&r staff. Ben became the director of talent acquisition, west coast, at this reading . . . Our new and curious Coast columnist poses the question why only **Elton John**, **Neil Sedaka**, and **John Denver** smiled on their album covers. Seven months later, there are still no takers on that query . . . **Status Quo** maintained its own standards, by celebrating their 14th birthday under that moniker, by not breaking up for another year. Our congrats, and hopes that they commemorate their 15th the same way . . . **Elizabeth Taylor** made our column twice in the same month, after she deserved special note when she requested a free copy of "Simon Stokes and the Black Whip Band" . . . **Led Zeppelin** kept us in the dark, in their usual enigmatic manner, with their billboard on the Sunset Strip. They fanned public curiosity by adding only one letter a day to the developing advertisement for "Presence." They shouldn't have gone to the trouble, since the album didn't need any help getting to the number one slot on **RW** charts, only three weeks after its release . . . The **Doobie Brothers** asked **Mae West** to come up and see them sometime, specifically on May 7 when they played the Forum. Besides wanting to provide Ms. West with

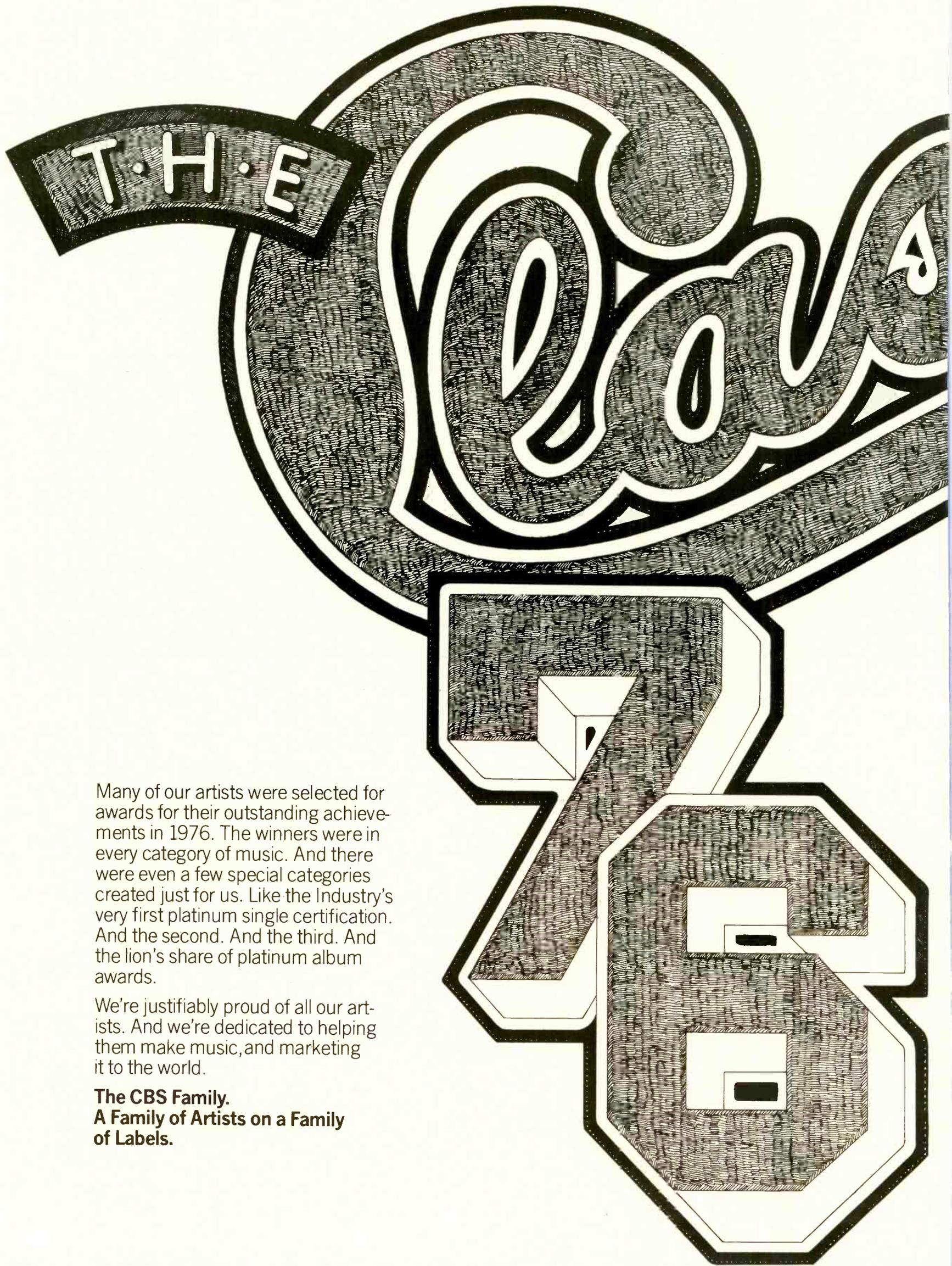
(Continued on page 188)



Thanks
for
making
us
#1
again.

James Seals Dash Crofts

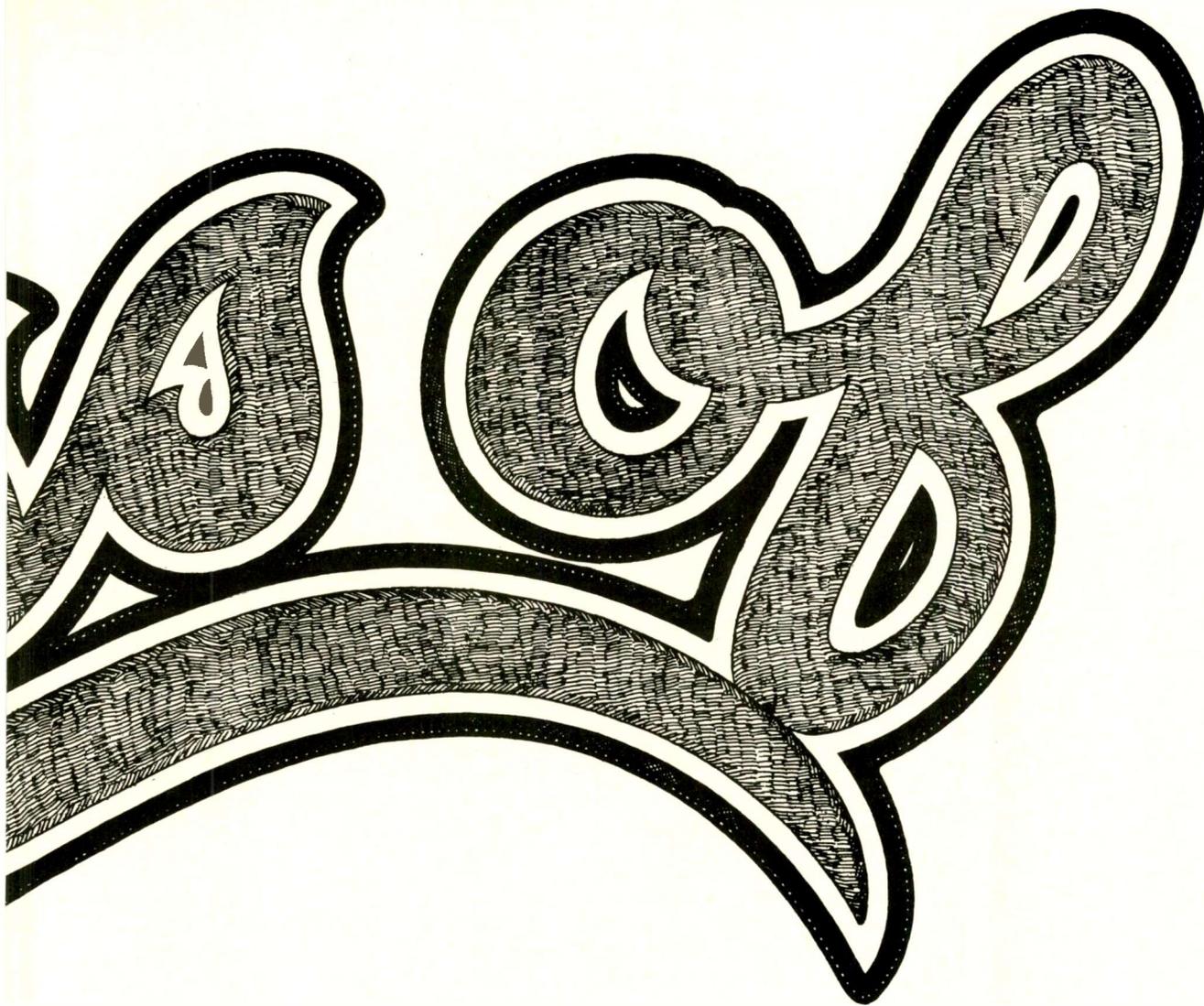
Day 5 Productions
Marcia Day—Manager
216 Chatsworth Drive
San Fernando, California



Many of our artists were selected for awards for their outstanding achievements in 1976. The winners were in every category of music. And there were even a few special categories created just for us. Like the Industry's very first platinum single certification. And the second. And the third. And the lion's share of platinum album awards.

We're justifiably proud of all our artists. And we're dedicated to helping them make music, and marketing it to the world.

**The CBS Family.
A Family of Artists on a Family
of Labels.**



**RECORD WORLD
Special Achievement
Awards**

CBS RECORDS:
for the First Three
Platinum Singles
"Disco Lady"
JOHNNIE TAYLOR
"Kiss and Say Goodbye"
THE MANHATTANS
"Play That Funky Music"
WILD CHERRY
SWEET CITY RECORDS:
for achieving a #1 single
in their first year
of existence.
"Play That Funky Music"
WILD CHERRY
CHICAGO:
for an album in the
Top 100 for the
entire year.
"CHICAGO IX"

Pop Singles Awards

Single (Solo Artist)
#1 "Disco Lady"
JOHNNIE TAYLOR
Single (Group)
#1 "Play That Funky Music"
WILD CHERRY

Pop Album Awards

New Male Group
#1 BOSTON. WILD CHERRY (Tie)
New Featured Vocalist
#1 BRAD DELP, Boston
Instrumental Album
#1 "Wired."
JEFF BECK
Broadway Cast Album
#1 "A CHORUS LINE"
Most Promising
Female Group
#1 THE EMOTIONS

R&B Singles Awards

Single (Solo Artist)
#1 "Disco Lady"
JOHNNIE TAYLOR
Single (Group)
#1 "Kiss and Say Goodbye"
THE MANHATTANS
Male Vocalist
#1 JOHNNIE TAYLOR
Most Promising
Male Vocalist
#1 TYRONE DAVIS
New Male Group
#1 WILD CHERRY
Male Group
#1 EARTH, WIND & FIRE

Featured Male Vocalist

#1 EDDIE LEVERT, The O' Jays

**Most Promising
Female Group**

#1 THE EMOTIONS
Instrumental Combination
#1 MFSB

R&B Album Awards

Male Group
#1 EARTH, WIND & FIRE
Most Promising
Female Group
#1 THE EMOTIONS
Instrumental Combination
#1 MFSB
Producer
#1 KENNETH GAMBLE & LEON HUFF

BILLBOARD

Label Awards

Pop Album Label
#1 COLUMBIA RECORDS
Soul Singles Label
#1 COLUMBIA RECORDS
Soul Album Label
#1 COLUMBIA RECORDS
Jazz Label
#1 COLUMBIA RECORDS
Easy Listening Label
#1 COLUMBIA RECORDS

Pop Singles Awards

New Group
#1 WILD CHERRY

Pop Album Awards

Group
#1 AEROSMITH
Album Artist
#1 AEROSMITH

Soul Singles Awards

Artist
#1 JOHNNIE TAYLOR
Soul Single
#1 "Disco Lady"
JOHNNIE TAYLOR

Country Album Awards

Album
#1 "The Sound in Your Mind"
WILLIE NELSON
Album Artist
#1 WILLIE NELSON

CASHBOX

New Artist of 1976

#1 BOSTON

Pop Singles Awards

#1 "Disco Lady"
JOHNNIE TAYLOR

Pop Album Awards

Instrumentalist
#1 JEFF BECK
New Group
#1 BOSTON

R&B Singles Awards

Single
#1 "Disco Lady"
JOHNNIE TAYLOR
Male Vocalist
#1 JOHNNIE TAYLOR
Group
#1 EARTH, WIND AND FIRE

R&B Album Awards

Group
#1 EARTH, WIND AND FIRE

Country Singles Awards

Instrumentalist
#1 CHARLIE McCOY

Country Album Awards

New Male Vocalist
#1 DAVID ALLAN COE
Instrumentalist
#1 CHARLIE McCOY

Copy Writes

(Continued from page 87)

of performing rights administration at BMI.

APRIL

Lonnie Liston-Smith signs with Chappell . . . **Robert Webb** named president of **Jimmy Webb's** White Oak Songs . . . **James Hendricks** signs with E. H. Morris . . . **Robert L. Gordy** named executive vice president and **Jay S. Lowery** to vice president and general manager of Jobete Music . . . **Nick Molle** signs with Famous . . . Chappell publishes first hard-covered book, "How I Write Songs, Why You Can," by **Tom T. Hall** . . . Macmillan Performing Arts' Macmusic division publishes "Themes and Variations for Patriots, Politicians and Presidents," compiled by **Vera Brodsky Lawrence**.

MAY

Stanley Adams re-elected president of ASCAP . . . **Mary Travers** to E. H. Morris . . . **Alan Smith** appointed director of special projects at BMI . . . **Aaron Schroeder**, president of A. Schroeder International, celebrates his 28th year in the music business . . . **Len Hodes** named vice president and general manager of Chalice Music Group . . . **Bobby Callender** signs with Chappell and **Loudon Wainwright III** renews with Famous . . . Ivan Mogull Music Corporation to represent Belwin-Mills catalogue in South America, Central America and Mexico . . . **Greg Edwards** named assistant professional manager at Dick James Music . . . Heath/Levy Music to administrate **Terry Cashman** and **Tommy West's** Sweet City Song in the U.K. and Erie . . . **Carolyn Leigh** signs worldwide administration and co-publishing for her Key of C Music with Chappell . . . "Feelings" places first at Musical Mallorca '76 songfest.

JUNE

Performers royalty killed by House copyright subcommittee . . . **Salvatore Chiantia** named chairman of the board of National Music Publishers Association and **Leonard Feist** is elected president . . . **Ira Jaffee** promoted to Screen Gems director of talent acquisition and development . . . **Willie Tee** signs to Clive Fox Music . . . August Moon Productions pacts with Amherst Records for distribution and publishing . . . **Stanley Adams** (ASCAP), **Edward A. Cramer** (BMI) and **Albert F. Ciancimino** (SESAC) discuss opinions of the performance societies on the proposed copyright revisions . . . Mechanical rate is raised to 2¾ cents.

Donna Summer signs with BMI . . . 335 Music opened by **Larry Carlton** of **The Crusaders** . . . "Love Will Keep Us Together" by **Neil Sedaka** and **Howard Greenfield** is BMI's most performed song of the past year . . . **Tommy Mottola** exits Chappell . . . **Peter K. Siegel** forms PKS Publishing . . . **Mike Stewart**, chairman and president of United Artists Music, is the subject of a **Record World** Dialogue . . . **Emil LaViola** forms LaViola Songs (BMI), Emil Music (ASCAP) and Vola Music (SESAC) under **Sidney A. Seidenberg's** SAS banner . . . **Wally Gold**, **Jay Siegel**, and **Felix DePalma** promoted at Kirshner Entertainment . . . **David Rubinson** sings with BMI.

JULY

Screen Gems Music is sold to EMI by Columbia Pictures for \$23.5 million and an investment in several Columbia feature films . . . **Paul McCartney's** MPL Communications buys E. H. Morris Music for \$9 million . . . ASCAP names 10 winners of the Deems Taylor Awards for books and articles on music . . . **Natalie Cole** wins Tokyo Song Festival grand prize with "Mr. Melody" . . . **Jon Devirian** named general professional manager of Intersong US . . . BNB Associates, managers, starts Big Heart Music . . . **Stan Snadowsky** and **Alan Pepper**, owners of The Bottom Line, form a joint publishing company with United Artists Music, Bottom Line Music Co., Inc. . . . **Sam Hill** signs with ATV Music . . . **Helaina Bruno** (N.Y.) and **Randy Talmadge** (L.A.) named professional managers at Chappell . . . **Suzan Kapner** to professional department at Peer-Southern . . . **Errol Sober** named general professional manager at Blendingwell Music . . . Chappell releases **Janis Joplin** songbook.

AUGUST

Chappell's **Carol Sager** signs with Warner Brothers Records . . . **Blake Mevis** named assistant professional manager to **Diane Petty**, manager, at ABC/Dunhill, Nashville . . . Island Music to represent Chinnichap Music in U.S. and Canada . . . BMI renews its support of the Alternative Chorus Songwriters Showcase, directed by **Len Chandler** and **Jimmy Braheny** in Los Angeles . . . **Sean O'Brien** wins American Song Festival's first lyric competition for "If Angels Are

(Continued on page 146)

CONCERT REVIEW

Strawbs and Ambrosia: Orchestral and Successful

■ NEW YORK—The Strawbs (Oyster), with their past internal problems apparently resolved, played the Capitol Theatre in Passaic, N.J., with a beaming confidence recently, and generally looked more lively than on either of their last two American tours. If David Cousins has finally found a combination of musicians who will accept his musical ideas, the English band could once again be reaching for the sort of major achievement that has in the past been so close and yet so far away.

Since their changeover from folk—to orchestral—rock five or six years ago, the Strawbs have created some of the best music in the genre, and their concerts now serve as a reminder of just how good some of their songs are. They are as responsible as anyone for the mellotron's elbowing its way into the keyboard arsenal of so many groups. The Strawbs now use two keyboard players, and most of the group's songs feature various keyboard solos intertwined with those of Dave Lambert, the veteran guitarist who is certainly one of the group's leading assets. The Strawbs, like The Beatles, are fond of grafting fragments of songs into one longer composition, and although the changes are sometimes a little jolting, all of the Strawb songwriters over the years from Hudson and Ford to John Hawken to Lambert share a sure melodic touch that Cousins also enjoys, and as a result most of the songs stand up well under the thunderous arrangements Cousins favors.

Cousins himself is the Heath-

cliff of rock—one thinks of him writing songs out on a moor with a gale howling around him—and his principal virtue, his intensity, is closely linked to his principal vice, his tendency to excess. It is at once exciting and rather unsettling to watch him work himself into a frenzy during "Round And Round" and other songs, but it should be said that this time around he seemed much more controlled and therefore more enjoyable. The Strawbs reunion concert and album are eagerly awaited.

Ambrosia (20th Century), a California group with similar interests in orchestral rock, opened the show in one of their first area appearances. Their style is much more English than west coast, yet in performance they seemed somehow more American than on record. They are one of the most literate (or perhaps literary) of bands, playing songs based on Vonnegut and George Sand, and they offer a sound dominated by David Pack, the guitarist, and Chris North, who plays a variety of keyboards. Pack looks and sounds rather like Greg Lake, and he combines with Joe Puerta, the bassist and co-lead singer, for a very clean vocal quality with many Beatle touches. They seem determined to be accessible, as demonstrated by their single hit, "Holdin' On To Yesterday," perhaps even a little too accessible, and their obvious talents will need some more performing experience (and a rearrangement of the order in which they play their songs) to reach their potential.

Marc Kirkeby

Detroit Honors Originals



The Originals, Motown recording group celebrating the success of their disco hit, "Down To Love Town," were presented keys to Detroit by Mayor Coleman Young, and a proclamation honoring the group for its achievements. Pictured above, from left, are Originals Walter Gaines, Ty Hunter, a friend, (presenting the award and keys) a Mayor's aide, Richard Berry, songwriter Lamont Dozier, Originals Freddie Gorman and Hank Dixon, and Lem Barney, comeback for the Detroit Lions.

Proof Positive!

Ashford & Simpson's "Tried, Tested and Found True" is becoming a Smash.



All these and more...

KDKO	WXOK	WNJR	WOL	WTOY	KOWH-FM	WAMM	WPDQ	WFDR-FM	WLLE
XEAZ	KAPE	WWRL	WHUR	WJJS	WAMO	WCMX	WERD	WRDW	WWIL-FM
KJLH	KFJL-FM	WILD	WWIN	WUSS	WDKX	WEDR-FM	WIDU	WGOV	WJBE
KNOK	WTNK	WKND	WEBB	KRPS	WVVO	WRBD	WOIC	WOKS	WORL
KCOH	KADO	WDAS	WENZ	WESL	WUFO	WCKO-FM	KOKY	WSOK	WANM-FM
WXEL-FM	WBAD	WDAS-FM	WANT	KATZ	WTLC-FM	WLOK	WOKJ	WAPX	
KJET	WBLS-FM	WHAT	WRAP	KKSS-FM	WWWWS-FM	WGIV	WIBB	WENN	

Warner Bros.
WBS 8286



A Bay Area Record Survey

By JACK McDONOUGH

■ SAN FRANCISCO — The San Francisco Bay Area, which has fostered a number of such ventures beginning well over a year ago, has blossomed even more fully over the past few months as a breeding ground for a myriad of grass roots independent record ventures. Several dozen local labels are now out there getting various degrees of attention in the Bay Area marketplace.

It is doubtful that any city in the country can compare in the quantity or quality of such ventures, and as such the Bay Area may serve as a harbinger for a greater exploration of the marketplace for indigenous product in other urban markets. It becomes more apparent, with the spread of knowledge about recording technology, that—to take a turn on Andy Warhol's assertion that, in the future, everyone will be a star for 15 minutes—everyone can enshrine himself on vinyl.

Makin' It By The Bay

One significant recent development has been the formation of Making It By The Bay, an indie collective set here and being distributed through Rhythm Research and Rick Ballard, two exponents of more esoteric distribution in the area. A number of local releases will be handled through the collective, which kicked off its first merchandising campaign the week of Dec. 6th by placing retail display pieces in area locations to help local customers find titles produced through independent channels.

The Bay Area activity can be divided into four categories. The first would include operations like Arhoolie, Bay, Honey, Kicking Mule and 1750 Arch that have been around long enough to build up multiple listings in their catalogues and that have established networks of national distribution but which, nonetheless—due to the character of the music and the personalities of the principals involved—retain a distinct local color.

Chris Strachwitz' Arhoolie label is the best known of the five. Between Arhoolie and its related labels (Folk-Lyric, Old Timey) Strachwitz has 200 titles on the market, distributed by Tom Diamant's Rhythm Research, which has been housed in the same El Cerrito building as Arhoolie and Kicking Mule since Strachwitz made a big move ten months ago. The building is also home for Brazos Films, which recently released the Strachwitz-produced Tex-Mex movie "Chulas Fronteras" (directed by Les Blank), which took an award at the San Francisco Film Festival. The newest Arhoolie lp is the

soundtrack of the film. Strachwitz operates the whole schtick under the umbrella name of the Down Home Music Company, 10311 San Pablo Avenue, El Cerrito.

Kicking Mule, a label specializing in acoustic guitar music, is run by Ed Denson, long time figure on the Bay Area blues/folk scene who is the current president of NAIRD. Denson now has 30 titles out; the latest, "Hot Dogs," is by Stefan Grossman, a co-principal in the company who has cut KM's biggest sellers so far. Many of KM's records are accompanied by tablature books for the practicing guitarist. Kicking Mule, which is likewise distributed by Rhythm Research, deals through Box 3233, Berkeley.

While mentioning Denson it should be noted that he pioneered the concept of the home-grown label in 1965-66 when he put out two Country Joe EPs, the second of which sold an amazing 8000 copies out of Moe's Bookstore on Telegraph Avenue in Berkeley. "The impact in Berkeley," says Denson, "was comparable to a hit single, and a flock of local records, including the Flamin' Groovies lp, came out soon after."

Rhythm Research partners Tom Diamanto and Jeff Alexson are inaugurating their own label, to be called Kaleidoscope. The first release by the David Grisman Quintet (two mandolins, violin, guitar, bass) will be released Jan. 10 with 5000 commercial copies and 2500 promo copies being pressed. It was recorded at the Studios of 1750 Arch Records in Berkeley.

1750 Arch

1750 Arch is a small classical and jazz flavored label that operates its own 50-seat hall for weekend concerts that are broadcast on KPFA. They now have seven titles, with four more (works from Brahms, Debussy, Prokofiev and the second jazz set from Denny Zeitlen) due within several months. Phil Sawyer at Arch also indicates that they have expanded from two to eleven distributors since March. They deal from the Arch Street address in Berkeley, 94709.

Bay Records, run by Mike and Sheila Cogan from 1516 Oak St., Alameda 94501, specializes in contemporary and traditional folk. They have nine titles in print with two more expected by year's end; best seller has been Kenny Hall and the Sweets Mill String Band, 5000 copies, and recent discs by the Arkansas Shieks and Frankie Armstrong are doing well. The newest release is "An Album of Songs" by Jane Voss. Bay uses nine distributors and gets as far as Canada, England and Australia. Augie Blum's 27th Music Promo-

tions in San Rafael handles Northern California promotion—as they do for many of these local ventures.

Honey

Honey Records is a three-year old operation run by Harvey Fugua and Nancy Pitts that relocated to the Bay Area from New York about a year ago. They have four singles on the market now by Grand Theft, Jose Hernandez, The Pacesetters (a Honey production on the Fantasy label) and The Grove Street Band. These are all local Bay Area performers. The first Honey lps, by Grand Theft and Hernandez, will hit the stores shortly after the first of the year and next year will also see the inauguration of a new gospel label to be called Milk and Honey. Tina Freeman, who does gospel programming on the local KSOL, will oversee operations. The voices of Harmony will be the first group to record.

The second category includes bands that, after putting out product on their own labels, went on to affiliate with majors. The groundbreaker here was the Flamin' Groovies effort on Bomp Records; the Groovies are now with ABC/Sire. The Sons of Champlin created their own Gold Mine label last year to do one lp and are now with Ariola. The 9th Creation, a ten-man soul troupe from Stockton, had their own Rite Track lp picked up by Pye, which re-titled it "Falling In Love" after the single.

Beserkley

The Beserkley label, which began with mainstay Earth Quake and has expanded to four acts, is now distributed by Playboy. The current Earth Quake package, "8.5," is now up to 110,000 units in sales. Greg Kihn's second lp, "Greg Kihn Again," the follow-up to his single "Love's Made A Fool Of You," should be out by the first of the year, as well as the second Jonathan Richman package and the first Rubinoos lp. The Rubinoos platter follows up their current single, "I Think We're Alone Now," which held the #1 spot in Modesto for a month. Beserkley is also in the midst of a heavy Christmas marketing campaign, spearheaded by full-color trade ads, of a special package of six singles representing all Beserkley artists (including Son of Pete) and selling for the price of four records.

Country Porn can be included here, though they are pretty much in a class by themselves, both aesthetically and in market tactics. Dealing as CP Products, Porn is doing national mail order business out of Box 548, FDR Station, New York. The mail order route was chosen because, as manager Tom

White explains, "The majors were afraid to touch us—and we realized they wouldn't have known how to market us anyway. It's also the easiest way to avoid being ripped off by distributors." The lp, cut with top notch session men at Nashville's Quadraphonic (produced by Michael Brovsky, is selling for \$7.98 plus \$1 for handling, with ads placed so far in Penthouse, National Lampoon, Screw, and the L.A. Star. 3000 of the original pressing of 12,000 sold in the first 30 days.

The last two categories comprise lps and singles that are mostly one-shot deals of purely local scope, although some of the labels have more than one item. Many of the records were made in lieu of demo tapes as more ambitious calling cards to the industry; others were made only for the self-satisfaction of the people involved or to provide a lasting vinyl photograph for friends and camp followers.

The lps, by label name:

Caramba: Steamin' Freeman's label. Two records so far, "Greatest Hits" and "Full Steam Ahead," with a third in the works at Funky Features studios. Sold almost entirely at gigs, usually Mooney's Irish Pub, where Freeman works often, although Tower and Banana have stocked it. Freeman is a fiddler who writes down-home style good-time original tunes that go over well in neighborhood bars. Box 784, Mill Valley 94941.

Flat Out: The most artfully produced and musically strongest package of the locals has been Stoneground's lp, likewise titled "Flat Out." Produced by Roy Segal at CBS San Francisco studios. Sold 8000 copies thus far, mostly in the west, through distribs such as Heilicher, MS, ABC, Schwartz and Apex-Martin. Singles have been "Way Back" and "Daddy Look My Way." Augie Blume, who is handling promotion, believes the record could easily do 100,000 if picked up by a major. Box 628, Corte Madera 94925.

Bald Ego: The debut lp of Steve Seskin and Friends, titled "Greatest Hits," is in its third pressing on this label. Ken Baker Publicity reports that the lp picked up airplay on 24 stations, with a single due soon. The music is sweet and acoustic, heavy on the harmonies. Mail order copies go for \$4.98 plus 67¢ handling. Box 31451, San Francisco 94131.

Half Moon Bay: Label for a new lp titled "Yeah" from Timothy Dawes, Patricia Pickens and their band, Natural Act. Dawes recorded with a band named Penrod for Straight/Warners in 1969 and has written songs for It's A
(Continued on page 122)

Now we're number one in breaking
new artists . . . Thank you . . .

BRICK
PEABO BRYSON
PAUL DAVIS
MUSCLE SHOALS HORNS

THE SOUNDS OF ATLANTA FROM
BANG & BULLET
RECORDS



A Bay Area Record Survey

(Continued from page 120)

Beautiful Day; Pickens is a former actress with American Conservatory Theater. The record is being distributed by Pacific Record and Tapes; In Tune; ABC-Seattle; and IRDA. Box 733, Half Moon Bay 94109.

Owl: Kate Wolf, a folk singer with a very sweet voice and a good touch with a song, has done an album called "Back Roads" on Owl with a group of musicians called Wildwood Flower. About to go into fourth pressing; 2300 copies sold thus far, with Rhythm Research now doing the distributing. Box 711, Sebastopol 95372. Selling at \$6 per.

Bucksnot: Country rockers Cayenne released their lp as a collection of demo tunes on Bucksnot last year. It brought them a decent amount of attention and they have just released a single from the package, "Make Your Move"/"Things Get Better." Box 7807, San Francisco 94120, or info through Augie Blume.

Round Mound of Sound: Set up specifically to release product by a Sacramento band called Orion Express. Tower in Sacramento and San Jose Record Merch. in L.A. have each sold several hundred. Airplay on KZAP and KSFM, Sacramento, and KOMA and KSJO, San Jose. Recorded at The Church, San Anselmo, the lp contains several strong rock and roll tunes. 517 24th Street, Sacramento 95816.

Real Turkey: The San Francisco Medicine Ball, a banjo band that includes guitars, upright bass, bassoon, piano and the vocal group Mother's Children, has sold 1500 copies of their record, "Slowboat to China," on the streets of San Francisco, which is where they usually work. The music is extremely interesting (tunes include "Limehouse Blues," "Hardhearted Hannah," "Hey Good Lookin'," "Caravan," and a meaningful version of "America the Beautiful") and comes across well in the sound of the record. Recorded at Funky Features and CBS. Co-producer Jack Convery says they sell about 250 a week. 954 Ashbury Street, San Francisco 94117.

Messaround: This is the title of the label as well as for a collective of Bay Area blues musicians—Hi Tide Harris, Luther Tucker, Gary Smith, Charlie Musselwhite and others—whose work shows up on their anthology, "Blue Bay." Produced at Blossom studios by the initiators of the Messaround concept, Peter Cline, Eric Westly, Gary Horsman. Extensive notes by Tom Mazzaloni, who runs the S.F. Blues Festival. Box 1392, Burlingame 94010.

Pyramid: Home for an avant gard Afro-jazz group known as the Pyramids. They will be dealing under the name Aomawa Music, because Roulette already has a Pyramid subsidiary. They are still setting up distribution on their first album, "Birth Speed Merging," but have sold about 1200 copies locally on a 5000 pressing. 817 Union Street, San Francisco 94107.

Jim Lowe Trio: This record came out last year bearing just the name of the group on the label. This is jazz, with compositions by Ellington, Gershwin, Herbie Hancock and Stanley Turrentine as well as originals; Lowe, however, was once with a rock group called Cleveland Wrecking Company. 1432 Stockton Street, San Francisco 94133.

Redwood: Vehicle for the folk/rock work of Holly Near and Jeff Langley, who have done three lps so far. Diamant says Rhythm Research sells more of Holly's records than those of any other artist-owned labels he handles. 565 Doolin Canyon Road, Ukiah 95482.

Wyndam Hill: Label created by William Ackerman for his John Fahey-styled acoustic guitar record titled "Search For The Turtle's Navel." Observers are skeptical about Ackerman's claim to have sold 4000 through self-distribution. Now being handled by Rhythm Research, 10311 San Pablo, El Cerrito.

World: World is the brainchild of Jack Leahy of Funky Features studios and Bob Simmons, long-time area FM radio gypsy and ideas man. 5000 copies of a new Hoodoo Rhythm Devils lp are now being pressed for World, which in its two years of existence has put out several country records. 142 Central, San Francisco.

Tulip: A 1975 Tulip lp, "Thoughts of California," featured "Hey Joe" author Billy Roberts and his band grits, which is still available through 2249 Fillmore Street, San Francisco 94115. The other dozen Tulip lps—of which Billie Holiday's "Rare West Coast Recordings" was the best seller—have been leased out by Tulip head Hillel Resner to another company.

Organ Arts: Organist Ted Allan Worth has put out two lps of his own playing on this label, plus a third on the Canadian label Helden, which he usually sells at public appearances although they are available by mail at \$5 per plus postage from 183 Golden Gate Avenue, San Francisco. Worth is now working on a multiple-record lp to feature performances from the organ extravaganza, "A Triumph and Blaze of Sound and

Light" which featured Virgil Fox and others in September at St. Mary's Cathedral in San Francisco.

There is such a multiplicity of local 45s that only bare bones information can be given here. Some of these records are quite new, others have been around awhile. The more current and promising ventures are listed first. A number of the 45s are EPs.

El Rauncho: This label has released three records so far. In 1975 Cornell Hurd and the Mondo Hotpants Orchestra released an EP from which the song "Here Come the Clones" got some airplay, including play on Dr. Demento's syndicated program. A 1976 EP featured "Village Of The Durned" and "Bicentennial Boogie" plus two other tunes. This also was played by Demento and got widespread local attention. The current record and first single is "The Texas Behemoth" b/w "Platinum Blondes." (For a report on the flying dinosaur known as the Texas Behemoth see the October issue of OUI.) 1851 Woodland Avenue, East Palo Alto 94303.

Sweetheart: This summer Sweetheart released three Kinks songs on a 45, "So Tired" by Dick Bright & His Sounds of Delight Orchestra, plus "Victoria" and "All Day And All Of The Night" by Little Roger & the Goosebumps—both of which acts work together in a nightclub revue/parody of the "Tonight" show. The record supported an extended series of summer bookings at San Francisco's Boarding House. Roger Clark reports that "we're rapidly going through the first pressing of 5000" with half the sales coming in Sacramento. "What sets us apart," says Clark, "is that we hired a real producer"—namely, Kenny Laguna, who worked extensively in the past with Kama Sutra bubblegum acts as well as Tommy James, Tony Orlando and the Steve Gibbons Band. Recorded at CBS with a dozen musicians. Box 2251, Berkeley 94702.

Big Name Records: Robert Lee Jackson, deejay on the Bay Area's only country outlet, KNEW, has recorded two singles on Big Name. The first, "Request Line," was, says Jackson, a turntable hit, getting play on 40 stations nationwide. The new one, a ballad named "Dear Jenny," backed by Buck Owens' Buckaroos, was recorded in Bakersfield and will be distributed from Nashville by IRDA. 345 Franklin Street, San Francisco.

Nerves: A local trio, naming their label after themselves, is currently pressing 5000 copies of a four-song EP to be sold through local Banana and Record Factory

chains. The group also has a local TV appearance set for November. 568 Folsom Street, San Francisco 94105.

Houserocker: The Grayson Street Houserockers, who have played the Bay Area nightclub circuit for years, have put out "Country In Mind"/"Medicine Man," with Micki Thomas, who sang the Elvin Bishop hit, "Fooled Around And Fell In Love," doing backup vocals. KRE and KTIM have given the record its best local play with Tower-Berkeley the largest of a half dozen stores stocking it. 4050 Lambert Road, El Sobrante 94803.

K.O.: Hot Knives, whose lineup includes two former members of the Flamin' Groovies, has a new single here with a black and white picture cover. 17 Hattie Street, San Francisco 94114.

Loose Gravel: The 45 carries no label but comes in a picture sleeve. The band Loose Gravel features guitarist Mike Wilhelm, who has a current lp on United Artists in Europe.

Uptown: Label for a band named Good Morning, which has sold half its first pressing of 1000, mostly at gigs. 1405 San Anselmo 94960.

LaRue: Vehicle for three-man band of the same name. Black/white picture sleeve. Box 31424, San Francisco 94313.

Bender: Label for Proud Pork Productions, songwriter Ron Nagle's company. A side of current 45 is the Casters' "I'm A Hawg For You Baby" done up by Rogers & Burgin.

Honey: Harvey Fuqua's label. Fuqua, ex-Motown producer, set up shop in the area last year to scout mostly soul talent. Current 45 has a disco tune by Grand Theft.

Beer Can: A side of the Beer Can single is "One Trucker's Woman" sung by Linda Dunlap. Recorded at Fantasy by Skip Shimmmin, who used to work there. Sold mainly through Banana.

John Paul: A most interesting label created by Paul August, an Oakland teacher who recorded the Castlemont High School choir doing "I Told Jesus," a James Cleveland gospel song, plus Ellington's "Satin Doll." August used the high school print shop for the cover, and then as a career education project had the kids work on promoting the record. Recorded at the Mills College Community Recording Center by Bob Sheff. August also had a single last year, "Radar Runner"/"The Ice Cream Truck Song." 2187
(Continued on page 124)

**It all adds up...
The Song.
By Cy Coleman
and
Michael Stewart.
The Arrangement.
By Nelson Riddle.**

The Voice.



**FRANK
SINATRA**
"I Love My Wife"
FPS 1362

b/w
**"Send in The
Clowns"**



New York, N.Y.

(Continued from page 70)

with **David Johansson** is "one of the great documents of our time" . . . **Max Nichts** on **Al Green** and **Jimmy Walker** at Lake Tahoe . . . **George Harrison** joins **Monty Python** on stage for "The Lumberjack Song" at City Center and the favor is later reciprocated with some Python squawks on his "This Song" single. While in town, **Pythons Michael Palin** and **Terry Jones** stop by the RW office to shed some light on their extra curricular activities . . . and their privates . . . **Pete Bennett** leaves his clothes on for a picture with **Liz Taylor** . . . **Steve Goodman** and irreproachable **Ira Mayer** are "Sharing The Good Times" . . . Local Boy Makes Good: **Bob Moore Merlis** returns to New York, bringing greenhorn **Gene Sculatti**, and proves that it is possible to do 12 things in four seconds and down three egg creams at Dave's Luncheonette . . . "A Chorus Line" gets nine "Proferas" . . . **RW On The Move**: radio seminar in St. Louis and clean-up monitor **Mike Sigman** lectures at the New School . . . New girl on the block **Pat Baird** becomes Pat "Swine Flu Sally" Baird as she picks up the dreaded disease while sailing up the Mississippi River and



Flashmakers' spring training team and workout shots.

covering the opening of the new Phonogram/Mercury Memphis office. The relatively missing **Jon Tiven** was also aboard as was **Sheryl Feuerstein** (without **Dudley**) . . . Pete Bennett makes his second appearance of the month, this time with **Henry Winkler**.

Irwin Steinberg is the subject of a two part Dialogue. KHJ, **Julio Iglesias** and **Aretha Franklin** are all honored with special sections (a lot of overtime in May) with Aretha also on the cover. Other covers: **Blackbyrds**, **Eagles**, **Hall & Oates**, **Commodores**. Other Dialogues: **Don Cornelius**, **Allen Shaw**, **Kander & Ebb**.

JUNE

With singles by **The Beatles**, **Cliff Richard**, **Neil Sedaka**, the **Bee Gees**, **Jeff Beck**, **Aretha Franklin**, the **Beach Boys** and **Carpenters** on the cover and the charts, a feeling for the '60s pervades the airwaves while **Peter Frampton** (who first made it himself in the '60s) regains the top spot on The Album Chart with a bullet (should have been a cannonball) . . . **RW** inaugurates its Marketing Review and reports that Chrysalis is on the road to independence . . . All counts but one were dismissed in the **Clive Davis** case, and speaking of the courts, former Flashmaker legal counsel, **Jonathan "I'm Cool" Skiba** files the lead story on Curtom's entry into the film production field . . . **David** slash manager coach general **McGee** willfully attends the **Aerosmith** concert at MSG and finds that the group has "come of age." The aforementioned McGee and his wife **Nikki** celebrate their seventh anniversary in grande style at Crawdaddy's tenth anniversary party when **Southside Johnny** dedicates "I Don't Want To Go Home" to the two love birds . . . Among other information to be gleaned from the pages of **RW** in June is the news that the next **Kinks** album will bear a baby blue label and that tenderfoot **Mike Sigman** is not **Abe Beame**. But the big news of the month is unquestionably the return of The Flashmakers who opened the season with a gruelling 10-8 defeat to Roulette despite general manager slash coach David McGee's grand slam homerun and **Ira Mayer's** 1/3 of an inning relief work which resulted in five runs for the opposition.

Quote Of The Month comes from **Rod Stewart** who told the Daily News that he's not ready to settle down being that he's "still got an eye for the odd leg and bosom" . . . **Deep Purple** and **Neil Sedaka** are the subjects of special salutes and Dialogues are with **Joe Sutton**, **Larkin Arnold**, **Mike Stewart** and the **Beach Boys**. **Henry Gross**, **Boz Scaggs**, the **Carpenters** and **Sedaka** are on the cover.

JULY

In two of the tastier events of the month, the **RW** chart department held the First Annual Ice Cream Olympics and Celebrity Sperm, a sperm bank specializing in rock stars, held an auction for the benefit of the American Rock and Roll Party. **WB's** prankster **Peter Kane** won the former contest with a quart of Bassett's double chocolate; a

Freudian slip (no doubt) kept us from sampling the latter . . . Hopelessly airborne **Howie "Ol' Ragarm" Levitt** flew to Atlanta to help **Lynyrd Skynyrd** celebrate a platinum album . . . Flashmaker's legal counsel **Jonathan Skiba** finally showed his true colors penning the review "Cheech & Chong Outrageously Funny." . . . **Jefferson Starship** played to soaked throngs in Central Park . . . New York's skinniest publicist and media hoarder **Susan Blond** announced she'd filmed a role for **Andy Warhol's** upcoming flick "Bad" in which she allegedly pushes a baby out the window of a Dakota apartment. Passersby who know Susan wondered why a doll had crashed on the sidewalk in front of them while strolling along Central Park West . . . Media mogul cut-a-rug **Vince Aletti** appeared on a cable TV panel disco-sing the disco scene . . . **Clive Davis** went on tour (visiting retailers) . . . **New York, N.Y.** inaugurated a "guess the identity of the person in the photo" contest with a high school photo of **Bruce Springsteen** . . .

Yeah!

Da Ode in da Picture in N.Y. N.Y.
Column RW July 3, 1976.

Dis is That White Socked
Wonder Hisself Fer Sure

Da Boss AKA
Bruce Springsteen!

uh youz guys will kindly send da
Aforementionable Prize to me;
The Attorney AKA Quaque
27 Onghida Ave.
Atlantic Highlands N.J. 07716

A billboard on Times Square teased the release of a new **Steve Wonder** album . . . **Natalie Cole** took the Grand Prize at the Tokyo Music festival . . . **David** slash whatever became enamored of **Southside Johnny and the Asbury Jukes** and dragged a different entourage to Asbury Park every Sunday night . . . CBS announced the birth of



Portrait at its annual convention . . . Crack publicist **Howard Bloom** gave Home Box Office a run for its monogram by starting the Howard Bloom Organization . . . The lady with the funny name, **Jaan Uhelszki**, took on **Rona Barrett** . . . **Marc "The Hair Stylist" Kirkeby** took a field trip to Mansfield, Connecticut to report on **Rick Derringer's** new band.

(Continued on page 146)

Bay Area Survey

(Continued from page 122)

39th Avenue, Oakland 94601.

P.A.C.: Created by local production company Pyramid Associates (thus the name) to do a 45 by their band Clover in hopes of generating a record deal. It worked, with the band signing in August to Phonogram in Europe. 307 E. Blithedale, Mill Valley.

Other artists who have had 45's over the past several years include **Jeffrey Comanor** on Finger; **Billy Roberts & Grits** on Tulip (Tulip also did an lp for Roberts, the man who wrote "Hey Joe"); **Crystal Pistol** on San Francisco I.N.S.; **Celeste Hardie** on Loadstone; **Fever** on Magnum; **David & the**

Dour Skins on Breakway; **Gary Smith Blues Band** on Messaround (an EP); **Rama Lama** and the **Last Chance Orchestra**, who released the famous "D.O.A. in San Jose" on a nameless label; **Ted Ashford** on Bump; and **Oberhaus & Renoir** on Oberhaus.

Starship

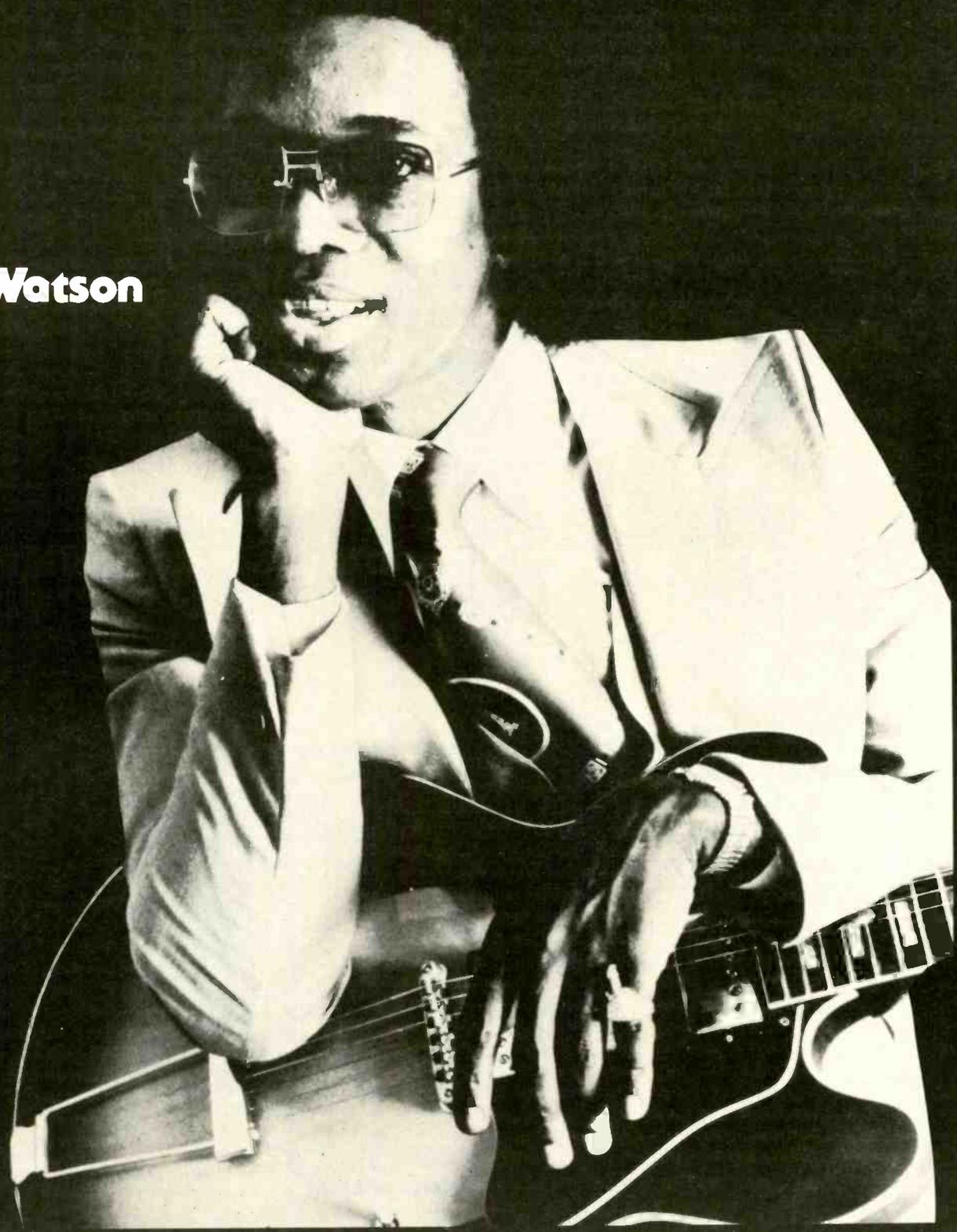
Both the **Jefferson Starship** label **Grunt** and the **Grateful Dead's** **Round Records** should be mentioned here since they gave added credibility to the concept of the local label, although since both had umbilical ties to larger corporations they won't be listed with the others.

- #1 NEW MALE VOCALIST (POP ALBUMS-CASH BOX)
- #1 NEW MALE VOCALIST (R&B ALBUMS-CASH BOX)
- #1 MOST PROMISING MALE VOCALIST (R&B ALBUMS-RECORD WORLD)
- #2 MOST PROMISING MALE VOCALIST (R&B SINGLES-RECORD WORLD)
- #3 NEW MALE VOCALIST (POP ALBUMS-BILLBOARD)

Ain't That A Bitch!

THANK YOU

Johnny 'Guitar' Watson



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E/A Price Increase (Continued from page 3)

Everybody's Records, a major retail account in the Oregon-Washington area, responded in the extreme: Tom Keenan said the chain will not only reduce its orders but will also explore the possibility of mounting a local boycott in protest of the price hike.

"Right now I'm still trying to get some feedback from other retailers in town," Keenan told *RW*. "We would like to boycott the damn album but obviously we can't do that ourselves. We have to have the support of other retailers. Not all of them, but just a few other retailers in town. I think the spirit's right here for that to happen."

Joe Bressi of Stark Records, based in Canton, Ohio, dismissed the notion of a boycott but confirmed that he would reduce his orders on the Queen album.

"My reaction is that it's a sloppy way to do business," said Kim Milliken of For The Record in Baltimore. "It offends me. All it does is generate ill-will. \$7.98 is not funny at all; I don't know how I could live with that price. I think I'd cut my order on the album as a matter of principle. I don't like being told one thing and then another."

Stated John Guarnieri of Mushroom Records and Tapes in New Orleans: "It's a real shock. It's going to cut volume down a bit, I guess. People will see the Queen album for \$7.98, shop around and maybe buy something less expensive. At the very least it'll make people think about what they buy."

Apparently a number of accounts plan to lodge token verbal protests without reducing their orders. Bruce Bayer of Independent Records in Denver calls the hike "a bummer," but adds, "I wouldn't cut back."

Likewise, Barrie Bergman and Fred Traub of Record Bar fear an across the board price hike.

Said Traub: "When the customer recognizes that all albums at all times are \$7.98 list or that the street price is five something or six something, whatever it might be, that's when the customer hesitates to come in. I don't think they're aware of an individual album—they'll pay the price. So my personal reaction is that the new price won't make much difference in the selling of the Queen album, providing it's in the grooves. But these things are always the tip of the iceberg, and that's what scares dealers."

One album doesn't make a difference—it's been proved with Stevie Wonder, it's being proved right now with Wings and it's been proved by 'Abbey Road.' But when all albums are \$7.98, it will make a difference. It made a substantial difference with country catalogue; it made a substantial difference with fringe product. It will probably make a substantial difference with MOR product. Across the board? That's where the worry is. The consumer recognizes that recorded music costs more, and that concerns me."

Bergman added that he wasn't very surprised by the move, but is "not too thrilled" by it. "Our business has been so very good lately that we'd prefer nothing happen in the marketplace," he explained. "We're extremely concerned. We'll have to wait and see what happens."

Ken Dobin of Waxie Maxie is concerned that the new price will have an adverse effect on business. But, like Bayer, he will not cut his order. Dobin feels there will be some consumer resistance to a higher priced album, but also believes that that resistance will in time melt away as it did in the case of Stevie Wonder's expensive new album.

Some retailers who have accepted the new price have done so guardedly. Ben Karol, of King Karol in New York City, expressed the opinion that a low price is the best way to increase volume, but he was quick to add that he will not question the manufacturer. He will, however, cut his initial order. "We try our best to keep costs down," he said, "but I don't really argue with the companies. We always cut our orders on a more expensive album and then increase them as the album begins to sell. It's all

(Continued on page 204)

Rocket Boasts Best Year Ever

■ LOS ANGELES—1976 was the Rocket Record Company's most successful year in its three year history, according to the company. Tony King, who took over as executive vice president of the label late in 1975 (running the company in the United States and in Canada) has reported that Rocket Records was awarded more RIAA gold awards in 1976 than in the entire history of the label. Rocket also received its first platinum lp this year.

In 1976, Elton John and Bernie Taupin's double lp set "Blue Moves" was released on a split MCA/Rocket record label. This album was certified platinum within a month of its release.

In addition to this success with "Blue Moves," Rocket recording artist Kiki Dee was awarded her first RIAA gold record for the single "Don't Go Breaking My Heart" (recorded with Elton John).

Cliff Richard also won his first RIAA gold record in 1976. The single "Devil Woman" from his debut Rocket lp, "I'm Nearly Famous," was Richard's first hit in the United States.

In addition to these artists who were awarded RIAA awards, the Rocket Record Company had other "firsts" in 1976.

Eagles Platinum

■ LOS ANGELES—"Hotel California," the new Eagles album has been certified a platinum record by the RIAA.

Knight Joins A&M

■ LOS ANGELES—Bob Knight has been named southern regional director of merchandising, according to Barry Grieff, A&M's vice president of advertising, merchandising and special projects.

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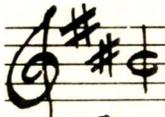
CITY _____ STATE _____ ZIP CODE _____

Toys for Tots



Private Stock Records recording group Starbuck played to a capacity crowd in Atlanta recently for a "Toys For Tots" benefit, sponsored by radio station WZGC-FM (Z-93). Over 16,500 seats were sold and more than \$64,800 raised as a result. In addition to the money, over 20,000 toys were donated by generous ticket buyers. Pictured backstage after the performance are from left: (front) Dan Mason, program director of Z-93; David Shaver; Darryl Kutz; Robert Holliday, group's manager; Bruce Blackman, Bo Wagner, group members; (back row) Ken Crysler, Sloan Hayes and Jimmy Cobb, all of Starbuck.

ANOTHER GREAT YEAR



IN 1976 WE BROUGHT YOU SUCH GREAT HITS AS "LIVIN' THING,"

"STRANGE MAGIC" AND "SHOWDOWN" AS RECORDED BY ELECTRIC LIGHT ORCHESTRA

— GEORGE BENSON'S "BREEZIN"— JAMESTAYLOR'S "WOMAN'S GOTTA HAVE IT"—

SHERBET'S "HOWZAT"— RINGO STARR'S "HEY BABY"— BARRY MANILOW'S

"WEEKEND IN NEW ENGLAND"— MAXINE NIGHTINGALE'S "RIGHT BACK WHERE WE

STARTED FROM"— PETER FRAMPTON'S "DO YOU FEEL LIKE WE DO"— AND

"MORE, MORE, MORE" RECORDED BY THE ANDREA TRUE CONNECTION— AND GREAT

MUSIC FROM MAJOR FILMS INCLUDING BILL CONTI'S "ROCKY"— HENRY MANCINI'S

"THE PINK PANTHER STRIKES AGAIN"— JOHN WILLIAMS' "THE MISSOURI BREAKS"

AND LAURENCE ROSENTHAL'S "THE RETURN OF A MAN CALLED HORSE"—

WATCH US FILL IN THE LINES WITH MORE GREAT MUSIC IN '77!

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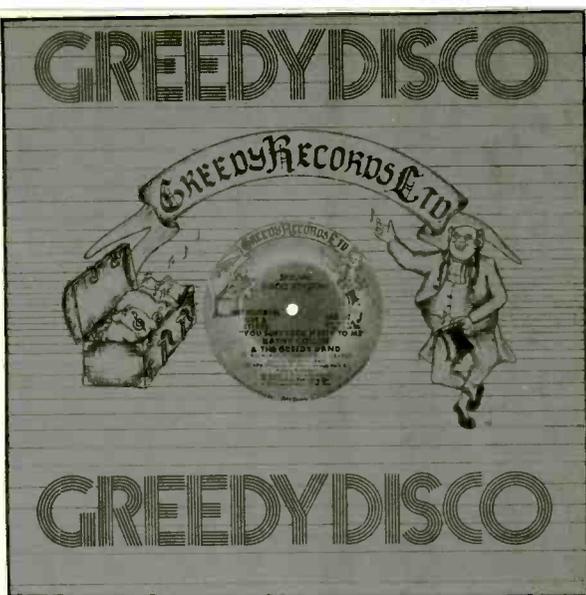
101 THE SINGLES CHART 150

DECEMBER 25, 1976

DEC. 25	DEC. 18		
101	101	DON'T FIGHT THE HAND	HAMILTON, JOE FRANK & DENNISON—Playboy P 6088 (Eee Cee, BMI)
102	106	GREEN GRASS & HIGH TIDES	OUTLAWS—Arista 0213 (Hustlers, BMI)
103	108	YOU'VE GOT ME RUNNIN'	GENE COTTON—ABC 12217 (Drawnbreaker, BMI)
104	110	DADDY COOL	BONEY M.—Atco 7063 (Heath Levy, ASCAP)
105	109	FEELINGS	WALTER JACKSON—Chi Sound CH 17599 E (UA) (Fermata, ASCAP)
106	103	DOG EAT DOG	TED NUGENT—Epic 8 50301 (Magicland, ASCAP)
107	113	ARE YOU READY FOR THE COUNTRY	WAYLON JENNINGS—RCA PB 10842 (Silver Fiddle, BMI)
108	116	DARLIN' DARLIN' BABY (SWEET TENDER LOVE)	O'JAYS—Phila. Intl. ZS8 3610 (CBS) (Mighty Three, BMI)
109	104	CALEDONIA	ROBIN TROWER—Chrysalis CHS 2122 (Misty Days/Chrysalis, ASCAP)
110	146	SUMMER SNOW	BLUE MAGIC—WMOT 4003 (Atlantic) (WIMOT, Friday's Child, BMI)
111	118	WHITE BIRD	DAVID LaFLAMME—Amherst 717 (Halwill, ASCAP)
112	—	MY PEARL	AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI)
113	133	MOODY BLUE	ELVIS PRESLEY—RCA 10857 (Screen Gems-Columbia/Sweet Glory, BMI)
114	111	EVERY NOW AND THEN	MAC DAVIS—Columbia 3 10418 (Screen Gems-EMI, BMI)
115	127	'ROUND THE WORLD WITH THE RUBBER DUCK	C. W. McCALL—Polydor 14365 (American Gramophone, SESAC)
116	123	MONKEY SEE, MONKEY DO	MELISSA MANCHESTER—Arista 0218 (Warner-Tamerlane/Mississippi Mud, BMI)
117	—	HAILI HAILI ROCK & ROLLI	STARLAND VOCAL BAND—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP)
118	120	MILLION DOLLAR FACE	RICK SPRINGFIELD—Chelsea CH 3055 (Portal Music, BMI)
119	119	LIVING TOGETHER (IN SIN)	WHISPERS—Soul Train SB 10773 (RCA) (Bridgeport, BMI)
120	121	KING KONG (YOUR SONG)	BOBBY PICKETT & PETER FERRARA—Polydor 14361 (Number One Song, ASCAP)
121	142	WHEN LOVE IS NEW	ARTHUR PRYSOCK—Old Town 1000 (Mighty Three, BMI)
122	130	SILVER BULLETS	MICHAEL DINNER—Fantasy 781 (Parker, BMI)
123	124	NEVER IN MY LIFE	BABY FACE—ASI 1009 (Tektra Pub, BMI)
124	129	BODY HEAT	JAMES BROWN—Polydor 14360 (Dynatone/Belinda/Unichappell, BMI)
125	126	LOVE ME, LOVE ME, LOVE ME	THE STAPLES—Warner Bros. WBS 8279 (Mayfield, BMI)
126	128	FEELS LIKE HEAVEN	EASY STREET—Capricorn CPS 0265 (No publ. listed)
127	—	SPEND SOME TIME	ELVIN BISHOP—Capricorn CPS 0266 (WB) (Crabshaw, ASCAP)
128	105	SHERRY	KEANE BROTHERS—20th Century TC 2302 (Bunz Off/Cataba, BMI)
129	135	HEY BABY	RINGO STARR—Atlantic 3371 (Unart/La Belle, BMI)
130	—	GOIN' UP IN SMOKE	EDDIE KENDRICKS—Tamlam T 54277F (Motown) (Stone Diamond, BMI)
131	132	LONG LONG TIME	LARRY SANTOS—Casablanca NB 869 (MCA, ASCAP)
132	122	(ONE MORE YEAR OF) DADDY'S LITTLE GIRL	RAY SAWYER—Capitol P 4344 (Horse Hairs, BMI)
133	138	THIS TIME	IMPRESSIONS—Cotillion 44210 (Atlantic) (Aandika, BMI)
134	125	MIDNIGHT SOUL PATROL	QUINCY JONES—A&M 1878 (Kidada, BMI)
135	112	MAKE IT UP TO ME IN LOVE	ODIA COATES AND PAUL ANKA—Epic 8 50298 (Spanka, BMI)
136	115	SUSIE CINCINNATI	BEACH BOYS—Brother/Reprise RPS 1375 (WB) (Brother, BMI)
137	139	A LOVE OF YOUR OWN	AVERAGE WHITE BAND—Atlantic 3363 (Longdog/W.B., ASCAP, Average, BMI)
138	—	PARTY NIGHT	CURTIS MAYFIELD—Curtom 0122 (WB) (Mayfield, BMI)
139	—	BOY FROM BOSTON	ROBIN THOMPSON—Nemperor NE 010 (Atlantic) (Out There, ASCAP)
140	143	YOU GOTTA BELIEVE	POINTER SISTERS—ABC Blue Thumb 271 (Duchess, BMI)
141	134	YOU & ME	TAMMY WYNETTE—Epic 8 50264 (Algee, BMI)
142	114	(WE DON'T WANT YOUR MONEY) WE WANT MINE	CRACK THE SKY—Lifesong 45016 (Blendingwell, ASCAP)
143	145	YOU'RE GONNA MAKE LOVE TO ME	LOU CHRISTIE—Midland Intl. MB 10848 (RCA) (Larball/Irwin, BMI)
144	—	BODY ENGLISH	KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI)
145	136	SHE'S JUST A FALLEN ANGEL	STARZ—Capitol P 4343 (Rock Steady/Starzsongs, ASCAP)
146	137	ELENORE	FLO & EDDIE—Columbia 3 10209 (Jazzbird/Benchmark, ASCAP)
147	147	HEART ON MY SLEEVE	BRYAN FERRY—Atlantic 3364 (Irving, BMI)
148	141	BLESS MY SOUL	SKIP MAHOANEY & THE CASUALS—Abet 9466 (Nashboro) (Excellorec/Shipsong, BMI)
149	140	BABY I LOVE YOU	TERRY CASHMAN—Lifesong 45015 (Blendingwell, ASCAP)
150	144	REMEMBER YESTERDAY	JOHN MILES—London 5N 20089 (British Rocket, ASCAP)

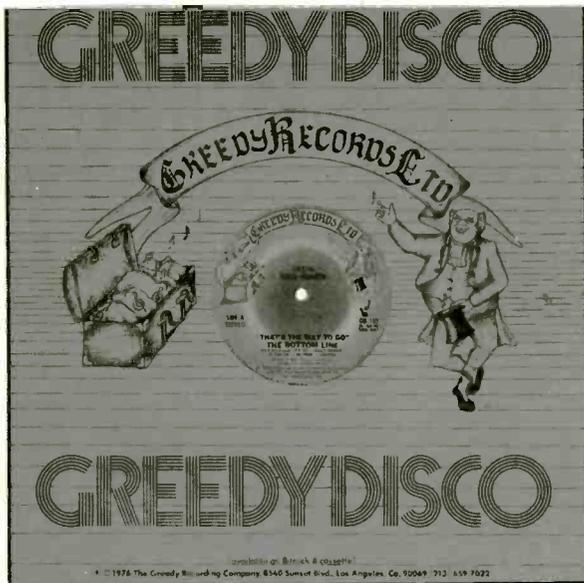
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	47
AIN'T NOTHIN' LIKE THE REAL THING	Mike Curb & Michael Lloyd (Jobete, ASCAP)	51
AFTER THE LOVIN'	Joel Diamond & Charlie Calello (Silver Blue, ASCAP)	15
BABY BOY	Brian Ahern (Stock, ASCAP)	74
BE MY GIRL	Michael Henderson (Electrocord, ASCAP)	86
BETH	Bob Ezrin (Cafe Americana/Kiss Songs, ASCAP: All By Myself, BMI)	40
BLINDED BY THE LIGHT	Manfred Mann (Laurel Canyon, ASCAP)	22
CAN'T LET A WOMAN	Alan Parsons (Rubicon, BMI)	95
CAR WASH	Norman Whitfield (Duchess, BMI)	7
CARRY ON WAYWARD SON	Jeff Glixman (Don Kirshner, BMI)	89
CATFISH	L. Payton (ABC-Dunhill/Rall, BMI)	91
C. B. SAVAGE	Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI)	82
DANCING QUEEN	Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	78
DAZZ	Jim Healy, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolley, ASCAP)	11
DEVIL WOMAN	B. Welch (Unichappell, BMI)	73
DID YOU BOOGIE (WITH YOUR BABY)	Joe Renzetti & David Chacklee (Goblet, BMI)	99
DISCO DUCK (Part 1)	Bobby Manuel (Stafree, BMI)	23
(DON'T FEAR) THE REAPER	M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	65
DON'T LEAVE ME THIS WAY	Hal Davis (Mighty Three, BMI)	88
DON'T TAKE AWAY THE MUSIC	Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	62
DO IT TO MY MIND	Johnny Bristol (Bushka, ASCAP)	57
DO WHAT YOU WANT, BE WHAT YOU ARE	Christopher Bond (Unichappell, BMI)	45
DO YOU FEEL LIKE WE DO	Peter Frampton (Almo/Fram-Dee/UA, ASCAP)	48
DREAMBOAT	ANNIE Producer not listed (Andorra, ASCAP)	72
DRIVIN' WHEEL	Dan Hartman (Knee Trembler, ASCAP)	46
ENJOY YOURSELF	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	34
FERNANDO	Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	42
FLIGHT '76	Thomas J. Valentino (RFT/Don Kirshner, BMI)	59
FLOWERS	Maurice White & Charles Stepney (Saggitfire, BMI/Kalimba, ASCAP)	67
FLY LIKE AN EAGLE	Steve Miller (Sailor, ASCAP)	54
FREE	Maurice White & Charles Stepney (Kee-Drick, BMI)	68
FREE BIRD	Tom Dowd (Duchess/Hustlers, BMI)	31
HAPPIER	Denny Diante (Paulanne, BMI)	84
HARD LUCK	WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	63
HEART ON MY SLEEVE	David Kershbaum (Irving, BMI)	85
HELLO OLD FRIEND	Rob Fraboni (Stigwood/Unichappell, BMI)	70
HOT LINE	Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	5
I DON'T WANT TO LOSE YOUR LOVE	M. White & C. Stepney (Pamjokeen, BMI)	67
I KINDA MISS YOU	Manhattan Prod/Bobby Martin (Nattahnham/Blackwood, BMI)	96
I LIKE DREAMING	Kenny Nolan (Sound of Nolan/Chelsea, BMI)	38
I LIKE TO DO IT	Casey/Finch (Sherlyn/Harrick, BMI)	61
I NEVER CRY	Bob Ezrin (Ezra/Early Frost, BMI)	8
I ONLY WANT TO BE WITH YOU	Jimmy Jenner (Chappell, ASCAP)	64
I WISH	Stevie Wonder (Jobete/Black Bull, ASCAP)	16
IF NOT YOU	Ron Haffkine (Horse Hairs, BMI)	97
IF YOU LEAVE ME NOW	James William Guercio (Big Elk/Polish Prince, ASCAP)	29
IN THE MOOD	Prod. Not listed (Shapiro, Bernstein & Co./Lewis, ASCAP)	83
IT KEEPS YOU RUNNIN'	Ted Templeman (Tauripin Tunes, BMI)	81
JEANS	ON Air Prod. (Math/Dick James, BMI)	35
JUST TO BE CLOSE TO YOU	James Carmichael & Commodores (Jobete/Commodores Ent., ASCAP)	28
KEEP ME CRYING	Willie Mitchell (Jec/Green, BMI)	53
LIVING NEXT DOOR TO ALICE	M. Chapman with Nicky Chin (Chinnichap, BMI)	77
LIVIN' THING	Jeff Lynne (Unart/Jet, BMI)	12
LOST WITHOUT YOUR LOVE	David Gates (Kipahulu, ASCAP)	39
LOVE BALLAD	Larry Mizell & Fonce Mizell (Unichappell, BMI)	32
LOVE ME	Freddie Perren (Unichappell, BMI)	24
LOVE SO RIGHT	Bee Gees & Alby Galuten (Casserole/Unichappell, BMI)	18
"LOVE THEME FROM 'A STAR IS BORN'"	Barbara Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	100
LOWDOWN	Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	75
LUCKY MAN	B. Blackman & M. Clark (Brother Bill's, ASCAP)	80
MADEMOISELLE	Styx (Almo/Stygian, ASCAP)	60
MAGIC MAN	Mike Flicker (Andorra, ASCAP)	69
MAN SMART, WOMAN SMARTER	Steve Smith (Chesdel, BMI)	94
MORE THAN A FEELING	John Boylan & Tom Scholz (Pure, BMI)	13
MUSKRAT LOVE	Captain & Toni Tennille (Wishbone, ASCAP)	6
NADIA'S THEME (THE YOUNG AND THE RESTLESS)	Barry DeVorzon & Perry Botkin, Jr. (Screen-Gems-EMI, ASCAP)	14
NEW KID IN TOWN	Bill Scymczyk (publisher not listed)	30
NIGHT MOVES	Bob Seger & Punch Andrews (Gear, ASCAP)	50
NIGHTS ARE FOREVER WITHOUT YOU	Kyle Lehning (Dawnbreaker, BMI)	19
9,999,999	Roy Dea & Dickey Lee (Lowery, BMI)	66
OB-LA-DI OB-LA-DA	George Martin (Maclean, BMI)	76
OPEN SESAME	K. G. Prod. & Mr. Vee Prod. (Delightful/Gang, BMI)	55
PLAY THAT FUNKY MUSIC	Robert Parissi (Berna/Blaze, ASCAP)	43
PRISONER (CAPTURED BY YOUR EYES)	Gerry Klein (Koppleman-Bender, BMI)	93
ROCK'N ME	Steve Miller (Sailor, ASCAP)	21
SATURDAY NIGHT	Maurice White & Charles Stepney (Saggitfire, BMI)	49
SAVE IT FOR A RAINY DAY	Stephen Bishop (BMI)	58
SHAKE YOUR RUMP TO THE FUNK	Allan Jones (Barkay, BMI)	52
SHE'S GONE	Arif Mardin (Unichappell, BMI)	36
SLOW DANCING	Paul A. Rothchild (Jazzbird, Benchmark, ASCAP)	79
SOMEBODY TO LOVE	Queen (Queen/Beachwood, ASCAP)	27
SOMEONE TO LAY DOWN BESIDE ME	Peter Asher (Sky Harbor, BMI)	92
SORRY SEEMS TO BE THE HARDEST	WORD Gus Dudgeon (Big Pig/Leeds, ASCAP)	10
STAND TALL	Richard Perry (Shillelegh, BMI)	9
STILL THE ONE	Chuck Plotkin (Siren, BMI)	71
THAT'LL BE THE DAY	Peter Asher (MPL Communications, BMI)	98
THE BEST DISCO IN TOWN (MEDLEY)	J. Morali & R. Rome (Can't Stop, BMI)	44
THE RUBBERBAND MAN	Thom Bell (Mighty Three, BMI)	4
THE WRECK OF THE EDMUND	FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	26
THIS SONG	George Harrison (Ganga, B.V., BMI)	33
TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	Tom Dowd (Cock & Trumpet, ASCAP)	1
TORN BETWEEN TWO LOVERS	P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP)	25
WALK THIS WAY	Jack Douglas (Daksel, BMI)	20
WEEKEND IN NEW ENGLAND	Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	37
WHAT CAN I SAY	Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	90
WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON	Sandy Linzer (Miller/Fisher-Pink Pelican, BMI)	41
YEAR OF THE CAT	Alan Parsons (Dejamus, Purple Pepper, ASCAP)	87
YESTERDAY'S HERO	Jimmy Jenner (Edward B. Marks, BMI)	56
YOU ARE THE WOMAN	Jim Mason (Stephen Stills, BMI)	17
YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW	Don Davis (Groovesville, BMI)	2
YOU MAKE ME FEEL LIKE DANCING	Richard Perry (Brainstorm, BMI)	3



DGD 102

KATHY COLLIER & THE GREEDY BAND
"You Sure Look Nasty To Me"



DGD 103

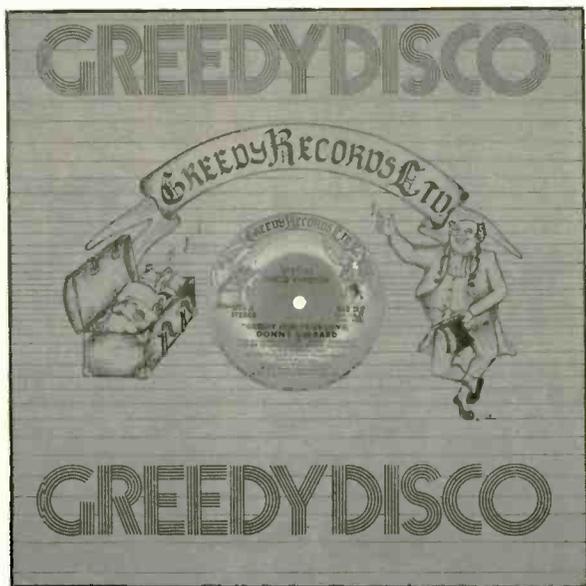
THE BOTTOM LINE
"That's The Way To Go"

GET GREEDY



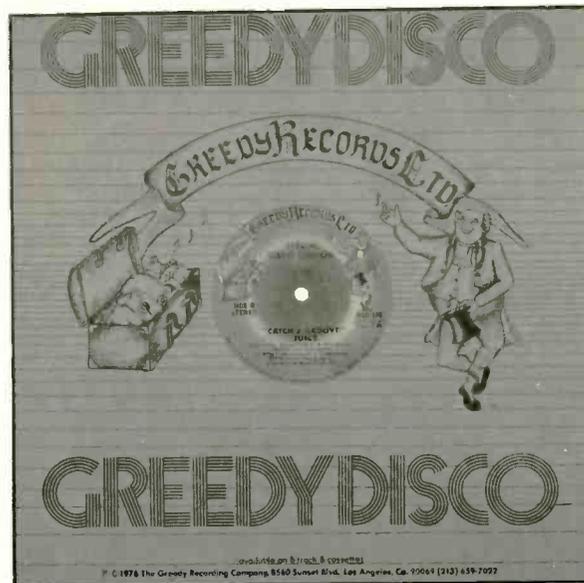
G 109

DONNY GERRARD
single: "STAY AWHILE WITH ME"
 LP: G 1002



DGD 107

DONNY GERRARD
"Greedy For Your Love"



DGD 108

JUICE
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The SYLVERS

**and
AL ROSS**





THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 DEC. 25 DEC. 18

WKS. ON CHART

1	1	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART Warner Bros. WBS 8262 (6th Week)	13
2	3	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCoo & BILLY DAVIS, JR./ABC 12208	16
3	5	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283	11
4	2	THE RUBBERBAND MAN SPINNERS/Atlantic 3355	15
5	8	HOT LINE SYLVERS/Capitol P 4336	10
6	6	MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870	14
7	18	CAR WASH ROSE ROYCE/MCA 40615	7
8	9	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143	14
9	11	STAND TALL BURTON CUMMINGS/Portrait 6 77001	13
10	12	SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645	7
11	16	DAZZ BRICK/Bang 727	10
12	15	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	9
13	4	MORE THAN A FEELING BOSTON/Epic 8 50266	14
14	7	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	18
15	17	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	9
16	19	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	4
17	10	YOU ARE THE WOMAN FIREFALL/Atlantic 3335	18
18	13	LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	14
19	14	NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	12
20	38	WALK THIS WAY AEROSMITH/Columbia 3 10449	6
21	20	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	19
22	32	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	7
23	21	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	20
24	26	LOVE ME YVONNE ELLIMAN/RSO 858 (Polydor)	9
25	35	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	5
26	22	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	18
27	33	SOMEBODY TO LOVE QUEEN/Elektra 45362	5
28	24	JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F	17
29	25	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	21
30	52	NEW KID IN TOWN EAGLES/Asylum 45373	2
31	37	FREE BIRD LYNRYD SKYNYRD/MCA 1948	4
32	29	LOVE BALLAD LTD/A&M 1867	12
33	36	THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB)	6
34	39	ENJOY YOURSELF JACKSONS/Epic 8 50289	7
35	41	JEANS ON DAVID DUNDAS/Chrysalis 2094	10
36	28	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	22
37	48	WEEKEND IN NEW ENGLAND BARRY MANILOW/ Arista 0212	4
38	45	I LIKE DREAMING KENNY NOLAN/20th Century TC 2287	7
39	50	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365	5
40	23	BETH KISS /Casablanca NB 863	17
41	42	WHISPERING/CHERCHEZ LA FEMME/C'EST SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	6
42	30	FERNANDO ABBA/Atlantic 3346	19
43	27	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225	28
44	34	THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/ Marlin 3306 (TK)	17
45	47	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808	6
46	51	DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB)	6



47	31	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	30
48	40	DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867	12
49	58	SATURDAY NIGHT EARTH, WIND & FIRE /Columbia 3 10449	5
50	63	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	4
51	53	AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363	6
52	55	SHAKE YOUR RUMP TO THE FUNK BAR KAYS/Mercury 73833	7
53	54	KEEP ME CRYING AL GREEN/Hi 2819 (London)	7
54	71	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	3
55	57	OPEN SESAME KOOL & THE GANG/De-Lite 1586	4
56	60	YESTERDAY'S HERO BAY CITY ROLLERS/Arista 0216	4
57	59	DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350	6
58	67	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232	4
59	61	FLIGHT '76 WALTER MURPHY & THE BIG APPLE BAND/ Private Stock 123	7
60	62	MADEMOISELLE STYX/A&M 1877	6
61	70	I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020	3
62	49	DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348	8

CHARTMAKER OF THE WEEK

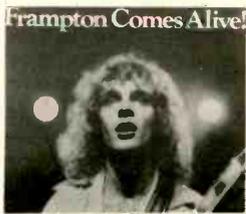
63	—	HARD LUCK WOMAN KISS Casablanca 873	1
64	44	I ONLY WANT TO BE WITH YOU BAY CITY ROLLERS/ Arista 0205	17
65	46	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384	21
66	68	9,999,999 TEARS DICKIE LEE/RCA PB 10764	7
67	69	FLOWERS/I DON'T WANT TO LOSE YOUR LOVE EMOTIONS/ Columbia 3 10347	14
68	72	FREE DENIECE WILLIAMS/Columbia 3 10429	7
69	43	MAGIC MAN HEART/Mushroom M 7011	23
70	64	HELLO OLD FRIEND ERIC CLAPTON/RSO 861 (Polydor)	8
71	66	STILL THE ONE ORLEANS/Asylum 45336	23
72	87	DREAMBOAT ANNIE HEART/Mushroom M 7023	2
73	56	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	26
74	65	BABY BOY MARY KAY PLACE/Columbia 3 10422	8
75	74	LOWDOWN BOZ SCAGGS/Columbia 3 10367	26
76	75	OB-LA-DI, OB-LA-DA BEATLES/Capitol P 4347	6
77	88	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	3
78	91	DANCING QUEEN ABBA/Atlantic 3372	2
79	83	SLOW DANCING FUNKY KINGS/Arista 0209	3
80	92	LUCKY MAN STARBUCK/Private Stock 125	3
81	99	IT KEEPS YOU RUNNIN' DOOBIE BROTHERS/Warner Bros. WBS 8282	2
82	89	C. B. SAVAGE ROD HART/Plantation/Little Richie PL 144	2
83	—	IN THE MOOD HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301	1
84	95	HAPPIER PAUL ANKA/United Artists XW991 Y	2
85	86	HEART ON MY SLEEVE GALLAGHER & LYLE/A&M 1850	4
86	—	BE MY GIRL DRAMATICS/ABC 12235	1
87	—	YEAR OF THE CAT AL STEWART/Janus 266	1
88	—	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla 54278F (Motown)	1
89	—	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	1
90	96	WHAT CAN I SAY BOZ SCAGGS/Columbia 3 10440	2
91	85	CATFISH FOUR TOPS/ABC 12223	9
92	98	SOMEONE TO LAY DOWN BESIDE ME LINDA RONSTADT/ Asylum 45361	2
93	94	PRISONER (CAPTURED BY YOUR EYES) LA JETS/RCA PB 10826	2
94	97	MAN SMART, WOMAN SMARTER ROBERT PALMER/ Island 075	2
95	90	CAN'T LET A WOMAN AMBROSIA/20th Century TC 2310	3
96	100	I KINDA MISS YOU MANHATTANS/Columbia 3 10340	2
97	—	IF NOT YOU DR. HOOK/Capitol 4364	1
98	73	THAT'LL BE THE DAY LINDA RONSTADT/Asylum 45340	19
99	84	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	17
100	—	LOVE THEME FROM "A STAR IS BORN" BARBRA STREISAND/ Columbia 3 10450	1



THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER OF THE YEAR



FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M

TOP FM PICKS OF '76

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FLEETWOOD MAC—Reprise
- SILK DEGREES—Boz Scaggs—Col
- ROYAL SCAM—Steely Dan—ABC
- BOSTON—Epic
- DREAMBOAT ANNIE—Heart—Mushroom
- YEAR OF THE CAT—Al Stewart—Janus

WNEW-FM/NEW YORK

- TOM MORRERA
- BORN TO RUN—Bruce Springsteen—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- PRETENDER—Jackson Browne—Asylum
- ROYAL SCAM—Steely Dan—ABC
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WBCN-FM/BOSTON

- ELLEN DARST
- BOSTON—Epic
- GO FOR BROKE—Ian Matthews—Col
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROYAL SCAM—Steely Dan—ABC
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

WLIR-FM/LONG ISLAND

- DENIS McNAMARA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- ROYAL SCAM—Steely Dan—ABC
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- WINGS OVER AMERICA—Wings—Capitol

WCOZ-FM/BOSTON

- BEVERLY MIRE
- BOSTON—Epic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SILK DEGREES—Boz Scaggs—Col
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WBLM-FM/MAINE

- JOSE DIAZ
- JOAN ARMATRADING—A&M
- RESOLUTION—Andy Pratt—Nemperor
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SUNBURST FINISH—Be Bop Deluxe—Harvest
- YEAR OF THE CAT—Al Stewart—Janus

WHCN-FM/HARTFORD

- PAUL PAYTON
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SILK DEGREES—Boz Scaggs—Col
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- YEAR OF THE CAT—Al Stewart—Janus

WPLR-FM/NEW HAVEN

- GORDON WEINGARTH
- BOSTON—Epic
- DREAMBOAT ANNIE—Heart—Mushroom
- NIGHT AT THE OPERA—Queen—Elektra
- SUNBURST FINISH—Be Bop Deluxe—Harvest
- YEAR OF THE CAT—Al Stewart—Janus

WRNW-FM/WESTCHESTER

- MEG GRIFFIN
- I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
- LEPRECHAUN—Chick Corea—Polydor
- PETER & THE WOLF—Various Artists—RSO

- JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WCMF-FM/ROCHESTER

- BERNIE KIMBLE
- HYMN TO THE SEEKER—Mac Gayden—ABC
- SPIRIT—Earth, Wind & Fire—Col
- TRICK OF THE TAIL—Genesis—Atco
- WITHIN REACH—O—UA (Import)
- YEAR OF THE CAT—Al Stewart—Janus

WIOQ-FM/PHILADELPHIA

- ALEX DEMERS
- BOSTON—Epic
- CITY BOY—Mercury
- DREAMBOAT ANNIE—Heart—Mushroom
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M

WHFS-FM/WASHINGTON

- DAVID EINSTEIN
- JOAN ARMATRADING—A&M
- DESIRE—Bob Dylan—Col
- HAVE MOICY—Unholy Modal Rounders—Rounder
- SCHOOL DAYS—Stanley Clarke—Nemperor
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WMAL-FM/WASHINGTON

- MARK KERNIS
- BOSTON—Epic
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SILK DEGREES—Boz Scaggs—Col
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WQDR-FM/RALEIGH

- BILL HARD
- AT THE SPEED OF SOUND—Wings—Capitol
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SILK DEGREES—Boz Scaggs—Col
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WKLS-FM/ATLANTA

- DREW MURRAY
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- WINGS OVER AMERICA—Wings—Capitol
- WISH YOU WERE HERE—Pink Floyd—Col

WORJ-FM/ORLANDO

- BILL MCGATHY
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- ROYAL SCAM—Steely Dan—ABC
- SPITFIRE—Jefferson Starship—Grunt

WAIV-FM/JACKSONVILLE

- BILL BARTLETT
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LITTLE RIVER BAND—Harvest
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WQSR-FM/TAMPA

- STEVE HUNTINGTON
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
- SILK DEGREES—Boz Scaggs—Col
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WAKING AND DREAMING—Orleans—Asylum

WYDD-FM/PITTSBURGH

- STEVE DOWNES
- ART OF TEA—Michael Franks—Reprise
- FLEETWOOD MAC—Reprise
- FOOL FOR THE CITY—Foghat—Bearsville
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LADY IN WAITING—Outlaws—Arista

WMMS-FM/CLEVELAND

- SHELLEY STILE
- NIGHT MOVES—Bob Seger—Capitol
- RESOLUTION—Andy Pratt—Nemperor
- ROYAL SCAM—Steely Dan—ABC

- SILK DEGREES—Boz Scaggs—Col
- SINCERELY—Dwight Twilley Band—Shelter

WEBN-FM/CINCINNATI

- DENTON MARR
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LAST RECORD ALBUM—Little Feat—WB
- SILK DEGREES—Boz Scaggs—Col
- SPITFIRE—Jefferson Starship—Grunt

WNOE-FM/NEW ORLEANS

- SCOTT SEGRAVES
- BREEZIN'—George Benson—WB
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- SILK DEGREES—Boz Scaggs—Col

WKDA-FM/NASHVILLE

- JACK CRAWFORD
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- NIGHT ON THE TOWN—Rod Stewart—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- YEAR OF THE CAT—Al Stewart—Janus

WABX-FM/DETROIT

- KEN CALVERT
- DREAMBOAT ANNIE—Heart—Mushroom
- FACE THE MUSIC—ELO—UA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- TED NUGENT—Epic

WWWV-FM/DETROIT

- GREG GILLISPIE
- AMIGOS—Santana—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- ROYAL SCAM—Steely Dan—ABC
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

CHUM-FM/TORONTO

- BENJY KARCH
- BOULEVARD—Murray McLauchlan—True North
- NEW NATION—Roderick Falconer—UA
- NIGHT AT THE OPERA—Queen—Elektra
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TRICK OF THE TAIL—Genesis—Atco

WXRT-FM/CHICAGO

- BOB SHULMAN
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- JAILBREAK—Thin Lizzy—Mercury
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TRICK OF THE TAIL—Genesis—Atco

KSHE-FM/ST. LOUIS

- RON STEVENS
- DREAMBOAT ANNIE—Heart—Mushroom
- FACE THE MUSIC—ELO—UA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- TED NUGENT—Epic

WZMF-FM/MILWAUKEE

- STEVE STEVENS
- AT THE SPEED OF SOUND—Wings—Capitol
- BOSTON—Epic
- FLEETWOOD MAC—Reprise
- NEW WORLD RECORD—ELO—UA
- 3 1/2—George Harrison—Dark Horse

WQFM-FM/MILWAUKEE

- BOBBIN BEAM
- DREAMBOAT ANNIE—Heart—Mushroom
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- NATIVE SONS—Loggins & Messina—Col

KQRS-FM/MINNEAPOLIS

- JIM LARKIN
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- ROYAL SCAM—Steely Dan—ABC
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KZEW-FM/DALLAS

- LORETTA
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KLOL-FM/HOUSTON

- JACKIE MCCAULEY
- ART OF TEA—Michael Franks—Reprise
- PRETENDER—Jackson Browne—Asylum
- ROYAL SCAM—Steely Dan—ABC
- TRICK OF THE TAIL—Genesis—Atco
- WISH YOU WERE HERE—Pink Floyd—Col

KPFT-FM/HOUSTON

- LARRY FOSTER
- BREEZIN'—George Benson—WB
- DESIRE—Bob Dylan—Col
- DUKE ELLINGTON JAZZ VIOLIN SESSION—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FEVER—Ronnie Laws—Blue Note

KBPI-FM/DENVER

- JEFF POLLACK
- DESIRE—Bob Dylan—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SILK DEGREES—Boz Scaggs—Col

KMYR-FM/ALBUQUERQUE

- BOB SLAVIN
- FACE THE MUSIC—ELO—UA
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ROYAL SCAM—Steely Dan—ABC
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KDKB-FM/PHOENIX

- LINDA THOMPSON
- BREEZIN'—George Benson—WB
- DESIRE—Bob Dylan—Col
- SILK DEGREES—Boz Scaggs—Col
- WEDDING ALBUM—Leon & Mary Russell—Paradise
- YEAR OF THE CAT—Al Stewart—Janus

KWST-FM/LOS ANGELES

- MARK COOPER
- BOSTON—Epic
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- NEW WORLD RECORD—ELO—UA
- ROCKS—Aerosmith—Col
- KGB-FM/SAN DIEGO
- STEVE CAPAN
- BREEZIN'—George Benson—WB
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HOMEGROWN 4—KGB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

KOME-FM/SAN JOSE

- DANA JANG
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- MOONMADNESS—Camel—Janus
- NIGHT ON THE TOWN—Rod Stewart—WB
- ROYAL SCAM—Steely Dan—ABC
- TRICK OF THE TAIL—Genesis—Atco

KSAN-FM/SAN FRANCISCO

- DON POTOCZAK
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- CRY TOUGH—Nils Lofgren—A&M
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPITFIRE—Jefferson Starship—Grunt

KZEL-FM/EUGENE

- STAN GARRETT
- BOSTON—Epic
- BREEZIN'—George Benson—WB
- DREAMBOAT ANNIE—Heart—Mushroom
- LEE OSKAR—UA
- SILK DEGREES—Boz Scaggs—Col

KZAM-FM/SEATTLE

- JON KERTZER
- JOAN ARMATRADING—A&M
- CHICKEN SKIN MUSIC—Ry Cooder—WB
- HEJIRA—Joni Mitchell—Asylum
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

A collage of black and white halftone photographs. In the top left, a large portrait of Elton John wearing a wide-brimmed hat and sunglasses. In the top right, a smaller photo of Bernie Taupin. In the middle right, a photo of Kiki Dee. In the bottom right, a photo of the band Queen. In the bottom left, a photo of John Reid.

**ELTON JOHN
BERNIE TAUPIN
KIKI DEE
QUEEN
JOHN REID**

Thanks for all our awards

John Reid Enterprises Inc., 211 South Beverly Drive, Suite 200, Beverly Hills, California 90212



Produced by John Boylan and Tom Scholz



Platinum is more than a feeling.
Boston. On Epic Records and Tapes.

End of the Year Thoughts & New Records

By SPEIGHT JENKINS

■ NEW YORK — Vladimir Horowitz has often said that the problem with classical marketing in all the major companies is that record executives have never really understood the nature of the classical audience. The pianist has pointed out that classical records sell over a long period of time because buyers want not the newest but the greatest performance. If Angel ever discontinues the first Callas recording of *Tosca*, it would be foolhardy, because to this day every young person who discovers opera is soon told about this recording. He or she wants to find it and own it, and sales will probably not ever die. Certainly the same is true for Horowitz himself, and many of his recordings, including that famous pressing of the Rachmaninoff Third Piano Concerto with Ormandy, now in the big set on RCA, still find a new audience. For this reason it is often a pity to see records vanish quickly before word of mouth and

reviews have had time to digest. If only companies would try to judge quality and not instant sales and if they would keep a really important record alive for a while longer than seems financially feasible, the returns might be amazing. And this does not discount the value of reprints by all the major companies or such an original line as Gold Seal with RCA. The problem is that many records could really make a lot of money at full price if they were allowed to remain and were merchandized properly.

One of the great problems in that department is that most salesmen of most of the big companies seem either disinterested or unknowledgeable in the field of classical music. When one has a sales manager such as John Harper of London Records one can tell the difference in chart performance. Many London records were unusually interesting this year, but
(Continued on page 205)

CLASSICAL RETAIL REPORT

DECEMBER 25, 1976
CLASSIC OF THE WEEK



**MASSENET
ESCLARMONDE**
SUTHERLAND, ARAGALL,
BONYNGE
London

BEST SELLERS OF THE WEEK

MASSENET: ESCLARMONDE—
Sutherland, Aragall, Bonyngé—
London
CONCERT OF THE CENTURY—Columbia
MASSENET: LE CID—Bumbry, Domingo,
Queler—Columbia
MASSENET: THAIS—Sills, Gedda,
Milnes, Maazel—Angel
**LUCIANO PAVAROTTI SINGS FAMILIAR
SACRED MUSIC**—London

RECORD WORLD/TSS/ LONG ISLAND

**JOSE CARRERAS SINGS ITALIAN OPERA
ARIAS**—Philips
GERSHWIN: WATTS BY GEORGE—
Columbia
HANDEL: MESSIAH—Marriner—London
MASSENET: THAIS—Sills, Gedda, Milnes,
Maazel—Angel
MASSENET: LE CID—Bumbry, Domingo
Queler—Columbia
MASSENET: ESCLARMONDE—Sutherland,
Aragall, Bonyngé—London
MOZART, ROSSINI: ARIAS—Von Stade—
Philips
**LUCIANO PAVAROTTI SINGS FAMILIAR
SACRED MUSIC**—London
TOMITA: THE PLANETS—RCA
WAGNER: RIENZI—Hollreiser—Angel

SAM GOODY/NEW YORK

BACH: CANTATAS, VOL. XV—Harnoncourt
—Telefunken
BEETHOVEN: SONATAS—Berman—
Columbia
BEETHOVEN: SYMPHONY NO. 7—Kleiber
—DG
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
**ENRICO CARUSO: A LEGENDARY
PERFORMER**—RCA
CHARPENTIER: LOUISE—Cotrubas,
Domingo, Pretre—Columbia
CONCERT OF THE CENTURY—Columbia
MASSENET: ESCLARMONDE—Sutherland,
Aragall, Bonyngé—London
**INSTRUMENTS OF THE MIDDLE AGES AND
RENAISSANCE**—Munrow—Angel
**VAUDEVILLE: SONGS OF THE GREAT
LADIES**—Morris, Bolcom—Nonesuch

FRANKLIN MUSIC/ATLANTA

BERLIOZ: SYMPHONIE FANTASIQUE—
Davis—Philips

ENRICO CARUSO: A LEGENDARY PERFORMER—RCA

CONCERT OF THE CENTURY—Columbia
HANDEL: MESSIAH—Davis—Philips
MASSENET: ESCLARMONDE—Sutherland,
Aragall, Bonyngé—London
MASSENET: THAIS—Sills, Gedda, Milnes,
Maazel—Angel
MENDELSSOHN: SYMPHONY NO. 4—Szell
—Columbia
NATIVITY—Shaw—Turnabout
RIMSKY-KORSAKOV: SCHEHEREZADE—
Stokowski—RCA
TCHAIKOVSKY: SYMPHONY NO. 4—
Mehta—London

ROSE DISCOUNT/CHICAGO

BEETHOVEN: SYMPHONY NO. 7—Kleiber
—DG
CONCERT OF THE CENTURY—Columbia
MAHLER: SYMPHONY NO. 3—Horne,
Levine—RCA
MASSENET: LE CID—Bumbry, Domingo,
Queler—Columbia
MASSENET: THAIS—Sills, Gedda, Milnes,
Maazel—Angel
**LUCIANO PAVAROTTI SINGS FAMILIAR
SACRED MUSIC**—London
**FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS**—Columbia
TCHAIKOVSKY: THE NUTCRACKER—
Dorati—Philips
**VAUDEVILLE: SONGS OF THE GREAT
LADIES**—Morris, Bolcom—Nonesuch
WAGNER: DIE MEISTERSINGER—Bailey,
Solti—London

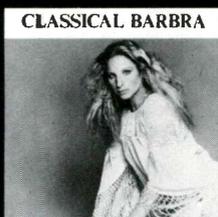
VOGUE RECORDS/LOS ANGELES

ADAGIO—Karajan—DG
CHARPENTIER: LOUISE—Cotrubas,
Domingo, Pretre—Columbia
GO FOR BAROQUE—Victrola
MASSENET: LE CID—Bumbry, Domingo,
Queler—Columbia
MASSENET: ESCLARMONDE—Sutherland,
Aragall, Bonyngé—London
MOZART: REQUIEM—Karajan—DG
**LUCIANO PAVAROTTI SINGS FAMILIAR
SACRED MUSIC**—London
STOKOWSKI ENCORES—Stokowski—
London
**WAGNER: EXCERPTS FROM
GOETTERDAEMERUNG**—Stokowski—
RCA

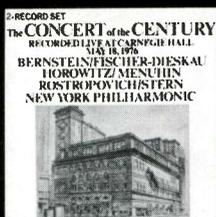
TOWER RECORDS/ SAN FRANCISCO

BACH: CANTATAS, VOL. XV—
Harnoncourt—Telefunken
HANDEL: MESSIAH—Marriner—London
MASSENET: LE CID—Bumbry, Domingo,
Queler—Columbia
MASSENET: ESCLARMONDE—Sutherland,
Aragall, Bonyngé—London
MOZART, ROSSINI: ARIAS—Von Stade—
Philips
**LUCIANO PAVAROTTI SINGS FAMILIAR
SACRED MUSIC**—London
SCHOENBERG: GURRELIDER—Stokowski—
Victrola
**FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS**—Columbia
WAGNER: DIE MEISTERSINGER—Bailey,
Solti—London
WAGNER: RIENZI—Hollreiser—Angel

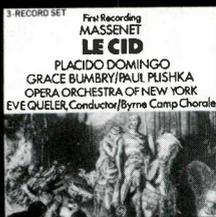
COLUMBIA'S TOP SELLER OF 1976! THE BEST OF THE BEST



M 33452



M2X 34256



M3 34211



M3 34207



M 33233

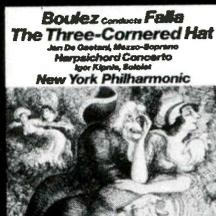


M 33933

Record of the Month



XM 34205



M 33970



M 34218

On Columbia Records and Tapes.



Supreme Court Moves to Break Senate Stall

BY MICHAEL SHAIN

■ WASHINGTON—By late 1968, the story of the copyright revision bill had shifted from the halls of Congress across the street, to the U.S. Supreme Court. Despite an overwhelming majority of the House that had shot the reform measure across to the Senate the year before, a single subcommittee chairman could, and did, block its momentum.

McClellan

That subcommittee chairman, Sen. John L. McClellan of Arkansas, had decided that his pet interest—the young cable television industry—stood a better chance for an advantageous bill by letting the Supreme Court decide the all-important issue of cable's legal liabilities under the old, 1909 copyright statute. Not that McClellan's decision to wait on the Supreme Court decision was public knowledge. McClellan had played those cards close to his chest, forced to show his hand only when pressure from the U.S. Copyright Office for action became too much to withstand.

So, McClellan brought the bill to a stop in his committee to await the decision in the Fortnightly case, litigation that would establish whether or not cable TV had to pay royalties for retransmitting local over-the-air TV signals. In no small measure, the court decision would determine how the proverbial "handwriting on the wall" would read for the futures of both the broadcasting industry and the Hollywood movie producers in the decades to come. Cable TV, though still young and struggling, had technology on its side—and the broadcasters and movie producers knew that they couldn't beat the hardware. The only thing standing between their continuing to make a profit in the communications business and becoming a footnote in the history of mid-20th century America was Congress and the courts.

Fortnightly Case

"Hard cases make bad law" is one of the legal profession's more well worn cliches, but in the Fortnightly case the truth behind cliché became all too apparent. Louis Nizer, the nationally renowned attorney, argued the case for United Artists, the plaintiff in the case. Knowledgeable observers realized almost immediately that things were breaking for the defendants, cable TV. Nizer had no sooner launched into his oral arguments than the justices were peppering him with questions. The effect was disjuncting. Nizer was

constantly caught up in sidetracks and digressions, responding to the questioning. His case didn't have a chance to come out coherently.

The decision came several months later, in early 1969. Cable television, the high court said, was not liable for copyright payments by virtue of history and Congressional neglect. The 1909 statute made no mention of cable TV, so there was no liability. The court was not willing to stretch other decisions on similar technologies—like radio in the benchmark *Jewel v. LaSalle* case—to include cable TV.

Justice Potter Stewart wrote the opinion. He had led the fight in the interpretation of the 1909 law among his colleagues for a strict performance royalty provision. No mention of cable, no cable fees.

Cable's Future

But the struggle over the future of cable TV was still long from over. Another case entered the courts soon after Fortnightly. The Fortnightly decision, in its narrow construction, had dealt only with local TV signals. Cable TV was acting as a mere conduit for TV programs viewers could get off the air even without the cable, the court said. Charging a copyright fee would be like saying Ma Bell was liable for a royalty payment if someone read a Carl Sandburg poem to his girlfriend over the phone.

Importation

But what about the importation of TV channels from distant cities? Cable systems could not grow very long by simply selling themselves on interference-free pictures for local stations. So they began importing TV signals from independent, non-network stations, often times located hundreds of miles away. Sometimes, the distant signals were imported into markets too small to have three network affiliates. In such towns, affiliations are split. Stations program some CBS and some ABC shows, for in-

Love-Zager Moves

■ NEW YORK — Jerry Love, president of Love-Zager Productions, has announced that the firm is moving to new offices. The new location will be 1697 Broadway, New York, New York 10019, Suite 1208; phone: (212) 246-0575.

The firm's publishing wing, headed by Susan McCusker, Sumac Music and Louise/Jack Publishing, will also be located at the new address.

stance. But when distant signals were piped in from distant cities, the networks' exclusivity contracts became next to worthless. CBS decided to test its right to sell its programming where it wished. It sued the Teleprompter Corp., the nation's largest cable outfit, saying that by importing distant signals which contained CBS programs Teleprompter was willfully pirating CBS programs without payment.

Teleprompter Case

The Teleprompter case was potentially more far-reaching than Fortnightly. Without distant signals, the multi-channel potential of cable would be severely hampered and its technological advantage over broadcasting all but lost. Well, McClellan thought to himself, if we can wait for one case, we can wait for two. The copyright bill remained frozen in his subcommittee.

No amount of pressure from the special interests or even the other members of the committee could budge McClellan. In the Senate, chairmen enjoy ultimate authority over their committees and subcommittees. The chairman must call his group into session before official business can be conducted. McClellan didn't have to actively oppose consideration of the reform bill. All he had to do was do nothing, call no meetings.

The Teleprompter case was finally heard in early 1972, a full five years after the House had ratified the bill. CBS felt it had a slim, but active, chance of getting a favorable decision. After all, going to the trouble of picking up a distant TV station, running it to a cable system via telephone lines or microwave relay, and then offering it to paying customers for a fee seemed like a pretty clear case of an illegal use of copyrighted material.

In late 1972, the court agreed with CBS that indeed it was the victim of an inequitable situation. But there was nothing the Supreme Court could do. Their decision had to be based upon

Perper Joins ICM

■ NEW YORK—George A. Perper has been named director of international operations for ICM Artists Ltd., it was announced here by Sheldon Gold, president of ICM Artists Ltd.

Perper joins the executive team of Gold and Walter Prude, executive vice president of ICM Artists Ltd., all of whom formerly were with the Hurok Organization.

existing law, and existing law was ignorant of cable television. Teleprompter and the rest of the cable TV business was free to do what it pleased.

The opinion, however, contained harsh criticism of Congress specifically, and McClellan implicitly. The 1909 copyright law, the Fortnightly and Teleprompter cases pointed out, was hopelessly out of date, the court wrote. It had been a waste of the court's time to even hear the cases, the opinion said, but because of Congressional neglect, it had been necessary. In unusually strong language, the court said that Congress had to act.

All during the years the Teleprompter case was under consideration, the FCC, and later the White House Office of Telecommunications Policy, had tried to intercede in the bitter struggle between the cable TV people, the broadcasters, and the Hollywood producers. Several so-called consensus agreements had failed to resolve the controversy. In the end, the reason the agreements failed was that the cable industry had its ace in the hole. And the Supreme Court was holding the card. It's hard to find a better stand-in. The Teleprompter case did swing the right way for cable, eventually, and the copyright bill finally came unstuck from McClellan's crippling clutch.

Low Fees

McClellan proceeded to write the bill with low, low cable fees based on an elaborate compulsory licensing system. As well, the bill included the controversial performers royalty, the jukebox deal hammered out in an unusual closed door session in 1967, and a Copyright Royalty Tribunal which would adjust statutory fees included in the new law such as the mechanical fee and cable royalties. The mechanical fee set by the conservative-heavy McClellan subcommittee (conservatives had been the music publishers' most conspicuous friends in the Senate) was 3¢ per cut per record sold. It was a full cent higher than the 1909 2¢ fee, and the Recording Industry Association of America immediately began to complain that it would cost the record industry an additional \$60 million a year in royalties.

In short, the bill that finally emerged from the McClellan subcommittee in 1973 was hailed by no one except the cable TV business.

(Next: The Senate burns the candle at both ends.)

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- NEW KID IN TOWN**—Eagles—Asylum
SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt—Asylum
DANCING QUEEN—ABBA—Atlantic
I LOVE MY WIFE—Frank Sinatra—Reprise
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic

Most Active

- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista

WBZ/BOSTON

Adds

- AIN'T NOTHIN' LIKE THE REAL THING**—Donny & Marie—Polydor
DANCING QUEEN—ABBA—Atlantic
HOT LINE—Sylvers—Capitol
I LIKE DREAMING—Kenny Nolan—20th Cent.
LOST WITHOUT YOUR LOVE—Bread—Elektra
TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America

Active

- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
CERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA
TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)—Rod Stewart—WB
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC
YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—WB

WNHC/NEW HAVEN

Adds

- IF NOT YOU**—Dr. Hook—Capitol
YEAR OF THE CAT—Al Stewart—Janus

Active

- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
DANCING QUEEN—ABBA—Atlantic
DO IT TO MY MIND—Johnny Bristol—Atlantic
RUBBERBAND MAN—Spinners—Atlantic
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC

WHAM/ROCHESTER

Adds (two weeks)

- BEAUTIFUL NOISE**—Neil Diamond—Col
CRAZY/SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt—Asylum
CERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA
DANCING QUEEN—ABBA—Atlantic

Active

- I LIKE DREAMING**—Kenny Nolan—20th Cent.
LOST WITHOUT YOUR LOVE—Bread—Elektra
SORRY SEEMS TO BE THE HARDEST—Elton John—MCA/Rocket
STAND TALL—Burton Cummings—Portrait
TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America

WBAL/BALTIMORE

Adds

- CARUSO**—Joan Baez—A&M
NEW KID IN TOWN—Eagles—Asylum
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic

Active

- BYE, BYE FRAULEIN**—Micky—Ariola America

WMAL/WASHINGTON

Adds

- BYE, BYE FRAULEIN**—Micky—Ariola America
COREY'S COMING—Harry Chapin—Elektra
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree
NEW KID IN TOWN—Eagles—Asylum
ONE—Henry Jerome—Private Stock
SHUFFLE—Van McCoy—H&L

Active

- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
DANCING QUEEN—ABBA—Atlantic

WSM/NASHVILLE

Adds

- GIMME SOME TIME**—Paul Harrison—RSO
"LOVE THEME FROM 'A STAR IS BORN'"—Barbra Streisand—Col
NEW KID IN TOWN—Eagles—Asylum
THIS SONG—George Harrison—Dark Horse

Active

- HOT LINE**—Sylvers—Capitol
LOVE ME—Yvonne Elliman—RSO
SORRY SEEMS TO BE THE HARDEST—Elton John—MCA/Rocket
TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC
YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—WB

KSFO/SAN FRANCISCO

Adds

- CARUSO**—Joan Baez—A&M
I LOVE MY WIFE—Frank Sinatra—Reprise
SUMMER OF MY LIFE—Simon May—Pye
THIS TRAIN—Woody's Friends—Cream

Active

- IN THE MOOD**—Hen House Five Plus Too—WB

KFI/LOS ANGELES

Adds

- DANCING QUEEN**—ABBA—Atlantic
IF NOT YOU—Dr. Hook—Capitol
MOODY BLUE—Elvis Presley—RCA

Active

- I WISH**—Stevie Wonder—Tamla
LOST WITHOUT YOUR LOVE—Bread—Elektra
"LOVE THEME FROM 'A STAR IS BORN'"—Barbra Streisand—Col
NEW KID IN TOWN—Eagles—Asylum
STAND TALL—Burton Cummings—Portrait
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista

Also reporting this week: KMOX, WIP, WLW, WSB, WGN, WHDH, KMBZ, KULF, WIOD, KOY, WGAR, WTMJ, WNEV.

Melba Toast



"Melba Moore Day" was declared in both New York, her current home, and Newark, N.J., her birthplace, in honor of the Buddah artist's recent appearance at the Metropolitan Opera House. Mayor Kenneth A. Gibson of Newark and Commissioner Eddie O'Jay, representing Manhattan Borough President Percy Sutton, presented Ms. Moore with official proclamations. She also received an award from Big Blue Marble, ITT's public service children's television series, which co-sponsored her performance at the Met. Pictured after the show are, from left: Art Kass, president of Buddah Records; Ms. Moore; Mayor Kenneth A. Gibson, and Mike Martineau, executive vice president of Gemini Artists.

Panelists Added To NARAS Seminar

■ NEW YORK — Four music publishing executives and four record promotion men have been added to the roster of recording industry experts appearing in the two day, educational seminars, "Careers In Music and Recording," being presented on December 28 and 29 at the Manhattan School of Music by the New York Chapter of the Recording Academy (NARAS) in conjunction with the NARAS Institute.

A panel of Midsong's Eddie O'Laughlin, Chappell's Buddy Robbins and Screen Gems' Irwin Schuster, with ASCAP's Walter Wager as moderator, will explore "The Role of the Publisher," while MCA's Ray D'Ariano, Atlantic's Steve Leeds, Elektra/Asylum's Mitch Kanner and A&M's Michael Leon will talk on the processes of "Record Promotion." In addition, Atlantic's Margo Knesz will field questions following the showing of her company's film, "How a Record Company Works," and arranger/conductor Manny Albam has been added to the panel of recording artists, producers, arrangers and engineers.

The seminar will present eight different panels with NARAS Institute Director Jim Progris explaining the functions of each. Starting time is 10:00 a.m. on the 28 when Jerry Wexler will present an overview of the music and recording scene.

ABC Signs Al Hudson

■ LOS ANGELES — Otis Smith, vice president, ABC Records, has announced the signing of Al Hudson and the Soul Partners to an exclusive recording contract.

ABC Announces January Release

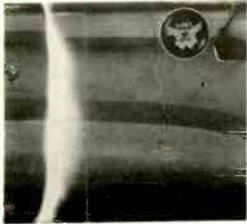
■ LOS ANGELES—Don England, vice president of sales and distribution, ABC Records, has announced the company's January release schedule.

Scheduled for release on ABC Records are: "Ask Rufus" by Rufus featuring Chaka Khan; "A Man And A Woman," a live set by Dionne Warwick and Isaac Hayes; Jimmy Buffett's "Changes In Latitudes, Changes In Attitudes"; "King Size" by B. B. King; "Truth Is The Power" by The Mighty Clouds Of Joy; Rhythm Heritage's "Last Night On Earth"; "Alias i" by Dirk Hamilton; Jim Weatherly's "Pictures and Rhymes"; "Reaching For The World" by Harold Melvin and the Blue Notes; Tompall Glaser's "Tompall Glaser and His Outlaw Band"; "I'm Everyone I Ever Loved" by Martin Mull, and debut albums by The Big Wha-Koo, Street Corner Symphony, Avalanche, Shotgun/Lakeside and Al Hudson and The Soul Partners.

ABC/Dot will release "Visions" by Don Williams; "Vintage '77" by Tommy Overstreet, and "Donna Fargo's Greatest Hits." "Mildred Clark and The Melodians" and Tessie Hill's "Think About It" will be released on the ABC/Peacock gospel label. Keith Jarrett's "Shades" will be released on ABC/Impulse and the company's British based Anchor Records has set "Cado Belle" and Ace's "No Strings."

From ABC distributed Sire/Passport: "Novella" by Renaissance; "The Ramones Leave Home," and "If The Lights Don't Get You, The Helots Will" by the Stanky Brown Group. From the Shelter catalogue: "Belle Of The Ball" and "Eureka" by Richard Torrance; a solo album by D. J. Rogers, and "Butterflies In Heaven" and "Jezebel" by Mary McCreary.

SALESMAKER OF THE WEEK



WINGS OVER AMERICA
WINGS
Capitol

TOP SALES

- WINGS OVER AMERICA—Wings—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- GREATEST HITS—Linda Ronstadt—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- HEJIRA—Joni Mitchell—Asylum

CAMELOT/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BEST OF THE DOOBIES—Doobie Brothers—WB
- BOSTON—Epic
- GREATEST HITS—Linda Ronstadt—Asylum
- GREATEST HITS—James Taylor—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ROCK & ROLL OVER—Kiss—Casablanca
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

HANDLEMAN/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- A STAR IS BORN—Col (Soundtrack)
- ALL THIS & WORLD WAR II—20th Century (Soundtrack)
- BURTON CUMMINGS—Portrait
- GOOD HIGH—Brick—Bang
- GREATEST HITS—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- RADIO ETHIOPIA—Patti Smith—Arista
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

MUSICLAND/NATIONAL

- A STAR IS BORN—Col (Soundtrack)
- BEACH BOYS '69—Capitol
- BEST OF FRIENDS—Loggins & Messina—Col
- CAR WASH—MCA (Soundtrack)
- GREATEST HITS—Linda Ronstadt—Asylum
- HEJIRA—Joni Mitchell—Asylum
- PLAY'N' THE GAME—Nazareth—A&M
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS—Allman Brothers—Capricorn
- YEAR OF THE CAT—Al Stewart—Janus

KING KAROL/NEW YORK

- A STAR IS BORN—Col (Soundtrack)
- BEST OF VAN McCOY—H&L
- GREATEST HITS—Linda Ronstadt—Asylum
- HEAT TREATMENT—Graham Parker & the Rumour—Mercury
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ONCE UPON A JUKEBOX—Stylistics—H&L
- SATURDAY NIGHT LIVE—Arista
- WINGS OVER AMERICA—Wings—Capitol

RECORD WORLD-TSS STORES/LONG ISLAND

- A NIGHT ON THE TOWN—Rod Stewart—WB
- BEACH BOYS '69—Capitol
- DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
- GREATEST HITS—Linda Ronstadt—Asylum
- HEARD YA MISSED ME, WELL I'M BACK—Sly & the Family Stone—Epic
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland Intl.
- OPEN SESAME—Kool & the Gang—De-Lite
- SATURDAY NIGHT LIVE—Arista

SAM GOODY/EAST COAST

- A NIGHT ON THE TOWN—Rod Stewart—WB
- BOSTON—Epic
- GREATEST HITS—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- LAVERNE & SHIRLEY SING—Penny Marshall & Cindy Williams—Atlantic
- MADHOUSE—Silver Convention—Midland Intl.
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland Intl.
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

TWO GUYS/EAST COAST

- AFTER THE LOVIN'—Engelbert Humperdinck—Epic
- BEST OF VAN McCOY—H&L
- BLUE MOVES—Elton John—MCA
- BOSTON—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr.—ABC
- NEW SEASON—Donny & Marie Osmond—Polydor
- ROCK & ROLL OVER—Kiss—Casablanca
- UNFINISHED BUSINESS—Blackbyrds—Fantasy
- WINGS OVER AMERICA—Wings—Capitol

CUTLER'S/NEW HAVEN

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BOSTON—Epic
- CHRISTMAS JOLLIES—Salsoul Orchestra—Salsoul
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HEJIRA—Joni Mitchell—Asylum
- SOMETHING SPECIAL—Sylvers—Capitol
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

WAXIE MAXIE/ WASH, D.C.

- ANY WAY YOU LIKE IT—Thelma Houston—Motown
- BLUE MOVES—Elton John—MCA/Rocket
- BRISTOL'S CREME—Johnny Bristol—Atlantic
- HOTEL CALIFORNIA—Eagles—Asylum
- LET 'EM IN—Billy Paul—Phila. Intl.
- RENAISSANCE—Lonnie Liston Smith—RCA
- TOO HOT TO STOP—Bar Kays—Mercury
- UNFINISHED BUSINESS—Blackbyrds—Fantasy
- WELCOME TO OUR WORLD—Mass Production—Cotillion
- WINGS OVER AMERICA—Wings—Capitol

FOR THE RECORD/ BALTIMORE

- A WHOLE NOTHER THANG—Fuzzy Haskins—Westbound
- BRASS CONSTRUCTION II—UA
- GOLD—Ohio Players—Mercury
- GOOD HIGH—Brick—Bang
- HARDCORE JOLLIES—Funkadelic—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- RENAISSANCE—Lonnie Liston Smith—RCA
- TOO HOT TO STOP—Bar Kays—Mercury
- UNFINISHED BUSINESS—Blackbyrds—Fantasy
- WINGS OVER AMERICA—Wings—Capitol

GARY'S/RICHMOND

- BLUE MOVES—Elton John—MCA/Rocket
- DANCE—Pure Prairie League—RCA
- GREATEST HITS—James Taylor—WB
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- SPIRIT—Earth, Wind & Fire—Col
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

NATL. RECORD MART/ MIDWEST

- A STAR IS BORN—Col (Soundtrack)
- BEST OF GEORGE HARRISON—Capitol
- BEST OF THE DOOBIES—Doobie Brothers—WB
- GREATEST HITS—Linda Ronstadt—Asylum
- GREATEST HITS—James Taylor—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- ROCK & ROLL OVER—Kiss—Casablanca
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

RECORD REVOLUTION/ CLEVELAND

- FOCAL POINT—McCoy Tyner—Milestone
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- LET 'EM IN—Billy Paul—Phila. Intl.
- MAN WITH THE SAD FACE—Stanley Turrentine—Fantasy
- RENAISSANCE—Lonnie Liston Smith—RCA
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol
- YESTERDAY'S DREAMS—Alphonso Johnson—Epic

ROSE DISCOUNT/CHICAGO

- A STAR IS BORN—Col (Soundtrack)
- BOSTON—Epic
- GREATEST HITS—Linda Ronstadt—Asylum
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEN YEARS OF GOLD—Aretha Franklin—Atlantic
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

1812 OVERTURE/ MILWAUKEE

- GREATEST HITS—James Taylor—WB
- GREATEST HITS—Linda Ronstadt—Asylum
- HEAT TREATMENT—Graham Parker & the Rumour—Mercury

- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- MOTT THE HOOPLE'S GREATEST HITS—Col
- PLANETS—Tomita—RCA
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

POPLAR TUNES/MEMPHIS

- ALL THE WORLD'S A STAGE—Rush—Mercury
- DIRT, SILVER & GOLD—Nitty Gritty Dirt Band—UA
- GREATEST HITS—Linda Ronstadt—Asylum
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- MAN WITH THE SAD FACE—Stanley Turrentine—Fantasy
- TARGET—A&M
- WINGS OVER AMERICA—Wings—Capitol
- YEAR OF THE CAT—Al Stewart—Janus
- ZOOT ALLURES—Frank Zappa—WB

MUSHROOM/ NEW ORLEANS

- CERTIFIED LIVE—Dave Mason—Col
- GREATEST HITS—James Taylor—WB
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- MAN WITH THE SAD FACE—Stanley Turrentine—Fantasy
- THE JACKSONS—Epic
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- UNORTHODOX BEHAVIOR—Brand X—Passport
- WINGS OVER AMERICA—Wings—Capitol

TAPE CITY/NEW ORLEANS

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- A STAR IS BORN—Col (Soundtrack)
- CALIENTE—Gato Barbieri—A&M
- GREATEST HITS—Linda Ronstadt—Asylum
- GREATEST HITS—James Taylor—WB
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- THE PRETENDER—Jackson Browne—Asylum
- THIS IS NIECY—Deniece Williams—Col
- WINGS OVER AMERICA—Wings—Capitol

PEACHES/DALLAS

- ANY WAY YOU LIKE IT—Thelma Houston—Motown
- BEST OF STEPHEN STILLS—Atlantic
- HOTEL CALIFORNIA—Eagles—Asylum
- JEAN CARN—Phila. Intl.
- LITTLE RIVER BAND—Capitol
- RENAISSANCE—Lonnie Liston Smith—RCA
- SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
- STUFF—WB
- WAYLON LIVE—Waylon Jennings—RCA
- WINGS OVER AMERICA—Wings—Capitol

INDEPENDENT RECORDS/ DENVER

- A STAR IS BORN—Col (Soundtrack)
- AFTER THE LOVIN'—Engelbert Humperdinck—Epic
- ALBEDO 0.39—Vangelis—RCA
- GREATEST HITS—Linda Ronstadt—Asylum
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- PLANETS—Tomita—RCA
- SATURDAY NIGHT LIVE—Arista
- THE PRETENDER—Jackson Browne—Asylum
- WINGS OVER AMERICA—Wings—Capitol

PEACHES/DENVER

- BACK INTO THE LIGHT—Prelude—Pye
- BEST OF FRIENDS—Loggins & Messina—Col
- ENDLESS FLIGHT—Leo Sayer—WB
- HIGH LONESOME—Charlie Daniels Band—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LITTLE RIVER BAND—Capitol
- NIGHT SHIFT—Foghat—Bearsville
- SUDAN VILLAGE—Seals & Crofts—WB
- WINGS OVER AMERICA—Wings—Capitol

CIRCLES/ARIZONA

- A STAR IS BORN—Col (Soundtrack)
- CAPRICORN PRINCESS—Esther Phillips—Kudu
- GREATEST HITS—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- KITES—Jade Warrior—Island
- MAN WITH THE SAD FACE—Stanley Turrentine—Fantasy
- PLANETS—Tomita—RCA
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WHITE BIRD—David LaFlamme—Amherst
- WINGS OVER AMERICA—Wings—Capitol

ODYSSEY/SOUTHWEST & WEST

- CAR WASH—MCA (Soundtrack)
- CERTIFIED LIVE—Dave Mason—Col
- HELP IS ON THE WAY—Melissa Manchester—Arista
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW ENGLAND—Wishbone Ash—Atlantic
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SATURDAY NIGHT LIVE—Arista
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WAYLON LIVE—Waylon Jennings—RCA
- WINGS OVER AMERICA—Wings—Capitol

MUSIC PLUS/LOS ANGELES

- BUGSY MALONE—RSO (Soundtrack)
- DAVID SOUL—Private Stock
- GOOD HIGH—Brick—Bang
- HOTEL CALIFORNIA—Eagles—Asylum
- KING KONG—Reprise (Soundtrack)
- L—Steve Hillage—Atlantic
- PLANETS—Tomita—RCA
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SATURDAY NIGHT LIVE—Arista
- WINGS OVER AMERICA—Wings—Capitol

TOWER/LOS ANGELES

- CATFISH—Four Tops—ABC
- FIRST NIGHT—Jane Olivar—Col
- GREATEST HITS—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- RENAISSANCE—Lonnie Liston Smith—RCA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE PLANETS—Tomita—RCA
- THE PRETENDER—Jackson Browne—Asylum
- THIRTY-THREE & 1/2—George Harrison—Dark Horse
- WINGS OVER AMERICA—Wings—Capitol

EVERYBODY'S RECORDS/ NORTHWEST

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- GREATEST HITS—Linda Ronstadt—Asylum
- GREATEST HITS—James Taylor—WB
- HEJIRA—Joni Mitchell—Asylum
- HIGH LONESOME—Charlie Daniels Band—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- HOW LATE'LL YA PLAY 'TIL—David Bromberg Band—Fantasy
- LITTLE RIVER BAND—Capitol
- MAN WITH THE SAD FACE—Stanley Turrentine—Fantasy
- WINGS OVER AMERICA—Wings—Capitol



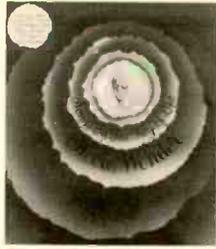
THE ALBUM CHART

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)

DEC. 25	DEC. 18				WKS. ON CHART
1	1	SONGS IN THE KEY OF LIFE STEVIE WONDER Tamla T13 340C2 (Motown) (10th Week)			11 X
2	2	BOSTON/Epic PE 34188			14 F
3	4	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	48	G	
4	3	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	23	F	
5	5	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	6	F	
6	7	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	5	F	
7	8	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	5	F	



CHARTMAKER OF THE WEEK

8	—	HOTEL CALIFORNIA EAGLES Asylum 7E 1084			1 F
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9	9	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	8	F	
10	11	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	43	F	
11	—	WINGS OVER AMERICA/Capitol SWCO 11593	1	X	
12	12	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	41	F	
13	6	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	7	J	
14	47	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	2	F	
15	14	CHICAGO X/Columbia PC 34200	26	F	
16	28	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	3	F	
17	21	HEJIRA JONI MITCHELL/Asylum 7E 1087	3	F	
18	15	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	31	F	
19	13	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	11	F	
20	10	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS2 201 (Atlantic)	8	I	
21	25	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	4	F	
22	16	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/ MCA 2 6001	13	G	
23	17	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	33	F	
24	27	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	90	F	
25	23	SPIRIT JOHN DENVER/RCA APL1 1694	17	F	
26	22	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	19	F	
27	29	ROCKS AEROSMITH/Columbia PC 34165	31	F	
28	18	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	27	F	
29	20	FLEETWOOD MAC/Reprise MS 2225 (WB)	74	F	
30	19	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	14	F	
31	24	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	41	F	
32	36	YEAR OF THE CAT AL STEWART/Janus JXS 7022	10	F	
33	37	THE BEST OF GEORGE HARRISON/Capitol ST 11578	5	F	
34	44	DESTROYER KISS/Casablanca NBLP 7025	6	F	
35	35	BRASS CONSTRUCTION II/United Artists LA677 G	5	F	
36	38	LEFT-OVERTURE KANSAS/Kirshner PZ 34224 (CBS)	6	F	
37	26	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	17	F	
38	44	DESTROYER KISS/Casablanca NBLP 7025	6	F	
39	32	THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/Casablanca NBLP 7034	12	F	
40	42	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	6	F	
41	30	NO REASON TO CRY ERIC CLAPTON/RSO 1 3004 (Polydor)	11	F	
42	31	FREE-FOR-ALL TED NUGENT/Epic PE 34121	14	F	
43	33	HOT ON THE TRACKS COMMODORES/Motown M6 86751	25	F	

44	50	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	5	F	
45	34	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	27	F	
46	51	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	6	F	
47	63	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	3	X	
48	41	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1072	18	F	
49	39	LONG MISTY DAYS ROBIN TROWER/Chrysalis CHR 1107	12	F	
50	45	FIREFALL/Atlantic SD 18174	35	F	
51	52	CERTIFIED LIVE DAVE MASON/Columbia PG 34174	5	G	
52	43	NEW SEASON DONNY & MARIE/Polydor PD 1 6083	5	F	
53	48	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA APL1 1504	18	F	
54	60	GOOD HIGH BRICK/Bang 408	5	F	
55	56	GOLD OHIO PLAYERS/Mercury SRM 1 1122	6	F	
56	59	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952	8	F	
57	57	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	9	F	
58	46	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	24	F	
59	61	GREATEST HITS ABBA/Atlantic SD 18189	12	F	
60	61	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	6	F	
61	54	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	11	F	
62	49	WAR'S GREATEST HITS/United Artists LA648 G	17	G	
63	70	BURTON CUMMINGS/Portrait PR 34261	5	F	
64	58	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	17	F	
65	53	IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387	7	F	
66	68	GREATEST HITS ELTON JOHN/MCA 2128	16	F	
67	64	SOME PEOPLE CAN DO WHAT THEY LIKE ROBERT PALMER/ Island ILPS 9420	9	F	
68	55	JOHNNY THE FOX THIN LIZZY/Mercury SRM 1 1119	7	F	
69	72	CHICAGO'S GREATEST HITS/Columbia PC 33900	57	F	
70	74	ALL THIS AND WORLD WAR II (ORIGINAL SOUNDTRACK)/ 20th Century 2T 552	3	J	
71	79	NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412	4	F	
72	82	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	3	F	
73	76	HIGH LONESOME CHARLIE DANIELS BAND/Epic PE 34377	4	F	
74	77	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11377	21	F	
75	65	GULF WINDS JOAN BAEZ/A&M SP 4603	7	F	
76	66	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/ Private Stock PS 2015	16	F	
77	94	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	2	F	
78	86	THE BEST OF FRIENDS LOGGINS & MESSINA/Columbia PC 34388	9	F	
79	75	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	5	F	
80	96	MAN WITH THE SAD FACE STANLEY TURRENTINE/Fantasy F 9519	2	F	
81	83	TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099	3	F	
82	90	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068	2	F	
83	71	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	15	F	
84	95	THE JACKSONS/Epic PE 34229	2	F	
85	92	SUDAN VILLAGE SEALS & CROFTS/Warner Bros. BS 2976	2	F	
86	88	HELP IS ON THE WAY MELISSA MANCHESTER/Arista 4095	3	F	
87	81	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	16	F	
88	67	BEST OF LEON LEON RUSSELL/Shelter SRL 52004 (ABC)	9	F	
89	91	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	5	F	
90	102	RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822	1	F	
91	73	WILD CHERRY/Epic/Sweet City PE 34195	23	F	
92	69	PART 3 KC & THE SUNSHINE BAND/TK 605	10	F	
93	78	DEDICATION BAY CITY ROLLERS/Arista 4091	15	F	
96	84	FLOWERS EMOTIONS/Columbia PC 34163	9	F	
95	97	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	6	F	
96	101	MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4612	1	F	
97	87	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/ Atlantic SD 7269	16	F	
98	85	RADIO ETHIOPIA PATTI SMITH/Arista 4097	4	F	
99	89	GOLD VOL. I BEE GEES/RSO RS 1 3006 (Polydor)	3	F	
100	80	LOVE TO THE WORLD LTD/A&M 4589	19	F	



THANKS,
BOSTON!

Photo by Jeff Morey

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101	93	LONG MAY YOU RUN STILLS/YOUNG BAND/Reprise MS 2253 (WB)
102	112	WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS ALLMAN BROTHERS/Capricorn 2CX 0177 (WB)
103	98	ALL THE WORLD'S A STAGE RUSH/Mercury SRM 2 7508
104	104	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34342
105	109	CALIENTE GATO BARBIERI/A&M SP 4597
106	105	SOMETHING SPECIAL SYLVERS/Capitol ST 11580
107	103	HOMETOWN BOY MAKES GOOD ELVIN BISHOP/Capricorn CP 0176 (WB)
108	99	ZOOT ALLURES FRANK ZAPPA/Warner Bros. BS 2970
109	132	SATURDAY NIGHT LIVE NOT-READY-FOR-PRIME-TIME-PLAYERS/Arista 4107
110	107	FEELING GOOD WALTER JACKSON/Chi Sound CH LA656 G (UA)
111	106	IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195
112	100	TECHNICAL ECSTASY BLACK SABBATH/Warner Bros. BS 2969
113	115	PLAY'N THE GAME NAZARETH/A&M SP 4610
114	108	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G
115	113	HAVE A GOOD TIME AL GREEN/Hi SHL 32103 (London)
116	110	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181
117	120	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053
118	118	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
119	117	AT THE SPEED OF SOUND WINGS/Capitol SW 11525
120	136	LIVE WAYLON JENNINGS/RCA APL1 1108
121	124	LITTLE RIVER BAND/Harvest ST 11512 (Capitol)
122	147	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
123	137	HEAT TREATMENT GRAHAM PARKER & THE RUMOUR/Mercury SRM 1 1117
124	134	HEARD YA MISSED ME, WELL I'M BACK SLY & THE FAMILY STONE/Epic PE 34348
125	126	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965
126	138	OPEN SESAME KOOL & THE GANG/De-Lite DEP 2023
127	—	THE PLANETS TOMITA/RCA Red Seal ARL1 1919
128	131	MELBA MELBA MOORE/Buddah BDS 5677
129	133	NADIA'S THEME BARRY DeVORZON/Arista 4104
130	119	MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34245 (CBS)
131	143	MIDNIGHT LOVE AFFAIR CAROL DOUGLAS/Midland Intl. BKL1 1798 (RCA)
132	114	CRYSTAL BALL STYX/A&M SP 4604
133	135	PIPE DREAMS (ORIGINAL SOUNDTRACK) GLADYS KNIGHT & THE PIPS/Buddah BDS 5676
134	111	ROCK AND ROLL HEART LOU REED/Arista 4100
135	116	DANCE PURE PRAIRIE LEAGUE/RCA APL1 1925
136	—	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201
137	122	BEST OF B.T.O./Mercury SRM 1 1101
138	139	HARD CORE JOLLIES FUNKADELIC/Warner Bros. BS 2973
139	—	THE OSMONDS CHRISTMAS ALBUM/Polydor PD 28001
140	121	DEEP CUTS STRAWBS/Oyster OY 1 1603 (Polydor)
141	123	MADHOUSE SILVER CONVENTION/Midland Intl. BKL1 1824 (RCA)
142	125	I HEARD THAT!! QUINCY JONES/A&M SP 3705
143	130	HOPPKORV HOT TUNA/Grunt BFL1 1920 (RCA)
144	127	TED NUGENT/Epic PE 33692
145	128	DIANA ROSS' GREATEST HITS/Motown M6 869S1
146	129	15 BIG ONES BEACH BOYS/Brother/Reprise MS 2251 (WB)
147	141	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655
148	142	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)
149	140	HARD RAIN BOB DYLAN/Columbia PC 34349
150	145	TROUBADOUR J. J. CALE/Shelter SRL 52002 (ABC)

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151	ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS ELVIS PRESLEY/RCA ANL1 1936
152	CALLING CARD RORY GALLAGHER/Chrysalis CHR 1124
153	NEW ENGLAND WISHBONE ASH/Atlantic SD 18200
154	LED ZEPPELIN IV/Atlantic SD 7208
155	TEN YEARS OF GOLD ARETHA FRANKLIN/Atlantic SD 18204
156	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
157	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
158	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
159	ALBEDO 0.39 VANGELIS/RCA LPL1 5136
160	THE BEST OF THE POINTER SISTERS ABC/Blue Thumb BTS 6026/2
161	CAPRICORN PRINCESS ESTHER PHILLIPS/Kudu 31 (CTI)
162	JOHN DENVER'S GREATEST HITS RCA CPL1 0374
163	ACT LIKE NOTHING'S WRONG AL KOOPER/United Artists LA702 G
164	DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND/United Artists LA670 L3
165	WHITE BIRD DAVID LaFLAMME/Amherst AMH 1007
166	THE ALPHA BAND/Arista 4102
167	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
168	THE BEATLES/Capitol SWBO 101
169	IS THIS WATCHA WONT? BARRY WHITE/20th Century T 516
170	CHRISTMAS JOLLIES SALSOUL ORCHESTRA/Salsoul SZS 5507
171	WINDSONG JOHN DENVER/RCA APL1 1832
172	BEACH BOYS '69/Capitol ST 11584
173	BEST OF BREAD/Elektra EKS 75056
174	DONALD BYRD'S BEST/Blue Note BN LA700 G (UA)
175	'62-'66 BEATLES/Capitol SKBO 3403
176	THE BEST OF ROD STEWART/Mercury SRM 2 7507
177	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694
178	SEALS & CROFTS GREATEST HITS/Warner Bros. BS 2886
179	WELCOME TO OUR WORLD/MASS PRODUCTION/Cotillion SD 9910 (Atlantic)
180	VOL. II ROD STEWART/Mercury SRM 2 7509
181	MARY, SCHERRIE & SUSAYE SUPREMES/Motown M6 873S1
182	FLOWING FREE FOREVER MICHAEL MURPHEY/Epic PE 34220
183	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)
184	KITES JADE WARRIOR/Island ILPS 9393
185	CARELESS STEPHEN BISHOP/ABC ABCD 954
186	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060
187	BRISTOL'S CREME JOHNNY BRISTOL/Atlantic SD 18197
188	THE 12 HITS OF CHRISTMAS/United Artists LA669 R
189	HELEN REDDY'S GREATEST HITS/Capitol ST 11467
190	THE HUSTLE & THE BEST OF VAN MCCOY/H&L HL 69016
191	LET ME IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
192	BEST OF THE CRUSADERS/CRUSADERS/ABC/Blue Thumb BTSY-6027/2
193	CATFISH FOUR TOPS/ABC ABCD 968
194	LAVERNE & SHIRLEY SING PENNY MARSHALL & CINDY WILLIAMS/Atlantic SD 18203
195	GRAND FUNK HITS GRAND FUNK RAILROAD/Capitol ST 11579
196	BILLY PRESTON/A&M SP 4587
197	DAVID SOUL/Private Stock PS 2019
198	NICE 'N NAASTY SALSOUL ORCHESTRA/Salsoul SZS 5502
199	PRIME PRINE JOHN PRINE/Atlantic SD 18202
200	L STEVE HILLAGE/Atlantic SD 18205

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New York, N.Y.

(Continued from page 146)

Kelly McBagel, last of the Jewish leprechauns, and Howard "Old Ragarm" Levitt, master of the Semitic screwball, have announced their availability for personal appearances in the highly unclaimed revenue, "Curley McDimple and the Silver Slothed Dwarf." Only prop needed is a sofa. Photo by the ample Maddy Miller.



... Pat "Why Do You Keep Saying I've Got Swine Flu When It's Only The Mumps" Baird discovers what "Mulatto Madness" is all about. ... Dave Edmunds to Swan Song. ... Will somebody please tell us what Chicago was doing in a picture taken with Mayor Daley? ... Max kisses RW good-bye and finds an oasis at Casablanca (sic) ... Coach slash Tulsa Tornado David "Mr. Excitement" McGee finds that "Greatest Hits Albums Boost Seasonal Sales" the second time around.

Covers: Marshall Tucker Band, Chicago (and special issue), Cliff Richard and Lou Rawls. Dialogues: Robert Kastenmeier, Bernie Taupin, Stan Bly and Mike Gormley, and Meyrowitz & Kauff. We Pick 'Em: "Tonight's The Night" in the "sleeper" column.

OCTOBER

McGee slash so what, in Chicago wheeling and dealing on behalf of the Flashmakers, stopped in on the NARM mid-year conference to alert the participants of the latest developments ... Peter Frampton made it 17 weeks atop The Album Chart, outdistancing Carole King by one week and making all sorts of people excited (Dee Anthony, Frank Barsalona, A&M). He then conquered Madison Square Garden and Tavern on the Green in one night ... RW, too, can now run Robert Palmer reviews of Robert Palmer, the former having joined on as jazz editor ... New York, N.Y. blows the roof off the sucker ... Ron Delsener bows the Palladium with The Band and Chris Hillman. Delsener says he's blown the floor off the sucker ... The long-debated copyright reform passes both houses, collects two and three quarter cents and heads straight for the White House ... Two gold records and an RW plaque do not take as much space as the identities of those surrounding Lou Rawls ... New York, N.Y.'s favorite man-about-downtown, cut-a-rug Vince Aletti, is interviewed by the New Yorker for an On the Town on discos. Now that's class ... RW is converted to the Capri Lounge to welcome Charlie and Loretta Haggars to New York. Loretta outbowl Charlie. Loretta bowls over the entire RW staff. Coach slash who cares keeps shouting, "Charlie's my kind of guy."



Assistant research editor Mike "On the Phone" Vallone investigates new markets at the grass roots level.

"Cash in on Jimmy Carter's Live-Wire Campaign" reads an ad for "Hello Jimmy" sheet music which can be printed with your teeth smiling next to Jimmy's ... Copa readies to reopen as a disco ... The billboard on Times Square is gone but the Stevie Wonder album really arrives ... A full production of the original "Porgy and Bess" comes to New York for the first time ... Frankie Valli relives his career at Madison Square Garden ... Internal reporter Barry Taylor gets Tommy Bolin on the phone and talks to him ... Sheldon "Fiddler On the Roof" Harnick opens the Broadway at the Ballroom series ... Chicago gets its first number one single in "If You Leave Me Now." ... Professor Irwin Corey visits RW and gets confused ... Bread rises again ... "The Song Remains The Same" leaves many straight film critics dazed and confused ... Van Der Graaf Generator makes a rare personal appearance at the Beacon ... Thank you,

Roderick Falconer.

Covers: Eric Clapton, Stevie Wonder, Country Music, ABBA, Heart, Dialogues: Meyrowitz & Kauff, Norman Petty, Owen Bradley, Alice Prager and Neil McIntyre, the latter put through the paces in a rare exclusive Toni "Where're the cookies? I need cookies" Profera editorial appearance. Specials: Holiday merchandising, country music/Tree International, Wonderland (or was that the exploding children's market?).

NOVEMBER

The Boss played six nights at the Palladium.

DECEMBER

Pictures are in the news this month as the ultimate Pete Bennett photo includes not only Laverne and Shirley and Dick Kline, but rubber duck interpreter Mike Sigman, Howie "Hold These Will 'Ya" Levitt and RW man on the move Bob Austin ... Who knows how many gold and platinum Wild Cherry albums don't take up as much space as the executive titles beneath them ... But, lo, "Lunch With Phoebe" Snow overtakes the caption below it ... Lenny "The Juggler" Beer appears in his first non-seminar photo caption, assuring himself a last-minute mention in New York, N.Y. ... Melanie is pictured in Boston. She is pleased with her friends.

A 1962 Beatles tape is readied for commercial release. ... Rick Wakeman returns to Yes ... The Sex Pistols cock their semantic barrels on London's commercial Thames Television station ... Bruce Springsteen's "Santa Claus Is Coming To Town" is all over town (and radio dials across the country) ... Our own favorite record turned out to be by the Hen House Five Plus Too. ... Name of the year: Joe X. Dubé ... Word of the year: Motley ... Sport of next year: Live Nude Mud Wrestling.

Covers (November): Boston, Quincy Jones, Donna Summer and Foghat; (December): Sylvers, Lynyrd Skynyrd, Steve Miller, Marilyn McCoo and Billy Davis Jr.

Special issues: Quincy Jones and Jazz, both in November.

Dialogues (November): Michael Lippman, Dennis Ganim, Steve Backer and Mickey Eichner; (December): a two parter—with Richard Perry, one with Shelly Siegel and Jack Douglas.

Finally, to all those good friends among you who aren't mentioned

by name herein (Fanny, Fran, The Shanz, Little Joe, Sam, S-T-A-N-L-E-Y, Stephen, Linda, Sid, Marv, Sherry, Carl, Steven, Hope, Fred Mertz, Chet & Dave, Joyce, Pearl), we know you're there, and that's what really counts, isn't it? We would, however, like to personally thank Sneezzy, Grumpy, Dopey and Sleazy.

Say, "Goodnight Gracie."
"Goodnight Gracie."



Springsteen at New School

(Continued from page 38)

sound like this ...

"I ride around in my car and I hear the greatest rock and roll records of all time playing in my head. Getting that out is ... hard."

"Respect" was the key word in Springsteen's story of how the E Street Band was assembled. After playing for years in bands full of "bad guys" you reach a point, he said, where you don't play with anyone you don't respect. In the case of lead guitarist Miami Steve Van Zandt, the bond is emotional as well as musical. "He brings me back to what's important," said Springsteen. "You know, I turn around and see that same dumb face I've been looking at since I was 16.

"Clarence came into a bar that I was playing in one night. Nobody plays like that anymore and means it. When he walked in it was like a dream; when he got up

and played it was instant understanding.

"Rock and roll is about bands," he stressed. "It's about guys getting together because they want it. It's not about \$10,000 and a studio. I'm lucky I get paid for doing this because I'd be doing it anyway."

As the conversation turned to the subject of success, Springsteen alluded, for the first and only time of the evening, to his contractual dispute with manager Mike Appel. Has his lifestyle been altered by money and fame? Springsteen said, with an ironic grin, that he was "in an unfortunate situation where all the benefits of being a big one didn't roll my way." Beyond this, he continued, he was depressed by the success of "Born To Run." He feels that part of the glory of rock and roll is in the struggle — "when success comes

(Continued on page 199)

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Dave Edmunds (Continued from page 34)

the past six years on two solo albums, some nine sporadic single releases and one side of the soundtrack lp to "Stardust." It is this very scarcity of product that fuels the legend. It is the fact that he has side-stepped the road to stardom after attaining some initial success that he remains an enigma.

Only recently has Edmunds found that being a living legend is not as rewarding as it sounds. Between being revered by fellow musicians and record buffs and producing albums for Foghat, the Flamin' Groovies, Brinsley Schwarz, Ducks Deluxe, Deke Leonard and Del Shannon, he realized that he was spreading himself too thin.

It took him 18 months to follow his single success of "I Hear You Knocking" with the "Rockpile" lp (MAM), but it was too late and there were no further singles released from it. His second album, "Subtle As A Fly-

Quantum Jump

(Continued from page 34)
Oldfield, Nova, Nico and Yvonne Elliman among others.

John Perry is an accomplished musician with classical training who was previously a member of Caravan. He worked with Hine on numerous sessions prior to Quantum Jump and has just recently had a solo album released titled "Sunset Wading" (Decca SKL 5233 U.K. only) which Hine produced. It was Perry that introduced drummer Trevor Morais to the group. Morais was a member of Faron's Flamingos during the initial Merseybeat boom of the '60s and was most recently with The Peddlers, a pop group.

The fourth member is Mark Warner, an American who has been based in England for the past seven years. Warner is a session guitarist who can be heard on records by Bryan Ferry, Allan Clarke, Murray Head, Kevin Ayers and Gene Pitney. He just recently completed a worldwide tour with Cat Stevens.

With all four members of the group actively following individual pursuits as well as touring and recording as a unit, the theory of Quantum, that energy does not move in a straight line, is an accurate summation of the group.

"When we finally get together, there's almost a sense of competition between us which is beneficial to the music," Hine recently told an interviewer. "I've seen so many bands living on top of each other, they've got nothing to show each other. There are no surprises left. It's really funny, but doing it this way works really well."

ing Mallet" (RCA), was a collection of tracks recorded over a three year period in addition to a couple of songs recorded live with Brinsley Schwarz. It too was too late to follow his British chart successes of "Born To Be With You" and "Baby, I Love You." It's American release was even one year later and only came about after the release of the "Stardust" movie for which he contributed one side to the soundtrack and made his screen debut.

"The first thing I decided," he told **RW** last summer, "was to stop producing other artists. It took me six years to realize that I've never really tried to capitalize on my own personal success. If anything has held me back, it's been the fact that I've always been far too busy trying to finish other artists' albums instead of concentrating on my own. Making solo albums is something I did between producing . . . it just dissipates your enthusiasm. From now on, I'm just going to concentrate on my own recordings."

Since being signed to Swan Song last summer, Edmunds' career appears to be on the upswing once again. His first single, "Here Comes The Weekend," was not as remarkable for the sound which seemed to rekindle the spirit of the Everly Brothers, as it was for the fact that he wrote the song with Nick Lowe.

Finding material has always been Edmunds' biggest obstacle as he openly admitted. "I can't even write bad songs," he told **RW**, "I just have a very hard time with lyrics. Years ago I wrote the B-side of a Love Sculpture single, but it was dreadful."

Edmunds recorded "Here Comes The Weekend" three days after it was written with help from Lowe, Stephen Goulding from the Rumour and a member of Rogator. It turned out so well that the demo they cut for under \$100 ended up as the master.

With a little consistency and some luck, 1977 could be Edmunds' year.

Lone Star (Continued from page 34)

music shop in Ontario and was coaxed back to Britain where he became a member of the group.

An inseparable part of Lone Star's appeal is their marriage of the urgency and power of Led Zeppelin (particularly in the lead vocals) and the technical proficiency and harmony sound of Queen, the latter being the influence of producer Roy Thomas Baker.

"Bands like Led Zeppelin and Queen play heavy rock, but they're both four-man bands," Tony Smith recently told an interviewer. "This band has six

Stiff Records (Continued from page 34)

Sound Today" and an accurate description of the kind of immediacy that has come to characterize Stiff. In two weeks, about the time it takes a major record label to cut through the red tape before making a decision, Stiff claims it can sign an act, have its record pressed and distributed to the stores.

Granted that because of its limited cash flow, the label is not about to draw up history making contracts for groups like The Damned, The Tyla Gang, Richard Hell or The Pink Fairies, but their

(they were once signed to Polydor), their single, "Between The Lines" b/w "Spoiling For A Fight" (BUY 2), has received over 6000 advance orders and other labels are taking note. A totally unknown group like The Damned, who only performed in public 16 times before entering the studio, received 2000 advance orders for "New Rose" b/w "Help" (BUY 6), enough to interest UA to take over national distribution for the record.

While Stiff is not yet in the position to offer large advances,



one off agreements have all resulted in favorable sales. Each record has turned a profit and continues to do well months after its release. The entire Stiff catalogue continues to sell, in large part through a network of specialty shops and American importers.

"The way things are at the moment," Riviera recently said in an interview, "we can virtually guarantee to sell quite a few thousand copies of a record by a group that, for various reasons, the majors would never consider signing." In fact, he claimed that "they're not sure how we can keep selling thousands of records by people they've never heard of."

The Pink Fairies is a case in point. With major labels hesitant to pick up on the group again

they are able to offer the artist a relatively high royalty rate of 15 percent. "We ask a group to come along with us. They really haven't got that much to lose," Riviera said. "To begin with, they get a record in the shop and if it sells well, they are in a position to make a good profit. To a relatively unknown club band, a single is a great help in regard to getting gigs."

Stiff's latest release is an EP by punk hero Richard Hell (BUY 7) which has been leased for a numbered limited edition of 5000 copies. Like most Stiff records, it is being packaged in a picture sleeve. And it's selling.

Scheduled for release early next year is the first album by Nick Lowe, "Rockin' In The New Underground" and the definitive pub rock lp.

members—two guitars and a big keyboard array. We're able to make a simple song so very much more."

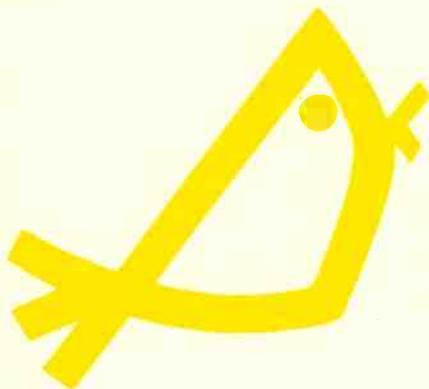
Roy Thomas Baker

The densely layered sound of the group is Baker's trademark, and Smith admits that his influence is "all over the album."

"Comparisons will be inevitable I suppose although I'm not really in a position to tell one way or the other. Roy did change our music once in the studio. He made it smoother, more streamlined, slicker and more commercial. More than anything else,

we've paid great attention to the vocals. A lot of rock bands, we find, tend to neglect them. On 'Flying To The Reel,' for example, Roy suggested that we try adding some voices on the end. We weren't certain, but we said okay. In the end, we took two days on the track and ended up with 108 vocals. It's a new direction for us, but we do like it. Originally we did think that it was overproduced," Smith admitted, "but we came 'round in the end."

An American release is being scheduled for Lone Star in January by Columbia.



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Radio '76

Radio '76: Moving in Many Directions

(Continued from page 3)

start of the decade: FM penetration in the nation's largest markets is increasing at a rapid rate, with more people now listening to FM than AM in such markets as Dallas-Fort Worth and Washington, D.C. In six years, FM's share has grown by 100%.

Move To FM

The most powerful format on the FM band in 1976 remained beautiful music, but there were signs that it would have some strong competition for an ever-wider audience. Top 40, for years the dominant factor (edging out MOR and all-news) on the AM side nationally, was moving speedily to frequency modulation. More than a dozen major top 40s on FM now report to the **RW** Singles Chart, double the number reporting a year ago. And in some markets, the departure of a leading AM top 40 station was seen to re-orient the thinking of the entire market. In some cities, including Chicago, one was hard pressed to find a station in the same circumstances as at this time a year ago.

Music formats won some sort of victory with the apparent cresting of the all-news trend; the dismemberment of NBC's News and Information Service seemed to indicate that all-news is a powerful format in big cities, but not in secondaries, where it was often more popular with advertisers than with listeners.

Demographic Shifts

For top 40, or mass-appeal radio, as many stations are now labeling themselves, it was population data that signalled the need for change. Studies showed that the age breakdown of the radio audience was moving steadily toward the older groupings, and likely to continue to do so, making reliance on teens alone a probable path to failure. But it was still teens that were accounting for the bulk of singles sales, long the basis for top 40 research, and programmers saw the need for new techniques to ferret out the likes and dislikes of an older audience.

The result was the rise of "passive research"—call-outs, questionnaires, and greater efforts to ascertain the age and tastes of those calling to request records. Rochelle Staab told the CBS convention last summer that the Bartell chain was moving to just such a reliance, and Neil McIntyre, pro-

gram director of WPIX-FM in New York, revealed in an **RW** Dialogue (Oct. 30) that he was disregarding singles sales altogether and broadening his use of passive research.

There were still other signs that such research would become increasingly important in 1977. The growth patterns of a number of singles late in the year told the unsettling tale that the key indicator markets watched by programmers across the country were less and less accurate as predictors of how a given record would do in a given city, demographic similarities notwithstanding. While major stations continued to watch those markets, they evinced a self-reliance that might well become more and more necessary.

Country radio too was turning to research as never before, following the leads of WMAQ (Chicago) and WHN (New York), the format's biggest success stories of recent years. Playlists at big-city stations grew shorter and shorter, and it was hard for many not to follow suit. Still, country research developed its own wrinkles: country singles in general do not sell as heavily as pop singles; in some markets they hardly sell at all, and many country programmers were faced with an avid,

adult audience who apparently listened constantly, but bought few if any records. Seeking them out was the program director's obvious task for the future.

As the movement from AM to FM took on the characteristics of a gold rush, some stations were, perhaps unavoidably, left behind, and it began to look as if only government action of some sort would save them. The AM "day-timer"—a station required to sign off at local sunset—looked like an endangered species in 1976, and although any number of interesting music formats were to be found on such stations, they were difficult to sell; ownership changes were frequent; and stability was often low. Similarly, a number of formats that might have had larger audiences in the past, but in any case were ill-suited for the commercial competition of a large market, were fighting off format changes with difficulty. An appellate court ruling said that in general a station could not abandon a format if that format was providing a unique service to the market, even though it might be highly unprofitable. The FCC, wanting no part in such regulation, pushed another, higher court

test, the result of which is still pending. And listener groups, such as the ones that had saved WNCN's classical format and WRVR's jazz format in New York, were springing up in other cities to save small stations.

If there was a Slogan Of The Year in radio in 1976, it was "The MOR of Tomorrow." Just about every station in every format used the phrase, or one like it, to describe its goals for next year and the years to come. Only top 40 stations seemed to value teens as anything more than a segment of 12-49's, and emphasis on 18-49's seemed everyone's preoccupation.

Thus, the central question facing radio as 1976 ends is how so many stations will successfully compete for the same audience.

It is large enough, and certainly more fragmented in its tastes than ever before, but there is still much to be learned about programming radio for an audience that grew up on TV, and may be making different demands on radio stations than in the past. Many programmers enter 1977 looking for more information about the adult audience, and those looking most vigorously will likely be those with a competitive edge in 1977.

RW Radio Seminars

(Continued from page 22)

registered in the importance for all reporters to present their sales information quantitatively (the staple of the **RW** chart system of piece-counted and non-opinionated reporting).

In June the stop was New Orleans and the seventh trade/radio seminar and third of 1976. New Orleans is a city that has a 55 percent black population and is a hotbed in breaking jazz/r&b groups. George Benson (WB) and the Brothers Johnson (A&M) owe much of their success this year to radio and dealers in this area, who turned out in large numbers for the seminar at the Marriott Hotel. Much discussion regarding timing of airplay and the minimizing of returns occurred.

The site of the next seminar was the Baltimore/Washington, D.C. area. This seminar, as with others before it, served as a forum where the discussion enabled **RW** to gain a greater understanding of its host market. This market has been one of the country's

frontrunners in breaking and crossing r&b records to pop. One-stops in particular are strong there and their strength in responding quickly to the demands of the marketplace has made the difference for quite a few hit records. There was also a discussion of the ability of discos in this area to get records started and generate excitement enough to interest radio.

NE Secondary Meet

In September, the **RW** market research staff spoke in Framingham, Massachusetts at the Northeast Secondary Conference headed by indie promo man Tony Muscolo and an advisory committee of area radio and promotion executives. The **RW** presentation was held in the traditional seminar format, which includes a free-form set-up allowing questions to be fielded by the presenters and discussed by all present.

The year ended on an especially high note with the New York seminar, held at the Americana Hotel

in the country's number one radio market. Virtually every major radio station in the area was represented and the lengthy discussion occurred around chart methodology and the future needs of the industry as a whole. Retailers present concurred with the radio executives that specific sources of national and regional information are a must, and **RW** illustrated how the magazine is filling these needs by accurate chart information coupled with chart analysis stories, regional breakouts, sales indices, etc., which are the direct result of feedback from the seminars.

Nashville Set

1977 will find **RW** again on the road, meeting with members of the industry. The first seminar of the year will be held in Nashville on January 8 with others following throughout the year. Many key members of the industry have already been present for these meetings and we urge all to look for and attend seminars in 1977.

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Radio '76

Lee Abrams (Continued from page 154)

ship is growing up. You find a lot of people who maybe grew up with free form radio stations who we interviewed seven or eight years ago, who we might call back in this day and age, and we find out they're not into that station, they've grown up, they've gotten a job, gotten married, settled into a different lifestyle and that radio station has nothing to do with it. So I think those stations have not evolved properly. They started out appealing to a certain lifestyle, and that lifestyle is no longer predominant. I was talking with the program directors the other day about the importance of keeping touch with the generation we serve—we're all getting older, and the older we get, I think the easier it is for us to lose touch with the core generation that we're serving.

RW: Are you conferring with each station each week on the music it is adding or emphasizing?

Abrams: Absolutely. Each station is treated independently, in no way do we send out music lists. Each station does research locally, and feeds back the information to me in a conference call type thing, and I put it together and give everybody a national outlook on things. For example, the Heart record started in Seattle, none of the other program directors had even heard of the Heart record, but because of the strong response we got from there, we hipped other markets that have similar musical tastes to the record, and it panned out for us.

RW: Are there many records you will program some or all of before you have any sales figures to go on?

Abrams: We found that because of the buying power of the average record buyer being kind of limited, a lot of records will do real well, be real successful, but just not sell. Especially right now, when Stevie Wonder, Electric Light Orchestra, Led Zeppelin, all have new albums out, and there's other good material out that isn't selling like it should, and because of the national and local input from each station we can usually find those records. One station can try a song, put it in a decent rotation, and if it shows up real well there, then spread it around. If we were to nationalize the music, we would not have that capability.

RW: If you have a record like Heart that starts in just a couple of markets, how do you decide how many cuts to program from it?

Abrams: It really all depends on how much there is on the album; like on something like the Heart record, we usually find about four selections. We have certain systems which let us be as flexible as we want with a record. For example, with Heart at first it might come up once every three hours, one or two cuts would come up, then we can open it up to once every hour and a half, for example, and play six cuts, it's all built into the technology of the format. But every record is individual—we find on the current Led Zeppelin album that there's really only one cut we can play, "Stairway To Heaven," during most day parts, and there might be another record out, like Stevie Wonder, on which we can play eight or nine cuts.

RW: Does the record company's single choice make any difference to you in your selections?

Abrams: No, because we usually find out what the single should be before the record company does. One of the systems we have is that at several hundred record stores around the country we have these little cards, and when anybody buys a record, they fill out this little card with their name, their phone number, their age and the record they bought. At the end of the week, somebody from the station collects all these cards, each one represents a different sale of a record, and then we will call back the buyers of these records and ask them for specific information; for example, the Stevie Wonder album came out, and within four or five days we had the favorite cuts on the album by calling maybe six or seven hundred people back and asking them, after they'd bought the album and were living with it, "What do you like?"

RW: How do you decide what singles will fit and what ones will alienate your listeners?

Abrams: First of all, the most obvious way is the artist's track record. If Fleetwood Mac comes out with a single, or Peter Frampton, we pretty much know that that's compatible. Sometimes you can look at charts; I remember a few years back there was a record by Looking Glass called "Brandy," and we were very uncertain whether this would be compatible or not, and just by looking at a **Record World** chart, you could see the single was number five and the album

was number 137, so obviously it wasn't selling to an album-oriented audience. Or we could go further, and call back to people through the card system, and find out that the people who bought it were very young and not into our type of station, and probably potentially were not into our type radio station. Also we rely a lot on the program directors for their consensus, and if out of all 17 PDs only one of them thinks we should play it, we should probably stay away from it.

RW: How long will you test an unproven album—how long will you wait for it to start to sell?

Abrams: It all depends on the competitive station; sometimes a record will be slighted by the rash of heavyweight releases, but generally, once we go with a record we hope to stay with it forever, we hate to make mistakes with those records that don't happen. But usually it'll be about four to six weeks.

RW: What is the lowest rotation something could have?

Abrams: About three times a day.

RW: What other kinds of research are you recommending for your stations?

Abrams: A lot of it is done by college students who sort of work with us, mass communications and radio-TV people, and I feed this information back to the station. We do about a million questionnaires every year which are geared to find out general musical information such as what would you like to hear more on the radio, what are your all-time favorite songs, and the value of these things is in comparing them on a year to year basis so we can get a real good idea of which way our audience is going musically.

We also do our own ARB-type diary study, in that we send out diaries that are minute-by-minute diaries, and they come back to a blank box number. Now let's say we send out 10,000 and get 3000 back, what we'll do is go through every one of those diaries and look at the time everybody tuned out. And during the month we had the diaries out, we would have our people monitoring every radio station in the city, writing down every element that a station goes through, every song, every jock break, what the jock says, et cetera. Then we go to the tune-outs on the diaries and find out exactly what they tune out on.

Part of the problem most album rock stations have is something like a two (share) in the morning, three midday, four in the afternoon and 12 at night. You've got to find some way to recycle the listeners. One way is to find out what they are listening to, what do they like, songs, how long each commercial break might be before they tune out. This research is incredibly important, because we can find certain songs that are compatible for certain day parts. The old system would be soft in the morning, rock and roll at night—that's fine, but it's nice to know specifically what type of music you should play to reach different demographics. We might find that at 8:20 in the morning on the first about 50 percent of our females turned us out, and then we can go back to that specific time on the first and find out what song, what commercial, whatever caused that dramatic turn-out.

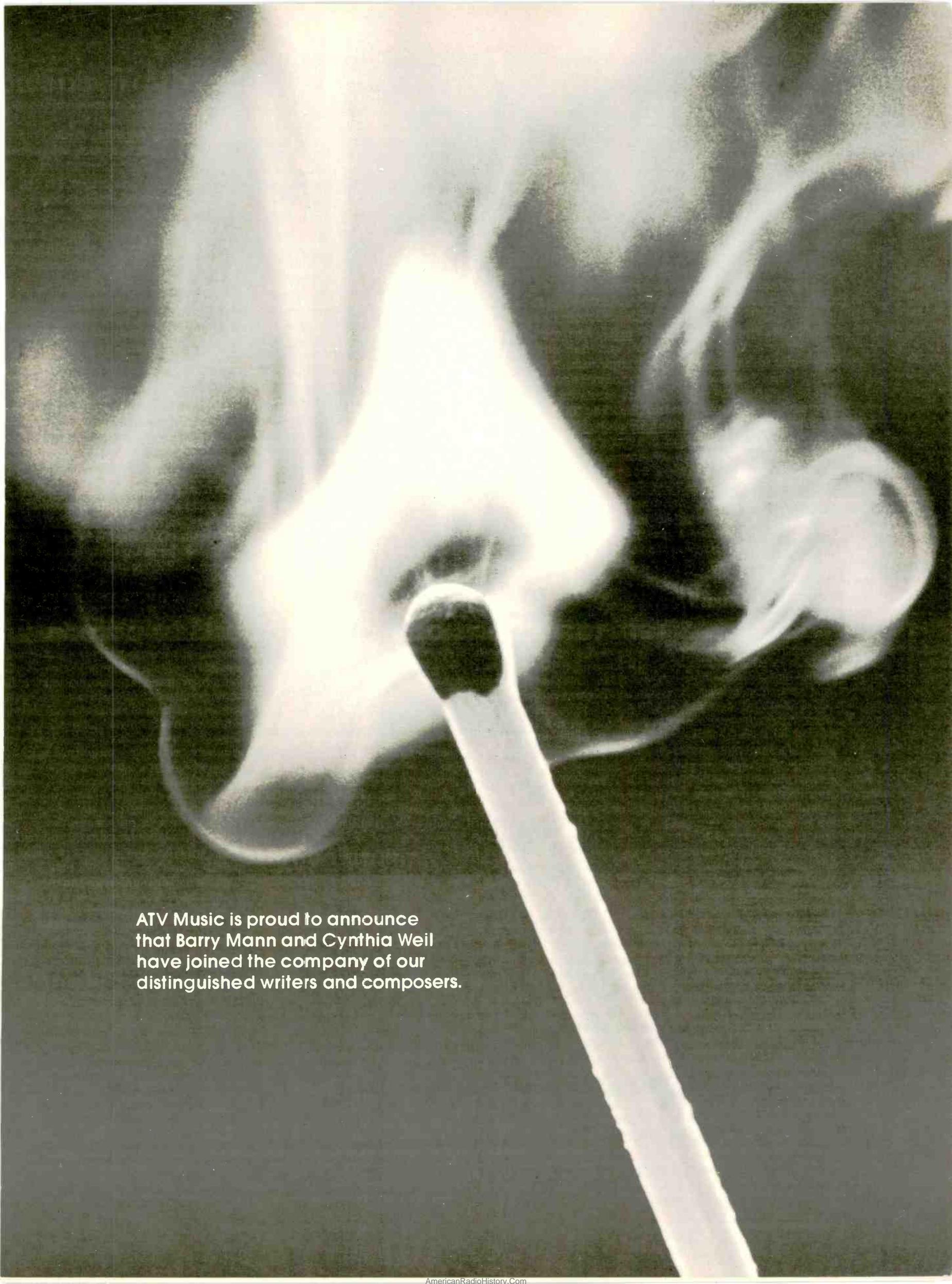
RW: Has your research shown you that there's any substantial portion of the album oriented audience that's not buying many records?

Abrams: Yes, definitely, especially when you start reaching out of the 15-22 year old range, you find a lot of 27, 28, 29 year olds who may listen to us a great deal, but don't really ever buy records. We call them the casual album listeners. These people listen to radio a great deal but music is no big thing to them, just a pleasant diversion. These people might average two records a year, usually around Christmas time, and usually a greatest hits collection. You find the heaviest record-buying concentration about 16-22, and again, that makes it more important to get out and find what these 22-plusses are like.

RW: Is there a danger of oversaturation on albums that remain top sellers for months and months?

Abrams: No, usually not. It's necessary with those records to go as deep into the album as possible to find as many cuts as possible, and I think one of the things that makes those albums so attractive is the fact that they have such a huge reservoir of great material.

(Continued on page 162)



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Radio '76

Norm Winer *(Continued from page 160)*

been giving me a hard time about that for years, but unless it's a person who's quite remarkable, and articulate, I don't think there's a need or a good reason for a non-musical interview. The level on which people appreciate them has nothing to do with their thinking, has nothing to do with the way they put things verbally. It's really unnecessary—it's a way that the promotion person can indicate to their superiors that they're doing their job. We do have people playing, because that indicates another musical side of a performer that people would hopefully like. We're very selective about it; I know we're a lot more selective than most stations in the country because I do get such a hard time about it. We do interview selected people, and our selection is always viewed as strange, too.

RW: Is it reasonable for you as a program director in a competitive market to ask for a debut exclusive on a given album?

Winer: Absolutely. An exclusive is an actual method of showing appreciation. It's a courtesy. For that reason, it's not absolutely necessary, but it certainly should be one of the tools used by promotion people to indicate to a radio station that they're aware of their significance, they're aware of the extent to which they're responsible for selling their product over the years; supporting the group; supporting their label. There are some artists, obviously, particularly in a market where there are a number of stations in the same format, where it would be difficult to say, "Well, let's see, we've got a new Bob Dylan album out, and 'BCN's been around for eight years and 'COZ is new, so I guess 'BCN broke him, so we'll give them the album"—no, I'm not saying that. I'm not saying we should have an exclusive on the Eagles or anything. But there are any number of artists that were obviously supported, established and initially exposed by one radio station or another in a given city. And I think it would be very nice if record companies indicated their awareness of that, by giving an edge to one of the stations, by thanking them. Similarly, let's be smart about this, it would be a very clever way of getting airplay on an album, too.

RW: Do you think the age span of your audience is getting bigger? Are people graduating from WBCN, or are they staying with it at the same time as younger listeners are being added?

Winer: I think we're growing, yes.

RW: Do you think that, five or ten years from now, there will be a large enough audience wanting to hear what WBCN has to offer to keep the station going in its present format?

Winer: What 'BCN has proved, what KSAN has proved, and WMMS, and KZEL, and a handful of other radio stations in the country have proved, over the last few years, is that there is an audience, a sizable audience, for this type of radio. There's a need for it, you can make money off it, a lot of money off it, you can survive doing it, it's a valid form of recommendation, it's even aesthetically pleasing. In most of the permutations of this type of radio, something's gone wrong—there has been a person involved, on one level or another, who's blown it, some way or another. But it can be done. 'BCN has attained a certain level for years—those ratings might be 3, they might be 2.5, they might be 3.5, but they're still right there. It's a huge chunk, and it's large enough to sell, and it's large enough to exist. People can take a lot of music, they don't need to be spoon fed two new records a week. People don't like to be talked to like they're idiots. They do like to hear an honest-sounding radio station, they do like meaningful news, they're tired of having people read wire service copy to them. They like public affairs shows that relate to them, stations that do more than just fulfill their commitments to the FCC.

What's necessary in the next five or ten years, let me put it this way, in the next two years, in a major market somewhere, there will be a radio station that will be absolutely appropriate for the time, that will be stocked with the best people in every realm, in sales, management, on the air, in news and public affairs and so on; and they will demonstrate decisively that this type of radio can work, that it can be done superbly, and that there's a lot of money to be made. They'll do it under the noses of the advertising agencies, and they'll do it with the full knowledge and consent of the record industry, and they'll break millions of records for them, and they'll

do it right. And this type of radio will, Johnny Appleseed-like, be sprouting up everywhere. It hasn't been done right—Boston is Boston, people say, "Well, it's Boston, that's why 'BCN's still around." In New York or Los Angeles, one more radio station doing this right will offer a definite alternative to everything else that's going on there, because there is no station doing it right in those cities.

RW: Is it possible to redeem a station that has gotten "old" in a given format?

Winer: There was a time, three or four years ago, when I saw that danger looming over us, and over other stations: I saw it looming over WABX in Detroit, I saw it looming over 'MMR in Philadelphia, and a lot of stations where I knew the people, I liked the people, where the stations were really famous and heavies, and a lot of stations went stagnant. I became aware of it before 'BCN went stagnant, and that's when I started structuring it. The concept of a program director in 1971 was unthinkable. The program director would hire and fire and make up the schedules, because there was no structuring to be done, we weren't going to have any music lists, but in fact we would be stagnant if we kept doing things the same way. But for the stations who are bored with what they're doing, there is really only one thing to be done, if you want to maintain that format, and that is to bring in new people. ☺

Lee Abrams

(Continued from page 156)

RW: Does your research show that once a person buys an album he continues to want to hear that on the radio?

Abrams: Definitely. Now the one tricky thing is that a lot of people might buy an album for one song, and a lot of stations might sort of bang away at other songs on the album.

RW: What guidelines do your stations follow on top selling albums by black artists?

Abrams: It depends on the individual album. Some albums we find, through the card system, we call back the people, and they're very heavy r&b listeners, top 40 listeners, who really don't listen to us, or who haven't even heard of us, and in a case like that we'd probably stay away from the album altogether, because even though we're an album station and it's a number one or number two album, the people just aren't in your audience. Other records, most recently Earth, Wind & Fire, of course Stevie Wonder and War, we find tremendous black and white appeal, and in that case we'll play it to our target audience.

RW: Who do you look on as your prime competitors in each market? Are they the free form stations?

Abrams: In almost all situations, the top 40 stations. Usually the big, dominant AM station, or if there isn't one, the FM top 40. A lot of the stations we work with use CAC, which is an ARB breakout company, they go through the diaries for us, and give us complete run-downs, and they've shown us surprisingly low sharing with the other progressive stations. The best thing that can happen to us is an FM top 40 station in our market, because it makes our station more accessible to the mainstream top 40 listener. For instance, I think that a lot of the success of WDVE in Pittsburgh is because of WPEZ, an FM top 40 station, which has brought a lot of 13Q's—which is an AM station—listeners over to FM. Then they go to PEZ, then they find us.

RW: Do you expect the audience you've developed to stay with you as it grows older?

Abrams: Absolutely. It's of primary importance that they do that. Because we're trying to really develop middle-of-the-road stations, we hope that maybe 10 or 15 years from now those stations are going to be really legitimate, dominant 12 to 49 radio stations, and the only way we can accomplish that is by grabbing a nice audience chunk now and growing with it, and at the same time develop new listeners. I think we're going to keep them with us—we're keeping on the research trail constantly to try to find out how we can insure that they stay with us. ☺

Radio '76

Engelbert at WGBS



Epic recording artist Harlan Sanders talks with the producers of forthcoming motion picture "Crash" following his recent filming in Hollywood. Sanders penned the "Crash" theme song, entitled "Checkered Flag or Crash," for the movie, which stars Joe Don Baker. Pictured from left are: Steve Tish, Sanders, Paul Heller and Fred Weintraub.

Natl. Public Radio Airing Neuhaus Comp.

(Continued from page 20)

whistles that can be heard underwater (demonstrated at a concert held at New York University about five years ago) and circuits that generate sounds sensitive to outdoor weather conditions. His concern, he says, is with "placing

sounds in space rather than time and letting people place them in their own time."

Producer of "Radio Net" for National Public Radio is Steve Rathe, who is also responsible for the network's "Folk Festival U.S.A." series — taped highlights of folk festivals recorded on location around the country presented in weekly 90 to 120 minute installments—and who is currently putting together a live jazz series which he hopes will follow the form and style of "Folk Festival U.S.A." The jazz show is currently in production with a target date of April 1, 1977 for an eight-show series, to be followed in the fall with a regular weekly program.

Programming

Among NPR's regular music programming are "Composer's Forum," hosted by writer Martin Bookspan; "Folk Music and Bernstein" with Maury Bernstein; "Jazz Revisited," concentrating on the Dixieland and big band eras; "This Is Ragtime;" Oscar Brand's magazine style "Voices In the Wind;" and the classical series, "International Concert Hall" and "NPR Recital Hall."

Participating in the Radio Net" experiment (with phone tie-ins) are WNYC-New York (212-349-8535), KUSC-Los Angeles (213-746-7808), KERA-Dallas (214-744-9010), WABE-Atlanta (404-873-4475) and KSJN-Minneapolis (612-291-1222). The program will be broadcast from 5-7 p.m. EDT and will be supported by local classified ads beginning five days prior to airing.

WIOQ Refinancing

(Continued from page 4)

identity had not been revealed late last week. Under the new structure the station's format, as well as its program and general management, will be retained.

Auction

The refinancing cancels a scheduled court-supervised auction of the KIOQ license, a prime FM signal in the Philadelphia area, which had been sought by WIFL-AM and a group of black religious broadcasters, among others. According to Alex Demers, program director for WIOQ, the new money "puts us on an even financial footing for the first time in years" with the station's main competitors for the FM rock audience, WMMR-FM and WYSP-FM. WYSP has outdistanced both the other stations in recent ratings books, but WIOQ and WMMR have had similar numbers in recent months. WIOQ was recently voted radio station of the year in an annual readers' poll conducted by "The Drummer," a local alternative newspaper.

WIOQ will announce plans for new station promotions after the first of the year, Demers said.

AM ACTION

(Compiled by the Record World research department)

■ **Mary MacGregor** (Ariola America). Selling like crazy (see regional breakouts) and spreading nationally, garnering such adds as KFRC, KTLK, WDRQ, WQXI and KLIF. The jumps are solid and steady: 25-20 WFIL, 34-29 WCOL, 22-17 Z93, 22-15 WPGC, 25-17 WLAC, 27-22 KILT, HB-24 KHJ, 20-17 KSTP and extra KSLQ.

Bread (Elektra). Last week's action has had a snowballing effect and the record gains the support of KHJ, KSTP, WLAC and KTLK as well as WSAR, KGW, — KKLS (27), KJRB (27) and WJON (15). The jumps are getting heartier: 31-23 KILT, 24-19 WHBQ, 16-13 WCOL, 18-15 WGCL, extra-25 KXOK, 29-24 WMPS, 26-19 KAA, 28-19 WKIX and 24-15 KAKC. Also on Z93, B100 plus more.



Bread

Aerosmith (Columbia). Another sensational week here with the noteworthy adds of KHJ, CKLW, KILT, KTLK and WOKY (28). Top 5 already in at least four major markets and starting to sell through solidly. Here's a rundown of the numbers: 7-4 WRKO, 3-2 WPGC, 3-3 WSAI, 3-3 Q102, HB-24 WFIL, 16-14 KSTP, 5-3 WCOL, 18-16 Z93, 43-35 WLS, HB-27 WHBQ, HB-25 KFRC, 22-17 KSLY, 12-9 KBEQ, 27-22 B100, 28-18 KKLS, 21-16 KEZY, 20-15 WKIX, HB KLIF, LP WLAC night extra WDRQ, #27 WPEZ, #28 KAKC, #26 KJRB and #30 KGW.

Steve Miller (Capitol). Moving really well in Minneapolis (14-11 KDWB), Miami 25-16 (Y100) as well as 13Q (19-17, #7 request over-all). Adds KSTP, KJR, KTLK, WLAC (LP), WKBQ, B100, WOW, WORC, WBZ-FM, KCPX, KGW, KKLS, WFLB, KJRB, WGSV, WDRQ and WICC. Moves 25-17 WSAR and also on KSLQ and WGCL.



Earth, Wind & Fire

Earth Wind & Fire, (Columbia). Gaining major markets each week and making substantial progress in all other areas where on. New on WQXI (#19 moved over from the night list) and KFRC. Moves 30-18 WMPS, 28-24 KSLQ, 19-5 WHBQ and HB-25 KLIF.

CROSSOVERS

The Dramatics (ABC). Springing off a substantial r&b base and right into top 40 radio in Detroit — added to CKLW and WDRQ.

Thelma Houston (Motown). This programmers' favorite is meeting with strong acceptance on an r&b level nationally and was added to KFRC and WIPW.

NEW ACTION

Kiss (Casablanca) "Hard Luck Woman." With "Beth" still quite high on some radio surveys (#1 KILT), the activity on this new one has sprung up in areas where the first one has already peaked. Added to WMPS, WCOL, Z93, KNUS, WRKO, WGCL, KCBQ, KEEL, WICC, KKLS, WFLB (29-24), KJRB (25), KVOX (30), WAKY (21), WBSV (25-19), WSAR (5-3) and WEAQ already #1.

Henhouse Five Plus Too (Warner Bros.) "In The Mood." Giving chickens their due respect a la the novelty genre is this disc with a significant country base and sales out front on both top 40 and country levels. Added to KDWB and is the #1 request after only four plays, is also being aired on WMPS, WLAC and several other majors who are day-parting it. Quite a comer on the MOR side also.

Radio '76

Country Radio Faces Broad Range of Issues

By LUKE LEWIS

■ NASHVILLE — Demographics, research, call outs, personalities, shorter playlists, harder country, more modern country, crossovers, ACE, Bob Pittman and WMAQ have been hot topics among country radio folks this year.

Les Acree, WKDA, Nashville, feels that "there haven't been any musical changes this year and we are all waiting for some new hero to come along. The last resurgence occurred when Waylon and Willie were discovered by the masses, but this past year there has been nothing like that to rejuvenate us. It has been a very passive time musically. There hasn't been much excitement."

If country radio has been suffering this past year it has been from growing pains. Ric Libby, with KENR in Houston, says, "Overall ratings in ARB seemed to indicate country was down a little in the spring compared to the previous year. We have seen a slight regression of the overall success of country radio around the nation. One of the biggest contributing factors is the movement in format away from country toward much more crossover stuff. They are going in the other direction, trying to attract a new audience, while the MORs are playing more country. Due to that movement it's become very hard to define who is what. KILT, which is the predominant AM rocker in this market, was playing Tammy Wynette this year. That sort of stuff kills us, but what can we say when we're playing their stuff too. You can listen to almost any station in this market for 10 or 15 minutes and you can't really tell what kind of format they are — country, rock or MOR — a definition problem — people are flighty and they're moving around."

Though the definition problem may be presenting difficulties to radio programmers it can only indicate a boon for country music in general. All radio formats are helping to spread the word, and as Libby points out, "Six years ago there was an eight percent country market and today it's a 25 to 30 percent market. That's explosion—and it took place in just the last three or four years."

Acree added, "Crossovers are good for us but less country records crossed over big this year than in the previous year. Top 40 pop stations are beginning to be very particular about letting them

cross. They may have the feeling that they have created a monster."

In the meantime station programmers are scrambling around trying to figure the most effective methods to increase their audiences, and achieve the best possible demographics. In order for country music to remain viable in the years to come stations must continually strive to turn new people on to it.

WMAQ is the most listened to country station in America, and number seven regardless of format, with over two million listeners, according to program director Bob Pittman. "This year we have become even younger than when we began. We now have a good hold on the 24 to 34 age bracket without losing those over 35."

Research has been essential. Pittman says, "People, who prior to this year were saying 'this research stuff is crazy,' are beginning to get into the research angle. Now I get ten calls a day from people wanting to talk about research. Some are tired of being tenth in their market and being the only country station and are deciding that they want to be competitive with all formats. They want to expand their audience and get younger so they are getting into research and trying to

find out how to get that 25 to 35 saleable demographics. What I advocate is for stations to produce what their market wants. I don't want people copying me just because it happens to work here in Chicago.

"Two years ago, at the first country music seminar I went to I thought I was going to be crucified," Pittman continued. "I was almost tarred and feathered and run out of Nashville. Last year, when I went back, it was like I was a guru."

Shortened Playlist

Pittman wasn't the first to use research by any means, but he is apparently very adept at interpreting it. Call outs are an essential part of that research and WMAQ continues to utilize that method. Much of their success has also been attributed to the shortened playlist.

Ric Libby feels that "the success of WMAQ has to be attributed to a number of things. Research is one — professional presentation is another—a great deal of very well handled promotion with a lot of money spent is still another. But all of a sudden everyone is saying they succeeded because they cut their playlist. That's a bunch of bull! The key to the whole thing is not so much the length of the playlist but how

you mix the product on the air. That's the key to the whole thing. Research can hurt, in this regard, as much as it helps. It's only as good as the person who interprets it."

The Association of Country Entertainers (ACE) has been very vocal this year concerning the shortened playlists and the contemporary country trend; however, many radio people take exception. Les Acree said: "I don't believe ACE knows where the masses are in country music. I don't believe their fingers on the pulse." Pittman agrees: "I'm very shocked by ACE. I think country radio is finally becoming responsive to the audience. Unfortunately it seems that a lot of the people that are in ACE believe that because someone once was a popular artist, he should always be one. It's like Frank Sinatra, Tony Bennett and Eydie Gorme getting together to form a group which says 'Elton John and all those people aren't rock, we're rock. Play us. You've not being responsive. People don't want to hear Elton John.' We would look at them if we were in rock and say 'That's absurd.' If ACE goes out and does a great research project, brings it to me and lays it out and says, 'Look, we've talked to all these
(Continued on page 198)

FCC (Continued from page 16)

and costly, for both the commission and licensees. And even if WEFM could switch its format at the end of the hearing and after it had been determined—as the court prescribed—that losing the format would not deny the market of a singular service not available anywhere else, that might not be true in future cases. The logical extension of the order led to the conclusion that the FCC would have to guarantee each city and town its own classical, jazz, rock, top 40, all-news, et al station and that each station was locked into that format in perpetuity. The FCC was in the unenviable position of enforcing a rule it believed was unconstitutional—a violation of the broadcasters freedom of speech, in other words—and at odds with the Communications Act, which specifically prevented the FCC from regulating program material per se.

Supreme Court

So on the case goes to the Supreme Court, the final arbiter in

these matters. The high court will likely not hear the case until late next year at the earliest, maybe not until early 1978. Ultimately, it must decide whether or not the FCC has the legal right to tell broadcasters what kind of music they can or can not play (even whether they can play music at all, if it is, say, all-talk).

An adverse ruling for the FCC will mean that stations now using minority taste formats may be locked into them for some time. And such a situation will contribute mightily to the degeneration of the value of the broadcast license. Nothing will devalue a piece of property more quickly than the government advertising that its use will from now on be severely limited.

License Cost

On the other hand, the price of broadcast licenses has been escalating at an astounding rate in the last ten years. An FM station in a major city which would have brought only several hundred thousand dollars in 1966

will sell for close to \$2 million and more these days.

But that's very much part of the problem. In the 1950s and '60s, FM receivers were rare enough and the FM market was undeveloped enough to breed a spirit of experimentation and special interest programming. Today, FM has reached rough listener parity with the AM band. The value of an FM license has become so costly that only a willing sugardaddy could afford to allow his station to operate at less than peak potential. And as the FM visionaries and sugardaddies fade away, tough, profit-minded businessmen are taking their place. If an FM station can gross as much money as an AM—an almost unheard of event even a decade ago—than it damn well ought to do it, they say now.

And in nearly every meeting in the business world between a limited appeal and a potential for profit, the minority taste will always fall beneath the proverbial bottom line.

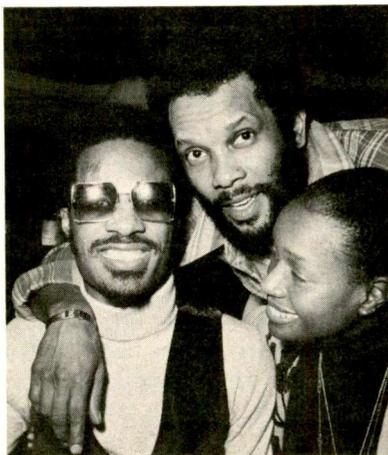
CLUB REVIEW

Ayers & Ubiquity Make Their Mark

■ LOS ANGELES—Over the past few years, Roy Ayers (Polydor) has been streamlining his performing bands, as well as his recorded style, and the current Ubiquity lineup appears to be the commercial breakthrough that vibist Ayers has long been preparing for. The band's current material and arrangements clearly measure a shift toward a more dominant disco pulse, but the balance between energy and precision maintained onstage has as much to do with Ayers' jazz roots as anything in that newer genre. Although vocal and instrumental spots are spread throughout the group, Ayer's high-spirited stage presence makes him an easy-going front man.

Despite the added volume and frenetic pacing Ayers' current stylings impose on his live sets, the balance between his rippling vibes seldom tilted toward the rhythm instruments. Audience response may have been difficult to assess during the opening set, if only because both labels had tendered heavy comp lists, but long lines for subsequent Roxy sets suggested Ayers and Ubiquity have made their mark here.

Opening the show was Deniece Williams, whose Columbia debut album was produced by Maurice White. White's imprimatur drew some impressive on-lookers, and his logic became apparent from the moment she took the stage. Williams' voice is wide-ranging, powerful and richly textured, combining the sense of technical control and underlying passion that will invite some heady comparisons. Backed by a small, tight combo introduced as Rhythm Track—a name one on-



At Roy Ayers' opening night show at the Roxy in Hollywood recently, he was joined onstage by Stevie Wonder, who had been enjoying the show from the audience. Pictured here backstage afterwards are Wonder, Ayers and actress Beverly Todd.

looker suggested might not be so complimentary—Williams clearly went for as extroverted a stage style as possible, rapping with her audience and chatting into the intros.

Right now, that high-pressured attack seems to be Williams' major obstacle, despite its effectiveness in silencing the opening night crowd and immediately commanding attention. Too often during the set, the vocalist played trump cards of technique when less extravagant but more deeply-felt emotional touches could have yielded more effect. As a result, her performances eclipsed any emotional core with melodramatic vocal pyrotechnics, but when Williams learns to balance those elements more adroitly, her potential will be awesome.

Sam Sutherland

Stewart Named Soul City GM

■ LOS ANGELES—Walter Stewart has been named general manager of Soul City Records, announced label president Johnny Rivers. Among Stewart's duties will be to act as a liaison between Soul City and its network of independent distributors and independent promotion men. He will also screen artists and material submitted to the label.

Who In The World:

Marilyn & Billy—Succeeding at Everything

■ LOS ANGELES—Marilyn McCoo and Billy Davis Jr. are a remarkable couple who have already sung their way to stardom—not once but twice. As mainstays of The 5th Dimension, their voices were better known than their names — Marilyn and/or Billy sang lead on most of the 5th's big hits: "Stone Soul Picnic," "Wedding Bell Blues," "One Less Bell To Answer," "Aquarius," etc. So when, after ten years, they decided to leave the security of a well established career, they realized it was a good risk, but a risk they felt they had to take, to continue to grow creatively. The results are in and the risk paid off —artistically and commercially. Marilyn McCoo and Billy Davis struck gold (RIAA style) ten weeks after the release of their ABC single "You Don't Have To Be A Star," which is currently number 2 on the **RW** charts. Their debut album "I Hope We Get To Love In Time" seems set to follow in the single's golden footsteps.

The couple first teamed up in 1965 when the 5th Dimension got together. New Jersey-born Marilyn was raised in Los Angeles where

she received her degree in business administration from U.C.L.A. and appeared on Art Linkletter and several other talent shows, winning the Miss Bronze California Pageant. The contest photographer turned out to be Lamonte McLemore, who invited Marilyn to join the 5th Dimension.

Billy was born in St. Louis and sang in a number of gospel groups before going solo. He moved to Los Angeles, ran into McLemore and teamed up with the 5th shortly thereafter.

When Marilyn sang . . . "Marry me, Bill . . ." it was somewhat after the fact—Bill married her in 1969. About a year ago the couple split from the 5th to achieve some of the things that were not possible in a group context.

Supper Clubs

In addition to the popularity of their first release as a duet, the husband and wife team have been appearing at top supper clubs across the nation. Their personal closeness enables them to interact on stage very spontaneously yet in perfect synch—a rare combination. They have already signed to do a summer replacement variety show on CBS and they will go back into the studio shortly to begin work on their second album for ABC. Marilyn and Billy stress that their goal is to establish themselves as versatile performers and to explore and polish every facet of their talents to the fullest. They refuse to limit themselves to a restricted musical idiom and they plan to record and perform individually on ABC Records in the future. The two see themselves eventually moving into other fields including motion pictures and theater. Considering their remarkable record of achievement Marilyn McCoo and Billy Davis are odds on favorites to succeed at anything they set out to do.

DKO To Rep Burkhart/Abrams

■ LOS ANGELES—Kent Burkhart and Lee Abrams have announced the appointment of The Don Kelley Organization as their management firm, indicating that Dennis Nicklos, vice president of DKO, will be the key man overseeing the representation.

In L.A., Nicklos immediately announced the formation of Marketing Advertising and Research Services, Inc. as a new enterprise to be owned by Burkhart/Abrams and Nicklos/Kelley. The new firm has already conceived two advertising projects, one for Universal's movie "Carwash," and the other for 20th Century Record's "All This And World War II" album.

Burkhart/Abrams will continue to headquarter out of Atlanta, while the new firm will headquarter at 1474 N. Kings Rd., Los Angeles, Ca.

Savannah Band Gold

■ NEW YORK—"Dr. Buzzard's Original Savannah Band," by RCA recording artists Dr. Buzzard's Original Savannah Band, has been certified gold by the RIAA.

Paulette McWilliams Signs With Fantasy

■ BERKELEY — Paulette McWilliams has signed with Fantasy Records; her first single, "Dancin'" b/w "What's Left to Say," has just been released.

Ms. McWilliams was lead female vocalist of the pop group American Breed, which evolved into Rufus.

R&B PICKS OF THE WEEK

SINGLE **BILL WITHERS, "CLOSE TO ME"** (Golden Withers Music, BMI). A haunting rhythm track makes way for Withers' special vocal abilities. Fast moving, with a strong captive beat, this disc should garner much chart action. Taken from his recent lp "Naked And Warm," Bill Withers displays maturity as an artist. Columbia 3-10459.

SLEEPER **LEE ROGERS, "DISCO BOOGIE"** (Derlenn Publ. Co., BMI). Known for his hits back in the sixties, Rogers is back with today's sound. This new label out of Los Angeles seems perfect for the disco circuit. Watch this one—it shouldn't be asleep for long. Soul Rock SNR-0011.

ALBUM **TIMMY THOMAS, "THE MAGICIAN."** Multi-talented Thomas is back with an album to suit everyone's taste. Self expression is a way of life for Thomas, as he wrote all cuts except one—the title track. This is an album which should please everyone's ears. Glades LP-7510.



SOUL TRUTH

By DEDE DABNEY



A year that was. . . .
As time passed so did the memories left behind, for reflections to gain knowledge.

JANUARY

■ **HOLLYWOOD:** Radio Station WIPE-AM of Americus, Georgia changed its format, entering into the automation era.

It was stated that The Delfonics' new lp would be released this month and would be entitled "The Delfonics — The Professionals," on the Philly Groove label, distributed by Warner Brothers — it was never released.

During this month we had Philadelphia's finest — Leon Huff and Hippie Gilbert along with Weldon McDougal—stop by this office to say a fond "hello."

Van McCoy's production talents were carried over to the recordings of David Ruffin.

PICKS OF THE WEEK: Single: "(Call Me) The Traveling Man" — The Masqueraders (ABC); Sleeper: "Take It All Off" — T.B.G. (The Bang Gang) (Warner Brothers); Album: "Mothership Connection" — Parliament (Casablanca).

A statement was released with reference to the involuntary bankruptcy filed by Stax Records. Al Bell made this all-important statement.

Jackie Wilson, whose serious heart attack led to a coma, was said to be improving.

Billy Bass moved on to become vice president of Bewlay Bros., David Bowie's organization. He was to head up promotion for this firm.

On January 5th, Chris Turner of Philadelphia moved from that part of the country to become the assistant to the president of WAMM-AM (Flint, Mich.).

Stevie Wonder signed a new contract with Motown.

PICKS OF THE WEEK: Single: "I Had Love" — Ben E. King (Atlantic); Sleeper: "Mama You're All Right With Me" — Four Tops (ABC); Album: "Bad Luck" — The Atlanta Disco Band (Ariola America).

Chip Donelson became national r&b promotion man for Polydor Records. Joe Medlin once headed that department.

From New Orleans came news of the dismissal of George Vinnett of WYLD-AM.

Bill Powell, one of the original 13 disc jockeys who formed NARA (now known as NATRA), passed away. At the time of his death he was with WAMO-AM (Pittsburgh.)

PICKS OF THE WEEK: Single: "You" — Aretha Franklin (Atlantic); Sleeper: "Make It Sweet" — Coke Escovedo (Mercury); Album: "He's A Friend" — Eddie Kendricks (Tamla).

It was announced that Operation PUSH had gotten involved with the plight of Stax Records by calling for a boycott of Union Planters Bank in Memphis, Tenn.

NARAS announced that the Grammy Awards would be held February 28.

PICKS OF THE WEEK: Single: "Keep On Holding On" — The Temptations (Gordy); Sleeper: "Merry Go Round — Pt. 1 & 2" — Monday After (Buddah); Album: "Beast From The East" — Mandrill (UA).

FEBRUARY

Cal Shields, who was affiliated with KAGB-FM (Inglewood), left his post when the Clarence Avant-owned station closed its doors. At the time, the station was said to be doing well.

Forever, Inc., an organization designed to aid the announcer, promotion persons, artists, etc., was formed and would be holding a series of meetings throughout the year.

Rumor circulated that Johnny Bristol would be on Atlantic Records.

The annual NAACP Image Awards were held Feb. 9th.

PICKS OF THE WEEK: Single: "He's A Friend" — Eddie Kendricks (Tamla) Sleeper: "Daylight" — Bobby Womack (United Artist); Album: "Let The Music Play" — Barry White (20th Century).

At this time, Bobby Womack asked for participation in the Jackie Wilson Dinner.

Wendall Bates resigned from London Records — moving back to Los Angeles in west coast a&r for RCA. Also resigning from London was Bob Craig, who handled promotion on the west coast.

Temporarily replacing William Powell of The O'Jays was Sammy Strain, who was formerly with Little Anthony.

PICKS OF THE WEEK: "Let's Make A Baby" — Billy Paul (PIR); Sleeper: "Kiss And Make Up" — William DeVaughn (Roxbury); Album: "Tymes Up" — The Tymes (RCA).

The 9th annual NAACP Image Awards were without a doubt the best ever, handled with much professionalism and total entertainment. Everyone walked away with a feeling of total respect for this organization.

Jerry Boulding, who at one time was affiliated with WWRL-AM (New York), and then moved to station WCHB-AM (Detroit), was relieved of his post there.

PICKS OF THE WEEK: Single: "You Are Beautiful" — The Stylistics (Avco); Sleeper: "Live On, Dream On" — Sun (Capitol); Album: "2nd Resurrection" — Stairsteps (A&M).

Everyone was saddened by the news that William Boy Brown had passed away. Brown was 48 and had 21 years of experience in the industry as a radio announcer.

Dr. A. G. Gaston is the new owner of WENN-AM & FM (Birmingham) and Larry Hayes was named station manager. The staff walked out in protest which caused the station to be off the air for about two hours.

The testimony of E. Rodney Jones to the Newark Grand Jury set off much talk. According to Jones, he was misquoted during coverage of the trial.

WMOT Productions in Philadelphia appointed Bruce Greenburg vice president and general manager.

Appointed to assist r&b national crossover director at Chelsea Records was Cliff Gorov, working under Chris Clay. This appointment was made by Buck Reingold, vice president and general manager of the company.

PICKS OF THE WEEK: Single: "Heavy Love" — David Ruffin (Motown); Sleeper: "I'm Gonna Love You Just A Little More, Baby" — Kellee Patterson (Shady Brook); Album: "Disco-Tek" (Atlantic).

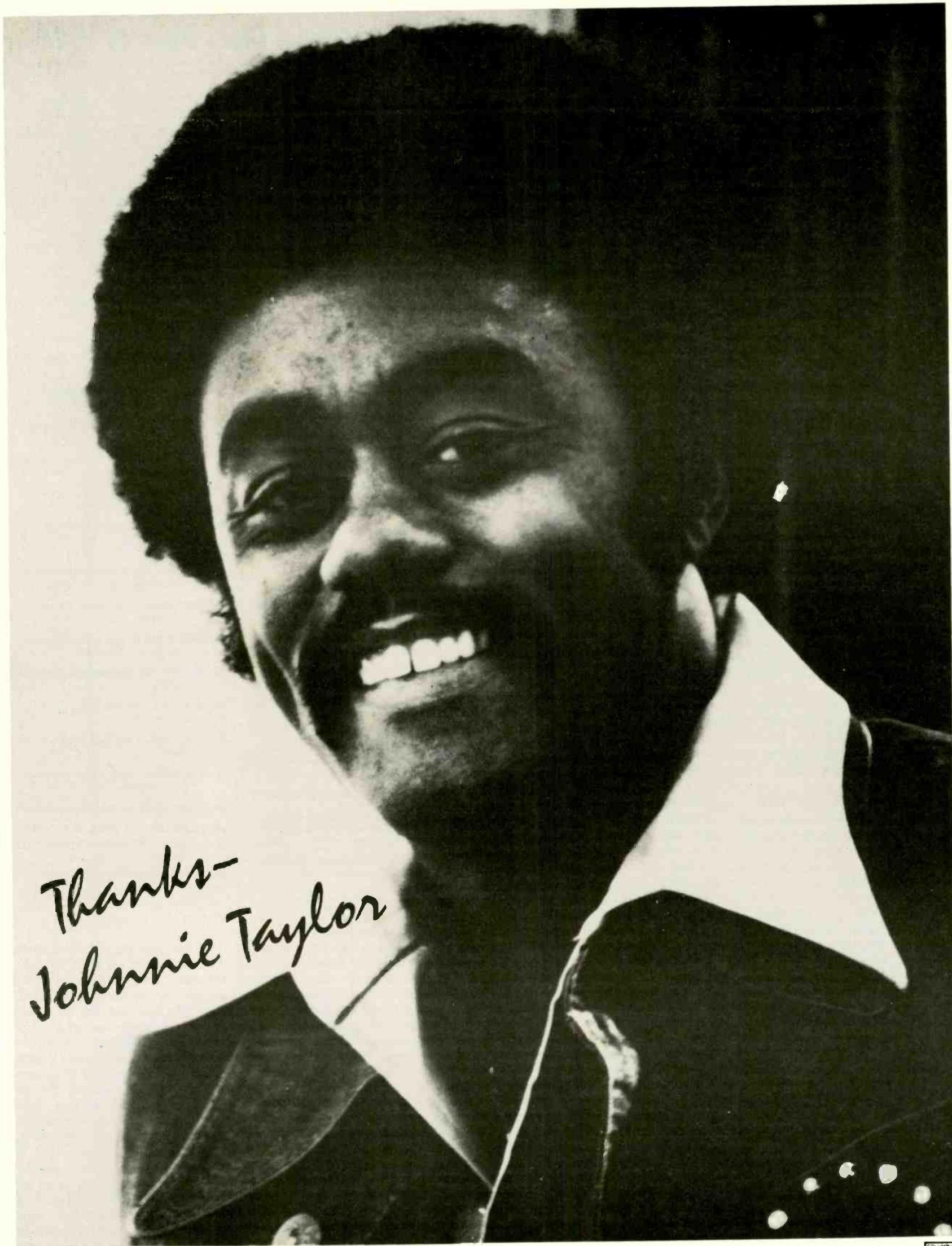
MARCH

Florence Ballard, ex-Supreme, passed away. The cause of death was cardiac arrest.

In Milwaukee, the death of Hoyt Locke, better known as "Dr. Bop," came as a surprise to many in the industry who knew him as one of the leading announcers.

It was announced that the dates of the NATRA Convention would be August 1-5 in the Caribbean

(Continued on page 176)



Thanks-
Johnnie Taylor

Direction: TAG Enterprise



Disco 'Essentialized'

NOTE: This year in addition to separate lists of essential disco albums, singles and disco discs, I've compiled a year-end Top 25 for an overall look at the best disco releases of 1976. None of these lists are based on the weekly DISCO FILE Top 20 charts in any statistical way—they reflect my own taste, such as it is, and the general popularity of the records rather than a week-by-week tally of points. The "essential" lists are meant to include the most important disco releases of the year so that, taken together, they would form a basic dance library with as little overlap as possible. That is, a single was not listed if it was included on an lp in the Essential Album list unless the 45 preceded the album (like "Young Hearts Run Free" or "You'll Never Find Another Love Like Mine") and was the same length as the album cut. Many singles were not listed because longer album cuts or disco disc versions were available and preferable. Many of the records included on the list of Essential Disco Discs are not available commercially, having been pressed for promotional use only, but they are an important part of any disco DJ's own collection. *Vince Aletti*

Disco File

(Continued from page 28)

Eyes," "Eleanor Rigby," "Tubular Bells," "Pagliacci," "Sweet Georgia Brown" and the theme from the "I Love Lucy" show), but formula-ridden revampings of old tunes have practically disappeared, eclipsed by the vitality and variety of the new disco music. **Dr. Buzzard's Original "Savannah" Band** is still the prime example of the unexpected, complex, irresistibly involving music that drew us to disco in the first place and, resurfacing so stylishly here, gives us hope for its continuing growth. But the Savannah Band on its own couldn't have turned the beat around this year. A number of performers working in different, but always danceable, styles made the dance floor the best place to hear exciting, aggressively new music this year: music by **Donna Summer**, **The Ritchie Family**, **Brass Construction**, **Vicki Sue Robinson**, **The Trammps**, **Double Exposure**, **Salsoul Orchestra**, **Stratavarius**, **Ralph MacDonald**, **Fatback Band**, **Undisputed Truth**—the list is, happily, endless. Disco has also brought out a whole new bunch of producers whose individual styles are brilliantly diverse: **Giorgio Moroder & Pete Bellotte**; **Baker**, **Harris & Young** (with **Norman Harris** the most prolific member of that team); **John Davis**; **Patrick Adams** and **Greg Carmichael**; **Warren Schatz**; **Jacques Morali**; **Jeff Lane**; **Vince Montana**—these are the men to watch right now.

Looking back over 1976, I realized something that I hadn't been aware of week-to-week: disco has become primarily an album market. Last year in the year-end issue we listed 75 "essential" disco singles; this year the list contains only 30 records and it was stretched with some personal favorites. But, clearly, this is a case of singles being squeezed from two sides—shut out by better, fuller albums on the one hand and by the new and ever-expanding market of disco disc pressings on the other. Salsoul Records was the first to bring disco discs into the record store with **Double Exposure's** "Ten Percent" early last spring and since their move nearly all the independent labels involved seriously with disco product have released special 12-inch pressings for the consumer. The impact on the marketplace hasn't been sufficiently assessed, but disco discs, being the first new record format in years, are being packaged and sold with more creativity and verve than singles and, at least in big disco cities like New York, Boston and San Francisco, are demanding and getting the kind of open display space singles rarely have. The year-end list of "essential" disco discs doubles this year to 50, but only about half the list was available commercially—the rest were pressed in a limited edition for disco DJs only. Disco discs came into their own in 1976 and as an indication of the impact of the disco market, they should be watched closely in '77.

A quick list of disco discs to pick up on right now: **Karma's** "Funk de Mambo," a bright, snap, crackle and pop jazz number with fine synthesizer, percussion and delightful vocals from **Syreeta Wright** and **Deniece Williams**—this version is nearly two minutes longer than the album cut we already raved about and A&M is making it its first commercial disco disc (on its Horizon label), though distribution will be exclusive to New York City for the moment at least

(Continued on page 169)

The Essential Disco Discs of 1976

1. **TEN PERCENT**—Double Exposure—Salsoul
2. **YOU + ME = LOVE**—Undisputed Truth—Whitfield
3. **DOWN TO LOVE TOWN**—Originals—Motown
4. **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
5. **YOU SHOULD BE DANCING**—Bee Gees—RSO
6. **LET'S GET IT TOGETHER**—El Coco—AVI
7. **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century
8. **MORE, MORE, MORE**—Andrea True Connection—Buddah
9. **NICE 'N' NAASTY/SALSOU 3001**—Salsoul Orchestra—Salsoul
10. **SUN, SUN, SUN**—Jakki—Pyramid
11. **I GOT YOUR LOVE**—Stratavarius—Roulette
12. **THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic
13. **NICE AND SLOW/I GET LIFTED**—Jesse Green/Sweet Music—Scepter/Wand
14. **TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette
15. **FULL TIME THING**—Whirlwind—Roulette
16. **LOVE BUG**—Bumblebee Unltd.—Red Greg/Mercury
17. **THAT'S THE TROUBLE/SORRY**—Grace Jones—Beam Junction
18. **MY LOVE IS FREE**—Double Exposure—Salsoul
19. **ALWAYS THERE**—Side Effect—Fantasy
20. **ONE FOR THE MONEY**—Whispers—Soul Train
21. **WHEN LOVE IS NEW**—Arthur Prysock—Old Town
22. **STREET TALK**—BCG—20th Century
23. **SPANISH HUSTLE & DISCO CRAZY/ THE JOINT**—Fatback Band—Event/Spring
25. **LOVE HAS GONE AWAY**—Marlena Shaw—Blue Note
26. **NEW YORK CITY**—Miroslav Vitous—Warner Bros.
27. **LIPSTICK**—Michel Polnareff—Atlantic
28. **STUBBORN KIND OF FELLA**—Buffalo Smoke—RCA
29. **MAKE IT UP TO ME IN LOVE**—Odia Coates & Paul Anka—Epic
30. **PARTY HARDY/STAND UP AND SHOUT**—Gary Toms—PIP
31. **DANCE AND SHAKE YOUR TAMBOURINE**—Universal Robot Band—Red Greg
32. **JAWS**—Lalo Schiffrin—CTI
33. **TRIED, TESTED AND FOUND TRUE**—Ashford & Simpson—Warner Bros.
34. **LET IT FLOW**—Tamiko Jones—TK
35. **RUBBERBAND MAN**—Spinners—Atlantic
36. **SO MUCH FOR LOVE/HELPLESS**—Moment of Truth—Salsoul
37. **OPEN SESAME**—Kool & the Gang—Delite
38. **MESSAGE IN OUR MUSIC**—O'Jays—Phila. Intl.
39. **MAKING LOVE**—Sammy Gordon & the Hip Huggers—Greg
40. **LOVE IS THE ANSWER/THAT OLD BLACK MAGIC**—Van McCoy/Softones—H&L
41. **MOVING LIKE A SUPERSTAR**—Jackie Robinson—Ariola America
42. **GETAWAY**—Earth, Wind & Fire—Columbia
43. **GOTTA GET IT**—Tony Valor Sounds Orchestra—Brunswick
44. **NO, NO, NO, MY FRIEND**—Devoshun—SMI
45. **HEAVEN'S HERE ON EARTH**—Hudson County—RCA
46. **QUE PASA**—Final Approach—Gold Plate
47. **I BELIEVE IN LOVE**—Rock Gazers—Sixth Avenue
48. **WILD CHERRY**—Gene Page—Atlantic
49. **I CAN'T STOP/I GET A KICK**—John Davis & the Monster Orchestra—Som
50. **DANCING FREE**—Hot Ice—Rage

TCB

(Continued from page 56)

malize markets, and that's simply impossible at this point, the situation's changing too quickly. People may be using the correct tools, but assumptions they're going into the marketplace with are erroneous." What are those assumptions? Horsmon described them as market generalizations that fail to adjust to rapid changes in station programming and ratings, existing print media, and the distribution characteristics of the market.

Thus far, Horsmon has applied the basic concept to individual projects for Warner Bros., ABC, MCA and United Artists, among others. But he remains somewhat sensitive about how the record companies respond to his asser-

tion that existing label capabilities can't keep up with the marketplace. "I think what we're trying to say to them is, 'You do your job fine. But for the music business to grow, you need to expand your abilities.'" Horsmon points out that individual market breakdowns along the lines proposed by TCB would be extremely expensive for any label to compile in-house, whereas his firm will already be geared to such research.

Horsmon sees that needed growth in terms of a greater use of television advertising and increasing refinement of retail merchandising and promotion, both increasingly heated topics in industry circles.

The Essential Disco Albums of 1976

1. **DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND**—RCA
2. **WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic
3. **FOUR SEASONS OF LOVE & A LOVE TRILOGY**—Donna Summer—Casablanca/Oasis
4. **NEVER GONNA LET YOU GO & VICKI SUE ROBINSON**—Vicki Sue Robinson—RCA
5. **DIANA ROSS**—Motown
6. **ARABIAN NIGHTS**—Ritchie Family—Marlin
7. **NICE 'N' NASTY**—Salsoul Orchestra—Salsoul
8. **BRASS CONSTRUCTION & BRASS CONSTRUCTION II**—UA
9. **SKY HIGH!**—Tavares—Capitol
10. **TROUBLE MAKER**—Roberta Kelly—Oasis
11. **CATHEDRALS & THE TEA DANCE**—D.C. LaRue—Pyramid
12. **SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
13. **SOUND OF A DRUM**—Ralph MacDonald—Marlin
14. **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
15. **FLOWERS**—The Emotions—Columbia
16. **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl.
17. **HIGH ENERGY & MARY, SCHERRIE & SUSAYE**—The Supremes—Motown
18. **HE'S A FRIEND & GOIN' UP IN SMOKE**—Eddie Kendricks—Tamla
19. **I'VE GOT YOU**—Gloria Gaynor—Polydor
20. **RAISING HELL & NIGHT FEVER**—Fatback Band—Event/Spring
21. **SO LET US ENTERTAIN YOU**—First Choice—Warner Bros.
22. **DON'T STOP NOW**—The Brothers—RCA
23. **ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
24. **THIS IS IT & MELBA**—Melba Moore—Buddah
25. **KNIGHTS IN WHITE SATIN**—Giorgio—Oasis
26. **MORE, MORE, MORE**—Andrea True Connection—Buddah
27. **TEN PERCENT**—Double Exposure—Salsoul
28. **SILVER CONVENTION & MADHOUSE**—Silver Conventon—Midland Intl.
29. **WATCH OUT**—Barrabas—Atco
30. **DO IT YOUR WAY**—Crown Heights Affair—Delite
31. **RHYTHMS OF THE WORLD & THE REAL McCoy**—Van McCoy—H&L
32. **UNFINISHED BUSINESS**—Blackbyrds—Fantasy
33. **LIFE GOES ON**—Faith, Hope & Charity—RCA
34. **WELCOME TO OUR WORLD**—Mass Production—Cotillion
35. **CAR WASH**—Rose Royce—MCA
36. **MESSAGE IN THE MUSIC**—O'Jays—Phila. Intl.
37. **SILK DEGREES**—Boz Scaggs—Columbia
38. **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century
39. **SUMMERTIME**—MFSB—Phila. Intl.
40. **WE GOT THE RHYTHM**—People's Choice—Phila. Intl.
41. **GEARS**—Johnny Hammond—Milestone
42. **NIGHT AND DAY**—John Davis & the Monster Orchestra—Sam
43. **ENERGY TO BURN**—B.T. Express—Columbia
44. **PART III**—KC & the Sunshine Band—TK
45. **TAKE THE HEAT OFF ME**—Boney M.—Atco
46. **VERY TOGETHER**—Deodato—MCA
47. **ALL THINGS IN TIME**—Lou Rawls—Phila. Intl.
48. **I HEAR A SYMPHONY**—Hank Crawford—Kudu
49. **RAINFOREST**—Biddu Orchestra—Epic
50. **LET'S GET IT TOGETHER & BRAZIL**—El Coco—AVI
51. **COME AS YOU ARE**—Ashford & Simpson—Warner Bros.
52. **JOE SIMON TODAY**—Soul Train
53. **LOVE TO THE WORLD**—LTD—A&M
54. **GET DOWN WITH THE PHILLY JUMP**—Instant Funk—TSOP
55. **I'M IN HEAVEN**—Touch of Class—Midland Intl.
56. **BAD LUCK**—Atlanta Disco Band—Ariola America
57. **AIN'T NOTHING BUT A PARTY**—Mark Radice—UA
58. **LOVE TALK**—James Gilstrap—Roxbury
59. **DANCE YOUR ASS OFF**—Bohannon—Dakar

The Essential Disco Singles of 1976

1. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Phila. Intl.
2. **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
3. **MAKES YOU BLIND**—Glitter Band—Arista
4. **WOW**—Andre Gagnon—London
5. **LOVE CHANT**—Eli's Second Coming—Silver Blue
6. **TAKE A LITTLE**—Liquid Pleasure—Midland Intl.
7. **TAJ MAHAL/LEMME SEE YA GITCHER THING OFF, BABY**—Crystal Grass—Private Stock
8. **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & the Vagabonds—Pye
9. **GET OFF YOUR AHHH! AND DANCE**—Foxy—Dash
10. **SHAKE YOUR BOOTY**—KC & the Sunshine Band—TK
11. **SMOKE YOUR TROUBLES AWAY**—Glass Family—Ear Hole
12. **WET WEEKEND**—Rock Gazers—Pilgrim
13. **STRANGERS IN THE NIGHT**—Bette Midler—Atlantic
14. **HOW'S YOUR LOVE LIFE**—Lee Eldred—Mercury
15. **MA-MO-AH**—Tony Valor Sounds Orchestra—Brunswick
16. **DANCIN' KID**—Disco Tex & the Sex-O-Lettes—Chelsea
17. **ATMOSPHERE STRUTT**—Cloud One—P&P
18. **GIFT WRAP MY LOVE**—Reflections—Capitol
19. **C'MON, BABY DO THE LATIN HUSTLE**—Fajardo—Coco
20. **BORN TO GET DOWN**—Muscle Shoals Horns—Bang
21. **DAZZ**—Brick—Bang
22. **KILL THAT ROACH**—Miami—Drive
23. **FOXY**—Crown Heights Affair—Delite
24. **THE GAME IS OVER/I'M GOING THROUGH CHANGES NOW**—Brown Sugar—Capitol
25. **FEEL THE SPIRIT IN '76**—Leroy Hutson—Curtom
26. **DREAMIN'**—Loleatta Holloway—Gold Mine
27. **THE MORE I GET TO KNOW YOU**—Five Special—Mercury
28. **ZONE**—Rhythm Makers—Vigor
29. **GET UP OFFA THAT THING**—James Brown—Polydor
30. **AUTUMN LEAVES**—Jon-White Group—Cenpro

Top 25 Disco Records of 1976

1. **DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND**—RCA (lp)
2. **TEN PERCENT**—Double Exposure—Salsoul (disco disc)
3. **WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (lp)
4. **FOUR SEASONS OF A LOVE & A LOVE TRILOGY**—Donna Summer—Casablanca/Oasis (lps)
5. **TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)
6. **LOVE HANGOVER**—Diana Ross—Motown (lp cut)
7. **ARABIAN NIGHTS**—Ritchie Family—Marlin (lp)
8. **NICE 'N' NASTY**—Salsoul Orchestra—Salsoul (lp)
9. **BRASS CONSTRUCTION**—UA (lp)
10. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Phila. Intl.
11. **YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)
12. **HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (lp cuts)
13. **DOWN TO LOVE TOWN**—Originals—Motown (disco disc)
14. **TROUBLE MAKER**—Roberta Kelly—Oasis (lp cut)
15. **I DON'T WANNA LOSE YOUR LOVE**—Emotions—Columbia (lp cut)
16. **CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
17. **YOU SHOULD BE DANCING**—Bee Gees—RSO (disco disc)
18. **ANOTHER STAR/I WISH/SIR DUKE**—Stevie Wonder—Tamla (lp cuts)
19. **CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)
20. **YOUNG HEARTS RUN FREE/RUN TO ME**—Candi Staton—Warner Bros. (lp cuts)
21. **MIDNIGHT LOVE AFFAIR**—Carol Douglas—Midland Intl. (lp medley)
22. **LET'S GET IT TOGETHER**—El Coco—AVI (disco disc)
23. **DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)
24. **MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (disco disc)
25. **MORE, MORE, MORE**—Andrea True Connection—Buddah (disco disc)

Disco File

(Continued from page 168)

... **Silvetti's** "Spring Rain" (Salsoul), a luscious, frothy instrumental in the **Barry White** vein that turns on a nice percussion break and is already getting heavily favorable feedback from the clubs . . . "Center City" by **Fat Larry's Band** (Atlantic), a **Vince Montana** production that really comes across in this new long mix (extended from 3:38 to 7:47); "Fascination," also in a different mix, is on the B side and Atlantic has asked that we note the fact that none of their disco discs are available commercially—they're pressed for promotional use to disco DJs only . . . **Charles Earland's** "Drifting" (Mercury), whose title really captures its mood: floating on a cloud, nudged by a deep bass beat—this is a better mix of the lp cut already available, identically timed at 6:23 . . . **Undisputed Truth's** "Let's Go Down to the Disco" (Whitfield/Warner Brothers), previously available only as a single, now a churning 9:10 and closer in style to producer **Norman Whitfield's** "Car Wash" material than "You + Me = Love" (which has been put on the reverse side of this promotional disc)—really picks up in the second segment which begins with "Car Wash"—like hand-clapping . . . "Let Me Be Your Lady Tonight" by **Strata-various & Lady** has grown on me since I first reviewed it here—like "I Got Your Love," this is a terrific, out-of-the-ordinary production, running more than nine minutes, with a unique use of voices—unfortunately, Roulette didn't include the import version's mostly instrumental flip side on its promotional pressings . . . **Melba Moore's** joyous "Good Love Makes Everything All Right" (1:32), the knock-out cut from her latest album with **Van McCoy**, now available on a 12-inch disc from Buddah . . . **Cares's** "Fill Me Up (Heart to Heart)" (Roulette), a nice but not substantially different version of the song from the **Andrea True** album, running 6:12 . . . **Black Soul's** "Mangous Ye," a neo-African chant propelled by excellent drumming which has been expanded (to six minutes) from a cut on the group's earlier import album and put on the B side of commercial copies of "Black Brothers" on Bean Junction Records—"Black Brothers" is suddenly one of the strongest disco discs out now and its flip side is also beginning to pick up play . . . **Ultrafunk's** "Gotham City Boogie," the great, swirling instrumental we already reviewed as an import, is out now on TK but its B side has been changed for the American release from "Sunrise" (the "Car Wash" number) to a pleasant, MFSB-styled instrumental called "Indigo Country."

Finally, I'd like to invite all DISCO FILE readers, especially disco DJs, to submit your own lists of the Top 20 disco records of 1976. My own list follows this column, but I'd like to have as many other opinions as possible within the next three weeks so a readers' Top 20 can be compiled and printed before the end of January. Just send lists to me at **Record World** (1700 Broadway, New York 10019), and please indicate whether you're a DJ and where you play. Happy holidays.



Record World 1976 Year End R&B Singles Awards



Top Single (Solo Artist)

1. **DISCO LADY**
Johnnie Taylor—Columbia
2. **LOVE HANGOVER**
Diana Ross—Motown
3. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**
Lou Rawls—Phila. Intl.
4. **SOMETHING HE CAN FEEL**
Aretha Franklin—Atlantic
5. **LOVE TO LOVE YOU BABY**
Donna Summer—Casablanca
6. **MISTY BLUE**
Dorothy Moore—Malaco
7. **TURNING POINT**
Tyrone Davis—Dakar
8. **WALK AWAY FROM LOVE**
David Ruffin—Motown
9. **YOUNG HEARTS RUN FREE**
Candi Staton—WB
10. **GIVE IT UP (TURN IT LOOSE)**
Tyrone Davis—Columbia

Top Single (Group)

1. **KISS & SAY GOODBYE**
Manhattans—Columbia
2. **PLAY THAT FUNKY MUSIC**
Wild Cherry—Epic/Sweet City
3. **SHAKE, SHAKE, SHAKE (SHAKE YOUR BOOTY)**
KC and the Sunshine Band—TK
4. **JUST TO BE CLOSE TO YOU**
Commodores—Motown
5. **I LOVE MUSIC**
O'Jays—Phila. Intl.
6. **TEAR THE ROOF OFF THE SUCKER**
Parliament—Casablanca
7. **SWEET THING**
Rufus—ABC
8. **GETAWAY**
Earth, Wind & Fire—Columbia
9. **LOVE ROLLERCOASTER**
Ohio Players—Mercury
10. **BOOGIE FEVER**
Sylvers—Capitol

Top Instrumental

1. **THEME FROM S.W.A.T.**
Rhythm Heritage—ABC

Top Male Vocalist

1. **JOHNNIE TAYLOR**—Columbia
2. **TYRONE DAVIS**—Dakar/Columbia
3. **LOU RAWLS**—Phila. Intl.
4. **AL GREEN**—Hi
5. **JAMES BROWN**—Polydor
6. **EDDIE KENDRICKS**—Tamlam

7. **BARRY WHITE**—20th Century
8. **DAVID RUFFIN**—Motown
9. **JOE SIMON**—Spring
10. **MARVIN GAYE**—Tamlam

Top New Male Vocalist

1. **GEORGE BENSON**—WB
2. **BOZ SCAGGS**—Columbia
3. **JOHN VALENTI**—Ariola America

Most Promising Male Vocalist

1. **TYRONE DAVIS**—Columbia
2. **JOHNNY GUITAR WATSON**—DJM

Top Female Vocalist

1. **ARETHA FRANKLIN**—Atlantic
2. **DIANA ROSS**—Motown
3. **NATALIE COLE**—Capitol
4. **DONNA SUMMER**—Casablanca
5. **DOROTHY MOORE**—Malaco
6. **CANDI STATON**—WB
7. **ROSE ROYCE**—MCA
8. **DENISE LASALLE**—Westbound
9. **MARGIE JOSEPH**—Cotillion
10. **DIONNE WARWICK**—WB

Top New Female Vocalist

1. **DONNA SUMMER**—Casablanca
2. **ROSE ROYCE**—MCA
3. **DENIECE WILLIAMS**—Columbia

Most Promising Female Vocalist

1. **CANDI STATON**—WB

Top Male Group

1. **EARTH, WIND & FIRE**—Columbia
2. **OHIO PLAYERS**—Mercury
3. **O'JAYS**—Phila. Intl.
4. **KC & THE SUNSHINE BAND**—TK
5. **SPINNERS**—Atlantic
6. **COMMODORES**—Motown
7. **PARLIAMENT**—Casablanca
8. **WILD CHERRY**—Epic/Sweet City
9. **MANHATTANS**—Columbia
10. **TAVARES**—Capitol

Top New Male Group

1. **WILD CHERRY**—Epic/Sweet City
2. **BRASS CONSTRUCTION**—UA
3. **BOOTSY'S RUBBER BAND**—WB

Most Promising Male Group

1. **LTD**—A&M

Most Promising Mixed Group

1. **SYLVERS**—Capitol

Top Female Group

1. **SILVER CONVENTION**—Midland Intl.
2. **LABELLE**—Epic
3. **EMOTIONS**—Columbia
4. **POINTER SISTERS**—ABC/Blue Thumb
5. **SUPREMES**—Motown

Most Promising Female Group

1. **EMOTIONS**—Columbia

Top Vocal Combination

1. **RUFUS**—ABC
2. **GLADYS KNIGHT & THE PIPS**—Buddah
3. **STAPLE SINGERS**—Curtom

Top New Vocal Combination

1. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA

Top Featured Vocalist (Male)

1. **EDDIE LAVERT**
O'Jays—Phila. Intl.

Top New Featured Vocalist (Male)

1. **BOOTSY COLLINS**—WB

Most Promising Featured Vocalist (Male)

1. **KC**—TK

Top Featured Vocalist (Female)

1. **CHAKA KHAN**
Rufus—ABC

Top Duo

1. **BROTHERS JOHNSON**—A&M

Top Mixed Duo

1. **MARILYN MCCOO & BILLY DAVIS**—ABC

Top Instrumentalist

1. **VAN MCCOY**—H&L

Top Instrumental Group

1. **RHYTHM HERITAGE**—ABC
2. **WALTER MURPHY & THE BIG APPLE BAND**—Private Stock

Top Instrumental Combination

1. **MFSB**—Phila. Intl.

Top Orchestra

1. **SALSOU ORCHESTRA**—Salsoul

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THE R&B LP CHART

DECEMBER 25, 1976

1. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER—Tamla T12 340C2
(Motown)
2. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
3. **SPIRIT**
EARTH, WIND & FIRE—Columbia PC 34241
4. **GOOD HIGH**
BRICK—Bang BLP 408
5. **BRASS CONSTRUCTION II**
United Artists LA677 G
6. **THE CLONES OF DR. FUNKENSTEIN**
PARLIAMENT—Casablanca NBLP 7034
7. **THIS IS NIECY**
DENIECE WILLIAMS—Columbia PC 34232
8. **FLOWERS**
EMOTIONS—Columbia PC 34163
9. **PART 3**
KC & THE SUNSHINE BAND—TK 605
10. **OPEN SESAME**
KOOL & THE GANG—De-Lite 2023
11. **FEELING GOOD**
WALTER JACKSON—ChiSound CH LA656 G (UA)
12. **HOT ON THE TRACKS**
COMMODORES—Motown M 86751
13. **TOO HOT TO STOP**
BAR KAYS—Mercury SRM 1 1099
14. **MESSAGE IN THE MUSIC**
O'JAYS—Phila. Intl. PZ 34245 (CBS)
15. **HARD CORE JOLLIES**
FUNKADELIC—Warner Bros. BS 2978
16. **PIPE DREAMS**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5676
17. **I HOPE WE GET TO LOVE IN TIME**
MARILYN McCOO & BILLY DAVIS, JR.—ABC ABCD 952
18. **FOUR SEASONS OF LOVE**
DONNA SUMMER—Casablanca NBLP 7038
19. **THE JACKSONS**
Epic PE 34229
20. **HAPPINESS IS BEING WITH THE SPINNERS**
SPINNERS—Atlantic SD 18181
21. **LOVE TO THE WORLD**
LTD—A&M SP 4589
22. **HAVE A GOOD TIME**
AL GREEN—Hi SHL 32103 (London)
23. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
24. **BICENTENNIAL NIGGER**
RICHARD PRYOR—Warner Bros. BS 2960
25. **CHAMELEON**
LABELLE—Epic PE 34189
26. **CATFISH**
FOUR TOPS—ABC ABCD 968
27. **DR. BUZZARD'S ORIGINAL**
"SAVANNAH BAND"
RCA APL1 1504
28. **UNFINISHED BUSINESS**
BLACKBYRDS—Fantasy F 9518
29. **SOUL SEARCHING**
AVERAGE WHITE BAND—Atlantic SD 18179
30. **NAKED AND WARM**
BILL WITHERS—Columbia PC 34327
31. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
32. **JOY RIDE**
DRAMATICS—ABC ABCD 955
33. **MELBA**
MELBA MOORE—Buddah BDS 5677
34. **BRISTOL'S CREME**
JOHNNY BRISTOL—Atlantic SD 1897
35. **ANY WAY YOU LIKE IT**
TRELMA HOUSTON—Tamla T6 34551
(Motown)
36. **MOMENTS WITH YOU**
MOMENTS—Stang ST 1030 (All Platinum)
37. **TALES OF KIDD FUNKADELIC**
FUNKADELIC—Westbound W 277 (20th Century)
38. **IS THIS WATCHA WONT?**
BARRY WHITE—20th Century T 516
39. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
40. **LET'S STEAL AWAY TO HIDEWAY**
LUTHER INGRAM—Koko 1300



JAZZ

By ROBERT PALMER

■ New jazz product has been proliferating in typical pre-holiday fashion, and reissues have been outnumbering newly recorded albums by almost two to one. Economics must be the deciding factor, because there's no dearth of excitement in the world of living, breathing jazz. In New York, the avant-garde subculture continues to burgeon, with several weekly events featuring different groups and a plethora of special concerts. Old masters are coming out of the woodwork; in recent weeks, saxmen **Dexter Gordon** and **Benny Carter** and blues shouter **Joe Turner** have been heard at length. When we visited San Francisco recently, we heard jazz, jazz and more jazz on the radio. Fantasy/Milestone/Prestige was going full blast with new albums by **McCoy Tyner** and **Sonny Rollins** almost ready to ship, and keyboard man **George Duke** was pulling into town for a jazz gig—with-out sidekick **Billy Cobham**—as we pulled out.

So, new recordings first. Two saxophonists who have proved themselves among the most reliably inventive artists in New York have released first albums on the India Navigation label, distributed by Record People (66 Greene Street, N.Y.C. 10012) and New Music Distribution Service (6 W. 95th Street, N.Y.C. 10025). The recordings were done live at Ladies Fort, a downtown loft, but the sound quality is superb. "Endangered Species" is by **Hamiet Bluiett**, the baritone saxophonist formerly with **Charles Mingus**, and it is a captivating piece of work. The only thing wrong with it is that Bluiett has not given us enough of his own robust playing, but this is more than made up for by the exhilarating work of trumpeter **Olu Dara** and drummer **Phillip Wilson**. Dara and Wilson are also featured on tenor saxophonist **David Murray's** "Flowers for Albert," a thoughtfully balanced quartet date with the stimulating **Fred Hopkins** on bass. None of these players have been heard at much length on record, and they sound very, very strong. Anyone who is interested in contemporary directions in jazz should investigate both lps.

Norman Granz, who continues to release new albums on his Pablo label with profligate abandon, has come up with one of the triumphs of his distinguished career in "Carter, Gillespie, Inc.," a collaboration between **Benny Carter** and **Dizzy Gillespie** which brings out the best in both. Dizzy is in an unusually aggressive mood, and Carter's playing far surpasses the work on his own recent Pablo release, "The King," a fine album in its own right . . . **Joe Turner's** new Pablo release, "In The Evening," is not his best, but it certainly has its moments. Turner's previous Pablo release, "Nobody In Mind," would be a better choice for the uninitiated, but there are some people, this writer included, who can never get enough of big Joe . . . **Eddie "Lockjaw" Davis** is featured on two other recent Pablo lps, his own "Straight Ahead" and trumpeter **Harry Edison's** "Edison's Lights."

Ray Barretto's double Atlantic album, "Tomorrow," recorded live at the Beacon Theater, is a guaranteed house-warmer; the power of his new band must be heard to be believed . . . Watch out for reedman **John Stubblefield**, an Arkansan who has played with everyone from **Miles Davis** to **Anthony Braxton** without attracting the attention he deserves. Stubblefield's saxophone solos and original compositions are highlights of "Hummin'," the new Little David album by **Nat Adderley** . . . For a change of pace, try **Johnny Gimble's** "Texas Dance Party" (Columbia), an album of down-home jazz picking or, as it's more commonly known, Western Swing . . . Electric pianist **Errol Parker's** strongest album to date, "African Samba" (Sahara), features hard blowing by saxophonist **Monty Waters** over a series of hypnotic Afro-samba rhythms . . . Big-toned tenor man **Plas Johnson**, a Los Angeles studio regular, does some serious blowing on his "Positively" album (Concord). **Shelly Manne's** new Concord release, "Perk Up," has perky playing from veteran alto saxophonist **Frank Strozier** . . . On his "Phillips's Head" (Choice Records), tenor man **Flip Phillips** plays several muscular bass clarinet solos . . . Also new from Choice: Pianist **Jimmy Rowles' "Grandpaws,"** with rhythm stalwarts **Buster Williams** and **Billy Hart**.

Next time, we'll present an in-depth report on the latest jazz reissues, but for now, a few collections deserve special mention. "The Complete **Lionel Hampton**" (RCA/Bluebird) is a six-record box containing Hamp's great small group recordings from 1937-1941. The list of featured soloists reads like a Who's Who of the era, but to name a few, one can hear **Dizzy Gillespie**, **Johnny Hodges**, **Chu Berry**, **Charlie Christian**, **Benny Carter**, **Coleman Hawkins**, **Ben Webster**, and **Nat "King" Cole**. Even with reissues flying thick and fast, this

(Continued on page 203)



THE JAZZ LP CHART

DECEMBER 25, 1976

1. **MAIN SQUEEZE**
CHUCK MANGIONE—A&M SP 4618
2. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
3. **I HEARD THAT!!**
QUINCY JONES—A&M SP 3705
4. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE—Fantasy F 9519
5. **UNFINISHED BUSINESS**
THE BLACKBYRDS—Fantasy F 9518
6. **SCHOOL DAYS**
STANLEY CLARKE—Nemperor NE 439
(Atlantic)
7. **CALIENTE**
GATO BARBIERI—A&M SP 4597
8. **BAREFOOT BALLET**
JOHN KLEMMER—ABC ABCD 950
9. **VERY TOGETHER**
DEODATO—MCA 2219
10. **BENSON & FARRELL**
GEORGE BENSON & JOE FARRELL—CTI 6069
11. **RENAISSANCE**
LONNIE LISTON SMITH—RCA APL1 1822
12. **IMAGINARY VOYAGE**
JEAN LUC PONTY—Atlantic SD 18195
13. **LIVING INSIDE YOUR LOVE**
EARL KLUGH—Blue Note BN LA667 G
(UA)
14. **ROMEO & JULIET**
HUBERT LAWS—Columbia PC 34330
15. **"LIVE" ON TOUR IN EUROPE**
COBHAM/DUKE BAND—Atlantic SD 18194
16. **THE BEST OF THE CRUSADERS**
ABC Blue Thumb BSY 6027/2
17. **STUFF**
Warner Bros. BS 2968
18. **SECRETS**
HERBIE HANCOCK—Columbia PC 34280
19. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
20. **IT'S YOUR WORLD**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 5001
21. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor PD 1 6070
22. **BOB JAMES THREE**
CTI 6063
23. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
24. **SOLID**
MICHAEL HENDERSON—Buddah BDS 5662
25. **YESTERDAY'S DREAM**
ALPHONSO JOHNSON—Epic PE 34364
26. **BLUE BENSON**
GEORGE BENSON—Polydor PD 1 6084
27. **EARTH MOVER**
HARVEY MASON—Arista 4096
28. **WINDJAMMER**
FREDDIE HUBBARD—Columbia PC 34166
29. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BSY 6024
30. **SHADOW PLAY**
LA EXPRESS—Caribou PZ 34355 (CBS)
31. **PORGY & BESS**
RAY CHARLES, CLEO LAINE—RCA CPL2 1831
32. **GLOW**
AL JARREAU—Reprise MS 2248 (WB)
33. **LOVE AND SUNSHINE**
MONTY ALEXANDER—MPS/BASF G 22620 (AFE)
34. **LIBERATED FANTASIES**
GEORGE DUKE—MPS/BASF G22835 (AFE)
35. **KEEP ON LOVIN'**
LONNIE SMITH—Groove Merchant GM 3312
36. **IT LOOKS LIKE SNOW**
PHOEBE SNOW—Columbia PC 34387
37. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G
38. **PREMONITION**
JON LUCIEN—Columbia PC 34255
39. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
40. **SOUND OF A DRUM**
RALPH MacDONALD—Marlin 2202 (TK)



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Soul Truth

(Continued from page 166)

island of Antigua. Chartered flights would be scheduled to leave from different parts of the country.

Buddah Records appointed Alan Lott vice president and director of r&b operations.

PICKS OF THE WEEK: Single: "I Thought It Took A Little Time (But Today I Fell In Love)" — Diana Ross (Motown); Sleeper: "We Don't Mind" — The Smith Brothers (Shield); Album: "Eargasm" — Johnnie Taylor (Columbia).

Grammy Award repercussions were felt when a question arose as to why the r&b awards weren't televised. Natalie Cole was the proud recipient of two Grammys, along with Earth, Wind and Fire and Van McCoy.

Melvin Moore and Carl Davis were acquitted in the Newark trial after several weeks of grand jury probes. The company officials (Brunswick) were found innocent of all charges.

Hank Talbert was appointed vice president in charge of r&b product of Arista Records.

Beverly Paige was appointed to the position of publicist, press and public information and artist affairs, special markets, CBS Records.

PICKS OF THE WEEK: Single: "I Hope We Get To Love In Time" — Marilyn McCoo & Billy Davis (ABC); Sleeper: "All In The Family" — General Johnson (Arista); Album: "Love & Understanding" — Kool & The Gang (De-Lite).

John Smith relocated to Los Angeles to undertake the position of r&b promotion and artist relations for United Artists.

The Edward Windsor Wright Corporation closed its doors. This public relations firm was one of the top notch black firms.

PICKS OF THE WEEK: Single: "Can't Hide Love" — Earth, Wind & Fire (Columbia); Sleeper: "When The Love Starts Shining Through His Eyes" — The Boones (Motown); Album: "The Best . . . Isley Brothers" (Buddah).

It was then rumored that Buzzy Willis was relieved of his duties as vice president in charge of sales at CTI Records.

The Newark Grand Jury found Fred Rector guilty on three counts of tax evasion.

Norman Harris was hired to produce Jermaine Jackson. Norman Whitfield, it was alleged, would no longer be affiliated with Motown.

PICKS OF THE WEEK: Single: "Do You Wanna Do A Thing" — Bloodstone (London); "This Is It" — Melba Moore (Buddah); Album: "Wings Of Love" — Temptations (Gordy).

APRIL

This is the month in which Marvin Gaye emerged from the studio with a smash album, entitled "I Want You."

It was rumored that the Miracles were going to leave Motown Records and that Jermaine Jackson would become an executive for that company.

Again on the grapevine was the possibility that WVON (Chicago) would be going pop, the reason being that WCFL-AM in the same city had gone beautiful music, which meant that 'VON is the only station that could have possibly handled that type of format.

Boo Frazier resigned as president of his company.

Norman Gardner left Avco Records to take a position with London Records. He replaced Wendall Bates, who took a place with RCA in a&r.

Nate McCalla had a discussion with Kenny Gamble and Leon Huff to act as consultants for Family Circle and other projects. Calla was to be working on special projects for PIR.

Hues Corporation was said to be looking for a new label deal.

Radio Station WLIB-AM (New York) went automated from the hours of 9-12 a.m.

PICKS OF THE WEEK: Single: "Love Hangover" — Diana Ross (Motown); Sleeper: "Do What You Feel" — The Atlanta Disco Band (Ariola America); Album: "A Love Trilogy" — Donna Summer (Casablanca).

Atlantic Records expanded their roster when WMOT signed Damon Harris' group Impact.

Luella Johnson announced that she had completed a deal between Booman and Cheri Records to have both labels distributed by Springboard Records. Their first release was "Let Me Down Easy" by Rare Pleasure.

PICKS OF THE WEEK: Single: "I'm Not In Love" — DeeDee Sharp (TSOP); Sleeper: "You Know The Feelin'" — Steve Wightman (Farr); Album: "Live On, Dream On" — Sun (Capitol).

Since the exit of Teddy Pendergrass from Harold Melvin and the Bluenotes, Pendergrass came up with a new name—that being Teddy Pendergrass and Company.

PICKS OF THE WEEK: Single: "You're Just The Right Size" — Salsoul Orchestra (Salsoul); Sleeper: "Yes, Yes, Yes" — Bill Cosby (Capitol); Album: "You Are My Starship" — Norman Connors (Buddah).

MAY

Bert DeCoteaux and Tony Sylvester severed their relationship in producing. Sylvester joined forces with Patrick Adams.

Brenda Evans made a move to New York to undertake a position in east coast promotion for Cotillion Records. Ms. Evans was Jay Butler's secretary and came from MGM.

Sandra Trim, who worked for Rogers and Cowan, was looking for a position in the field of publicity.

PICKS OF THE WEEK: Single: "Night Life" — The Miracles (Tamla); Sleeper: "And It's Love" — Skip Mahoaney & The Casuals (Abet); Album: "I Had A Love" — Ben E. King (Atlantic).

(Continued on page 180)



Following their performance at Madison Square on December 2, Tavares was presented with the United Kingdom Silver Disc Award which was given to them by The British Phonograph Institute for sales performance of "Don't Take Away The Music." Standing, back row: Butch Tavares; Peter Buckleigh, general manager, Capitol Records (UK); Chubby Tavares; Brian Panella, manager, Tavares; front row: Tiny, Pooch and Ralph Tavares.

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"NICE 'N' NAASTY"
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DECEMBER 25, 1976

DEC. 25	DEC. 18	
1	1	DAZZ BRICK —Bang 727
2	2	CAR WASH ROSE ROYCE —MCA 40615
3	3	ENJOY YOURSELF THE JACKSONS —Epic 8 50289
4	4	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12208
5	5	HOT LINE SYLVERS —Capitol P 4336
6	6	DO IT TO MY MIND JOHNNY BRISTOL —Atlantic 3350
7	12	I WISH STEVIE WONDER —Tamla T 54274F (Motown)
8	7	LOVE BALLAD LTD —A&M 1847
9	8	THE RUBBERBAND MAN SPINNERS —Atlantic 3355
10	9	SHAKE YOUR RUMP TO THE FUNK BAR KAYS —Mercury 73833

11	13	I KINDA MISS YOU MANHATTANS—Columbia 3 10430	42	45	FREE AND SINGLE BROTHERS JOHNSON—A&M 1881
12	11	CATFISH FOUR TOPS—ABC 12223	43	51	A LOVE OF YOUR OWN AVERAGE WHITE BAND—Atlantic 3363
13	14	WITH YOU MOMENTS—Stang 5068 (All Platinum)	44	46	HOME IS WHERE THE HEART IS BOBBY WOMACK & BROTHERHOOD—Columbia 3 10437
14	27	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020	45	52	WORN OUT BROKEN HEART LILLEATA HOLLOWAY—Gold Mind 4000 (Salsoul)
15	16	KEEP ME CRYIN' AL GREEN—Hi 2319 (London)	46	50	YOU'RE MY DRIVING WHEEL SUPREMES—Motown M 1407F
16	25	FREE DENIECE WILLIAMS—Columbia 3 10429	47	48	MIDNIGHT SOUL PATROL QUINCY JONES—A&M 1878
17	19	OPEN SESAME KOOL & THE GANG—De-Lite 1586	48	55	PARTY NIGHT CURTIS MAYFIELD—Curtom 0122 (WB)
18	15	SO SAD THE SONG GLADYS KNIGHT & THE PIPS—Buddah BDA 544	49	56	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown)
19	21	SATURDAY NIGHT EARTH, WIND & FIRE—Columbia 3 10439	50	57	BODY HEAT JAMES BROWN—Polydor 14360
20	26	I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10347	51	62	DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamla T 54278F (Motown)
21	30	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS—Phila. Intl. ZS8 3610 (CBS)	52	58	LOVE SO RIGHT BEE GEES—RSO 859 (Polydor)
22	24	LOVE ME, LOVE ME, LOVE ME THE STAPLES—Warner Bros. WBS 8279	53	54	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE STANLEY TURRENTINE—Fantasy 782
23	10	JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F	54	47	FAR EAST MISSISSIPPI OHIO PLAYERS—Mercury 73860
24	31	WHEN LOVE IS NEW ARTHUR PRYSOCK—Old Town 1000	55	61	SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic)
25	37	YOU GOTTA BELIEVE POINTER SISTERS—ABC/Blue Thumb 271	56	65	SOMETHIN' 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
26	28	DON'T MAKE ME WAIT TOO LONG BARRY WHITE—20th Century TC 2309	57	67	EASY TO LOVE JOE SIMON—Spring 169 (Polydor)
27	18	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019	58	68	BE MY GIRL DRAMATICS—ABC 12235
28	17	MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. ZS8 3601 (CBS)	59	41	LIVING TOGETHER (IN SIN) THE WHISPERS—Soul Train SB 10773 (RCA)
29	23	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388	60	64	TOGETHER O.C. SMITH—Caribou ZS8 9017 (CBS)
30	35	WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" —RCA 10827	61	63	HIDEAWAY FANTASTIC 4—Westbound WT 5032 (20th Century)
31	32	WHO ARE YOU TEMPTATIONS—Gordy G 715F (Motown)	62	66	SUPERMAN LOVER JOHNNY GUITAR WATSON—DJM DJUS 1019 (Amherst)
32	20	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073	63	—	SPRING AFFAIR DONNA SUMMER—Casablanca 872
33	39	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES—RCA PB 10808	64	36	JUMP ARETHA FRANKLIN—Atlantic 3358
34	60	FANCY DANCER COMMODORES—Motown M 1408F	65	69	I DO, I DO (WANT TO MAKE LOVE TO YOU) LEROY HUTSON—Curtom 0121 (WB)
35	34	DON'T TAKE AWAY THE MUSIC TAVARES—Capitol P 4348	66	29	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/Sweet City 8 50225
36	44	THIS TIME IMPRESSIONS—Cotillion 44210 (Atlantic)	67	—	GLORIA ENCHANTMENT—United Artists XW912 Y
37	49	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK)	68	73	LIFE BETTY WRIGHT—Alston 3725 (TK)
38	38	DO THAT STUFF PARLIAMENT—Casablanca NB 871	69	70	I GOT A NOTION AL HUDSON & THE SOUL PARTNERS—ABC 12230
39	22	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDA 542	70	—	LET IT FLOW TOMIKO JONES—Contempo 7001 (TK)
40	42	FEELINGS WALTER JACKSON—Chi Sound CH 17599 E (UA)	71	71	LOVE'S GOT ME TIRED (BUT I AIN'T TIRED OF YOU) LAURA LEE—Ariola America P 7652 (Capitol)
41	59	BE MY GIRL MICHAEL HENDERSON—Buddah 552	72	53	FOR OLD TIME SAKE DOROTHY MOORE—Malaco 1037 (TK)
			73	74	NINETY NINE AND A HALF TRAMMPS—Atlantic 3365
			74	75	TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON—Warner Bros. 8286
			75	43	DON'T WALK AWAY GENERAL JOHNSON—Arista 0203

CLUB REVIEW

R&B Bill a Winner at the Troubadour

LOS ANGELES—A recent r&b billing at The Troubadour might have seemed improbable as recently as a few years ago, but this club, like most L.A. venues, has been shifting its fare over the past year in the hopes of broadening its audience. Judging from the Thursday night crowd there to hear The Meters (Warner Bros.) and Karma (A&M/Horizon), the club is making some headway: although the headlining act had played The Starwood a few weeks before, the initially thin audience ranks built steadily during the set.

Praise for The Meters' limber precision is becoming as predictable as the caliber of the band's performances, and this night's set was no exception, making explanations for their inability to reach a broader pop audience all the more tenuous, particularly in the wake of chart success for white stylists like Boz Scaggs and Robert Palmer, who has used The Meters in the studio and continued to preserve elements of their style in his stage shows.

While this evening's set began with uncharacteristic tenderness in a subdued ballad, The Meters' sinuous, boiling rhythms soon took over. Despite over a decade together, the freshness and invention of the band's distillation of New Orleans styles remain convincing. Whether playing the

familiar, percolating rhythm parts of the homegrown Allen Toussaint songs they're best known for, or updating Neil Young's "Down By The River" to transform its four-square trot into a syncopated horror story, the quintet was dazzling. If founder and keyboard player Art Neville has wearied of trading melodic lines with guitarist Leo Nocentelli, he continues to fool even the most jaded with the fire of their interplay; similarly, bassist George Porter and drummer Joe Modeliste continue to forge one of the most muscular yet flexible rhythm sections in any genre. Newest member Cyril Neville handled lead vocals on the songs.

Opening the show was Karma, a septet of strong jazz and blues stylists whose first album was recently unveiled on A&M's Horizon label. At the Troubadour, Larry Nash sat in to provide a second keyboard, complementing leader Reggie Andrews' own firepower; the choice of Nash proved compatible with Karma's stylistic mix, which ranges through Latin elements, blues motifs and even disco chants while still adhering to a classic jazz format built around individual solos. Thus, the set maintained the dance rhythms that give Karma its potential for r&b and disco play throughout.

Sam Sutherland

Capitol Re-Inks Tavares



Don Zimmermann, CRI executive vice president and chief operating officer, has announced the re-signing of the five-brother group Tavares to the Capitol label for worldwide representation. Tavares was the first group to sign with the label's soul division in 1973. Pictured at the post signing party are: Don Zimmermann (in front); (second row) Ralph Tavares; Bhaskar Menon, CRI chairman, president and chief executive officer; Larkin Arnold, CRI vice president and general manager, soul division; Pooch Tavares, and Jim Mazza, CRI vice president, marketing. Pictured in the back row, from bottom, are Chubby, Butch and Tiny Tavares.

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Donna Summer:

Mood Music, and Back to Roots

By DEDE DABNEY

■ LOS ANGELES — Donna Summer's rise to stardom has been well documented of late (RW, Nov. 20); the Casablanca artist spoke to *Record World* here recently about her career on two continents, the basis of her unique sound, and future plans.

Summer went to Europe in a touring company of "Hair," and stayed on to perform in a number of other musicals abroad. She took time out to have a daughter, and was working her way back via studio sessions, when her break came.

"While I was in the studio one day an English guy came up and said, 'Hey, would you like to record a song for me?'" she recalls. "He said, 'It's already written and I just want to hear what you sound like.' I recorded the song and he liked it and then I recorded another two songs for him. I left and came to America just to bring my daughter and go back. While I was here for like four days, they called me and said you have to come back immediately. Your record is on the charts in Holland and Belgium, and we think it's going to be big in Europe."

That single, "Denver Dream," was followed by another European hit, "Hostage," an unlikely song about a kidnapping that Summer said is now the subject of a film being made in Europe. These songs were her first work with Giorgio Moroder and Pete Bellotte, who soon worked a major transformation in Summer's style.

"One day I was in the studio and we were sitting around joking, my two producers, a girlfriend of mine and two secretaries and one publisher of ours, and Giorgio said "'Je T'Aime' is on the market again and it's selling again.' So I looked at him in a very Mae Westy way and jokingly said 'What do you mean, "'Je T'Aime' is on the market and selling—why should we buy someone else's "'Je T'Aime?'" Let's make our own.

"Everybody cracked up laughing, just because of the type of songs I had been recording with them up to that point. My publisher said, 'Sing the song you played for me last week.' I said, 'No, it's too funky—they don't want funky songs, they want songs for Europe.' The scene over there is much different. It's much more commercial. So anyway I sang it for him, and two days later he came back and he had put down some backing tracks to the basic idea I had given him. You couldn't say it happened that somebody

sat down and wrote it out because I never had a lyric. They had to copy it down after I sang it, whatever it was."

Summer is emphatic about staying with what has proved successful for her. "I don't feel I should change it drastically right now," she said. "When the Supremes came out with their little 'din din din,' that 'din din' sound went through about 16 records before it was over. Every time it was a hit. So I'm not going to bite the hand that feeds me. I'm going to keep right on in that basic vein."

She characterizes her sound as "not really dramatic—it's a little more involved. It's still light—everything is light because I only sing light music. I consider it mood music. I think if you put it on as background music it won't disturb you, but you can turn it up and listen to it and you can get into it."

How does she feel about her modern-day love goddess image? "I think people make you what you are to some extent. Twelve years ago if somebody had recorded what I recorded, they might have called her God knows what. Today is another time. I mean, every third or fourth record you hear on the radio has to do with shake your moneymaker or whatever. People are getting back to roots. It's not vulgar."

Four From Chrysalis

■ LOS ANGELES—Chrysalis Records has announced the release and the subsequent merchandising campaign for four new releases. Each release represents the debut album for each artist under the Chrysalis banner.

Leo Kottke's premier Chrysalis recording is represented with "Leo Kottke." Three other lps, Split Enz' "Mental Notes," "The Babys," and Racing Cars' "Downtown Tonight" are the first U.S. releases for each group.

Chrysalis will employ radio spots and ad mats and minis to promote each disc. In addition, a 1977 calendar, a poster and college-distributed book covers have been designed, all in conjunction with the Leo Kottke release. A poster featuring the visual Split Enz has also been produced. In addition to the wide-screen audio-visual premier of the Babys (shown to press and radio representatives in seven major cities nationwide), mobiles and posters featuring the band will be distributed.

Soul Truth

(Continued from page 176)

Teddy Pendergrass announced the opening of Teddy-Bear Productions with the following as heads of the firm: Teddy Pendergrass, president; Tazz Lang, vice president; Buddy Nolan, business consultant and Roy Webb, director of publicity. At that time, there was a dispute as to who would receive the rights to the name Bluenotes.

Radio Station WVON-AM (Chicago) would remain r&b, contrary to what was rumored. According to Bernadine Washington, E. Rodney Jones would still remain program director for that station.

PICKS OF THE WEEK: Single: "Sophisticated Lady" — Natalie Cole (Capitol); Sleeper: "Let Me Down Easy" — Rare Pleasure (Cheri); Album: "A Circle Filled With Love" — The Sons Of Champlin (Ariola America).

Another death this month as R. Seavy Campbell, better known as "Soul Poppa," passed away.

Perry Pierce announced that he was programming and consulting WYAZ-AM (Yazoo City, Mississippi).

PICKS OF THE WEEK: Single: "Could This Be Magic" — Donna Summer (Oasis); Sleeper: "You'll Never Find Another Love Like Mine" — Lou Rawls (P.I.R.); Album: "Carl Graves" — Carl Graves (A&M).

Alonzo Miller, once affiliated with KABG-FM (Englewood, Cal.), moved to the Bay area to become music director for KSOL-AM (San Francisco).

Walt "Baby" Love became operations manager for WVON-AM.

Station KJLH-FM (Compton, Cal.) was off the air due to transmission line failure. This occurred May 8-14.

PICKS OF THE WEEK: Single: "Heaven Must Be Missing An Angel" — Tavares (Capitol); Sleeper: "Kiss And Say Goodbye" — The Manhattans (Columbia); Album: "Where The Happy People Go" — The Trammps (Atlantic).

After several months, KoKo records opened with product such as Luther Ingram's "Ain't Good For Nothin'" and Tommy Tates' "Hard Times SOS."

PICKS OF THE WEEK: Single: "Up The Creek (Without A Paddle)" — The Temptations (Gordy); Sleeper: "L.A., Sunshine" — Sylvia (Vibration); Album: "Harvest For The World" — The Isley Brothers (T-Neck).

JUNE

Frankie "M," who holds his first phone, was looking for a position as an announcer.

It was announced that the Ebony Awards would hold a taping of the actual awards on the 8th of this month at the Trans American Video Studios.

PICKS OF THE WEEK: Single: "People Power" — Billy Paul (PIR); Sleeper: "There You Are" — Millie Jackson (Spring); Album: "The Super Disco Band" — (Pi Kappa).

The one-time director of WWRL-AM (New York), Norma Pinnella, who relocated out to Los Angeles approximately a year ago, got a position with Joe Robinson's All Platinum Records.

PICKS OF THE WEEK: Single: "No Regrets" — Phoebe Snow (Columbia); Sleeper: "Cotton Candy" — The Sylvers (Capitol); Album: "Impact" (Atco).

Maye James left Scepter Records to move on to a new label — Desert Moon. Her position was vice president in charge of national promotion.

Looking for female air personality was Richard Steele of WJPC-AM (Chicago).

Creative Funk Music, Inc. expanded its operation into independent promotion.

PICKS OF THE WEEK: Single: "Hello Like Before" —

(Continued on page 182)

Three New Releases From Brunswick & Dakar

NEW SINGLES

**TYRONE
DAVIS**
Ever Lovin' Girl

DK 4561

BOHANNON
Gittin' Off

DK 4560

**RONNIE
LASHANNON**
**Where Has
Our Love Gone?**

BR 55532

BRUNSWICK

DAKAR

ECM Concert Explores New Possibilities

■ LOS ANGELES—Even in an era of instant saturation by the audio-visual media, the idea of an itinerant troupe of musicians remains a basic cultural tradition. This is especially true of jazz groups, which until very recently have lacked mass acceptance and have often traveled together in order to solidify and broaden their base of support. And jazz is a malleable form, well-suited to the notion of using the same players in different combinations, a common feature of such tours.

Of the several companies who have become forces in jazz—including Pablo, CTI and Blue Note—ECM faces perhaps the steepest uphill climb to big-time success, for their stable is the least commercial and most artistically uncompromising. Judging from their self-described "Festival of Music" featured at UCLA's Royce Hall November 10-11, the company has chosen an effective format to expose some fine talent to a market that seems ready to accept it. Rock fans (and there were plenty on hand) have been primed by the breakthroughs of serious improvisational players like Chick Corea and Keith Jarrett, and it remains for an enterprising company like ECM to exploit the many new possibilities.

By headlining each series of performances with an established veteran (first Gary Burton, then Jack DeJohnette), ECM ensured at least a respectable turnout for both nights, and that's what they got. The choice of Royce Hall was also a wise one, not only because of the venue's superior acoustics but because the college audience—predominantly white, young, casual but serious, and open to experimentation—is a reflection of the acts that were featured. The festival would undoubtedly have been less cordially received if presented in less intellectual confines.

[What follows is an overview of each performance, in order of appearance.]

First Night

The Art Lande Quartet stood out as the pleasant surprise of the first evening. In the midst of frantic whirlpools of atonality, pianist Lande and his group provided enough accessible footholds, especially in melodic ensemble passages, to sustain interest. Terje Rypdal proved to be a Norwegian guitarist intent on exploring the electronic capabilities of his instrument, his style a little reminiscent of Jimi Hendrix' sonic fingerpainting without the latter's rock virtuosity. His band included two bassists—one on acoustic, one on electric 6-

string—who gave Rypdal's meanderings more bottom than Aunt Jemima.

Enrico Rava is an Italian trumpeter with a band including an American and two Scandinavians, typifying ECM's international roster. His set was a series of expressionist free-for-alls, neither Rava nor guitarist John Abercrombie contributing much of real substance in their solos.

The Gary Burton Quartet with Eberhard Weber as guest soloist was easily the highlight of both nights. Burton's set displayed a restrained balance of the best elements of ECM jazz; it was improvisational but controlled, emphasizing lyrical melodies and solos and flowing smoothly from beginning to end. Guitarist Pat Metheny was outstanding, and Burton's solo medley of two Keith Jarrett compositions was worth a ticket by itself.

Second Night

Like Lande, Steve Kuhn failed to identify himself during a set with his quartet, and plenty of the listeners didn't know who he was. His music, however, was excellent. It seemed to draw as easily from the open-chorded sound of the French impressionists as from the waves of arpeggios typical of McCoy Tyner.

Ralph Towner and John Abercrombie formed the guitar duo that was the hit of the second night. Abercrombie's knife-like bursts of electric guitar pinpointed Towner's incredibly full 12-string acoustic and classical picking, and together they painted a full spectrum of tonal shadings. They read each other's movements intuitively, through spontaneous dialogue or rehearsed changes.

Then came Eberhard Weber's Colours. The German bassist's music was better represented in his guest shot with Burton. With his own group, featuring reed player Charlie Mariano and the third festival appearance of drummer Jon Christenson, Weber played an uninterrupted flow of very aggressive, hard-around-the-edges music. No lack of intensity or virtuosity, but very little focus.

Jack DeJohnette's Directions was the disappointment of the show, considering the marvelous "Untitled" albums. As with a few other acts, the emphasis was on controlled frenzy, but DeJohnette's was perhaps the rawest and least comfortable of all. Qualities that make "Untitled" so attractive—like airy melodies and varied arrangements—weren't apparent.

Samuel Graham

Soul Truth

(Continued from page 180)

Bill Withers (Columbia); Sleeper: "For Real" — Flowers (LA Expressio); Album: "Lamont Dozier" (Warner Brothers).

Win Wilford, who was Ms. Irene Gandy's assistant, took Ms. Gandy's place at Columbia Records. It was reported that taking the place of Wilford would be Ms. Sandra Trim.

It was at this time that Teddy Pendergrass, the one-time lead singer of the controversial Bluenotes, pulled away from the group to go on his own. Upon doing so Pendergrass replaced Buddy Nolan with Tazz Lang.

PICKS OF THE WEEK: Single: "Tell Me Why" — Stairsteps (Dark Horse); Sleeper: "We The People" — General Johnson (Arista); Album: "Joe Simon Today" (Spring).

JULY

Mike Frisby of WDIA-AM (Memphis) was looking for an announcer with a third phone.

Eugene Record left The Chi-Lites to go on his own. He then signed with Warner Brothers.

Teddy Pendergrass' no-show in Los Angeles during this month was explained as an outgrowth of the dismissal of Buddy Nolan, who did not inform the artist of his commitment.

Larry Shaw formed his own business, The Shaw Group. This firm handled advertising, marketing, and public relations.

PICKS OF THE WEEK: "Ain't Good For Nothing" — Luther Ingram (KoKo); "Hold On" — Sons Of Champlin (Ariola America); Album: "Love's On The Menu" — Jerry Butler (Motown).

Johnny Lloyd, formerly with Buddah Records, was seeking employment.

On a day in late June the Jet Sets Social Club and Southeastern Entertainment committee saluted many artists. This editor received an award for RW as the leading trade publication.

Cuba Gooding resigned from the Main Ingredient to pursue his life-long ambition of being a solo artist.

PICKS OF THE WEEK: "Summer" — War (United Artists); Sleeper: "Happy Birthday America" — Soul Survivors (PIR); Album: "The Whispers" (Soul Train).

On the 4th, Brock Peters entertained many at The Hollywood Bowl with "Ballad For Americans."

Henry Allen announced the signing of The Impressions to the Cotillion label.

Atlantic announced the signing of Johnny Bristol to a long-term contract.

PICKS OF THE WEEK: Single: "We Both Need Each Other" — Norman Connors (Buddah); Sleeper: "You Can Make It (If You Can Take It)" — Mike Jamison (United Artists); Album: "Do You Wanna Do A Thing" — Bloodstone (London).

Andre Montell was looking for a position in promotion. He was willing to relocate.

Brian White was hired by KDAY-AM (Los Angeles) after being affiliated with KCBQ (San Diego). He was to hold down the weekend time slot.

After a 15 year career in the record industry, Joe Medlin was appointed executive vice president of R&R Records, a Florida-based company.

Frankie "M" continued his search for a position in radio.

PICKS OF THE WEEK: Single: "Life On Mars" — Dexter Wansel (PIR); Sleeper: "Grasshopper" — Spin (Ariola America); Album: "Happiness Is Being With The Spinners" — The Spinners (Atlantic).

(Continued on page 184)

THANK YOU EVERYBODY THE MANHATTANS



**Management:
Hermi Hanlin**



Soul Truth

(Continued from page 182)

AUGUST

Walt "Baby" Love, the operations manager for WVON-AM (Chicago), was in need of a summer replacement.

A New York City announcer, Jay Dubard, was appointed assistant program director of KATZ-AM (St. Louis).

Black-owned and operated S. Davis Distributors opened its doors. It was the only such distributor in the Baltimore/Washington area.

The NATRA Convention finally came about, with seminars for everyone to gain the knowledge needed to function properly within the industry. There was some question as to the award winners. The need for a new image was called for, enhancing the importance of a convention which will be remembered by those who were in attendance in the Caribbean island of Antigua.

Award Winners were as follows — Station Of The Year: WBLS-FM (New York); Producer Of The Year: Jeff Lane; Best Self-Contained Group: Brass Construction; Mixed Group: B. T. Express; Female Vocalist: Natalie Cole; Male Vocalist: Al Wilson; Most Promising Male Artist: George Benson; Most Promising Female Artist: Donna Summer; PD Of The Year: Walt "Baby" Love; Best Song Of The Year: "Sara Smile"; Best Album Of The Year: "Mothership Connection"; Record Company Of The Year: Philadelphia International; Record Executives Of The Year:

Henry Allen and Cecil Holmes; National Record Director: Bill Staton; Humanitarian Award: Dr. A. Gadson; Martin Luther King Award: Diamond Jim Sears; Woman Of The Year: Robin Jordan; Man of The Year: Jimmy Carter; Vocal Group Of The Year: The Spinners.

PICKS OF THE WEEK: Single: "Making Love Ain't No Fun (Without The One You Love)" — The Ebonys (Buddah); Sleeper: "Gonna Do My Best To Love You" — Brian & Brenda (Rocket); Album: "Night Fever" — The Fatback Band (Spring).

Connie Johnson, who was affiliated with Stan Watson's Philly Groove Records, relocated to Englewood, New Jersey to undertake the duties of national promotion coordinator.

On August 9th, Ron Granger was relieved of his duties with Fantasy Records.

We voiced our opinion of the NATRA Convention, reminding the members that "you get out of an organization what you put in."

PICKS OF THE WEEK: Single: "The Magic Touch" — Tony Sylvester & The New Ingredient (Mercury); Sleeper: "Baby (I'm Gonna Love You)" — Phylliss Hyman (Desert Moon); Album: "I Hope We Get To Love In Time" — Marilyn McCoo & Billy Davis (ABC).

SEPTEMBER

Bunky Sheppard announced his resignation from Motown Records as head of promotion. He was replaced by Skip Miller. Sheppard went on to assume his position as head of his own label— Bunky Records.

(Continued on page 185)

CONCERT REVIEW

Melba at the Met: Star-Bound Performer

■ NEW YORK—The response was widely enthusiastic even as the fire curtain was raised. As the audience filed in, the Metropolitan Opera House looked as it would any other night, except for a 30-foot projection of Melba Moore. Ms. Moore made her entrance with all due grace and humility, savoring the near ovation that greeted her. Long touted (and deservedly so) as a star-bound performer, she had, by her very presence, conquered a new realm.

Ms. Moore knew precisely what the nearly sold out house wanted to hear, and following an acappella introduction to "A Brand New Day," launched full power into a set that was marked primarily by sudden register changes and sustained gospel-like shouts. The audience cheered as if on cue each time; one man even walked up and down an orchestra aisle waving a tambourine in the heat of excitement. The 30-minute first act was over in a flash.

A second 30-foot projection adorned the curtain as Act II was to begin, this one the close-up of Ms. Moore's face used on the cover of her latest Buddah album, "Melba." More attention was given over to Ms. Moore's theatrical abilities and background—she opened with two selections from "Hair," and included numbers "Purlie"—throwing in a Jimmy

Durante imitation along the way. Rear-screen projections of geometric shapes in various colors served as visual support. A full orchestra seated on stage provided the musical backing.

Melba Moore has a wonderful instrument at her command best suited, however, to the Broadway stage. She needs the kind of material and punched-up arrangements that allow her brassiness to shine through; and she requires

the kind of sympathetic direction and production that match her very personal grace and style. She can easily rise above the standard middle-of-the-road singer, and certainly she does not need the trappings of a Las Vegas show. Melba Moore will one day be the star she has long been thought capable of becoming. Accomplishing that goal will be a matter of re-evaluating her approach.

Ira Mayer

Tyner Triumph



Following a recent gig at Ratso's in Chicago, Milestone recording artist McCoy Tyner paused to chat with members of the staff at WXRT-FM. Pictured from left are (standing) Ken Rasek, Mitch Michaels and John Platt of WXRT; Tyner; Bob Briggs, Tim Fox and Herman Rowe of WXRT. Kneeling are Ray Townley, Fantasy/Prestige/Milestone midwest sales representative, and WXRT's Ken Terry.

Promotion Trends

(Continued from page 10)

said. "They've done interviews or acted as disc jockeys on the stations and radio people now feel they know them on a personal basis. They haven't had the time to visit stations on this tour but, in every city they play, they've already been to the stations."

Miller does both AM and FM promotion and says: "there's a different feeling at the station when the management company calls. They know we're different from the promotion people who work records. They feel they are dealing closer to the artist because they know we work with them on a daily basis and are close to them as friends." Miller has also flown to markets where stock or airplay problems have existed. "As managers," he said, "we have a greater investment in the artists and will go to any lengths to solve a problem."

While all those interviewed pointed out the promotional ideals of their individual companies, each was quick to emphasize their all important relationship with the record companies. "Part of our effort is to generate excitement within the record company," Miller said, "and maintain contact weekly with their field promotion people. A record company will always cooperate as long as they know they are working with a reliable company."

Soul Truth

(Continued from page 184)

Norman Thrasher was looking for a job in promotion.

Radio Station WEAM-AM (Washington) changed their format from pop to r&b. One of those with 'EAM was Bob "Nighthawk" Terry, who at one time was with WOL-AM (Washington).

PICKS OF THE WEEK: Single: "Energy To Burn" — B.T. Express (Columbia); Sleeper: "Full Speed Ahead" — Tata Vega (Tamla); Album: "My Name Is Jermaine" — Jermaine Jackson (Motown).

It was announced that Harold Melvin signed with ABC and at that time was in the studio producing his album.

Al Green was officially ordained a minister in Memphis. He stressed that his preaching will not reflect only one religion.

Toms Radio and Television Enterprises appointed "Nighthawk" operations manager of WEAM; the line-up included Calvin Booker as PD, Randy Dennis, Willie Jay, Barry Richards, Bernie Moody and Mike Evans.

PICKS OF THE WEEK: Single: "Travelin' In Heavy Traffic" — Don Covay (PIR); Sleeper: "Car Wash" — Rose Royce (MCA); Album: "Solid" — Michael Henderson (Buddah).

Gamble/Huff announced The Jacksons' new single as being "Enjoy Yourself."

A change took place at London Records as Norm Gardner was relieved of his duties as national r&b promotion director. Phil Colbert assumed his duties, with Carolyn Nakano as national promotion coordinator.

Hillary Johnson went to Atlantic Records, leaving Playboy.

WCAU-FM (Philadelphia) changed its format to

contemporary music, a bit of disco, jazz and new releases and a selective group of oldies.

PICKS OF THE WEEK: Single: "Because I Love You Girl" — The Stylistics (H&L); Sleeper: "Home To Myself" — Brenda & The Tabulations (Chocolate City); Album: "Message In The Music" — The O'Jays (PIR).

Appointed to the position of east coast promotion director for A&M Records was Boo Frazier.

Lola Falana signed with WMOT Productions.

According to Gerry Griffith, he was to be positioned within the confines of Columbia Records, stepping up to director of product planning on the west coast.

Walt "Baby" Love exited WVON-AM (Chicago) as operations manager to go back to New York to assume a post with WNBC-AM.

Bernard Miller left KNOK-AM (Dallas-Ft. Worth). He was PD and MD.

PICKS OF THE WEEK: Single: "Happy Being Lonely" — The Chi-Lites (Mercury); Sleeper: "Don't Walk Away" — General Johnson (Arista); Album: "It Ain't Where You Been" — Latimore (Glades).

OCTOBER

Reggie Barnes formerly with De-Lite Records, started to work for Buddah as the west coast promotion representative.

Having left that same company (De-Lite), John Brown moved to the west coast to assume the position of national r&b promotion director of ABC Records.

Don Mack, music director for KDAY-AM (Los Angeles), left that post to move on to KGFJ-AM (Los Angeles) to hold down the 6 a.m.-9 a.m. slot.

(Continued on page 186)

#1 TOP NEW MALE GROUP 1976



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FRED FRANK, PROMOTION

Soul Truth

(Continued from page 185)

Cuba Gooding was working on his solo album and had hired Pete Warner to be his music director.

KATZ-AM (St. Louis) obtained a new assistant program director, J. J. Jackson, who held down the 9 a.m. to 1 p.m. slot.

A concept designed to aid the deejays was delivered by Sundance Kid in Washington, D.C., to provide local deejays with a centralized location for obtaining sample promotional products for exposure to the public, to advise record producers and distributors, via a monthly playlist of local popularity, and to alleviate overburdened local sales promoters from the necessity of weekly individual meetings with each deejay.

Henry "Lightnin'" Neal resigned his post with Philadelphia International Records with hopes of beginning an independent firm.

Also, within the same company (PIR), Weldon Arthur McDougal III was relieved of his position as public relations director.

PICKS OF THE WEEK: Single: "Living Together (In Sin)" — The Whispers (Soul Train); Sleeper: "Hot Line" — The Sylvers (Capitol); Album: "Goin' Up In Smoke" Eddie Kendricks (Tamla).

At this time Atlantic Records went through internal changes, including the release of Bill Staton, who was replaced by Primus Robinson. Also, replacing Jay Butler as west coast promotion man was Ron Granger.

Jackie Dean, better known as Dino, was no longer the southeastern r&b regional promotion man for United Artists.

The slot left open by Gerry Griffith was filled by Russell Timmons for Columbia Records. Also with the same firm, Eddie Simms was promoted to northeast promotion director, based out of the Elmhurst branch in New York.

Sidney Miller announced the formation of a new publication entitled Black Radio Exclusive. His staff consisted of himself as publisher; Bob Hamilton, consulting publisher; Jerry Boulding, editor; and Jolie Jones, designer.

PICKS OF THE WEEK: Single: "Who Are You" — The Temptations (Gordy); Sleeper: "Enjoy Yourself" — The Jacksons (Epic); Album: "Anything You Want" — John Valenti (Ariola America).

Jimmy Bishop left Philadelphia International Records as general manager to move on to April Blackwood Music, which handles Philadelphia International's publishing.

Formerly with WXOX (Baton Rouge), B.J. "The Bishop" Johnson took over as operations manager of WGOK-AM (Mobile).

Gladys Hill, better known as Gigi, passed away, leaving behind five children. The Gladys Hill Memorial Fund was set up. Ms. Hill was with KCOH-AM (Houston).

On October 3rd in Cherry Hill, New Jersey, a humanitarian performance was staged for the benefit of Jackie Wilson. Many entertainers appeared and there were many contributions. The final amount was approximately \$60,000.

Earlean Fisher and Jan Floyd were appointed to two posts within the r&b department of ABC, Ms. Fisher in New York and Ms. Floyd in Chicago. Ms. Fisher will handle some press and publicity.

PICKS OF THE WEEK: Single: "Open Sesame" — Kool &

The Gang (De-Lite); Sleepers: "Tell It Like It Is" — Gene Chandler (Marsel); Album: "Spirit" — Earth, Wind and Fire (Columbia).

It was announced that Bobby Martin formed a new label, Monster Records. His initial artists were Jean Terrell, The Friends Of Distinction and a new artist, Drake Frye.

Tommy Davis, former National League batting champion, was added to the staff of Casablanca Records.

PICKS OF THE WEEK: Single: "Don't Take Away The Music" — Tavares (Capitol); Sleeper: "Mister Blue" — Harry T. Booker (Warner Brothers); Album: "Songs For Evolution" — Anglo Saxon Brown (Atlantic).

"Soul Control U.S.A." is a new nationally syndicated r&b show. It is a 90 minute weekly program consisting of top 20 r&b hits with debuting new releases.

Worthy Patterson left RCA after being affiliated with that company for some time.

PICKS OF THE WEEK: Single: "Nine-Nine And A Half" — The Trammys (Atlantic); Sleeper: "It's Just A Matter of Time" — Peabo Bryson (Bullet); Album: "Four Seasons Of Love" — Donna Summer (Casablanca).

NOVEMBER

News from ABC Records: the title of the new Harold Melvin & The Bluenotes lp is to be "Reach In The Sky."

Jerry Boulding took over as operations manager for WVON-AM (Chicago). Boulding at one time was affiliated with WWRL-AM (New York) and was station manager for WCHB-AM (Detroit).

Effie Smith came back on the promotion scene as an indie.

Strawberry Records hired George Morris after a long time away from the promotion scene. He was promoting a new release entitled "Dream Express" by Lady Rose.

At this time J. L. Seymore left the William Morris Agency; his plans were indefinite.

PICKS OF THE WEEK: Single: "Laid Back Love" — Major Harris (WMOT); Sleeper: "What You Need Baby" — The Caprells (Ariola America); Album: "Black Ivory" (Buddah).

Paul Johnson exited Motown Records as vice president of promotion.

(Continued on page 187)



Buddah recording artist Michael Henderson recently appeared at Ratso's in Chicago where he was visited backstage by Rodney Jones, program director for WVON and Runa Sanders, Sander's One-Stop. Pictured from left: Alan Lott, vice president of r&b operations for Buddah; Rodney Jones; Michael Henderson; Runa Sanders; and Carter Russell, midwest r&b promotion.

Soul Truth

(Continued from page 186)

Support of Al Bell became extremely strong, backing the integrity of this black executive.

Sonny Taylor came forward on the behalf of WWRL (New York) because of pickets stating that local producers' product was not being heard.

PICKS OF THE WEEK: Single: "One Million Miles From The Ground" — Dexter Wansel (PIR); Sleeper: "You Gotta Believe" — Pointer Sisters (ABC-Blue Thumb); Album: "Pipe Dreams" — Gladys Knight & The Pips (Buddah).

Barbara Mason will very shortly be going in the studio to record an album for Curtom Records. She also intended to go to New York and re-record her first single, "Yes, I'm Ready." "Black Opera" was also in her itinerary along with Melba Moore, Gil Scott Heron, Labelle, Paul McCartney and Bob Marley and the Wailers.

Dennis Edward, who had been with The Temptations for quite sometime, exited that group to go on his own.

Norman Harris, producer/arranger, has a new label, Gold Mind, which is distributed by Salsoul Records.

Don Love resigned his post at Salsoul as vice president.

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

PICKS OF THE WEEK: Single: "Free And Single" — The Brothers Johnson (A&M); Sleeper: "Goin' Up In Smoke" — Eddie Kendricks (Tamla); Album: "Melba" — Melba Moore (Buddah).

Queen Booking Agency, the nation's largest black-owned and operated talent concern, has been handed over to a new owner. Ruth Bowen is no longer president. Taking over the firm is Stu Ric, who stated at that time no internal changes were being contemplated other than changing the agency's name to Queen International.

Jay DuBard left station KATZ-AM (St. Louis) to move on to fill the 6-10 time slot at KKDA-FM (Dallas).

Bernard Miller of WBOK-AM (New Orleans) was promoted to assistant PD & MD.

Ben Hill formed a new firm that involved promotion, merchandising and marketing in the New England area.

Universal Love is the name of the group which Weldon McDougal is producing.

PICKS OF THE WEEK: Single: "Easy Love" — Joe Simon (Spring); Sleeper: "Feelings" — Walter Jackson (Chisound); Album: "Above The Clouds" — Sweet Thunder (WMOT).

DECEMBER

This month we had a discrepancy as to the fantastic Jackie Wilson benefit held at Cherry Hill's Latin Casino. It seems that Barry White made a contribution but it was given to an organization called "Salute Foundation." White was appalled at the idea that the \$10,000 given was not going toward the Jackie Wilson benefit.

It was announced that Norman Harris was to produce the Dells.

It was announced that Bunky Sheppard came back to Motown Records, replacing Paul Johnson.

Harry Coombs of Philadelphia International Records emphatically stated that the company was not being sold.

It was rumored that Farr Records was closing its doors. At that point, Chris Clay, formerly with the Wes Farrell Organization, would be looking for a new position.

PICKS OF THE WEEK: Single: "Spring Affair" — Donna Summer (Casablanca); Sleeper: "Guitar Talk" — Aquarian Dream (Buddah); Album: "Happy Being Lonely" — Chi-Lites (Mercury).

PICKS OF THE WEEK: Single: "I Wish" — Stevie Wonder (Tamla); Sleeper: "Jolene" — Gloria Ann Taylor (Selector Sound); Album: "Let 'Em In" — Billy Paul (PIR).

Promoted to program director of KATZ-AM (St. Louis) was J. J. Jackson, who was assistant program director.

After Bunky Sheppard's move back to Motown some thought that there would be drastic changes made within the promotion staff — not so!

Concern was emanating from the New York area with reference to the Jackie Wilson benefit. People were apparently confusing the benefit given by The Spinners with other affairs that were to be given for this veteran artist.

PICKS OF THE WEEK: Single: "Fancy Dancer" — Commodores (Motown); Sleeper: "Here Is Where Your Love Belongs" — The Sons Of Champlin (Ariola America); Album: "Live" — Blue Magic, Major Harris, Margie Joseph (WMOT).

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The Word on Music

The Coast

(Continued from page 114)

a backstage pass, they wanted her to introduce their show in her unmistakable throaty contralto. Mae declined, but in August The Coast spotted her in the audience of **Don Kirshner's** Rock Awards.

First inquiries are being made about a certain **Roderick Falconer**, which the New York, N.Y. column answered after a thorough investigation that would make even D. Hammett chartreuse with envy . . . Dubious honors and clinging Quiana: Fredericks' of Hollywood awarded **Little Feat** a large gold plaque in appreciation for the band's use of the store's likeness on their "Last Record Album." The **New York Dolls** sent off an angry letter to Frederick's complaining that "they never got nothing from the store." And to think all that the Dolls did to promote Frederick's business . . . The **LA Jets** embarked on their first major concert tour, never to be heard of again. If anyone knows of their whereabouts, ask them to please call **Patty Faralla** . . . **Vanessa Redgrave** was so infatuated with the inexplicable charms of **Robert Palmer** that she rushed backstage after his Bottom Line concert to tell him how much she enjoys his ultra brite smile. Could this be an indication that Palmer is perhaps the frontrunner in Creem Magazine's sex object of the year competition? . . . Atlantic Records artist **Don Harrison** tried to coerce **Lenny Beer** into "picking" their new album, by bringing "Neal, the record promoting lion," and subject of Harrison's new single, up to **RW's** west coast offices. Beer's comment was that Neal was even more persistent than **Billy Bass** . . . **Rick Wakeman** is still preoccupied with oversized conceptual plans for modern day music, judging from the sound of his "No Earthly Connection" album. At this time, Wakeman had not leaked any information about how he planned to stage this show, but the only thing that could surpass the r&r ice follies he used last time around would be a visitation by the mighty **Moses**, reciting the Old Testament in Portuguese. Realizing that this would be too costly a project, Wakeman rejoined Yes in December of this year, in an effort to save his bank balance . . . **Spence Berland**, **RW** vice president, and inhouse coordinator for both the **Barbie Benton** and **Linda Ronstadt** fan clubs, was awarded for his foresight (and all this time we thought he was nearsighted) in predicting hit status for the album "Fleetwood Mac" at the very moment of its release over 10 months ago. Since that time the album has sold over 2 million copies.

The Coast wanted to know whether rehabilitated beatnick **Corb Donahue** was part owner of a mobile dry cleaning operation based in Hawaii, called "Moby Drape" . . . When You've Got Bud . . . do you still need **Alice**? In honor of **Elvin Bishop's** recent appearance in St. Louis, and Elvin's reputed affection for Budweiser beer, the Budweiser folks made a special presentation to Macon's adopted son. We never found out what the presentation was, but we hoped that Bishop could drink it . . . The Coast suggested that everyone sharpen their TV eyes and look for a familiar face on the Persona razor blade commercials in fall. The face beneath the blades would be none other than that czar of southern music, **Phil Walden**. Unsure as to what to expect, we anticipated dialogue that went something like this: "I've been in some close situations with the **Allman Brothers**, but none as close as the shave I get from my Persona razor blades." For The Allman Brothers, the closest shave is yet to come, so close that it splits the brothers up . . . The **Doobie Brothers'** album, "Taking It To The Streets," went off the streets and into the money, achieving 24k status . . . Politics makes strange band fellows, but **Jimmy Carter** later proves that there is indeed room at the top for the top 10. **Jackson Browne**, **The Eagles**, **Helen Reddy**, and **Linda Ronstadt** all performed concerts for **Jerry Brown's** cause. Linda was so concerned with the Brown cause that she accepted a date with the newcomer to the presidential campaign. They don't hit it off, Linda doesn't vote, and the Coast wonders where is **Pat Paulsen** now that we really need him . . . Second place in The Coast's biased and unauthorized album title category was **Cliff Richard's** "I'm Nearly Famous." No Ronnie, it doesn't get first prize in the division if it goes gold. Later the Coast eats its words . . . History stops, and tries to get restarted again when Private Stock tried to update rock chronology when they issued "The Trogg Tapes" . . . **The Runaways** finally finished their homework, and had time to finish their debut album on Mercury. Manager **Kim Fowley** is charged with cradle robbing and gross atrocities to a Clearasil tube, but the five teen queens seemed to transcend his eccentricities and made both a good rock and roll record and managed to leave every male rock critic of normal appetite drooling. This must be what the **MC5** meant by "teen-age lust."

From the mouths of babes to the desk of **Phil Walden**, a memo from Uncle Phil: "I can't understand why **Irv Azoff** isn't supporting Jimmy Carter for president. After all, Carter has always been for

the little people." After the slur, **Azoff** reportedly registered Republican and ordered new lifts for his elevators . . . **Frampton** is awarded a platinum record for "Frampton Comes Alive," as well as taking over the number one spot in the **RW** album chart . . . **Bill Aucoin's** newest brain plates are a five member rock band from greater Manhattan (again?) called **Starz**. Starz just signed an exclusive contract with Capitol Records, and is habitating the offices of Aucoin's company Rock Steady, forcing him to expand his offices (that are already overcrowded with **Kiss'** vats of cold cream and black support hose) and interests. Rock Steady, Inc. became Rock Steady Productions and announced the formation of Aucoin Management . . . After his Roxy show, **Bob Marley** is introduced to **Ringo Starr** and affectionately greeted him as "Rasta-Beatle." Maybe Marley didn't coin a word, but The Beatles, or should we say ex-Beatles, are expected to pocket a lot of coin from the sale of their re-issue albums, "Rock and Roll Music," that Capitol just released . . . After all these years, **Herb Alpert** finally released his first solo album, "Just You and Me." **Jerry Moss** asked him why he didn't just call the record "Me" . . . **John Denver** embarked on a summer tour and preferred not to answer when asked about "John Denver People." Maybe RCA sold the idea to Mattel? . . . Number three, in the growing list of unusual and capricious album names: we were forced to make a place for **Franklyn Ajaye's** newest, "Don't Smoke Dope, Fry Your Hair." While commending Ajaye's originality, we couldn't help but think that **David Peel** is somewhere behind it all . . . United Artists Records signed a singer who's seen the roar of the greasepaint and smelled the roar of the crowd, a Mr. **Al Kooper**.

JUNE

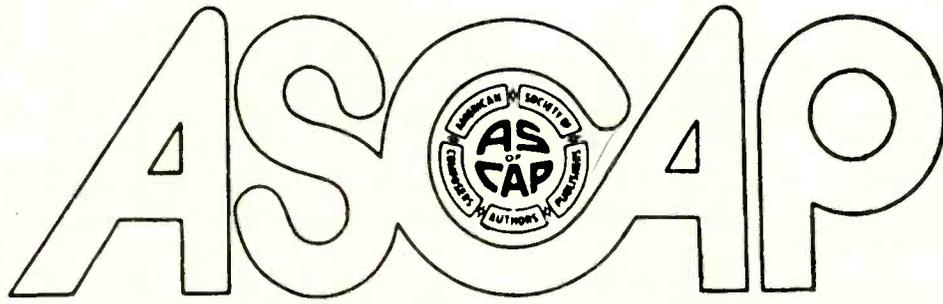
"RCA opened up a Hawaiian office to accommodate the growth of the 50th state," according to **Jack Kiernan**. In November we find out better. **Grace Slick** just thought Hawaii'd be a keen place to get married, so she convinced RCA to open a branch there, so she could use their postage meter to post invitations for her Nov. 29 wedding . . . Reliable sources tipped our ear that Chrysalis was leaving WB's nest when their contract expired on Aug. 31. Furthermore, Chrysalis intended to go it alone, setting up a network of independent distributors. By August 1, rumor was reality . . . ABC celebrated Shelter Records move into the ABC fold with a brunch at the Bel Aire Hotel. By the end of the summer, Coast heard that ABC is also after Arista, but as the New Year neared, there was still no nod from **Clive** . . . **Nancy Sain**, crack promo person for UA, won an award for the "National Promotion Executive Of The Year 1975," at the **Bobby Poe** Pop Music Survey Convention in Nashville. Nancy, who tied with **Mel Phillips** of CBS, was the first woman ever to be so honored. He wondered whether it was her Arpege? . . . Much to **Ben Edmonds'** glee, guitarist **Ron Woods** was referred to, in the current issue of Paris Match, as the **Rolling Stones'** "new drummer" . . . Capitol Records smelled a rat, in fact they smelled 50 or 100 rats depending on who you asked, that were set loose on the 12 floor of their Hollywood offices, in a publicity stunt engineered by a disgruntled recording group, the **Ratz**, after the band had been turned

(Continued on page 197)

Kiss on the Road



Kiss, currently on a worldwide tour that will cover eleven countries, paused backstage at the Sportatorium in Miami during one of their sold-out concerts. The tour will cover half the United States, Japan, Australia, New Zealand and seven countries in Europe. Shown from left: Ace Frehley; Bob Perry, Heilicher Bros., Miami, Casablanca Records rep.; Gene Simmons; Mike Harris, Perry's assistant; John Parke, Casablanca; Paul Stanley; Peter Criss; Cory James, WSHE-FM; Larry Feder, Casablanca FM promotion; Bill Tanner, Y-100; Quincy McCoy, Y-100; and Alan Miller, director of promotion for Aucoin Management, Kiss' managers.



QUESTIONS AND ANSWERS ON THE NEW COPYRIGHT LAW

Is the new law better than the old law for creators?

Yes. The new law grants longer protection and greater rights for creators.

What is the new term for copyrighted works?

Works copyrighted before January 1, 1978 will have a total copyright term of 75 years—an initial term of 28 years, and a renewal term of 47 years.

For works first created or copyrighted after January 1, 1978, the term copyright will be the life of the author—the creator—plus 50 years. A work is "created" when it is "fixed in a copy or phonorecord for the first time." The term "author" includes composer and lyricist.

What's the term for a work created after January 1, 1978 by two or more people?

The life plus 50 year term applies to works of joint authorship, but the "life" is the life of the last surviving co-author. For example, a work jointly written in 1978 by two creators, one of whom dies in 1980, and the other in 1990, will be protected until 2040—50 years after the death of the last surviving co-author.

What about works made for hire?

Works created after January 1, 1978 which are made for hire are protected for 75 years from publication, or 100 years from creation—whichever period expires first.

What will be the term for an anonymous or pseudonymous work?

The copyright term applicable to works made for hire (75 years from publication or 100 years from creation) also applies to anonymous or pseudonymous works. But, if the identity of the author is revealed—by a statement filed with the Copyright Office—the life plus 50 year term applies.

Will there be a renewal term for new works?

No. The life plus 50 year term is not dependent on any renewal.

Must I renew a work copyrighted before January 1, 1978?

Yes. The renewal provisions still apply to works first copyrighted before January 1, 1978. For example, a work copyrighted in 1970 will have to be renewed within one year prior to the expiration of the initial 28 year term in 1998. The 47-year renewal will then extend the copyright term through the end of the year 2045.

What about copyrights already in their renewal term?

Works already in their renewal term on the date the law was signed—October 19, 1976—automatically and immediately had their renewal terms extended for 19 years, to a total of 75 years. The 47-year renewal term also applies to works which will be renewed before January 1, 1978, the effective date of the new law.

Does the new 75 year term also apply to works whose renewed copyrights have been extended since September 19, 1962?

Yes. While considering the copyright bill, Congress from time to time extended copyrights in their renewal term which otherwise would have expired on or after September 19, 1962. The extensions saved all renewed copyrights in works first copyrighted between September 19, 1906, and December 31, 1920. Those copyrights are automatically and immediately extended to a total of 75 years. For example, copyright in a work first copyrighted on September 30, 1906 will expire on December 31, 1981.

Can a writer terminate a grant of a transfer or license?

Yes. The new law permits termination of a grant of a transfer or license of copyright made after January 1, 1978 on certain conditions and on notice to be given in accordance with regulations to be prescribed by the Copyright Office.

Similarly, grants made prior to January 1, 1978 may be terminated as to the additional 19 years added to the renewal term on certain conditions and on notice to be given in accordance with regulations to be prescribed by the Copyright Office.

What should I do about my works "in the trunk"?

Under the old law, works which had been created but not published or copyrighted were protected perpetually, under state common law. The new law "pre-empted"—in effect, abolishes—the state common law. Works created but not published or copyrighted before January 1, 1978 will be protected under the new, federal, law for the life plus 50 year term. However, in no case will the copyright on such works expire before December 31, 2002, no matter how long the author has been dead. And, if the work is published before December 31, 2002, the copyright will in no case expire before December 31, 2027.

Older writers may want to copyright works "in the trunk" before December 31, 1977. If they do so, the works will, if renewed, be protected for 75 years; if not copyrighted before 1978, such works will have the life plus 50 year term of protection. Accordingly, if a writer's life expectancy is less than 25 years and

he does not copyright an already-written work before 1978, the new term of life plus fifty years may add up to less than the 75 year term the work would enjoy if copyrighted before 1978.

Will my copyrights expire precisely on their anniversary dates?

No. The new law extends copyrights to the end of the year in which they would otherwise expire. For example, a work first copyrighted on July 1, 1950 and properly renewed at the end of the 28 year initial term will expire on December 31, 2025—not July 1, 2025.

Will the new law affect ASCAP's licensing of nondramatic musical performing rights?

Yes. The nondramatic performing right which ASCAP licenses has been expanded.

Is the nondramatic musical performing right still limited to public performances "for profit"?

No. The "for profit" limitation has been eliminated from the law. In its place, limited and specific exemptions are substituted for performances with certain educational and religious purposes. Generally, performances in the course of face-to-face teaching activities or religious services at a place of worship are exempt and don't require licenses. Performances without any purpose of direct or indirect commercial advantage—and where no performer, promoter, or organizer is paid—are also exempt in limited circumstances. Except for these (and some other) limited exemptions, all public performances of nondramatic musical works—whether "for profit" or not—must be licensed.

Under the old law, some user industries avoided paying for music. Does the new law correct this?

Yes. Certain user industries which had been exempt or had not paid license fees under the old law will now be required to pay for the music they use after the new law's effective date, January 1, 1978. The juke box, cable television and public broadcasting industries will all pay under statutory compulsory licenses. For them, a new government agency—the Copyright Royalty Tribunal—will periodically review and adjust the statutory compulsory license fees.

Has the so-called "juke box exemption" been repealed?

Yes. Juke box operators will now pay an annual compulsory license fee of \$8 per juke box. These royalties will be divided among the several performing rights licensing organizations—or by the Copyright Royalty Tribunal if those organizations cannot agree on a division. The \$8 fee will be subject to Tribunal review and adjustment every ten years, beginning 1980.

Will cable television now pay license fees?

Yes. Cable television will pay compulsory license fees for secondary transmissions under a complicated statutory formula. Again, the Tribunal will be able to adjust the fees in the future.

Will public broadcasting finally pay license fees?

Yes. The new law gives public broadcasting a compulsory license for nondramatic performance of music, but it does not fix any statutory fee. If voluntary licensing arrangements are not worked out, the compulsory license fee will be set by the Copyright Royalty Tribunal which will also review and adjust fees in the future.

Has the mechanical royalty for phonograph records been increased?

Yes. The new law grants a modest increase in the statutory compulsory license for making sound recordings. Under the 1909 law, the fee was 2 cents per song per record. Under the new law, it will be 2¼ cents, or ½ cent per minute (or fraction thereof) of playing time, whichever is greater. Again, the rate will be subject to Copyright Royalty Tribunal review and adjustment.

Who will sit on the Copyright Royalty Tribunal?

The Tribunal is composed of five members, who sit for staggered seven year terms. The members will be appointed by the President, subject to approval by the Senate. The provisions establishing the Tribunal took effect when the law was signed, and the Tribunal is expected to be named by President Jimmy Carter next year.

Where can I get a copy of the new law and more information about it?

Copies may be obtained by writing to:

Copyright Office
Library of Congress
Washington, D.C. 20559

The Copyright Office will be preparing new regulations and Information Circulars. Questions about the effect of the new law on ASCAP or a member's relationship with ASCAP should be directed to the ASCAP Legal Department. Members having questions calling for legal advice should consult their own counsel.

A fact sheet prepared for ASCAP's members and reprinted with permission



CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—Virgin Territory Dept.: Polydor Records in Canada has acquired the distribution rights for the Virgin label in Canada and the initial release is a hefty package, including albums by **Steve Hillage**, **Gong**, **U Roy**, **The Mighty Diamonds**, **Boxer** and **David Bedford**. Polydor is mounting a major push to increase domestic awareness for the label, which has specialized in highly eclectic artists.

A buzz of activity has overtaken this country in what would ordinarily be a slow holiday season. Domestic production has rarely been better and a variety of labels which have had little involvement in the signing and recording of artists in the past are making an earnest effort to supply local talent with the budgets and follow-up promotion necessary to break the acts. **Ray Materick's** third album for WEA, "Midnight Matinee," features his most accessible tunes to date and Ray is receiving the benefit of a promo barrage which should make his name well known to all demographic groups. Also getting a full-tilt promo push is **Wireless**, now managed by SRO Productions, the managerial pros who established **Rush**, **Max Webster**, **Downchild** (who are now free agents) and **The Ian Thomas Band**. WEA has spent much money on **Wireless** and plans are underway for a second album. **Kate** and **Anna McGarrigle** are at home in Montreal working on their second Warners album with **Joe Boyd** producing.

A&M's **Valdy** will enter the studio shortly for his next album project with **Claire Lawrence** producing. A&M also just released **BIM's** "Rain-check On Misery," on the Casino label. Meanwhile, **Valdy** also plans to do a benefit for The United Appeal and on January 16, 1977 the minstrel will be the subject of a CBC-TV special. A&M signed **Dave Bradstreet**, who is now in the studio, as is **Bob McBride**, the former **Lighthouse** singer, a new signing for MCA. A single, "Seasons," is already out and doing well, with an album planned for the new year. Capitol seeing good action with a new **Peter Foldy** single, "Julie Anne," penned by former **BCR** tunesmiths **Martin/Coulter**, and **Bill Amesbury's** "Can You Feel It," the title cut from his latest album. In other recording news, **Herbie Hancock** and **Hubert Laws** are in Sound Stage Studios with **Jack Richardson** producing. GRT's **Stanley Screamer** has changed its moniker to **Prism** and is working on its first album.

On The Road Again: New Year tours are planned for a number of acts, some still to be confirmed. **Genesis** definitely in for a cross-country sojourn in February and March. **Queen** is due in around the same time, by which point "A Day At The Races" should be peaking. **Lynyrd Skynyrd**, **Electric Light Orchestra**, **Styx**, **Valdy** and **Heart** are all possible tour headliners. Should be a busy spring.

Speaking of **Styx**, the band received its first gold anywhere from A&M Canada for "Equinox." When the band returns in January, A&M will be waiting with a platinum award for sales on that album and another gold for their recently released "Crystal Ball." Also getting gold from A&M is **Gino Vannelli** for his "Gist Of The Gemini," his third gold album in Canada.

Other Names, Other News: Quality in the process of expanding its base of operations. An annex will give them new promotion facilities and the pressing plant is being re-equipped with the most up-to-date technology available. MCA's **Octavian** has been busy looking for new management and a hookup with **Kerner/Wise** seems imminent. **Natalie Cole** will be in Canada early in '77 for a handful of dates to be confirmed shortly. GRT press officer **Perry Goldberg** has been holding some highly successful meetings with campus radio reps at the GRT offices and, to ensure future success, he arranged for **Dan Hill** to guest at his most recent meeting. **The Amazing Rhythm Aces'** recent gigs in Toronto, Calgary, Edmonton and Vancouver went so well that the band is seriously considering a lengthy Canadian tour for spring of next year. Capitol hand-delivered copies of the three album "Wings Over America" disc simultaneously all over Canada to coincide with a similar move in the U.S. Capitol in Canada also determined to break **Bob Seger** in a big way with his "Night Moves" album.

ENGLAND

By RON MCCREIGHT

■ LONDON—The controversy over the **Sex Pistols'** outrageous TV appearance continues as national papers carry endless details of the repercussions, which have become a daily event. Thames interviewer **Bill Grundy** was suspended for allegedly encouraging the group in their desire to shock viewers; factory workers threatened to strike should they be forced to handle their product; and various club managements cancelled dates causing the withdrawal of the punk rock package tour, which was to feature **The Damned**, **The Clash** and **The Heartbreakers**. The immediate result of this flurry of activity is that the Pistols have become the first punk rock group to hit the Top 50, when their EMI single, "Anarchy In The UK," entered the chart at 43.

Meanwhile, in response to varying reports concerning them, EMI chairman **Sir John Read** issued the following statement at the company's AGM held last Tuesday (7th): "The EMI group of companies operates internationally and has been engaged in the recorded music business for over 75 years. During recent years in particular, the question of acceptable content of records has become increasingly difficult to resolve—largely due to the increasing degree of permissiveness accepted by society as a whole, both in the U.K. and overseas. Throughout its history as a recording company, EMI has always sought to behave within contemporary limits of decency, and good taste—
(Continued on page 195)

GERMANY

By JIM SAMPSON

■ MUNICH—In his first interview "in a long, long time," **Elton John** called his "Blue Moves" album the start of a new, possibly less commercial direction. He composed the music in much closer collaboration with **Bernie Taupin**, and thinks he's getting "back in the right track as a composer." Elton indicated some displeasure with DJM for forcing release of the "abysmal" recent live album, "Here and There," and pledged to continue releasing highly commercial singles on his Rocket label. Touring is not planned for the near future, but there's a lot of producing ahead: final mixing of **Kiki Dee's** new album before the end of the year and a return to Munich next February for sessions with bandmembers **Davey Johnstone** and **James Newton-Howard** at Musicland Studios. After the press conference, Elton visited Musicland with old friend **Pete Bellotte**, who's currently at work on the new **Roberta Kelly** album with co-producer **Giorgio Moroder**.

Concert reports: local critics expended this month's quota of superlatives early in December when **Santana** played the Olympiahalle. The acoustics of Munich's largest indoor hall have been improved recently, and recording equipment was on hand . . . **Bill Haley** won few friends by singing only five songs at some concerts and letting **The Comets** do most of the work . . . Promoter **Werner Kuhls**, who hit the jackpot with **Harry Belafonte**, had a programming problem: **Sutherland Brothers and Quiver** just did not prove musically compatible with **Wishbone Ash** and the new German/English group **Lake**. So SBQ left the tour in several cities and it's not certain how many future appearances they'll make on the same bill with the two harder rock groups.

Peggy March's new single, "Keiner kann ea besser als du," is one of the strongest releases of the season. The plug side of the new **George Baker Selection** single will be "Silver," rather than "Mañana" as originally planned. Intersong's **Volker Spielberg** smells a hit in **R. Dean Taylor's** song "Hannah," which he's about to produce in London with **Mike Hurst**, featuring a Scotsman from Hamburg, **John Law**.

After considerable success in Europe, **Demis Roussos** is reportedly planning to spend several months in the United States next summer, acting in a film, among other things. RCA has announced its first Erato release here, due in January, including several **Maurice André** albums. **Dr. Feelgood** is about to invade Germany for four shows, supporting the new "Stupidity" album on UA. One of the most popular television specials of the year, **Peter Alexander** at Disney World, featured **Wencke Myhre**, **Freddy Quinn**, **Mireille Mathieu** and **Anna Moffo**.



EVERYWHERE THE WORLD OVER

AUSTRALIA

WEA Records Pty. Ltd.
7/9 George Place, Artarmon, Sydney 2064 N.S.W.
Managing Director: Paul M. Turner

BRAZIL

WEA Discos Ltda.
Av. Almirante Barroso 63-5/2514-5
Rio De Janeiro
Managing Director: Andre Midani

CANADA

WEA Music of Canada Ltd.
1810 Birchmount Road, Scarborough, Ontario
President: Kenneth Middleton

FRANCE

WEA Filipacchi Music S.A.
70 Champs Elysees, Paris 75008
President: Daniel Filipacchi
Managing Director: Bernard de Bosson

GERMANY

WEA Musik GmbH
Gustav-Freytag-Strasse 15,2 Hamburg 76
Managing Director: Siegfried Loch

ITALY

WEA Italiana S.p.A.
Galleria del Corso 4, Milan 20122
Managing Director: Giuseppe Velona

JAPAN

Warner-Pioneer Corp.
Fuji Building, 4-11-10 Roppongi, Minato-ku, Tokyo
President: Shin Watanabe
Resident Representative: Keith Bruce

NETHERLANDS

WEA Records B.V.
Konninginneweg 49, Hilversum
Managing Director: Ben Bunders

NEW ZEALAND

WEA Records Ltd.
3 Britomart Place, Auckland
Managing Director: Tim Murdoch

SOUTH AFRICA

WEA Records (Pty.) Ltd.
24 St. Andrews Road, Parktown, Johannesburg 2001
Managing Director: Derek Hannan

UNITED KINGDOM

WEA Records Ltd.
69 New Oxford Street, London W.C. 1
Managing Director: John Fruin

WEA INTERNATIONAL EUROPE

WEA European Coordinating Inc.
P.O. Box 3112
Haarlem 1504, The Netherlands
Managing Director: Brigitta Peschko

WEA International European Artists Relations

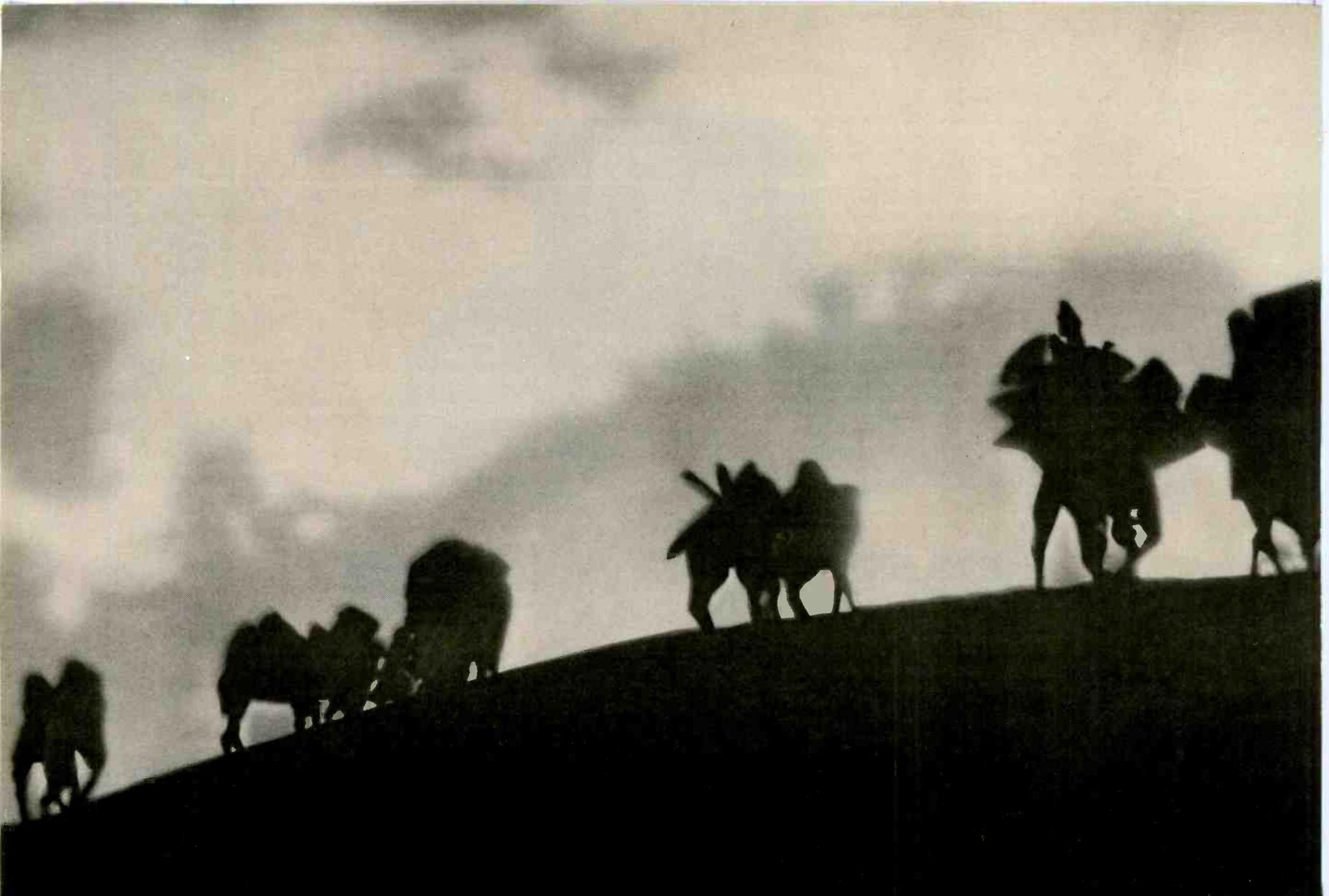
Chillon 16,
1820 Montreux, Switzerland
European Artists Relations Director: Claude Nobs

NESUHI ERTEGUN, President
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New York, N.Y. 10019

PHIL ROSE, Executive V.P.
WEA International
3330 Warner Boulevard
Burbank, California 91505



wea
International



SOME OF OUR MARKETS AREN'T ON MAIN STREET.

CBS artists get around more than ever these days. Anywhere there's a market for good music, we're there. From Tokyo to Sydney to London to Rio, our American artists are on tour, touching all bases and packing all houses.

This year alone they've covered 22 different countries, and that's a lot of ground. Our acts are on the move year-round, worldwide, and global exposure means global sales. We want our artists to be heard overseas. We make it happen. It's as simple as that. **CBS RECORDS INTERNATIONAL**



**1976
CBS AMERICAN ARTISTS
ON TOUR:**

Aerosmith, Blood, Sweat & Tears,
Johnny Cash, Chicago, Leonard
Cohen, Ray Conniff, Three
Degrees, Neil Diamond, Al
DiMeola, Donovan, Archie Bell
& The Drells, Maynard Ferguson,
Flying Burrito Brothers, Stan
Getz, Albert Hammond, Herbie
Hancock, Janis Ian, Billy Joel,
Journey, Labelle, Shirley

MacLaine, The Manhattans, Johnny
Mathis, The Miracles, Johnny Nash,
Willie Nelson, Ted Nugent, Jaco
Pastorius, People's Choice, Boots
Randolph, Return to Forever,
Marty Robbins, Santana, Boz
Scaggs, Wayne Shorter, Shakti,
Billy Swan, Wah Wah Watson,
Weather Report, Andy Williams,
Tammy Wynette.

WHERE THEY WENT:

Australia, Austria, Argentina,
Belgium, Canada, Chile,
Colombia, Denmark, Finland,
France, Germany, Holland, Italy,
Japan, Norway, Spain, Sweden,
Switzerland, United Kingdom,
Venezuela, New Zealand, Ireland.

Dialogue

(Continued from page 90)

show them. During one of our first sessions I asked Steve Cooper, the bass player, to play a certain line. And he couldn't play it. I said "How long you been playing bass?" He said, "Oh, two weeks." He'd just joined the band. I said to the rest of the band, later, "Why? You fired your bass player, I can understand that. You didn't get along, but he was a pretty good bass player. But why this guy?" And they said, "We like him. He's our friend." "Okay. Great." That's so important to them, as a band, that they be real close friends. It's great really. So I just had to show them everything. I had to make up the bass lines for that first album and then teach them the bass lines. Made up a lot of that drum part. Played drums a little bit—enough to get this happening. On the first album, many nights, we'd rehearse with the band and Steve and Steve and myself would just stay in the room and play together until they got to know each other. Till Steve was listening to the bass drum and putting the two together. And learning how to play roots. You know, you can play the harmony to the vocal and the bass makes the band sound bigger. I'd show them all that stuff. But he took to it.

RW: Did you just drill them a lot in pre-production?

Douglas: That's all we did—drill. After we got the songs together—which took awhile—then it was just drill, over and over again. I like to work with a blackboard. The coach. All these things laid out. Even with Aerosmith. They love it. They love coming in and sitting on stools with notes in front of them and blackboards; tape machines going everywhere. They are really into that. Aerosmith is terrific in pre-production. I think they'd rather do pre-production than make records.

RW: Do most producers have a pre-production phase, or is that unusual?

Douglas: I think a lot of producers meet with the band a few times and get some ideas and say "We'll straighten it out in the studio." Some of them. I know Ezrin spends a lot of time in pre-production. I think any producer who wants to call himself a producer ought to be doing that. It's real important. I like surprises on records, but only ones that come within a certain context. Not one like, the band doesn't know what it's doing and there you are in the studio. I remember as an engineer seeing that happen very often. And producers just going out of their minds and screaming and hating the bands. The band's out there playing and the producer's saying, "These guys can't play! Bullshit! What is this!" I know that Jenner is right there with his bands long before they go into the studio. You just have to. Really have to. Producing has really changed so much. Most of the producers around today are ex-musicians, engineers. A lot of them really know what's going on. Guys that are really making it are doing everything. As much as they can. They know how and what to say to an engineer to keep a session moving. You have to be a shrink to keep the whole thing moving, no matter how bad you feel. 'Cause musicians come in there mad and moping around. And no matter how bad you feel you've got to come in there, "Hey! Let's get going!" Keep the energy level up and keep it moving—you have to learn to do that. And you have to know about playing—especially when you're producing rock. I think you should be prepared to take the instru-

ment from the guy to get your point across. Play it to 'em. Even if you play it crummy. A musician understands. You can talk them blue in the face, but if you just play it for them, he understands it right away and he'll do it ten times better than you. He'll just take it way further than you. As long as you get the germ of the idea to them. "Play a G sharp" to most rock musicians and it just won't work.

RW: Have you ever played an instrument for any musician on any of your albums? I mean just totally?

Douglas: I've done overdubs. I've done guitar. Some chords or something. Things anyone can do, but I happened to be there at the time. Only if the musician doesn't mind. If he says go ahead and do it. I'd just as soon have the guy do it, but if nobody's around and it has to be done I'll do it. Almost always play percussion on albums. In there with shakers or something. I always get that all planned out because there's lots of it on my records. I bury it. It makes a big difference; it lends to the ambience. All the percussion that I do is usually tied into a guitar figure or something and a lot of people think it's a guitar. There might be a guitar, but at some point it's a shaker with a tambourine or a shaker with a jawbone with the chord and it sound like a weird sounding guitar. So I do a lot of that and bury it back three or four tracks. On almost every Aerosmith album what sounds like a drum is a clap backwards. It's loaded. Almost every album is loaded. Not Patti's album though. Didn't do it. Tons of it on the Artful Dodger album. There's an acoustic guitar—you can almost be sure that on every stroke of the acoustic guitar there's something going with it to make it sound a little bit shinier. I do it all the time. Bring the tracks home and study them for the things that went in.

I'm really proud of that first Artful Dodger album. I felt like, and the band did too, that we'd really accomplished something from day one when it was so raggedy and untogether to completion. We didn't take the band way out of step. It was them. Just felt like we were where we were supposed to be.

RW: They obviously advanced throughout that whole process. With the second Artful Dodger album, you had a couple of projects running over and it kept you away. You essentially were executive producer weren't you? Just came in to make sure things were going well?

Douglas: I went through pre-production, tune selection, made a few suggestions like "Keep A-Knockin." I wanted them to do that. Went to about every other pre-production session and when I wasn't in pre-production I listened to the tapes that Eddie Leonetti had made.

RW: What did you feel like Artful Dodger had to accomplish with the second album after having made such a good first album?

Douglas: I wanted the second album to be the same as the first album if possible. It turned out a little bit poppier, a little bit punkier than I wanted. I wish it had been a little closer to the first album in the rock division. It got a little punky. The band really wanted that, and Eddie did too. Thought that it would be more marketable than the first album. My real hope for the second album was that it would make more noise, more people would listen to it and that it would pull the first album up and then people would go out and listen to the first album. I thought both albums were strong. The material on the first album isn't tired. There are things like—see there is no "Wayside" on the second album. That element didn't happen. But the songs on the second album came more from the band. The first album, I pulled that out of them. And after it was over they weren't quite sure what to do. "Alright, now we gotta learn how to play it onstage." The only thing I taught them was how to play in the studio. Kind of basically taught a couple of the guys how to play. As far as doing that stage thing, you've got to get nervous all over again. That takes a long time, and they were just starting to learn how to translate the album to stage. Meantime, they were writing new tunes and they started playing them on the road. Trying them out.

RW: They're playing before some pretty tough audiences too.

Douglas: Kiss audiences!? Forget it. You gotta learn to duck bottles and everything else. That's really tough. I think they're going to start going to secondary places now. They need to have an enthusiastic crowd that knows them so it'll pull them on. They're already seasoned as far as ducking bottles; they do that real well now. It's time for them to play and enjoy playing and have a responsive audience.

RW: I guess the one that everybody in the music biz is talking about is the hookup between you and Patti Smith. How did that occur?

Douglas: Patti and I were going to do the first album together. She wanted to do it right away and I had already committed to do

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Conversation with Brian



Shown at The Plaza Hotel after the taping of a two-hour "Conversation with Brian Wilson" for DIR Broadcasting Corp. (producers of "The King Biscuit Flower Hour") in association with Monumental Blunders, are (from left): Peter Kauff, executive vice president of DIR; Wilson; Dave Herman, interviewer, co-producer of the show, and WNEW-FM on-the-air personality; and Drea Besch, co-producer of "Conversation" with Herman. The program is scheduled for airing early this year over DIR's network of 200 FM stations in the U.S. and Canada.

England

(Continued from page 190)

taking into account not only the traditional rigid conventions of one section of society, but also the increasingly liberal attitudes of other (perhaps larger) sections of society at any given time. Today there is in EMI's experience not only an overwhelming sense of permissiveness—as demonstrated by the contents of books, newspapers and magazines, as well as records and films—but also a good deal of questioning by various sections of society, both young and old, e.g. what is decent or in good taste compared to the attitudes of say 20, or even 10 years ago? It is against this present day social background that EMI has to make value judgments about the content of records in particular. EMI has on a number of occasions taken steps totally to ban individual records or similarly to ban record sleeves or posters or other promotional material which it believed would be offensive. (The Sex Pistols incident, which started with a disgraceful interview given by this young pop group on Thames TV last week, has been followed by a vast amount of newspaper coverage in the last few days). The group was contracted for recording purposes by EMI Records in October, 1976—an unknown group offering some promise, in the view of our recording executives, like many other pop groups of different kinds that we have signed. In this context, it must be remembered that the recording industry has signed many pop groups, initially controversial, who have in the fullness of time become wholly acceptable and contributed greatly to the development of modern music. Sex Pistols have acquired a reputation for aggressive behavior which they have certainly demonstrated in public. There is no excuse for this. Our recording company's experience of working with the group, however, is satisfactory. Sex Pistols is the only 'punk rock' group that EMI Records currently has under direct recording contract and whether EMI does in fact release any more of their records will have to be very carefully considered. I need hardly add that we shall do everything we can to restrain their public behavior, although this is a matter over which we have no real control."

Personnel changes for three of Britain's top rock bands, **Genesis**, **Uriah Heep** and **Mott The Hoople**. Genesis drummer **Bill Bruford** is replaced by **Chester Thompson**, late of **Zappa** and **Weather Report**; Uriah Heep has reformed with the star of **Roger Glover's** "Butterfly Ball" stage show **John Lawton** as front man, joining other recent newcomer **Trevor Bolder** (bass) and long-term members **Ken Hensley**, **Mick Box** and **Lee Kerslake**; and Mott The Hoople seeks a new vocalist now that **Nigel Benjamin** has left the band due to "musical differences." Other ex-Hoople man **Ian Hunter** is in town seeking musicians for his next CBS album to be recorded in Montreal early next year.

Kiki Dee put the seal on a highly successful British tour at the Royal Albert Hall last Thursday (2nd) in a show which featured her new back-up band, **Vapour Trails** and **Blue** in support. Ms. Dee has enjoyed her most successful year to date with two hit singles, a sell-out tour, and top female singer awards in Melody Maker and Daily Mirror polls.

Recently completed at AIR Studios—**Gallagher & Lyle's** new A&M album, which will be released to coincide with their next U.K. tour opening on January 2nd in Blackpool, and takes in London appearances at the H. Odeon and Fairfield Halls Croydon on February 14th and 15th respectively.

Meeting the Affiliates



Joe Smith, chairman of the board of Elektra/Asylum/Nonesuch records, recently made a visit to WEA affiliates abroad. Seen in the restaurant Reghthuis are from left: Joe Smith, Dutch DJ Willem Van Kooten, and Ben Bunders, managing director for WEA Records Holland.

ENGLAND'S TOP 25

Singles

- 1 UNDER THE MOON OF LOVE SHOWADDYWADDY/Bell
- 2 WHEN A CHILD IS BORN JOHNNY MATHIS/CBS
- 3 SOMEBODY TO LOVE QUEEN/EMI
- 4 LIVIN' THING ELO/Jet
- 5 MONEY MONEY MONEY ABBA/Epic
- 6 LOVE ME YVONNE ELLIMAN/RSO
- 7 LEAN ON ME MUD/Private Stock
- 8 IF YOU LEAVE ME NOW CHICAGO/CBS
- 9 PORTSMOUTH MIKE OLDFIELD/Virgin
- 10 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/Chrysalis
- 11 BIONIC SANTA CHRIS HILL/Philips
- 12 LIVING NEXT DOOR TO ALICE SMOKIE/RAK
- 13 GET BAÇK ROD STEWART/Riva
- 14 LITTLE DOES SHE KNOW KURSAAL FLYERS/CBS
- 15 LOST IN FRANCE BONNIE TYLER/RCA
- 16 STOP ME (IF YOU'VE HEARD IT ALL BEFORE) BILLY OCEAN/GTO
- 17 SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/Rocket
- 18 DR. LOVE TINA CHARLES/CBS
- 19 WILD SIDE OF LIFE STATUS QUO/Vertigo
- 20 GRANDMA'S PARTY PAUL NICHOLAS/RSO
- 21 DON'T MAKE ME WAIT TOO LONG BARRY WHITE/20th Century
- 22 FAIRY TALE DANA/GTO
- 23 IF NOT YOU DR. HOOK/Capitol
- 24 YOU'LL NEVER GET TO HEAVEN STYLISTICS/H&L
- 25 MISSISSIPPI PUSSYCAT/Sonet

Albums

- 1 20 GOLDEN GREATS GLEN CAMPBELL/Capitol
- 2 ARRIVAL ABBA/Epic
- 3 22 GOLDEN GREATS BERT WEEDON/Warwick
- 4 GREATEST HITS OF FRANKIE VALLI AND THE 4 SEASONS/K-Tel
- 5 100 GOLDEN GREATS MAX BYGRAVES/Ronco
- 6 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 7 DISCO ROCKET VARIOUS ARTISTS/K-Tel
- 8 GREATEST HITS ABBA/Epic
- 9 20 ORIGINAL DEAN MARTIN HITS/Reprise
- 10 A NEW WORLD RECORD ELO/Jet
- 11 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 12 GREATEST HITS HOT CHOCOLATE/RAK
- 13 DAVID SOUL/Private Stock
- 14 SOUL MOTION VARIOUS ARTISTS/K-Tel
- 15 THOUGHTS OF LOVE SHIRLEY BASSEY/UA
- 16 BEST OF THE STYLISTICS VOL. 2/H&L
- 17 THE SONG REMAINS THE SAME LED ZEPPELIN/Swan Song
- 18 THE INCREDIBLE PLAN MAX BOYCE/EMI
- 19 DEREK AND CLIVE LIVE PETER COOK AND DUDLEY MOORE/Island
- 20 STORY OF THE WHO/Polydor
- 21 SOUNDS OF GLORY LONDON PHILHARMONIC CHOIR/Arcade
- 22 BLUE MOVES ELTON JOHN/Rocket
- 23 A LITTLE BIT MORE DR. HOOK/Capitol
- 24 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 25 ALL THIS AND WORLD WAR II VARIOUS ARTISTS/Riva

Dialogue

(Continued from page 194)

something else. After she finished the first album she called me up and said, "Will you do the second album?" It was pretty much planned then, but she didn't give me a definite date. First time I met her was when I got the telephone call to do her first album. We had a really good talk; I really dig Patti a lot. She says "Well, you're a rock and roll guy, right. What do you know anyway?" "A lot. I know a lot." In the early Fifties all I ever listened to was rock and jazz. And I really have an extensive jazz library—particularly early Fifties, Forties, Sixties. Patti really digs jazz and she started talking about some really weird jazz albums and I started talking about them too. Some soundtracks to some weird French movies and she was amazed that I knew about them and was still making rock records and dug poetry. That's when she said she wanted me to do her first album and there was some problem because she wanted—when she called and said "It's time for the second album" I was in the middle of a production. So she waited a few months and we finally got together. She said, "Hands off the band. I don't want you doing anything weird. We know what we're doing." I said okay.

RW: Did they?

Douglas: That's really a hard one to answer. If you'll go and listen to the band a lot of people think that they don't know what they're doing. And sometimes you have to live with them a little bit to understand that they really do know what they're doing. Live they sometimes have problems, because they haven't been playing together that long. And some of them just haven't been playing at all that long. And Lenny Kaye, because of his style, is just all over the place. Absolutely no discipline at all. And he never will have, and he never wants to. I really dug that. When you listen to the album there are no copped licks. Anything you hear from Lenny Kaye you're hearing pretty much for the first time and you'll never hear it again either. He just does things that are right off the wall. And he plays off Patti.

A lot of people when they heard that I was going to do the album asked what musicians I was going to use—and I had no end to the volunteers who wanted to play with Patti. I mean, the guys in Aerosmith really dig Patti a lot and both Brad and Joe Perry said to count on them. Dick Wagner. In the beginning when I had some doubts as to what I was going to get the band to sound like in the studio I listened to the drummer and realized that if the band just followed him it was going to work. He's really good. Really good. If I could just get him pumping in the studio it would work. But the first couple of days in the studio were tough because they improvise a lot. They were nervous, couldn't relax. Patti was nervous. Once we started to cook it really fell into place. All along I started to understand more about Patti, she started to understand more about me and about working in the studio. On the first album they had no direction at all. I guess John Cale and Patti communicated on one level—they're both great artists—but as far as the studio goes I don't think either one of them understood what to do with each other.

RW: I don't think he understood her as a rock and roll singer.

Douglas: And she is.

RW: She's a good rock and roll singer. I've heard her sing some old rock and roll songs and she's got a good girl rock and roll singer's voice.

Douglas: We did a lot of that on the album. There's a lot of rock and roll on the album. The band really rocks out.

RW: What about the song structure? Are the songs a little tighter than they were on the first album?

Douglas: Way tighter. There's a couple of tunes on there that sound just like super straight ahead rock and roll. Band's just rocking out. And then you hear Lenny Kaye's solos in that context, it just knocks you out, because it's all these off the wall rhythm things coming out. And Patti's just wailing away over the top of the tracks.

RW: Was there a lot of preproduction work with them?

Douglas: In the beginning Patti didn't want me changing things. She was scared. She was worried about producers because her experience with a producer was a negative one, although she loves John Cale. She doesn't want anybody tampering, and I wouldn't do that to her. Because after awhile I understood what they were trying to do. We had a very limited budget. Super limited. Lowest budget I've ever had to work with. The album cost \$29,000. We wanted to bring it in for \$25,000. You know, you work with Aerosmith and

it's an unlimited budget. But they usually come in for \$65,000 depending on where the band eats. But \$29,000 is tough. So like I said, we lost days but we couldn't lose too many. But the band didn't disappoint me.

I wanted Patti to do one long extended poem. She wanted to get a little bit further out and said, "This is what I'm doing now besides the rock. I want to get really out there." So there's one tune that's as far out in left field as you could possibly get. There's hardly any lyrics on it. It's a lot of Patti playing guitar. She says things that are colorful. Short poems. It's called "Radio Ethiopia." Patti thought it was the finest thing she'd ever done. Some people will find it completely unlistenable. I'm sure that Patti's real fans will find it the best thing on the album. It's ten minutes long. It's strange; a real experience listening to it. Someone told her he almost got his habit back listening to it. Lenny and I were rooting for an extended poem over it, but what she did there was like 100 percent pure Patti. Clive even said "What is this!" He didn't want to think about the cut, but he loved the rest of the album. This was definitely the most challenging project I've taken on so far. I used to go home a wreck at the end of the day. When you're doing all that improvisation you can get to a certain point when you ask yourself, "Are they going to carry this on? Are they going to carry it one step further and fall apart completely?" You just go mad. But I'm real happy with the album and I think she is too.

RW: Are you ever going to take time off?

Douglas: I suppose at some point. I don't tire very easily and I love what I do. Really crazy about it. I have a family and two kids and they're the most important things, but I don't get to spend enough time with them. My wife and I figured out that we've probably only been married two years even though we've been married nine. So we never run out of things to say to each other because we never see each other often enough. But I love my work too and there's lots to do.

RW: What sort of philosophy do you adhere to as a producer? Bob Ezrin uses the phrase "rock grandeur" and really imposes himself on the albums he makes. I think everyone's aware that his are Bob Ezrin albums; they're identifiable. You don't assert yourself in that manner.

Douglas: Yeah, we have real different philosophies. When I make my solo album, I'll do that. But I help groups write tunes when it's time to do that. My philosophy is that the group is the most important thing. If a group gets signed to a label or if there's something attractive about a group then it's coming from them. The originality of the band. I try not to take on bands that sound like every other band. Try to look for things that are different about bands. Try to get the band to develop their thing. That's what I like to do most: get the band to sound like themselves. And I drive the bands crazy 'cause I'm always asking them to do their homework, and make themselves better. I'll give them some hints but I won't dictate what they should do or how they should play, because after it's over there's problems. In fact, while they're doing it there's problems. I like to have a good time in the studio. I won't take on a project that's going to make me unhappy, even if it makes me a lot of money. If I'm going to spend a lot of time in the studio—and I do—then I've gotta be having a good time. Part of that is getting the band to do their thing, making all my records ones that sound like the group as much as possible. That's where Bob and I really differ a great deal. I mean I may take the blame if a band falls down, but that's cool. My feeling is that what I'm making here is what the band is or what the individual is. What I'd like to do is get into some different areas eventually. After Aerosmith I've been talking to Blue Oyster Cult and I really like where that band's going. Last album is really terrific; they're really maturing without changing their thing. A little less Nazi-like you know, but they're still making some statements. That sounds like a good project. I like new bands a lot. First albums I really love to do; first and second. And I'm always looking. The only thing I try to avoid is bad management because that will kill a band and I'll have nothing to do with it. Or no management. Groups that come to me and are good I'll sometimes try to set them onto management or I'll say if you can get a management deal together I'll work with you a little bit; we'll go around and talk to some labels. We'll see what we can get going. ☺

The Coast

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down as a label prospect after a lengthy consideration by a&r man Rupert Perry. What occurred was a messenger arrived with a cardboard box containing the rodents, which he released out of an elevator. Needless to say, the stunt didn't go over very well with many of the secretaries who spent the remainder of the day atop their desks. The next day, Ratz claimed responsibility for the deed, saying that the act was "a symbolic blow against the industry's ivory tower executives and their increasing insensitivity to new artists." Capitol wasn't buying the sociological blow-stuff, and called the incident "sour grapes."

CBS recording artists **Chicago** were honored by the Los Angeles Bicentennial Committee for "their enormous contribution to American music." We could only venture that there were only 15 more shopping days until the fourth of July, when all the bicentennial minutes would be just a prime time programming memory . . . **Frampton** dropped down to number 2, acquiescing to **Wings**, but not to worry . . . The three day, off again, on again picnic held every year by **Willie Nelson** was on again, after Nelson battled with the Texas Rangers and City Hall, finally to be granted a Texas Mass Gathering Permit, for only one day. Willie was overheard to remark that it was easier to get married in Texas than it was to throw a party . . . **Alice Cooper's** doctor informed him that he had acute anemia and would have to shelve his North American tour. From his bedside high in the Hollywood Hills, Alice informed **RW** of his plans of creating a horror/rock trilogy for a Broadway run, using the music of his last two albums, in addition to his upcoming album. In October, Alice and his manager, **Shep Gordon**, opened up a Mexican restaurant on Sunset called "Carlos and Charlies," and the only kind of run Alice seemed concerned with, is the kind you get from overeating green enchilladas . . . **Jethro Tull** proved that they weren't too old to rock and roll, as their last album title seemed to suggest. After their concert at the Forum, **Ian Anderson** revealed to **RW** that the song "Too Old To Rock and Roll," was originally penned for living legend, movie star and rock manager **Adam Faith**, so we shouldn't start numbering **Tull's** days . . . Just to show that there were no hard feelings harbored toward Capitol, **Ratz** sent bouquets of roses to Capitol's ruffled secretaries in hopes of winning back the label's favor—or at least indifference. The Coast was especially curious to find out why Capitol referred to the previous week's debacle as "an accident revolving around the photo session for the cover of the upcoming **Triumvirat** album." **Bruce Garfield** made certain that we never found out . . . Was **Peter Rudge's** face red when he had to postpone the Stone's "mini-concert" visit to the U.S. until fall because of what had been termed as the group's exhaustion from their current extensive tour of Europe. Autumn came and went, but the Stones didn't, adding more fuel to the rumors of their break-up, and Mick's supposed solo career . . . **Black Oak Arkansas** asked Washington's sizzling secretary, **Elizabeth Ray**, to join them on their international concert tour. BOA manager Butch Stone commented to Coast that: "She's our kind of people. We got a thing about people who better themselves by giving their all to the job." Butch didn't say what they wanted Elizabeth Ray to do, but we heard she could play a pretty mean dictaphone.

JULY

Phonodisc Incorporated, Phonogram Inc. and Polydor took a step

Polydor Re-Signs Gloria Gaynor



Polydor Incorporated recently celebrated Gloria Gaynor's re-signing to a long-term contract with a luncheon where she was presented with a solid-gold wristwatch. Seen from left are: Lou Simon, executive vice president and general manager of Polydor Inc.; Linwood Simon, president of American Worldwide Sounds and Music, Inc.; Gloria Gaynor; Irwin H. Steinberg, president of Polydor Inc. and president of the Polygram Record Group; and Dr. Werner Vogelsang, president of the Polygram Corporation.

to encourage more aggressive merchandising to tape. Effective immediately, the company instituted a ten percent reduction to all Phonodisc customers for all pop, jazz, r&b and country 8 tracks and cassette tapes with a suggested list price of \$7.98 and \$8.98. We wished Phonodisc the best of luck, since unlike Jewel Records, they didn't have God on their side, only **Randy Bachman** . . . The **Rolling Stones** billboard on Sunset was picketed and defaced by a woman's lib coalition in protest of the sign's picture of a scantily clad young miss straddling the Stones' "Black and Blue" album while bound by ropes. We repeated that this was not a scene from the **Tubes** road show, but we weren't sure what the women said it was, was right, either. The organization, "Women Against Violence Against Women," said in memorable red spray paint that: "This is a crime against women." Actually we thought the red paint was a crime against Atlantic Records, but the offensive sign was removed the next day, and Atlantic never pressed charges . . . The RTD, affectionately known at the Rapid Transit Department, was glad to accommodate the leisure habits of Los Angeles' youth by providing a "Park and Ride" service at the Hollywood Bowl, shuttling concert goers from their cars to the Bowl for free. While they were at it, The Coast suggested that it'd be nice if City Hall also lowered taxes, elected Rodney as the head of the Department of Recreation, and painted the Hollywood Sign a muted pink . . . **Grand Funk** signed a long term contract with EMI Records, encompassing all world markets outside the United States and Canada. One of The Coast's lamented yet still staunch predictions was GFR would not be spending New Year's Eve together, and will formally derail the band before the year is out . . . Although Rodney doesn't get the gig with the government, he does get an after school job, spinning discs and interviewing visiting celebs on KROQ-FM. Now if we could only find a place to put that crack reporter, and authorized, but non-union, fifth member of **Kiss**, **Jaan Uhelszki**, a niche in the world of big time publishing.

Loggins and Messina filed for a rock and roll separation, ending their six years of togetherness, which became effective at the end of their 34 city U.S. tour. Apparently their decision to divorce was an amicable one, each of the members wanting to pursue solo careers . . . **Clive Davis** finally ironed out the **Kinks**, and got them to sign with Arista, as we predicted in a previous Coast column . . . The reason **Johnny Bristol** gave for signing up with Atlantic Records was **Danny Marcus'** sharp wit and tie-dyed velvet pants. Although Danny was indeed flattered, he was unable to make the signing ceremony, so he sent Atlantic Records president **Jerry Greenberg**, instead. Pictured with Greenberg are **Lee Phillips**, **Johnny Bristol**, **Ahmet Ertegun**, and **Bob Greenberg** . . . July marked the month **Stevie Wonder** billboard for "Songs In the Key of Life" was erected over Times Square. What made this billboard unique was that the record had been pushed back another month, and wouldn't be out for at least three more months, so the billboard was disassembled, the record wasn't released and Motown Records put the world on hold for yet another month . . . Somebody was listening. **Dave McGee** met Jaan Uhelszki at a **Steve Miller** press party and the rest was history—industry history that is (although McGee's wife did hurl an unpeeled grape at Jaan for no apparent reason) when Uhelszki took over as the next keeper of The Coast column.

Neil Young cancelled his portion of the Stills-Young tour with little ceremony. The management first attributed the cancellation to a sore throat, but very close sources suggested that we look for deeper reasons. "Like tonsils?" we asked, What we found out without the aid of an ears, nose and throat specialist, was after a month of bickering and psychological abuse, Young called it a day, and left the tour, informing every member of the touring party via a short and sweet telegram (no, not candygram) that his part of the show couldn't go on . . . **Grace Slick**, never shy of the spotlight, pulled an "Elton John" when she went and bought a pair of contact lenses, emblazoned with black stars on the lens. Nice. but a little too '67 for The Coast's tastes . . . Much talk that **Neil Sedaka** would leave Rocket Records this year to join up with Warner Brothers, but as the year unfolded, Neil was where he belongs, and **Mo Ostin** was just a "good friend" . . . Then they were four: **Jermaine Jackson**, the man that was responsible for the Jackson 5's name change, launched his solo career with the release of his "My Name is Jermaine" album. As you remember, Jermaine was the

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Artful Dodger

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"Especially in rock and roll songs," Paliselli continues. "Rock and roll songs are so hard to write. Think about all those classic Stones songs. You feel like, 'Forget it. Why bother trying?' But we keep trying to write them better and hope that someday we'll have something that will be put into a 'Tumbling Dice' category. Like a classic rock and roll song."

Songs then are the key to understanding and appreciating Artful Dodger, for these are what the band peddles, first and foremost, rather than image. "Our philosophy from the beginning has been that the most important thing is always the music," states Herrewig. "We don't use a lot of stage effects because we don't want to take away from the songs. We're not the greatest players, but within each song and within each set we achieve certain emotional peaks. Rush and Ted Nugent audiences don't come for that at all."

Still, nightly confrontations with hard rock audiences have only served to reinforce the band's belief in its own uniqueness; in its ability to pass from being a rumor in its own time to being recognized as a potent musical force.

Cooper has a singular perspective on Artful Dodger, since he watched the group perform several times before he was asked to join it. "The first couple of times I didn't really understand what the band was about," he remembers. "Then there was a time that I saw them and it just hit me that they had a spirit that I hadn't seen or felt in a long time. It sort of reminded me of the late sixties band whose music was fun. There were no instrumental passages that knocked your socks off; no fantastic musical flights. There was just a spirit to the songs that they could transfer to the audience."

"We give to, rather than take away from, an audience," Paliselli says succinctly of the band's strength. "We like to believe an audience gets something out of our shows—something positive."

"Exactly," Cooper rejoins. "The high-energy bands we've been opening for come on and bludgeon the audience. They're constantly hitting them with music. People go away drained. I leave a Ted Nugent show and it's like a near-miss in an auto-accident—I feel relieved that I didn't die that time. That's not what we're trying to do. We want people to walk out of our shows with their heads in the clouds."

The Coast (Continued from page 197)

missing fifth of the family who refused to follow his brothers to CBS. The fact that Mrs. Jermaine is **Berry Gordy, Jr.**'s daughter did have something to do with his decision.

Bruce Springsteen made a rare public appearance at the CBS convention, to sit in on fellow Jerseyites **Southside Johnny and the Asbury Jukes**. The Jukes go over in a big way, but their performances were overshadowed by the controversy created about Bruce's beard, or lack of one . . . **Dick Clark** earned a star on the corner of Sunset and Vine, and lived to tell about it. Dick even had more to tell, as proven by the release of "Rock, Roll, and Remember," which was co-written with noted author and closet magician, **Richard Robinson**. The book is a personal look at the magic years of ducktails and dance parties, and the perennial teenager revealed everything from wet nursing Philadelphia's teen scene to the congressional payola hearings . . . Newest twosome? **Roger McGuinn** and **Timothy Leary** were huddled in deep discussion, backstage at La Palma Theater. It was never confirmed whether they were trying to revive acid rock, or planning a coming out party for **Owsley** . . . Notable Quotables: **Michael Lee Smith**, lead singer of **Starz**, described his band for **RW** like this: "We are punk rock, but with metaphysical sensibilities and broken hearts." Later this month **Starz** breaks a record at **WMMS**, when their song "Pull the Plug" (based on **Karen Ann Quinlan**) became the most requested song of 1976. That same song is banned on **WNEW** in New York . . . Just back from beyond the Iron Curtain, **Bob Ezrin** was flown out to sunny southern California by **Larry Harris** to sniff out Columbia's new custom label that Harris was heading . . . **Booker T and the MG's** reformed, and began recording an album for Elektra.

AUGUST

Chrysalis Records president **Terry Ellis** announced that the label would become an independent record company effective September 1, as Coast predicted earlier in the year . . . **Roy Silver**, long-time veteran of the rock and rat race, opened a restaurant, appropriately dubbed "Roys." Within months the eatery became the in spot for the music biz crowd, and Roy bragged of the number of business deals that they serve frozen Snickers for dessert instead of fortune cookies . . . Firesign Theater's better half, **Proctor and Bergman**, take wit, pretension, and whoopee cushions to the movies in "Americathon," the film that they're doing for 20th Century. "Thon" is the tale of what happens after the old U. S. of A. goes bankrupt. Easy. Congress holds a telethon to raise money to get the nation back on its feet. Our apologies to **Mr. Lewis** . . . We suspected **Elton John** of misplacing his specs this month, when he presented a gold record for "Here and There" to a building. The building in question was Madison Square Garden where the live album was recorded in 1974 . . . In response to Coast's query of "who is this **Peter Lemongello** guy," Triad Media Associates, Inc. told us, kind of, when they took out an ad that offered a chance to let them create a Frankenstein on demand. "The buying service who brought you Peter Lemongello would like to create a media success for you" . . . Los Angeles—**Frank Zappa** got rid of "that other guy," and replaced him with another attorney, named **Bennett Glotzer**, as his personal manager . . . The Coast column demanded equal rights for disco, and a picture of **Vince Aletti** in every issue of **RW**.

Guinness Book of Records be damned: Only a mere five hours after their arrival in El Lay, **Widowmaker Ariel Bender's** new band, managed to get themselves banned from the Rainbow Bar and Grill. This was the usually broadminded watering hole for some of rock's thirstiest, not to mention rowdiest, types to be seen, when they come into the city. So "liberal" was the Rainbow, that **John Bonham** of **Led Zeppelin** had to punch a bouncer in order to achieve the same status that **Widowmaker** actualized in only hours—and it took John "the Beast" Bonham a whole week to do it. Although no one will ever name the atrocity, Ariel went back to using his given name of **Luther Grosvenor** in order to try to conceal his association with the deed . . . It's not just **Neil Young** that rubbed **Stephen Stills** the wrong way this year, but apparently Stills had some unsettling moments with his French wife, **Veronique Sanson**, who filed for divorce from Stills. By December seems Stills was a changed man, he even smiled on occasion, and we began to suspect he secretly completed EST when we found out he was in Los Angeles rehearsing with his old bandmates (and sparring partners) **David Crosby** and **Graham Nash** . . . The **Kinks** released an lp that wasn't a concept album.

SEPTEMBER

After much indecision, and almost calling themselves "Tiffany," CBS' west coast based custom label selected the name "Portait" as
(Continued on page 203)

Heart of Platinum



Shelly Siegel, Mushroom Records chief, stopped by **RW** recently to award Lenny Beer, vice president of marketing at **RW**, a platinum album signalling the recent million unit mark success for Heart's "Dreamboat Annie" album, Mushroom's initial U. S. release.

ABC Music Taps Joan Schulman

■ LOS ANGELES—Jay Morgestern, president of ABC/Dunhill Music, Inc., has announced the appointment of Joan Schulman to the position of manager of publishing administration.

Country Radio

(Continued from page 164)

people. We took a sample and we didn't just talk to one little narrow spectrum, but we talked to every potential country music listener and weighed it all according to different groups and it proves that they want to listen to us.' Then I'll scratch my head and say, 'that's funny, mine doesn't say that,' and I'll go back to redo mine."

If anything has been evidenced it's the fact that radio programmers will no longer succumb to arm twisting, hyping, shucking or jiving. Nor will they be bought.

While "Diamond Jim" Brady's programming at WHK in Cleveland has been becoming "more contemporary" and tends to "lean from the traditional sound," the station continues to utilize a very successful personality format. **KENR**, which relies almost entirely on music to entertain, went "a little more country" this past year. There is no correlation here, it is mentioned merely to point up the fact that country radio is in a state of flux. Different formats are more effective in some markets than in others and some formats might work anywhere. People are checking it out.

If ACE's goal was to help see that country radio becomes more responsive to the listeners, they need not fear, for in order to be more successful radio stations are now attempting to do just that.

Sea Level Sets Its Own Style

■ NASHVILLE — The Allman Brothers Band is defunct: for their many ardent followers it is a saddening fact which they must continue to live with. What the group has left in its wake is momentous. Southern rock continues to surge, Phil Walden not only owns a healthy record company but also has a friend in a very high place, Gregg Allman is fast becoming a household word, and perhaps best of all is the recent news that three of the former members of the band, the rhythm section as it were, have teamed up with a hot lead guitar picker and formed a new group called Sea Level (Capricorn).

Personnel

Sea Level is composed of Chuck Leavell on keyboards and vocals, Johnny Johanson on drums, Lamar Williams on bass and vocals, and Jimmy Nalls on guitar and vocals. They came to Nashville's Exit/In recently and let an enthusiastic crowd know that

they don't aim to "coattail" their way onto the scene.

Roots are undeniable, but a boogie-band they are not. If they must be "bagged," maybe country-jazz will suffice. They did include "Hotlanta" in their set, "for old Allman Brothers fans," but it was jazzed up considerably. The notable point is that Sea Level doesn't sound for a minute like they are slipping in this new dimension in order to cover up missing links, or to appear innovative. They are innovative, no doubt, and they should not have any trouble with an identity crisis.

What the group has mastered is the art of fusion. A well proportioned concoction, consisting of rock, jazz, country, boogie and gospel, results in a sound with a distinct southern feel that is like nothing we have heard before. It's a palatable blend that should have wide ranging appeal.

(Continued on page 211)

WFO Music Publishing Sets New Promo Policy

■ LOS ANGELES—The Wes Farrell Organization Music Publishing Group has initiated a new policy for promoting writers and catalogues, it was announced by Jay Warner, national director of the WFO Music Publishing Companies.

The policy, effective immediately, is similar to the one used by record companies to promote their artists. It is the initiation of promotional flyers which will emphasize all hit songs and writers contracted to or controlled by WFO. The material covered is by such writers as Evie Sands, Kenny Nolan, Dee Ervin, Rick Springfield and Tracy Newman. Catalogues owned by WFO Publishing include Cavaliere and Brigati, Irwin Levine and L. Russell Brown,

Tony Romeo, Danny Janssen and Bobby Hart, Austin Roberts and Judd Strunk, among others.

The new flyers include Hit Wave, which encompasses a substantial number of catalogues to inform producers, managers and a&r representatives of the material available; and Musi-Quiz, a quiz on the industry and also a promotional vehicle aimed at the overall music business with the objective of promoting WFO and its catalogues.

Jans to Caribou

■ LOS ANGELES—Columbia recording artist Tom Jans has signed with Larry Fitzgerald, president of Caribou Management to a long-term management contract.

CBS Disques Signs Petula Clark



Petula Clark has signed with CBS Disques in France for distribution there and worldwide through subsidiaries of CBS Records International. Her first album, first for any label in several years, is slated for February/March release. Seen celebrating with Ms. Clark in Paris are (from left) Jacques Souplet, president of CBS Disques; Eric Brucker, the company's business affairs director; and Christian Deffe, recently promoted to the position of director, artist relations and talent acquisition.

Superstars Dominate 1976 Charts

(Continued from page 3)

preeminent artists by holding onto the number one position long enough to break the record previously held by Carole King; when Fleetwood Mac's platinum plus album remained on the chart for over a year and Steve Miller and Rod Stewart enjoyed their biggest success in their long careers.

Of the ten artists to capture the top position on The Album Chart, only Earth, Wind & Fire's "Gratitude" (Columbia) and the Rolling Stones' "Black and Blue" (Rolling Stones) album remained there for one week. "Frampton Comes Alive" (A&M) topped the mark previously set by Carole King's "Tapestry" (Ode), residing at number one for 17 weeks, only to yield to Stevie Wonder's long awaited "Songs In The Key Of Life" (Tamla) in its second week of release on October 23. The album has yet to relinquish its hold on the top spot ten weeks later.

"Chicago's Greatest Hits" (Columbia) started the year off the same way it ended '75, racking up a total of ten weeks at the top. Bob Dylan's "Desire" (Columbia) followed Earth, Wind & Fire to number one, becoming the third successive lp for the label to reach that position. "Desire" remained there for the entire month of February until Peter Frampton's lp replaced it for its first of three reigns.

Eagles (Asylum), Led Zeppelin (Swan Song) and Wings (Capitol) were the only other artists to hit

with number one albums, holding off newcomers such as Boston (Epic) and Heart (Mushroom), who made impressive showings upon their debut.

On The Singles Chart in 1976, the key word was resiliency, as a total of eleven songs held down the top position for more than one week with only Diana Ross (Motown) doing it with more than one song ("Theme From 'Mahogany' [Do You Know Where You're Going To]," January 10 and "Love Hangover," June 12).

"Tonight's The Night (Gonna Be Alright)" (Warner Bros.) by Rod Stewart leads the list. Having captured the spot from Steve Miller's "Rock 'N' Me" (Capitol) on November 13, he has yet to relinquish the position after six weeks, making it the biggest single of the year.

Other big singles included "Don't Go Breaking My Heart" by the duo of Elton John and Kiki Dee (Rocket). It was the country's biggest selling single for five weeks and represented Elton's only number one record of the year after having reached the top with four separate songs for a total of nine weeks in 1975.

Other artists holding down the top slot for more than one week were C. W. McCall (MGM), Rhythm Heritage (ABC), Johnnie Taylor (Columbia), John Sebastian (Reprise), Wings (Capitol), The Starland Vocal Band (Windsong) Wild Cherry (Epic/Sweet City), Rick Dees and His Cast of Idiots (RSO) and Chicago, who finally had their first number one single with "If You Leave Me Now" (Columbia).

Springsteen

(Continued from page 148)

it's not really enjoyable. The main thing is to hold onto what's real.

"Making it is an illusion; such a weird thing. You don't really make it until you die."

At any rate, the struggle, as Springsteen told it, remains the musician's lifeblood. Once you have access to a previously-closed world some of the glory fades away. "Riding in a limousine is only fun if you're not supposed to be doing that. It's only fun as long as it wasn't supposed to be there. Rock and roll is not about 'making' it. I think that's what scared me when I started to be successful. I had a hard time putting it in perspective."

Did he ever want to be in any other profession? "I coulda dug being a baseball player. Or a heavyweight fighter. 135 pounds? Wouldn't make it.

"No, rock and roll was all there ever was."

Pirates Sentenced

■ GREENSBORO, N.C.—Two men who pleaded guilty to making and selling infringing copies of copyrighted sound recordings were fined and placed on probation for five years by Chief Judge Eugene A. Gordon of the Federal District Court here.

Frederick Tolin, identified as the principal of Mission Distributors Inc., Diversified Distributors, and Winders Sales, all of 929 Chapman Street here, pleaded guilty to two counts of infringement and was fined \$3,500 and placed on five years' probation. William Franklin Harris, who conducted a tape winding operation in High Point, was fined \$2,500 and put on probation for five years after also pleading guilty to two counts of infringement. The case of his brother, Edward Lee Harris, will be set for trial at a later date.

The premises of the convicted defendants were raided last February and more than 6000 infringing tapes were seized. Officials said at the time that the operation was capable of producing more than 30,000 tape cartridges per week.

Record World Aqui y Alla

By HENRY ARMENTEROS

■ Acuso recibo del "Hit Parade" de Radio Kanta (Santa Clara, Calif.), cortesía de **José Luis López**, su Director Artístico. ¡Muy bien balanceado para el área!... Recibí llamada de **Erick Romínguez**, Presidente de Musimex Records de Los Angeles, donde me dice que está guardando reposo después de un pequeño fallo en el carburador (corazón)... Agárralo suave "canoso," que tenemos que celebrar el Tricentenario... De viaje por Puerto Rico **Mike Casino** de WJIT Radio de Nueva York... Rompiendo fuerte el tema "Hipocresía" (Audio Latino) en la voz de **Perla**, la temperamental cantante paraguaya y muy exitosa en Brasil, ahora grabando también en Español para RCA... De paso por Miami, desde Nueva York, la gran intérprete de música ranchera **Amalia Mendoza** (La Tariacuri), dándole fuerte a la promoción de su último L.D., que por cierto, está comenzando a pegar fuerte en la costa oeste con "Comprensión"... Renunció el amigo **Pedrito Mares** a la gerencia de Gas en la costa oeste (L.A.) para dedicarse a hacer comerciales de radio y T.V. con la empresa de Infante-Durán de Chicago... de seguro triunfa!

La audiencia de la emisora KGBT de Hallinger, Texas, abarca con sus 50,000 watts, desde el valle de Texas hasta el Norte de México... etrmanda labor del "ruco" **Botello!!!**... Muy buenas las ventas del último L.P. de **Los Tiburones** del social **Jaime de Aguinaga** (Anahuac)... En viaje de promoción y ventas **Tony Fernández** (Musimex) por Denver, Colorado, Chicago, Houston, San Antonio, Dallas y Miami. Tienen muy buen material del **Grupo Alpha**, **Memo** y **Walter Mercado**

...Comienzan también a dar fuerte **Los Sobrinos del Juez** (The Judge's Nephews) en la costa oeste con "Glorioso San Antonio" y "Qué falta de respeto"... Está haciendo una gran labor a favor de la música latina en el área de Atlanta, Georgia, el grato amigo **Esteban B. Cruz** (hay unos 50,000 residentes hispanos) Me dice Cruz que la música latina se oye solamente en FM y solo por 4 horas en sábado y 4 horas en domingo... Un acierto de **Charlie Vázquez** el "Festival de la Voz y la Canción" que acaba de realizarse en Puerto Rico... La recién estrenada KMXX de Austin, Texas, bajo la dirección de **José Jaime García**, recibe cada día cientos de cartas de sus agradecidos radioescuchas... ¡Felicidades J.J.!

Una verdadera joya la lista de éxitos radiales de la KBRG Radio de San Francisco. **Oscar Muñoz** y **Enrique Flores** están haciendo verdadera radio internacional en el área... Estuvieron de compras por Nueva York los ejecutivos discográficos **Tony Moreno**, **Joseito Pages** y **Carlos García** de Velvet y Miami Tape. Los atendió **Felo Díaz Gutiérrez** (Audiorama)... Instaló Tape Duplicators of Florida nuevos equipos duplicadores de cassettes .. 25,000 copias diarias de capacidad de producción, según nos informa el fraternal amigo **John Urgell** (con doble I), presidente de la exitosa firma. Este John sueña con "tapes" y "cassettes"... **Gustavo Silva** de Pan American Distributors de Chicago está haciendo una excelente labor de distribución en el área... Bella labor a favor de nuestra música la de **Andrés Rivera**, a través de la WKAR Radio de Michigan State University, con su programa "On-
(Continued on page 202)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Por primera vez en los Estados Unidos, debutó el cantante argentino **Alberto Cortés** en el Gusman Phillarmonic Hall de Miami, Florida, el pasado fin de semana. Con una sola actuación que cubrir, **Alberto Cortés** se presentó a un público bien selecto que ascendió a un poco más de 1500 asistentes. Tanto el cuarteto magistral de músicos que le acompañaban como el muy diferente intérprete argentino, motivaron al público en todo momento, demostrándolo de pie en varias ocasiones, **Alberto**

se dió por entero a sus interpretaciones arrancando aplausos delirantes de la concurrencia. Al terminar el tiempo que debía durar el espectáculo, el singular intérprete dejó a todos con un deseo irrefrenable de oírle más. Y así debe ser siempre en el caso de **Alberto Cortés**. Fué un verdadero acierto de WCMQ Radio y FM 92 en general y en particular de **Betty Pino**, programadora musical de FM92 y responsable de muchas exitosas presentaciones de intérpretes de gran valía y talento. ¡Felicitaciones a todos!

Es indiscutible que mi mención al caso de La Discoteca S.A. de Venezuela y de Discolando Records de Nueva York en pasada columna, fué discretamente dirigido en caracteres agresivos a La Discoteca S.A., **Rickens** y el amigo **Vidal**, debido en gran parte a la falta de noticias y comunicaciones por parte de ellos en asunto tan delicado y que odiaba seguir reportndo con la opinión e informaciones de una sola de las partes. **Carlos Vidal**, asiduo lector de mis comentarios respondió de inmediato, devolviéndome la armonía y la confianza.



Perla

Aun cuando la conversación telefónica fué amplia, todavía vibran en mis oídos los siguientes comentarios: "Tomás, no queríamos profundizar ningún tipo de polémica, sabes cómo somos y cómo reaccionamos. En todo momento hemos considerado tener la razón de nuestra parte y hemos actuado de acuerdo a ello. Todo este proceso conlleva tiempo perdido, interpretaciones, inversiones innecesarias y rozaduras con amigos que deseamos a toda costa evitar. De acuerdo a los tres tópicos mencionados en tu columna en los cuales podrían basarse nuestros comentarios, cábeme comentarte hoy que solo podría considerarse el de "por caballerosidad" a la otra parte, más que ningún otro, alejados totalmente de nuestra postura. Gracias por tu comprensión y espero siga siendo tu amigo actual y puedas retirar de nuestra amistad de largos años tu mencionado "otora"... Ahora, Vidal, es tanto más placer como absoluta necesidad caballerosa.



Junior Gonzalez



Jose Jose

El 11 de Diciembre y debido a la iniciativa del conocido promotor **Raul Garza**, se celebró un baile homenaje en los terrenos de la Feria (Kern County Fairgrounds) de Bakesfield, California, celebrando los 25 años en el medio ardiofónico, del grato amigo **René de Coronado**, Director de Programas de la KWAC. ¡Nuestras felicitaciones René!... Anunció **Jerry Masucci** la presentación el 4 de Febrero próximo de un nuevo Espectacular de Salsa en el Madison Square Grden, presentndo las figuras de **Celia Cruz**, **Johnny Pacheco**, **Willie Colón** y los **Alegre All Stars**. El espectáculo será titulado "La Combinación Perfecta," donde actuará también **Ruben Blades** con **Willie Colón**, presentando material que aparecerá en un nuevo album titulado "Metiendo Mano"... La cantante paraguaya **Perla**, radicada en Brasil desde hace tiempo y artista RCA, está dndo fuerte con el número "Hipocresía" en varias áreas y con "Tú te vas" a duo con **Nilton Cesar** en otras. Su promoción en Miami y Nueva York va resultando altamente satisfactoria... **Jr. Gonzalez**, vocalista de la **Orquesta Harlow** está grabando un disco
(Continued on page 201)

THE LEGEND

Is Coming . . .

LATIN AMERICAN HIT PARADE

New York (Salsoul)

By JOE GAINES

1. **QUE SERA LO QUE PELEAN**
ORCH. HARLOW/ISMAEL MIRANDA—Fania
2. **EL BODEGUERO**
CHINO Y SU CONJUNTO MELAO—TR
3. **BESITO DE COCO**
CELIA, JOHNNY, JUSTO & PAPO—Vaya
4. **LA BOTANICA**
GRACIELA & MARIO BAUZA—Lamp
5. **EL PAJARO CHOGUI**
WILFRIDO VARGAS—Karen
6. **SE ME OLVIDO QUE TO OLVIDE**
GRUPO FOLKLORICO—Salsoul
7. **QUERIDA**
TONY PABON—Rico
8. **PERIODICO DE AYER**
HECTOR LAVOE—Fania
9. **WHAT HAPPENED**
BBBY RODRIGUEZ—Vaya
10. **SOFRITO**
MANGO SANTAMARIA—Vaya

San Antonio

By KCOR (S. GARZA)

1. **EL CARINO QUE PERDI**
LOS FREDDY'S—Peerless
2. **DEJA**
CONJUNTO TROPICAL CARIBE—Rovi
3. **MORIR CONTIGO**
LOS BABY'S—Peerless
4. **PORQUE NO ME LO DICES**
ANGELICA MARIA—Pronto
5. **MIS DOS AMORES**
JUAN ZAIZAR—Peerless
6. **EN VERDAD ME GUSTAS**
VICTOR MANUEL SOSA—Musart
7. **ME HE DE COMER ESTA TUNA**
RONDALLA LAS FLORES—Gas
8. **AL FIN SE DE TI**
DARIO SILVA—Lado A
9. **A TU SALUD**
VICENTE FERNANDEZ—Caytronics
10. **NOMAS CONTIGO**
GRUPO ALPHA—Musimex

Puerto Rico

By WTR (MAELO)

1. **EL BURRITO DE BELEN**
LA RONDALITA/LIBERATITO
2. **DAMA DEL AMANECER**
MARIO ECHEVARRIA
3. **EL BUEN PASTOR**
RAPHY LEAVITT
4. **QUIEN LO VA A SABER**
LOLITA
5. **QUE MAS DA**
RICARDO CERATTO
6. **PERIODICO DE AYER**
HECTOR LAVOE
7. **PENSAMIENTO Y PALABRA**
WILKINS
8. **LA RAMONA**
FERNANDO ESTESO
9. **AMOR DE FLACOS**
LUIS AGUILA
10. **SE ME OLVIDO OTRA VEZ**
LOS ANDINOS

Los Angeles

By KWKW (PEPE ROLON)

1. **TU**
LEO DAN—Caytronics
2. **EL TROQUERO**
ARNULFO EL COYOTE BLANCO—Fogata
3. **MI RELIGION GITANA**
YOLANDA DEL RIO—Arcano
4. **Y YO SIN TI**
MARIO QUINTERO—Orfeon
5. **SUFRO Y LLORO**
MEZTIZO LATINO—Olympico
6. **BUCHIPLUMA NA'MA'**
CHARLIE PALMIERI—Coco
7. **COMPRESION**
AMALIA MENDOZA—Gas
8. **EL SURIANO**
SIMON LOPEZ—Musimex
9. **DE REPENTE**
EYDIE GORME—Gala
10. **QUE FALTA DE RESPETO**
LOS SOBRINOS DEL JUEZ—Audio Latino

Nuestro Rincon (Continued from page 200)

como solista para Fania Records en los estudios "La Tierra." Mucho del material está integrado por composiciones originales de **Junior González**. El album está siendo producido por **Larry Harlow**... RCA lanzó en México un nuevo album de **José José** en el cual se han incluido temas de impacto tales como "En las puertas del colegio," (Blas Eduardo-Wildo) "Remate," (R. Fuentes-R. Cardenas) "Tu Melodía" (D. Peñafor) y "Mírame" (S. Corona)... Excelente la edición de BMI de su edición de "The Many World of Music" dedicada a la música latina en general y en especial a la "salsa." El texto de la publicación fué escrito por **John Storm Roberts**, con fotos e informaciones suministradas por **Max Salazar**, **René López** y **Dominique Di-trani** entre otros... ¡Y eso es todo por esta semana!

Alberto Cortes performed for the first time in the States last week. His performances at the Gusman Hall in Miami was attended by over 1500 fans which helped the Argentinean performer offer a superb act. Alberto is himself and nothing else! As a composer he gets to the real nitty gritty of simple things in life. Touching and deep performances forced his fans, on several occasions, to extend standing ovations that he really deserved. Even though sometimes he extends his performances for too long a period of time, this time, forced by the timing of the event, he left everybody anxious and asking for more, which it is the way it should always be with him. It was an excellent experience to be a part of the audience for this writer. The event was backed by WCMQ Radio and FM 92, responsible for many excellent presentations in the Miami area, helped along by **Betty Pino**, music director of FM 92, an Ecuadorian who knows the difference between good taste and mediocrity when it comes to performers. Congratulations to all!

In one of my past columns I mentioned the fact that I hate to report about a disagreement only following one side's opinion because the other one does not give me the opportunity of reporting their side. I was referring to the disagreement between La Discoteca S.A. from Venezuela and Discolando Records, N.Y. **Carlos Vidal**, showing that he is a devoted reader of **Record World**, telephoned me immediately and expressed the fact that La Discoteca did not want to offer the necessary explanations in order not to disturb the whole situation, hurting others' feelings and subjecting their simple words to misinterpretations. They wanted to act in a very gentlemanly manner, which they accomplished totally. Even though they considered that they were totally right in their attitude, they considered that when it comes to legal problems a lot of time is wasted and valuable efforts go down the drain, so now that everything is over, they will concentrate their efforts in the promotion of distribution of their product through their own means... Following the initiative of promoter **Raul Garza**, **René Coronado** was honored at the Kern County Fairgrounds, in Bakersfield, California, with a "homage dance" in recognition of his 25th anniversary in his profession as a radio personality. René is programming director for KWAC Radio. Congratulations!

Fania president **Jerry Masucci** announced that on February 4th, Madison Square Garden would be the site of another "Salsa" spectacular. Headlining the event will be **Celia Cruz** and **Johnny Pacheco**, who along with **Justo Betancourt** and **Papo Lucca** are riding the No. 1 position with their Vaya album, "Recordando el Ayer." The evening, which is being billed as "La Combinación Perfecta," will also present the debut of another team, **Willie Colón** and **Rubén Blades**. The duo will perform material from their upcoming Fania album, "Metiendo Mano." Also appearing are the **Original Alegre All Stars**... **Perla** from

(Continued on page 202)

New York

By RADIO JIT (MIKE CASINO)

1. **CUIDADO AMOR**
RAPHY LEAVITT
2. **EL BUEN PASTOR**
JULIO IGLESIAS
3. **PERIODICO DE AYER**
HECTOR LAVOE
4. **OH CUANTO TE AMO**
ANEXO TRES
5. **CATALINA LA O**
PETE "CONDE" RODRIGUEZ
6. **LA VIDA SE VA Y NO VUELVE**
ROBERTO YANES
7. **VOLVERE**
DIEGO VERDAGUER
8. **AL IMPULSO**
HERMANOS LEBRON
9. **LA HIJA DE NADIE**
YOLANDA DEL RIO
10. **BUENOS DIAS**
YOLY

Tampa

By WSOL (WOODY GARCIA)

1. **OBSESION**
JULIO IGLESIAS
2. **PORQUE AHORA**
NINO
3. **RIVAL**
SONIA LOPEZ
4. **COMO TECHO EL CIELO**
JUAN ERASMO MOCHI
5. **PENSANDO BIEN**
RAFAEL SOLANO
6. **SABRAS QUE TE QUIERO**
EYDIE GORME
7. **MARICEL**
ELIO ROCA
8. **RUEGA POR NOSOTROS**
LOS PASTELAS VERDES
9. **ZUMBA QUE ZUMBA**
TRES TRISTES ZUMBA
10. **HABLAME DEL MAR MARINERO**
MARSOL

Record World en Venezuela

By LUIS GERARDO TOVAR

■ El grupo **Un, Dos, Tres y Fuera**, ocupa esta semana el primer lugar de la cartelera venezolana de éxitos con su versión de "El Totumo de Guareñas"; es éste un viejo tema del compositor popular **Benito Canónico**, que en el peculiar estilo de este grupo ha vuelto a imponerse siendo ampliamente radiodifundido por las emisoras de Caracas y del interior del país... Mientras tanto **Pecos Kanvas** coloca en el segundo lugar "Déjame." Este artista se hizo conocer con el tema "Oh Cuanto te Amo," que hiciera popular en todo el continente el argentino **Sabú**.

El acontecimiento musical de la temporada ha sido la visita que hiciera a nuestro país **La Quinta Dimensión**. Considero como el mejor grupo vocal popular del mundo, estos artistas visitan nuestro país por primera vez, y han dejado una gratísima impresión en el público que asistió a verles personalmente, y a quienes disfrutaron sus actuaciones por el Canal 4 de Venevisión. Como era de esperarse, los albumes de **La Quinta Dimensión** aumentaron sus ventas en estos días... Como afirmamos en una columna anterior, esta es época de música navideña, y el popular grupo gaitero **Rincón Morales** tiene muy felices a la gente del Velvet por el aumento en las ventas gracias a **Orinoco**, el tema que ocupa el lugar

número 9 en nuestro Hit Parade.

Y a propósito de Velvet, la compañía comandada por **José Pagé** y **Luis Rivero Bruzual**, está muy satisfecha con el coctel que ofrecieron a los medios de comunicación, con motivo de sus nuevas instalaciones. La maquinaria que ha adquirido esta empresa, es una de las más modernas de toda América Latina, y según nos han informado, estará al servicio no solamente de Velvet, sino de todas las empresas discográficas del país. Uno de los problemas que ha venido enfrentando la industria disquera nacional, ha sido el corte del material; pero este problema lo ha eliminado la nueva maquinaria Velvet que ya ha entrado en servicio. Esta noticia es tal vez la más importante que se ha producido en la industria en 1976.

Albert Hammond

"My Spanish Album," es uno de los LPs que más se está vendiendo en toda Venezuela en estos momentos. El artista es **Albert Hammond**, y el sello CBS. La razón del aumento en las ventas es muy sencilla, **Albert Hammond** estuvo el pasado mes cumpliendo exitosas actuaciones en Caracas, y trajo consigo una moderna versión de "Asiedad," la famosa composición de **Chelique Sarabia**. "Asiedad" ha sido incluida en "My Spanish Album," y el público lo ha agradecido.

Chappell Pacts Funky King



Writer/artist Jules Shear, member of Funky Kings (Arista), celebrates his new writers agreement with the Chappell-New York professional staff. Currently on a national tour to promote their debut lp and "Slow Dancing" single, the group has just completed an engagement at New York's Bottom Line. Pictured (from left): Chappell's vice president, creative, Frank Military; professional manager Helaina Bruno; Jules Shear; Chappell's professional manager Ron Solleveld, and Buddy Robbins, assistant to Chappell's president.

Aqui y Alla (Continued from page 200)

das en Español"... Desde Bakersfield, California, recibí el Hit Parade de la KWAC Radio que programa el grato amigo **René de Coronado**... ¡muy sólido y veraz!... Muy buenos los controles remotos que desde "El Palacio de los Discos" (Soledad y Félix Corona) transmite la emisora KEFN, todos los sábados por la tarde en la voz del amigo **Ortega** en Phoenix, Arizona. **Humberto Preciado**, Director de Programación de la emisora no cesa de crear!

Más de \$5,000 lleva ya ercaudado el plan de ayuda a los damnificados del huracán que desvastó al pueblo de la Paz, México. **Bardo Sánchez**, Director de Programas de Radio KKAR de Pomona, California, fué el impulsor de tan altruista idea. ¡Dios bendiga tu gesto Bardo!... Acuso recibo de la Lista de Exitos Calientes de KXEX Radio, de Fresno, California. Muy calientes las calientes de

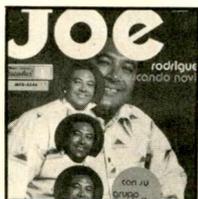
Tony Rabalo... Subiendo como la espuma el "rating" de Radio WUNO de San Juan, Puerto Rico. ¡Sabe mucho este Cosme!... Sigue reajustando la programación de Radio KALI en Los Angeles, el recién nombrado Director de Programación, **Johnny Fernández Moreno**... **Pepe Rolón** va adelante con la programación de KWKW Radio en el área de Los Angeles.

Muy fuerte en esa área Radio Express. Su gerente general, el veterano y talentoso "radioman" **Teddy Fregoso**, es uno de los hombres de más experiencia en el ambiente. Según parece, de música ranchera nada... y parece que va bien! Desde Philadelphia, Pa., reportan ols amigos de la radio, **Eladio Cortez**, WCAM, **Raul Delgado** y **Humberto Martínez** de WTEL y **Quilez Castanet** de WIBF Radio... ¡ellos hacen los éxitos en el área!... Y esto es todo por hoy!



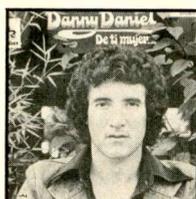
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"Buscando Novia"
JOE RODRIGUEZ



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"De ti mujer..."
DANNY DANIEL



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RECORD WORLD LATIN AMERICAN ALBUM PICKS



BELLA MUJER

MANOLO OTERO—Latin Int. DLIS 6911
Nueva grabación del Español Manolo Otero con excelente respaldo orquestal. Se luce en "Bella Mujer" (M. de la Calva/Arcusa), "Tú, simplemente tú" (J. M. Calderón), "No volveré a pasar por ahí" (de la Calva/Arcusa) y "Aun" (H. P. Spector).

■ New package by the Spanish singer Manolo Otero backed by superb musical arrangements. Ballads at their best! "Canción del Buen amor" (de la Calva/Arcusa), "Cuando Suenan las campanas" (Herrero-Armenteros) and "Carita de Pena" (A. Jen).



NIGHT LIFE

BENITEZ AND NEBULA—Vaya JMVS 50
Con arreglos de Eddie Benitez y Bob Farian, Nebula consigue un sonido cargado de esencias musicales que conservando raíces latinas, bien pudiese situarse en cualquier mercado. Exquisita mezcla! "Mariposa" (E. Benitez-J. Cruz), "Oye Muchacha" (Benitez-Cruz), "Tu amor" (Benitez) y "Cualquiera" (E. Benitez).

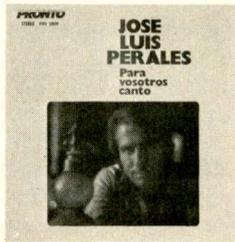
■ With arrangements by Eddie Benitez and Bob Farian (Viejo), Nebula could easily become a crossover artist with this superb package in which Latin roots are present, mixed with a very particular musical essence that could work miracles. "Anyone" (Benitez), "Dreams Can Come True" (Benitez), "The Old Man" ("Viejo") (Bob Farian) and "We Are the Ones" (E. Benitez).



THE QUIERO SIEMPRE

GUSTAVO ROJAS—Audio Latino ALS 5015
Con arreglos de Oscar Cardoso Ocampo y Jorge Calandrelli, la nueva voz de Gustavo Rojas va entrando en varios mercados, después de conquistar Miami con "Te quiero siempre" contenida aquí. También excelente en "El día más bonito de mi vida" (T. Sotto), "Aprendimos" (Silvestre), "Donde está la luz?" (Borges-Rojas-Fiallo) y "Los Detalles" (July Ruffino).

■ With arrangements by Oscar Cardoso Ocampo and Jorge Calandrelli, the new voice of Gustavo Rojas is moving ahead in several markets after conquering Miami with "Te Quiero Siempre" (R. Lozano), contained here. Also superb in "Si ligo a besarte" (Corona), "Vale la Pena" (Chico Novarro), "Mentiras Tuyas" (M. F. Porta) and "Ayudando a mi amigo" (Gustavo Rojas).



PARA VOSOTROS CANTO

JOSE LUIS PERALES—Pronto PHV 2009
José Luis Perales ha dado fuerte en todas partes con su "Y te vas" contenida aquí. Con arreglos de Juanito Márquez también se luce en "El Ciego" (Perales), "Nana para mi Madre" (J. L. Perales), "Por tí" (Perales) y "Mi pueblo se está muriendo" (Perales).

■ José Luis Perales smashed several months ago almost everywhere with "Y te Vas," contained in this package. Also good in "Por tí" (Perales), "Para Vosotros Canto" (Perales) and "Canción para un Poeta" (Perales).

Nuestro Rincon (Continued from page 201)

Paraguay and a resident of Brazil for several years, is smashing in some areas very heavily with "Hipocresia" and with "Tu te Vas" in others. In this tune she performs as a duo with **Nilton Cesar** from Brazil... **Junior Gonzalez**, lead vocalist for **Orquesta Harlow**, is recording his first solo album for Fania Records at La Tierra Studios in New York. Much of the material included original compositions by Junior. Producing the album is **Larry Harlow**... RCA released a new album in Mexico by **Jose Jose**. Package is very commercial!... Broadcast Music Inc. (BMI) has devoted their third quarterly issue of "The Many Worlds of Music" to Latin music in general and more specifically to "salsa." All the text for the journal was written by well-known Latin music critic and journalist **John Storm Roberts**.

The Coast

(Continued from page 198)

their tag . . . Frankie In The Sky With Glasses? **Frankie Valli**, a masher? It could be, considering that he presented **Elton John** with a pair of hand painted, custom made specs, with scenes depicting the four seasons—no not as in members of the band, but as in winter, spring, summer and fall. Besides the glasses, Valli gifted EJ with a fox fur carrying case. What could this strange and touching gesture mean? Regardless of the intent, everytime Elton put on the pair of glasses he became a human sandwich sign for the **Four Seasons**, so maybe this was just a creative advertising campaign on the part of the band . . . Sue me, sue you, but please leave your hands off **Bruce Springsteen**. Apparently the disagreement between Bruce Springsteen and his manager, **Mike Appel**, over whether **Jon Landau** was to be the sole producer of Bruce's next album had flared into all-out war, and ultimately legal action, as Springsteen and Appel play dueling law suits. Until the litigations are resolved, Bruce is barred from entering the studio to record with Landau, so he had been busying himself writing and doing spot tours—and seeing Landau only socially, of course . . . **Record World** moves ten floors up in the world to reside on the fourteenth floor (no, not the thirteenth) of Sunset Towers, high above the hub of Hollywood. **Sam Sutherland**, a renegade journalist in publicist's clothing, was forced out of his position as west coast press relations manager for Elektra/Asylum so he could pursue his just calling as west coast editor for **Record World**.

Alice & Cooper's next album was more than a mere glint in **Shep Gordon's** eye; in fact it may see the light of day, and the inside of Tower Records by mid-January according to Gordon. The working, and most likely, final title is "Whiskey and Old Lace." Very Cary Grant of him, Coast thinks . . . **The Rolling Stones** concert at Knebworth was billed as "The Last Appearance of the Rolling Stones." Could it be a foreshadow, or just inflammatory advertising? . . . **Dee Anthony** revealed the secret of **Peter Frampton's** meteoric success in six simple words: "He went out and schlepped. Schlep he did, at the rate of 300 concerts per year—and 'Frampton Comes Alive' is the culmination of all that hard work." Gee, just like Horatio Alger. Peter also will try to cull "I'm In You" as another single from the album, for a January, '77 release, and the hits just keep on coming . . . **Won't Get Fooled Again: Kim Fowley** was fed up and wanted out from under his underaged harum, politely known here as the **Runaways**. He gave Mercury back all of his rights, titles, claims and merchandising for the girls. But, the yoke was on Kim, because a week later Mercury announced that they were unable to accept Kim's claims to the Runaways and he would have to peddle them elsewhere . . . A vanishing breed—what happened to ICPR . . . **Zak Starr**, a 4th generation rock fan, and son of Starr, called Aucoin Management and asked if could join the **Kiss Army** . . . That sly songstress, **Chaka Khan**, revealed that she had been secretly married to **Richard Holland** all this time. No wonder **George Clinton** could never get a date with the sultry Chaka.

Ian Hunter's new band included **Leslie West**, which The Coast was very happy to learn, since we feared that if Leslie would devour one hot fudge too many, he would pursue a latent desire to join BTO . . . **Joe Perry** of **Aerosmith** went over to another camp, temporarily. Perry took over co-production tasks, with **David Johanson**, to produce the new and improved **New York Dolls** . . . **The Nitty Gritty Dirt Band** celebrated its fifteenth birthday with an album called "Dirt, Silver, and Gold." Here's hoping for their gold . . . Just a year ago, **Bruce Springsteen** graced the cover of Time, Newsweek and **RW**, and they still remember, if two sell-out concerts at Santa Monica Civic Center are any indication, especially since Bruce didn't have any new product . . . **Mick Jagger** was a mystery guest at MCA, where he met with label president **Mike Maitland** and VP **Lou Cook** behind closed doors. This is the first of the bids for Jagger's solo rights that has come to The Coast's attention, but we predict that industry bigwigs would be pay-

ing a lot of calls on Jagger before the end of the year . . . **Jeff Beck** joined **Aerosmith** on stage at Anaheim because it was **Joe Perry's** 26th birthday, and Jeff forgot to get him a present, so this would have to suffice. Jeff's appearance also marked a kind of "family reunion" for Beck and **Steven Tyler**, since Tyler used to roadie for the **Yardbirds**, and of course Beck used to play guitar for them . . . **Linda Ronstadt** was spotted at Lucy's El Adobe's a number of times on the arm of Mr. M. Jagger. This no doubt, was **Joe Smith's** way of trying to lure Jagger into the Elektra/Asylum fold . . . **Daryl Hall** finally decided to reveal the identity of the enigmatic **Sara** of "Sara Smile" fame. She's **Sandy "Sara" Allen**, a very, very, close friend of Hall's, as well as frequent co-writer of many of **Hall and Oates** songs.

Shep Gordon signed **Burton Cummings** to an exclusive management contract. Gordon must be a good influence on Burton, since this was the year that **Burton Cummings** and **Randy Bachman** kissed and made up. No, we don't expect you to take our word for it, you'll just have to wait until December when the two consented to pose for a picture backstage at one of Burton's concerts. If **Martin** and **Lewis** could make up after a feud of 20 years, what was to stop Randy and Burton. And to think they didn't even need **Frank Sinatra** to act as go-between . . . **Jerry Heller**, president of the Jerry Heller Agency, announced the establishment of the first New York office in the company's seven year history. Later in the month, this Coast columnist was to meet Jerry Heller, only to ask him whether he was employed at ICM. Heller laughed and seemed to overlook the unintentional faux pas, but when he bid adieu, he did so to **John Gibson**. My apologies.

OCTOBER

This month began with **Peter Frampton** again, after he broke the all-time **Record World** record for the number of weeks at the number one spot, when his "Frampton Comes Alive" album topped the chart for the fifteenth time this year, topping the record set by **Carole King's** "Tapestry" album, which occupied the top notch for 14 weeks in 1971. To date, the album has been out for 37 weeks, and isn't showing any symptoms of sales decline . . . Much to our dismay, **Judge Arnold Fein** signed an order on September 15, adhering to his decision to issue preliminary injunction barring **Bruce Springsteen**, CBS and **John Landau** from making recordings with Landau as a producer. . . **Iggy** was back in the States, as a brunette, not just looking for fun, but for a back-up band. He pitched various Detroit based groups, but no one accepted his proposition, since it would require a move to Paris . . . The Coast warned of a re-invasion of **The Who**, who would return to North America for a nine city tour beginning in Phoenix, Arizona. The Coast now safely assumed that **Keith Moon** was over his recent bout of brain fever, which he had picked up at Miami's Fountainbleau, where his last coherent words were to an elevator . . . **Stevie Wonder's** new album, "Songs In The Key Of Life," was finally soup, and shipped a million units in its first week, alone—although initial distributor orders had reached 1.3 million . . . **Neil Bogart** proudly announced that Casablanca Records had joined the Recording Industry Association of America (RIAA). The Coast's only comment for Neil: "What took you so long?" . . . **George Harrison** showed everyone exactly how unhappy he was with A&M Records by moving all of Dark Horse's effects off the lot in the dead of night. Unnamed sources were crawling out of the woodwork with seamy tales of Harrison's search to find a record company he could call home . . . **Grace Slick** announced her engagement at the **Starship** party to **Skip Johnson**, informing everyone that she and Skip would wed in Hawaii on November 29. **Paul Kantner** seemed to take the news rather well, considering he had the vivacious and every popular **Stevie Nicks** on his arm to console him.

Al Kooper resurrected "This Diamond Ring" on his new UA album. Al originally penned the tune (with **Bob Brass** and **Irwin Levine**) for the **Drifters**, who turned it down because it was too "white." **Snuff Garrett** picked it up for **Gary Lewis and the Playboys**, whose version was bland and suburban, according to Kooper, although he didn't seem to mind how bland the cut was when "Ring" reached the number one slot, and his royalty checks started to come in. But still, somewhere in Al's collective unconscious, he heard drums, and natives dancing: he wanted to give his song soul power. After conferring with **Earl Butz**, he cut his own r&b version for his album . . . **Rod Stewart's** single, "Tonight's the Night," is pulled from the entire RKO chain on the basis of lyrical content. RKO president **Dwight Case** told **RW** he pulled the title himself because the lyrics were too obvious for him. Despite the claim the song is obscene, it continued to rapidly climb up The Singles Chart . . . **Kim Fowley**, who seems to have played a part in

(Continued on page 206)

Jazz

(Continued from page 174)

is an outstanding compilation . . . In this new Mercury Emarcy reissue series, "The Quintet," Volume One, is an unusually intelligent collection of tracks by the great **Clifford Brown**, assembled by the great **Dan Morgenstern** . . . "Masters of the Modern Piano," new in Polydor's Verve reissue series, offers an intriguing smorgasbord: a 1955 **Bud Powell** trio, the long unavailable **Cecil Taylor** set from Newport 1957, and interesting work by **Bill Evans**, **Wynton Kelly**, **Paul Bley** and **Mary Lou Williams**. This one was put together by **Gary Giddins** and series coordinator **Robert Hurwitz**.

Pickwick Developments

(Continued from page 3)

on the changes at Pickwick, with many rumors surfacing about the situation of the principals involved. As of press time, none of the rumors had been confirmed.

Sales, income and earnings per share from continuing operations for the second quarter ended October 31, 1976 increased to \$79,801,000, \$2,696,000 (includes pre-tax charge of approximately \$300 thousand from the discontinuance of a joint venture in France), and \$0.61 per share, respectively, from sales of \$63,971,000, income of \$2,524,000, and earnings of \$0.58 per share for the comparable 1975 quarter. However, as a result of an estimated loss of \$1,624,000, or \$0.37 per share relating to the PIP operation to be discontinued, net income for the October 31, 1976 quarter was \$1,072,000, or \$0.24 per share.

Six month earnings from continuing operations were to \$3,774,000, or \$0.86 per share from \$3,762,000 or \$0.86 per share for the six months ended October 31, 1975. Sales from continuing operations increased to \$139,948,000 from \$117,674,000. Net income for the 1976 six month period, after giving effect to the loss from the discontinued PIP operation, was \$2,074,000, or \$0.47 per share, as compared with \$3,739,000 or \$0.85 per share for the 1975 six month period.

In commenting on the results, Seymour Leslie, chairman of the board of Pickwick International, Inc., said:

"The results from continuing operations are gratifying. This is particularly true of our rack merchandising operation which continued its accelerated account-opening program in the second quarter. In this period, 126 more

rack merchandising units were opened than in the comparable period of the previous year. While there were attendant returns, exchanges and costs of openings, the potential future revenues should be appreciably enhanced. During this period, nine Discount Record retail store leases were returned to CBS as part of our agreement with them. Sales and profit gains were also posted by our expanded retail sales Division.

"During the quarter, the domestic Pickwick Proprietary Record Division experienced a modest decrease in sales and profit excluding the aforementioned PIP operation, while Keel Manufacturing continued its growth and contribution to sales and profits during the quarter, as did our English Proprietary Products subsidiary.

"We are also pleased to announce the appointment of C. Charles Smith as a vice president of Pickwick and as its chief operating officer. Immediately prior to joining Pickwick, Mr. Smith was executive vice president of the Handleman Company, a large rack merchandiser. Mr. David O'Connell also joins the company as a vice president and as the chief operating officer of its Proprietary Products Division, which is headquartered in Woodbury, New York. Mr. O'Connell most recently was president of Phonodisc, Inc., the distribution arm of Polygram Corporation. These additions to our management team are part of our continuing program to add strength in the process of analysis, planning and growth of Pickwick International."

The Wall Street Journal of December 14 quoted Leslie as saying that Smith's promotion was "an attempt to position ourselves

for future growth" and will not affect his (Leslie's) or Pickwick president Amos Heilicher's job.

"As part of an ongoing process to maximize the use of our assets and energies in profitable areas, an evaluation of the operations of the PIP Division, which is engaged in the production and sale to distributors of full-priced original recordings and of our joint-venture French company, was undertaken during the second quarter. As a result of these evaluations, it has been determined to discontinue and phase out these operations. ("We want to concentrate our energies in areas where we have expertise and to write off areas where we don't" Leslie told the Journal.)

"As an added part of our future growth, Pickwick has contracted to purchase a 410,000 sq. ft. building in Minneapolis. The major portion of this facility will serve both the office and warehousing requirements of the company in the north central area when the move from our existing facilities in Minneapolis to the new one is completed as planned in the Summer of 1977. It will also serve as the new administrative and financial headquarters of the company.

"For the balance of the fiscal year, we will continue our efforts in the area of inventory and cost reductions and look forward to a period of continued growth and improvement."

Schlesinger, Leikin Set For BMI Showcase

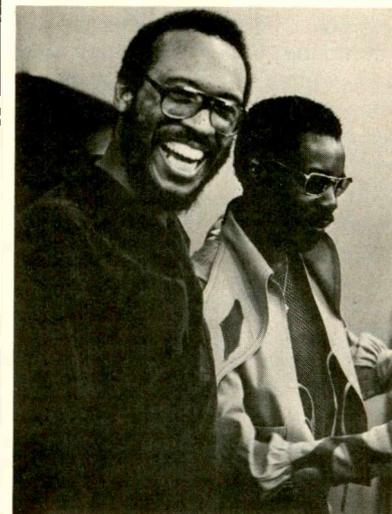
■ LOS ANGELES—Music industry attorney Al Schlesinger and Molly-Ann Leikin, staff lyricist at A&M's Almo Music, are among the special interview guests scheduled for the next series of BMI-sponsored Songwriters Show case sessions at The Improvisation in Los Angeles, according to Ron Anton, BMI vice president, west coast performing rights.

Set for the question-answer periods are Schlesinger, Dec. 22; Mel Larson and Jerry Marcellino, writers - producers - performers, 29; Len Sachs, president of Coyote Production and Publishing Companies, Jan. 5; and Leikin, 12.

The Wednesday sessions, open to the public, are held at The Improvisation, 8162 Melrose.

The talent line-up includes: Dec. 22—Bucroyce Rye, Charles Fleming, Diane Bartz; 29—Michael Nance; Keller & Webb; Jack Moore, Wake; Jan 5—Calvin Davidson, Frank Howard, The Harvey Shield Band, The Kokonuts; 12—Corey & Steward, Shire Bros., William Bell.

Kelly Conference



Producer-arranger Gene Page (left) is shown conferring with Warner Bros. recording artist Paul Kelly. The two got together for sessions on Kelly's next album, "Bathin' In Love Water," which will be released later this winter.

E/A Increase

(Continued from page 126)

ways been my feeling that a lower price to the consumer is the best way to increase your volume. No question about that. But, in all fairness to the manufacturers, I'll have to go along with the list price that he determines is in the best interest of everybody. I have no way of knowing how much it costs them to bring that album to the marketplace. Maybe they had to compete with other companies for the artist, maybe the group has an expensive contract; maybe there's a lot of money that had to be budgeted for promotion; and then again maybe the artist insisted on putting it out at that price. So once they determine the price I don't argue with them, because our interests are mutual. They know the higher the price, the less they're going to sell; it's not a question of what the market will bear."

Will CBS Follow?

Many feel that CBS too, despite its protestations to the contrary, is on the verge of announcing a price hike now that WEA has taken the first step.

"WEA doesn't usually take a lead like this," said Dobin. "They must know something."

Tribe to Farr

■ LOS ANGELES—Michael Ragor, president of Farr Music, Inc., has announced the signing of Tribe, a newly-formed r&b and pop group, to a contract with Farr Records. The signing was arranged by Ragor and Dee Ervin, a&r manager for the label. Tribe members include Jimmy Clapper, Clyde Powell, Harold Lee Clayton, Billy Soto, Earl J. Foster, Jr., Harold (Smiley) Davis and Benjamin Taylor.



Seen at the signing of Australian singer Renee Geyer to an exclusive Polydor Incorporated contract are (from left): Hank Cosby, r&b a&r director for Polydor Inc.; Paul Schindler, attorney for Bunyip International Records Inc.; Lou Simon, executive vice president and general manager of Polydor Inc.; Ray Evans, managing director of Bunyip International Records Inc.; Ekke Schnabel, vice president of business affairs for Polydor Inc.; Rick Stevens, a&r director for Polydor Inc.; and Renee Geyer, who is presently recording her debut American album.

End of Year Thoughts

(Continued from page 138)

the personal touch that Harper brought to stores around the country has to have made a difference. For instance, the superb London record with Elisabeth Soederstroem singing Rachmaninoff songs to the accompaniment of Vladimir Ashkenazy made more than a few charts. It was never a best seller of the week, but then how many similar records of not terribly popular chamber music ever made even one chart? Such is the result of telling people who Miss Soederstroem is and why her performance is valuable.

Another area that record companies should be quicker on is the fast recording of the artist who suddenly makes a big success. Columbia and RCA both have intelligent young artist programs. And Columbia recently capitalized on the talents and right repertory of one of its young artists, Frederica von Stade. Much to everyone's delight—and no doubt the hard selling of Marvin Saines and company—the record has scored a substantial retail success. Not the least of its virtues, not matter how silly this may sound, is its marvelous cover. People want to hear anyone sing who is as pretty as Miss von Stade is in that photograph, and her repertory, incidentally, is perfect for her.

But how many sudden successes are ignored—and Miss von Stade has been around and growing in her fame for the past six years—when they could really sell more than a few records. The most obvious example is Elena Obraztsova, the mezzo-soprano from the Soviet Union, who this past October made one of the most exciting Metropolitan Opera debuts in years. Somebody could have taken the singer into a studio in this city, turned out a series of arias and made a fortune this Christmas. I was present when Miss Obraztsova walked onstage at the Met to sing an aria with piano even before her debut, and the house went wild. Excitement here has grown and grown, and it is ludicrous that there is not a fresh Obraztsova record for this Christmas. In the piano field the situation is better: Emanuel Ax and Tedd Joselson both have had releases this year from RCA, and Murray Perahia is again with Columbia. But singers such as Kiri Te Kanawa and the yet-to-appear Sylvia Sass are ignored on disc. And where is Alfredo Krauss on record? The tenor from the Canary Islands who has repeatedly turned an audience at Carnegie Hall into a screaming bunch of maniacs has no solo work on records. And nothing really new

comes from such established, saleable singers as Birgit Nilsson or Leonie Rysanek. It is all very strange, the people who get recorded and who do not, and it seems at least from this corner that production misses a lot of prospective sales.

Guarneri Quartet

To close out the year on a happy note, let there be mention of a few recordings. The Guarneri Quartet, based in New York, has the reputation of being the most super-smooth group in the world. They, too, have their ups and downs, but fortunately RCA caught them on an up for their new record of Schubert's "Death and The Maiden" and Wolf's Italian Serenade. The first is full of silky tone and committed playing with the quality of individual excellence not lost in the ensemble. Particularly moving is the Andante movement of the Schubert.

Composers Recordings, Inc., known as CRI, puts out some of the most important contemporary recordings. Two recent releases are particularly notable. Barbara Kolb, a young American, who has had some of her pieces performed by the N.Y. Philharmonic, is represented by two works, "Looking for Claudia" and "Spring River Flowers Moon Night." The latter piece combines two pianos with a pre-recorded tape containing

string and percussion instruments. It was inspired by a Chinese poem, and its misty evocation of time past, of spring, flowers and, yes, moonlight, is wonderful to hear. Miss Kolb is the only one of the young composers who knows how to use taped sounds as music and not as a machine. This is a melodic, singing piece. "Looking for Claudia" also uses tape, but this time the tape is contrasted to a solo guitar. The feeling is warm, sensual and Italian, and it is almost as successful as the "Spring River" piece.

Miss Kolb is gaining adherents; George Rochberg is already proclaimed by critics and young composers to be one of the most important composers of this era. Rochberg is heard in a pseudo opera, a song cycle called "Songs in Praise of Krishna," sung by Neva Pilgrim. The music dates from 1970, just about the time Rochberg started re-exploring the romantic period, and though it is not as romantic as some of his later works, it is haunting. The best songs are toward the end, when the line lasts longer, the phrases become more interconnected and the sweep tends to convey the words better. Miss Pilgrim is fearsome at all times, singing on pitch and never ignoring the words. She is superb in the last song.

Rush Function



Canadian rock group Rush had a party thrown in their honor by Phonogram/Mercury when the band recently came in to play the Los Angeles Forum. Stopping by to say hello to the group were three members of Phonogram's all girl group, the Runaways. Pictured from left are: Rush member Neil Peart, Runaways Joan Jett, Lita Ford, and Cherie Currie, and Rush members Alex Lifeson and Geddy Lee.

Just Sunshine Signs Cocker

■ NEW YORK — A&M recording artist Joe Cocker has been signed for career direction by Just Sunshine, Inc. Plans for recording, TV and concert appearances are being formulated now.

Coryell To Cut Educational LP

■ SARATOGA, CAL.—Larry Coryell, jazz-rock fusion guitar artist, has signed with Guitar Player Records for an educational lp to be called "Improvisation From Rock To jazz." A book will also be produced to accompany the lp.

Arnold, Purcell Feted



Eddy Arnold (right) and his personal manager for the past 12 years, Jerry Purcell (left), hold the First Annual Artist-Manager Awards just presented to them by George Scheck, president of the Conference of Personal Managers East, at a luncheon at the Warwick Hotel in New York City. The award, presented to an artist and manager who "exemplify the harmonious and successful relationship reached between a talented performer and a dedicated personal manager," will be conferred annually by the Conference of Personal Managers East.

GRT Tapes Reach New Sales Record

■ SUNNYVALE, CAL.—November shipments of pre-recorded tape by GRT Music Tapes shattered all previous monthly sales records, according to Jack Woodman, vice president, sales, of the firm.

Woodman attributed the large increase to a number of factors, including strong new chart albums from GRT's record label affiliates; the qualification deadline for GRT's "Buy 'n Bye" promotional trip to Tahiti; special sales efforts behind perennial Christmas favorites; and significant contributions from a growing cassette business and GRT's new Sunnyvale Records mid-priced line.

Wolf & Rissmiller Promotes Kuebler

■ LOS ANGELES—Karen Kuebler has been promoted to general manager of Wolf & Rissmiller Concerts in Beverly Hills, according to promoter Steve Wolf and Jim Rissmiller.

With the pop-rock concert promotion firm the past two years, Miss Kuebler previously had been with Celebrity Productions in Phoenix, working with promoter Doug Clark.

Strouse, Adams, Brown Plan B'way Musical

■ NEW YORK—Charles Strouse and Lee Adams, Tony award winning composers, have been signed to write the score for Norman Kean's production of "A Broadway Musical." William F. Brown will write the book which focuses on the experiences of two white producers putting together a black musical for Broadway.

The musical, scheduled to open next season, will be directed by George Faison.

The Coast

(Continued from page 203)

everyone's past, recalled a certain **Warren Zevon**, for The Coast's entertainment. **Zevon** was once a member of Fowley's **Underground Stars** group in 1969, and his first solo effort on Imperial, "Wanted Dead or Alive," was a Fowley production. Kim's comment on Warren: "I gave him his street sense, and he gave me a wine list" . . . **Mick and Jenny Fleetwood** were remarried in the office of their attorney while fellow Fleetwoods looked on. This did not mean that the other members of this musical soap opera would change lobsters and dance with their original partners . . . **Marty Balin** told The Coast that he would open a frozen yogurt franchise.

NOVEMBER

Rick "Disco Duck" Dees gets himself an honest job, when he starts work as a DJ again at WHBQ (Memphis) . . . Warner Brothers announced the release of a three album record set by **Neil Young** called "Decade," that traced Neil's musical career from the **Buffalo Springfield** days to the present. Neil reconsidered, and decided that he didn't want to release the "Decade" series. Young's reason was you couldn't release a musical chronology of Neil Young's career, unless he was summing up that career, and calling it a day. Which he wasn't. So, no record . . . **Phil Walden** confirmed that the **Allman Brothers** were no longer a band, and that he was turning his attention to the Brothers' solo projects and other artists on Capricorn. He finally conceded that the Allman Brothers shave was so close, it managed to split hairs, and break up rock bands. Although Walden told **RW** that there were no future plans for the Brothers to reform, he wouldn't rule it out. "Basically they are in control of their own destiny right now and they can determine whether they want to get back together. The way I look at it is like a family argument," said Walden. Funny, the rest of the world took the ABB break-up more to be a death in that family . . . Warner Brothers told us not to worry about **George Harrison** anymore, since they had signed him to an exclusive worldwide distribution agreement. The first issue of the agreement was an album titled "George Harrison 33 1/3," and Harrison remarked about how excited he was with his new affiliation, and how glad he was to be a part of such an efficient machine. He ended with: "We hope all our friends look us up here." We wondered whether we needed an appointment.

The Coast singlehandedly blew the best ad campaign of the year by a misplaced album title. When **Al Kooper** called to chew us out, solo projects and other artists on Capricorn. He finally conceded that we "just acted like nothing was wrong" . . . Celebrity gap filled: Three of **Kiss'** tunes from their "Destroyer" album were selected for coverage by some unlikely candidates. **Frank Sinatra** asked for the music to "King of the Nighttime World," **Sammy Davis, Jr.** requested "Great Expectations" and **Cher** wanted "Do You Love Me" . . . **Alice Cooper** accepted the starring role in "Billy Sunday," a ten week stage tour. The rumors have been persistent all year that Cooper was trying to get out of his WB recording contract, but by December no major move has been made by Cooper. In the meantime, Cooper spent his leisure time on a hush-hush songwriting project with **Bernie Taupin**. Coast hoped that **Elton** didn't feel threatened . . . **Keith Moon** cut a solo album this month, and announced his engagement to marry his long-time live-in, **Annette**. They were to marry as soon as Keith recovered from the flu. By December no word of a wedding, so we assumed that Keith was still recovering . . . The November 6 Dialogue featured **Michael Lippman**. After reading the entire interview, Coast is still in doubt as to what the B stands for . . . As The Coast earlier warned, **Ian Mitchell** left the **Bay City Rollers**. Ian, who replaced **Alan** earlier this year, confessed that he couldn't stand the pressures of being in band like that. "Joining the Rollers had been a dream but it turned into a nightmare," young Ian told The Coast. He left the band to return to his Motherland, and his old band, the **Young City Stars**, thumbing his nose at high income tax brackets. His replacement was 18 year **Pat McGlynn** . . . **Lou Reed** added a rider into the contract of his "Rock and Roll Heart" tour that specified that the promoter must have a TV repairman in attendance at every show Why? Lou was traveling with 60 black and white TV modules, which served as his backlighting, constantly projecting pics and slices of Lou's unusual lifestyle.

Leo Sayer told us that he used to be a commercial artist in his salad days, and made his living designing album covers for Island Records before he broke into the hit parade. Sayer cites his most memorable cover as "Last Puff" by **Spooky Tooth**. Another thing Sayer revealed to The Coast was despite his propensity for making singles about dancing, Sayer didn't even know how to execute a single two step. Always accomodating, the kidz at Coast offer to show him how . . . If it wasn't enough already: **Peter Frampton** had sold over 1 million units of cassettes and eight tracks of his monumental "Frampton Comes Alive

Album" for which he was presented with a specially made platinum tape award. The award had to be custom made, since Frampton seemed to have snared all the existing available awards in this business . . . **Eliot Sekuler**, another **RW** grad, makes good. When he left his post as west coast editor to be the director of creative services at Casablanca, little did he know just how creative—when Casablanca Records began answering their phone "Casablanca Records and Filmworks," Eliot had an inkling. When **Neil Bogart** and his partner **Peter Guber** finished their film, "The Deep," in November for a June, '77 release, Eliot knew . . . **Peter Frampton**, the "face of 1968," was now going to do something more with it than stick it on another album cover. **Robert Stigwood** and **Dee Anthony** jointly announced their "package deal," wherein Anthony will act as executive producer of Stigwood's forthcoming "Sergeant Pepper's Lonely Hearts Club Band," and Frampton would star in the same motion picture making his film debut.

DECEMBER

Don't say we didn't tell you so: **Phil Walden** was one of the 39 delegates to be named to President-elect Carter's inauguration planning committee. The Coast wondered what else Phil Walden would be a party to within the next four years . . . **Neil Bogart** announced Casablanca's fourth quarter sales for the recording division of \$7,412,000, an increase of 90 percent from the corresponding quarter of 1975. You'd think Bogart would be content with millions, and a movie, but no, he went out and bought himself an art gallery. Coast speculates that his next endeavor will be frozen yogurt (possibly backing **Marty Balin?**) . . . **Fleetwood Mac** finally finished their album, appropriately titled "Rumors," for a mid January release . . . **Gregg Allman** and **Cher Bono Allman** are still in the studio, working on their undisclosed, but dual project for Warner Brothers . . . The **Beach Boys** Christmas album has been postponed for a February release . . . Somebody finally noticed, and **Big Wha-Koo** didn't have to change their name to get a recording contract. ABC snapped up the seven man electrical band. . . The **Runaways** celebrated their first anniversary of togetherness with the release of their second album, "Queens of Noise" . . . Splinter group from the **Allman Brother Band**, **Sea Level** signed formal papers with Capricorn Records and announced the February release date of their debut album, "Sea Level" . . . **Bob Seger**, longtime midwestern myth, finally broke out of the cult figure category with "Nightmoves." Just to show that his hometown, Detroit, didn't forget him, **RW** talked to the press officer for **Mayor Coleman Young** who revealed that he sent out Seger albums as a representation of one of the cultural aspects of the city. They put it on the dashboard of the cars . . . The **Band** celebrated Thanksgiving by holding their last concert. They held their final performance at Bill Graham's Winterland, and billed it as "The Last Waltz." Some of the people who showed up to help them say goodbye were: **Bob Dylan, Joni Mitchell, Doctor John, Neil Young, Neil Diamond, Ron Wood, Paul Butterfield, Steve Stills, Carl Radle, Jerry Brown, Ringo, Ronnie Hawkins, Eric Clapton, Muddy Waters, and Van Morrison** (who stole the show by singing better than anybody else). Although the show was termed the Event of the Year, we thought with all the famous familiar faces it resembled a sixties high school reunion more than anything else.

Ted Comes Calling



He left his bow and quiver in the car, but Ted Nugent was his usual hard-hitting self during a recent visit to **RW's** west coast office while the Nugent band was in town for a Forum date. Seen here are **RW** assistant editor **Jaan Uhelszki**, another Motor City refugee averting her gaze lest Nugent's exposed midriff incite ardor; Nugent, who first taught Uhelszki the mystic art of abdominal display; **RW's** Pam Turbov; and **Sam Sutherland**, **RW** west coast editor, smiling crookedly.

THE RECORD WORLD ENVIRONMENT

DIALOGUE
THE VIEWPOINTS OF THE INDUSTRY
Retailers Survey The Fall Merchandising Outlook
By DAVID MCCOY
The record store has 12,000 record stores in the U.S. One store has 12,000 records in its display cases. The record business is no longer a niche market. It is a major part of the retail environment.

THE RETAIL REPORT
A survey of 100 record stores in the U.S. shows that the record store is still a viable business. The survey found that 75% of the stores are profitable, and that the record store is still a major part of the retail environment.

THE FM AIRPLAY REPORT
The FM airplay report shows that the record store is still a viable business. The survey found that 75% of the stores are profitable, and that the record store is still a major part of the retail environment.

THE SINGLES CHART
A chart showing the top 100 singles in the U.S. for the week of October 14, 1979. The chart is headed by "I Wanna Dance with Somebody (Who Loves Me)" by Diana Ross.

THE COUNTRY SINGLES CHART
A chart showing the top 100 country singles in the U.S. for the week of October 14, 1979. The chart is headed by "The Gambler" by Kenny Rogers.

THE ALBUM CHART
A chart showing the top 100 albums in the U.S. for the week of October 14, 1979. The chart is headed by "The Wall" by Pink Floyd.

RECORD WORLD COUNTRY
A section dedicated to country music, featuring news, reviews, and charts. The main headline is "Hatsy Party: A Premier Attraction" by DON CURIC.

DISC FILE
A section dedicated to new releases, featuring news, reviews, and charts. The main headline is "CMA Announces Board Nominees" by VINCE ALBERTI.

AM ACTION
A section dedicated to adult contemporary music, featuring news, reviews, and charts. The main headline is "The MOR Report" by Dave Evans.

SOUL TRUTH
A section dedicated to soul music, featuring news, reviews, and charts. The main headline is "Soul Truth" by Dave Evans.

REGIONAL BREAKOUTS
A section dedicated to regional music, featuring news, reviews, and charts. The main headline is "Regional Breakouts" by Dave Evans.

The MOR Report
A section dedicated to MOR music, featuring news, reviews, and charts. The main headline is "The MOR Report" by Dave Evans.

Powerhouse Picks
A section dedicated to powerhouse records, featuring news, reviews, and charts. The main headline is "Powerhouse Picks" by Dave Evans.

THE RECORD WORLD SALES INDEX
A chart showing the record world sales index for the week of October 14, 1979. The chart shows a steady increase in sales over the past few weeks.

SOUL TRUTH
Personal Pleas: "So Soul" by Shirley Bassey. The song is a powerful statement of soul and truth. It is a masterpiece of soul music.

REGIONAL BREAKOUTS
Singles:
East: "Soul Truth" by Shirley Bassey.
South: "Soul Truth" by Shirley Bassey.
Midwest: "Soul Truth" by Shirley Bassey.
West: "Soul Truth" by Shirley Bassey.

THE MOR Report
Most Active:
MURRAY LOVE: "Soul Truth" by Shirley Bassey.
MORRIS: "Soul Truth" by Shirley Bassey.
MORRIS: "Soul Truth" by Shirley Bassey.

Powerhouse Picks
"The Wreck of the Edmund Fitzgerald" by Gordon Lightfoot. This is a masterpiece of folk music. It is a powerful statement of soul and truth.

Isn't this the environment you want for your advertising message?
RECORD WORLD INVOLVES YOU

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DEWAYNE BOWMAN—Antique IRDA 353

HERE'S A DIME (R. Ogle; Flat Town, BMI)

With airplay already reported from several markets, this is a solid country song that will collect more than one dime in the juke boxes.

SHEILA TILTON—Con Brio NSD115

LITTLE MAN (F. Mcpherson/R. Crissman; Wiljex, ASCAP)

Pretty Sheila sings a sad song about a mother leaving her little man alone. This one is sure to pull heartstrings and requests.

DIANE MINOR—October 1003

PUP SOME COUNTRY ON THIS COUNTRY GIRL (H. Strzlecki/J.W.B. Barnes; Copper, ASCAP)

An uplifting, bouncy cut that should find its way around the country in a hurry.

MARIE OWENS—MMI 1012

WHEN YOUR GOOD LOVE WAS MINE (J. Foster/B. Rice; Jack & Bill, ASCAP)

It's been a while since we've heard from Marie, but she is back in fine form on this Foster and Rice tune. Excellent rendition of a proven kit.

MARLOW TACKETT—Palace IRDA 337

DO YOU WANT TO FLY (W. Marshall/B. Helmes; Clancy, BMI)

Rich harmonies and tasteful instrumentation enhance Marlow's powerful delivery on this tune. Watch it fly up the charts.

PAT BOONE—Hitsville 6047

LOVELIGHT COMES A SHINING (O. Solomon; ABC/Dunhill, BMI)

"Why don't we spend the whole day in bed?" Hardly what you would expect from Pat Boone, but it's actually a nice country love song.

ALEXANDER HARVEY—Buddah 555

TENNESSEE WOMAN (A. Harvey; UA/Big Ax, ASCAP)

An energetic, uptempo cut from a Nashville cat with fond feelings for his home state woman.

BOBBY WAYNE LOFTIS—Charta 104

POOR SIDE OF TOWN (J. Rivers/L. Adler; Johnny Rivers, BMI)

Johnny Rivers' monster gets reborn in fine form. The time seems right for this updated countryfied version, which should light up the phones.

RAY SMITH—Corona 230

HOW'S HIS MEMORY DOING TODAY (G. Paxton; Pax House, BMI)

Ray's vocals shine on this song about a woman having trouble forgetting her last lover. Should generate strong support.

CLAUDE GRAY—Granny 10002

WE FELL IN LOVE THAT WAY (Allen; Granny White/Babcock, BMI)

Gray recalls old songs and fond memories from "sweet yesterdays" on this mid-tempo cut which should hook the nostalgia buffs.

MAYF NUTTER—GNP Crescendo 809

GOIN' SKINNY DIPPIN' (M. Nutter; Neil, BMI)

A good-time song about a good pastime done in a style reminiscent of "The Battle of New Orleans."

SHRUNKEN HEADS—Funky IRDA 332

JUNGLE ROT (O. Zucker; Squirrel, ASCAP)

Ray Stevens and Billy Swan had a hand in this madness, which is funky enough to be played on any and all formats.

PEGGY SUE—Door Knob 6021

EVERY BEAT OF MY HEART (J. Otis; Lois, BMI)

Loretta Lynn's little sister is going to give her a run for the money. Delicate country treatment of a Gladys Knight hit sounds like a winner.

Prairie Power



RCA recording artists Pure Prairie League were joined by several friends and business associates following their recent performance at Nashville's Old Time Picking Parlor. Pictured from left are: John David Call, PPL; Alan Abrahams, executive producer, RCA Records, Hollywood; Luke Lewis, Record World; Larry Geshorn, Billy Hinds, George Ed Powell and Mike Reilly of PPL; and Jerry Bradley, division vice president, RCA Nashville operations.

Nashville Report *(Continued from page 209)*

Different people collect different things.

Take **Conway Twitty**. He collects baseball caps. Well, perhaps "collect" isn't the proper verb. What Twitty does is buy 'em by the dozen. He changes colors with each purchase.

Quick, now, when have you seen Conway offstage when he didn't have a baseball cap atop his head? A frustrated Johnny Bench? Or Don Gullett? Or Joe Rudi?

Dunno what Santa is going to bring **Dolly Parton**, but I wish the old boy would leave a "listed" phone number under her tree.

The **Johnny Cash** Christmas-at-Home TV special that aired Dec. 6, finished ninth among the prime time network programs—more than 60—that were aired during the Dec. 6-12 period. And that's according to the Nielsen guesstimate!

Understand that **Bill Anderson's** new **Po' Boys** band will be officially introduced aboard a cruise ship... A hot rumor: actor **Robert Redford** coming here to confer with some Music Row publishers, writers, et al. Is he getting into the music biz, too?

Mel Tillis appears on the "Tonight" show next Monday (27). He'll do the "Match Game" daytimer (NBC) the week of Jan. 17.

Kenny Starr used some of royalties from his "Blind Man in the Bleachers" hit to buy a farm in nearby Cheatham County, where his neighbors are **Tanya Tucker** and **Don Williams**.

Here are some birthdayers this week: **Freddie Hart**, **Barbara Mandrell** and **Beecher** (Brother Oswald) **Kirby**. (Barbara celebrates on Christmas.)

Latest from **Tammy Wynette**: If she can sell her half-million dollar home here, she'll move to a ranch she owns near Jupiter, Fla.

Loretta Lynn will be on a 3-hour NBC-TV New Year's Eve special—cohosted by **Doc Severinsen** and **Gladys Knight**—but the Coal Miner's Daughter will hardly be able to see it. She and her family are at her "hideout" home on the west coast of Mexico.

Publisher **Jim Pelton's** message: "I'd like to dedicate 'Diamond in the Rough' (by **Jessi Colter**) to my Little Leaguer son's new ball park."

Bobby Bare says his next album isn't going to be called "My Greatest Hits." He hopes to title it "My Favorite Field Goals."

—And in conclusion, couples who wed on Dec. 25 have a Merry Christmas?

Buntin To Rep Top Billing

■ NASHVILLE — Buntin Advertising, Inc. has been named exclusive representative for Top Billing, Inc.

Jack Ouzts

The move to the Buntin Agency was announced by Top Billing president Tandy Rice, and takes effect Jan. 1. Account executive on the Top Billing account will be Buntin Agency vice president and creative director Jack Ouzts.

Tree Lights Up



Tree International executives Jack Stapp, Buddy Killen and Don Gant welcome their staff to the firm's Second Annual "Christmas Tree Awards" at Hillwood Country Club in Nashville. Awards presented during the affair are given exclusively to Tree writers for each composition they've created that has become a #1 chart record within the past 12 months.



THE COUNTRY ALBUM CHART

DECEMBER 25, 1976

DEC. 25	DEC. 18		WKS ON CHART
1	3	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2233	8
2	4	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	8
3	2	THE TROUBLE MAKER WILLIE NELSON—Columbia/Lone Star KC 34112	11
4	1	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	9
5	6	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	6
6	8	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	24
7	7	TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353	10
8	13	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	6
9	12	RONNIE MILSAP LIVE—RCA APL1 2043	4
10	11	BEST OF GLEN CAMPBELL—Capitol ST 11577	5
11	5	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	20
12	10	DAVE & SUGAR RCA APL 1 1818	15
13	28	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	3
14	17	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	5
15	9	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	17
16	15	YOU AND ME TAMMY WYNETTE—Epic KE 34289	12
17	16	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	13
18	18	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	16
19	19	THE MAGNIFICENT MUSIC MACHINE TOM T. HALL—Mercury SRM 1 1111	10
20	14	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	11
21	20	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	24
22	23	CRYSTAL GAYLE—United Artists LA614 G	17
23	26	KENNY ROGERS—United Artists LA689 G	7
24	22	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	9
25	34	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	3
26	30	20-20 VISION RONNIE MILSAP—RCA APL 1 1666	31
27	29	SPIRIT JOHN DENVER—RCA APL 1 1694	15
28	44	WAYLON LIVE—RCA APL1 1108	2
29	21	ALONE AGAIN GEORGE JONES—Epic KE 34290	11
30	24	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	18
31	32	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	17
32	36	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	4
33	39	AFTER THE STORM WYNN STEWART—Playboy PB 416	3
34	49	HIGH TIME LARRY GATLIN—Monument MC 6644	2
35	37	WELCOME TO MEL TILLIS COUNTRY—MGM MG 1 5022	5
36	38	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	8
37	40	TEXAS RED RED STEAGALL—ABC Dot DOSD 2068	3
38	51	HIGH LONESOME CHARLIE DANIELS BAND—Epic PC 34377	2
39	33	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	13
40	—	LINDA RONSTADT'S GREATEST HITS—Asylum 7E 1092	1
41	25	DOIN' WHAT I FEEL NARVEL FELTS—ABC Dot DOSD 2065	7
42	27	I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH—Columbia KC 34270	9
43	42	FAMILY PORTRAIT EARL SCRUGGS REVUE—Columbia PC 34346	4
44	59	CHET ATKINS AND FRIENDS—RCA APL 1 1985	2
45	58	L.A. SESSIONS BRENDA LEE—MCA 2233	2
46	31	SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451	11
47	47	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	48
48	43	I'M NOT EASY BILLIE JO SPEARS—United Artists LA684 G	5
49	41	PEANUTS AND DIAMONDS BILL ANDERSON—MCA 2222	13
50	48	SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SWS 3301	6
51	50	BLACK HAT SALOON RUSTY WIER—Columbia KC 34319	5
52	64	DANCE PURE PRAIRIE LEAGUE—RCA APL1 1924	2
53	35	HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285	9
54	—	I'M ALL WRAPPED UP IN YOU DON GIBSON—ABC/Hickory AH 44001	1
55	52	UNITED TALENT CONWAY & LORETTA—MCA 1109	27
56	46	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK—Epic KE 33943	6
57	45	HANK N' ME RAY PRICE—ABC Dot DOSD 2062	8
58	56	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	56
59	57	TEXAS WOMAN PAT BOONE—Hitsville H6 40551	6
60	—	A HEAD OF HIS TIME ROY HEAD—ABC Dot DOSD 2066	1
61	55	TEDDY BEAR RED SOVINE—Starday SD 968X	24
62	60	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	47
63	54	HOMEMADE LOVE TOM BRESH—Farr FL 1000	13
64	53	TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356	8
65	63	KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559	12
66	65	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	22
67	61	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	16
68	68	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	26
69	66	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	24
70	67	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES—Columbia KC 34309	10
71	62	TWO MORE SIDES CLEDUS MAGGARD—Mercury SRM 1 1112	7
72	69	SUPER SONGS DANNY DAVIS—RCA APL1 1986	7
73	72	SOUTH OF THE BORDER GENE AUTRY—Republic IRDA 6011	13
74	74	LYNN ANDERSON'S GREATEST HITS—Columbia KC 34308	10
75	75	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	28

It's been a helluva year!

During 1976, IRDA's second year in business, we had 23 singles and 3 albums on the national charts . . . opened offices in Hollywood and London . . . increased our full-time office staff from six to sixteen . . . enlarged the office space in our Nashville headquarters from 800 square feet to 2500 square feet . . . tripled our sales volume . . .

and 1977 will be even more exciting!

We at IRDA extend our very best wishes to the entire music industry for a very happy and prosperous New Year!

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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
1 2 SHE NEVER KNEW ME DON WILLIAMS ABC Dot DOA 17658	11
2 5 SWEET DREAMS EMMYLOU HARRIS/Reprise RPS 1371	11
3 1 GOOD WOMAN BLUES MEL TILLIS/MCA 40627	13
4 8 BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC Dot DOA 17659	10
5 6 BABY BOY MARY KAY PLACE/Columbia 3 10422	11
6 3 THINKIN' OF A RENDEZVOUS JOHNNY DUNCAN/ Columbia 3 10417	13
7 10 STATUES WITHOUT HEARTS LARRY GATLIN/Monument 45 201	9
8 13 YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y	8
9 11 DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660	10
10 12 TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/ Elektra 45357	8
11 17 I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY/MCA 40649	6
12 4 TAKE MY BREATH AWAY MARGO SMITH/Warner Bros. 8261	13
13 14 EVERYTHING I OWN JOE STAMPLEY/ABC Dot DOA 17654	10
14 9 LAWDY MISS CLAWDY MICKEY GILLEY/Playboy 6089	12
15 7 HILLBILLY HEART JOHNNY RODRIGUEZ/Mercury 73855	12
16 22 CHEATIN' IS BARBARA FAIRCHILD/Columbia 3 10423	10
17 18 LOOKING OUT MY WINDOW THROUGH THE PAIN MEL STREET/GRT 083	9
18 20 HANGIN' ON VERN GOSDIN/Elektra 45353	9
19 21 SHE TOOK MORE THAN HER SHARE MOE BANDY/ Columbia 3 10428	8
20 23 ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN WAYLON JENNINGS/RCA PB 10842	6
21 26 YOUR PLACE OR MINE GARY STEWART/RCA PB 10833	6
22 27 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843	5
23 24 A LITTLE AT A TIME SUNDAY SHARPE/Playboy 6090	8
24 25 MY GOOD THING'S GONE NARVEL FELTS/ABC Dot DOA 17664	8
25 30 DADDY'S LITTLE GIRL RAY SAWYER/Capitol 4344	9
26 31 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWNE & HELEN CORNELIUS/RCA PB 10822	6
27 29 I'M ALL WRAPPED UP IN YOU DON GIBSON/ABC/Hickory 54001	7
28 33 SING A SAD SONG WYNN STEWART/Playboy 6091	7
29 34 OLD TIME FEELING JOHNNY CASH & JUNE CARTER CASH/ Columbia 3 10436	6
30 35 C. B. SAVAGE ROD HART/Plantation/Little Richie PL 144	6
31 36 WHEN IT'S JUST YOU AND ME DOTTIE WEST/ United Artists XW898 Y	6
32 38 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661	4
33 15 9,999,999 TEARS DICKEY LEE/RCA PB 10764	16
34 40 WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624	8
35 50 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314	3
36 42 WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363	4
37 19 FOX ON THE RUN TOM T. HALL/Mercury 73850	11
38 46 STEALIN' FEELIN' MIKE LUNSFORD/Starday SD 146	5
39 16 NEVER DID LIKE WHISKEY BILLIE JO SPEARS/ United Artists XW880 Y	10
40 47 ORDINARY MAN DALE McBRIDE/Con Brio 114	6
41 41 TAKIN' WHAT I CAN GET BRENDA LEE/MCA 40640	8
42 59 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453	3
43 54 HEY DAISY TOM BRESH/Farr 012	5
44 55 TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazelle IRDA 330	5
45 28 EVERY FACE TELLS A STORY OLIVIA NEWTON-JOHN/ MCA 40642	9
46 32 LIVING IT DOWN FREDDY FENDER/ABC Dot DOA 17652	16
47 37 I'M GONNA LOVE YOU DAVE & SUGAR/RCA PB 10768	16
48 56 IF NOT YOU DR. HOOK/Capitol 4364	4
49 66 TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297	3
50 53 LAY DOWN CHARLY McCLAIN/Epic 8 50285	10
51 60 WHISPERS BOBBY BORCHERS/Playboy 6092	3



52 58 IF YOU WANT TO MAKE ME FEEL AT HOME DeWAYNE ORENDER/RCA PB 10813	5
53 62 A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666	4
54 61 WHEN THE NEW WEARS OFF OF OUR LOVE JODY MILLER/ Epic 8 50304	4
55 39 (THE WORST YOU EVER GAVE ME) WAS THE BEST I EVER HAD FARON YOUNG/Mercury 73847	12
56 43 DROP KICK ME JESUS BOBBY BARE/RCA PB 10790	11
57 44 SOMEBODY SOMEWHERE LORETTA LYNN/MCA 40607	16
58 79 BABY YOU LOOK GOOD TO ME TONIGHT JOHN DENVER/ RCA PB 10854	2
59 71 MILES AND MILES OF TEXAS ASLEEP AT THE WHEEL/ Capitol 4357	5
60 74 THE CLOSEST THING TO YOU JERRY LEE LEWIS/ Mercury 73872	2
61 77 CRAZY LINDA RONSTADT/Asylum 45361	3
62 68 RAMBLIN' ROSE JOHNNY LEE/GRT 096	5
63 75 'ROUND THE WORLD WITH RUBBER DUCK C. W. McCALL/ Polydor 14365	2
64 70 INSTEAD OF GIVIN' UP (I'M GIVIN' IN) BILLY WALKER/ RCA PB 1821	5
65 78 MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17668	2
66 49 LAURA (WHAT'S HE GOT THAT I AIN'T GOT) KENNY ROGERS/United Artists XW868 Y	12
67 73 THE LAST TIME YOU LOVE ME JERRY NAYLOR/Hitsville 6046	3
68 85 THE SHADY SIDE OF CHARLOTTE NAT STUCKEY/MCA 40658	2

CHARTMAKER OF THE WEEK

69 — RIDIN' RAINBOWS TANYA TUCKER MCA 40650	1
70 81 THE LAST OF THE WINFIELD AMATEURS RAY GRIFF/ Capitol 4368	2
71 76 IT'S ALRIGHT BILLY THUNDERKLOUD & THE CHIEFTONES/ Polydor 14362	3
72 90 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	2
73 — MOODY BLUE ELVIS PRESLEY/RCA PB 10857	1
74 80 ANGEL WITH A BROKEN WING ROY HEAD/ABC Dot DOA 17669	2
75 69 WOMAN STEALER BOBBY G. RICE/GRT 084	7
76 72 SHE'S FREE BUT SHE'S NOT EASY JIM GLASER/MCA 40636	8
77 — THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316	1
78 48 THANK GOD I'VE GOT YOU STATLER BROTHERS/Mercury 73846	16
79 — IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC Dot DOA 17672	1
80 64 I CAN SEE ME LOVIN' YOU AGAIN JOHNNY PAYCHECK/ Epic 8 50291	10
81 45 PUT ME BACK IN YOUR WORLD EDDY ARNOLD/RCA PB 10794	10
82 100 I'M GIVING YOU DENVER JEAN SHEPARD/United Artists XW899 Y	2
83 — MAY I SPEND EVERY NEW YEAR'S WITH YOU T. G. SHEPPARD/Hitsville 6048	1
84 84 I KNEW YOU WHEN JERRY FOSTER/Hitsville 6043	4
85 87 HERE'S TO THE NEXT TIME BILLY LARKIN/Casino GRT 097	5
86 86 MY EYES ADORED YOU MARTY MITCHELL/Hitsville 6044	4
87 — IN THE MOOD HENHOUSE FIVE PLUS TOO/Warner Bros. 8301	1
88 88 REDNECK ROCK BILL BLACK COMBO/Hi 2317	4
89 89 IT'S MIDNIGHT (DO YOU KNOW WHERE YOUR BABY IS) SANDY POSEY/Warner Bros. 8289	3
90 92 LOVIN' YOU, LOVIN' ME SONNY THROCKMORTON/ Starcrest GRT 094	2
91 95 I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667	2
92 97 THE SON OF HICKORY HOLLER'S TRAMP JOHNNY RUSSELL/ RCA PB 10853	2
93 98 IT SHOULD HAVE BEEN EASY PATTI LEATHERWOOD/ Epic 8 50303	3
94 94 TURN LOOSE OF MY LEG JIM STAFFORD/Warner Bros. 8299	3
95 — NEON LADY BOBBY WRIGHT/United Artists XW913 Y	1
96 96 THE LICENSE PLATE JUST SAID TEXAS GEOFF MORGAN/ MCA 40655	3
97 — HER L-O-V-E'S GONE RED STEAGALL/ABC Dot DOA 17670	1
98 — GOOD 'N' COUNTRY KATHY BARNES/Republic 338	1
99 — A STRANGER TO ME MACK WHITE/Commercial 1320	1
100 — COME ON HOME MEL TILLIS/MGM MG 14850	1

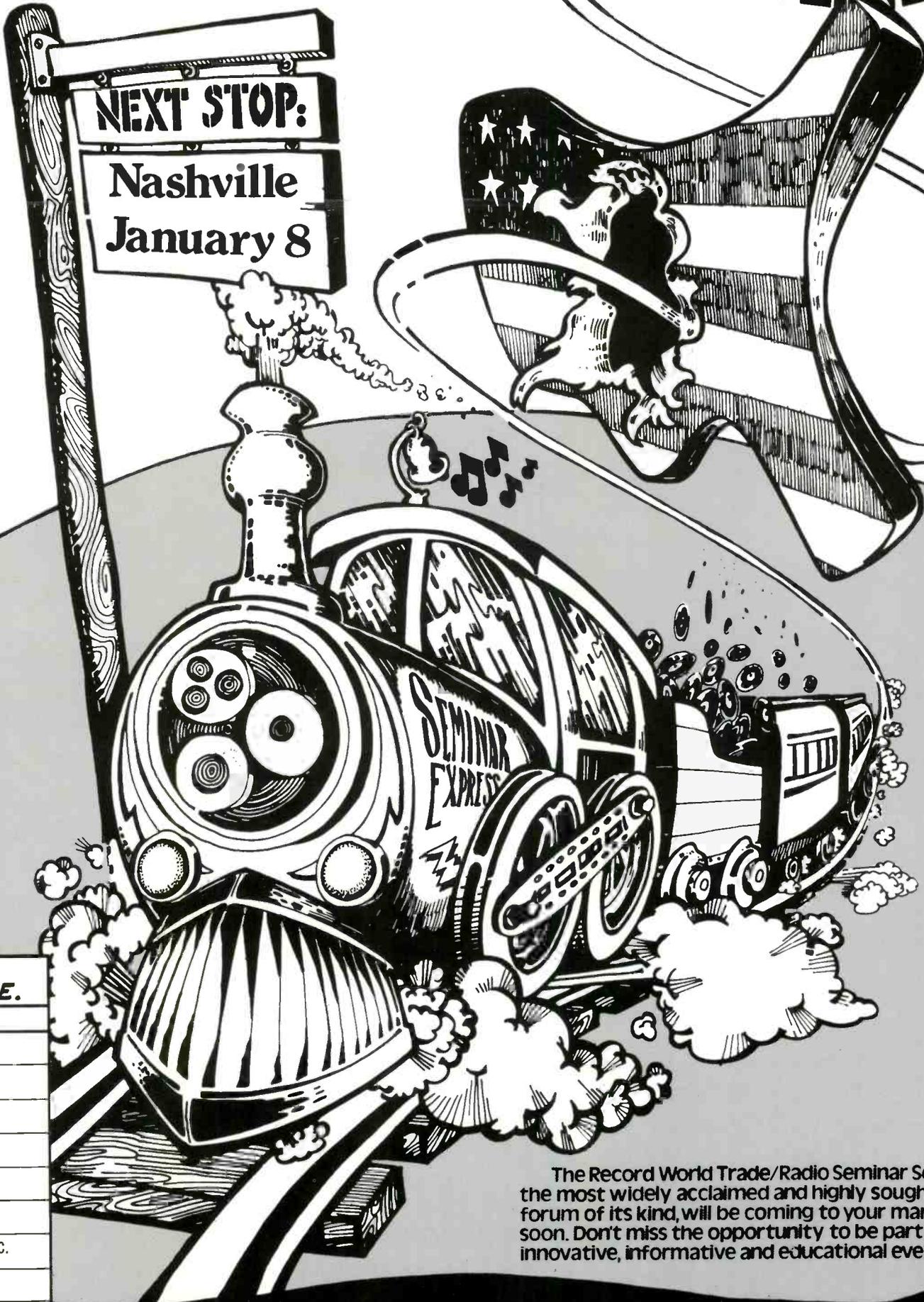


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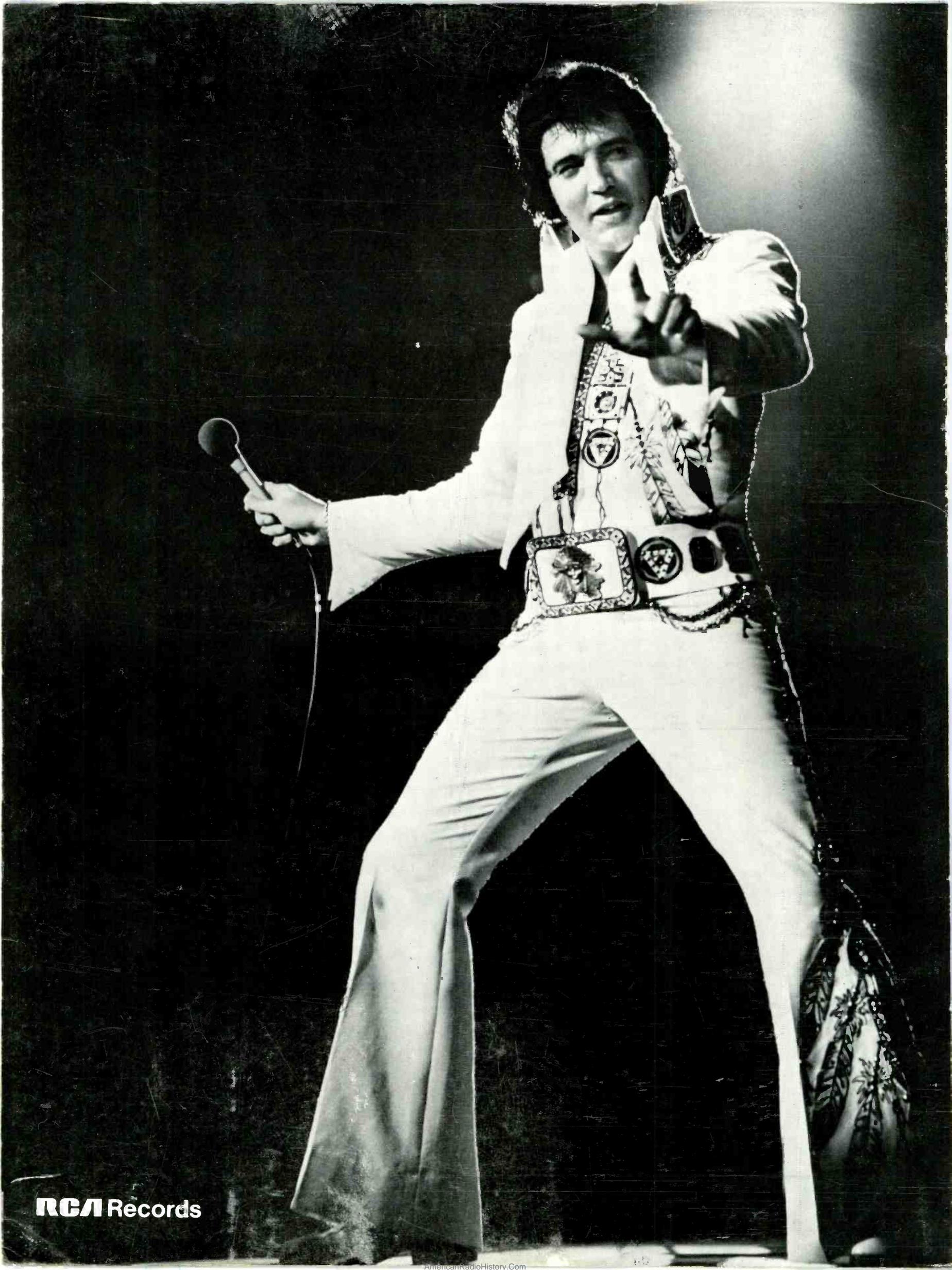
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