

RECORD WORLD

Who In The World: Genesis

HITS OF THE WEEK

SINGLES

BOZ SCAGGS, "LIDO SHUFFLE" (prod. by Joe Wissert) (writers: B. Scaggs & D. Paich) (Boz Scaggs/Hudmar, ASCAP) (3:40). One of the best tracks from Scaggs' much acclaimed "Silk Degrees" album, this one seems the most likely contender to follow in the successful footsteps of "Low-down." Scaggs' easy going vocal blazes the way. Columbia 3 10491.

DAVID BOWIE, "SOUND AND VISION" (prod. by David Bowie & Tony Visconti) (writers: David Bowie) (Bewlay Bros./Fleur, BMI) (3:00). "The man who fell to earth" is still one step ahead of all the rest as he's recently proven with his "Low" album. The highpoint of the set is this track, shrouded by his haunting vocal and Eno's synthesizer. RCA 10905.

LYNYRD SKYNYRD, "GIMME THREE STEPS" (prod. by Tom Dowd) (Duchess/Hustlers, BMI) (3:19). (writers: Allen Collins & Ronnie Van Zant). The track originally appeared on the group's first album but this live reading is primed for singles action. The triple pronged guitar attack and Ronnie Van Zant's vocal have never sounded better. MCA 40647.

ZZ TOP, "ARRESTED FOR DRIVING WHILE BLIND" (prod. by Bill Ham) (writers: Gibbons-Hill-Beard) (Hamstein, BMI) (3:05). One of the stories from the trio's rockin' "Tejas" album, the boogie rhythms and stinging guitar licks leave no doubt but that ZZ Top is driving chartward again. Messrs. Gibbons, Hill and Beard are still rollin'. London 251.

SLEEPERS

THIN LIZZY, "DON'T BELIEVE A WORD" (prod. by John Alcock) (writer: P. Lynott) (RSO/Chappell, ASCAP) (2:18). The closest that the group has come to the infectious, rocking bad boy sound of "The Boys Are Back In Town," this "Johnny The Fox" track has already charted in the U.K. Believe it: the boys are back to stay. Mercury 73892.

GENESIS, "YOUR OWN SPECIAL WAY" (prod. by David Hentschel & Genesis) (writer: Michael Rutherford) (Warner Bros., ASCAP) (3:03). The group is currently enjoying its biggest album to date ("Wind and Wuthering") and this edited track should assure some degree of single success to go along with it. Phil Collins' vocal could set the spark. Atco 7076.

SAMMY HAGAR, "CATCH THE WIND" (prod. by Carter) (writer: Donovan Leitch) (Southern, ASCAP) (3:33). The second cover of a Donovan record to appear recently ("Hurdy Gurdy Man" is the other) is this 1965 number which has been transformed from a folk ballad into a dramatic song. Hagar's forceful vocal conveys the power to make it work. Capitol 4388.

R. B. GREAVES, "WHO'S WATCHING THE BABY (MARGIE)" (prod. by Helen Miller & Stephen Metz) (writer: R. B. Greaves) (Wig Out, BMI) (3:12). The singer of "Take A Letter Maria" fame kicks off the new label with a hard luck tale of a cheating woman. A spirited reggae beat underpins the song and frames Greaves' vocal. Bareback 523.

ALBUMS

NATALIE COLE, "UNPREDICTABLE." It is rare that an artist "arrives" on the scene, establishes herself with a first release and immediately takes a place among the giants of popdom with every indication being that's where she'll remain for many years. Such has been the case for Ms. Cole, whose remarkable growth continues unabated with yet a third lp. Capitol SO-11600 (6.98).

JETHRO TULL, "SONGS FROM THE WOOD." The tour of smaller halls recently completed by Tull has put the group in the proper frame of reference for this latest set. As full of fun as it is musically valid, Tull's music continues to weld form and content in high fashion. The theme song and "Pibroch (Cap In Hand)" contrast especially well. Chrysalis CHR 1132 (6.98).

YVONNE ELLIMAN, "LOVE ME." The title song is currently on the charts, and Ms. Elliman has maintained a steady presence through her solo efforts as well as recordings and tours with the likes of Eric Clapton. "Hello Stranger," "I Know" and "Keep Hangin' On" are among the more potent selections contained herein. RSO RS-1-3018 (Polydor) (6.98).

HENRY GROSS, "SHOW ME TO THE STAGE." Let it never be said that Brooklyn hasn't bred a few top-notch rock and rollers, with Henry Gross one of those leading the way. Both the title song and the second side—the more melodic rockers—will no doubt appeal to those who were enamored of his shaggy pet hit "Shannon." Lifesong LS 6010 (6.98).



WE.A.R.* EXPANDING

We have a few select artist openings for 1977. So let's talk business. Here's what's happening. Columbia is offering you a fat deal you can't turn down. Capitol is spinning on its axis and The Tower is leaning your way. A&M has found you a special spot in the parking lot.

The MCA guard has been ordered to smile as you walk through the door. Warners takes you to lunch in the Blue Room. You're walking on air and Ahmet's got the WCI Jet—the trans-Atlantic pick-up. Limos and domestic champagne flow like the future's yours. And it is. The choice is up to you and everybody's offering just about the same deal. So why choose

Elektra/Asylum? Are we any different...? Sure we are.

Like every other label in the business, we like to call ourselves a "family" operation. In our case, it's true. Our roster is probably a third the size of the Big Guy's accounting department. Last year we released only 30 "pop" albums. Not 30 per week. 30 for the year...total. That means visibility. 80% of our albums made the charts. 20% were Top Ten. That's what you call family determination. Most of our artists make it and that's why they stay with us.

Our staff is as stable as our artist stable. Most have been around to see careers built through half a dozen albums and more. At E/A we're personal. Not personnel.



We have about one promotion man for every artist on the label. Not ten or twenty artists for every promotion man. Our Sales Team knows its roster by sound, face and flesh. They can carry a monthly release in one hand. No suitcase required. There's no way to get lost

in the shuffle at E/A because the pace is comfortable and people are easy to find. Our Marketing Man is fifty yards from the front door and not on the executive turntable. Fifteen seconds up the stairs and you'll find me with the door open. No waiting for elevators.

Maybe you've heard all this before. From the Big Guys and the Little Ones, too. Sometimes we fall into

the habit of making grandiose claims like everyone else. But we seem to be right at least 80% of the time. We're the Elektra/Asylum Precision Team. We've got tradition on our side. Statistical *and* human.

So, give us a ring. We're on the phone with most of our artists day in and day out. And we're looking for a few special musicians to join us in the coming year. Yes, the family's growing. We're expanding. Last year...30 albums. This year...maybe 36.

If you're interested, call me direct. Simple as that. My name is easy to remember: Joe Smith. (213) 655-8280. Say, 5 'o clock?



RECORD WORLD

Many Penney Outlets To Eliminate Records; Other Major Chains Keeping Record Depts.

By JOHN MANKIEWICZ

■ LOS ANGELES — The decision as to whether or not to discontinue record departments in existing J.C. Penney's outlets is now at the discretion of individual store managers, and many will choose to concentrate on other areas of retail sales.

Record World contacted 40 Penney's outlets in key markets throughout the country (east and west coasts, Pacific Northwest,

Mary MacGregor Single Regains Top Chart Spot

By LENNY BEER

■ Mary MacGregor (Ariola America) surged back to the top of The Singles Chart this week with her pop and country smash "Torn Between Two Lovers." The single, which was previously a chart-topping item for two weeks, was edged last week by Manfred Mann (WB), but returned based on strong major market sales gains.

Chart Analysis The overall sales movement on singles gained slightly this week thanks to better weather around the country, as evidenced by *The* (Continued on page 6)

the south and midwest) and discovered that almost half, 17, will either elect to abolish record sales or are seriously considering that option.

Said one manager in the New York area: "It's a question of space. We have a much higher markup with, say men's and women's high fashions, so we want to use the space previously designated for records and accessories for those items with a higher gross profit per square foot."

Those stores that are continuing to retail records are thinking of ways to make the space count. "We cut back 16 feet (in the record department) recently," said a Penney's manager in Buffalo, New York. (Continued on page 49)

Females Make Inroads on Singles Chart

By SAMUEL GRAHAM

■ LOS ANGELES — In what is shaping up as a significant change of pace, the normally male and group dominated RW singles chart this week is reflecting substantial inroads by female singers.

Perhaps the most noteworthy

Promoter Tells of Station Coercion As New FCC Payola Hearings Begin

By MICHAEL SHAIN

■ WASHINGTON—A local Washington radio station has been charged with coercing thousands of dollars over the past three years from an area concert promoter by threatening performers contracted to the promoter with loss of airplay. William E. Washington, the president of Dimensions Unlimited, an independent concert promoter in Washington, as well as other cities in the mid-Atlantic region, told a Federal Communications Commission hearing last week (16-17) that he was forced to cut in a group of WOL-AM disc jockies on the proceeds from concerts which featured Earth, Wind & Fire, Aretha Franklin, the Isley Brothers and Al Green, among others.

Pressures to pay off the disc jockies — who had their own concert production firm, DJ Productions — came primarily from the acts themselves, Washington said. Several acts, including Al Green, EWF and the Isleys, were afraid that "their records might get lost" at WOL, Washington explained, if dates were not turned over to the jocks' production company or DJP was not included in the split of concert profits. Washington said he reluctantly made the payments, disguised as "saturation promotion package" fees, in order to keep the performers happy.

Washington finally got "fed up" in April 1976 when he was informed by Natalie Cole's manager, Kevin Hunter, that she would not appear at a week-long series of concerts in Washington, but instead would do a one-night stand elsewhere sponsored by DJP. Washington claimed that both he and his partner, Jack Boyle, president of Cellar Door Productions, had confirmed on several occasions the Natalie Cole dates with her booking agents, International Creative Management. "It was the last straw," Washington testified. After the Cole incident, Washington retained a com- (Continued on page 26)

Stewart, Bertlesmann Form Publishing Firm

■ LOS ANGELES—Michael Stewart, who last week announced his resignation as chairman and president of United Artists Music Publishing Group, and Monti Lueftner, president of the Bertlesmann music, film and television division, last week announced the (Continued on page 62)

Stones Sign with EMI Outside U.S., Canada

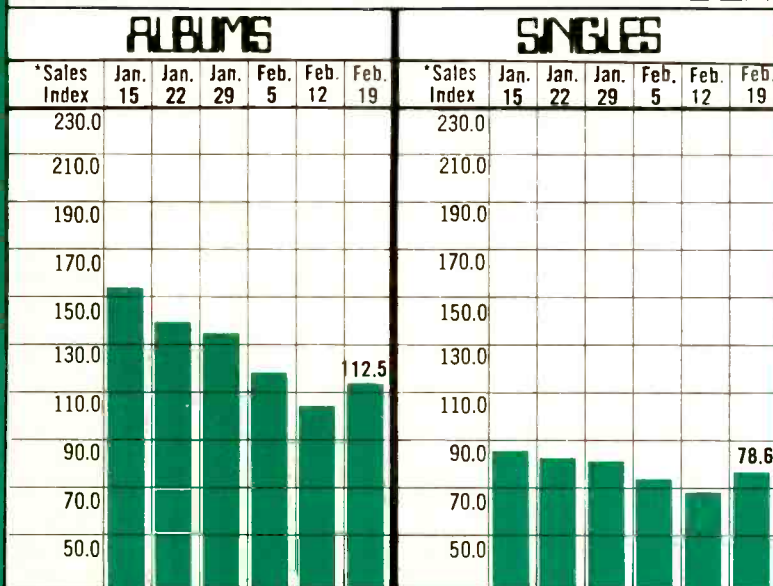
■ LOS ANGELES — The Rolling Stones have signed a long-term contract with EMI Records, Ltd., for the world outside the U.S. and Canada.

The announcement of their new association was made in London by Leslie Hill, managing (Continued on page 62)



Michael Stewart

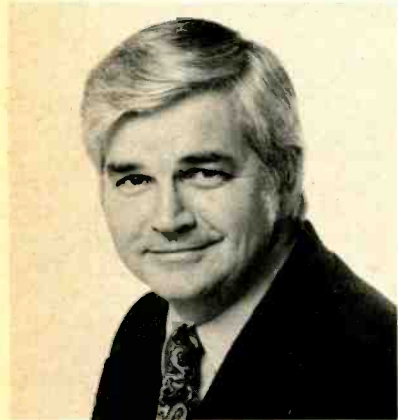
THE RECORD WORLD SALES INDEX



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

RCA Names Mulhern Merchandising Director

■ NEW YORK—Bill Mulhern has been promoted to the post of director, merchandising at RCA Records, it was announced by Jack Kiernan, division vice president, marketing.



Bill Mulhern

Mulhern will be responsible for developing marketing and merchandising concepts for all RCA artists and product.

Mulhern joined RCA Records in April, 1976 as director, east coast a&r. In that job, he coordinated the a&r activities of RCA's New York office and brought to the label such new artists as Flame and Neal Fox, both of whom will have RCA debut albums in release shortly.

Prior to joining RCA, Mulhern was advertising manager with Alpha Distributors and held a similar post previously at Bell Records, where he also supervised regional salesmen and served as liaison between the company and Ampex Stereo Tapes.

Arista Music Group Pacts with Attic

■ NEW YORK — Billy Meshel, vice president and general manager of the Arista Publishing Group, has announced the conclusion of Arista's first subpublishing arrangement with Al Mair's Attic Music. The subpublishing agreement is for the territory of Canada.

WCI, Paced by Music Group, Reports Best Year in Its History

■ NEW YORK — Warner Communications, Inc. has reported its best year and best quarter in the corporation's history, led by highest-ever revenues and earnings for the WCI record/music group. The group, composed of Warner/Reprise Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA International and Warner Bros. Music, increased its revenues by 29 percent and pre-tax earnings by 36 percent in 1976.

Worldwide revenues for the group totaled \$406,062,000, up from \$313,787,000 in 1975. Pre-tax earnings were \$68,299,000, against \$50,212,000 in 1975. Fourth quarter revenues were up 45 percent and earnings were up 48 percent over the fourth quarter of 1975, making 1976's fourth quarter the best quarter in the history of the WCI record/music group.

FBI Raid Uncovers Counterfeiting Ring

■ PHILADELPHIA — A massive alleged record counterfeiting operation, believed to be national in scope and involving an annual sales volume running into the millions of dollars, was uncovered as FBI agents armed with search warrants raided a House of Sounds, Inc. warehouse at Quarry and Hamilton Streets, Darby, Pa. It contained about five million record albums, many of which were believed to be counterfeit. A semi-trailer loaded with items picked up from House of Sounds was also seized.

John Donald LaMonte, 28, of 749 Providence Road, Lansdowne, Pa., president of House of Sounds, was arrested on charges of violating the Federal copyright law as well as a Federal law barring the interstate transportation of counter-

(Continued on page 24)

WCI, meanwhile, also experienced record revenues, net income and earnings per share in 1976. Net income in 1976 was \$61,223,000, 22 percent above 1975 levels; revenues rose 23 percent to \$826,774,000; and fully diluted earnings per share rose 30 percent in 1976 to \$3.68. WCI fourth quarter revenues of \$261,755,000 also set a company record.

Domestic Sales

WEA's domestic record sales were up 28 percent in 1976, the corporation reported, making WEA once again the nation's leader in record and tape sales. Each of the three domestic record companies had its best year ever. Warner Bros. Music also had its best year ever, with revenues up 15 percent.

WEA International's sales rose 37 percent during the year. In 1976 WEA International added an affiliate in Brazil, and saw its Italian, Dutch and New Zealand companies enjoy their first full year of operations. Several of the company's 11 worldwide affiliates enjoyed best-ever totals, and 1976 was also the year in which WEA International held its first international convention in Montreux, Switzerland.

Domestically, records distributed by WCI companies earned a total of 67 gold and platinum awards from the Recording Industry Association of America. The corporation's best-selling domestic artists included America, Bad Company, George Benson, Doobie Brothers, Eagles, Fleetwood Mac, Led Zeppelin, Queen, Linda Ronstadt, Seals & Crofts, Rod Stewart and Gary Wright.

UA Goes to \$7.98 Selective Pricing

■ LOS ANGELES—Gordon Boskin, vice president, marketing, United Artists Records, has announced that, in view of manufacturing cost increases, United Artists Records will increase album prices on a selected basis.

All country releases will remain at the suggested retail list price of \$6.98, while all new Blue Note releases will be increased from \$6.98 to \$7.98.

List prices for new artists on the UA label will be subject to variable pricing. Product by established UA acts will increase from \$6.98 to \$7.98.

All conditions relate to one record packages. The label plans to price multiple record packages on an individual basis.



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER: BOB AUSTIN
EDITOR IN CHIEF: SID PARNES
VP & MANAGING EDITOR: MIKE SIGMAN

LENNY BEER/VP, MARKETING
HOWARD LEVITT/ASSOCIATE EDITOR
TONI PROFERA/RESEARCH EDITOR
MICHAEL SCHANZER/ART DIRECTOR
Ira Mayer/Reviews Editor
David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor
Mike Vallone/Assistant Research Editor
Dede Dabney/R&B Editor
Stephen Kling/Assistant Art Director
Joyce Reitzer/Production
Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Michael Shain/Washington Correspondent
Robert Palmer/Jazz Editor

Stan Solfer/Advertising Sales

WEST COAST

SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

Sam Sutherland/West Coast Editor
Samuel Graham/Assistant Editor
John Mankiewicz/Assistant Editor
Linda Nelson/Production
Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Luke Lewis/Southeastern Editor
Marie Rattiff/Research
Vicki Branson/Research
Red O'Donnell/Nashville Report
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St., London, W.C. 2, England
Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19
8000 Muenchen 22, Germany

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN

FERNANDO MORENO

General Parinas, 9, 5ª Izda
Madrid, Spain
Phone: 276-5778

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarte
Mexico 12, D.F.
Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$60; AIR MAIL—\$100; FOREIGN AIR MAIL—\$105. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by

RECORD WORLD PUBLISHING CO., INC.
VOL. 33, No. 1548

RECORD WORLD FEBRUARY 26, 1977

Powerhouse Picks

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

David Soul (Private Stock) "Don't Give Up On Us."

One of the fastest moving records of the week (some half chart or better jumps noted), bringing the disc to top 5 status in Minneapolis, top 10 in San Francisco, top 15 in Cincinnati and very close behind in several other major markets.





This was supposed to be an ad for Lenny White's new album, "Big City," but I just can't write it.

"I'm a copywriter for Nemperor Records. For the past three days I've tried to come up with a cute headline or a catchy phrase to describe Lenny White's new album, "Big City." I can't.

I mean I can, but I can't, because anything I say sounds phony — even though it's not. Like saying "Big City" is "the intricate unfolding of subtle sounds..." I mean, it's true, but really, it's a little artsy-craftsy for the printed page, you know?

So finally my art director and I decided the best way to do this ad was simply to give you the facts.

Ok. So, Lenny White is the former Return to Forever drummer. And Lenny White also plays keyboards. Synthesizer. Mini-moog. He's a great musician. And he's also a great composer, producer and arranger. They want this in 25 words or less.

Plus, they want me to mention the other players on the album — and that's about 25 words in itself: The Tower of Power Horns, Herbie

Hancock, Verdine White of Earth, Wind and Fire, Brian Auger, Jan Hammer, Jerry Goodman, Return to Forever, Neil Schon of Journey and the incredible vocals of Linda Tillery. That's a lot of talented people for one album let alone one ad.

And finally, I've got my art director, sitting in my office with his feet on the desk saying, "he's a super-fantastic musician!"

Look, I just can't write this ad. Listen to the album."



Lenny White. "Big City." NE 441
On Nemperor Records & Tapes.

Direction:
Toby Byron
 225 Central Park West
 New York, N.Y. 10024
 (212) 580-7210

Magna Artists Corp.
 1370 Avenue of the Americas
 New York, N.Y. 10019

 9200 Sunset Boulevard
 Los Angeles, Calif. 90069

'Star Is Born' Again Top Album; MacGregor Regains Singles Lead

Overall LP Sales Up

By LENNY BEER

■ The soundtrack to "A Star Is Born" (Columbia) easily topped the album survey again for the fourth consecutive week, which ties in for most weeks at the top for a soundtrack with "The Sting" (MCA). The album, featuring Barbra Streisand and Kris Kristofferson, remained No. 1 at all major racks and most retail accounts surveyed. The Eagles (Asylum) continued as the No. 2 album, but its sales picked up this week most probably because of the increased airplay on the title cut, which will shortly be released as the second single. "The Hotel California" cut is receiving significant major market and secondary market airplay on a top 40 level now and has always been the biggest progressive item on the album.

Overall album sales picked up slightly this week thanks to a combination of hot new releases and the warmer weather that was experienced around the country. Two of the albums that contributed very heavily to the increased store traffic were last week's Chartmaker, Pink Floyd (Columbia), and this week's Chartmaker, Fleetwood Mac (WB). The Pink Floyd is now in full distribution and the sales are enormous, with many accounts already reporting it as their No. 1 item. Overall it jumped brilliantly from 47 last week to a # 9 with a bullet this week. Fleetwood Mac also scored some #1 reports this week and had a better first week than Pink Floyd did last week as it entered at #24. Both of these albums should present significant competition for the #1 position in the near future.

Slow and steady album chart progress was recorded again by three albums riding high with big hit singles: Bob Seger (Capitol), Kansas (Kirshner) and Manfred Mann (WB). The Seger, now at 17, still is waiting for the final rack crunch to come and possibly propel it nearer to or into the top 10. The retail action on the Seger "Night Moves" package continued to be sensational, and this bodes well for its potential at the racks. Kansas (Kirshner) is in a similar position but is scoring slightly better at the racks and slightly less at retail. Manfred Mann, on the other hand, is

Fleetwood Mac Gold

■ LOS ANGELES — Fleetwood Mac's latest Warner Bros. album, "Rumours," has been certified gold by the RIAA.

slower than either of the above at racked accounts and is in a position of having to deliver very quickly if it is to grow further.

Also scoring good numbers this week were George Benson (WB), whose public is proclaiming loud and clear that his previous platinum album was no fluke; Mary MacGregor (Ariola America), with her first release containing the country's #1 single and turning it quickly into national album sales action; Bootsy's Rubber Band (WB), off and away with their second for the label which is breaking strongest in the south; Quincy Jones (A&M), with the soundtrack to the amazingly popular "Roots" television series now exploding as a record also; Jimmy Buffett (ABC), another with the best action in the south; Kinks (Arista), with their first for the new label exploding out-of-the-box with fantastic progressive airplay exposure and immediate sales response; Neil Diamond (Columbia), with his live album from the Greek Theatre engagement he did this summer scoring immediate sales action; and Marshall Tucker Band (Capricorn), one of the strongest of the happening southern bands, scoring with initially strong sales on their latest.

■ This week RW introduces a new feature, R&B Regional Breakouts. See page 52.

Streisand Single Hot

(Continued from page 3)

Record World Sales Index.

Also extremely hot in this week's top 10 was Barbra Streisand (Columbia) with "Evergreen," the theme from "A Star Is Born," which received an Academy Award nomination for Best Song. The song jumped from 9 to 3 and appears to be following in the footsteps of its #1 album. Sales were lagging compared to airplay because of the incredible strength of the album, but this week was the one for the sales action to catch up with the singles airplay. Al Stewart (Janus) continued his climb this week by edging into the #4 slot with his "Year of the Cat" single from his top 10 album, and two new singles entered the top 10, as Bob Seger (Capitol) and Kenny Nolan (20th Century) squeezed into the 9 and 10 slots this week with bullets.

ABBA

There are also some strong items in the areas just below the top 10 headed by ABBA (Atlantic) at 11, Fleetwood Mac (WB) at 14, Kansas (Kirshner) at 15, Thelma Houston (Tamla) at 18 and 10cc (Mercury) at 19. Hall & Oates (RCA), which has received significant mention as a major hit record in this column, had another strong week and will no doubt be a top 5 national item before it completes its run. The record moved from 26 to 20 this week

and has overcome much of the fear that was created because of the use of the word "bitch" in the lyrics.

Tom Jones (Epic) and Natalie Cole (Capitol), who were last week's Powerhouse Picks, both showed strong gains nationally. Jones picked up some more major markets and continued its strong sell-through, while Natalie Cole exploded from 7 to 1 on the r&b chart and picked up some strong top 40 play. Both of these singles have strong potential and have exhibited strong sales in the markets where they have received strong airplay rotation.

Strong Debuts

The chart was also highlighted this week by some strong debuts by a host of new records. Jennifer Warnes (Arista) tops the list as Chartmaker at 74, just ahead of Glen Campbell (Capitol), who solidified the country activity it has by securing a host of key top 40 stations in the south. Other strong debuts were recorded by John Travolta (Midland International), Gary Wright (WB), Wilton Place Street Band (Island) with r&b, pop, disco and MOR play, Bay City Rollers (Arista) and Leo Sayer (WB). After last week's lack of new activity, the surge of airplay and sales action on these new records was the high spot of the week.

Restraining Order In Heart Case

■ SEATTLE — The complications surrounding the group Heart and its original label, Mushroom Records, have taken another turn with the issuing of a temporary restraining order February 10 in Seattle.

The order, issued by Judge Donald Voorhees of the U.S. District Court, prohibits the group from re-cutting or releasing on any label other than Mushroom certain material that has already been recorded for Mushroom. Ownership of the masters to Heart's second and as yet unreleased album, "Magazine," remains in contention, and is among those issues that may be discussed when hearings in the case resume this Tuesday (22).

According to Allan Clark, lawyer for Mushroom and Can-Base Productions, Ltd., the label's parent operation, the TRO does not prevent Heart from actually signing with another label, or from performing live.

REGIONAL BREAKOUTS

Singles

East:

Tom Jones (Epic)
David Soul (Private Stock)
Elton John (MCA/Rocket)

South:

Tom Jones (Epic)
Enchantment (UA)
Natalie Cole (Capitol)
William Bell (Mercury)

Midwest:

Tom Jones (Epic)
Natalie Cole (Capitol)
David Soul (Private Stock)
Atlanta Rhythm Section (Polydor)

West:

David Soul (Private Stock)

Albums

East:

Fleetwood Mac (Warner Bros.)
Quincy Jones (A&M)
Kinks (Arista)
Mary MacGregor (Ariola America)

South:

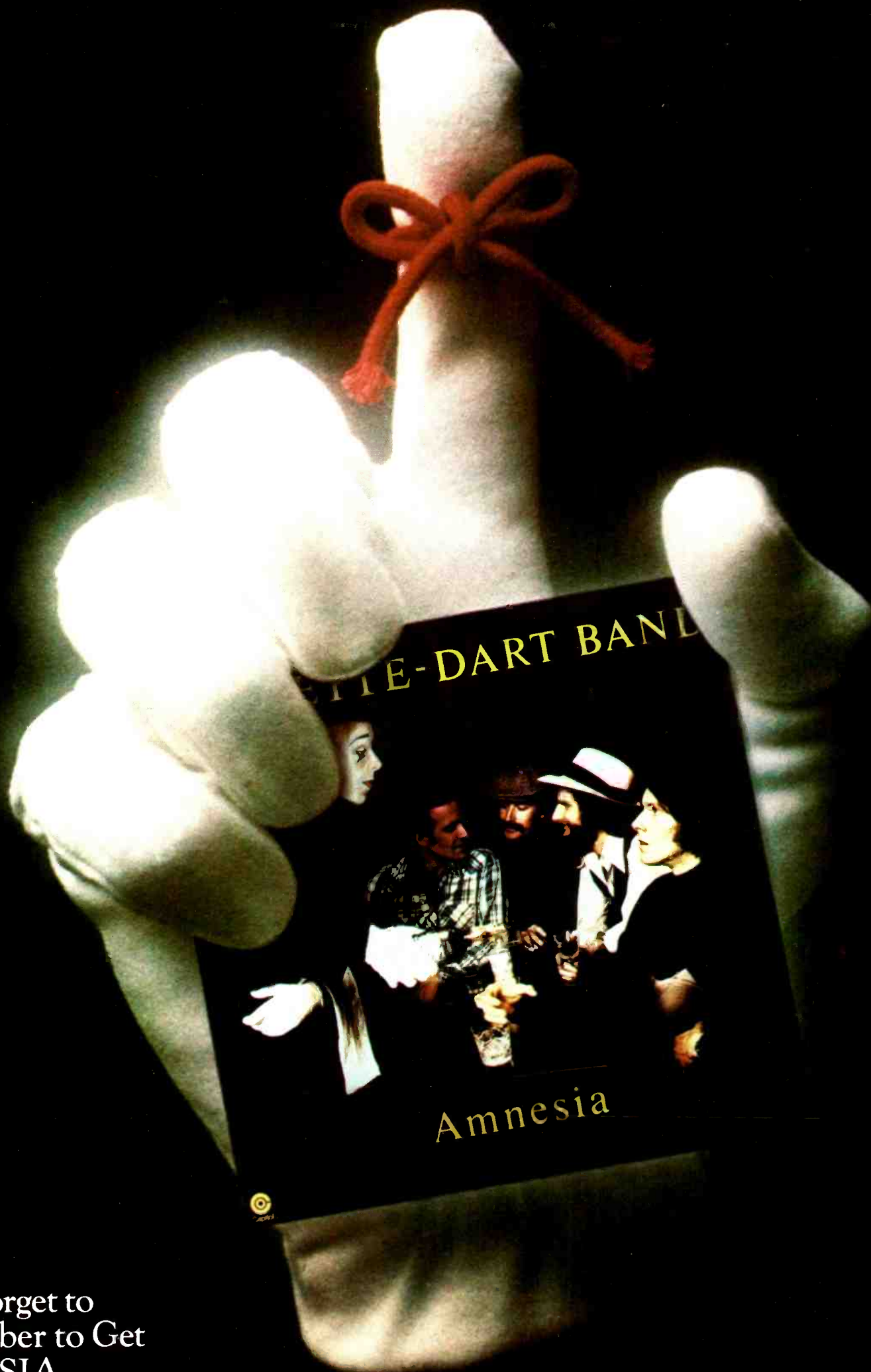
Fleetwood Mac (Warner Bros.)
Kinks (Arista)
Neil Diamond (Columbia)
Quincy Jones (A&M)
Sea Level (Capricorn)

Midwest:

Fleetwood Mac (Warner Bros.)
Kinks (Arista)
Quincy Jones (A&M)
Sea Level (Capricorn)
Marshall Tucker Band (Capricorn)
Neil Diamond (Columbia)
Utopia (Bearsville)

West:

Fleetwood Mac (Warner Bros.)
Marshall Tucker Band (Capricorn)
Kinks (Arista)
Neil Diamond (Columbia)
Utopia (Bearsville)



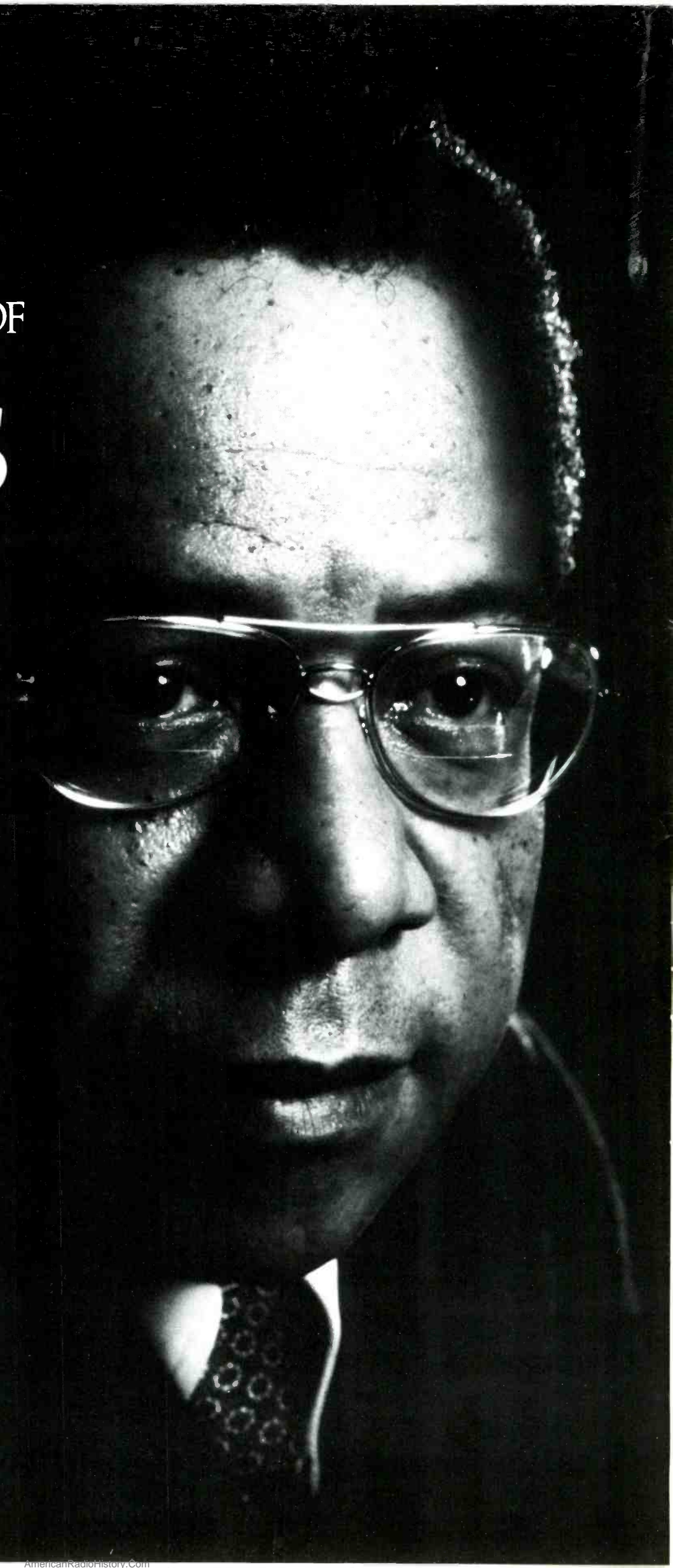
Don't Forget to
Remember to Get
AMNESIA
The New Album by the
POUSETTE-DART BAND

Produced by Norbert Putnam  Capitol
SW 11008

ALEX HALEY

TELLS THE STORY OF
HIS SEARCH FOR

ROOTS



October 31, 1976: ROOTS became the number one best-seller (over 1,000,000 hardbound copies sold within 20 weeks of publication). It is still number one.

January 28, 1977: ROOTS became the most-watched television broadcast of all time (130,000,000 viewers in 8 nights).

March 10, 1977: Each reader and viewer can hear and see a uniquely fascinating double album package, created by Alex Haley, that will make recording history.

ALEX HALEY/ROOTS
A special 2-record package
distributed by Warner Bros. records & tapes.
2BS 3036



Show Music Flourishes In Non-Theater Environments

By IRA MAYER

■ NEW YORK—When Greg Dawson of the Soho restaurant/cabaret The Ballroom, and producer/writer Craig Zadan launched the "Broadway at the Ballroom" series last fall it was a gamble. No one was sure just how big the audience for Broadway composers and writers performing their own material would be; the 92nd Street YM/YWHA "Lyrics and Lyricists" series had proven successful over the years, but many of those who participated in that forum were either performers in their own right, or "names" who, in the context of a series, could together sell out a season.

What began as an eight-week experiment blossomed into quite a bit more, with Lehman Engel's BMI workshop providing, under Lawrence Kraman's production, some experimental evenings on Monday nights, with new composers demonstrating their approaches. Dory Previn did one night, and Estelle Parsons settled in for two weeks. Leonard Sillman is about to present "The Best of New Faces," with young faces offering a survey of that ever-changing revue.

ICM Takes Over Hurok

■ NEW YORK—ICM Artists, Ltd., the classical music and dance subsidiary of Marvin Josephson Associates, Inc., has taken over the current operations of Hurok Concerts, Inc., it was announced by Alvin H. Schulman, President of MJA, and Maynard Goldman of American Management Corporation, the owners of Hurok Concerts, Inc. In making the announcement, Schulman and Goldman said that ICM Artists, Ltd. will service the current touring season of Hurok artists now on the road, through July 1, 1977.

In addition, Schulman said that ICM Artists, Ltd. has secured all rights to the use of the Hurok name, and that ICM Artists will be utilizing the Hurok name for selected classical music and dance presentations in the future. American Management will be phasing out of that field.

Golden Crest Ups Prices

■ NEW YORK — Golden Crest Records has announced that as of February 1, 1977 they have increased the retail price of their records. The 4000 series now lists at \$7.98 per record, the 3000 and 7000 series at \$6.98.

Clark Galehouse, president of Golden Crest Records, attributes the increase to spiraling costs of record pressing and packaging.

The impact of the "Broadway at the Ballroom" series, however, has not been duly recognized or appreciated. For while it has been a successful endeavor for the Ballroom itself, and a challenge to Zadan's talents and resiliency, there can be little doubt that it has also encouraged others to look to the Broadway repertoire for booking ideas. Included are the development of an eight week series at Michael's Pub based on Alec Wilder's book "American Popular Song;" the mounting of concert versions of "She Loves Me," "Knickerbocker Holiday" and "The Golden Apple" to begin March 29 at Town Hall; the Broadway opening of "A Party With Comden and Green;" Jule Styne's recent two-week engagement at the Rainbow Grill; significant press coverage of the Manhattan Theater Club's weekend revues including Richard Maltby and David Shire's "Starting Here, Starting Now" which will open March 7 at Barbarann; and a general upsurge in interest in cabaret performers and theater personalities who have taken to New York's cabaret stages either as a change of pace or as a testing ground for exploring new career possibilities.

It is, in fact, the theatrical flair applied to an intimate setting that is helping focus attention on these cabaret presentations. And certainly there appears to be a broad, untapped audience willing to come out to hear old standards and show tunes presented in personable style.

That audience, too, is frequent-

ly young—younger than most who might be out for an evening's nostalgia alone. That the majority of these undertakings are highly professional, with strong directorial hands and attention to detail, indicates that it is a discriminating audience. Those weaned on rock and roll are more attuned to the importance of theatricality than many producers might wish to acknowledge. As that audience matures, it is looking for the kind of quality in its pop product — live and on record — that show music can help provide.

E/A Reactivates College Program

■ LOS ANGELES — Elektra/Asylum Records has reactivated its college radio program with the addition of Scott Burns as national college radio coordinator, it was announced by Burt Stein, director of national album promotion.

Prior to joining E/A, Burns attended the University of Oregon, graduating with a BA in psychology in August, 1976. Based in Los Angeles, he is currently on the road, coordinating radio activities on behalf of Andrew Gold's latest album, "What's Wrong With This Picture."

■ Intersong U.S.A., Inc. is the exclusive publisher in the U.S. of the music of Phonogram recording artist Graham Parker.

Finalizing Plans



The T. J. Martell Memorial Foundation for Leukemia Research is holding an industry banquet and show on March 26 at the Americana Hotel. At that time the Foundation will be awarding Bruce Lundvall, president of CBS Records Division, the Humanitarian Award for 1977. Shown finalizing plans for the banquet and the star-studded show are, from left, Floyd Glinert, Foundation vice president and co-chairman for the banquet; Joe Smith of the Foundation's advisory committee and master of ceremonies for the banquet; Dave Rothfeld, foundation chairman and banquet chairman; and Tony Martell, foundation president.

WB Promotes Greenberg

■ LOS ANGELES—Ellen Greenberg has been named assistant director of merchandising at Warner Bros. Records, it was announced by merchandising director Adam Somers.



Ellen Greenberg

Greenberg will be involved in planning and implementing the computerized direct mailing system with additional campaigns and production responsibilities.

Abkco Reports Loss

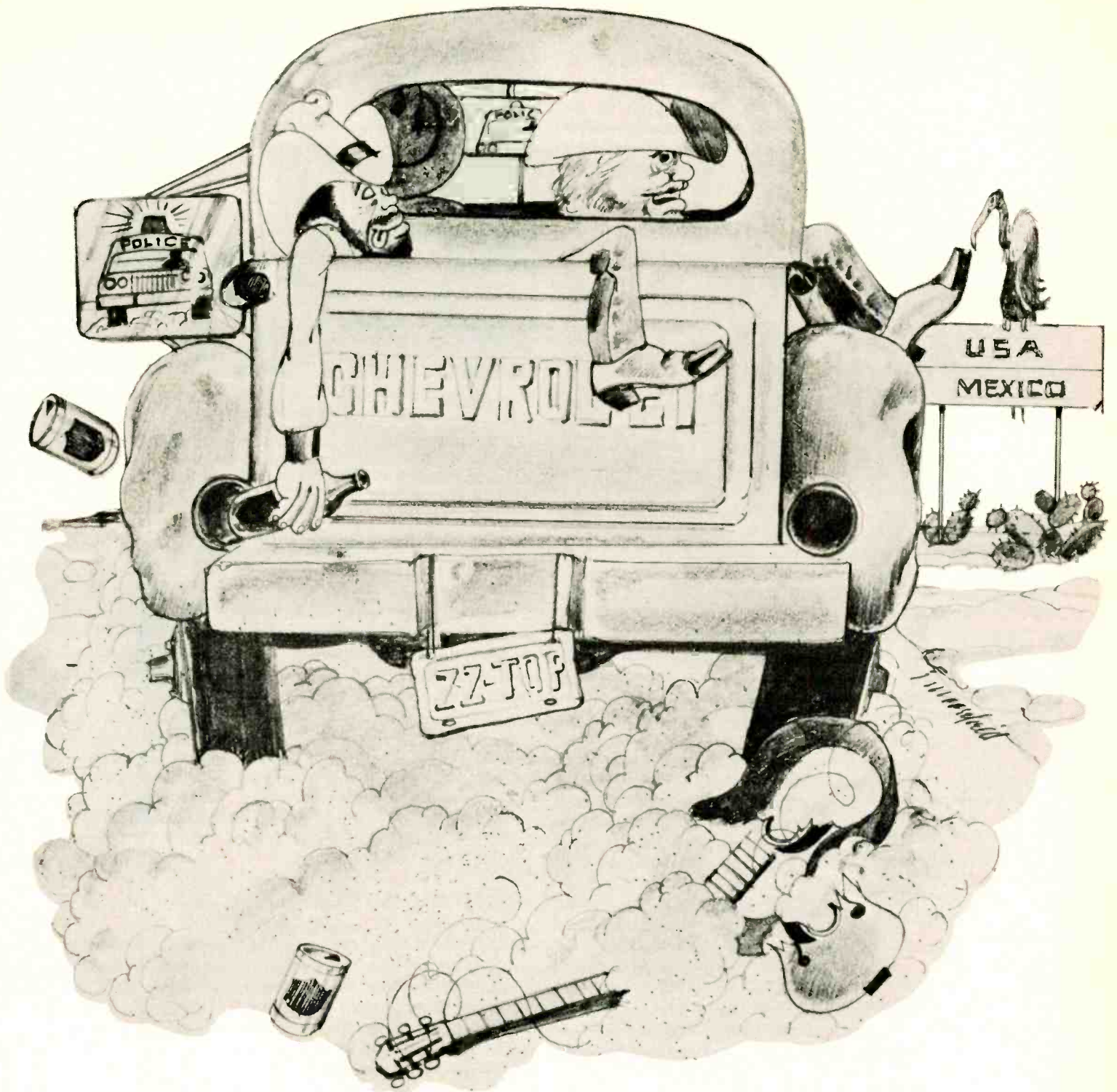
■ NEW YORK—Abkco Industries, Inc. has announced the results of its operation for the first quarter ended December 31, 1976 with revenues of \$2,767,055 and a loss of \$68,408 or 5¢ per share. This compares to revenues of \$1,816,608 and a loss of \$140,679 or 10¢ per share for the corresponding period in 1975.

During the three months ended December 31, 1976, the company incurred expenses of \$196,963 in connection with litigation with the "Apple Companies." During the three months ended December 31, 1975 such litigation expenses amounted to \$275,506.

On January 8, 1977, Abkco Industries, Inc. reached a settlement of all outstanding litigation with the Beatles and entities controlled by them ("The Apple Group").

The settlement provides for an exchange of funds resulting in a net cash receipt by Abkco of approximately \$4,200,000. Abkco has relinquished its claim to continuing commissions based on agreements negotiated by the company under its management agreements. Repatriation of the funds by Abkco from England is subject to Bank of England approval.

At the settlement date, the company had recorded various receivables for loans and commissions as well as obligations to "the Apple Group" resulting in a net receivable of approximately \$3,800,000. Income from the settlement less current related litigation expense will be reflected as other income in the financial statements for the quarter ending March 31, 1977.

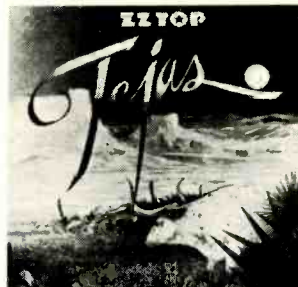


"ARRESTED FOR DRIVING WHILE BLIND."

LONDON 251

The most requested song from ZZ Top's
new hit album is now a single.

Just released from



PS 680

ZZ TOP ...Takin' Texas to the people...with their music.



LONDON
RECORDS & TAPES



NARM Outlines Seminar Plans

■ CHERRY HILL, N.J. — Four seminar sessions will be held on Monday, March 7, at the 1977 Convention of the National Association of Recording Merchandisers, which will be held March 4-7 at the Century Plaza Hotel in Los Angeles. Each session runs for one and a half hours, and will be given twice.

A panel of outstanding radio and record industry executives will be addressing themselves in a seminar entitled "Future Radio — Future Shock???" to the future of the relationship between the recording industry and radio. The panel will be moderated by George A. Burns, president of Burns Media Consultant. The radio representatives on the panel represent the broad spectrum of radio programming. Lee Abrams, of Kent Burkart/Lee Abrams Associates, is the director of the "Superstars" format operation since 1974. Steve Marshall is the national programming consultant for the CBS/FM Group, and has been affiliated with KNX-FM since 1971. Rounding out the radio representatives on the panel is Tim Sullivan, vice president and general manager of KHJ Radio, the RKO station in Los Angeles. Representing the recording companies are Harold Childs, vice president of promotion for A&M Records; and Stan Monteiro, vice president of national promotion for Columbia Records. Ira Heilicher, vice president of Pickwick, will represent the merchandising segment of the business.

E/A Releases First Twelve Inch Single

■ LOS ANGELES — Elektra/Asylum Records has released its first commercial 12-inch, 45 rpm disco single. The DHG (disco hot groove) recording is "Menage a Trois," backed with "Free," by the Bob Crewe Generation.

The record, on the Elektra label, will retail for \$2.45.

Another seminar is entitled "An Industry Product Code: A Forseeable Reality." The seminar will provide a complete review of the recording industry's effort to establish a universal industry product code, which began at a joint NARM/RIAA meeting, held at the NARM Mid Year Conference in September. Henry Brief, executive director of RIAA, will chair the session. Dr. Shelley A. Harrison, chief executive officer of Symbol Technologies, Inc., who has been closely associated with the industry's effort to make a product code a reality, will also be on the panel. Dr. Harrison, a Ph.D. in Electrophysics, is a consultant to industry and government. He will explain the fundamental objectives of the code, how it can realistically be accomplished, what the costs will be, the ultimate advantages, and the basic technology. Also on the panel will be Harold Okinow, vice president of Lieberman Enterprises; and William Robertson, director of management information services for Capitol Records.

Two seminars relating to merchandising will be held. One will be entitled "The Grammy: How To Make the Most Of It," and will be chaired by Jay Cooper, president of NARAS. The second is entitled "The Merchandise Mart: Unique Ideas That Work." The session will feature a slide presentation incorporating creative merchandising ideas which have been used successfully. The session will be chaired by Sid Davis of Music Retailer, who worked closely with James Lewis, a graduate student of the School of Business at Columbia University, in preparing the slide presentation. Members of the panel which will follow the slide presentation include Gary Arnold of Disc Records, David DeFravio of Record Bar; David Crockett of Father's and Sun's; and Steve Salsberg of Lieberman Enterprises.

Miller's 'Double Platinum'



At the end of his recent 10-city, west coast, major-arena tour, Steve Miller was given a special commemoration by Capitol executives. Backstage at the Inglewood Forum Miller was presented with a "Double Platinum" award signifying two million certified unit sales of Miller's "Fly Like an Eagle" lp. At the presentation (standing, from left) are: Jim Mazza, vice president, marketing; Gregory Fischbach, Miller's attorney; Rupert Perry, vice president, a&r; Miller; Don Zimmermann, executive vice president and chief operating officer; Bhaskar Menon, chairman, president and chief executive officer. Jenny Turner, friend of Steve Miller, is pictured seated.

Columbia Promotes Jock McLean

■ NEW YORK—Jock McLean has been appointed to the post of associate director, artist development, Columbia Records. The announcement was made by Arma Andon, vice president, artist development, Columbia Records.

In his new position, McLean will be responsible for the creation and implementation of plans for the career development of artists on the Columbia label. He



Jock McLean

Prelude Pacts With Honeybee

■ NEW YORK—Marvin Schlachter has announced that Prelude Records has reached an agreement with Jay Ellis to distribute his newly formed label, Honeybee Records. Schlachter noted that this was the first signing since the formation of the label a few weeks ago.

The first single release on Honeybee—"What's Your Name" by the group Showdown—is the first of approximately five singles and three albums to be released within the next 90 days.

will be in close and constant touch with artist, managers, agents, promoters and club owners throughout the country. McLean will also direct and implement plans for television exposure for Columbia label artist nationwide. He will report directly to Andon.

McLean joined CBS Records in 1975 as manager, artist services, Columbia Records, where he was responsible for fulfilling merchandising requirements of various artists while setting up promotional tours and concert appearances. Prior to joining CBS Records, McLean worked for Peter Asher Management and was closely involved in the career of James Taylor, now a Columbia artist, along with Cat Stevens and Carole King. From 1967 to 1970, he worked with Nat Weiss and Nemperor Artists, representing such artists as The Beatles, Cream, the Bee Gees and The Mahavishnu Orchestra among others. During 1967, he served also as personal assistant to George Harrison.

Foghat Finds Gold

■ LOS ANGELES—"Night Shift," the current Bearsville album by Foghat, has received RIAA certification as a gold record.

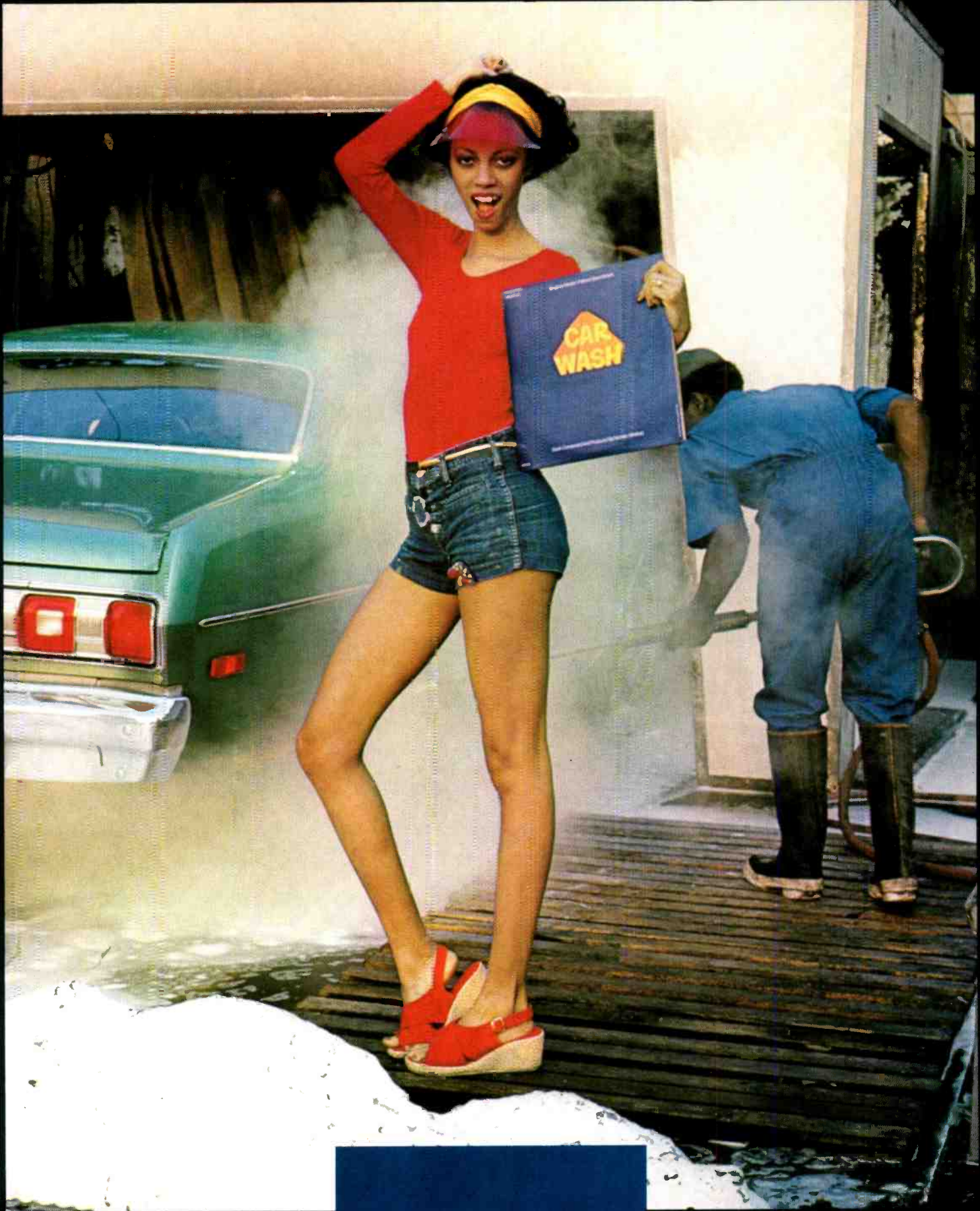
Capitol Honors Campbell



Glen Campbell was honored recently at Capitol Records' Los Angeles office to celebrate his 15-year association with the label and his recent re-signing. He was presented with a wall of platinum and gold albums and a 15-tier cake. Campbell is pictured at left with CRI chairman, president and chief operating officer Bhaskar Menon. Pictured at right, Campbell is joined by Jimmy Seals and Dash Crofts and their wives. Campbell played guitar on the early sixties hit single "Tequila" by the Champs, a group which included Seals and Crofts.

I WANNA GET NEXT TO YOU

MCA-40662



Another great
single from
the gold
album...

**CAR
WASH**

Music composed
and produced
by Norman
Whitfield

MCA2-6CCD
MCA RECORDS

AmericanRadioHistory.com

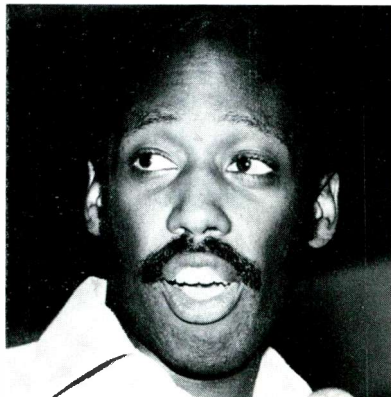
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Tom Draper: Establishing Warner's Black Music Operation

By SAM SUTHERLAND

■ During 1976, Warner Bros. Records witnessed its first broad-based success at establishing itself as a force in black music as well as the pop and rock areas that had previously been the company's strong suits, and much of the responsibility for that success can be attributed to the arrival of Tom Draper, a veteran of a&r and promotion, as vice president, black music marketing. In the following Dialogue, Draper, along with national black promotion director Eddie Pugh, detail the combination of roster changes, staff expansion and promotion and marketing strategy that have enabled Warner Bros. to make inroads for its r&b, progressive black and jazz acts.



Tom Draper

Record World: When were you brought in to head up Warner's black music operation?

Tom Draper: September of '75.

RW: Warner Bros. had already made some moves toward the black market via early signings and label deals. What kind of shape was the roster in when you arrived, and how did you view the overall black music presence for the company?

Draper: It was going through transition. When I got here, they were going through a sorting-out process, determining who would stay and who would not stay. They had some artists that they had signed in the early years, they had a couple of label deals, and by the time I got here they had begun to sort all those things out. The only label situation that remained was the Curtom label. When I arrived, I think there were 14 or 15 artists, plus Curtom.

RW: Had any of those initial black signings made an impact?

Draper: Somewhat of an impact. One of the few who made any impact was Graham Central Station.

RW: Apart from the roster itself, how did you view the existing black promotion force?

Draper: When I arrived, there were five regional men covering the entire country, and they were just overloaded. Even though they did not have a great many artists to work, there was still a lot of product coming from those artists, and it was a matter of their being spread too thin. In today's competitive market, you have to concentrate your efforts, and in order for us to do that and establish ourselves, you had to have a bigger staff.

RW: At that point, Warner Bros. had also been trying to get into black music for a few years, but was still trying to overcome an image rooted in straight pop, rock and progressive acts.

Draper: Exactly. As a matter of fact, at the time that I arrived, Mo Ostin was very seriously considering discontinuing black music in his company. That's no secret. I mean, he had very mixed feelings about whether we should continue as a company dealing with black music. But it was at that time, and for several factors, that he decided to move forth and remain in it, and we're better for it today.

RW: How did you go about beefing up the promotion force? Was your first priority simply to get more reps, or did you have to restructure the operation as well?

Draper: Well, it was a combination of the two, but primarily it was a number of bodies. Shortly after I arrived, we hired a sixth regional man. We then elevated Eddie Pugh to the position of national promotion director, and a short while after that, we added Jackie Thomas to handle disco coordination for us out of New York City. The company had not really paid very much attention to the disco area.

RW: This was still late '75?

Draper: No. This was really already '76. The period between September and December was a sort of orientation for us. When I came in, I came in running, so you know there were meetings and presen-

tations, so I didn't really have a chance to start putting things together before the beginning of '76.

RW: Eddie, when you came in, were you based in New York from the outset?

Eddie Pugh: No, I was based in Atlanta at the time. I was handling the southeast region for Warner Bros. I was still a regional man until January, and then I came to New York and assumed the responsibilities of national director at that time.

RW: Why did you choose New York, rather than the company's home offices in California?

Pugh: At that time, I felt I needed some experience on the east coast, and that I also could give Warner Bros. a presence there that they'd never had before.

RW: Did basing your office in New York bring you any closer to key markets?

Pugh: No, I don't think that was an essential part of it. It just gave me the experience of what the east coast market was like.

RW: In terms of disco, however, New York was a deliberate choice?

Draper: Yeah, because I had come from New York, where I had become very involved in the whole concept of disco.

RW: At that point, were there enough really strong indicators that you could point to for disco's impact on record sales? Or did you have to make a case for disco promotion?

Draper: Well, I guess it was somewhere between the two. The company had begun to recognize the strength of disco music and its impact. They had tried to handle it out of the west coast, and it was my recommendation that instead of trying to handle it from there, 3,000 miles away, we should approach it where it's at its strongest point.

That was New York, and it still is to this day. Disco is still stronger on the east coast; that area from Washington up through Boston, with the center of it really being New York City, is where most disco records break out of. There has been a growth trend in the last year on the west coast, but it still has a way to go as far as I'm concerned before it catches up with the sales and overall impact that disco records make on the east coast.

...at the time I arrived, Mo Ostin was
“very seriously considering discontinu-”
ing black music in his company.

RW: Did you find that trying to take disco play on a given song and translate that into other kinds of activity required special tools, or posed special problems?

Draper: Yeah, we had to approach it as a totally alternative kind of music. We could not take it directly to the r&b stations because many of them were not into disco programming. It was a grass roots thing developing through the discos out of New York, Philadelphia and Washington. We had to track the stores to make sure that they were aware, because their focus had always been, "Well, let me see what's playing on the radio and I will stock on the basis of what I hear."

We had to educate them to the extent that you may not hear it on the radio, but you're going to get calls for it, and you have to have the product in your store to be able to sell it. We had to really get the people to understand the importance of being responsive to these calls.

RW: What about the discos themselves? Did they need education in terms of making their presence felt with retailers?

Draper: Yeah, because, for the most part, disco jocks really had very little orientation in terms of what the business is all about. You know, they are the guys who might have worked in Macy's or Gimbel's or whatever; they come from all walks of life, not necessarily from the music industry. So we had to educate them to understand that, a) it takes time for a product to get into the stores, and, b) if

(Continued on page 54)

Narada Michael Walden has been called the ultimate fusion musician. His latest LP proves it.



Narada Michael Walden was raised on soul and straight-ahead rock 'n' roll, weaned on jazz, tutored by the classics. He's played with groups like the Mahavishnu Orchestra. His songs have been recorded by Jeff Beck, Roy Buchanan, and Alphonso Johnson.

That's a pretty impressive list of credentials.

But what's even more impressive is his latest album, "Garden of Love Light," featuring solos by today's hottest youngblood fusion musicians.

"Garden of Love Light." A lot of talent and a lot of music. On Atlantic Records and Tapes.



SD 18199
Produced by Tom Dowd.

And watch for Narada Michael Walden's single version of "Delightful." It's sure to be an R&B smash.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ FEAR AND LOATHING: Medium-warm poop at street level this week was the news that **Malcolm McLaren**, manager of the infamous **Sex Pistols**, has come to Hollywood to talk with record companies about where he should leave his weapons next time he comes to the States. We didn't take at all seriously reports that McLaren's huddles are being held at the Institute of Nude Wrestling, several Hollywood Boulevard adult bookstores, and the corner of Selma and Las Palmas in the dead of night. One thing seems certain, though: there won't be any radio interviews set up for the scourges of the airwaves . . . Also cruising for contracts is **Mick Jagger**, in town to finalize plans for the **Rolling Stones'** U.S. and Canadian distribution rights. The Stones, after all, were the original Sex Pistols of '64, so it's expected Jagger will be visible through the weekend.

MEET ME IN THE LOBBY: Twenty-four hours after **Joe Smith**, framed by a high-octane music biz dais, detailed the "invisibility" of the record industry among the media power elite of Los Angeles, **Jerry Moss** and **Mo Ostin** were hosting a rather visible luncheon gathering of music execs pledging support for L. A. Mayor **Tom Bradley's** re-election campaign. The show of hands included **Herb Alpert** and **Gil Friesen** at A&M, ABC's **Jerry Rubinstein**, 20th Century's **Russ Regan**, **Stan Cornyn** of Warner Bros., Tabu Records' **Clarence Avant**, attorney **Paul Ziffren** and, bringing it full circle, Joe Smith. The meeting was held at Mr. Chow's, and initial avenues of support may include major fund-raising concerts.

RUMORS DENIED: There is no truth to the rumor that percussionist **Ralph McDonald**, keyboard ace **Clarence McDonald**, and psychotropical pioneer and cetacean advocate **Country Joe McDonald** are setting up a nationwide burger chain to be called Ralph, Clarence and Country Joe's . . . **Neil Bogart** has squashed widespread speculation that he would be opening a West Hollywood steak-and-lobster rendezvous (with New York roots) to be called The Frond.

COAST'S BELIEVE IT AND WEEP: Did you know . . . **Pete Senoff** has no chair behind his desk at ABC Records, preferring to pace nervously across his office? Or that **RW's** undercover market analyst, **Arnold Constable**, has bet **Gabor Zimbo** a season box to the Laker games in support of gold status for **Valerie Carter** (Columbia), Constable's personal choice for best new femme in Lotusland? Or that **Lee Cadorette's** secret vocation has been a standout tenure as director of baton maintenance for the Moron Tablecloth Choir?

CAPRI LOUNGE UPDATE: Bemused appreciation for **Loretta Hagers'** touching display of loyalty to **RW** last week. Loretta chose to save those precious back issues to wrap her jam jars.

BACK TO THE TRENCHES: **Leo Sayer** and **Richard Perry** are reported heading into the studio in the interests of accentuating the positive, Sayer's current string of Perry chart collaborations . . . **Stevie Winwood** has left his partnership with **Stomu Yamashta** and **Michael Shrieve**, with only one album, "Go" (Island), and few live dates. Yamashta and Shrieve are reportedly keeping **Go** alive, with London sessions in April expected to include appearances by **Justin Hayward** and . . . **Marty Balin**? Balin himself is wrapping up sessions with songwriter **Jesse Barish**, who contributed two tunes to "Spitfire." Barish recorded his debut at **Wally Heider's** in San Francisco, and Balin, described by one admirer as "the man who signs no contracts," is going to be trolling for one for Barish . . . **Jim Messina**, **Jeff Baxter** and **Mimi Farina** have been among **Hoyt Axton's** relief team during sessions for his first MCA album at his Treetop recording studio.

NO COMMENT: "If you can write a romantic ballad, maybe you should be crooning to L. A. based Film Ventures president **Ed Montoro**, who's looking for a lyricist to collaborate on **Lalo Schifrin's** score for his forthcoming feature film, 'Day of the Animals.' It won't be your usual moon, June, spoon tune, since the film deals with unusual genetic effects of ozone pollution on both man and beast."

FURTHERMORE: **Derringer** broke all existing house records at the Whisky last week. The band's current tour has sidestepped larger venues to focus on clubs . . . Arista west coast honcho and former COAST regular **Michael Lippman** reportedly feeling the ink pinch. It was just another lonely phone call . . . Special Aerodynamic Merchandising Plaque to the Starship's **Pete Seals**, who flew his plane over the Bay area on Valentine's Day trailing the message, "Jefferson Airplane Loves You." We refuse to point out that he was referring to an album title . . . **John Bauer's** next dollar concerts are set for the Seattle and Portland Paramount Theatres on Feb. 25 and 26 with the **Sutherland Bros. & Quiver** headlining.

Quincy's RW 'Roots'



Quincy Jones recently visited Record World's west coast offices in conjunction with his latest album "Roots." Record World vice president Spence Berland presented Quincy with plaques commemorating the Record World Special Issue (11/13/76) in which Jones was honored.

Lehning to Big Tree

■ NEW YORK — Kyle Lehning has been appointed a&r director and staff producer for Big Tree Records, it was announced by Doug Morris, president of Big Tree Records in New York.

Lehning earned RIAA gold records last year for England Dan & John Ford Coley's debut single on Big Tree, "I'd Really Love To See You Tonight" (written by Parker McGee) and the duo's first album for the label, "Nights Are Forever."

In addition, Lehning was instrumental in the signing of Parker McGee to Big Tree, and produced the singer-songwriter's debut single, "I Just Can't Say No To You," and lp for the label, released next month.

Arista Promotes Siegal

■ NEW YORK—Judd Siegal has been promoted to the position of national field sales manager for Arista Records, it was announced by Jon Peisinger, director, national sales for the company.

Duties

In this capacity, Siegal will coordinate Arista marketing efforts with all national accounts and major retail chains. In addition, he will direct and coordinate Arista's regional marketing staff on breakout campaigns and special projects.

In this newly created position, Siegal will play a key role in the development and fulfillment of sales campaigns and in the continuing growth of Arista.

Cherchez La Gold



Dr. Buzzard's Original Savannah Band is seen here at a cocktail reception hosted by RCA Records' president Ken Glancy in honor of the group, whose debut lp for the label, "Dr. Buzzard's Original Savannah Band," has been certified gold by the RIAA. Seated from left are group members Andy Hernandez, August Darnell, Cory Daye, Stony Browder Jr., and Mickey Sevilla. Standing from left are Ken Glancy, Tommy Mottola, Savannah's manager, Mike Berniker, RCA's division vice president, pop a&r, and Mel Ilberman, RCA's division vice president, domestic operations.

**A REMARKABLE
FIRST ALBUM!**



FROM A REMARKABLE NEW BAND.

PIPER IS BILLY SQUIER, RICHARD FONTANA, ALAN NOLAN, TOMMY GUNN AND DANNY MCGARY.

**AUCOIN
MANAGEMENT
INC.**



SP-4615

**A rock
steady**
PRODUCTION INC.

Who In The World:

Genesis Riding High After Eight Years

■ Eight years have elapsed since an embryonic, still teen-aged songwriting collective calling itself Genesis made its first appearance on vinyl. Released in January, 1977, "Wind & Wuthering," the group's fourth Atco album (and ninth lp in all), has already shaped up as the biggest Genesis record to date. Garnering immediate and extensive FM airplay, with sales to match, the album has moved rapidly up **Record World's** album chart, placing this week at #30. In addition, Atlantic has just released the first single from the lp, a special edited version of "Your Own Special Way."

Coinciding with the release of the album, Genesis embarked on a massive "World Tour '77." Following a one-month trek through England, the band arrived in the U.S. on Feb. 2 for the start of a two month solo tour here, with over 40 cities set so far. The itinerary includes some of the largest venues Genesis has played in this country, including this week's debut appearance (23) at New York's Madison Square Garden and an appearance next month at the L.A. Forum.

For the 1977 dates (which will extend through next December), Genesis is carrying all new sound and lighting equipment (including their own patented laser system), plus a specially-designed stage. In addition, drummer Chester Thompson (Weather Report, Frank Zappa) has joined the group for all live shows. As before, there are two drummers on stage, with both Phil Collins (lead vocalist & drummer) and Thompson doing solo parts as well as occasional duets.

The music on "Wind & Wuthering" is ever-identifiable as Genesis—with Phil Collins' masterful vocals & percussives, the orchestral keyboards of Tony Banks, Steve Hackett's uniquely melodic guitar and Mike Rutherford's bass/guitar rhythms. Lyrically, the members of Genesis continue to be expert story-tellers. The group's most varied lp to date, "Wind" encompasses the likes of the rocking opener "Eleventh Earl of Mar," the beautiful melodies of "Your Own Special Way" and "Afterglow," and the whimsical playlet "All In a Mouse's Night."

The growth of Genesis has been a steady, gradual process. The group was conceived as a vehicle for the songwriting of its members, rather than a platform

for irrelevant flashiness; and the Genesis style came to be defined by complex, yet highly accessible instrumental arrangements, strong melodies and fantasy-oriented story lyrics. The band also became known early on for a highly original, very visual stage presentation created to reinforce the music. Thus, soon after their inception, Genesis came to the point where they had to do their own shows in order to perform with the desired sophisticated staging. As a result, they became one of the only headlining acts that "no one had ever heard of," and their audience has grown gradually, but steadily and loyally.

By 1972, Genesis was a major act in their English homeland, and their U.S. cult following had swelled dramatically. In December of that year, they made their U.S. concert debut in New York, headlining WNEW-FM's annual Christmas concert. Full, headlin-

ing tours followed, and thus Genesis has never opened for anyone in the U.S.

Their debut Atlantic lp (on the Charisma label), "Selling England By The Pound," was released in Nov. '73, followed a year later by the double-lp "The Lamb Lies Down on Broadway" (Atco). The latter "musical play" was performed no less than 102 times around the world through May, '75. In March, 1976, Genesis released "A Trick of The Tail" (the first lp featuring drummer Phil Collins as lead vocalist, following frontman Peter Gabriel's departure in Aug., '75). An SRO tour of the States followed, and it was certainly clear that Genesis was no longer simply a major cult band.

Now, Genesis is riding high with "Wind & Wuthering," the ninth chapter in their ever-growing story, and further confirmation of their important position in contemporary music.

Capitol Ups Martini

■ LOS ANGELES — Renny Martini, a 20-year veteran of Capitol Records, Inc., has been promoted to the position of director, special markets, it has been announced by Jim Mazza, CRI vice president, marketing.

Martini joined Capitol in September, 1956, as a branch clerk in the New York office. After attending Brooklyn College, Martini began his Capitol sales career by becoming territory manager for Capitol in the New York area. Martini continued his career in New York as Capitol's special accounts manager, and later as district sales manager. More recently, Martini was upped to the dual role of district manager and executive-in-charge of Capitol's New York office.

RCA To Release 'Porgy and Bess'

■ NEW YORK — RCA Records will release the Sherwin M. Goldman/Houston Grand Opera production of George Gershwin's celebrated American opera, "Porgy and Bess," in March.

Starring in RCA's Red Seal recording are Clamma Dale as Bess, Donnie Ray Albert as Porgy, Larry Marshall as Sportin' Life, Carol Brice as Maria, Betty Lane as Clara, Andrew Smith as Crown and Wilma Shakesnider as Serena. The production was conducted by John DeMain and directed by Jack O'Brien.

The announcement of the album's release was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Butterfly Records Bows

■ LOS ANGELES—Butterfly Records, a new label to be distributed independently, has begun operations here, headed by A. J. Cervantes. The company's first signing is the Firesign Theatre, whose latest album, "Just Folks . . . A Firesign Chat," has just been released.

Three other albums are in production and scheduled for release within the next 90 days, according to a Butterfly announcement. The Firesign Theatre will perform together for the first time in two years this week (23) at the Roxy Theatre here to launch the album and label. The performance will be broadcast live on KWST-FM and the Newspace Regional Network.

Cervantes has held marketing and promotion positions for Casablanca and Chelsea Records and Heilicher Brothers, was president of Multi-Media Inc., an advertising agency and production house, and was a producer-news editor for the CBS Radio Network.

He also announced the appointment of Nancy Sain, former national pop promotion director for United Artists Records, as executive vice president and general manager. Sain also worked in promotion at Casablanca Records.

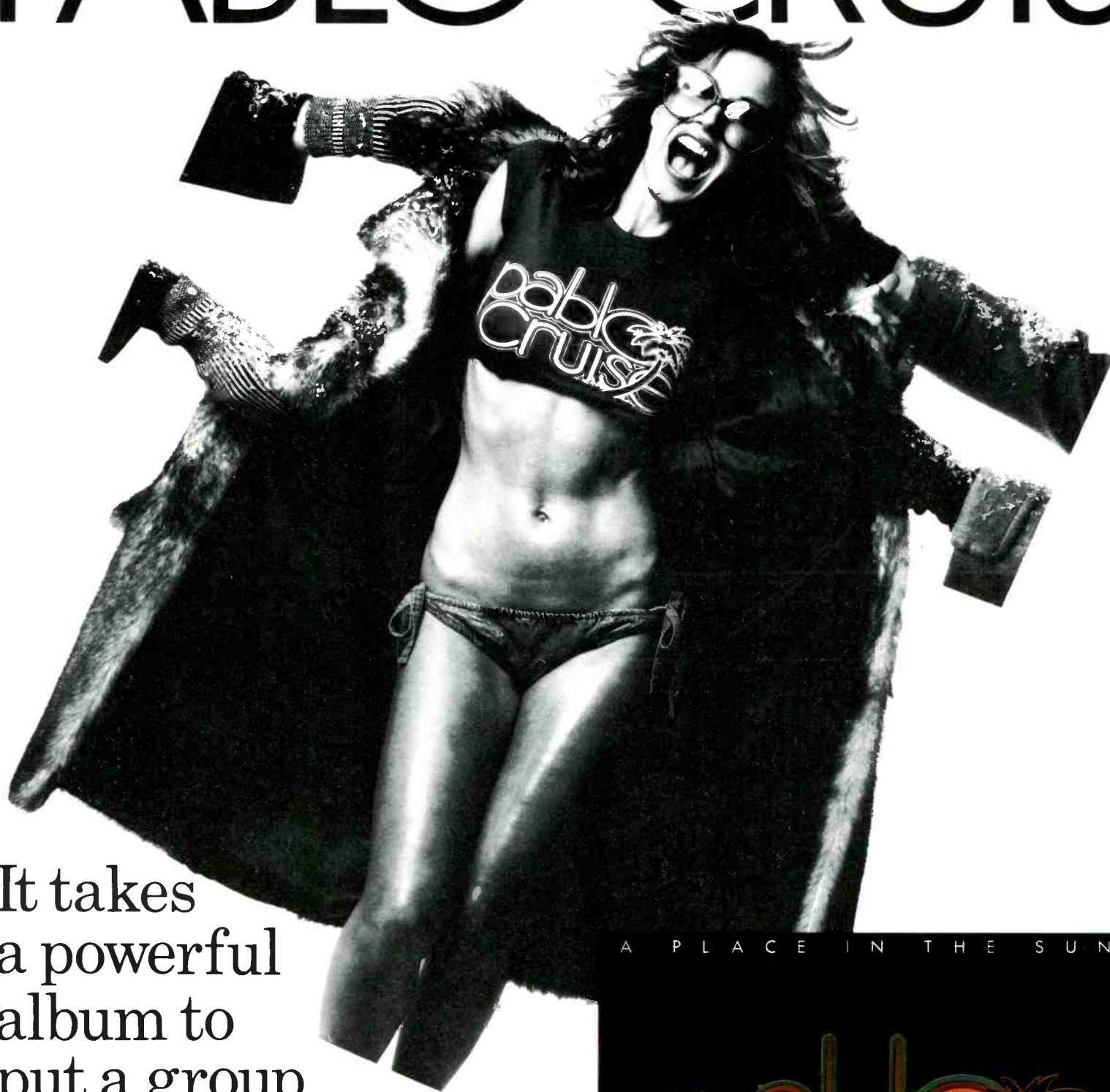
Butterfly's distribution network has been set as follows: ABC Record and Tape Sales (Seattle), All South (New Orleans), Alto Distributing (Phoenix), ARC Jay Kay Distributing (Detroit), Best Record Distributors (Buffalo), BIB Distributing (Charlotte), Heilicher Bros. (Minneapolis, Atlanta, Memphis, St. Louis, Miami, Dallas, Houston), Malverne Distributors (New York, Boston), M. S. Distributing (Chicago, Los Angeles, San Francisco, Denver), Music City Records Distributor (Nashville), PIKS Distributing (Cleveland, Cincinnati), Schwartz Bros. (Washington, D.C., Baltimore), Stan's Record Service (Shreveport) and Universal Record Distributors (Philadelphia).

Celebrating the Line



David Bromberg (left) hosted and headlined the Bottom Line's third anniversary celebration February 12, bringing along his band (center) and inviting such friends as the Nitty Gritty Dirt Band, John Hammond, Dean Friedman, Loudon Wainwright III, Paul Siebel and Eric Frandsen to join him on stage in the course of the two-show evening. The first show was broadcast live over WNEW-FM and included, in addition to a variety of solo spots and jams, a banjo solo by the Dirt Band's John McEuen (right), and about an hour and a half worth of Bromberg and company at their best. This was the second year in a row that Bromberg has led the anniversary celebration and he has told Bottom Line owners Allan Pepper and Stanley Snadowsky that he hopes to make it an annual event.

PABLO CRUISE



It takes a powerful album to put a group where they deserve to be. "A PLACE IN THE SUN"

A P L A C E I N T H E S U N



Produced by Bill Schnee

SP 4625

On A&M Records & Tapes

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ **NO CONTEST:** The response to our most recent columns has been most gratifying—prompt entries in our contests (your cake will come, **Dick Wingate**, but the éclair remains unclaimed), letters (it's better this way, **Mike Leon**), assorted fan mail (**Joe X. Dube**, **Ras Irwin Freed & the Tropicanas**, **Bermuda Schwartz**), even suggestions for projects we might wish to bring to public attention (a retirement home for over-age rock and rollers?—poor **H.V.**, we hope you're feeling better by now). We want you to know we appreciate it all—especially those of you who constantly complain about Softball News but who invariably follow the trials of **Swine Flu Sally** a.k.a. "**The Wheel**" and **Slash** ever so caretully. Just remember, to borrow a phrase from a recent hit, we write the column. Attempts at up-staging will be duly acknowledged. We won't say how.

BATTLE OF THE BANDS: This column has learned that a challenge has been issued by the **Pat Travers Group** to the **Sex Pistols**. It seems that Travers and his boys are irate over the publicity that groups like the Pistols have been getting for being "second rate talents." Travers told the Pistols that his band will play against them anytime, anywhere with the following handicaps: Travers will only put three strings on his guitar and his bassist only two, while the drummer will only use a snare, high hat and one cymbal. So far, there has been no response from the Sex Pistols.

FLATTERY GETS NO BULLETS: The first single on the Millennium label (we knew about the double "n's," we just wanted to see if you were reading the column) will be "Born To Break My Heart" by **Bruce Foster**. It's a great pop song with a catchy singalong chorus that should get the label off to a great start (and we're not known to shell out too many compliments.)

STONED, SEALED AND DELIVERED (ALMOST): Some of you may be wondering what is going on with the **Rolling Stones'** live European double record set and some of you probably don't care anymore. But those who find themselves among the former may find it interesting to note that despite the fact their entire tour was recorded, the group finds it does not have enough material in the can suitable for an lp. To remedy the situation, they will be doing a show in a 300 seat club in Toronto sometime this week in hopes that all sounds well. What we'd like to know is, will **Keith Richard** be with them? And speaking of the Stones, N.Y., N.Y. has to this point refrained from printing contract rumors, but the Associated Press last week reported that the group has signed a deal with EMI excluding North America for \$15 million.

WHAT ADVERTISING!: If **Rick Nielsen** and **Tom Petersson** of the group **Cheap Trick** ever decide to get out of the music biz, they could probably open a guitar store. Between the two of them, they have 13 guitars lined up on stage during a concert, most of which are vintage models. Fellow musicians and collectors such as **Ray** and **Dave Davies**, **Jeff Beck** and **Steve Howe** have already bought or made offers to buy some of them . . . **Bryan Ferry's** "In Your Mind" has been pushed up to March by Atlantic to counter the flood of expected imports. Ferry will support his first album of all original compositions with a tour in April. His band includes **Phil Manzanera**, **Chris Spedding**, **Paul Thompson**, **John Wetton** and the **Kokomo** singers . . . **Peter Gabriel** comes to town in two weeks with a band composed of the musicians who recently helped him with his first solo album despite the fact that one of them has adopted the moniker, **Dusty Rhodes**. **Steve Hunter**, who is one of the guitarists in Gabriel's band, will open the dates with a set of songs from his soon to be released **Bob Ezrin**-produced lp, "Swept Away."

OCCASIONALLY WE EVEN WRITE A COLUMN THAT DEALS WITH MUSIC: Or at least music people . . . **Dicky Betts**—that's D-I-C-K-Y—and **Phil Walden** will meet (by proxy, no doubt) in a New York court this week. Seems that Walden believes his contract with the **Allman Brothers** stipulated that its individual members would be obligated to record for Capricorn should the band dissolve. Dicky and Arista believe otherwise . . . And while in court, the **Outlaws** (Arista) have won an injunction to stop RCA from using their name in promotions of its progressive country roster . . . **Sam Goody** . . . With **Bachman-Turner Overdrive's** new album due out this week, **Randy Bachman** has repeated his offer of a reward for return of his 1952 **Chet Atkins** Gretsch orange guitar stolen (along with his cassette machine) from a motel room during studio sessions . . . But the real traveling news of the week comes from this Mushroom Records release, and we quote:

(Continued on page 66)

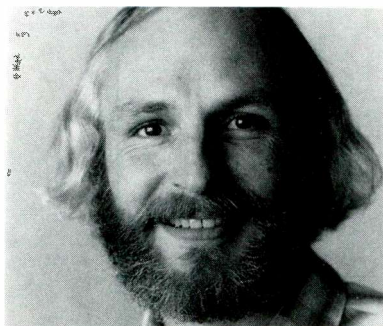
Harrison on the Move



George Harrison has been touring Europe to promote his Dark Horse "33 1/3" lp, which is distributed by Warner Bros. worldwide. Seen at "Lasserre" in Paris are: Standing (from left) Benoit Gautier, promotion manager, WEA Filipacchi; Axelle Picard, promotion, Radio International; George Harrison; Nesuhi Ertegun, president, WEA International; Dominic Lamblin, international manager, WEA Filipacchi; Bernard de Bosson, managing director, WEA Filipacchi. Kneeling are Claude Nobis, European artist relations director for WEA International; and Jean-Francois Favart; promotion, radio international.

RSO Names Smith Album Promo Mgr.

■ **LOS ANGELES**—Bob Smith has been named national album promotion manager for RSO Records, according to Al Coury, president of the label.



Bob Smith

Smith has been serving as RSO's west coast promotion manager. He will continue to headquarter in RSO's Los Angeles office, reporting to Rich Fitzgerald, RSO's national promotion director.

Prior to joining RSO, Smith was based in Seattle where he did promotion for Columbia Records for 1 1/2 years, and for Capitol Records for one year.

City of Hope Nets \$151,000

■ **LOS ANGELES** — A total of \$151 thousand has been allocated to the Helen Reddy and Jeff Wald Research Fellowship for the City of Hope's Pilot Medical Center, it was announced by L. Lee Phillips, president of the Music Industry Chapter of the City of Hope. The \$151 thousand was raised by the City of Hope banquet honoring Ms. Reddy and Wald.

Epic Names Two To A&R Posts

■ **LOS ANGELES**—Lennie Petze, vice president of a&r, Epic Records, has announced two appointments in Epic Records a&r department in a move to strengthen the west coast area.

Mike Atkinson has been appointed to the post of director, a&r, west coast, Epic Records, and Becky Shargo has been appointed to the position of associate director, a&r, west coast, Epic Records.

Atkinson was most recently regional promotion marketing manager, west coast, Columbia Records. He joined CBS in 1970 as a local promotion manager for the Epic and Associated Labels, in Los Angeles. In 1975 he was promoted to RPMM, west coast, Columbia Records, a position he has held until this new move.

Ms. Shargo joined CBS in 1973. She has been administrative assistant for Epic a&r, and was most recently manager, a&r, west coast, Epic Records. Previously Ms. Shargo worked as administrative supervisor for Blue Sky Records.



Mike Atkinson

One-of-a-kind Albums...

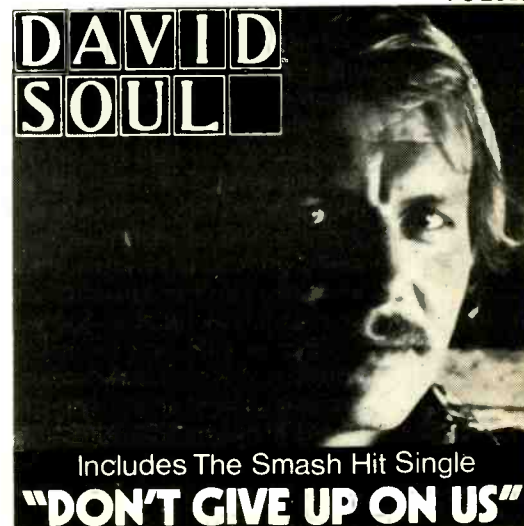
4 of them!



BLONDIE has exploded from a CBGB's cult favorite to an international phenomenon. Reviewers have said that this new group is "What rock 'n' roll is all about!" Their debut album is on fire with more excitement and more fun! John Rockwell of the New York Times recently put it this way—"Blondie won't remain an underground phenomenon very much longer!"



JOSE FELICIANO/SWEET SOUL MUSIC is the newest and the finest album created by this extraordinary artist. Veteran record producers Jerry Wexler and Barry Beckett set the stage with a magnificent mix of contemporary classics by such greats as Neil Sedaka, Kris Kristofferson, Dave Mason and Willie Nelson. Reviewers have called "SWEET SOUL MUSIC" the perfect Feliciano album. Listen!



DAVID SOUL has earned still another star—this time as a major recording artist. His dynamic debut single "DON'T GIVE UP ON US," featured in this album, jumped to the #1 position on the U.K. charts, and is now a blazing winner in the U.S. David's debut album is also a blockbuster in both the U.K. and the U.S. Check it out on the charts!



ESSRA MOHAWK/ESSRA. This remarkable artist does things that simply haven't been done before! In her first Private Stock album, all of Essra Mohawk's fantastic talents as a songwriter and singer are fully realized. You really can't categorize Essra. Her rock, jazz, pop, blues assault has a unique power and a rare feeling of its own that will take her and her listeners to new heights. Get Ready!

**New and unique chart-breaking albums from
David Soul, Jose Feliciano,
Blondie, Essra Mohawk**



DISCO FILE TOP 20

FEBRUARY 26, 1977

1. **DISCO INFERNO/BODY CONTACT CONTRACT**
TRAMMPS—Atlantic (lp cuts)
2. **DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
3. **DREAMIN'/HIT AND RUN**
LOLEATTA HOLLOWAY—Salsoul (lp cuts)
4. **LOVE IN C MINOR**
CERRONE—Cotillion/Alligator (lp cut)
5. **SIX MILLION DOLLAR MAN/HURRY UP AND WAIT**
ORIGINALS—Soul (lp cuts)
6. **LADY LUCK/LIFE IS MUSIC**
RITCHIE FAMILY—Marlin (lp cuts)
7. **LOVE IN MOTION/GIVIN' BACK THE FEELING**
GEORGE McCRAE—TK (lp cuts)
8. **LOVE IN C MINOR**
HEART & SOUL ORCHESTRA—Casablanca (disco disc)
9. **FREE LOVE/IF YOU WANNA GO BACK**
JEAN CARN—Phila. Intl. (lp cuts)
10. **THEME FROM KING KONG**
LOVE UNLIMITED ORCHESTRA—20th Century (disco disc)
11. **SPRING RAIN**
SILVETTI—Salsoul (disco disc)
12. **RIPPED OFF**
LOLEATTA HOLLOWAY—Salsoul (lp cut)
13. **DISCO REGGAE**
KALYAN—MCA (lp cut)
14. **BLACK IS BLACK/MIDNIGHT LADY**
CERRONE—Alligator/Cotillion (lp cuts)
15. **DON'T BURN NO BRIDGES/I FEEL LIKE I'VE BEEN LIVIN'/STARVIN'**
TRAMMPS—Atlantic (lp cuts)
16. **TATTOO MAN**
DENISE McCANN—Polydor (import disco disc)
17. **FUNK DE MAMBO**
KARMA—Horizon (disco disc)
18. **YOU ARE A BLESSING TO ME**
ORIGINALS—Soul (lp cut)
19. **O BA BA/OVERTURE**
D.C. LaRUE—Pyramid (lp cuts)
20. **THAT'S THE TROUBLE/SORRY**
GRACE JONES—Beam Junction (disco disc)

Peaches & Herb Sign with MCA

■ LOS ANGELES—MCA Records has signed Peaches and Herb, it was announced by label president J.K. Maitland. Peaches and Herb will be the first act to be released under the McCoy-Kippes production deal.

IMC Bows N.Y. Office

■ NEW YORK — Frank Gould, general manager, International Music Consultants, and Mike Hales, director of popular music management, Polydor International, have announced the opening of IMC's new office at 888 Seventh Avenue, New York, N.Y. 10019; phone: (212) 765-2715.

EUROPEAN IMPORTS

&

200 Independent Domestic Labels

Soundtracks, Shows, Classical, Jazz, Personalities, Nostalgia.

WHOLESALE ONLY

Call or write for our free catalogs, labels & price lists

R. A. M.

Recorded Auditory Materials, Inc.
160 West 46th St., N.Y.C. 10036
(212) 765-2585

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Three excellent new albums this week whose stylistic diversity reflects the wide-ranging tastes of the disco crowd, from the cool, spacey synthesizer symphonies of **Cloud One's** "Atmosphere Strut" (B&P), to the earthy, neo-African chants of **Black Soul** (Beam Junction) to classic, classy **Gamble & Huff** Philadelphia soul on the first solo album from **Teddy Pendergrass** (Philadelphia International). Cloud One is essentially producer **Patrick Adams**, one of the most interesting young talents around, who is also the writer, arranger, vocalist and one-man band here (he played everything but the drums). The title instrumental, quite successful last year as a single and a disco disc, sets the tone: airy, electronic, shimmering with bright highlights and shot through with piercing, playful synthesizer wails, the signature of most Adams productions. Of the six cuts on the album, all but one are danceable, with "Spaced Out" and "Disco Juice" strong favorites right now. Only one complaint: though all the tracks are long, no time is indicated on the cover or label. (Note: Patrick Adams is also the producer, arranger and writer for the debut album by a fine young flute-player named **Art Webb**—"Mr. Flute" on Atlantic—which contains some nice atmospheric, early or late evening cuts and two that might work any time: "Come and Get Some of This" and "Smile.") . . . **Black Soul's** music is a strong, rich Afro-rock blend; like **Manu DiBango's** group, the core musicians here came to France from Africa and the resultant mix of influences is similar. In addition to the previously available "Black Brothers," "Mangous Ye" and a somewhat remixed "Black Soul Music," there are three other cuts in

(Continued on page 56)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

EXPERIMENT/NEW YORK

- DJ: John Benitez
- BODY CONTACT CONTRACT/DISCO INFERNO**—Trammps—Atlantic (lp cuts)
- DISCO FANTASY**—Coke Escovedo—Mercury (lp cut)
- DISCO REGGAE**—Kalyan—MCA (lp cut)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- DREAMIN'/HIT AND RUN**—Loleatta Holloway—Salsoul (lp cuts)
- FLIP**—Jesse Green—Red Bus Tempo (import)
- I LIKE IT/LOVE HANGOVER/LET'S GROOVE**—Player's Association—Vanguard (lp cuts)
- LOVE IN C MINOR**—Cerrone—Cotillion (lp cut)
- SIX MILLION DOLLAR MAN/HURRY UP AND WAIT**—Originals—Soul (lp cuts)
- UP JUMPED THE DEVIL**—John Davis & the Monster Orchestra—Sam (disco disc)

EAGLE IN EXILE/ WASHINGTON, D.C.

- DJ: Jon Carter Davis
- DISCO INFERNO/BODY CONTACT CONTRACT**—Trammps—Atlantic (lp cuts)
- DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)
- DREAMIN'/HIT AND RUN/ WE'RE GETTING STRONGER**—Loleatta Holloway—Salsoul (lp cuts)
- IF YOU WANNA GO BACK/FREE LOVE**—Jean Carn—Phila. Intl. (lp cuts)
- LOVE IN C MINOR**—Heart & Soul Orchestra—Casablanca (disco disc)
- MANGOUS YE/BLACK BROTHER/BLACK SOUL MUSIC**—Black Soul—Beam Junction (disco disc/lp cut)
- OJAH AWAKE/THE WARRIOR**—Osibisa—Island (lp cuts)
- REACHING FOR THE WORLD**—Harold Melvin & the Blue Notes—ABC (lp cut)
- SIX MILLION DOLLAR MAN/HURRY UP AND WAIT**—Originals—Soul (lp cuts)
- THERE'S LOVE IN THE WORLD/LISTEN PEOPLE**—Mighty Clouds of Joy—ABC (lp cuts)

TATTOO LAGOON/ SAN FRANCISCO

- DJ: Wes Bradley
- BLACK IS BLACK/MIDNIGHT LADY**—Cerrone—Alligator (import lp cuts)
- DISCO REGGAE/HELLO AFRICA/NICE AND SLOW**—Kalyan—MCA (lp cuts)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- LOVE IN C MINOR**—Heart & Soul Orchestra—Casablanca (disco disc)
- N.Y., YOU GOT ME DANCING**—Andrea True Connection—Buddah (disco disc)
- SIX MILLION DOLLAR MAN/HURRY UP AND WAIT/YOU ARE A BLESSING TO ME**—Originals—Soul (lp cuts)
- TATTOO MAN**—Denise McCann—Polydor (import disco disc)
- THERE'S LOVE IN THE WORLD**—Mighty Clouds of Joy—ABC (lp cut)
- TWENTY-FOUR HOURS A DAY**—Barbara Pennington—UA (disco disc)
- THE WORK SONG**—Pat Lundy—Pyramid (disco disc)

TRINITY'S/NEW ORLEANS

- DJ: Stu Neal
- DISCO INFERNO**—Trammps—Atlantic (lp cut)
- DISCO LUCY**—Wilton Place Street Band—Island (disco disc)
- DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)
- FUNK DE MAMBO**—Karma—Horizon (disco disc)
- LIFE IS MUSIC/LADY LUCK**—Ritchie Family—Marlin (lp cuts)
- MAGIC'S IN THE AIR/BOY I REALLY TIED ONE ON**—Esther Phillips—Kudu (disco disc)
- N.Y., YOU GOT ME DANCING**—Andrea True Connection—Buddah
- SORRY/THAT'S THE TROUBLE**—Grace Jones—Beam Junction (disco disc)
- THEME FROM KING KONG**—Love Unlimited Orchestra—20th Century (disco disc)
- UP JUMPED THE DEVIL**—John Davis & the Monster Orchestra—Sam (disco disc)

Counterfeiting Raid

(Continued from page 3)

feit labels for records. He was taken before U.S. Magistrate Tullio G. Leomporra and released on \$15,000 bond pending a hearing on February 28.

Cut-Outs

The operation was believed to have specialized in making counterfeit copies of cut-out recordings, the infiltration of which would not be readily noticeable by the legitimate industry. Some of the counterfeit labels uncovered by FBI agents included those for David Bowie's "The Man Who Stole The World," originally released by Mercury, and "Friends" by Elton John, originally recorded for the Paramount label.

Neil J. Welch, special agent in charge of the FBI Philadelphia office, said the raids on House of Sounds were an aftermath of raids staged earlier on Scorpio Music Distributors in Bucks County, Pa., in which some 30,000 allegedly counterfeited and bootlegged record albums were seized. The search also uncovered invoices indicating that about 41,000 illegally duplicated recordings has been shipped to Scorpio by House of Sounds.

Improv Adds Distribbs

■ BUFFALO — Improv Records has announced the addition of two new distributors: Apex-Martin Record Sales for the New York-New Jersey area, and Aquarius Distributors of New England for that section of the country.

Females on Chart

(Continued from page 3)

ber 3 with a bullet. Also bulleted are Thelma Houston, whose "Don't Leave Me This Way" (Tamla) is at 18, and Natalie Cole, whose "I've Got Love on My Mind" (a former RW Powerhouse Pick on Capitol) is at 47; Cole and Houston are also numbers 1 and 2, respectively, on the r&b chart. Other pop/r&b crossovers are Rufus' "At Midnight" (ABC), bulleted at 55 on the pop list and 22 on the r&b chart, and Donna Summer's "Winter Melody" (Casablanca), at 16 on the r&b side and 67 with a bullet on the pop survey. Rose Royce, whose "Car Wash" (MCA) is a former number 1, is now at number 12 on both the pop and r&b lists.

With the exception of one, each of these singles is on its way up, as indicated by the high increment of bullets. That in itself should have a considerable effect on radio programming in the immediate future.



CERRONE | LOVE IN C MINOR

Accept no imitations.

People have been paying as much as \$25 for a copy of France's hottest disco album as an import.

Now that it's available here, you can be sure they'll still want the original.

So when you stock Cerrone's "Love in C Minor," make sure you stock the hit.

How do you tell the difference?
The hit's on Cotillion.

**Cerrone. "Love in C Minor."
On Cotillion Records
and Tapes.**

A Cerrone Production



RADIO WORLD

FCC Payola Hearings *(Continued from page 3)*

munications lawyer and began to give evidence to the Commission on DJP business practices and the apparent conflict of interest with WOL.

Washington was the first witness in the open-ended FCC investigation into payola-plugola in the radio and music industries. Jack Boyle is scheduled to take the stand on Tuesday (22) when the hearings resume. The hearings centered on WOL are expected to stretch through next week. The FCC plans to hold similar hearings in Los Angeles, Chicago, Pittsburgh and Detroit.

Washington spent two grueling days on the stand last week unraveling the complex story of what he called "blood money" payments to the WOL deejays. His wide-ranging testimony read almost like a primer on the concert promotion business and later as a who's who of talent management and booking personnel.

Washington's attorney, Jason Shrinsky, moved at the opening of the proceeding to bar the public from the hearing room. Shrinsky argued that Washington and Boyle, whom he also represents, feared "social and economic pressures." Later reports escalated the threat to say that the two were in fear for their lives. Nevertheless, Washington took the stand and was a relaxed witness, speaking in low tones but with confidence and sometimes even wit. He also did not shrink from naming names. Washington testified that the managers of EWF, Cavallo and Ruffalo, instructed him to "take care of" the WOL deejays during contract negotiations for a two-night EWF stand in Washington in April 1975. "Cavallo and Ruffalo said DJ had approached them with threats in April 1974," the last time EWF was in the area, Washington said. "They were frightened. Washington was an important market to them." WOL is the highest rated black music station in Washington, a city that is more than 70 percent black, according to the last census.

Washington and Boyle, co-producers of the EWF show at the suburban Washington Capitol Centre, paid Mel Edwards, president of DJ Productions and a WOL jock, \$14,000 on the second night of the show. The payment, according to documents submitted at the hearing, was to buy out DJP's right of first refusal on the 1975 EWF show. The refusal rights agreement, Washington testified, had been secured the year before

during EWF's previous stand in Washington. Edwards endorsed the check on the spot, Washington testified, and Boyle cashed it for him. Then Edwards asked for more money for himself, Washington said, "for spearheading the whole thing." Boyle replied that he wasn't comfortable about giving DJP that much money in the first instance. "That's the power of black radio," Edwards supposedly answered.

On two other occasions Dimensions Unlimited allegedly paid DJP \$1400 and \$1000 for "saturation promotion" on concerts by the Isley Brothers and Aretha Franklin, respectively. Neither act knew of the payments to DJP, Washington said, adding that other arrangements were to cut in DJP on shows featuring Rufus and Al Green.

The Al Green show at the Capitol Centre in June 1975 was a money loser, Washington said. When he told Edwards that he feared he alone would have to make up the loss, Edwards and other members of the WOL staff convinced Green, backstage just before showtime, to lower his \$35,000 fee. Green eventually settled for \$13,500. "Now you see the power of black radio," Edwards allegedly repeated to Washington.

"Being on the air," Washington said about the WOL-DJP connection, "gives you an edge. I couldn't have gotten Al Green to work for me for \$13,500."

After the Al Green show Edwards allegedly began to pressure Washington to cut Edwards' group in on every show, not just the big drawing shows at the 20,000 seat Capitol Centre. "See, you don't have to pay that big money," he allegedly told Washington. If DJP was a regular Dimensions Unlimited partner, Edwards allegedly promised, he could make sure that upcoming performances got a maximum number of plugs and plays and that the deejays even might get out of the concert business altogether.

Washington claimed that his "saturation promotion payments" bought the same kind of exposure that WOL deejays regularly gave to acts they sponsored under the aegis of DJP. Washington also stated that he was sometimes forced to use an act managed by Edwards, Ureas, as an opener in his shows.

At one point during the early summer of 1976 Washington, Boyle, and Cellar Door principal

Sam L'Hommedieu became so frustrated with the WOL concert fracas that they offered to buy the station from its owner, Egmont Sonderling. Sonderling refused to sell.

At an impromptu news conference last Thursday, Edwards denied Bill Washington's allegations and said the entire FCC proceeding was an attempt by Washington and Boyle to "monopolize" the concert market in D.C. "The reason we had to deal with Wash-

ington and Boyle at all was to get into the Capitol Centre," Edwards said. Cellar Door has an exclusive agreement to produce all pop music shows there.

"Boyle wanted 25 percent of the gross or 66 percent of the net," Edwards said, before any act signed to DJP could appear in the Centre. What Washington was claiming as illegal payments, Edwards countercharged, were in fact legitimate business arrangements.

AM ACTION

(Compiled by the Record World research department)

■ David Soul (Private Stock). This disc earned its hit status originally in England where the TV star was an absolute sensation, having a smash album as well as a hit single. The domestic verdict is now firmly established — this record is a home run: 29-15 WSAI, 19-10 KFRC, 25-19 WRKO, 23-16 KHJ, 17-14 KLIF, 15-5 WKBW, 25-20 WOKY, HB-20 Z93, HB-24 WLAC, 28-22 WHBQ, 24-16 WCOL and 24-23 99X. Adds WFIL, WPGC, WQXI, WMPS and KTLK, among others. Sales really took hold this week too as Regional Breakouts indicate. (Note: This week's Powerhouse Pick.)

Hall & Oates (RCA). Burning up the airwaves this week as well as enjoying across-the-board sell-through. New on WOKY and WKBW. Outstanding jumps include 10-4 KDWB, 18-10 13Q, 18-11 CKLW, 23-18 WQAM, 26-18 Q102, 11-8 WLAC, 23-18 Y100, 17-12 WHBQ, 29-22 WRKO, 21-15 WCOL, 36-28 KTLK, 28-22 WSAI, 12-10 WMPS, 29-27 WQXI, HB-23 WFIL, 27-23 KHJ, 1-1 WPGC and HB-31 99X.

Tom Jones (Epic). Quickly bringing up the top 40 tale to catch up with the country market, which led the way on this one. Added to WRKO (#29), WMPS, WOKY and WLAC. Top 10 in Memphis now (13-10 WHBQ) as well as Dallas (15-10 KLIF). Other significant moves 29-25 KTLK, 25-20 WQXI, HB-30 KFRC, 14-12 Z93, 30-28 WCOL and 4-3 KILT.

Wings (Capitol). This first single off the current LP, which went on with a bang in almost half the markets in the country, is starting to show substantial growth this week. Good numbers are beginning to take shape on radio charts. Includes 24-17 WMPS, 28-18 KTLK, 37-30 WCOL, 24-20 WFIL, HB-28 WABC, 28-25 KLIF, HB-30 Z93 and HB-32 99X. New on WSAI, WLAC and WKBW, among others.

Jackson Browne (Asylum). Looks like the first hit single this artist has had since "Doctor My Eyes" five years ago. Culled from his very successful LP in response to the incredible demand from top 40 radio. New on WQAM (#26), KTLK, KSTP, KXOK (24), 35-29 WCOL, 32-29 KSLQ, 26-24 WQXI, 25-24 WPGC, Ex WCAO, #30 WNOE, 26-23 Z93 and 20-16 Q102.

Enchantment (United Artists). A proven pop hit in


(Continued on page 66)



John Travolta



Jennifer Warnes



LOLEATTA HOLLOWAY

Sassy Soulstress

"A voice that could topple buildings."
Record World

Photograph Record Magazine:

"A singer who seems destined for big things."

Village Voice:

"There is no match for Holloway when it comes to fervor..."

Amsterdam News:

"The lady can really bring the message home."

Michael's Thing:

"Mme. Holloway is dynamite. She's one of those artists who's born to perform."

By Popular Demand
"HIT AND RUN"
New Single To Be
Released Shortly

LOLEATTA HOLLOWAY
WORN OUT BROKEN HEART HIT AND RUN
WE'RE GETTING STRONGER DREAMIN' RIPPED OFF



Produced by
BAKER-HAFRIS-YOUNG PRODUCTIONS
and Floyd Smith

The album: GZS 7500
8-Track: G8Z 7500
Cassette: GZA 7500



Gold Mind Records © Manufactured and Distributed by Salsoul Record Corporation © A Cayre Industries Company, 240 Madison Avenue, New York, NY 10016

MELISSA MANCHESTER—Arista 0237

DIRTY WORK (prod. by Vini Poncia) (writers: Becker & Fagen) (American Broadcasting/Red Giant, BMI) (3:10)

A classic track from the first Steely Dan lp, it was previously covered by Ian Matthews. Melissa's soulful version should bring it back onto the charts.

THE TRAMMPS—Atlantic 3389

DISCO INFERNO

(prod. by Baker-Harris-Young) (writers: Green & Kersey) (Six Strings/Golden Fleece, BMI) (3:35)

The parallel between discos and hell continues as one of the premier exponents of the former burns with an intensity as only they can create. A hot one.

THE STYLISTICS—H&L 4681

SHAME AND SCANDAL IN THE FAMILY (prod. by Hugo & Luigi) (writers: Lord Melody & Sir Lancelot) (Duchess, BMI) (3:15)

One of the group's better efforts of the recent past, the song has a calypso flavor and an interesting story behind it. Watch for it to get across the board play.

JUDY COLLINS—Elektra 45372

EVERYTHING MUST CHANGE

(prod. by Arif Mardin) (writer: Bernard Lghner) (Almo, ASCAP) (3:24)

A considerably warm and moving ballad that will further endear the songstress to her many fans. The song is framed with a soft production by Arif Mardin.

JOHNNY BRISTOL—Atlantic 3391

YOU TURNED ME ON TO LOVE

(prod. by Bristol & D2TP) (writer: Bristol) (Bushka, ASCAP) (3:26)

Bristol has followed his great, uptempo "Do It To My Mind" with an equally fine sultry tune. This time, he should go all the way—a turn on in the truest sense.

ARTHUR PRY SOCK—Old Town 1001

I WANTCHA BABY

(prod. by John Davis) (writers: Gamble & Huff) (Mighty Three, BMI) (3:29)

Prysock's throaty Barry White-type vocal has found a place for itself on the disco circuit where he has made a significant comeback. He can do no wrong here.

SUPERCHARGE—Virgin ZS8 9511 (CBS)

ONLY YOU

(prod. by John Lange) (writer: L. Karski) (Ackee, ASCAP) (3:18)

Britain's answer to the sophisticated soul of Boz Scaggs is this outfit which seems to handle complicated horn and vocal parts with offhanded ease and confidence.

FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 134

SEE MY BABY JIVE (prod. by Renzetti & Chackler) (UA/Intersong, ASCAP) (3:30)

The song was a big hit in Europe for Wizzard several years back but failed to connect here. This arrangement, however, is more suited to U.S. pop tastes.

THE GAP BAND—Tattoo 10884 (RCA)

OUT OF THE BLUE (CAN YOU FEEL IT) (prod. by John Ryan) (writer: C. Wilson) (Big Heart, BMI) (3:26)

It's been awhile since the last record by the Oklahoma outfit, but their brand of down home funk is still very much a strength. This label bow is going places.

BOBBY WOMACK & BROTHERHOOD—Columbia 3 10493

STANDING IN THE SAFETY ZONE (prod. by Womack & the Muscle Shoals Rhythm Section) (writers: Womack & Payne) (Bobby Womack/Unart, BMI) (3:18)

Womack's follow to the sadly overlooked "Home Is Where The Heart Is" is another fine rocker sporting his gravelly vocal.

D. C. LaRUE—Pyramid 8009 (Roulette)

DON'T KEEP IT IN THE SHADOWS (prod. by Scheffrin & LaRue) (writers: LaRue-Sheffrin-Christie) (Planetary/Karolann, ASCAP) (3:10)

LaRue has yet to break into the top 40 despite massive popularity on the disco circuit, but all that could change with this single, a Bee Gees inspired rocker.

SHALAMAR—Soul Train 10885 (RCA)

UPTOWN FESTIVAL (prod. by Simon Soussan) (writers: Holland-Dozier-Holland) (Jobete, ASCAP; Stone Agate, BMI) (3:59)

The dance beat has come full circle with this disco-styled medley of some of the greatest hits in the Holland-Dozier-Holland catalogue. Either side is a winner.

GLIDER—UA XW938 Y

YOU'RE LIKE A MELODY (prod. by F. McFinn & M. Gilutin) (writer: T. Myers) (Goblet, BMI) (3:13)

The Scottish group makes a memorable bow here with a driving, rhythmic number sparked by a haunting sentiment. Pop and MOR action should develop in short order.

DIRTY ANGELS—Private Stock 135

TELL ME

(prod. by Richard Gottehrer) (writers: Karp & Hull) (Quick Mix/Medulla, ASCAP) (3:10)

Not the Rolling Stones song of the same name, but the group nevertheless captures a true passion and spirit with the track from their recent album.

JOHN DAVIS & THE MONSTER ORCHESTRA—Sam 5005

UP JUMPED THE DEVIL (prod. by John Davis) (writer: Davis) (Mideb/Midsong, ASCAP) (3:22)

Davis' disco productions come with a guarantee to get a room of people up and on their feet and his latest effort is no exception.

NEW RIDERS OF THE PURPLE SAGE—MCA 40686

LOVE HAS STRANGE WAYS (prod. by Bob Johnston) (writer: Stephan A. Love) (Blue Jeans, BMI) (2:46)

The group is on the verge of capturing a wider audience as it has instilled more of a rock flavor into its music.

RICHIE HAVENS—A&M 1901

DAUGHTER OF THE NIGHT (prod. by David Kershenbaum) (writers: Rickfors & Huss) (April, ASCAP) (3:28)

The song was co-penned by the former lead singer of the Hollies and marks another change of pace for Havens. A scintillating production gives him a new sound.

RON DANTE—RCA 10898

HOW AM I TO KNOW

(prod. by R. Dante) (writers: Dante & Nameanworth) (Don Kirshner, BMI) (3:26)

Dante has a strong pop sensibility which is very much in evidence on this mid-tempo ballad geared for easy listening play. A natural contender for the top 40.

LORRAINE FRISAURA—Prelude 71087

THINGS TO DO (prod. by Danny Weiss) (writers: Harry Vanda & George Young) (E. B. Marks, BMI) (3:40)

A soaring ballad penned by these two former Easybeats makes for a superb debut by the songstress. Sounding at times like Dusty Springfield, she is in full command.

DAVID PARTON—Private Stock 139

ISN'T SHE LOVELY (prod. by Tony Hatch & D. E. S. Parton) (writer: Wonder) (Jobete/Black Bull, ASCAP) (4:07)

The tender ballad from Stevie Wonder's "Songs In The Key Of Life" has been rendered faithfully by the Englishman who has taken the tune up the U.K. charts.

STRAIGHT—Atco 7070

HALF HEAVEN, HALF HEARTACHE (prod. by Norman Ratner) (writers: Schroeder-Goehring-Gold) (Arch, ASCAP) (2:51)

The group has a Buckinghams/American Breed-type sound with this ballad embellished with lush orchestration. Chances are it will be headed straight for the top.

YELLOW DOG—Arista 0232

FOR WHATEVER IT'S WORTH (prod. by Kenny Young) (writer: Kenny Young) (Chrysalis, ASCAP) (3:28)

The group by Kenny Young formerly went under the name Fox. Now with a re-vamped sound they have re-cut one of their better tunes.

SACHA DISTEL—Morningstar 525

MY SON

(prod. by Jimmy Wisner) (writers: Distel-Level-Parnes) (Trajames, ASCAP) (3:39)

One of Europe's more popular singer/storytellers, this narration by Distel is a sentimental father to son talk about what makes a boy a man.

AQUARIAN DREAM—Buddah 560

PHOENIX (prod. by Norman Connors) (writer: J. Burvick) (Kama Sutra/Norman Connors/Valda, BMI) (3:30)

The Norman Connors produced octet shows that it knows a thing or two about dance rhythms. This "Phoenix" should do its rising on the r&b and pop charts.

DRENCH YOUR CUSTOMER IN "SPRING RAIN."

The Sensuously Sensational Sounds
Of SILVETTI
Will Keep You Warm All Over.



SILVETTI: "SPRING RAIN"
A Tom Moulton Mix

The album: World Without Words, SZS 5508
The single: SZ 2014
The giant "45": 12D 2014

BOILING UP THE HOT 100 AND LIGHTING
UP THE PHONES FROM COAST TO COAST.

"Spring Rain" is from a World Without Words and it's in the air, everywhere. It may be a touch early, but welcome, nonetheless, after all that frost. So hit your listeners with an earfull and melt their minds. No further words necessary. The music says it all.

In The Spirit Of



Salsoul Records • Manufactured and Distributed by Caytronics Corporation • A Cayre Industries Company, 240 Madison Avenue, New York, N.Y. 10016

JOHN DENVER'S GREATEST HITS, VOL. 2

RCA CPL1-2195 (7.98)

A second set of well-familiar tunes from one of America's favorite smiling faces. "Annie's Song," "Thank God I'm A Country Boy," "Back Home Again" and "This Old Guitar" are among those presented, along with "Fly Away," Denver's duet with Olivia Newton-John.



LOVE CRAZY

MIRACLES—Col 34460 (6.98)

This five man outfit led by singer Billy Griffin is one of the tightest black ensembles to emerge and continue working in an up-dated Motown sound. Each track has fire to it, and the overall appeal should be across-the-board. The title track, "Too Young" and "I Can Touch the Sky" touch the right nerve.

FEEL THE MUSIC

RAY STEVENS—WB BS 2997 (6.98)

The taste that makes Stevens' novelty songs so singularly appealing applies equally to his "straight" songs, too, as with "Feel the Music," "Daydream Romance" and "Save Me From Myself." Whether country, gospel or middle-of-the-road, Stevens does indeed "feel the music" and makes you feel it also.



GOODBYE BLUES

COUNTRY JOE McDONALD—Fantasy F-9525 (6.98)

Country Joe's conscience stands at least on equal footing with his musical considerations. The result is a record that is not always "pretty"—but deliberately so and to good effect. Political and environmental concerns are at the fore with Marty Balin, Malvina Reynolds and David Bromberg contributing.

BIG CITY

LENNY WHITE—Nemperor NE 441 (All.) (6.98)

Drummer White sees himself building his style to appeal to a broader audience, the present album being a transitional stage between his Return to Forever period and where he expects to go—accessible to an r&b fan but not quite discofied. The supporting musicians are a who's who of jazz rock, Herbie Hancock to Jerry Goodman.



CAN'T LET YOU GO

JOHN TRAVOLTA—Midland International BKL1-2211 (RCA) (6.98)

Teeny-pop idol Travolta takes it slow and easy on his latest set—Jeff Barry's production and John Davis' arrangements giving him the kind of full support his vocal prowess requires. "What Would They Say (Theme from 'The Boy In the Plastic Bubble')" and "Back Doors Crying" top.

LOVE IN C MINOR

CERRONE—Cotillion SD 9913 (All.) (6.98)

Disco and r&b action on the 15-minute title track are strong, with the two cuts making up the second side—"Black Is Black," "Midnite Lady"—additionally inviting stimuli for dancing or listening pleasures. There's nothing minor about the reaction Cerrone garners wherever its played.



PHIL SPECTOR'S GREATEST HITS

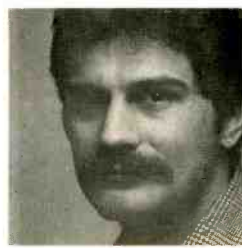
Warner/Spector 2SP 9104 (WB) (9.98)

Spector's contribution to the development of a distinctive studio sound for rock and roll is unparalleled. The 24 tracks included here represent the best of the groups he produced as well as the songs themselves, from "Be My Baby" to "Spanish Harlem" to "To Know Him Is To Love Him." The Wall Of Sound lives!

BREAKIN' IT

LAW—MCA 2240 (6.98)

A new addition to the Goldhawke roster, this Cleveland band has had some previous FM and touring exposure. "Breakin' It" evidences new growth and increased appeal as the songs take on greater individuality and the execution is more crisply accomplished. "Layin' Down the Law" and "Call Me the Ram" will help break them.



THE KENNY RANKIN ALBUM

LITTLE DAVID—LD 1013 (Atlantic) (6.98)

Rankin's intelligence in choice of material has carried him through various phases; using Don Costa as arranger and conductor enters him more than ever, though, in the MOR market, especially when applied to "A House Of Gold," "Here's That Rainy Day" and "When Sunny Gets Blue." Also: "While My Guitar Gently Weeps."

THE GEESE & THE GHOST

ANTHONY PHILLIPS—Passport PP 98020 (ABC) (6.98)

Phillips and guitarist Michael Rutherford are past members of Genesis; Phil Collins is presently with the group as lead vocalist. "The Geese and the Ghost" is a very pleasing, beautifully orchestrated lp/fable that ought to please English rock fans and children alike.



PETER GABRIEL

Atco SD 36-147 (6.98)

Gabriel left Genesis a year and a half ago and returns now (along with guitarist Robert Fripp) with an album on which every track is something different—from barbershop quartet ("Excuse Me") to Genesis-like numbers ("Humdrum," "Modern Love") to 12-bar blues ("Waiting For the Big One"). Produced by Bob Ezrin.

QUEEN OF THE NEIGHBORHOOD

FLAME—RCA APL1-2160 (6.98)

Good new rock band with some helpful friends in good places—Miami Steve Van Zandt, for example, who arranged the horns for this debut; or Jimmy Iovine, who handled production and general arrangements. "Beg Me," "Angry Times" and "Laugh My Tears Away" are indicative of Flame's burning desire to win.



MARQUEE MOON

TELEVISION—Elektra 7E-1098 (6.98)

Two years on the New York punk circuit have brought Television to a position of prominence among its peers. Their songs are more fully developed than those of some of the bands whose mainstay is the 2-3 minute form. The playing is solid and imaginative, and "Venus," "Marquee Moon" and "Prove It" show it.

(Continued on page 64)

HENRY GROSS

LISTEN TO HIS VOICE
WHAT A SOUND!

SHOW ME TO THE STAGE

has a magic about it.
Henry Gross sings like no one else.
And what a voice he has!

Henry's music ranges from spirited
rock 'n roll to moving love songs—
all tied together by his incredible voice
and familiar harmonies.

The sound that brought his music
to millions is unmistakably here,
ready to catapult Henry
to center stage in '77.

SHOW ME TO THE STAGE

LS 6010

Produced by HENRY GROSS

Except "Help," produced by TERRY CASHMAN and TOMMY WEST
Executive Producers: TERRY CASHMAN and TOMMY WEST

AVAILABLE ON LIFESONG



RECORDS AND TAPES

Management: Budd Carr/BNB Associates, Ltd.
Distributed in Canada by Polydor, Ltd.



101 THE SINGLES CHART 150

FEBRUARY 26, 1977

FEB. 26	FEB. 19	
101	103	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS—A&M 1888 (Lost Cabin, BMI)
102	104	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
103	108	JENNIFER STYX —A&M 1900 (Almo/Stygian, ASCAP)
104	106	YOU + ME = LOVE UNDISPUTED TRUTH—Whitfield 8231 (WB) (Stone Diamond, BMI)
105	109	DANCE LITTLE LADY DANCE TINA CHARLES—Columbia 3 10442 (Chappell & Co./Subbiddu, ASCAP)
106	112	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325 (Ensign, BMI)
107	113	CYCLONE MELANIE —Atlantic 3380 (Neighborhood, ASCAP)
108	118	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP; Unart, BMI)
109	110	GET CRAZY WITH ME RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)
110	115	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)
111	121	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic) (Song Tailors, BMI; I've Got the Music, ASCAP)
112	122	COULDN'T GET IT RIGHT CLIMAX BLUES BAND—Sire 736 (ABC) (Bleu Disque, ASCAP)
113	114	CARNIVAL ERIC CLAPTON—RSO RS 868 (Polydor) (Stigwood/Unichappell, BMI)
114	117	I KNOW TOMMY WEST—Lifesong 45017 (ABC/Dunhill, BMI)
115	127	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)
116	—	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
117	120	FIRE SIGN CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Time, ASCAP)
118	123	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI—RCA 10888 (Spellgold, BMI)
119	107	TURN LOOSE OF MY LEG JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Jamburger, ASCAP)
120	125	ROMEO MR. BIG —Arista 0229 (Jet Lag, BMI)
121	149	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)
122	136	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
123	111	BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER—RCA PB 10854 (Cherry Lane, ASCAP)
124	—	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUENOTES—ABC 12240 (Simi, BMI)
125	102	SHAKE GROUND PHOEBE SNOW—Columbia 3 10463 (Jobete, ASCAP)
126	128	SAILING SHIPS MESA—Ariola America P 7654 (Capitol) (Song Tailors/Everybodies/Intercontinental, BMI)
127	129	YOU'RE MOVING OUT TODAY BETTE MIDLER—Atlantic 3379 (Divine/Begonia/Unichappell/Fedora, BMI)
128	133	FEEL FREE FOUR TOPS—ABC 12236 (ABC-Dunhill/Rall, BMI)
129	132	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836 (Bridgwood, ASCAP)
130	—	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite 1588 (Delightful/Cabrini, BMI)
131	134	IF WE COULD LIVE OUR LOVE OVER NICK NOBLE—Epic 8 50327 (Debcen, ASCAP)
132	—	I THINK WE'RE ALONE NOW RUBINOES—Beserkly B 5741 (Playboy) (Patricia, BMI)
133	131	BE MY GIRL MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP)
134	—	GONNA FLY NOW (THEME FROM "ROCKY") CURRENT—Polydor 6098 (UA, ASCAP/Unart, BMI)
135	119	MY PEARL AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI)
136	141	TRY IT ON EXILE —Atco 7072 (Chinnichap/Island, BMI)
137	130	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang) (Web IV, BMI)
138	135	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI)
139	137	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamlia T 54277F (Motown) (Stone Diamond, BMI)
140	147	MAGICAL MYSTERY TOUR AMBROSIA—20th Century TC 2327 (Comet, ASCAP)
141	—	PART TIME LOVE KERRY CHATER—Warner Bros 8310 (Meadowridge, ASCAP)
142	138	SWEET DREAMS EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI)
143	140	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI)
144	142	EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI)
145	116	ISN'T IT A SHAME LABELLE—Epic 8 50315 (Hastings, BMI)
146	139	IT AIN'T EASY COMING DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
147	143	HAIL! HAIL! ROCK & ROLL STARLAND VOCAL BAND—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP)
148	—	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (Out of Business, BMI)
149	145	FEELINGS WALTER JACKSON—ChiSound CH 17599E (UA) (Fermata, ASCAP)
150	124	HIGH ROLLER ALEX HARVEY—Buddah BDA 555 (UA/Big Ax, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHIN' LIKE THE REAL THING	Mike Curb & Michael Lloyd (Jobete, ASCAP)	46	LIVIN' THING	Jeff Lynne (Unart/Jet, BMI)	38	
AFTER THE LOVIN'	Joel Diamond & Charlie Calello (Silver Blue, ASCAP)	24	LONG TIME	John Boylan and Tom Scholz (Pure, BMI)	28	
ALL STRUNG OUT ON YOU	Jeff Barry (Daddy Sam, ASCAP)	77	LOOK INTO YOUR HEART	Curtis Mayfield (Warner-Tamerlane, BMI)	90	
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)	Rufus (American Broadcasting/Elaine, ASCAP)	55	LOST WITHOUT LOUR LOVE	David Gates (Kipahulu, ASCAP)	13	
BABY DON'T YOU KNOW	Robert Parisi (Bema Music, ASCAP)	63	LOVE ME	Freddie Perren (Unichappell, BMI)	68	
BE MY GIRL	Michael Henderson (Electrocord, ASCAP)	53	LOVE SO RIGHT	Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI)	81	
BITE YOUR LIP (GET UP AND DANCE)	Gus Dudgeon (Big Pig/Leeds, ASCAP)	45	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)	Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	3	
BLINDED BY THE LIGHT	Manfred Mann (Laurel Canyon, ASCAP)	2	LUCKY MAN	B. Blackman & M. Clark (Brother Bill's, ASCAP)	94	
BODYHEAT	James Brown (Dynatone/Belinda/Unichappell, BMI)	92	MAYBE I'M AMAZED	Paul McCartney (Maclen, BMI)	43	
BOOGIE CHILD	Bee Gees (Stigwood/Unichappell, BMI)	27	MOODY BLUE	Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI)	56	
CAR WASH	Norman Whitfield (Duchess, BMI)	12	MORE THAN A FEELING	John Boylan & Tom Scholz (Pure, BMI)	59	
CARRY ON WAYWARD SON	Jeff Glixman (Don Kirshner, BMI)	15	MUSKRAT LOVE	Captain & Toni Tenille (Wishbone, ASCAP)	36	
C. B. SAVAGE	Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI)	91	NADIA'S THEME (THE YOUNG AND THE RESTLESS)	Barry DeVorzon & Perry Botkin, Jr. (Screen-Gems EMI, ASCAP)	52	
CRACKERBOX PALACE	George Harrison (Ganga B.V., BMI)	34	NEW KID IN TOWN	Bill Szymczyk (publisher not listed)	5	
CRAZY	Peter Asher (Tree, BMI)	73	NIGHT MOVES	Jac Richardson (Gear, ASCAP)	9	
DANCING QUEEN	Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	11	NIGHTS ARE FOREVER	WITHOUT YOU	Kyle Leehing (Dawnbreaker, BMI)	100
DAZZ	Jim Healey, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Troly, ASCAP)	26	OPEN SESAME	K. G. Prod. & Mr. Vee Prod. (Delightful/Gang, BMI)	96	
DEDICATION	Jimmy Ienner (Almo, Big Secret, ASCAP)	86	PHANTOM WRITER	Gary Wright (High Wave, ASCAP)	83	
DISGORILLA (Part I)	Bobby Manuel (Stafree/Gold Top, BMI)	97	REACH	Charles Plotkin (Siren, BMI)	61	
DON'T LEAVE ME THIS WAY	Hal Davis (Mighty Three, BMI)	18	RICH GIRL	Christopher Bond (Unichappell, BMI)	20	
DON'T GIVE UP ON US	Tony Macaulay (Almo/Macaulay, ASCAP)	37	RIGHT TIME OF THE NIGHT	Jim Ed Norman (American Broadcasting, ASCAP)	74	
DO IT TO MY MIND	Johnny Bristol (Bushka, ASCAP)	82	ROCK'N ME	Steve Miller (Sailor, ASCAP)	65	
DO WHAT YOU WANT, BE WHAT YOU ARE	Christopher Bond (Unichappell, BMI)	98	SAM	John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP)	69	
DO YA	Jeff Lynne (UA Jet/Intersong, ASCAP)	44	SATURDAY NIGHT	Maurice White & Charles Stepney (Saggyfire, BMI)	49	
DREAMBOAT	Annie Mike Flicker (Andorrafi, ASCAP)	72	SAVE IT FOR A RAINY DAY	Henry Lewy & Stephen Bishop (Stephen Bishop, BMI)	29	
DRIVIN'	WHEEL Dan Hartman (Knee Trembler, ASCAP)	76	SAY YOU'LL STAY UNTIL TOMORROW	Gordon Mills (Dick James, BMI)	33	
ENJOY YOURSELF	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	7	SHE THINKS I STILL CARE	Elvis Presley (Jack Glad, BMI)	56	
FANCY DANCER	James Carmichael & The Commodores (Jobete/Commodores Ent., ASCAP)	71	SO INTO YOU	Buddy Buie (Low-Sal, BMI)	51	
FLY LIKE AN EAGLE	Steve Miller (Sailor, ASCAP)	6	SOMEBODY TO LOVE	Queen (Queen/Beachwood, ASCAP)	58	
FREE	Maurice White & Charley Stepney (Kee-Drick, BMI)	41	SOMEONE TO LAY DOWN	BESIDE ME	Peter Asher (Sky Harbor, BMI)	73
FREE BIRD	Tow Dowd (Duchess/Hustlers, BMI)	95	SOMETHING 'BOUT CHA	S. Alaimo (Sherlyn, BMI)	79	
GLORIA	Michael Stokes (Desert Moon/Willow Girl, BMI)	60	SOMETIMES	Millie Jackson (Stallion, BMI)	78	
GO YOUR OWN WAY	Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/New Sound, BMI)	14	SOUTHERN NIGHTS	Gary Klein (Warner Tamerlane/Marsaint, BMI)	75	
HA CHA CHA (FUNKTION)	Jeff Lane (Desert Moon Songs/Jeffmar, BMI)	89	SORRY SEEMS TO BE THE HARDEST	WORD	Gus Dudgeon (Big Pig/Leeds, ASCAP)	32
HARD LUCK	WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	23	STAND STILL	Richard Perry (Shilleleg, BMI)	35	
HERE COME THOSE TEARS AGAIN	Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI)	50	THE FIRST CUT	IS THE DEEPEST	Tom Dowd (Duchess, BMI)	57
HERE IS WHERE YOUR LOVE BELONGS	Keith Olsen (JSH, ASCAP)	80	THE RUBBERBAND	MAN	Thom Bell (Mighty Three, BMI)	25
HOT LINE	Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	22	THE THINGS WE DO FOR LOVE	10cc (Man-Ken, BMI)	19	
I'VE GOT LOVE ON MY MIND	Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	47	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	Tom Dowd (Cock & Trumpet, ASCAP)	31	
I JUST CAN'T SAY NO TO YOU	K. Leehing (Dawnbreaker, BMI)	64	TOO HOT TO STOP	Allan Jones (Bar Kay/Dunbar, BMI)	93	
I LIKE DREAMING	Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI)	10	TORN BETWEEN TWO LOVERS	P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP)	1	
I LIKE TO DO IT	Casey/Finch (Sherlyn/Harrick, BMI)	88	TRYING TO LOVE	TOO	William Bell & Paul Mitchell (Bell-Kat, BMI)	70
I LOVE LUCY	THEME	Lawrence (Desilu, ASCAP)	WALK THIS WAY	Jack Douglas (Daksel, BMI)	21	
I NEVER CRY	Bob Ezrin (Ezra Early Frost, BMI)	42	WEEKEND IN NEW ENGLAND	Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	8	
I WISH	Steve Wonder (Jobete/Black Bull, ASCAP)	16	WHEN I NEED YOU	Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	87	
IN THE MOOD	Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP)	62	WHEN LOVE IS NEW	John Davis & Sam Weiss (Mighty Three Music, BMI)	84	
IT KEEPS YOUR RUNNIN'	Ted Templeman (Tauripin Tunes, BMI)	99	WHISPERING/CHERCHEZ LA FEMME/ C'EST SE SI BON	Sandy Linzer (Miller/Fisher-Pink Pelican, BMI)	66	
JEANS ON AIR	Prod. (Moth/Dick James, BMI)	39	WINTER MELODY/SPRING AFFAIR	Giorgio Moroder & Pete Bellotte (Rick's, BMI)	67	
KONG	Dickie Goodman (Unichappell, BMI)	48	YEAR OF THE CAT	Alan Parsons (Dejamus, ASCAP, Chappell, BMI)	4	
LIVING NEXT DOOR TO ALICE	M. Chapman with Nicky Chin (Chinnichap, BMI)	40	YOU ARE THE WOMAN	Jim Mason (Stephen Strills, BMI)	54	
			YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW	Don Davis (Groovesville, BMI)	30	
			YOU MAKE ME FEEL LIKE DANCING	Richard Perry (Brainsform, BMI)	17	

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Los Angeles
March 19

SEMINAR TIMETABLE.

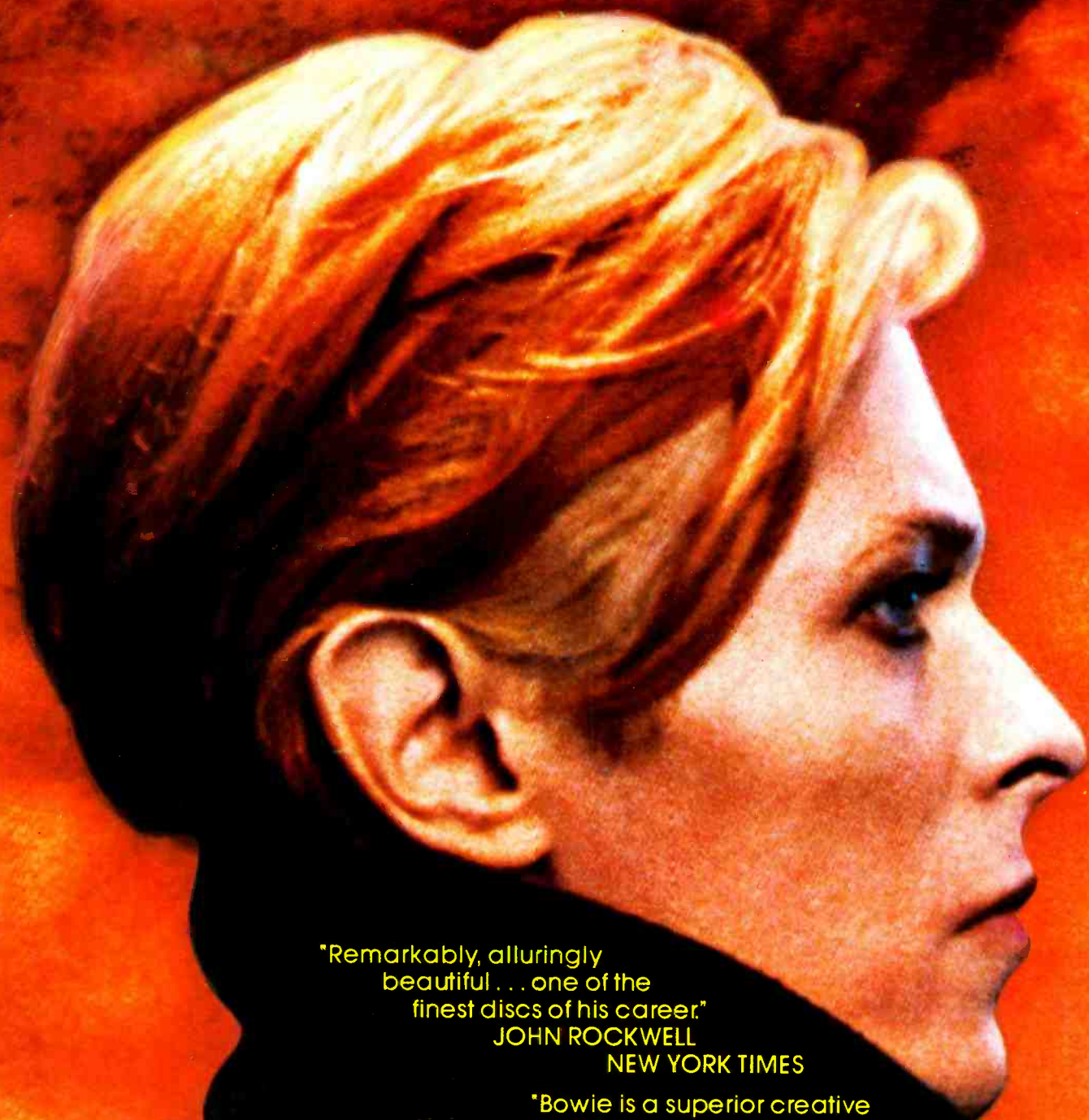
Date.	Location.
3/15/75	Cleveland
4/26/75	San Francisco
8/ 9/75	Boston
11/15/75	Atlanta
1/17/76	Denver
4/ 3/76	St. Louis
6/12/76	New Orleans
7/24/76	Baltimore/D.C.
10/23/76	New York
1/ 8/77	Nashville
3/19/77	Los Angeles

The Record World Trade/Radio Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

"SOUND AND VISION"

CPL1 2030

IS THE NEW SINGLE FROM DAVID BOWIE'S NEXT GOLD ALBUM, "LOW". PB-10705



"Remarkably, alluringly
beautiful . . . one of the
finest discs of his career."

JOHN ROCKWELL
NEW YORK TIMES

"Bowie is a superior creative
force. Here he takes his electric
disco music to the brink of the
avant garde. His particular
magic is that his audience
will follow him to a place
they would never get to
without him. Ingenious."

WALRUS,
SPECIAL MENTION ALBUM

RCA Records



THE SINGLES CHART

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

FEB. 26	FEB. 19		WKS. ON CHART
1	2	TORN BETWEEN TWO LOVERS MARY MacGREGOR Ariola America P 7638 (Capitol)	14
2	1	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	16
3	9	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	10
4	5	YEAR OF THE CAT AL STEWART/Janus 266	10
5	3	NEW KID IN TOWN EAGLES/Asylum 45373	11
6	7	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	12
7	8	ENJOY YOURSELF JACKSONS/Epic 8 50289	16
8	6	WEEKEND IN NEW ENGLAND BARRY MANILOW/ Arista 0212	13
9	11	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	13
10	12	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	16
11	15	DANCING QUEEN ABBA/Atlantic 3372	11
12	4	CAR WASH ROSE ROYCE/MCA 40615	16
13	10	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365	14
14	18	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	9
15	19	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	10
16	13	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	13
17	14	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283	20
18	22	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	10
19	23	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	7
20	26	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	5
21	16	WALK THIS WAY AEROSMITH/Columbia 3 10449	15
22	17	HOT LINE SYLVERS/Capitol P 4336	19
23	20	HARD LUCK WOMAN KISS/Casablanca 873	10
24	21	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	18
25	24	THE RUBBERBAND MAN SPINNERS/Atlantic 3355	24
26	25	DAZZ BRICK/Bang 727	24
27	31	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)	6
28	32	LONG TIME BOSTON/Epic 8 50329	6
29	30	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232	13
30	27	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	25
31	28	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262	22
32	29	SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645	16
33	49	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	8
34	42	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)	5
35	33	STAND TALL BURTON CUMMINGS/Portrait 6 77001	22
36	34	MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870	23
37	47	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	5
38	35	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	18
39	39	JEANS ON DAVID DUNDAS/Chrysalis 2094	19
40	43	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	12
41	45	FREE DENIECE WILLIAMS/Columbia 3 10429	16
42	36	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8228	23
43	50	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	3
44	59	DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939Y	3
45	51	BITE YOUR LIP (GET UP AND DANCE) ELTON JOHN/ MCA/Rocket 40677	3
46	38	AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363	15
47	56	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	4
48	52	KONG DICKIE GOODMAN/Shock SH6 (Janus)	4
49	44	SATURDAY NIGHT EARTH, WIND & FIRE/Columbia 3 10439	14
50	62	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	4



51	61	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	4
52	46	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	27
53	53	BE MY GIRL DRAMATICS/ABC 12235	10
54	41	YOU ARE THE WOMAN FIREFALL/Atlantic 3335	27
55	64	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	4
56	60	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857	7
57	63	THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. WBS 8321	3
58	37	SOMEBODY TO LOVE QUEEN/Elektra 45362	14
59	48	MORE THAN A FEELING BOSTON/Epic 8 50266	23
60	70	GLORIA ENCHANTMENT/United Artists XW912 Y	6
61	66	REACH ORLEANS/Asylum 45375	4
62	54	IN THE MOOD HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301	10
63	58	BABY DON'T YOU KNOW WILD CHERRY/Epic/Sweet City 8 50306	8
64	71	I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 16082 (Atlantic)	4
65	55	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	28
66	57	WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	14
67	81	WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874	4
68	40	LOVE ME YVONNE ELLIMAN/RSO 858 (Polydor)	18
69	85	SAM OLIVIA NEWTON-JOHN/MCA 40670	3
70	80	TRYING TO LOVE TOO WILLIAM BELL/Mercury 73839	3
71	65	FANCY DANCER COMMODORES/Motown M 1408F	6
72	67	DREAMBOAT ANNIE HEART /Mushroom M 7023	11
73	69	SOMEONE TO LAY DOWN BESIDE ME/CRAZY LINDA RONSTADT/Asylum 45361	11

CHARTMAKER OF THE WEEK

74	—	RIGHT TIME OF THE NIGHT JENNIFER WARNES Arista 0223	1
75	—	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	1
76	68	DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB)	15
77	—	ALL STRUNG OUT ON YOU JOHN TRAVOLTA/Midland Intl. 10907 (RCA)	1
78	88	SOMETIMES FACTS OF LIFE/Kayvette 5128 (TK)	2
79	82	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	4
80	72	HERE IS WHERE YOUR LOVE BELONGS SONS OF CHAMPLIN/ Ariola America P 7653 (Capitol)	5
81	75	LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	18
82	76	DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3360	15
83	—	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	1
84	79	WHEN LOVE IS NEW ARTHUR PRYSOCK/Old Town 1000	8
85	—	I LOVE LUCY THEME WILTON PLACE STREET BAND/Island 078	1
86	—	DEDICATION BAY CITY ROLLERS/Arista 0233	1
87	—	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	1
88	73	I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020	12
89	92	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION/ United Artists XW921 Y	4
90	93	LOOK INTO YOUR HEART ARETHA FRANKLIN/Atlantic 3373	2
91	90	C.B. SAVAGE ROD HART/Plantation/Little Richie PL 144	11
92	94	BODYHEAT JAMES BROWN/Polydor 14360	4
93	98	TOO HOT TO STOP BAR KAYS/Mercury 73888	2
94	91	LUCKY MAN STARBUCK/Private Stock 125	12
95	78	FREE BIRD LYNRYD SKYNYRD/MCA 1948	13
96	95	OPEN SESAME KOOL & THE GANG/De-Lite 1586	13
97	96	DISGORILLA (PART I) RICK DEES/RSO RS 866 (Polydor)	5
98	77	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808	15
99	87	IT KEEPS YOU RUNNIN' DOOBIE BROTHERS/Warner Bros. WBS 8282	11
100	86	NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	21



FLASHMAKER



SONGS FROM THE WOOD
JETHRO TULL
Chrysalis

MOST ADDED

- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- STRANGER IN THE CITY—John Miles—London
- RA—Utopia—Bearsville
- RUMOURS—Fleetwood Mac—WB
- AMNESIA—Pousette-Dart Band—Capitol
- SEA LEVEL—Capricorn
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SLEEPWALKER—Kinks—Arista
- PETER GABRIEL—Atco

WNEW-FM/NEW YORK

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - AVALANCHE—ABC
 - CHEAP TRICK—Epic
 - DEAN FRIEDMAN—Lifesong
 - PETER GABRIEL—Atco
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - ELLIOTT RANDALL'S NEW YORK—Kirshner
 - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
 - SEA LEVEL—Capricorn
 - TROPICAL—Jorge Ben—Island
- HEAVY ACTION (airplay, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - ANIMALS—Pink Floyd—Col
 - SLEEPWALKER—Kinks—Arista
 - HOTEL CALIFORNIA—Eagles—Asylum
 - KENNY RANKIN RECORD—Little David
 - NIGHT MOVES—Bob Seger—Capitol
 - WHITE ROCK—Rick Wakeman—A&M
 - NEW WORLD RECORD—ELO—UA
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - YEAR OF THE CAT—Al Stewart—Janus

WBCN-FM/BOSTON

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - BLONDIE CHAPLIN—Asylum
 - I LIKE YOUR STYLE—Tony Wilson—Bearsville
 - NEXT—Journey—Col
 - SAILBOAT—Jonathan Edwards—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - STRANGER IN THE CITY—John Miles—London
 - WHO ARE THOSE GUYS—New Riders—MCA
 - WINTERS BROTHERS BAND—Atlantic

HEAVY ACTION (airplay):

- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- PIPER—A&M
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WLIR-FM/LONG ISLAND

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BAREBACK—Richard Torrance—Capitol
 - DEAN FRIEDMAN—Lifesong
 - PETER GABRIEL—Atco
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - QUEEN OF THE NEIGHBORHOOD—Flame—RCA
 - RA—Utopia—Bearsville
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- NIGHT MOVES—Bob Seger—Capitol
- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- WINGS OVER AMERICA—Capitol
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- BOSTON—Epic
- SEA LEVEL—Capricorn
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WCOZ-FM/BOSTON

- ADDS:**
- BIG WHA KOO—ABC
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

HEAVY ACTION (airplay):

- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- NEW WORLD RECORD—ELO—UA
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WINGS OVER AMERICA—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WPLR-FM/NEW HAVEN

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BLACKJACK CHOIR—James Talley—Capitol
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - CHEAP TRICK—Epic
 - RA—Utopia—Bearsville
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SWEET EVIL—Derringer—Blue Sky

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

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- PRETENDER—Jackson Browne—Asylum
- DAY AT THE RACES—Queen—Elektra
- ANIMALS—Pink Floyd—Col
- FLIGHT LOG—Jefferson Airplane—Grunt
- YEAR OF THE CAT—Al Stewart—Janus
- TEJAS—ZZ Top—London
- LONE STAR—Col
- WINTERS BROTHERS BAND—Atlantic
- HARD AGAIN—Muddy Waters—Blue Sky

WRNW-FM/WESTCHESTER

- ADDS:**
- DEAN FRIEDMAN—Lifesong
 - PETER GABRIEL—Atco
 - GOODBYE BLUES—Country Joe MacDonald—Fantasy
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - MAKIN' IT ON THE STREET—Corky Laing—Elektra
 - MARQUEE MOON—Television—Elektra
 - RA—Utopia—Bearsville
 - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
 - SEA LEVEL—Capricorn
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

HEAVY ACTION (airplay, sales, phones):

- ALIAS I—Dirk Hamilton—ABC
- BLONDIE—Private Stock
- CHEVERE—Jorge Dalto—UA
- FESTIVAL—Santana—Col
- LOW—David Bowie—RCA
- GRAHAM PARKER AT MARBLE ARCH—Mercury
- PASTELS—Ron Carter—Milestone
- RADIO ETHIOPIA—Patti Smith—Arista
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- STRANGER IN THE CITY—John Miles—London

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - PETER GABRIEL—Atco
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - MARQUEE MOON—Television—Elektra
 - TERUO NAKAMURA—Polydor
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - QUEEN OF THE NEIGHBORHOOD—Flame—RCA
 - ELLIOTT RANDALL'S NEW YORK—Kirshner
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - TWO SIDES TO EVERY STORY—Gene Clark—RSO

HEAVY ACTION (airplay, phones):

- ANIMALS—Pink Floyd—Col
- BIG WHA KOO—ABC
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- NEXT—Journey—Col
- PLAYING THE FOOL—Gentle Giant—Capitol
- RUMOURS—Fleetwood Mac—WB
- SANFORD-TOWNSEND BAND—WB
- SEA LEVEL—Capricorn

WMAL-FM/WASHINGTON

- ADDS:**
- ANIMALS—Pink Floyd—Col
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - IN FLIGHT—George Benson—WB
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - WHITE ROCK—Rick Wakeman—A&M

HEAVY ACTION (airplay, phones):

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- LUXURY LINER—Emmylou Harris—Reprise
- NIGHT MOVES—Bob Seger—Capitol
- LINDA RONSTADT'S GREATEST HITS—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WINGS OVER AMERICA—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WKLS-FM/ATLANTA

- ADDS:**
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

HEAVY ACTION (airplay):

- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- STAR IS BORN (soundtrack)—Col
- WINGS OVER AMERICA—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WORJ-FM/ORLANDO

- ADDS:**
- ANIMALS—Pink Floyd—Col
 - JOAN ARMATRADING—A&M
 - ASK RUFUS—Rufus—ABC
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - SAMMY HAGAR—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SAILIN'—Kim Carnes—A&M
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - STRANGER IN THE CITY—John Miles—London

HEAVY ACTION (sales, airplay, phones):

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HEAT TREATMENT—Graham Parker—Mercury
- JOHNNY THE FOX—Thin Lizzy—Mercury
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

WQSR-FM/TAMPA

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - PETER GABRIEL—Atco
 - KIRKATRON—Rahsaan Roland Kirk—WB
 - MAKIN' IT ON THE STREET—Corky Laing—Elektra
 - RA—Utopia—Bearsville
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - STRANGER IN THE CITY—John Miles—London
 - SWEET EVIL—Derringer—Blue Sky
 - UPTOWN AND LOWDOWN—Mama's Pride—Atco

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- HEAT TREATMENT—Graham Parker—Mercury
- RENAISSANCE—Lonnie Liston Smith—RCA
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- WAR IN A BABYLON—Max Romeo—Island
- WINTERS BROTHERS BAND—Atlantic

WYDD-FM/PITTSBURGH

- ADDS:**
- ASK RUFUS—Rufus—ABC
 - RA—Utopia—Bearsville
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

HEAVY ACTION (airplay, sales):

- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- LIGHT OF SMILES—Gary Wright—WB
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

WMMS-FM/CLEVELAND

- ADDS:**
- MOLKI COLE—Janus
 - PETER GABRIEL—Atco
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGWRITER—Justin Hayward—Threshold

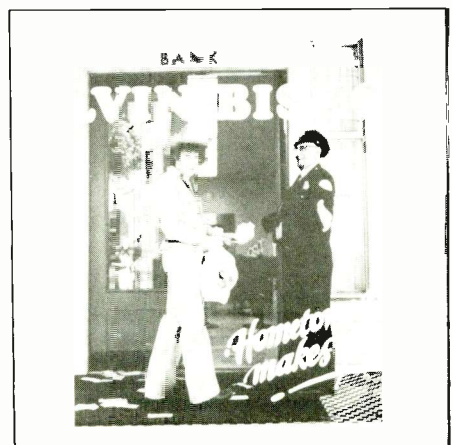
HEAVY ACTION (airplay, sales):

- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- NIGHT MOVES—Bob Seger—Capitol
- PERSON TO PERSON—AWB—Atlantic
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

Keep It Cool shakes off the chills

With hundreds of folks around the country freezin' their buns off, Elvin Bishop's advice to *Keep It Cool* may seem a bit unsound. But when you put this new single on your turntable, your toes will start tappin', your hands will start clappin', and in no time at all, you'll shake way past 98.6°.

Warm up to Elvin Bishop's new single *Keep It Cool* (CPS 0269) from his lp *HOMETOWN BOY MAKES GOOD*. On Capricorn Records and Tapes, Macon, Ga. Hot Cha!!



CAPRICORN RECORDS

PRODUCED BY ALLAN BLAZEK.



THE FM AIRPLAY REPORT

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

TOP AIRPLAY



HOTEL CALIFORNIA
EAGLES
Asylum

MOST AIRPLAY

- HOTEL CALIFORNIA**—Eagles—Asylum
- RUMOURS**—Fleetwood Mac—WB
- NIGHT MOVES**—Bob Seger—Capitol
- ANIMALS**—Pink Floyd—Col
- YEAR OF THE CAT**—Al Stewart—Janus
- DAY AT THE RACES**—Queen—Elektra
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor

WKDF-FM/NASHVILLE

- ADDS:**
- IN FLIGHT**—George Benson—WB
 - JUST A STONE'S THROW AWAY**—Valerie Carter—Col
 - SHOW ME TO THE STAGE**—Henry Gross—Lifesong
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
 - STRANGER IN THE CITY**—John Miles—London
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA**—Eagles—Asylum
 - RUMOURS**—Fleetwood Mac—WB
 - NIGHT MOVES**—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
 - LOW**—David Bowie—RCA
 - DAY AT THE RACES**—Queen—Elektra
 - ANIMALS**—Pink Floyd—Col
 - TEJAS**—ZZ Top—London
 - CAROLINA DREAMS**—Marshall Tucker Band—Capricorn

WABX-FM/DETROIT

- ADDS:**
- BLONDIE CHAPLIN**—Asylum
 - MAKIN' IT ON THE STREET**—Corky Laing—Elektra
 - PLACE IN THE SUN**—Pablo Cruise—A&M
 - RA**—Utopia—Bearsville
 - SLEEPWALKER**—Kinks—Arista
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
 - SONGWRITER**—Justin Hayward—Threshold
 - STRANGER IN THE CITY**—John Miles—London
- HEAVY ACTION (airplay, sales, phones):**
- DAY AT THE RACES**—Queen—Elektra
 - DREAMS, DREAMS, DREAMS**—Chilliwack—Mushroom
 - SAMMY HAGAR**—Capitol
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - LIGHT OF SMILES**—Gary Wright—WB
 - NIGHT MOVES**—Bob Seger—Capitol

RUMOURS—Fleetwood Mac—WB
TEJAS—ZZ Top—London

CHUM-FM/TORONTO

- ADDS:**
- ALIAS I**—Dirk Hamilton—ABC
 - HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
 - NEXT**—Journey—Col
 - PLACE IN THE SUN**—Pablo Cruise—A&M
 - SLEEPING GYPSY**—Michael Franks—WB
 - SLEEPWALKER**—Kinks—Arista
 - WHITE ROCK**—Rick Wakeman—A&M

HEAVY ACTION (airplay, sales):

- ANIMALS**—Pink Floyd—Col
- HOTEL CALIFORNIA**—Eagles—Asylum
- IN FLIGHT**—George Benson—WB
- IN THE FALLING DARK**—Bruce Cockburn—True North
- LIGHT OF SMILES**—Gary Wright—WB
- LOW**—David Bowie—RCA
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- RUMOURS**—Fleetwood Mac—WB
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- WIND & WUTHERING**—Genesis—Atco

WXRT-FM/CHICAGO

- ADDS:**
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
 - CHEAP TRICK**—Epic
 - COLLECTOR'S ITEM**—Heartsfield—Col
 - MARQUEE MOON**—Television—Elektra
 - GERRY NIEWOOD & TIMEPIECE**—A&M
 - PROMISES OF THE SUN**—Arista
 - RA**—Utopia—Bearsville
 - ROLLIN' ON**—Steve Gibbons Band—MCA
 - RUMOURS**—Fleetwood Mac—WB
 - 25TH ANNIVERSARY REUNION**—Dave Brubeck Quartet—A&M
- HEAVY ACTION (sales, phones, airplay):**
- ANIMALS**—Pink Floyd—Col
 - HEAT TREATMENT**—Graham Parker—Mercury
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - LEFTOVERTURE**—Kansas—Kirshner
 - NIGHT AFTER NIGHT**—Bill Quateman—RCA
 - NIGHT MOVES**—Bob Seger—Capitol
 - NIGHT SHIFT**—Foghat—Bearsville
 - ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
 - WIND & WUTHERING**—Genesis—Atco
 - YEAR OF THE CAT**—Al Stewart—Janus

WQFM-FM/MILWAUKEE

- ADDS:**
- THE BABYS**—Chrysalis
 - COLLECTOR'S ITEM**—Heartsfield—Col
 - HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
 - MIDNIGHT SUN**—Son Seals—Alligator
 - PIPER**—A&M
 - SHOW ME TO THE STAGE**—Henry Gross—Lifesong
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis

HEAVY ACTION (airplay, sales):

- ANIMALS**—Pink Floyd—Col
- BOSTON**—Epic
- DAY AT THE RACES**—Queen—Elektra
- HOTEL CALIFORNIA**—Eagles—Asylum
- LEFTOVERTURE**—Kansas—Kirshner
- NIGHT MOVES**—Bob Seger—Capitol
- RUMOURS**—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- WIND & WUTHERING**—Genesis—Atco
- YEAR OF THE CAT**—Al Stewart—Janus

KSHE-FM/ST. LOUIS

- ADDS:**
- BLONDIE CHAPLIN**—Asylum
 - MAKIN' IT ON THE STREET**—Corky Laing—Elektra
 - PIPER**—A&M
 - RA**—Utopia—Bearsville
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
 - STRANGER IN THE CITY**—John Miles—London
 - UPTOWN AND LOWDOWN**—Mama's Pride—Atco

HEAVY ACTION (airplay, sales, phones):

- ANIMALS**—Pink Floyd—Col
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- DAY AT THE RACES**—Queen—Elektra
- HOTEL CALIFORNIA**—Eagles—Asylum
- NEW WORLD RECORD**—ELO—UA
- NEXT**—Journey—Col
- NIGHT MOVES**—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- RUMOURS**—Fleetwood Mac—WB
- TEJAS**—ZZ Top—London

KZEW-FM/DALLAS

- ADDS:**
- BAREBACK**—Richard Tarrant—Capitol
 - PLACE IN THE SUN**—Pablo Cruise—A&M
 - SHOW ME TO THE STAGE**—Henry Gross—Lifesong
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - LEFTOVERTURE**—Kansas—Kirshner
 - ANIMALS**—Pink Floyd—Col
 - NIGHT MOVES**—Bob Seger—Capitol
 - IN FLIGHT**—George Benson—WB
 - PRETENDER**—Jackson Browne—Asylum
 - WINGS OVER AMERICA**—Capitol
 - YEAR OF THE CAT**—Al Stewart—Janus
 - LUXURY LINER**—Emmylou Harris—Reprise

KLOL-FM/HOUSTON

- ADDS:**
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
 - JOYOUS LAKE**—Pat Martino—WB
 - MAZE**—Capitol
 - NEXT**—Journey—Col
 - RUMOURS**—Fleetwood Mac—WB
 - SEA LEVEL**—Capricorn
 - STRANGER IN THE CITY**—John Miles—London
 - UNIVERSAL LANGUAGE**—Booker T & the MGs—Asylum

VELVET DARKNESS—Allen Holdsworth—CTI
WHITE ROCK—Rick Wakeman—A&M

HEAVY ACTION (airplay):

- DAY AT THE RACES**—Queen—Elektra
- DREAMBOAT ANNIE**—Heart—Mushroom
- FESTIVAL**—Santana—Col
- HOTEL CALIFORNIA**—Eagles—Asylum
- LIGHT OF SMILES**—Gary Wright—WB
- NEW WORLD RECORD**—ELO—UA
- NEXT**—Journey—Col
- PRETENDER**—Jackson Browne—Asylum
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista

KGB-FM/SAN DIEGO

- ADDS:**
- ANIMALS**—Pink Floyd—Col
 - CHANGES IN LATITUDES**—Jimmy Buffett—ABC
 - DOUBLE TIME**—Leon Redbone—WB
 - RUMOURS**—Fleetwood Mac—WB
 - SLEEPING GYPSY**—Michael Franks—WB

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

- HOTEL CALIFORNIA**—Eagles—Asylum
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- YEAR OF THE CAT**—Al Stewart—Janus
- BOSTON**—Epic
- LEFTOVERTURE**—Kansas—Kirshner
- LOW**—David Bowie—RCA
- RUMOURS**—Fleetwood Mac—WB
- DAY AT THE RACES**—Queen—Elektra
- NIGHT MOVES**—Bob Seger—Capitol
- ROARING SILENCE**—Manfred Mann's Earth Band—WB

KWST-FM/LOS ANGELES

- ADDS:**
- BLONDIE CHAPLIN**—Asylum
 - MAKIN' IT ON THE STREET**—Corky Laing—Elektra
 - PIPER**—A&M
 - RA**—Utopia—Bearsville
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
 - SONGWRITER**—Justin Hayward—Threshold
 - STRANGER IN THE CITY**—John Miles—London
 - UPTOWN AND LOWDOWN**—Mama's Pride—Atco

HEAVY ACTION (airplay, sales, phones):

- ANIMALS**—Pink Floyd—Col
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- DOWNTOWN TONIGHT**—Racing Cars—Chrysalis
- HOTEL CALIFORNIA**—Eagles—Asylum
- NEW WORLD RECORD**—ELO—UA
- NIGHT MOVES**—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista
- TEJAS**—ZZ Top—London

KZAP-FM/SACRAMENTO

- ADDS:**
- ANIMALS**—Pink Floyd—Col
 - CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
 - PLACE IN THE SUN**—Pablo Cruise—A&M

RUMOURS—Fleetwood Mac—WB
SEA LEVEL—Capricorn
SLEEPWALKER—Kinks—Arista
STRANGER IN THE CITY—John Miles—London
UNIVERSAL LANGUAGE—Booker T & the MGs—Asylum

HEAVY ACTION (airplay):

- ASK RUFUS**—Rufus—ABC
- DAY AT THE RACES**—Queen—Elektra
- JUST A STONE'S THROW AWAY**—Valerie Carter—Col
- LIGHT OF SMILES**—Gary Wright—WB
- LUXURY LINER**—Emmylou Harris—Reprise
- NIGHT MOVES**—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- YEAR OF THE CAT**—Al Stewart—Janus

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AMNESIA**—Pousette-Dart Band—Capitol
 - FUTURE GAMES**—Spirit—Mercury
 - ELLIOTT RANDALL'S NEW YORK**—Kirshner
 - ROLLIN' ON**—Steve Gibbons Band—MCA
 - SAFE IN THEIR HOMES**—Hoodoo Rhythm Devils—World
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
 - STRANGER IN THE CITY**—John Miles—London

HEAVY ACTION (airplay):

- ANIMALS**—Pink Floyd—Col
- PETER GABRIEL**—Atco
- SAMMY HAGAR**—Capitol
- HOTEL CALIFORNIA**—Eagles—Asylum
- LOW**—David Bowie—RCA
- NIGHT MOVES**—Bob Seger—Capitol
- RA**—Utopia—Bearsville
- RUMOURS**—Fleetwood Mac—WB
- SEA LEVEL**—Capricorn
- SLEEPWALKER**—Kinks—Arista

KZAM-FM/SEATTLE

- ADDS:**
- AMNESIA**—Pousette-Dart Band—Capitol
 - CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
 - FOLLOWING MORNING**—Eberhard Weber—ECM
 - GEES & THE GHOST**—Anthony Phillips—Passport
 - GOODBYE BLUES**—Country Joe MacDonald—Fantasy
 - LOVE ON THE AIRWAVES**—Gallagher & Lyle—A&M
 - PASTELS**—Ron Carter—Milestone
 - SAILBOAT**—Jonathan Edwards—WB
 - SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
 - TWO SIDES TO EVERY STORY**—Gene Clark—RSO

HEAVY ACTION (airplay):

- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- HARD AGAIN**—Muddy Waters—Blue Sky
- HEJIRA**—Joni Mitchell—Asylum
- LET THE ROUGH SIDE DRAG**—Jesse Winchester—Bearsville
- MUSIC FUH YA**—Taj Mahal—WB
- MY SPANISH HEART**—Chick Corea—Polydor
- PRETENDER**—Jackson Browne—Asylum
- RUMOURS**—Fleetwood Mac—WB
- SLEEPING GYPSY**—Michael Franks—WB
- YEAR OF THE CAT**—Al Stewart—Janus

X

Phoenix: off to a fiery start!

Spreading its wings and rising from the ashes of the great British group Argent: Phoenix takes off!

Phoenix is Robert Henrit, Jim Rodford and John Verity, and "Phoenix" is their blazing American debut album.

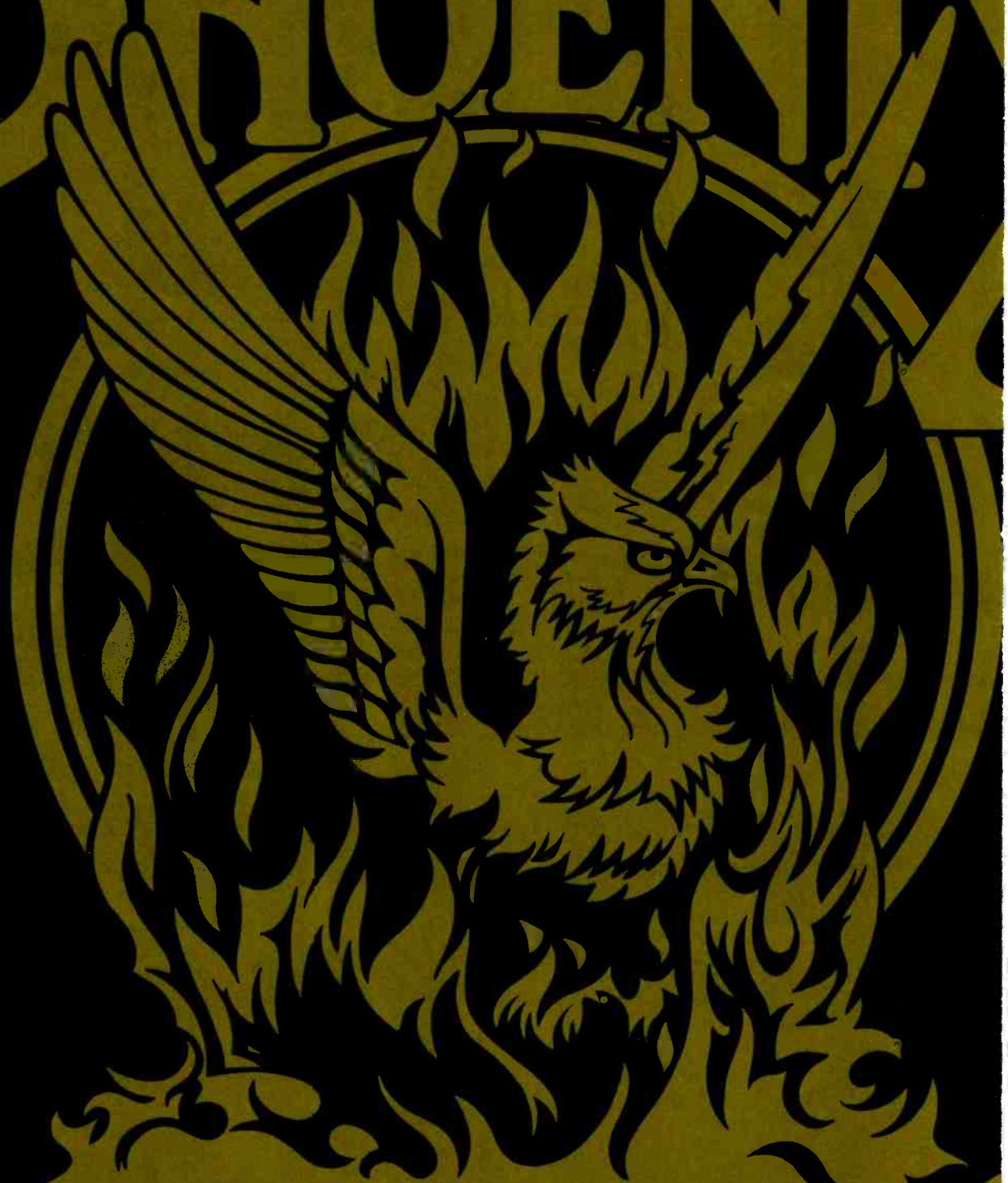
When Argent, that veteran band of so many hit singles and rave-up live performances, began to wane, these three musicians stepped out of its shadow and into the fierce light of their own creative genius.

The result: "Phoenix," an album written and produced entirely by the band themselves (who are currently a huge British sensation).

"Phoenix." PC 34476

**The song of the firebird.
Now on Columbia Records.**

PHOENIX



HENRIT·RODFORD·VERITY

CLUB REVIEW

Chaka and Rufus: Powerful and Exciting

■ LOS ANGELES — Amidst flurries of rumors that Chaka Khan will be leaving the group — rumors confirmed by Khan's own comments in the local press the day of the gig — Rufus (ABC) opened at the Roxy February 10 to a packed and appreciative house. The split between singer and group may be inevitable, but their set gave ample indication the two parties aren't holding any wakes before the fact.

Both ABC and the band itself are clearly hoping that the new album, "Ask Rufus," will be the one to make a full-fledged crossover from the r&b to the pop charts perhaps even in anticipation of Khan's solo venture. Mostly gone were the raucous elements of early hits like "Tell Me Something Good" and "You've Got the Love" (even though they had some pop impact of their own), replaced by a style increasingly oriented to "Sweet Thing," the recent single; the latter's restrained groove was exceptionally well-received by the crowd, reflecting a ready acceptance of the move to a smoother sound. The group's control of dynamics, both in "Sweet Thing" and new selections like "Hollywood" and "Everlasting Love," might very well have been the highlight of the performance. Rufus has no outstanding instrumental soloists, but each musician showed creditable restraint and feeling for texture throughout the set. Two keyboardists, working the usual battery of clavinet, ARPs and pianos, played anonymously but were especially effective.

Chaka Khan is the focal point

AGAC To Host Rap Sessions

■ NEW YORK — The American Guild of Authors and Composers is starting a new series of informal and personalized lunchtime rap sessions. This will be a weekly series hosted by a rotating group of hit writers/artists/producers who will help lyricists and composers by answering their career questions on a one-to-one basis.

The emphasis of these get-togethers is on discussing and sharing music business experiences and helping solve problems.

The lunchtime raps are free and open to all writers, but space is limited and phone reservations are necessary. The weekly series kicks off on Thursday, February 24, noon to 2 p.m., at the AGAC office, 40 West 57th Street, 4th Floor. For reservations call (212) 757-8833.

whenever she's on stage, and the Roxy gig was no exception. Decker out in the briefest of harem outfits, huge smile gleaming and even huger Afro flying, she was in command of the house from beginning to end. She also seems to have gotten some much-needed control over her voice; she still tends to abuse that near-scream of hers, sometimes to the point of destroying whatever melody a song might have had, but she also showed just how powerful it can be when used in the right emotional context.

Fresh (MCA) opened with an over-long set of rock/soul/r&b that was commendably rehearsed but obvious and calculated. They have all the right moves on stage — grimacing solos, strutting lead singer with strategically unzipped jump-suit, plenty of sexy innuendo and even a woman second guitarist.

Samuel Graham

Amherst, DJM Renew Pact

■ NEW YORK — Amherst Records will continue to distribute DJM Records in the United States until the end of 1978, under the terms of a renewal agreement reached between the two firms last week. Negotiating the pact were Stephen James, managing director of DJM, and Lenny Silver, president of Amherst, a division of Transcontinental Record Sales.

Upcoming DJM releases include a follow-up to Johnny Guitar Watson's 1976 success entitled "A Real Mother For Ya," and the label debuts of Kind Hearts and English, The Watsonian Institute (Watson's backup band), Papa John Creach, Dennis Weaver and Buzz Cason.

New Dortch Signings

■ NEW YORK — Don Dortch International has announced the signing of several new Memphis-based talents to the firm's management and booking divisions. Signed for management are the Coon Elder Band featuring Brenda Patterson (recently signed to Mercury), and Tommy Smiley and the Howell-Mayo Band, both signed to RCA. The Dortch-led management division also represents Denise LaSalle, the Memphis Horns, Rufus Thomas and the Soul Children.

The booking division, directed by vice president Eddie Davis and Kerry Dortch, has signed Con Funk Shun (Mercury) and also books the Bar-Kays, Rick Dees and Eddie Floyd, among others.

Import Albums

10th PYRAGONY

AMON DUUL II—Nova 6.22890 (Germany)

The group has travelled down many musical avenues throughout the course of its long career with the latest being an accessible brand of haunting rock. Electronic effects embellish the basic tracks, but they are employed tastefully rather than for the sake of extravagance. The current quintet is led by Chris Karrer.

RIDING HIGH

SASSAFRAS—Chrysalis CHR 1100 (U.K.)

The third album from the Welsh outfit (produced by Movies' Peter Gage) is undoubtedly their most coherent effort. Harmony work has become one of their strengths, as evidenced by the title track, while a general tightening of song structure accounts for many standouts. Among them, "Nothin' To Lose."

KALEIDOSCOPE OF RAINBOWS

NEIL ARDLEY—Gull GULP 1018 (U.K.)

"Kaleidoscope" completes the composer's trilogy (begun with "The Greek Variations" and "A Symphony Of Amaranths") and is performed by 13 musicians. The music is entirely instrumental and integrates improvised and composed sections in seven parts with the result being a collage not unlike the recent work of Mike Westbrook.

DOING A MOONLIGHT

ALKATRAZ—Rockfield/UA 30001 (U.K.)

The hottest thing from out of Wales since Tom Jones is this quartet led by Will Youatt, a former member of Man. The group comes out of the famed Rockfield studios with the driving sound of jangly guitars and multi-part harmonies making for two sides of fresh, inspired music.

SOLO CASTING

WILLIAM LYALL—EMI EMA 780 (U.K.)

From the Bay City Rollers to Pilot (he co-wrote "Magic") and now a solo career, Lyall has finally bloomed as an artist with this Robin Cable production. Phil Collins and Lyall's comrades from Pilot lend instrumental support and contribute to the dense but always palatable sound. A fine companion to "Morin Heights."

TUNDRA

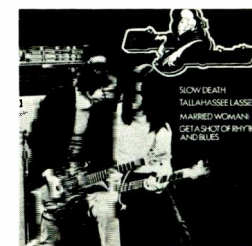
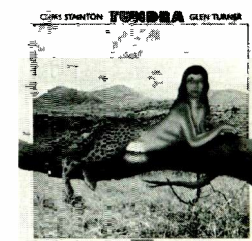
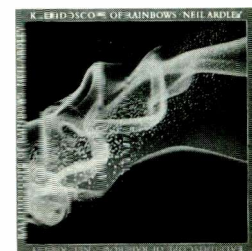
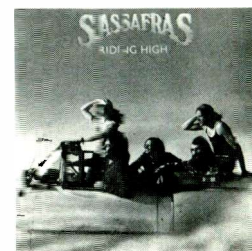
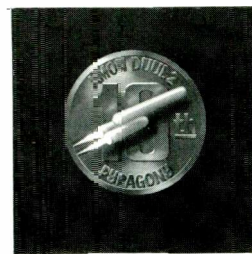
Decca 5259 (U.K.)

The album was reportedly recorded three years ago, but has only recently been released in the U.K. The quartet, long since disbanded, included Glen Turner, Chris Stainton, Charlie Harrison and Henry Spinetti. Turner has a gravelly Stevie Winwood-type vocal delivery used to best effect on "Say You Don't Want It" and "Flat Out On The Grounds."

FLAMIN' GROOVIES

UA REM 406 (EP) (U.K.)

The four tracks that have perhaps been most responsible for elevating the group to "legendary" status are contained here on one 7" record. "Slow Death," "Married Woman" and "Get A Shot Of Rhythm and Blues" were produced by Dave Edmunds while the classic "Tallahassee Lassie" was produced by Flowerboy Venus. These '72 sides stand up just as well today.



**JOHN
DENVER'S
GREATEST
HITS
VOL. 2**

JOHN DENVER'S GREATEST HITS VOL. 2

The album of the year deserves the campaign of the year. And here are a few of the highlights:

A rotating pool of TV spots.

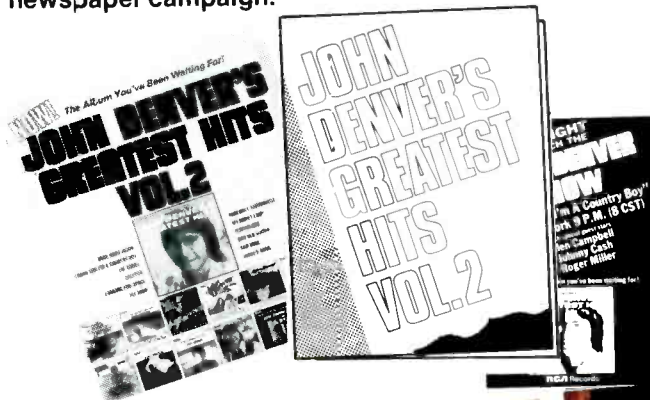


10 and 60 second radio spots for maximum impact.

4 color poster and streamer announcing album and television special March 2nd.



Selling kit containing minnies, bios etc., trade insert and local newspaper campaign.



TV Guide ad.



5 billboards on Sunset Strip and many, many more features.



WATCH THE JOHN DENVER TV SPECIAL MARCH 2 9P.M. (8 C.S.T.) ON ABC-TV. STOCK UP NOW.

RCA Records

ANNIE'S SONG • WELCOME TO MY MORNING (Farewell And-omeda) • FLY AWAY • LIKE A SAD SONG • LOOKING FOR SPACE • THANK GOD I'M A COUNTRY BOY

GRANDMA'S FEATHER BED • CALYPSO • I'M SORRY

VOLUME 2

MY SWEET LADY • BACK HOME AGAIN • THIS OLD GUITAR

JOHN DENVER'S GREATEST HITS



Jerry Weintraub
Management III

Produced by: Mill Okun
Assistant Producer: Kris O'Connor

RCA Records

JOHN DENVER

Order Form MARCH 1977

ACCOUNT

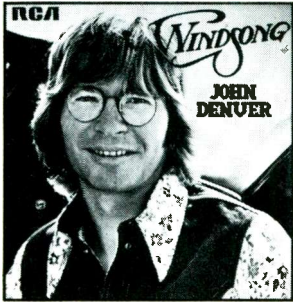
DATE

STREET

ORDER No.

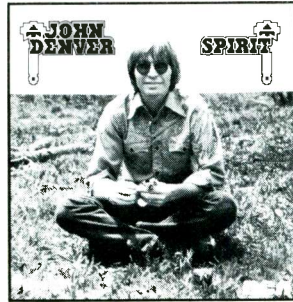
CITY-STATE-ZIP CODE

JOHN DENVER'S GREATEST HITS VOL. 2	Prod. Stereo LP	Album No. CPL1-2195	\$7.98	Qty. _____
	Stereo 8	CPS1-2195	\$7.98	
	Cassette	CPK1-2195	\$7.98	



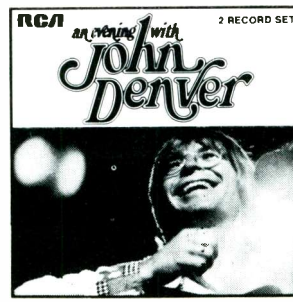
WINDSONG

Prod.	Album No.	Qty.
Stereo LP	APL1-1183 \$6.98*	_____
Stereo 8	APS1-1183 7.95*	_____
Cassette	APK1-1183 7.95*	_____



SPIRIT

Prod.	Album No.	Qty.
Stereo LP	APL1-1694 \$6.98*	_____
Stereo 8	APS1-1694 7.95*	_____
Cassette	APK1-1694 7.95*	_____



**AN EVENING WITH
JOHN DENVER**

Prod.	Album No.	Qty.
Stereo LP	CPL2-0764 \$12.98 ▼	_____
Stereo 8	CPS2-0764 13.95 ▼	_____
Cassette	CPK2-0764 13.95 ▼	_____



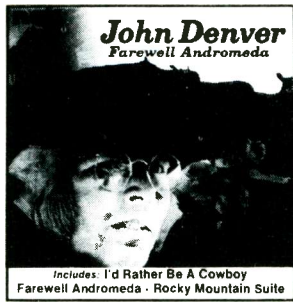
BACK HOME AGAIN

Prod.	Album No.	Qty.
Stereo LP	CPL1-0548 \$6.98 ▼	_____
Stereo 8	CPS1-0548 7.95 ▼	_____
Cassette	CPK1-0548 7.95 ▼	_____



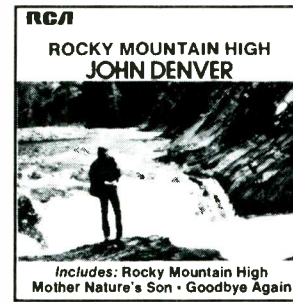
JOHN DENVER'S GREATEST HITS

Prod.	Album No.	Qty.
Stereo LP	CPL1-0374 \$6.98 ▼	_____
Stereo 8	CPS1-0374 7.95 ▼	_____
Cassette	CPK1-0374 7.95 ▼	_____



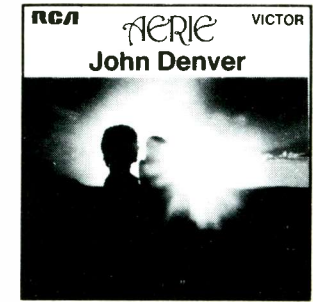
FAREWELL ANDROMEDA

Prod.	Album No.	Qty.
L.P.	APL1-0101 \$6.98*	_____
S. 8	APS1-0101 7.95*	_____
Cass.	APK1-0101 7.95*	_____



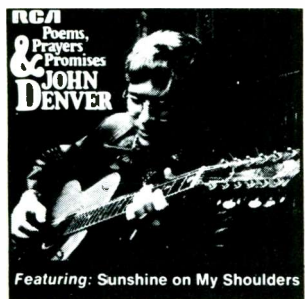
ROCKY MOUNTAIN HIGH

Prod.	Album No.	Qty.
L.P.	LSP-4731 \$6.98*	_____
S. 8	P8S-1972 7.95*	_____
Cass.	PK-1972 7.95*	_____



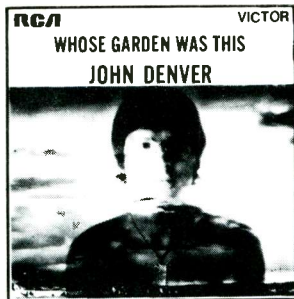
AERIE

Prod.	Album No.	Qty.
L.P.	LSP-4607 \$6.98*	_____
S. 8	P8S-1834 7.95*	_____
Cass.	PK-1834 7.95*	_____



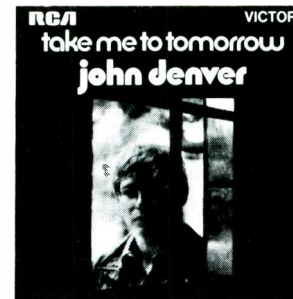
**POEMS, PRAYERS
& PROMISES**

Prod.	Album No.	Qty.
L.P.	LSP-4499 \$6.98*	_____
S. 8	P8S-1711 7.95*	_____
Q8	PQ8-1711 7.95*	_____
Cass.	PK-1711 7.95*	_____



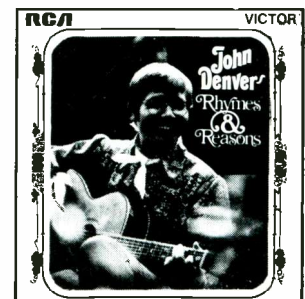
WHOSE GARDEN WAS THIS

Prod.	Album No.	Qty.
L.P.	LSP-4414 \$6.98*	_____
S. 8	P8S-1686 7.95*	_____
Cass.	PK-1686 7.95*	_____



TAKE ME TO TOMORROW

Prod.	Album No.	Qty.
L.P.	LSP-4278 \$6.98*	_____
S. 8	P8S-1564 7.95*	_____
Cass.	PK-1564 7.95*	_____



RHYMES & REASONS

Prod.	Album No.	Qty.
L.P.	LSP-4207 \$6.98*	_____
S. 8	P8S-1531 7.95*	_____
Cass.	PK-1531 7.95*	_____

This Order Is Subject to Acceptance

*List Category

Authorized Approver

TMK(S) © by RCA Corporation • © 1976, RCA Records, New York, N.Y.

Printed in U.S.A.

A Foreigner Is On The Way

By BARRY TAYLOR

■ For Mick Jones who sits behind the studio board facing the playback monitors, it is a proud moment. The sound levels are being gingerly sharpened on the final mix of his "Cold As Ice" and cross-currents of richly textured vocal harmonies engulf the panelled room and chill the air.

The other members of the group are huddled around the console and nod their consent. "Feels Like The First Time" follows with its choppy rhythms erupting into a panoramic chorus underpinned by some glistening synthesizer runs and a razor sharp rhythm section. An eloquently gruff vocal tops it off.

Jones, who has played guitar for Gary Wright, Peter Frampton, Leslie West and Ian Lloyd among others formed Foreigner last year with Ian McDonald who has not been a member of a group since the late '60s when he was an integral part of the groundbreaking line-up of King Crimson. The third English expatriate in the group is Dennis Elliott, a drummer who has played with IF and most recently appeared on the Ian Hunter solo albums. Joining them are three fledgling American talents: Lou Gramm, vocals; Al Greenwood, keyboards and Ed Gagliardi, bass.

Foreigner has been one of the best kept secrets of the year but after months of honing their sound in rehearsal studios and arduous recording sessions, the group is ready to step out of the shadows.

The album is being readied by Atlantic for March release and should prove—to no surprise of anyone who has heard advance test pressings—to be among the most auspicious and welcomed debuts of the year.

While working on some of the meticulous final mixes for their lp, Mick Jones and Ian McDonald took some time out to talk to **Record World**, which has the privilege of introducing Foreigner to the world.

Record World: The two of you met while working on Ian Lloyd's solo album, but when did you decide to put together a group of your own?

Ian McDonald: When Mick asked me if I was doing anything for the next five years.

Mick Jones: I felt it building up inside of me. There were all of these songs that I started to get ready and I just felt that it was the time. I knew Ian wanted to get something serious together. Not just a commercial vehicle, but something that hopefully would have commercial value. We may not like the same things, but we both have the same ambitions and views on music. The only difference is that he likes Karen Carpenter and I prefer Helen Reddy.

McDonald: We fight over it all the time.

RW: Are you looking forward to taking Foreigner on the road?

Jones: Yes. It's really good and enjoyable when you're doing the right thing—when you're doing what you really want to do.

McDonald: The last time I was out on the road was with King Crimson in 1969, about eight years ago, so I'm rarin' to go.

RW: Foreigner has turned out to be an all star line-up of sorts. Was it your intention to recruit "name" musicians?

Jones: Originally, I didn't know what scale I was going to do it on. Whether it was going to be just a band with well know names or something that was quite original and use people that were unknown. So there are three English guys in the group and three Americans. The English section is experienced and the American section, with the exception of Lou, I would say, are fairly inexperienced.

Lou was in a group called Black Sheep. Most of the material they did was like Free, Traffic or Spooky Tooth. They would always come to see Spooky Tooth when we were in town, but the only thing I remembered from their records was the singer.

McDonald: We played a Black Sheep record at Mick's house when we were looking for a singer and instantly I thought, "Yeah, that's it."

Jones: Al was recommended by Kenny Aaronson, so I went to see him. He was very good, very proficient and a well trained musician. His credentials were also very good. He was a member of the reformed Flash, a group called Storm.

Dennis I met about a year and a half ago at Bobby Colomby's house while we were mucking around with Ian Hunter's demos. Dennis played on Ian's first album and was on the Hunter-Ronson tour. I was quite impressed with the simplicity of his playing. He really leaves the right spaces.

Ed, the bass player, was also recommended to us. It was very hard finding the right bass player. There aren't many good ones around.

McDonald: There is a freshness about Foreigner because as far as



most people are concerned, it's a band composed of new people and not weary names that have been around for years.

RW: The two of you are credited as associate producers on the album along with John Sinclair and Gary Lyons. What kind of arrangement did you have with them?

Jones: We decided it would be a good idea to have somebody with an objective opinion working with us—somebody to take the weight off of us in the control room. They played a very important part in making the album. Previously they worked with some English bands like Nutz and The Enid. Gary did most of the Queen stuff and engineered for Pilot, so they had qualifications.

McDonald: The songs on the album are very accessible. That's the thing. Rather than being spacey and intellectual, they are just very good songs.

RW: What side of the band's identity do you think will eventually emerge, the English or the American?

McDonald: We're not going to play on either one really.

Jones: I just think that the way the group will come off will show the various influences, but I wouldn't like them to be noticeable to the point where you go, "Oh, that's the American bit."

McDonald: It doesn't sound like one thing or the other to me.

Jones: It's a blend. Let's face it—it doesn't matter where you're from anymore.

RW: Is there a direction that you foresee for Foreigner?

Jones: I think there are two directions that you can take. You can try to become completely avant-garde and be a real pioneer—we've both done a bit of that in our time I suppose. Ian maybe more than I—Or there's the semi-commercial way. I don't think Foreigner has done anything consciously commercial with the exception of a few things, it's just that after the kind of experience we've had, we find that songs have to have a certain structure and a certain thing about them to make them special.

McDonald: The songs on the album are very accessible. That's the thing. Rather than being spacey and intellectual, they are just very good songs. At face value, the songs are simple because they're easily graspable, but the more you hear them, the more you hear how we've worked on the arrangements.

Polydor Ups Baxter

■ NEW YORK — Lou Simon, executive vice president and general manager of Polydor Incorporated, has announced the appointment of Clay Baxter to the post of national promotion/secondaries.

Working in conjunction with Fred Ruppert and Niles Siegel, national singles and album promotion managers, respectively, Baxter will report directly to Arnie Geller, Polydor's national promotion director.

Casey Bows Firm

■ LOS ANGELES — Phil Casey has left Headquarters Talent, Inc. to form his own personal management company.

Washington Signed

Casey has announced the signing of jazz saxophonist Grover Washington, Jr. for management representation in all fields. Announcement of further signings are forthcoming.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

ME AND THE ELEPHANTS—
Bobby Goldsboro—Epic
SOUTHERN NIGHTS—Glen
Campbell—Capitol
GOODBYE OLD BUDDIES—Seals &
Crofts—WB
I'M SCARED—Burton Cummings—
Portrait

Most Active

**LOVE THEME FROM 'A STAR
IS BORN' (EVERGREEN)**—
Barbra Streisand—Col
DANCING QUEEN—ABBA—
Atlantic
DON'T GIVE UP ON US—
David Soul—Private Stock
**SAY YOU'LL STAY UNTIL
TOMORROW**—Tom Jones—Epic
YEAR OF THE CAT—Al Stewart—
Janus

WMAL/WASHINGTON Adds

I'M SCARED—Burton Cummings—
Portrait
ME AND THE ELEPHANTS—
Bobby Goldsboro—Epic
SPRING RAIN—Silvetti—Salsoul
THEME FROM 'CHARLIE'S ANGELS'
—Henry Mancini—RCA
**WE'LL NEVER HAVE TO SAY
GOODBYE AGAIN**—Deardorf &
Joseph—Arista
YOU'RE MOVING OUT TODAY—
Bette Midler—Atlantic

Active

DANCING QUEEN—ABBA—
Atlantic
I CAN'T SAY NO TO YOU—
Parker McGee—Big Tree
**LOVE THEME FROM 'A STAR IS
BORN' (EVERGREEN)**—Barbra
Streisand—Col
THE RIGHT TIME OF THE NIGHT—
Jennifer Warnes—Arista
THE THINGS WE DO FOR LOVE—
10cc—Mercury
YEAR OF THE CAT—Al Stewart—
Janus

WSM/NASHVILLE Adds

I'M SCARED—Burton Cummings—
Portrait
I WANNA GET NEXT TO YOU—
Rose Royce—MCA
ME AND THE ELEPHANTS—
Bobby Goldsboro—Epic
PART TIME LOVE—Kerry Chater—
WB
SOUTHERN NIGHTS—Glen
Campbell—Capitol

Active

CRACKERBOX PALACE—George
Harrison—Dark Horse
DANCING QUEEN—ABBA—
Atlantic
HERE COME THOSE TEARS AGAIN
—Jackson Browne—Asylum
SAVE IT FOR A RAINY DAY—
Stephen Bishop—ABC
**SAY YOU'LL STAY UNTIL
TOMORROW**—Tom Jones—Epic

WIOD/MIAMI Adds

DON'T GIVE UP ON US—David
Soul—Private Stock
GOODBYE OLD BUDDIES—
Seals & Crofts—WB
MAKE WAY MIAMI—Babyface—
ASI
SOUTHERN NIGHTS—Glen
Campbell—Capitol

Active

I LIKE DREAMING—Kenny Nolan
—20th Century
**LOVE THEME FROM 'A STAR IS
BORN' (EVERGREEN)**—Barbra
Streisand—Col
MOODY BLUE—Elvis Presley—RCA

WGAR/CLEVELAND Adds

LIVIN' NEXT DOOR TO ALICE—
Smokie—RSO
MAYBE I'M AMAZED—Wings—
Capitol
SO IN TO YOU—Atlanta Rhythm
Section—Polydor
SOUTHERN NIGHTS—Glen
Campbell—Capitol
SPRING RAIN—Silvetti—Salsoul
THE RIGHT TIME OF THE NIGHT—
Jennifer Warnes—Arista

Active

DON'T GIVE UP ON US—David
Soul—Private Stock
I CAN'T SAY NO TO YOU—
Parker McGee—Big Tree
RICH GIRL—Hall & Oates—RCA

KULF/HOUSTON Adds

NIGHT MOVES—Bob Seger & The
Silver Bullet Band—Capitol
SOUTHERN NIGHTS—Glen
Campbell—Capitol

Active

DON'T GIVE UP ON US—David
Soul—Private Stock
FLY LIKE AN EAGLE—Steve Miller
Band—Capitol
HERE COME THOSE TEARS AGAIN
—Jackson Browne—Asylum
**LOVE THEME FROM 'A STAR IS
BORN' (EVERGREEN)**—Barbra
Streisand—Col
SAM—Olivia Newton-John—MCA
YEAR OF THE CAT—Al Stewart—
Janus

KMOX/ST. LOUIS Adds

ALL STRUNG OUT ON YOU—
John Travolta—Midland Intl.
BIRDWALK—Herbie Mann—
Atlantic
HOW AM I TO KNOW—Ron Dante
—RCA
I FEEL SO AT HOME HERE—
Michelle Wiley—20th Century
ROOTS—Quincy Jones—A&M

Active

HELLO STRANGER—Yvonne
Elliman—RSO (lp cut)

KSFO/SAN FRANCISCO Adds

BIRDWALK—Herbie Mann—
Atlantic
DON'T THROW IT ALL AWAY—
Dave & Sugar—RCA
HERE COME THOSE TEARS AGAIN
—Jackson Browne—Asylum
LOVING ARMS—Sammi Smith—
Elektra
ROOTS—Quincy Jones—A&M
SO INTO YOU—Atlanta Rhythm
Section—Polydor
STORM OF TROUBLED TIMES—
Beryl Davis—Zodiac
WHEN I NEED YOU—Leo Sayer—
WB

Also reporting this week: WBAL,
WHDH, WHAM, WCCO, WLW, WIP,
WSB, WTMJ, KOY, KFI, KMBZ.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ The institution of any type of control over an artistic medium is bound to make feathers fly and **Rev. Jesse L. Jackson's** current "PUSH" against "suggestive" drug and sex lyrics is no different. Jackson has been meeting with record company and radio executives in an attempt to get commitments from both sources to neither produce nor play records that contain what are considered to be offensive lyrics. Jackson has called for meetings with the RIAA and NARM and is planning a one-day seminar in Chicago sometime after the NARM convention. If any industry-wide commitment is made to change or de-emphasize lyrical content, music publishers will undoubtedly be affected.

FOREIGN BUREAU: In the continuing saga of **Harry Vanda** and **George Young**, the albums they recorded under the **Marcus Hook Roll Band** banner may soon be available for the first time in this country through one of the major import labels. The band was put together after the demise of **The Easybeats**. Meanwhile, another V&Y permutation, **Flash In The Pan**, will be on Midland International with the single "Hey St. Peter" . . . Two of **Donovan's** mid-sixties classics, "Catch The Wind" and "Hurdy Gurdy Man," have been covered by **Sammy Hagar** (Capitol) and **Steve Hillage** (Atlantic) respectively. The songs are published by Southern Music . . . **The Babys**, a new English group just released on Chrysalis, were in New York this week on their first promotion tour of the U.S. The four man group signed with Chrysalis via a videotape audition, a practice becoming more popular in this day of ultra-busy a&r departments. The Babys will be back in a month or two for their first concert tour and are already considering moving here permanently.

HAPPY: C.A.M.-U.S.A. has back-to-back hits in two New York movie theaters. They publish the scores of "Providence," directed by **Alain Renais** ("Stavisky") with **Ellen Burstyn**, **Dirk Bogard** and **John Gielgud**. The score was composed by three-time Oscar winner **Miklos Rozsa**. Playing five blocks away is "Fellini's Casanova" with **Donald Sutherland** in the title role. That score was composed by long-time Fellini collaborator **Nino Rota**.

EVEN HAPPIER: **Stu Greenberg** (United Artists Music, N.Y.) and his wife **Susan**, who welcomed eight pound five ounce **Scott Jason** to New Jersey Feb. 9th.

Aretha Franklin's new album will include three songs she wrote, four written by her producer, **Lamont Dozier**, and **Marvin Hamlisch's** "What I Did For Love" from "A Chorus Line." Considering the number of covers on this song, it must be considered one of the most successful copyrights to come out of a Broadway score in many years . . . **Valerie Carter** has a new album on Columbia. Carter wrote the **Judy Collins** hit "Cook With Honey" and was once a member of **Howdy Moon** on A&M. The album was produced by **George Massenburg** and co-produced by **Lowell George (Little Feat)** and **Maurice White (Earth, Wind and Fire)**. There are as many writers and co-writers on the album as there are guest musicians and they take up half the liner notes.

NOTES: Lorber/Scheer Productions has signed the group **E.S. Liberty** from Toronto and writer **Hugh Prestwood**.

Dedicated Duo



Capitol recording artist and actress **Helen Reddy** is pictured with husband/manager **Jeff Wald** at the dedication ceremonies to the new **Helen Reddy and Jeff Wald Adult Outpatient Clinic** of **Cedars-Sinai**, now the largest hospital complex in western United States. Shown with the Walds are **Steve Broidy** (second from left), chairman of the board, and **Theodore Cummings**, vice chairman of Cedars-Sinai.

SALESMAKER OF THE WEEK



ANIMALS
PINK FLOYD
Columbia

TOP SALES

- ANIMALS**—Pink Floyd—Columbia
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista

CAMELOT/NATIONAL

- A STAR IS BORN**—Col (Soundtrack)
- AHH . . . THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—WB
- HOTEL CALIFORNIA**—Eagles—Asylum
- IN FLIGHT**—George Benson—WB
- LEFTOVERTURE**—Kansas—Kirshner
- LOW**—David Bowie—RCA
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- YEAR OF THE CAT**—Al Stewart—Janus

HANDLEMAN/NATIONAL

- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- FLIGHT LOG**—Jefferson Airplane—Grunt
- IN FLIGHT**—George Benson—WB
- LEO KOTTKE**—Chrysalis
- LOW**—Rufus—ABC
- REACHING FOR THE WORLD**—Harold Melvin & the Blue Notes—ABC
- TIME IN A BOTTLE**—Jim Croce—Lifesong

MUSICLAND/NATIONAL

- ALL THINGS IN TIME**—Lou Rawls—Phila. Intl.
- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CARELESS**—Stephen Bishop—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- IN FLIGHT**—George Benson—WB
- JUDITH**—Judy Collins—Elektra
- THE ALL NEW MICKEY MOUSE CLUB**—Disneyland
- YEAR OF THE CAT**—Al Stewart—Janus

RECORD BAR/NATIONAL

- A MAN & A WOMAN**—Isaac Hayes & Dionne Warwick—ABC
- ANIMALS**—Pink Floyd—Col
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- IT FEELS SO GOOD**—Manhattans—Col
- JUST A STONE'S THROW AWAY**—Valerie Carter—Col
- LOVE AT THE GREEK**—Neil Diamond—Col
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SEA LEVEL**—Capricorn
- SLEEPWALKER**—Kinks—Arista

RECORD WORLD-TSS STORES/LONG ISLAND

- ANIMALS**—Pink Floyd—Col
- FLIGHT LOG**—Jefferson Airplane—Grunt
- IN FLIGHT**—George Benson—WB
- LOW**—David Bowie—RCA
- NIGHT AFTER NIGHT**—Bill Quateman—RCA
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- PERSON TO PERSON**—Average White Band—Atlantic
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- SYMPHONIC SLAM**—A&M
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

TWO GUYS/EAST COAST

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- FLIGHT LOG**—Jefferson Airplane—Grunt
- KALYAN**—MCA
- LOW**—David Bowie—RCA
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- REACHING FOR THE WORLD**—Harold Melvin & the Blue Notes—ABC
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy
- YEAR OF THE CAT**—Al Stewart—Janus

CUTLER'S/NEW HAVEN

- A DAY AT THE RACES**—Queen—Elektra
- ANIMALS**—Pink Floyd—Col
- FOUNTAINS OF LIGHT**—Starcastle—Epic
- LOW**—David Bowie—RCA
- RA**—Utopia—Bearsville
- ROCK & ROLL OVER**—Kiss—Casablanca
- RUMOURS**—Fleetwood Mac—WB
- SOLID**—Michael Henderson—Buddah
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor

WAXIE MAXIE/WASH., D.C.

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- BIRD IN A SILVER CAGE**—Herbie Mann—Atlantic
- DONNY GERRARD**—Greedy Blue Note
- KALYAN**—MCA
- LOVE IN C MINOR**—Cerrone—Cotillion
- LOW**—David Bowie—RCA
- MAZE**—Capitol
- SLEEPWALKER**—Kinks—Arista
- UNPREDICTABLE**—Natalie Cole—Capitol

FOR THE RECORD/BALTIMORE

- AHH . . . THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CARICATURES**—Donald Byrd—Blue Note
- DONNY GERRARD**—Greedy Blue Note
- IN FLIGHT**—George Benson—WB
- MAZE**—Capitol
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista

GARY'S/RICHMOND

- A STAR IS BORN**—Col (Soundtrack)
- AHH . . . THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- CAR WASH**—MCA (Soundtrack)
- LOW**—David Bowie—RCA
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla

- THE PRETENDER**—Jackson Browne—Asylum
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus

FATHER'S & SUN'S/MIDWEST

- ANIMALS**—Pink Floyd—Col
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- LOVE AT THE GREEK**—Neil Diamond—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- RA**—Utopia—Bearsville
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SEA LEVEL**—Capricorn
- TALKING TO STARS**—Bill Wilson—Bar-B-Q

NATL. RECORD MART/MIDWEST

- AHH . . . THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- FLIGHT LOG**—Jefferson Airplane—Grunt
- IN FLIGHT**—George Benson—WB
- LIGHT OF SMILES**—Gary Wright—WB
- LOW**—David Bowie—RCA
- RUMOURS**—Fleetwood Mac—WB
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

PEACHES/CLEVELAND (MAPLE HEIGHTS)

- AHH . . . THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ANIMALS**—Pink Floyd—Col
- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
- IN FLIGHT**—George Benson—WB
- LAST NIGHT ON EARTH**—Rhythm Heritage—ABC
- LOVE AT THE GREEK**—Neil Diamond—Col
- RA**—Utopia—Bearsville
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- UNPREDICTABLE**—Natalie Cole—Capitol

ROSE RECORDS/CHICAGO

- A MAN & A WOMAN**—Isaac Hayes & Dionne Warwick—ABC
- CARICATURES**—Donald Byrd—Blue Note
- DEEP IN MY SOUL**—Smokey Robinson—Tamla
- EVITA**—MCA
- LIGHT OF SMILES**—Gary Wright—WB
- LOVE AT THE GREEK**—Neil Diamond—Col
- ONE TO ONE**—Syreeta—Tamla
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- SLEEPWALKER**—Kinks—Arista
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

1812 OVERTURE/MILWAUKEE

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- PHOTOGRAPHIC SMILE**—Mr. Big—Arista
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB

- SATURDAY NIGHT LIVE**—Arista
- SLEEPWALKER**—Kinks—Arista
- TAKE ME TO THE STAGE**—Henry Gross—Lifesong

FRANKLIN MUSIC/ATLANTA

- ANIMALS**—Pink Floyd—Col
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- FLIGHT LOG**—Jefferson Airplane—Grunt
- LEFTOVERTURE**—Kansas—Kirshner
- LOVE AT THE GREEK**—Neil Diamond—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista
- YEAR OF THE CAT**—Al Stewart—Janus

PEACHES/ATLANTA

- A MAN & A WOMAN**—Isaac Hayes & Dionne Warwick—ABC
- ANIMALS**—Pink Floyd—Col
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- BLIND FAITH**—RSO
- LET 'EM IN**—Billy Paul—Phila. Intl.
- MIRACLE ROW**—Janis Ian—Col
- ROOTS**—Quincy Jones—A&M
- RUMOURS**—Fleetwood Mac—WB
- SEA LEVEL**—Capricorn
- WINTERS BROTHERS**—Atco

TAPE CITY/NEW ORLEANS

- AHH . . . THE NAME IS BOOTSY, BABY**—Bootsy's Rubber Band—WB
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- IN FLIGHT**—George Benson—WB
- LEFTOVERTURE**—Kansas—Kirshner
- LIGHT OF SMILES**—Gary Wright—WB
- RUMOURS**—Fleetwood Mac—WB
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

INDEPENDENT RECORDS/DENVER

- ANIMALS**—Pink Floyd—Col
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- FOUNTAINS OF LIGHT**—Starcastle—Epic
- IF THE LIGHTS DON'T GET YOU**—Stanky Brown Group—Sire
- LOW**—David Bowie—RCA
- RA**—Utopia—Bearsville
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- TELEVISION**—Elektra
- WHITE ROCK**—Rick Wakeman—A&M (Soundtrack)

CIRCLES/ARIZONA

- A MAN & A WOMAN**—Isaac Hayes & Dionne Warwick—ABC
- AN EVENING WITH DIANA ROSS**—Motown
- ANIMALS**—Pink Floyd—Col
- DAVID SOUL**—Private Stock
- IN FLIGHT**—George Benson—WB
- LOVE AT THE GREEK**—Neil Diamond—Col
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SEAWIND**—CTI
- SLEEPWALKER**—Kinks—Arista

ODYSSEY/SOUTHWEST & WEST

- BIG WHA KOO**—ABC
- IN FLIGHT**—George Benson—WB
- IT FEELS SO GOOD**—Manhattans—Col
- LOVE AT THE GREEK**—Neil Diamond—Col

- NOVELLA**—Renaissance—Sire
- RUMOURS**—Fleetwood Mac—WB
- SLEEPING GYPSY**—Michael Franks—WB
- SLEEPWALKER**—Kinks—Arista
- STALLION**—Casablanca
- SWEET EVIL**—Derringer—Blue Sky

LICORICE PIZZA/LOS ANGELES

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- A STAR IS BORN**—Col (Soundtrack)
- ANIMALS**—Pink Floyd—Col
- LEFTOVERTURE**—Kansas—Kirshner
- LOVE AT THE GREEK**—Neil Diamond—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista
- TOYS IN THE ATTIC**—Aerosmith—Col
- YEAR OF THE CAT**—Al Stewart—Janus

MUSIC PLUS/LOS ANGELES

- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- LOVE AT THE GREEK**—Neil Diamond—Col
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- PARKER MCGEE**—Big Tree
- RA**—Utopia—Bearsville
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista
- THE GEESE & THE GHOST**—Anthony Phillips—Passport
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

TOWER/LOS ANGELES

- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- A STAR IS BORN**—Col (Soundtrack)
- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- IN FLIGHT**—George Benson—WB
- LOVE AT THE GREEK**—Neil Diamond—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- SLEEPWALKER**—Kinks—Arista

RECORD FACTORY/SAN FRANCISCO

- ANIMALS**—Pink Floyd—Col
- ASK RUFUS**—Rufus—ABC
- FLIGHT LOG**—Jefferson Airplane—Grunt
- LEFTOVERTURE**—Kansas—Kirshner
- LEO KOTTKE**—Chrysalis
- LOVE AT THE GREEK**—Neil Diamond—Col
- MY SPANISH HEART**—Chick Corea—Polydor
- RUMOURS**—Fleetwood Mac—WB
- SAMMY HAGAR**—Capitol
- SLEEPWALKER**—Kinks—Arista

EVERYBODY'S RECORDS/NORTHWEST

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- ANIMALS**—Pink Floyd—Col
- BLIND FAITH**—RSO
- CAROLINA DREAMS**—Marshall Tucker Band—Capricorn
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- LEFTOVERTURE**—Kansas—Kirshner
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- SLEEPING GYPSY**—Michael Franks—WB
- TOMPALL GLASER & HIS OUTLAW BAND**—ABC

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)

FEB. 26	FEB. 19		WKS. ON CHART	
1	1	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403 (4th Week)	12	X
2	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	10	F
3	3	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	20	X
4	4	BOSTON /Epic PE 34188	23	F
5	5	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	40	F
6	6	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	11	F
7	8	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	57	G
8	7	WINGS OVER AMERICA /Capitol SWCO 11593	10	X
9	47	ANIMALS PINK FLOYD/Columbia JC 34474	2	G
10	10	YEAR OF THE CAT AL STEWART/Janus JXS 7022	19	F
11	11	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	15	F
12	9	TEJAS ZZ TOP/London PS 680	7	F
13	14	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	28	F
14	15	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	17	F
15	16	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	6	F
16	17	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	69	F
17	19	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	15	F
18	13	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	32	F
19	22	LETOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	15	F
20	18	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	14	F
21	12	A DAY AT THE RACES QUEEN/Elektra 6E 101	7	G
22	20	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	42	F
23	28	ASK RUFUS RUFUS /ABC AB 975	4	F



CHARTMAKER OF THE WEEK

24	—	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010	1	G
----	---	--	---	---



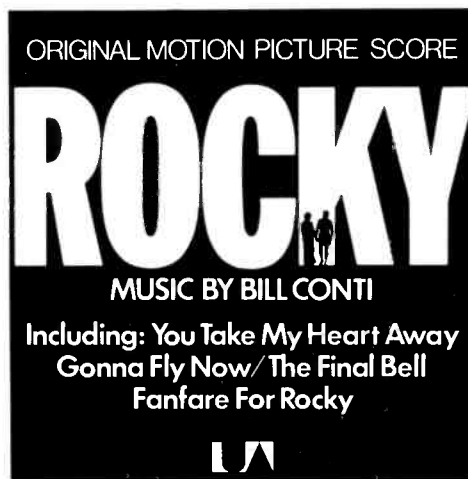
25	27	LOW DAVID BOWIE/RCA CPL1 2030	4	G
26	26	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	6	F
27	30	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965	9	F
28	21	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	52	F
29	23	FESTIVAL SANTANA/Columbia PC 34423	6	F
30	31	WIND & WUTHERING GENESIS/Atco SD 36 144	6	F
31	25	SPIRIT EARTH, WIND & FIRE /Columbia PC 34241	20	F
32	24	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	14	G
33	36	DESTROYER KISS/Casablanca NBLP 7025	34	F
34	33	KISS ALIVE KISS/Casablanca NBLP 7020	73	G
35	32	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	50	F
36	46	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	3	G
37	37	FLEETWOOD MAC /Reprise MS 2225 (WB)	83	F
38	38	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	11	F
39	44	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	5	F
40	29	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	13	F
41	42	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	23	F
42	35	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	14	F
43	55	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 50015 (Capitol)	4	F
44	49	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	6	H
45	40	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	7	F

46	39	GOOD HIGH BRICK /Bang 408	14	F
47	43	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	99	F
48	34	CHICAGO X /Columbia PC 34200	35	F
49	51	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	15	F
50	50	SILK DEGREES /BOZ SCAGGS/Columbia PC 33920	50	F
51	41	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	12	F
52	54	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	5	F
53	45	ROCKS AEROSMITH/Columbia PC 34165	40	F
54	56	MIRACLE ROW JANIS IAN/Columbia PC 34440	5	F
55	57	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	7	F
56	67	AHH . . . THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	3	F
57	—	ROOTS QUINCY JONES/A&M SP 4626	1	F
58	64	ARRIVAL ABBA/Atlantic SD 18207	4	F
59	74	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	2	F
60	48	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	22	G
61	52	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	14	F
62	59	SPIRIT JOHN DENVER/RCA APL1 1694	26	F
63	70	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	4	X
64	62	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	16	J
65	53	HEJIRA JONI MITCHELL/Asylum 7E 1087	12	F
66	58	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK)/LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	17	I
67	71	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 89517 (Atlantic)	26	F
68	77	AN EVENING WITH DIANA ROSS /Motown M7 877 R2	3	G
69	72	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	5	F
70	60	FREE-FOR-ALL TED NUGENT/Epic PE 34121	23	F
71	73	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091	6	F
72	65	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	12	F
73	—	SLEEPWALKER KINKS/Arista 4106	1	F
74	61	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952	17	F
75	80	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	3	F
76	69	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	18	F
77	—	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC2 34404	1	I
78	63	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	36	F
79	79	CHICAGO'S GREATEST HITS /Columbia PC 33900	66	F
80	84	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	7	F
81	66	BRASS CONSTRUCTION II /United Artists LA677 G	14	F
82	85	GREATEST HITS ABBA/Atlantic SD 18189	21	F
83	76	SATURDAY NIGHT LIVE /Arista 4107	9	F
84	86	METHOD TO THE MADNESS UNDISPUTED TRUTH/ Whitfield WH 2967 (WB)	3	F
85	88	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969	3	F
86	82	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	15	F
87	81	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" / RCA APL1 1504	27	F
88	89	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	26	F
89	83	RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822	10	F
90	75	MY SPANISH HEART CHICK COREA/Polydor PD 2 9003	7	H
91	90	BURTON CUMMINGS /Portrait PR 34261	14	F
92	93	LEO KOTKKE /Chrysalis CHR 1105	4	F
93	92	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	14	F
94	68	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	8	F
95	87	NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412	13	F
96	78	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	30	F
97	94	THE BEST OF GEORGE HARRISON /Capitol ST 11578	14	F
98	101	DISCO INFERNO TRAMMPS/Atlantic SD 18211	1	F
99	91	BEACH BOYS '69 /Capitol ST 11584	7	F
100	—	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	1	G

Will the REAL Theme From
ROCKY

Please Stand Up.

“Gonna Fly Now” (Theme from Rocky) (UA-XW940-Y)
Nominated BEST SONG*
From the United Artists album ROCKY (UALA693-G)



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

Lyrics by
AYN ROBBINS and CAROL CONNORS

***One of 10 important Academy Award**
Nominations for this great motion picture.



A Million-To-One Shot Comes Home on United Artists Records and Tapes 

© MCMLXXVII United Artists Music and Records Group, Inc.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Dream Dream" — Leon Haywood (Columbia). This mellow side was written by Van McCoy and produced by Haywood. Its melody line is superb. Should go straight to upper end of the charts.

DEDE'S DITTIES TO WATCH: "Keep That Same Old Feeling" — Side Effect (Fantasy); "Don't Fight The Feelin'"

— C.L. Blast (Juana); "Fallin' In Love With You" — Jimmy Ruffin (Epic).

We are saddened to relay to you news of the recent passing of Effie Smith, who left us Friday, February 11. She had been ill for quite some time suffering with cancer.

She started her career in 1935 with a group known as the Three Shades of Rhythm, touring the United States as a USO unit. Her first professional appearance was with the Lionel Hampton Band. During the pre-war period she was heard on CBS radio with a show called "Deep South." The Federal Theatre presentation of "Run Little Chillun" and "Swing Makido" launched her acting career in scores of motion pictures. The early '40s brought about a change in Ms. Smith's career, when she became the featured vocalist and star attraction with Erskin Hawkins Band. Her first record was "Effie's Blues," which brought about "We Baby Brother," "Everybody's Somebody's Fool," "Nothing You Can Do," and "Me and My Kid." But perhaps the most memorable part of her career was when she played the character of Ruby Lee and her husband John played the character of Henry in the recording of "Dial That Telephone," along with several takeoffs from that same recording. It was cut in the early '60s, distributed by Jubilee Records. At that time she moved to New York to take over national promotion for that same company. She then headed the promotion department for Shout Records.

1970 brought about a change in Effie's health when she underwent several operations, and from her hospital bed she formed Effie Smith Enterprises, which was based in New York. She expanded to Dallas and moved to Memphis with Stax Records, and then to Los Angeles to continue her responsibilities with Stax until their closure. Her illness became worse and her husband fulfilled all the duties necessary to maintain the business.

Effie Smith had been quite influential in organizations such as BAMA and NATRA, where she held office. In 1975 she won an NAACP Image Award.

(Continued on page 52)

Key-Noters



Atlantic recording group the Jimmy Castor Bunch was honored recently by Mayor John Belk of Charlotte, N.C., who presented Castor with the official "Key to the city" in a special ceremony during the Bunch's headlining concert at the Coliseum (co-starring Blue Magic). The presentation was made on behalf of the mayor by WGIV production manager Slack Johnson, for Castor's "humanitarian services to the Charlotte community over the years," making special mention of the group's fund-raising benefit concert for Johnson C. Smith University in Charlotte last fall. Castor, whose newest single and 12-inch DiscoDisc, "Space Age" b/w "Dracula, Pt. II" (from the current album, "E-Man Groovin'"), is entering its second month on the r&b charts, was greeted at a gala press reception after the concert that brought out media representation from across the state, including program directors Paul Ingram of WLE, Bob Jones of WEAL, and Manny Clark of WGIV. Shown at the award presentation backstage are, from left: Atlantic's national r&b promotion director Primus Robinson, Slack Johnson, local promotion rep Everett Smith, Jimmy Castor, southern regional r&b promotion director Maurice Watkins, WGIV afternoon deejay David Wilson, Atlantic's vice president/director of special markets Hillery Johnson, and Castor's business partner John Pruitt.

Jesse Jackson, Industry Executives Discuss 'Suggestive' Lyric Question

■ **NEW YORK** — Rev. Jesse L. Jackson, president of the Chicago-based Operation PUSH, met last week with record company and radio executives on both coasts in an attempt to garner a commitment from both sides of the industry to de-emphasize or eliminate "suggestive" sex and drug lyrics in current popular records.

Jackson had also requested a meeting on the subject with RIAA president Stanley Gortikov and hopes for a spot on the agenda of the upcoming NARM convention.

His concern with the lyrical content of recent records, including "Ain't That A Bitch," "The Bitch Is Back" and "Tonight's The Night," is based on surveys he says show that an average 17-year-old in the country has already been exposed to 17,000 hours of television and even more hours of radio programming. "Quantitatively," he said, "the media occupies more of their time than church and school."

tatively," he said, "the media occupies more of their time than church and school."

Jackson several times pointed out that his concern on the matter is "industry wide" and not limited to the r&b market. He feels that both the record companies and radio stations have an "ethical responsibility" to eliminate material that promotes premarital sex and drug use. He said his informal meetings are geared to achieve individual commitments and prevent the imposition of government regulations.

While several individual incidents, such as a change in the lyrics of one song before the record was released, were pointed out during the press conference, no long-range commitments were announced. Jackson plans to hold a one-day national seminar on the subject sometime after the NARM convention.

R&B PICKS OF THE WEEK

SINGLE

THE TRAMMPS, "DISCO INFERNO," (Six Strings, Golden Fleece, BMI). The golden disco sound of Philadelphia's own Trammps features strong rhythm and fantastic backbeat. Great for plenty of disco play and exceptional radio programming. Writers Leroy Green and Ron "Have Mercy" Kersey have laid the pen to paper to produce a single strong enough to garner much chart action. Producers Baker, Harris and Young add expertise. Atlantic 45-3389.



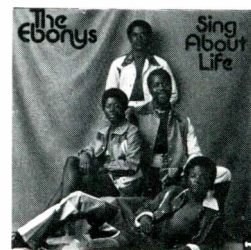
SLEEPER

MYSTIQUE, "WHAT WOULD THE WORLD BE WITHOUT MUSIC" (Mighty Three Music, BMI). It's all music when it comes to the two writers who have made this one a strong contender for chart action. Bunny Sigler and Don Covay have given this new group a chance to shine. Arrangements are superb with many horns and strings adding to the beauty of the song. Curtom CMS 0123 (WB).



ALBUM

THE EBONYS, "SING ABOUT LIFE," Producer and arranger Tony Camillo has captured this group in their best vocal effort ever. They have graced the public with such cuts "A Love Of Your Own" and "Neighborhood Gossip." They handle the harmony in "Mr. Me, Mrs. You" magnificently. The Ebonys will create a following destined to grow bigger. Buddah BDS 5679.






The "Free Love" movement is growing.

ZS8 3614

Jean Carn's new single from her debut album is filling the airwaves in practically every city in the United States. And it's no wonder. Jean's extensive touring with

Dexter Wansel and Billy Paul brought her singular talents before enthusiastic audiences, and now key radio stations have the message: Jean Carn is a fast-rising new star. "Free Love." Join the movement to Jean Carn. On Philadelphia International Records. 



Distributed by CBS Records *Also available on tape. PZ 34394*



THE R&B SINGLES CHART

FEBRUARY 26, 1977

FEB. 26	FEB. 19	
1	7	I'VE GOT LOVE ON MY MIND NATALIE COLE— Capitol P 4360
2	2	DON'T LEAVE ME THIS WAY THELMA HOUSTON— Tamla T 54278F (Motown)
3	6	GLORIA ENCHANTMENT—United Artists XW912 Y
4	12	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)
5	1	WISH STEVIE WONDER—Tamla T 54274F (Motown)
6	3	FREE DENIECE WILLIAMS—Columbia 3 10429
7	9	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
8	8	BE MY GIRL DRAMATICS—ABC 12235
9	4	CAR WASH ROSE ROYCE—MCA 40615
10	5	DAZZ BRICK—Bang 727

11	10	FANCY DANCER COMMODORES—Motown M 1408F
12	11	I LIKE TO DO IT KC & THE SUNSHINE BAND— TK 1020
13	13	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS—Phila. Intl. ZS8 3610 (CBS)
14	19	TRYING TO LOVE TOO WILLIAM BELL—Mercury 73839
15	17	BODYHEAT JAMES BROWN—Polydor 14360
16	18	SPRING AFFAIR/WINTER MELODY DONNA SUMMER—Casablanca 874
17	20	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373
18	14	ENJOY YOURSELF THE JACKSONS—Epic 8 50289
19	21	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION— United Artists XW921 Y
20	15	WHEN LOVE IS NEW ARTHUR PRYSOCK—Old Town 1000
21	22	EASY TO LOVE JOE SIMON—Spring 169 (Polydor)
22	26	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
23	29	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
24	23	BE MY GIRL MICHAEL HENDERSON— Buddah 552
25	16	HOT LINE SYLVERS—Capitol P 4336
26	24	I KINDA MISS YOU MANHATTANS—Columbia 3 10430
27	25	DO IT TO MY MIND JOHNNY BRISTOL—Atlantic 3360
28	39	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
29	35	DANCIN' CROWN HEIGHTS AFFAIR— De-Lite DE 1588
30	32	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283
31	36	SPACE AGE JIMMY CASTOR BUNCH— Atlantic 3375
32	33	ISN'T IT A SHAME LABELLE—Epic 8 50315
33	37	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA— 20th Century TC 2325
34	27	SATURDAY NIGHT EARTH, WIND & FIRE—Columbia 3 10439
35	38	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836
36	41	JUST ANOTHER DAY PEABO BRYSON—Builer 02 (Bang)
37	46	WAKE UP AND BE SOMEBODY BRAIN STORM—Tabu 10811 (RCA)
38	43	FEEL FREE FOUR TOPS—ABC 12236
39	28	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown)
40	42	SPY FOR THE BROTHERHOOD MIRACLES—Columbia 3 10464
41	50	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
42	45	LOVE TO THE WORLD LTD—A&M 1897
43	44	BETCHA BY GOLLY WOW NORMAN CONNORS FEATURING PHYLLIS HYMAN —Buddah BDA 554
44	51	TOO HOT TO STOP BAR KAYS—Mercury 73888

45	57	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
46	52	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
47	64	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
48	48	BABY, DON'T YOU KNOW WILD CHERRY—Epic/Sweet City 8 50306
49	49	EVER LOVIN' GIRL TYRONE DAVIS—Dakar DK 4561 (Brunswick)
50	56	THE WAY YOU MAKE ME FEEL MELBA MOORE—Buddah 562
51	58	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
52	53	SAY YOU LOVE ME PATTI AUSTIN—CTI 0J33
53	54	FEEL THE BEAT (EVERYBODY DISCO) OHIO PLAYERS—Mercury 73881
54	60	RIGOR MORTIS CAMEO—Chocolate City 005
55	61	I LOVE LUCY THEME WILTON PLACE STREET BAND— Island 078
56	62	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY— ABC 12241
57	55	FIESTA GATO BARBIERI—A&M 1885
58	63	LIFE GOES ON FAITH, HOPE AND CHARITY— RCA PB 10865
59	65	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
60	66	STAY AWHILE WITH ME DANNIE GERRARD—Greedy G109
61	68	WELCOME TO OUR WORLD (OF MERRY LOVE) MASS PRODUCTION—Cotillion 44213 (Atlantic)
62	30	I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10347
63	69	I'VE GOT THE SPIRIT BILLY PRESTON—A&M 1893
64	70	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
65	—	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND TK1022
66	—	I WANNA BE NEXT TO YOU ROSE ROYCE—MCA 40662
67	—	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
68	71	COMIN' ROUND THE MOUNTAIN FUNKADELIC—Warner Bros. 8309
69	—	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
70	—	SHO FEELS GOOD TO ME CON FUNK SHUN—Mercury 73883
71	40	CLOSE TO YOU TYRONE DAVIS—Columbia 3 10457
72	75	YOUR REAL THING'S ABOUT TO COME TO AN END PAULETTE REEVES—Blue Candle 1518 (TK)
73	34	FEELINGS WALTER JACKSON—ChiSound CH 17599 E (UA)
74	—	FOR ELISE PHILARMONICS—Capricorn 0268 (WB)
75	—	WHERE IS THE LOVE RALPH MACDONALD— Marlin 3308 (TK)

Soul Truth (Continued from page 50)

Surviving are her husband, John Criner, a daughter, Barbara Jean Willis, and a son, Fred Smith, along with three sisters and eight grandchildren.

Funeral services were held Wednesday, February 16th. Al Bell delivered the eulogy along with Johnnie Taylor and Phil Kinbele & True Genies rendering all the music, which were Effie's wishes.

Effie Smith — an inspiration and a guiding light to us all.

"Seldom has God given so much to so many through one woman."

ARTIST CORNER

Good time at the disco. Have a fantastic time with The Fatback Band when they emerge with their new hit on the Spring label, "Double Dutch." They have created a following with their last five albums and their new one is scheduled to be released March 16.

A bit of info on this group stems from one of their members, Bill Curtis, leader of the septet, who says, "One way of recording is fresh and unique. The music we play is not something that has been thought out for a long period of time or rehearsed over and over again. We get together and play." Whenever this group enters into the studio, the sounds are based on their emotions that day — "it's all live."

They hail from Long Island and were at one time on the Perception label. However, when that company went out of business it was not hard to find a new home, and they now have a strong following throughout the country.

There are seven members plus three young ladies who show the audience, wherever they are performing, the dance steps to all their dance oriented ditties.

Fatback Band will be around for quite some time, maintaining the rhythmic patterns that suit all.

R&B REGIONAL BREAKOUTS

Singles

East:

Cameo (Chocolate City)
Wilton Place Street Band (Island)
Mass Production (Cotillion)
Double Exposure (Salsoul)
Cerrone (Cotillion)

South:

The Blackbyrds (Fantasy)
Joe Tex (Epic)
Mass Production (Cotillion)
KC and the Sunshine Band (TK)
Cerrone (Cotillion)

Midwest:

Cameo (Chocolate City)
Mass Production (Cotillion)
Double Exposure (Salsoul)
Rose Royce (MCA)

West:

The Blackbyrds (Fantasy)

Albums

East:

Manhattans (Columbia)
Isaac Hayes & Dionne Warwick
(ABC)
Quincy Jones (A&M)

South:

Manhattans (Columbia)
Johnny Guitar Watson (DJM)

Midwest:

Manhattans (Columbia)
Isaac Hayes & Dionne Warwick
(ABC)
Quincy Jones (A&M)
Natalie Cole (Capitol)
Mass Production (Cotillion)

West:

Manhattans (Columbia)
Isaac Hayes & Dionne Warwick
(ABC)

How good would a group have to be to get a team like Curtis Mayfield, Jerry Butler, Bunny Sigler and Gene McDaniels to produce their very first album?



MYSTIQUE

featuring
Ralph Johnson

Including the smash single "What Would the World Be Without Music" (CMS 0123).
Produced by Curtis Mayfield, Jerry Butler, Lowrell Simon, Rich Tufo, Bunny Sigler, Rodney Massey, Gene McDaniels and Keith Echols.
On Curtom records & tapes. CU 5012



FEBRUARY 26, 1977

1. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2
(Motown)
2. **ASK RUFUS**
RUFUS/ABC AB 975
3. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
4. **UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
5. **THIS IS NIECY**
DENIECE WILLIAMS/Columbia PC 34232
6. **AHH . . . THE NAME IS BOOTSY, BABY!**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
7. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1
(Motown)
8. **THE JACKSONS**
Epic PE 34229
9. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
10. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu 32S1
(Motown)
11. **GOOD HIGH**
BRICK/Bang 408
12. **BRASS CONSTRUCTION II**
United Artists LA677 G
13. **TOO HOT TO STOP**
BAR KAYS/Mercury SRM 1 1099
14. **JOY RIDE**
DRAMATICS/ABC ABCD 955
15. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
16. **METHOD TO THE MADNESS**
UNDISPUTED TRUTH/Whitfield WH 2967
(WB)
17. **REACHING FOR THE WORLD**
HAROLD MELVIN AND THE BLUE NOTES/
ABC AB 969
18. **FEELING GOOD**
WALTER JACKSON/ChiSound CH.LA656
G (UA)
19. **SPIRIT**
EARTH, WIND & FIRE/Columbia PC 34241
20. **LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
21. **DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
22. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
23. **DO IT YOUR WAY**
CROWN HEIGHTS AFFAIR/De-Lite 2022
24. **CARICATURES**
DONALD BYRD/Blue Note LA633 G (UA)
25. **FOUR SEASONS OF LOVE**
DONNA SUMMER/Casablanca NBLP 7038
26. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros. BS 2992
27. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
28. **AN EVENING WITH DIANA ROSS**
Motown M7 877R2
29. **DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 350 S1
(Motown)
30. **OPEN SESAME**
KOOL & THE GANG/De-Lite 2023
31. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
32. **THE CLONES OF DR. FUNKENSTEIN**
PARLIAMENT/Casablanca NBLP 7014
33. **A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICKE/
ABC AB 996 2
34. **SOLID**
MICHAEL HENDERSON/Buddah BDS 5652
35. **ROOTS**
QUINCY JONES/A&M SP 4626
36. **FESTIVAL**
SANTANA/Columbia PC 34423
37. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON/DJM
DJLPA 3 (Amherst)
38. **PART 3**
KC & THE SUNSHINE BAND/TK 605
39. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
40. **ALL MY LIFE**
ARTHUR PRYSOCK/Old Town OT 12 004

Dialogue *(Continued from page 14)*

you don't tell the stores that you're playing this product, they'll never know it. So it was a matter of their education in understanding what the record industry was all about. It was rather frustrating in the beginning for a lot of them, because they just felt if they played it that somebody should have it. But what they didn't realize is that you have to communicate what you're doing and what you're playing, and you have to communicate those kinds of responses that you get.

RW: Have those discos now progressed to the point that they are making store reports automatically, or has the growth of the market forced you to keep on your toes, having to educate new discos as they come along?

Draper: It's a combination, really. We still have to educate, but the more sophisticated jocks know that it's important for them to establish this kind of rapport with the retail outlets in their given communities.

RW: Traditionally, the black market in general has always been handled separately from the pop marketplace, despite an increasing overlap. Do you see that gap narrowing?

Draper: The gap is still there, but only at the operational level. In terms of what's happening out there in consumer land, that gap is virtually closed. And, I dare say, we have a great deal of catching up to do as an industry, in order to learn what's happening out there among consumers.

I think consumers today are far more aware of product, in terms of the diversity of product, then we tend to give them credit for. We sit here and we say, "Well, this record has to get to x level before we can begin to talk about it in an overall market sense." But, in light of the lifestyles today, the socio-economic demographics that you see, you've got people living everywhere, anywhere, listening to any and every kind of station. My neighbor across the street, a grandmother who's lived in Southern California all her life and grew up in San Diego, listens to KBCA-FM. I'm serious.

So if these are the kinds of things that are happening out there, it seems we tend not to want to deal with the fact that music is simply music. If it's good, it's going to be exposed and people are going to be receptive to it. If it's bad, I don't care how you package it, it's still bad music and it's not going anywhere.

RW: From your vantage point, how can you alter your approach to handle that diversity? Do you have to work more closely with pop and rock promotion people to insure that you hit those potential customers in the middle?

Draper: It's got to come from both ends. Anything that is unilateral is very tough to implement. It's got to be a cooperative effort on the part of blacks and whites in this industry. I recognize that we've become very sophisticated in dealing with demographics and beaming to certain demographic audiences, and I respect all that. However, what we have to do as an industry is maximize our product to its fullest extent. And it may mean that we have to take approaches beyond just dealing with radio; we cannot depend solely on radio, because they have certain needs, certain goals, and our needs and goals may not necessarily be what radio's are.

We have to respect each other's positions in terms of what we're

(Continued on page 66)

Automat Bows in S.F.



More than 700 guests jammed the opening festivities of The Automat, the new San Francisco offices and recording studio opened by David Rubinson and Friends. The party was attended by dozens of local recording artists, press and radio people and featured an on-going demonstration of Automat's console, equipped with a "memory" capable of handling over 65,000 separate functions. Pictured from left: David Rubinson; Bennie Maupin of Herbie Hancock's band; Herbie Hancock; Ndugu Chancler, formerly of Santana; and Flora Purim.

Buddah Releases Four

■ NEW YORK — Gladys Knight and the Pips, Norman Connors and newcomers Phyllis Hyman and Vitamin E have albums scheduled for release by Buddah in March, according to Art Kass, president of The Buddah Group.

"Love On My Mind" is Gladys Knight and the Pips' new album, "Romantic Journey" by Norman Connors follows his gold album, "You Are My Starship;" Phyllis Hyman, who is the vocalist on Norman Connors' latest single, "Betcha By Golly Wow," makes her solo debut on an album titled "Phyllis Hyman;" and Vitamin E's inaugural album "Sharing."

CLUB REVIEW

The Pointer Sisters: Polished & Powerful

■ LOS ANGELES — The Roxy stage seemed the perfect setting for the Pointer Sisters' (ABC) act on Friday night. Their backup band remained part of the background—though the Pointers took the trouble to introduce them twice during the program—and the women filled out the rest of the stage area.

In '40s-type dress to match their music, the Sisters opened with a medley of old-timey sounds. Their scating on Dizzy Gillespie's "Salt Peanuts" and "How Long (Betcha Got a Chick on the Side)" was as remarkable as we have come to expect from them, and all the more effective live. The staccato talk and vocal rhythms continued brilliantly in "Steam Heat," and the choreography of the whole act complimented the music well.

Another type of sound was exhibited in "Baby Bring Your Sweet Stuff Home to Me" (music by Stevie Wonder, lyrics by the Pointer Sisters) and Duke Ellington's "I Ain't Got Nothin' But the Blues." Here the Pointers' harmony was displayed to its greatest effect. Their voices blend in a way seldom heard in the '70s yet it sounds modern without being outdated or nostalgic.

A most remarkable insert to the program was Bonnie's extremely provocative rendition of "Don't it Drive You Crazy (When You See Me Dance)." Bonnie's animation, in general, marked her as the star performer, though June, Ruth and Anita were consistently very good.

Opener Paul Mooney is a comedian with thought behind his words. Previously known as a writer for other comics, his own delivery was, for the most part, polished and insightful (not to mention funny).

Becky Sue Epstein

WE'VE GOT JOE TEX!



Epic Records is proud to announce that we've got Joe Tex, the man who got gold for "Hold on to What You Got," "Skinny Legs and All," "I Got Ya" and a lot of other hit singles. And Joe's gonna get it again.

"Ain't Gonna Bump No More (With No Big Fat Woman)" Welcome to Epic Records, Joe Tex.

8-50313

WAY TO GET 'EM, JOE.

ART WEBB is MR. FLUTE.

Art Webb has recorded with artists like Ray Baretto, Norman Connors, Pharoah Sanders and Horacee Connors. So, it's no wonder that his latest solo album, "Mr. Flute," produced some of the hottest jazz around. And that's why we think Art Webb is Mr. Flute.

ART WEBB, "MR. FLUTE,"
ON ATLANTIC RECORDS
AND TAPES.

SD 18212

Produced by Patrick Adams



Epic Inks George Duke



George Duke has signed an exclusive recording pact with Epic Records. Duke's first album for the label is called "From Me To You." His Epic debut record was just completed in Los Angeles. All tracks were composed and arranged by Duke, except one, and he also produced the set. "From Me To You" is set for March release. Duke is currently forming a group of other well-known progressive musicians and will be taking them on the road in the spring. Shown at the signing are, from left: Dick Asher, president, CBS Records International; Bruce Lundvall, president, CBS Records Division; Herb Cohen, Duke's manager; Ron Alexenburg, senior vice president, Epic Records and Associated Labels; George Duke; Walter Yefnikoff, president, CBS Records Group.

Disco File (Continued from page 24)

this sinuous, heavily percussive style, all of them excellent: "Africa Africa," "People" and "Dakar Sound" . . . **Teddy Pendergrass**, formerly the riveting lead voice with **Harold Melvin & the Bluenotes**, stayed with Gamble & Huff when the group broke up and his loyalty to that team paid off handsomely on this new album. The sound is hardly a departure for G&H, but two cuts rate with their best work and Teddy's, too: "The More I Get, the More I Want" (4:27), an energetic, aggressive love song with a series of great breaks at the end; and "You Can't Hide from Yourself" (4:06), one of Gamble & Huff's more potent message songs with an especially tough bottom. Pendergrass sounds as powerful as ever; one of the great soul voices soaring on his own (listen also to his performance on "Somebody Told Me," another effective message song).

Other recommended album cuts: "Pictures and Memories" (4:33) by **Marlena Shaw**, who's been teamed with producer **Bert deCoteaux** again (he did "It's Better Than Walking Out" and "Love Has Gone Away" for her) on her first Columbia album, "Sweet Beginnings." He's given this opening cut thumping, loping beat that carries Shaw's sharp, sexy vocals along with appealing ease . . . A number of people have been after me for ignoring a very hot cut from the recent **Brainstorm** album ("Stormin'" on Tabu, through RCA) called "Lovin' Is Really My Game" and featuring a terrific, full-bodied female lead and a vigorously building production. Accept my apologies and check it out . . . Also showing up on playlists these days: "People with Feeling," a typically robust, though awfully show-biz, track from the recent **Three Degrees** album ("Standing Up for Love" on Epic).

Another aspect of the broadening and diversifying of taste on the disco scene is the recent success of a number of hard-core funk records, most notably **Denise LaSalle's** "Freedom to Express Yourself" (ABC), which continues to crop up on playlists from all over. Now single, a funk delight called "Ain't Gonna Bump No More (With No Big Fat Woman)" (Epic), which has a pumping southern soul sound with some **KC & the Sunshine Band** overtones. Wayne Scott, who reported from Harrah in New York last week, said the Tex record was going over nicely and mentioned that he's also playing a gritty number called "Lowdown, Dirty, Good Lover," the B side of the new Arista single by **Shirley Brown** (remember "Woman to Woman"?). Lowdown, dirty and good is a pretty accurate description of the record's style and it should go over well with Denise LaSalle and **Loleatta Holloway** fans. **Oliver Sain's** "B-OO-G-IE" (Abet) is funk in a disco instrumental format with some tasty guitar work over an insistent pulse beat and a girl chorus chanting "Do it, do it, do it;" this one's available as a disco disc running 6:43. Finally, there's "Funk Machine" by **Funk Machine** on a TK 12-inch pressing (8:00 on one side, 5:45 on the other), which is also summed up in its title: funky maybe, but very mechanical.

Now available and re-recommended on disco disc: **George Benson's** beautiful "The World Is a Ghetto" (Warner Brothers); longer versions of **The Philharmonics'** "For Elise" and "Piano Concerto" on one disc (Capricorn); **Mystique's** excellent "What Would the World Be Like Without Music," "If You're in Need" and "Keep on Playing the Music," also on one record (Curtom); a terrific re-mix and lengthening of **Skip Mahoney & the Casuels'** "Running Away from Love" (Abet) and **The Players' Association** version of "Love Hangover" that everyone's wild about, on Vanguard—this is the hottest record on the grapevine this week.

RECORD WORLD THE JAZZ LP CHART

FEBRUARY 26, 1977

- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- MY SPANISH HEART**
CHICK COREA/Polydor PD 9003
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- CALIENTE**
GATO BARBIERI/A&M SP 4597
- GEORGE BENSON IN CONCERT—
CARNEGIE HALL**
CTI 6072 S1 (Motown)
- RENAISSANCE**
LONNIE LISTON SMITH/RCA APLI 1822
- I HEARD THAT!!**
QUINCY JONES/A&M SP 3705
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
- MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
- SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439 (Atlantic)
- BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
- HANK CRAWFORD'S BACK**
HANK CRAWFORD/Kudu 3351 (Motown)
- SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
- SOLID**
MICHAEL HENDERSON/Buddah 5662
- CARICATURES**
DONALD BYRD/Blue Note BN LA633 G (UA)
- ROOTS**
QUINCY JONES/A&M SP 4626
- STILL CAN'T SAY ENOUGH**
JOHN LEE & GERRY BROWN/Blue Note BN LA701 G (UA)
- SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
- IT LOOKS LIKE SNOW**
PHOEBE SNOW/Columbia PC 34387
- LIVING INSIDE YOUR LOVE**
EARL KLUGH/Blue Note BN LA667 G (UA)
- HAPPINESS HEARTACHES**
BRIAN AUGER'S OBLIVION EXPRESS/Warner Bros. BS 2981
- JIMMY OWENS**
Horizon SP 712 (A&M)
- THE LION AND THE RAM**
LARRY CORYELL/Arista 4109
- PASTELS**
RON CARTER/Milestone M 9073
- CAPRICORN PRINCESS**
ESTHER PHILLIPS/Kudu 31 (CTI)
- SEAWIND**
CTI 5002
- THE BEST OF THE CRUSADERS**
ABC Blue Thumb BTSY 6072/2
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- SOUND OF A DRUM**
RALPH MacDONALD/Marlin 2202 (TK)
- SECRETS**
HERBIE HANCOCK/Columbia PC 34280
- FEELING GOOD**
WALTER JACKSON/ChiSound CH LA656 G (UA)
- STUFF**
Warner Bros. BS 2968
- VERY TOGETHER**
DEODATO/MCA 2219
- SLEEPING GYPSY**
MICHAEL FRANKS—Warner Bros. BS 3004
- BASIE JAM #2**
COUNT BASIE/Pablo 2310 786 (RCA)
- FOCAL POINT**
McCOY TYNER/Milestone M 9072

RECORD WORLD FEBRUARY 26, 1977

JACKIE WILSON'S "Nobody But You"

754212

From His Hit L.P.

Is Now
A Smash Single

"Nobody But You"
On Brunswick

55536

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR

Record World en Brazil

By OLAVO A. BIANCO

■ Nelson Precioso y Carlos Lombardi (Beverly, siguen para Buenos Aires, donde en este mismo momento está **Libertad Lamarque** para firmar la visita de la famosa cantante para Abril.) Del pasado, donde el negocio fué muy bien hecho por Precioso, y después destruído por un elemento que es muy conocido por toda América Latina, parece que ahora no habrá problemas.

La Cadena Globo de Televisión desarrolla todos los esfuerzos para traer nuevamente (pues ella estuvo en Brasil hacen dos años) a **Liza Minnelli**, para una serie de presentaciones.

Está definitivamente confirmado: **Odair José**, uno de los cantantes de la Polydor/Phonogram que más venden discos, muy conocido en algunos países latinos, acaba de firmar con la RCA.

Nelson Ned

Nelson Ned fue el 27 de Enero para México, para una serie de presentaciones por todo el país, que incluirá Acapulco. El 28 de Enero se presentó en el popular programa de televisión "Siempre Al Domingo".

Como se esperaba, el disco de **Benito De Paula** (Copacabana) lanzado al fin del año pasado, sigue siendo un éxito absoluto. "María Bahiana María," semana por semana va arriba en todas las listas de venta del país.

El show que se preparaba con **Martinho Da Vila** y **Nelson Gonçalves**, los dos de la RCA, según informaciones, será realidad, pero solamente con **Nelson Gonçalves**.

Jorge Ben

No hay definición en cuanto a la situación de **Jorge Ben**. La Phonogram y la RCA están en la disputa, y la WEA mira lo que pasa.

Los problemas de la industria siguen siendo los mismos en todas partes, con las proporcionalidades de cada mercado... Lo que pasa es, que todavía no nos damos cuenta de que la decisión de subir los precios del petróleo, automáticamente aumenta la materia prima (pasta, etc.) que todos usamos en la industria. ¿Estamos preparados para eso? Creo que es hora de que nos pongamos a pensar.

Salió por la Continental el nuevo disco de **Agepe**, cantante que fué muy bien el año pasado con sus sambas.

Retrasado para Marzo por la

RCA el lanzamiento del nuevo disco de **María Creuza**.

Claudia

Claudia graba su nuevo disco para la RCA, que debe salir al mercado después del Carnaval.

Otra que vuelve: **Elizabeth**, que hizo mucho éxito por la vuelta de 1965 ("Soy Loca Por Ti") en México, firmó con la CBS.

La CID (Compañía Industrial de Discos) lanza en recepción a la prensa en el Hilton Hotel de Sao Paulo, el nuevo disco de **Nana Caymmi**, el 12 de Enero. Nombre del disco: "Renacer".

Vuelve al Teatro Bandeirantes, el "show" "Falso Brillante", con **Elis Regina** (Phonogram). Este show ya estuvo por más de un año en el Teatro, y puede quedarse más, siempre con gran éxito.

Jorginho Do Imperio firmó con la CBS. Definitivamente confirmada la información que dimos hace algunas semanas.

Joao Luis Ferreti, un gran amigo y compañero de mis tiempos de la Radio Gazeta, ya la van muchos años, hoy de la grabadora Continental, recibió del Museo de la Imagen y del Sonido do Río de Janeiro, el premio Estacio de Sa, por su trabajo en las series Cultura y Destaques. Congratulaciones, y por cierto que se lo merece!

Lee Jackson

El grupo **Lee Jackson** (Underground) está grabando un nuevo disco extraordinario. Después del éxito con el disco del año pasado, "Bill Haley presenta a Lee Jackson." Por cierto que este nuevo se espera con ansiedad.

Otro disco con gran calidad se llama "Geraes", con **Milton Nascimento** (EMI/Odeón). Participan del disco, con el artista, **Mercedes Sosa** ("Volver a los 17"), **Chico Buarque** ("O que Será, Será"), **Clementina de Jesús** ("Circo Marimbondo"), el grupo "Agua" ("Caldeira"). Con su disco anterior, "Minas", el artista hace un homenaje a su estado de origen, y prepara una serie de presentaciones con el repertorio de los dos discos.

Escuchamos algunas pruebas del nuevo disco de **Morris Albert**, (Charger) que se encuentra en producción y nos parece que hay algunas cosas muy buenas, y con enorme posio lealidad.

Y por ahora es todo. Hasta a la próxima desde Cannes.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Miguel Gallardo

■ La situación de la industria discográfica latina en el área de Los Angeles está rodeada de pánico colectivo, motivada principalmente por suspensión de pagos, amenaza de quiebra e incumplimiento de compromisos crediticios de varios fuertes distribuidores en la zona. Según se desprende de informaciones recibidas, la amenaza de que tres o cuatro empresas, "dén el palo", como comúnmente llamamos por acá a este tipo de procedimiento, tiene a todo el mundo corriendo de un lado para otro. La suspensión o prórroga de sus pagos anunciada por carta leguleyeca a sus acreedores, lanzada por un fuerte distribuidor tiene a más de uno al borde de la quiebra económica, moral y espiritual. Y se esperan otros anuncios o procedimientos de otras empresas que están tambaleantes. Adicionalmente a los fabricantes que depositaron su fé en ellos, desde varias áreas de Estados Unidos, existen pequeñas empresas situadas tan lejos de esa zona como Miami, que en procedimientos de "transshipping" (re-embarque) se ven afectados en docenas de miles de dólares en la suspensión o prórroga de pagos del mencionado distribuidor. En una industria que no acaba de despertar del letargo emocional que le impide comprender que donde no existe apropiado margen de utilidad, la subsistencia comercial es imposible, todo tipo de procedimiento que conlleve dañar la economía de cualquier empresa con malos manejos de otras es totalmente condenable. Hay que dejar de hacer negocios con una serie de comerciantes que existen actualmente en la industria en cada zona, así como eliminar las políticas de "transshipping" y el comercio con los piratas, porque todos estos males acarrearán males peores. Unos por buenotes, otros por malotes y otros por tontotes, todos salen perjudicados al final.

Grabará **Fajardo** un tema africano en su próximo álbum para **Coco Records** titulado "Africa Linda". La grabación será efectuada en Miami y mezclada en Nueva York por **Ray Barretto**. **Camilo Sesto** debutará en San Juan, Puerto Rico, del 26 al 27 de Marzo próximo en la "Sala de Convenciones" del Condado. Después actuará en Mayaguez y Ponce en Puerto Rico, República Dominicana, Nueva York, Chicago y Los Angeles, donde actuará en el "Sport Arena," cubriendo el programa de **Raúl Velasco** de México, que saldrá por vía satélite al aire... Editó EMI/Odeón en España el nuevo long playing de **Miguel Gallardo** titulado "Miguel Gallardo 2", en el cual se ha incluido también su éxito "Y tú dónde estás?"... Muy comentada la actuación de **Victor Monge "Serranito"** interpretando en su guitarra bellos temas durante nuestra "Entrega Anual de Premios" de Madrid. Discos Columbia acaba de lanzar al mercado un album conteniendo las interpretaciones de muchos de estos temas en los cuales demuestra su talentoso dominio de las cuerdas... **Ralph Mercado** y **Ray Aviles** acaban de anunciar que **William Rodriguez** se ha unido a la empresa **Ralph Mercado Management** en calidad de Director de Promoción. ¡Saludos!



Victor Monge "Serranito"

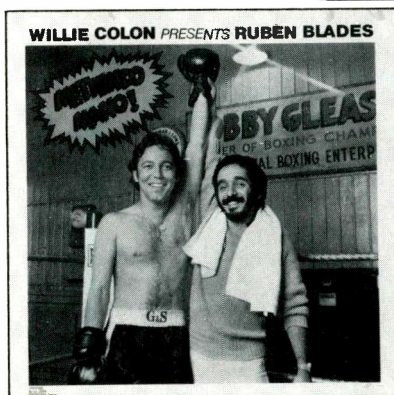
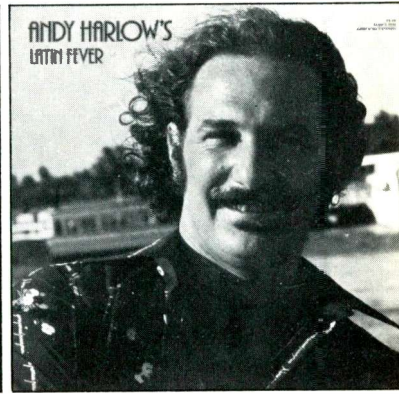
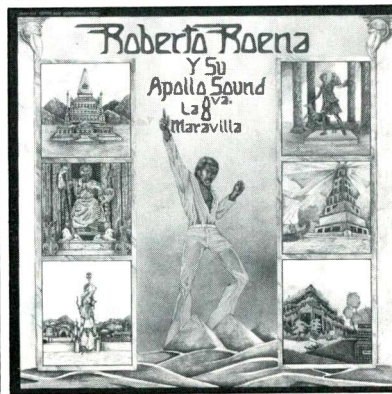
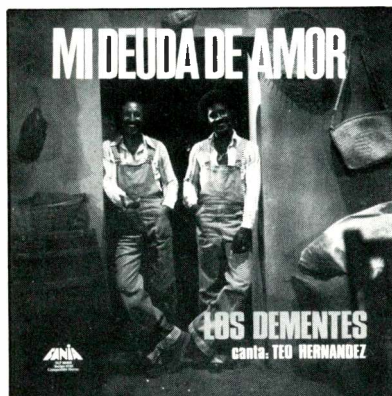
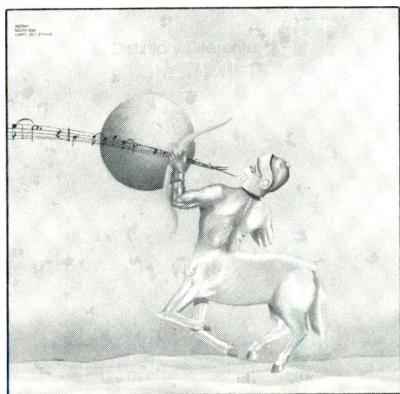


Nati Mistral

Mucho he lamentado el deceso del buen amigo **Paco de la Barrera de México**. Lanzará próximamente Audio Latino los temas "Ayúdame a Pasar la Noche" (M. Alejandro-A. Magdalena) y "Si Fuera mío tu amor" (Alejandro-Magdalena) en interpretación del exitoso trío mexicano en Europa **Los Candilejas**, en producción IPESA, una división de Agulló, España... Salen **Celia Cruz** y el **Conjunto Candela** hacia Panamá esta semana... **Larry Harlow** y **Los**

(Continued on page 60)

Now is the
right time for
Salsa



From the **ANIA** Family of labels...naturally

888 Seventh Avenue, N.Y.C., N.Y. 10019

LATIN AMERICAN HIT PARADE

New York (Salsa)

By JOE GAINES

1. **WHAT HAPPENED**
BOBBY RODRIGUEZ—Vaya
2. **NADA PARATI**
ISMAEL QUINTANA—Vaya
3. **LA MORA**
WILLIE COLON/RUBEN BLADES—Fania
4. **VAYA**
RAY BARRETTO—Atlantic
5. **EL PLEBEYO**
JOHNNY VENTURA—Hoy
6. **REUNION EN LA CIMA**
PUERTO RICO ALL-STARS—Pras
7. **BESITO DE COCO**
CELIA, JOHNNY, JUSTO & PAPO—Vaya
8. **MONONO**
ORCH. TIPICA NOVEL—Fania
9. **ISLA DEL ENCANTO**
ORCH. B'WAY—Coco
10. **SE ME OLVIDO QUE TE OLVIDE**
GRUPO FOLKLORICO—Salsoul

San Antonio

By KCOR (SALVADOR GARZA)

1. **NO ME DEJES NUNCA**
LUCHA VILLA—Musart
2. **ME VOY A IR MUY JEJOS**
TROPICAL FLORIDA—Peerless
3. **QUE BUENO**
VICENTE FERNANDEZ—Caytronics
4. **FALSO AMOR**
LOS BUQUIS—Melody
5. **UNA ROSA**
MARTHA CAMELO—Latin Int.
6. **AMOR Y TERNURA**
BRISAS DE MEXICO—Discolando
7. **ESTA SITUACION**
BEATRIZ ADRIANA—Peerless
8. **ME DISPONGO A DARLO TODO**
ALICIA JUAREZ—Musart
9. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—Latin Int.
10. **AURORA DE AMOR**
HERMANAS HUERTA—Caytronics

Puerto Rico

By WTR (MAELO)

1. **SOLO TU**
CAMILO SESTO
2. **QUE MAS DA**
RICARDO CERATTO
3. **BUSCANDO TU AMOR**
GENESIS
4. **VIVE EN MI PENSAMIENTO**
DANNY RIVERA
5. **LA VIDA CAMPESINA**
HACIENDO PUNTO EN OTRO SON
6. **EN LA SOLEDAD DE MI DEPARTAMENTO**
LUCIANA
7. **EL BUEN PASTOR**
RAPHY LEAVITT
8. **DAMA DEL AMANCER**
MARIO ECHEVARRIA
9. **QUIEN LO VA A SABER**
LOLITA
10. **PENSAMIENTO Y PALABRA**
WILKINS

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **LLAMARADA**
MANOLO MUNOZ—Gas
F. ARRIAGA—Caytronics
2. **NO CUMPLI MI JURAMENTO**
JOSUE—ARV
3. **LO SUEGRA DEL KARATECA**
TROPICAL PLAYA AZUL—Rovi
4. **CON EL AÑO VIEJO**
MIGUEL ANGEL Y SUS DEMONIOS
5. **TE VOY A OLVIDAR**
A. MENDOZA—Gas
J. GABRIEL—Arcano
6. **TU YA NO SOPLAS**
GUSTAVO Y SU COMBO—Musart
7. **POR UNA MUJER CASADA**
BIG LU Y LOS MUCHACHOS—Falcon
8. **LLORAME**
LOS FREDDY'S—Peerless
9. **MI MESA FAVORITA**
GERARDO REYES—Caytronics
10. **SI YO FUERA EL**
DYANGO—Latin Int.

Venezuela

By LUIS GERARDO TOVAR

1. **TE VOY A OLVIDAR**
JUAN GABRIEL—Cordica
2. **MENTIRA**
HECTOR LAVOE—Palacio
3. **AL QUE LE PIQUE**
LOS MELODICOS—Discomoda
4. **SUAVE Y BONITO**
JESSE GREEN—Corporacion
5. **TU NO TIENES QUE SER ESTRELLA**
MARYLIN Y BILLY—Discomoda
6. **YA PRESENTO TU PARTIDA**
LEO DAN—CBS
7. **A MI MANERA**
FRANK SINATRA—Polydor
8. **FLORENTINO Y EL DIABLO**
LOS CUNAOS—CBS
9. **HISTORIA DE TOMMY**
LUIS OBERTO—Nora Musical
10. **DELIRIO**
CHEO FELICIANO—Velvet

Mexico

By VILO ARIAS SILVA

1. **EL BURRITO DE BELEN**
LA RONDALLITA—Peerless
2. **ME VOY A CASAR**
RIGO TOVAR—Melody
3. **TE VOY A OLVIDAR**
JUAN GABRIEL—RCA
4. **NO ME DEJES NUNCA, NUNCA, NUNCA**
LUCHA VILLA—Musart
5. **EL CHAPULIN COLORADO**
CHESPIRITO—Polydor
6. **EL SOL NACE PARA TODOS**
RICARDO CERRATTO—EMI Capitol
7. **LA VIDA TE LLAMAS TU**
HECTOR MENeses—Melody
8. **TRIANGULO**
LOS BABY'S—Peerless
9. **DESPUES DE TANTO**
NAPOLEON—Cisne RAFF
10. **MI RELIGION GITANA**
YOLANDA DEL RIO—RCA

Nuestro Rincon (Continued from page 58)

Kimbos actuarán en la Universidad de Buffalo en esta semana... Héctor LaVoe se presentará en Panamá y Colombia desde Febrero 16 al 28. De allá presentará su espectáculo orquesta en México, a finales de Marzo. Es la primera vez que una orquesta de Nueva York va a tocar a México... La Orquesta Novel actuará en Puerto Rico por primera vez durante esta semana... Alhambra Records lanzó en Estados Unidos los long playing de Betty Missiego y Nati Mistral. La empresa está efectuando su traslado de locales y oficinas para las facilidades localizadas al lado de su empresa hermana Al Records, en Hialeah, Florida. Según me informa Enrique M. Garea, Juan Estévez ha dejado de dirigir la empresa en Estados Unidos... Recibió el amigo José María Chavarría M., Gerente General de CBS Indica en El Salvador, el premio otorgado por el TV Canal 6 de San Salvador, al cantante brasileño Roberto Carlos por haber resultado seleccionado como el "Vocalista Internacional más Destacado en el 1976". ¡Saludos José María!

El conocido promotor y representante artístico Henry Armenteros está impulsando notablemente la organización de su Promosonic 1977, que habrá de celebrarse en Miami Beach (Hotel Eden Roc) a mediados de Julio próximo. Toño Hutt, presidente de la Federación de Productores Fonográficos ha prometido su apoyo a este espectáculo en el cual se darán cita los más connotados dirigentes de las industrias latina, europea y norteamericana... Carmen Mirabal inicia su recorrido por tierras suramericanas en planes promocionales hacia su espectáculo "Primer Festival Latinoamericano del Disco" que habrá de celebrarse el 6 de Mayo próximo en la "Sala de Convenciones del Hotel Hyat de San Juan, Puerto Rico. Me anuncia Carmen que la fecha de cierre para las inscripciones a este espectáculo será el próximo 15 de Marzo... Triunfo rotundo de Julio Iglesias en el Estadio Nacional de Santiago de Chile, con una capacidad total de 80 mil personas... Y ahora... ¡Hasta la próxima!

There is a panicky situation among all manufacturers and distributors in the Los Angeles area due in great part to the announcement by one of the top distributors in the area, through his lawyer, of a moratorium on all his payments to creditors. The amount involved goes up to over \$300 thousand and several big distributors are going to suffer the most, even though several small companies, whose main business is transshipping and are located as far away as Miami, are deeply involved in the moratorium of payments. With the menace that two more top distributors are going through great financial problems and could initiate the same kind of procedures, everybody is running back and forth to see how they could come out of this big, big hole. Anyway, the Latin industry has to realize that in a business in which the mark-up has a great tendency to losses, it is very difficult to survive. This, added to the bootleggers and transshippers practices, is creating a very heavy and difficult situation to almost everybody in the industry. It is just like one of those big, fat snow balls coming down at a very high speed. I'll keep reporting!

Fajardo will record an African song for his next album, titled "Africa Linda." He'll record it in Miami, and will send it to New York to be mixed by Ray Barretto, for inclusion in the album... Camilo Sesto will perform in San Juan, Puerto Rico (Salón de Convención, Hyatt Hotel), on the 26th and 27th of March. From there he will perform in Ponce and Mayaguez, also in Puerto Rico, and Domini- (Continued on page 63)

VIP of the Week

By RICKY CORREOSO

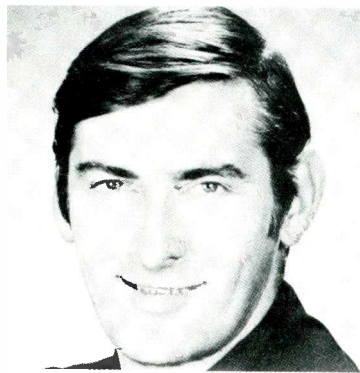
■ WQAM, Miami's top 40 rock & roll station, has been the teenagers' AM station for the last 15 or 20 years. The man responsible for this success is Jimmy Dunlap.

Dunlap has been with the station for 12 consecutive years, nine of them as program director. Jimmy was part of a great team during the '60s, that included Rick Shaw, Ruby Young and others, who have left the station. But Jimmy stayed. Presently he is 38, married to Sandy, and has two beautiful girls, Shawn & Shannon.

When Dunlap was in college, he recalls that if you wanted to work in radio, you could, as long as you would be willing to earn \$1.00 an hour or less. That was the only requirement. He formerly was a TV cameraman, and worked at radio stations like WIRK of West Palm Beach, WKWK in Wheeling, West Virginia, WOMP and WTIV in Pennsylvania.

When asked if the young Latin audience in Miami was influenced by American music, Dunlap's answer was: "Definitely! We find music to be a universal language that has no barrier at all. We even receive letters from Havana requesting songs and so on."

WQAM is owned by Storz



Jim Dunlap

Broadcasting out of Omaha, Nebraska, and the station covers an area from Vero Beach, Fla. to Key West, and as far west as Naples, Fla., with 5000 watts, 560 on the dial.

Finally, Dunlap says: "We are one of the very fortunate stations in town. People have responded to our promotions and most of all, our format. That's a responsibility that always hangs on you."

WQAM's only competitor was WFUN, but FUN Radio was sold eight months ago, and has changed its format to MOR, leaving Tiger Radio (as it's commonly called among the audience) alone on the AM dial as a "top 40" station. Two years ago, Jimmy

(Continued on page 61)



SERGIO DENIS

TK 6003

Con arreglos y bajo la dirección de Jorge Calandrelli, la excelente capacidad interpretativa de Sergio Denis halla marco apropiado para cantar dramatizando sus mensajes. "Eras como el mar" (S. Denis), "Canción para una adolescente" (Denis-R.H. Hernández), "A Orillas del Mundo" (R.J. Hernández-Denis) y "Amor, Despierta" (R.J. Hernández-Denis).

■ With arrangements and musical direction by Jorge Calandrelli, Sergio Denis from Argentina offers an outstanding package of ballads. Dramatic and very expressive voice. "Eras como el mar," "Canción para una adolescente," "El Día comenzó" (S. Denis-R.J. Hernández-E. Valle) and "Canción a un amigo" (S. Denis).



NUEVA CANCION

SONIA—Karen KLP 25

La muy bella y expresiva voz de Sonia, de Dominicana, se luce ampliamente en un muy balanceado repertorio. "Qué suerte he tenido de nacer" (A. Cortés), "Es mi vida" (S. Adamo), "Tú serás mi compañero" (L. Brizuela) y "Puedo" (Convite).

■ A new voice from the Dominican Republic could make it big. Sonia is an excellent performer. "Eres mi vida," "Qué suerte he tenido de nacer," "Los Caminos" (P. Milanés), "Pensándolo Bien" (Y. Núñez-R. Solano), others.



SALSAMANIA

ORQUESTA NOVEL—Fania JM 00497.

Con arreglos de Willie Ellis, Mike García, Louie Ramírez y Mark Weinstein, la muy popular Orquesta Novel ofrece aquí un muy buen repertorio salsero. "Ritmo Sincocha" (M. García), "Mi Ritmo Bonito" (M. Motroni), "Moñoño" (M. Motroni-L. Ramírez) y "El Layoff" (M. García).

■ With arrangements by Willie Ellis, Mike García, Louie Ramírez and Mark Weinstein, the very popular "salsa" Orchestra Novel is at its best in this new package. "Mía Serás" (M. García), "Moñoño," "De quién eres tú" (M. Motroni), more.



CUANDO SE CUMPLEN QUINCE AÑOS

SONIA LOPEZ—Caytronics CYS 1474

La muy vendedora intérprete mexicana de música tropical Sonia López está moviendo esta nueva grabación. Se incluyen entre otras "Voy a dejarte" (L. Moreno), "Adios amor, adios mi amor te vas" (J. Gabriel), "Si tanto lo quiero" (F. Méndez) y "Cuando se cumplen quince años" (H. Aguilar).

■ Sonia López from Mexico keeps selling her performances of tropical music in a big way. This is a very commercial package. "Cada quién su camino" (J. Gabriel), "Flor de Temporada" (R. Ponce), "Curru cu cu, mi amor" (P. Reyna), others.

VIP (Continued from page 60)

Dunlap had an idea, when the hit single "Feelings" by Morris Albert came out: He spliced the Spanish version with the English one, making it a smash hit not only in South Florida but across the nation as well. Due also to the large Latin teenage audience that the station has, Jimmy takes

this into consideration to give them the kind of music that they like.

Friendly, full of stamina and knowledge, Jimmy Dunlap has done a terrific job in favor of the Miami community through his excellent performance as program director of WQAM.



BIENVENIDOS
BIENVENIDOS

se une al extraordinario
para España
de Record World.

BEVERLY RECORDS.
Cea Bermudez, 53.M-3

Price Is Right



Despite near-zero temperatures and gale winds, hundreds of fans went to Sam Goody's on New York's 51st Street when soprano Leontyne Price appeared there to autograph copies of her new RCA recording of Verdi's "La Forza del Destino." Shown here at the autographing are (from left) Ernest Gilbert, director, Red Seal marketing, RCA Records; Steve Steinitz, Goody's New York regional manager; Miss Price; Sam Stolen, Goody regional buyer; Harry Wasser, Goody salesman; Glenn Smith, RCA Red Seal merchandising manager; Mary Beth Connors, RCA New York salesperson; Shirley Lye; Elizabeth Donegan, and Hubert Dilworth, Miss Price's personal manager.

20th Century March Campaign

■ LOS ANGELES—20th Century Records senior vice president of merchandising, Harvey Cooper, has announced the implementation of major merchandising campaigns for the label's late February album release.

Included in the release will be the debut album by songwriter-turned-singer Kenny Nolan, whose single for the label, "I Like Dreamin'," is in the top 10 on the pop charts. A second release is the lp by Nite City, founded by ex-Doors keyboardist, Ray Manzarek, entitled "Nite City."

Full scale merchandising, promotion and publicity campaigns have been planned. National radio spots, ads in People, Time and other major consumer magazines, co-op and newspaper ads will be used. Also part of the merchandising campaign will be giant size match books, mobiles, billboards, posters, easel backs and in-store displays.

Stones-EMI

(Continued from page 3)

director of EMI Records Ltd., in conjunction with The Stones.

Terms of the contract were not revealed by either party, but it specifically calls for six albums to be recorded and released by The Stones. The contract goes into effect upon the release of the group's forthcoming "live" album on Atlantic Records in the United States and by WEA in the rest of the world. Album was recorded in the spring and summer of 1976 on The Stones' tour of Europe.

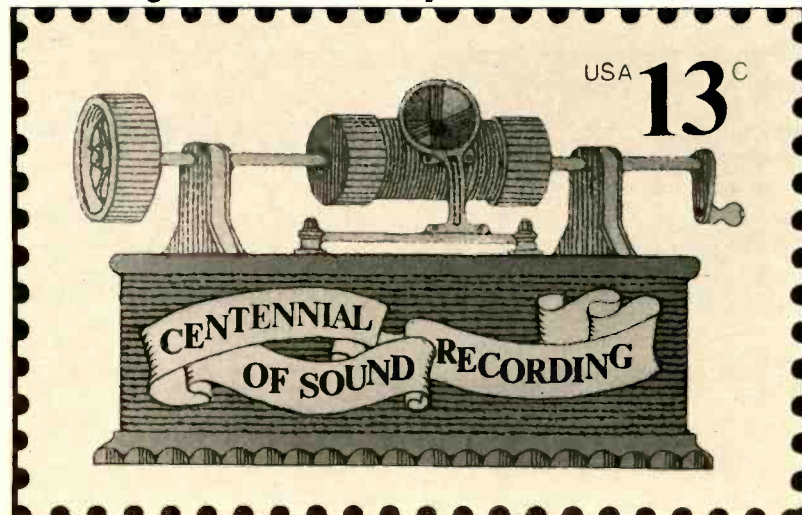
Wolf & Rissmiller Relocates HQ

■ LOS ANGELES—Wolf & Rissmiller Concerts has moved to newer and larger quarters. The pop-rock concert promotion firm now is located at 292 So. LaCienega Blvd., Beverly Hills, Cal.; phone: (213) 659-8000.

Housed in the new offices are principals Steve Wolf and Jim Rissmiller, plus vice president Larry Vallon. Also there are Don E. Branker, who assists in promotions; Susan Panitz, aide to the promoters; plus general office manager Karen Kuebler.

Firm celebrates its 10th anniversary this season, and recently was awarded a scroll from Los Angeles Mayor Tom Bradley commending the company for its concert promotions.

Recording Centennial Stamp Unveiled



The design for a new stamp commemorating the Centennial of Sound Recording was unveiled before a national television audience during the Grammy Awards Show last Saturday evening. It will go on sale in Washington, D.C. on March 23, coinciding with the Ninth Annual Cultural Award Dinner given by the Recording Industry Association of America, which officially requested the issuance of the commemorative. The stamp was designed by Walter Einsel, of Westport, Conn., who also designed four stamps commemorating "Progress in Electronics."

THEATER REVIEW

Comden and Green Party With Pleasure

■ NEW YORK—Given time—a little more than two hours—the full stage of the Morosco Theater and their own background as performers as well as writers, Betty Comden and Adolph Green's "A Party with Comden and Green" takes the writer-as-performer format that has been frequently used in cabarets this season to its ultimate extension.

Simplicity is still the key. Comden and Green are aided solely by pianist Paul Trueblood, and the stage is bare but for black curtains and a room divider at the rear to allow for certain exits and entrances. The narration carries them from their days as The Revuers (with Judy Holliday) playing at the Village Vanguard through their film and stage ("Singin' In the Rain," "Band Wagon," "Wonderful Town," "Subways Are For Sleeping") work. What is most unique about their presentation, though, is the way in which they are able to create scenes for their songs. Clearly they are hams, but they are professional hams with eyes and ears to staging, timing and flow. The songs—including the less familiar — are inevitably memorable whether witty or serious (most frequently they are both). And the evening, while more revue than theater, is a pleasure.

Ira Mayer

WEA Taps Falstrom

■ LOS ANGELES—Jack O'Connell, Warner - Elektra - Atlantic's vice president of finance, has announced the appointment of Jerry Falstrom as director of financial planning.

Motown Ships Two

■ LOS ANGELES—Motown Records has begun shipment of its February release, which includes new product by Delaney Bramlett and Tata Vega. Also included is "Motown's Preferred Stock," three individually packaged albums of original recordings by various artists.

"Delaney and Friends: Class Reunion" is Delaney Bramlett's debut album on the Prodigal label. "Totally Tata" is the follow-up album to Tata Vega's "Full Speed Ahead" album.

In connection with the release of these albums, Motown is launching an extensive promotion and marketing campaign.

RSO Releases Three

■ LOS ANGELES — RSO Records has released three new albums, "Two Sides to Every Story," by Gene Clark; "Love Me," by Yvonne Elliman; and "Marscape," by Jack Lancaster and Robin Lumley.

Mike Stewart

(Continued from page 3)

formation of a new company, as yet unnamed, which will be engaged in the American and international music publishing business.

Conglomerate

For Bertlesmann, a multi-media conglomerate that grossed more than one billion dollars last year, this represents another stage in its involvement in the international music business.

Stewart said the main goals of his new publishing enterprise would be the acquisition of major catalogues, the development of a new management team and the discovery and development of new songwriting talent. Substantial funds have reportedly been made available for these goals. The first to accept an appointment with the new firm is Harold Orenstein.

Background

Stewart's diverse background includes motion pictures and management. He joined United Artists in 1962 as president of UA Music. He served as president of UA Records twice during his tenure with the company, signing such artists as Stevie Winwood, Manfred Mann and ELO during his tenure.

As chairman and president of UA Music group, Stewart directed the international publishing combine for 15 years. Earlier he had directed his own companies, Dominion Music Ltd., Korwin Music and Michael Stewart Enterprises, which owned such copyrights as "Never On Sunday," "Chances Are," "No Not Much," "Moments To Remember" and "Everybody Loves A Lover."

Transfer Time in France



The Manhattan Transfer (Atlantic) kicked off their European tour with a concert at the Casino in Cannes as part of the MIDEM gala festivities. During their stay in France WEA International president Nesuhi Ertegun hosted a reception at his home to celebrate the group's MIDEM show and the recent presentation of a gold record in that country for the single "Chanson D'Amour." Pictured at left, group members Tim Hauser, Laurel Masse, Alan Paul and Janis Siegel are greeted at the reception by Ertegun and Bernard Chevry (far right) commissaire general of MIDEM. Chevry is again pictured at right congratulating the group on their performance.

RCA Announces Red Seal Lps

■ NEW YORK—The world's first recording of an opera, the collaboration of Carl Maria Von Weber and Gustav Mahler, as well as a re-issue of the only record-

ing of "Vanessa," the Samuel Barber opera, are highlights of RCA's February classical release on the Red Seal label.

The first opera is "Dei Drei

Pintos," originally sketched by Weber and much later orchestrated and finished by Mahler.

The second opera is Samuel Barber's "Vanessa," which was premiered by the Metropolitan Opera in 1958.

Several years ago, RCA recorded pianist Arthur Rubinstein and cellist Gregor Piatigorsky in two Brahms sonatas, the E Minor, opus 38 and F Major opus 99.

"The French Album" features Eugene Ormandy and the Philadelphia Orchestra in a specially-priced three-record set containing music by Ravel, Debussy, Chabrier, Saint-Saens and Faure.

The flautist Jean-Pierre Rampal is featured on two albums, "The Classic Flute" and "The Romantic Flute."

Chappell, Tobias Pact

■ NEW YORK—Composer Henry Tobias and his Henry Tobias Music Company have signed a long-term, exclusive worldwide administration agreement with Chappell Music, it was announced by Norman Weiser, president of Chappell.

L.A. Welcomes The Enz



Los Angeles Mayor Tom Bradley officially welcomed Chrysalis recording artists Split Enz to the city by presenting the group with a certificate proclaiming the band as "musical ambassadors" from New Zealand. The presentation took place backstage at The Roxy, prior to the group's performance. Shown during the ceremony with Split Enz, from left, are: Terry Ellis, Chrysalis president; Arlene Casteel, representing Mayor Bradley; John Hopkins, managing director of Mental Notes Enterprises; and Ray Evans, MNE director.

ASCAP Pacts Vaya, Inks Latin Writers

■ NEW YORK — The signing of Vaya Publishing, part of the publishing wing of Fania Records, was announced jointly by Fania Records president Jerry Masucci, Vaya Publishing president Jose Florez, and ASCAP membership director Paul S. Adler. The Society also announced the signings of several Latin writers.

Among the writers in the Latin field recently added to the ASCAP membership are Ruben Blades, writer of the new single "What's Happening;" Julio Cedeno, whose "Bonita" was a major Latin chart hit recently; and Ernie Agosto, whose well-known Latin group La Conspiracion recorded "Bonita."

Also signed was Angel LeBron of the LeBron Brothers; Charityn Goyco, whose "La Senora Del Senor" was a recent Latin chart hit, and who stars in the syndicated television show "Mi Dulce Charityn," aired over Channel 47 in New York City and WAPA-TV in Puerto Rico; and Latin writer/artists Cheo Feliciano and Justo Betancourt, who will be featured in an all-star Latin concert at Madison Square Garden later this month.

The Society has also expanded its membership department by adding a Latin music expert, Willie Hernandez, who has been an employee of the society for several years and has performed with Latin bands.

Special Services Services Dallas

■ DALLAS — Special Services, a company founded here by Sandra Jantzen and Tony Reah, offers 24 hour-a-day promotion, publicity and related services to media clients in the music and film industries. The firm is located at 7007 Inwood Road (214-350-2826).

Nuestro Rincon (Continued from page 60)

can Republic, New York, Chicago and Los Angeles, where he will perform at the "Sport Arena" show that will be televised by satellite through the Raul Velazco Show aired in Mexico... EMI/Odeon released in Spain hits "Y tú dónde estás" and "Hoy tengo Ganas de tí" are included... Discos Columbia released in Spain an album by Victor Monge "Serranito" playing his flamenco guitar. Victor's performances with his guitar in our "Gala Dinner Award" that took place several days ago in Madrid were highly praised... Ralph Mercado and Ray Avilés of Ralph Mercado Management have announced that William Rodríguez has joined their company. He will be working in the area of college concerts in the newly created position of promotion director... Paco de la Barrera, well known record industry personality from Mexico, died after a short illness. Our condolences to his family and friends... Audio Latino will shortly release a single by the very popular trio Los Candilejas, a success in Europe, containing "Ayúdame a pasar la noche" b/w "Si fuera mío tu amor," produced by Ipsa, a division of Agullo Productions from Spain... Celia Cruz and Conjunto Candela will perform in Panama this week... Larry Harlow and Los Kimbos will perform at the Buffalo University this week... Héctor LaVoe and his Orchestra will play in Panama and Colombia from February 16th to the 28th. From there they will fly to Mexico, where they will debut in March. It is the first time in which a New York based orchestra is playing in Mexico... Orquesta Novel will open in Puerto Rico this week... Alhambra Records released in the states Albums by Betty Missiego and Nati Mistral. Good! This label is moving its facilities to new ones established right where its sister company, Al Records, is located in Hialeah, Fla... Enrique M. Garea from Discos Columbia, Spain, has announced that while in Spain, Juan Estévez, who used to be general manager of their subsidiary in the States, Alhambra Records, is no longer in that post... José María Chavarría, general manager of CBS Indica, El Salvador, received an award extended to Roberto Carlos from Brazil, awarded as the "Top International Singer of the Year" by TV Channel 6, San Salvador.

Well known promoter and impresario Henry Armenteros is organizing "Promosonic 1977," which will take place middle July at the Eden Roc Hotel in Miami Beach. This MIDEM type event addressed to Latins and Europeans had already received the backing of Toño Hutt, president of the Latin American Federation of Record Manufacturers... On the other hand, Carmen Mirabal is flying this week to South America in order to promote her event, "First Latin American Festival of the Record," that will be presented at the Sala de Convenciones, Hotel Hyatt, Puerto Rico, on May 6th. Deadline for reservations for this event will be March 15th... Julio Iglesias was a success last week at the "Estadio Nacional" in Santiago de Chile, a giant coliseum that houses over 80,000 people... And that's it for the time being!

Album Picks

(Continued from page 30)

UPTOWN & LOWDOWN

MAMA'S PRIDE—Alco SD 36-146 (6.98)

A switch to producer Jim Mason finds this midwestern band playing a more dance oriented music than before, and balancing the fast and slow tunes most admirably. "Can I Call You A Cab," "The End of Our Road" and "Lucky Lady" are in the former group; "You Can't Fool Yourself" and "Merry-Go-Round" in the latter.



SWEET BEGINNINGS

MARLENA SHAW—Col PC 34458 (6.98)

The straight ballads work the best for this seasoned singer with a powerful soul voice, its power lying primarily in its shadings and interpretive abilities. "Go Away Little Boy," "Johnny" and the up-tempo "I Think I'll Tell Him" give her the opportunity to work out to best, uncompromising effect.



LOLEATTA

LOLEATTA HOLLOWAY—Gold Mind GZS 7500 (Salsoul) (6.98)

This album has already yielded three listings on RW's Disco File Top 20—"Dreamin'," "Hit and Run" and "Ripped Off," while "Worn Out Broken Heart" is the current single. That's quite a bit of action to get Loleatta off the ground—and she's headed all the way up.



LAST NIGHT ON EARTH

RHYTHM HERITAGE—ABC AB-987 (6.98)

Steve Barri and Michael Omartian have developed their own distinctive production personality which, as applied to Rhythm Heritage, takes on a very broad popdisco appeal. "Theme from Rocky (Gonna Fly Now)," "Disco Queen" and the 17-minute opus that makes up side two indicate what they are capable of.



THE SAN FRANCISCO CONCERT

HUBERT LAWS—CTI CTI 7071 (6.98)

Laws, Bob James, Harvey Mason, Gary King, Glen Deardorff and members of the S.F. Symphony were the participants in this October, 1975 concert which includes two classical themes (Bizet's "Farandole" and Rimsky-Korsakoff's "Scheherazade") along with Dave Grusin's "Modadji" and Gene McDaniels' "Feel Like Making Love."



LIVE (MORE OR LESS)

RICHARD THOMPSON—Island ILSA 9421

Thompson is a cult figure to Americans knowledgeable of English folk circles. He and Linda Thompson's first album, "Bright Lights," is packaged here together with a new live set—bringing two sides of an established artist's career to attention on these shores. Progressive airplay should be strong.



SING ABOUT LIFE

THE EBONYS—Buddah BDS 5679 (6.98)

The variety of songwriters' works used herein helps keep the pace of The Ebony's work clipping along. With Tony Camillo's production and the considerable talents of musicians such as David Spinozza, Barry Miles, Pat Rebillot and Leon Pendarvis, among others, this life's a funky one to sing (or do other things) about.



Speaking Frankly



Staff of KBCA and other Los Angeles area stations were guests at Warner Bros. for a preview of the WB "new music that stays new" album release. Michael Franks, whose "Sleeping Gypsy" album was featured, met with KBCA's Jim Gosa (left) and Marvin Cherry (right) during the course of the festivities.

Triplek Established As Global Combine

■ LOS ANGELES — Backed financially by a group of Japanese industrialists, three international entertainment executives have permanently settled in Los Angeles and formed the multi-media Triple K Organization.

The company encompasses artist management, record production, music publishing and motion picture and television production. In the near future, Triple K will also enter the concert promotion field on an international scope in partial association with entrepreneur Danny O'Donovan.

Triple K partners are Peter Kameron (chairman of the board), Ronald S. Kass (president) and Bert Kamerman (executive vice president). The associate at company headquarters in Los Angeles is Sidney Schwartz.

On a gradual basis, Triple K plans to open branch offices in New York, London and Tokyo.

The initial signing for the new firm is an agreement with United Artists Records for the Millington Sisters, who are also managed by Triple K Management. The composer-performers were formerly part of the group Fanny and recorded for Warner Bros. Records.

Other immediate projects the Triple K film production agenda include a film dealing with the life of Candy Barr, the former superstar stripper, who was sentenced to a long term in a Texas prison for the possession of marijuana. A deal is being finalized with a major studio on this project; Candy Barr is also a client of the management wing.

Additionally, Triple K Productions, in association with William Cunningham, head of the commercial talent agency that bears his name, will film an original screenplay by John Hicks, "Me and Llewelyn." The project is set in the country music world in the late '50s and focuses on an Elvis Presley-like character.

Col Promotes Williams

■ NEW YORK—Warren Williams has been appointed to the post of regional promotion marketing manager, western region, Columbia Records. The announcement was made by Stan Monteiro, vice president, national promotion, Columbia Records.

In his new position, Williams will be responsible for directing all promotion efforts in his region. He will coordinate marketing programs with the regional director and branch managers and maintain liaisons with key radio stations and programmers at all formats for the purpose of stimulating sales and airplay of all Columbia Records product. He will coordinate key Columbia artist tours in his region and work closely with the Artist Development department. He will report directly to Monteiro.

Williams joined CBS Records in 1976 as a local promotion manager in Los Angeles.

Arista Taps Tobey

■ NEW YORK—Chris Tobey has been named regional marketing manager for Arista Records, it was announced by Jon Peisinger, director, national sales for the company.

Tobey will be responsible for directing the marketing of Arista product in the 11 western states. He will be coordinating Arista's efforts through its five independent distributors in the region.

Tobey, who will be based at Arista's west coast offices, joins the label after five years as a salesman for Schwartz Brothers Distributors in Washington, D.C.

Midsong, Davis Pact

■ NEW YORK—Midsong Music, Inc., the publishing wing of the Midland Music Companies, has signed a long-term worldwide co-publishing arrangement with independent producer John Davis, it was announced by Ed O'Loughlin, executive VP.

CLASSICAL RETAIL REPORT

FEBRUARY 26, 1977

CLASSIC OF THE WEEK



MEYERBEER

LE PROPHETE

HORNE, SCOTTO, McCracken, Lewis

Columbia

BEST SELLERS OF THE WEEK

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia

SCHUBERT: TROUT QUINTET—Tashi—RCA

VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA

SAM GOODY/EAST COAST

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

CONCERT OF THE CENTURY—Columbia

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia

POULENC: THE DIALOGUES OF THE CARMELITES—Angel

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

TOMITA: THE PLANETS—RCA

VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA

WEILL RETROSPECTIVE—DG

WOLF-FERRARI: THE SECRET OF SUZANNE—London

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: SONATAS NOS. 2, 3—Ashkenazy—London

BEETHOVEN: SYMPHONY NO. 5, PIANO CONCERTO NO. 4—Bernstein—DG

GERSHWIN: WATTS BY GEORGE—Columbia

MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia

PACHELBEL: CANON—Paillard—RCA

SCHUBERT: TROUT QUINTET—Tashi—RCA

SIBELIUS: SYMPHONY NO. 1, FINLANDIA—Davis—Philips

VERDI: AIDA (HIGHLIGHTS)—Caballe, Muti—Angel

WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

KING KAROL/NEW YORK

CHARPENTER: LOUISE—Cotrubas, Domingo, Pretre—Columbia

DORATI: PIANO CONCERTO—Turnabout

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia

POULENC: THE DIALOGUES OF THE CARMELITES—Angel

POULENC: GLORIA—Philips

SCHUBERT: TROUT QUINTET—Tashi—RCA

SHOSTAKOVICH: NEW BABYLON—Columbia

SIBELIUS: SYMPHONY NO. 1, FINLANDIA—Davis—Philips

VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA

WOLF-FERRARI: THE SECRET OF SUZANNE—London

RECORD AND TAPE COLLECTORS/BALTIMORE

BEETHOVEN: SYMPHONY NO. 7—Davis—Philips

BIZET: CARMEN, L'ARLESIENNE SUITES—Stokowski—Columbia

BRAHMS: PIANO CONCERTO NO. 1—Rubinstein, Reiner—RCA

HANDEL: ORGAN CONCERTOS—Malcolm, Marriner—Argo

MOZART: PIANO CONCERTOS—Pollini, Boehm—DG

MOZART: SYMPHONIES NOS. 39, 40—Krips—Philips

SCHOENBERG: GURRELIEDER—Ferencsik—Turnabout

STRAUSS: WIENER BLUT—Angel

VERDI: AIDA (HIGHLIGHTS)—Caballe, Muti—Angel

VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA

FRANKLIN MUSIC/ATLANTA

CLERAMBAULT: SUITE—Mesple—Connoisseur Society

DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia

DVORAK: SYMPHONY NO. 4—Kertesz—London

MESSIAEN: VINGT REGARDS SUR L'ENFANT JESUS—Beroff—Connoisseur Society

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia

MUSSORGSKY: PICTURES AT AN EXHIBITION—Ormandy—Columbia

PLANQUETTE: CHIMES OF NORMANDY—Mesple—Connoisseur Society

ROSSINI: OVERTURES—Marriner—Philips

SCHUBERT: TROUT QUINTET—Tashi—RCA

VAUGHAN WILLIAMS: MASS IN C MINOR—Angel

DISCOUNT RECORDS/ BOULDER, COLO.

BIZET: CARMEN, L'ARLESIENNE SUITES—Stokowski—Columbia

DELIBES: SYLVIA, OPHELIA SUITES—Bonyngé—London

MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London

MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia

PALM COURT CONCERT—San Francisco Masters of Melody—Angel

PARKENING AND THE GUITAR—Angel

LUCIANO PAVAROTTI SINGS FAVORITE SACRED MUSIC—London

FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia

TOMITA: THE PLANETS—RCA

WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

A New Voice from Canada

By SPEIGHT JENKINS

■ NEW YORK — Andrew Davis, now in his mid-30s and born in a small town near London, is in the interesting position of involvement in three record contracts: an exclusive with Columbia for his conducting, another which specifies that his recordings made with the Toronto Symphony will be on Columbia and a third stating that the Toronto Symphony has an exclusive relationship with Columbia. His first record for CBS with Toronto will appear in mid-March and will be the Cesar Franck Symphony and the Fauré version of Pelléas at Melisande.

In New York for a series of interviews last week, Davis turned out to be a slight, conservatively-dressed maestro, able to respond even after four interviews in one afternoon. Appointed to the post of chief conductor of the Toronto organization in 1975, he chose to wait a year before recording. This was not, according to Davis, because he wanted to effect any great housecleaning. "The basic

standard is very good. Seiji Ozawa was conductor there for some time, then came Karel Ancerl. For two years after Ancerl's death they did not have a chief. I have had a few replacements come up in the winds, but the strings have been remarkably stable." Davis says that the personnel of the group is between 35 and 40 percent U.S., and that the rules of the Symphony require that Canadians must be auditioned for all posts before those of any other nationality are considered. The proof of his satisfaction with the orchestra is his having bought a house in Toronto, which he and his wife now think of as their home base. With the Toronto group, Davis last year toured the provinces east of Ontario; this year the troupe comes to New York and Washington. Next year, however, his will be the second North American orchestra (and fourth orchestra of any variety) to go to China. They do not yet

(Continued on page 69)

Warm Up Your Sales With Masterworks New February Release

All-Star Cast

RENATA SCOTTO AS SUOR ANGELICA IN GIACOMO PERUGINO ONE ACT OPERA
MARILYN HORNE ILEANA COTRUBAS NEW YORK PHILHARMONIA ORCHESTRA
LORIN MAZZEL CONDUCTOR



M 34505

Great New Artist

FRANCK Symphony in D Minor
FAURE Pelléas et Mélisande
ANDREW DAVIS New Philharmonia Orchestra



M 34506

Definitive

ROSTROPOVICH CONDUCTS SHOSTAKOVICH SYMPHONY NO. 14 FOR SOPRANO, BASS & CHAMBER ORCHESTRA
GALINA VISHNEVSKAYA, SOPRANO
MARK RESHETIN, BASS
ENSEMBLE OF SOLOISTS OF THE MOSCOW PHILHARMONIC



M 34507

Rediscovered Genius

FITZSIK PERLMAN VIOLIN & JOHN WILLIAMS GUITAR
DUO PAGANINI & GIULIANI



M 34508

A Horowitz First

Vladimir Horowitz FAVORITE BEETHOVEN SONATAS
Moonlight, Appassionata, Pathétique



M 34509

Crossover Hit

THIJS VAN LEER/INTROSPECTION 2
ARRANGED AND CONDUCTED BY ROGER VAN OTTERLOO



M 34510

Available Again!

Dvorak Symphony No. 7
Leonard Bernstein New York Philharmonic



MS 6828

Specially Priced

2-Record Set Specially Priced
FRANZ LISZT A FAUST SYMPHONY
CHARLES BRUSSER, TENOR, THE CHORAL ART SOCIETY
WILLIAM JONSON, DIRECTOR
LEONARD BERNSTEIN NEW YORK PHILHARMONIC
LISZT: LES PRELUDES



MG 699



Kingfish to Jet



Jet Records founder Don Arden (seated) signs Kingfish to a long-term exclusive recording contract. Kingfish's debut Jet LP (distributed by United Artists Records) will be released March 14. Standing left to right: Kingfish member Matthew Kelly; Greg Lewerke Jet's American label head; Greg Nelson Kingfish manager; David Arden general advisor for Jet in the U.S. and U.K.; and Dave Torbett of Kingfish.

Dialogue (Continued from page 54)

trying to attain. And, if we find that there is a level of incompatibility there, then we're going to have to maximize in terms of alternative kinds of marketing techniques.

RW: What kind of alternative marketing are you looking at?

Draper: Well, we're in the process of winding down a study that we recently commissioned, done by Ed Wright and his organization, GEI. Everything at this point is still inconclusive, but once the study is completed, I think that it will be sort of a blueprint by which we can gear our operation.

I was sort of hesitant to talk about it, because it's still not complete enough. But, just in terms of my preliminary talks with Ed Wright, there are a great many things that we can do in alternative form in the marketplace, in dealing directly with the accounts at various levels, the retail accounts and also the racks and one-stops. We're just going to have to get our story told beyond the confines of radio.

RW: Is that directly as a result of problems created by programming boundaries, or because of the drop-off in the youth market and its implications for overall industry growth?

Draper: Well, again, programmers have certain goals that are not necessarily the same kinds of goals we have, in terms of where we want to go to maximize our product. Our main goal is to maximize our product potential: there are some 50, 60, 70 million receivers in the country capable of playing whatever recorded product in whatever form, and it should be our goal to try and get those receivers in use. And that means that we've got to sell a lot of product to do it. If the burden is going to be too great for radio, then we've got to go beyond radio; we've got to recognize radio's limitations in terms of what we want to do, and say, "Okay, we'll cooperate with you and do all that we can to maximize our efforts to the extent that you can handle it. Beyond that, we will pick up the ball and go from there."

RW: Eddie, does this emphasis influence your promotion work as well? Are you getting more involved with the stores themselves?

Pugh: Yes, definitely. Like Tom was saying, to get the most out of it, we have to work with the stores to try and educate them, as to how to use point-of-purchase material, how to use the displays more effectively by tying in instore play instead of using them just for visibility.

RW: Then your overlap with the sales force and the various WEA branches has increased.

Pugh: Yes, most definitely.

RW: Did you find any special problems in dealing with the branch personnel resulting from the type of product you were bringing them? Did they have to be educated as well?

Pugh: From the outset, they were basically used to working strictly the top 40 product, or the progressive and country records. Maybe I shouldn't even say country at this time, since that's also in its infancy with the company. But, dealing basically with the pop product, there was a great need to try and turn their heads in the direction of what Warner Bros. was all about in the music field.

(Continued on page 67)

AM Action

(Continued from page 26)

Detroit (10-6 CKLW, 9-7 WDRQ) this r&b biggie breaks into top 40 with the heavy support of WQAM, WGCL and WTIK (last week). Strong pop sales from the Miami and Ft. Lauderdale region in front confirm the top 40 appeal. Also on WRFC, WAIR and K101.

Rufus (ABC). This first release from the current hot LP is beginning to take hold now in several markets on the top 40 level (r&b action has been way out in front since the first week). New on WCOL, WPGC, WHHY, WCVE, WGLF (last week) and moves 24-17 WDRQ, HB-27 WCAO, 34-31 KSLQ, HP-27 WABC. The numbers look good on a secondary level as well: 33-21 WQPD, 26-20 WRFC.

NEW ACTION

Glen Campbell (Capitol) "Southern Nights." The rhinestone cowboy does it again. This disc will surely be described in terms of precious gems when all is said and done. The airplay picture looks like this: New on Z93, KILT, WMAK, WQXI (mid-day), WAKY, WHHY, KRBE, WCPX, K100, WBBQ, BJ105, WICC, WBBF (28) and is also on WNOE (28-24), WORD, WBBF, WQPD, KEEL and several others. Country action is a plus (18 with a bullet on this week's country chart).

John Travolta (Midland International) "All Strung Out On You." Out-of-the-box response to this new release by Kotter's favorite automatically added to WOKY, WKBW (28-25), WCOL, KSLQ, WGCL (HB-30), WLAC (LP), WAKY, KJRB, WBBQ, KCBQ, WIFI, WKLO, KEEL, KCPX (HB-27) and WBBF (29-24). Number jumps represent good audience response because stock shipped the end of last week (2-10). Looks positive!

Jennifer Warnes (Arista) "Right Time Of The Night." Credit goes to country again this week for finding and starting this potentially very big record. On the pop side, WHBQ, WMAK, KILT (HB-40), WCOL (40-33), WBBF (22-16), WBBQ, WHHY (HB-25), KCPX, WKLO, WJON, KKLS, KAKC and oodles of others have come on this record this week and last. (Note: This week's Chartmaker of the Week.)

New York, N. Y.

(Continued from page 22)

"Paul Horn's debut album for the Mushroom label will be a two-record set recorded inside the pyramids of Egypt." We didn't know **Wally Heider** went that far... **Debralee (Kathy Chumway) Scott** visited the Bottom Line Wednesday to see **Andrew Gold** and the **Nitty Gritty Dirt Band**. Earlier in the week, **David Bromberg** stopped by to jam with the Dirt Band, the latter having assisted him for the Line's third anniversary celebration... **Sparks** are the latest said to be scoring "Rollercoaster"... **RW** publisher **Bob Austin** and **John Hammond** were reminiscing recently when Hammond revealed his book on the "inside story" of the record biz will be out this spring.

ATTACK OF THE SCREWHEADS: Without provocation, without forewarning, Everybody's Record Company (Portland-based), via a **Michael Reff**-penned item in its newsletter of February 8, lashed out at America's number one softball team, aka the **RW Flashmakers**, in general and at coach slash general manager slash Grand Wazoo **David McGee** in particular. "Puerile trivia" (re Softball News), "skinny Okie emigrant" and "crippled cast of soft-brained softballers" are phrases that stand out in this demented right winger's slanderous assault. Asked for comment, McGee issued the following statement: "Michael Reff is a known screwhead. Personally, I liked him a lot better when he was boycotting **Queen** albums. But I'm a class guy: if Reff wants to assemble his rag tag bunch of mental midgets and certified pantywaists at Everybody's and take on the Flashmakers (talk about a breather in the schedule!) we'll agree to meet them on a neutral field in, say, Tulsa, Oklahoma. North side, that is. And doesn't he have a lot of nerve calling us 'soft-brained'! Hey Michael! You doin' a lot of business on those **Pink Floyd** imports, huh?"

Dialogue

(Continued from page 66)

RW: What about the retail structure itself? Were there important stores that hadn't been covered before, or did you find your audience was going to the same major retailers already serviced for pop?

Draper: What has been historical and traditional is that there are certain general market locations that have handled pop product. Because of the fact that we had not been that heavily involved in black music, the r&b product that was handled was carried sort of on a marginal basis.

So we are now in that business, and have been for the last year or so, solidifying our relationships with those black accounts, and those key accounts in black locations, that sell an awful lot of black product. Much of it is started at the "Mom and Pop" level, and we recognized very early in '76 that maybe there were some of those accounts that we really weren't getting to. In order to get around that problem, we hired a number of local display people—in fact, we have six on the staff now, reporting through WEA—who dealt primarily with setting up displays in the "Mom and Pop" stores, educating them, as Eddie said, in terms of how to use the point-of-purchase materials, getting that in-store play, and basically communicating what our new releases are.

It's basically a liaison position that they hold, because many of those "Mom and Pop" stores buy directly from WEA or through the one-stops in their markets. And, consequently, sometimes that information doesn't really get through.

RW: Then the emphasis on larger retail chains necessary for pop exposure had made tracing sales to those stores difficult?

Draper: Right. Those sales have tended to be very elusive in the past in terms of just where the records were going. And they go everywhere: they go into the small "Mom and Pop" locations, they go into the barber shops, they go into the beauty parlors. And if you don't have someone actually out there, going out into the streets, then you lose a great deal of that impact and cut down your ability to maximize your potential. In many cases, you really border on stifling growth at the outset of the project. Because, again, these are the people who provide that seed kind of activity that the larger retailers take note of two or three weeks later, or after the product has begun to develop some sort of sales pattern in the market.

We found that we had to deal with these people in order to get product off the ground, especially in light of the fact that many of the artists who are signed to the label are either new artists, or new to the label and have not had a great deal of product out in recent months. In the same light, I'd like to point out that Eddie and I just recently finished hiring six local WEA promotion men to handle black music on the local level.

RW: What markets will they cover?

Pugh: Detroit, Chicago, Cleveland, Washington, North and South Carolina based out of North Carolina, and Miami, covering the state of Florida.

RW: Are those all major markets for your records?

Pugh: I think that they are some of the markets that tended to be overlooked, because of the nature of the particular city or market. It took away from the regional man's abilities, by having to go into that particular market as well as the other areas he was covering.

RW: So the staff has obviously been significantly expanded at this point. Hasn't the roster expanded as well?

Draper: The roster is now some 33, 34 artists, I believe. Of those, I'd say probably 25 or 30 percent are brand new artists.

RW: Does that seem a high percentage, given the relatively young age of the operation itself?

Draper: I would say so, given the fact that most of the artists who were signed to the label prior to my arrival were basically artists who had had some form of success in the past. Like Candi Staton, Paul Kelly, Ashford and Simpson, Dionne Warwick, Curtis Mayfield, and The Impressions.

But now you're looking at people like Rose Royce, who will revert to the Whitfield label here once their contractual obligations are over at MCA. We are looking at a new group called Nytro, we're looking at a Bootsy Collins, who we were able to break last year.

RW: Has that greater investment in new talent helped your credibility as a serious black music operation?

Draper: Oh, without a doubt. We feel that what we've done in the last year has proven, not only to ourselves but to the industry, that there is still vitality, there is still an opportunity to develop new blood. Not only that, we were able to regenerate those who had already been here, and it will be our task in '77 to continue along those lines.

There are some artists we feel very strongly about, like the Meters and Paul Kelly, who we feel we will be able to do a great deal with. We feel that way about Dionne Warwick, that she is a true talent and it's just a matter of time before she is going to again achieve top success. Eugene Record has just signed with us, and we feel this is a situation where we are going to be able to take an artist who had some previous track record, and regenerate his position in the marketplace.

Pugh: We also have a new group, Mystique. Ralph Johnson is the lead singer, he got three or four guys together and cut some product, and I think it's going to be very, very well accepted at the radio level. There are four producers involved: Curtis Mayfield, Gene McDaniels, Bunny Sigler and Jerry Butler.

RW: In evaluating those acts, especially those with any crossover potential, how do you coordinate the efforts of your department and the other promotion and marketing people?

Draper: The nice thing that we've found here in this organization is that we don't really isolate or compartmentalize our activities along very formal lines. We recognize the diversity in music today; we recognize that, just as a Bee Gees, for example, can get played across the board, so we have to work our product across the board.

George Benson is a good example. He was started on the r&b level, after already surfacing in the jazz area, and then he hooked across to r&b and before we knew it, we were picking up pop stations all over the place. That's an example of an artist that can be worked a number of different ways. We feel that Taj Mahal is that kind of a man, that there will be something on that record that will appeal to r&b radio, to black progressive radio, to pop radio and to pop progressive radio. And we work hand in hand along those lines: our regional promotion men work very closely with their pop counterparts to the extent that they are in constant communication with what each is doing.

If we can point to any one factor, in terms of narrowing this gap between types of music, it's that communicative thing between the two departments that we can really hold our heads up with pride about. We have a new act out of the box Crackin' that we all feel very strongly about, and that act is being worked to get on all sides of radio.

RW: Given that potential for broader sales, and the success of an artist like George Benson, how do you view the climate for jazz? Will most of the success be reaped by jazz-rock outfits, or will acceptance be broader? Your own jazz roster has largely focused on more straight jazz players, rather than commercially-oriented fusions of pop and jazz.

Draper: No, I think what's going to happen is that we're going to see a greater tendency to get into what has now become historical jazz music. Now that the general consumer is into that softer, more melodic, more orchestrated commercial jazz, he or she will want to know what preceded it, and will get into the more obscure, earliest kinds of jazz forms and artists.

RW: Then it is possible Warner Bros. may eventually purchase existing jazz catalogues, or put together selected anthologies?

Draper: Oh, definitely. As a matter of fact, when Mo decided to get into jazz, one of the considerations was that they wanted to deal not only with today's music, but to have that credibility from a historical standpoint. That's why you've seen Alice Coltrane and Rahsaan Roland Kirk on the roster.

RW: Did you make jazz a consideration in selecting your promotion force, in terms of existing knowledge?

Pugh: No, I don't think it was much of a consideration. It was a learning process for them, and still is; I think it's a learning process for the entire company where it's happening to us. The programmers have educated us and helped us in some ways, and the marketing team has been able to give us some insight into the situation.

Wartoke Taps Two

■ LOS ANGELES — The Wartoke Concern has announced that Tim Hogan and Barbara Birdfeather have joined the L.A. office.

Barbara Birdfeather's background includes a stint as U.S. press officer for Mountain Management, Ltd.

Hogan's background covers 10 years of print journalism.

Capitol Names Holland Business Affairs Mgr.

■ LOS ANGELES — Arnie Holland, an attorney in Capitol Records' legal department for the past two years, has been appointed manager, business affairs, it has been announced by Bob Young, CRI vice president, business affairs.

CLUB REVIEW

Harvey's Style Scores at Other End

■ NEW YORK — Alexander Harvey's roots are firmly planted in country (with a dash of blues) music, and his approach to this genre, from his all denim Marlboro Man appearance to the themes about which he writes (love gone astray, being righteous in the eyes of the Lord), is fairly classic. But the honesty and purity of his style are refreshing. When Alexander Harvey sings in his deep raspy voice (he sounds like Joe Cocker with a twang), one gets the feeling that he means what he is singing. In fact, a large audience attending Harvey's show at The Other End was extremely responsive to his sincerity. Whether he sang an up-beat tune like "Catfish Bates" (feet were stomping), a spiritual "Jesus Takes Time" (shouts of "Amen"), a politically oriented tune like "It Rubs Me Wrong, Sam," or a tender ballad like "Stars on the Rippling Water," he communicated something of importance to his audience. He even got the crowd to sing along (a remarkable feat for a "prairie dog" in N.Y.C.).

New Songs Stressed

Harvey even complained about the lack of country composers who care about the quality of the lyrics they write and their impact upon listeners. Perhaps this is why he refrained from singing his commercially successful songs like "Reuben James" and "Delta Dawn" (recorded by 65 artists) and with a very tight 3-piece backup band performed instead

many songs from his new album, "Preshus Family" (Buddah Records). As Alexander Harvey boogied his way off stage at the end of his closing song, "Jesus Man," one could safely assume that he was singing and dancing from his heart. As one enthusiastic fan put it, "Alexander Harvey tells it like it is."

Washboard Band

Also appearing at The Other End was "The Star Spangled Washboard Band," a highly theatrical band that is as eclectic in style (rock, be-bop a la bluegrass) as it is unorthodox in approach. While sporting a variety of costumes ranging from leather jackets to tuxedos and referring to one another by such dubious titles as "Wild Bill Hay" and "Sloppy Joe Giro," the members sing and act out songs that are for the most part satirical social commentaries: "I Get a Charge Out of You" (about the energy crisis . . . get it?) or "Looking for an All-Night Deli." They frequently "re-interpret" old standards and even played a washboard version of a Bach fugue (interesting).

But their slapstick antics are ultimately only successful because their musical chops, both vocally and instrumentally, are so good. From washboard to violin, tenor to bass, bowler hat to bowtie, "The Star Spangled Washboard Band" is thoroughly enjoyable. And, to top it off, their jokes are often funny.

Jamie Berk

Rufus at the Roxy



ABC recording artists Rufus Featuring Chaka Khan are joined backstage opening night at Hollywood's Roxy by good friend Natalie Cole and other well wishers. Pictured (front row, from left): Steve Resnik, national promotion director, singles, ABC Records; David "Hawk" Wolinski, keyboards, Rufus; (2nd row, from left) Larry Fitzgerald, Caribou Management; Kevin Murphy, keyboards, Rufus; Tony Maiden, guitar, Rufus; Jerry Rubinstein, chairman of the board, ABC Records; Chaka Khan; Otis Smith, vice president, ABC Records; Natalie Cole; Bobby Watson, bass, Rufus; Richard Steckler, Chaka's manager; (back row, from left) Rick Calhoun, drums, Rufus; Dan White, Rufus' road manager.

Gato and Guests



Backstage after his recent Palladium concert, Gato Barbieri and his manager, Michele Barbieri, received guests. Pictured from left are: Michael Leon and Ron Farber, A&M promotion; Jimmy Zisson, manager, A&M, New York; Martin Kirkup, director of creative services; Rich Totoian, national FM promotion. Front row; Michele and Gato Barbieri.

Stewart Begins Suit Against Private Stock

■ NEW YORK — Attorneys for Rod Stewart filed suit in U.S. District Court here Jan. 31, seeking an injunction against the future sale and distribution by Private Stock Records of the album "A Shot Of Rhythm And Blues," which features recordings made by Stewart in the mid-sixties. Stewart is also asking damages of over \$2.5 million from Private Stock.

Cover Photos

Stewart, who currently records for Warner Brothers, alleged that Private Stock has no authority to release the material on the album, and that the label has completely misrepresented the nature and origin of the recordings which, according to Warner Brothers, were recorded for demonstration use only more than 10 years ago. Stewart's suit further alleged that "misleading" packaging, showing recent photos of Stewart, has caused consumers to buy the album under the misconception that it contains new or recent performances by Stewart.

A spokesperson for Private Stock said, "It is a policy of Private Stock to make no comment when involved in litigation."

UA Releases Three

■ LOS ANGELES — United Artists Records will release three albums this week to round its February schedule. Included will be the debut album by Iguana, a Washington, D.C., based group; the latest album by Willie Bobo, "Tomorrow Is Here," on Blue Note Records; and Carmen McRae's latest, also on Blue Note, "Live At The Great American Music Hall."

Six Indicted On Copyright Charges

■ SAN DIEGO—Six men were indicted here on charges of conspiracy, violation of Federal copyright laws and being illegal aliens following their arrests after FBI agents conducted raids in National City and Los Angeles, seizing about 18,000 illegally reproduced 8-track tapes and a quantity of duplicating equipment.

The raids and arrests were coordinated among FBI agents in San Diego and Los Angeles and the National City Police Department following several months of investigation.

Charges

Those arrested in National City were Francisco Ramos, 25, and Francisco Hernandez Cruz, 39, who were charged with conspiracy and violation of the U.S. Copyright Law, and Francisco Al La Torre Diaz, 26, Francisco Diaz Rico, 35, Francisco Lopez, 19, and Ventura Ramos, 21, who were charged with conspiracy, violation of Federal Copyright Law and being illegal aliens.

E/A Releases Five

■ LOS ANGELES — Elektra/Asylum Records has released five new albums, three on Asylum and two on Elektra. Booker T. and the MGs' Asylum debut and first album in seven years, "Universal Language," "Blondie Chaplin" and "A True Story" by Jelly, both debut albums, will be available on Asylum, while Corky Laing's solo debut, "Makin' It On The Street," and "Marquee Moon" by Television have been issued on Elektra.

Lowery Realigns Executive Staff

■ ATLANTA — Bill Lowery, president of the Lowery Group of Music Publishing Companies, has announced a series of executive changes for the corporation. Increased activity in the associated publishing companies and recording studios prompted the moves. Mike Clark, formerly head of a&r, has been named production coordinator, William "Butch" Lowery, III, former assistant to Clark has moved upward to director of promotions, and Jim Pettigrew, Jr. has been retained to implement a press relations department.

Mike Clark's new duties include artists relations, artists and repertoire, composer liaison, new artists' contracts and productions.

Butch Lowery will be in charge of all radio promotion, special promotion efforts and working with independent promotion people who are hired from time to time in order to augment impending hit records.

Jim Pettigrew, Jr., novelist, free-lancer and former independent PR consultant, joined the company to design and put into effect an international press relations program. Pettigrew's past experience in the industry includes work with several recording companies and public relations firms, in addition to contributions to most of the nation's consumer pop music publications.

All American, CC Set Distribution

■ NASHVILLE — Bob Fuller, president of All-American Record Distributing Incorporated, has announced that All-American has become the exclusive national distributor for CC International Records, a Cleveland, Ohio based company.

Tree, Rich Pact



Tree International has signed an exclusive agreement with Charlie Rich and his wife, Margaret Ann, to handle all administration duties for the Rich catalogues. Pictured from left during signing ceremonies with Makamillion Music, Inc. (BMI) and Double R Music Corp. (ASCAP), are Tree president Buddy Killen; Tree chairman of the board & chief executive officer Jack Stapp; writer Margaret Ann Rich; and singer/songwriter Charlie Rich.

McDill Takes Top Honor at NSAI Banquet

By LUKE LEWIS

■ NASHVILLE — The Nashville Songwriters Association International hosted its tenth annual awards banquet here Tuesday (15) and bestowed its highest honor on Bob McDill by naming him Songwriter of the Year.

McDill received a standing ovation from the enthusiastic gathering of NSAI members as he took the podium to the tune of his "The Door Is Always Open" and offered a brief thank-you to his wife, his publisher (Hall-Clement), and his co-writers.

McDill was honored for his songs: "The Door Is Always Open" (co-written with Dickey Lee); "Say It Again;" "She Never Knew Me" and "I Met A Friend of Yours Today," both co-written with Wayland Hollyfield; and "You Never Miss A Real Good Thing."

Ron Peterson emphasized the importance of the awards, which were presented to "country songwriters during the course of the evening, by noting that they come as a result of balloting among their 900 peers who make up the NSAI membership." Each member was asked to choose five songs "they most wish they had written."

Don Butler, executive director of the Gospel Music Association, delivered the invocation, which was followed by a presentation of an appreciation certificate from the songwriters to Music City News for its special issue on songwriters.

Composer John D. Loudermilk, the evening's speaker, directed his remarks at the importance of songwriters staying in touch with their roots and of the people who make up our society. Loudermilk said that a grass-roots revival of sorts was underway as evidenced by both our newly elected President Jimmy Carter who "has given us a new appreciation of old religion and old values," and Alex Haley, the author of "Roots" whose "search for his roots has helped me remember my own." He concluded, "We as songwriters have got to be a part of this."

Songwriters and their songs on the list of honorees included: Bill Anderson for "Sometimes;" Bobby Braddock for "Peanuts and Diamonds" and "Her Name Is;" Paul Craft for "Drop Kick Me Jesus" and "Hank Williams You Wrote My Life;" Lola Jean Dillon for "Somebody Somewhere" and "When The Tingle Becomes A Chill;" Larry Gatlin for "Statues Without Hearts" and "Broken Lady;" Merle Haggard for "It's All In The Moves" and "Livin' With The Shades Pulled Down;" Wayland Hollyfield for "She Never Knew Me," "I Met A Friend of Yours Today" and "Til The Rivers All Run Dry;" Waylon Jennings and Willie Nelson for "Good" (Continued on page 72)

NASHVILLE REPORT

By RED O'DONNELL



■ Mel Tillis is still talking. I mean about meeting and talking with President Carter for about 30 minutes. Tillis, before a show in Leslie, Ga. last Friday night, phoned Billy Carter (with whom he is "fairly well" acquainted) and Billy invited him to visit Plains. Mel, his 19-year-old daughter and his brother, Richard Tillis, drove over Saturday to the Plains White House for the chat.

"It was quite an honor just to sit there in President Carter's living room and talk with him. I didn't know Billy was going to invite me," Mel said. "I had merely called him to invite him to our show in Leslie, which isn't too far from Plains.

"What did we talk about about? Mostly about country music. The President mentioned how it had changed in his time. He said he liked both the new and old styles. He was so relaxed and he put us all at ease.

"Did I stutter? Are you kidding! You know I did. Brother Billy stutters a little and when he and I were talking I don't believe the President knew what the hell we were talking about.

"He introduced us to daughter Amy and his wife, Rosalynn. I gave 'em all some of my T-shirts that have 'M-e-e-l' printed on them.

"It was a wonderful experience — one I shall never forget."

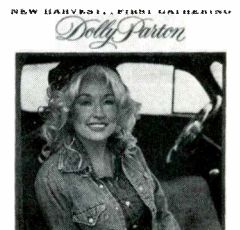
Charley Pride set what it believed to be a couple of attendance records in his home state of Mississippi. Country Charley & his (Continued on page 74)

COUNTRY PICKS OF THE WEEK

SINGLE MOE BANDY, "I'M SORRY FOR YOU, MY FRIEND" (H. Williams; Fred Rose, BMI). This is the stuff great country music is made of. A classic song, written by the legendary Hank Williams, and performed here by an artist who possesses the sensitivity to deliver it with a notable lack of pretentiousness. Columbia 3 10487.

SLEEPER ASLEEP AT THE WHEEL, "THE TROUBLE WITH LOVIN' TODAY" (K. Farrell; Asleep at the Wheel/Drifter, BMI). The Texas swing band slows it down for this gripping ballad, which should prove to be their most commercial venture to date. The duo treatment by Ray Benson and Chris O'Connell hits the mark. Capitol 4393.

ALBUM DOLLY PARTON, "NEW HARVEST ... FIRST GATHERING." The title is fitting, and Dolly has outdone herself. For her tried-and-true believers there is plenty here to reinforce their belief, and newcomers should be won over easily by this collection. It's the listeners who will reap the rewards. RCA 1 2188.



COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Moe Bandy is in line for a charttopper, and he's got it this time! Taking the Hank Williams classic heartbreaker, "I'm Sorry For You, My Friend," Moe lends the empathy to make it come alive and light up the phones for numerous repeats!

Narvel Felts is taking off in a big way with "The Feeling's Right." Early believers include WIRE, KCKC, WTSO, WUNI, WBAM, KNIX, KAYO, KXLR, KGFX, WINN, WCMS, WOOK and KTTS.

C. W. McCall is sparking interest in the Iowa community of "Audubon." Added this week at KLAC, KWMT, KCKC, WIRE, KSO, WKDA, KFDI, KSOP, KTTS and WCMS.

Further on the "Me and the Elephant" saga: Kenny Starr adds KENR, WSLR, KAYO, WJQS, KDJW, KWMT, WSDS, WTSO and WSAM; this week Bobby Goldsboro goes on the list at WPLO.

Coming on Strong: Johnny Cash, Emmylou Harris, Loretta Lynn.

Larry Gatlin's "Anything But Leavin'" is a blockbuster! Among those showing strong moves are KBOX, WHOO, KIKK, WKDA, WPLO, KXLR, KGFX, KJJJ, KCKC, WSM, WMAD, WSLC, WUNI, WBAM, KHEY, KNIX, KAYO, KFDI, WCMS, WXCL and KTOW.

Interest sparking in Jerry Reed's "Semolita" throughout the south and southwest; ditto for Susan Raye's "Mr. Heartache."



Larry Gatlin

Jim Chestnut has an interesting release, with early reports showing the "B" side, "What Got In The Way," added at KKYX; KFDI is airing both sides.

The Amazing Rhythm Aces are beginning to draw attention to "Dancing The Night Away" at WIVK, KXLR, KAYO, KTTS, WCMS and KLAK.

Charly McClain's follow-up to her successful "Lay Down" is "Lay Something On My Bed Besides A Blanket," already spinning at WPLO, KWJJ, KVOO, WXCL, WKDA, WSMC, KENR and WIKV. T. G. Sheppard's "Lovin' On" is going on WKDA, WTSO, WMAD, KJJJ, KNIX, KGFX and WCMS.

Our Fearlessly Forecasted hit, "Yesterday's Gone" by Vern Gosdin, is a first-week add at WPLO and WAME.

SURE SHOTS

John Denver — "My Sweet Lady"
Ben Reece — "No One Will Ever Know"
Joni Lee — "The Reason Why I'm Here"

LEFT FIELDERS

Bob Redmond — "Lunch Time Lovers"
Ben Reece — "No One Will Ever Know"
Joni Lee — "The Reason Why I'm Here"

AREA ACTION

Paula Kay Evans — "Running Out Again" (KBOX)
Tommy Jones — "Pick It" (WIVK)
Ray Sawyer — "Red Winged Blackbird" (KKYX, WSLC)
Danny Wood — "I Need Somebody Easy Tonight" (WBAP)



Moe Bandy

City of Hope Honors Roy Clark

■ NASHVILLE — Roy Clark will receive the Spirit of Life Award from the City of Hope Medical Center March 22 at a testimonial dinner set in Tulsa.

Clark was selected by the City of Hope's national board of directors because of his various humanitarian endeavors, including support of the Children's Medical Center of Tulsa which receives proceeds from the annual Roy Clark Celebrity Golf Classic.

A permanent plaque honoring Clark will be placed in the main lobby of the City of Hope in Duarte, Cal., a Los Angeles suburb.

Playboy Inks Vickery



Playboy Records' newest addition, Mack Vickery, is shown putting his ink on the pact that officially makes him a member of the label's talent line-up. Shown with Vickery are Playboy general manager of the Nashville division Eddie Kilroy (left), and Playboy national promotion director Nick Hunter.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The Country Music Seminar is around the corner, with an excellent agenda planned for those who will be attending, and it appears that the function will be a sell out again. The dates are March 18-20. It will, as usual, be held at the Airport Hilton in Nashville. Registration is \$65 for those employed in the radio industry; allied industry registrations are \$85.

The line-up at WFIG in Sumter, S.C. (The Big Fig) is Howard Dameron (PD), Wendy Wherry, John Bartlett and Jim Maxey. Dameron says the station will have need, around the first of June, for a morning personality and a newsperson. If you can fill either slot, send tapes, resumes and px to Dameron at the station ... Red Shipley, morning man at WPIK/WXRA in Alexandria, Va., had the opportunity on the 20th of February to appear with Buck Owens and the U.S. Air Force Band — and that's pretty high cotton. Owens made the appearance with the AF Band as they gave their first ever country concert. Shipley joined the band to narrate an original piece, "Westward Ho!" written by Sgt. Floyd Werle.

Easy Edd Robinson, with WAME in Charlotte for nine years (PD for eight), now available, and Bob Lockwood, long-time morning man at WKDA in Nashville, is looking. Both can be contacted through the FICAP (Federation of International Country Air Personalities) office in Nashville: (615) 383-3745. Robinson has an excellent resume, with pix, from 3008 Royston Road, Charlotte, N.C. 28208 ... Steve Ryan, formerly WEEP, Pittsburgh, is looking: (716) 873-7374 ... Meanwhile, WIRK-FM in West Palm Beach, Fla. has need of air personalities, as does Bill Sinclair, who is staffing a soon-to-air country station in Virginia Beach, Va., at 516 King Richard Drive. ... Tom Wayne needs a morning man at KXOL in Fort Worth ... Rick Stewart passes as the PD at KMPS (Seattle), but hangs in as the morning man ... WWOK (Miami) has not yet replaced the departed Ted Cramer as PD. Contact Cy Russell, GM ... And there's a morning slot open at WRCP (Philadelphia). Boyd Edwards resigned and Nick Reynolds is looking for a replacement.

The venerable Hugh Cherry, one of the true personalities of country, is making noises about leaving the beach in California and getting back into radio on a resumed career basis.

NSAI Banquet

(Continued from page 71)

Hearted Woman;" Dickey Lee for "The Door Is Always Open;" Mickey Newbury for "She Woke Me Up To Say Goodbye" and "I Wonder If I Ever Said Goodbye;" George Richey, Tammy Wynette and Billy Sherrill for "Till I Can Make It On My Own;" John Schweers for "She's Just An Old Love Turned Memory" and "What Goes On When The Sun Goes

Down;" Shel Silverstein for "The Winner," "Queen Of The Silver Dollar" and "Couple More Years;" Cindy Walker for "Cherokee Maiden;" Sterling Whipple for "The Blind Man In The Bleachers," "Thunderstorms" and "In Some Room Above the Street;" Don Williams for "Til The Rivers All Run Dry;" and Hank Williams for "I'm So Lonesome I Could Cry" and "A Mansion on the Hill."

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA 40682
PLAY, GUITAR, PLAY (C. Twitty; Twitty Bird, BMI)

Conway's vocals are superb on this sad tune with an unusual story line. It's different and should be just what programmers are looking for.

BILLY SWAN—Columbia 3 10486
SWEEP AWAY (D. Linde/B. Swan; Combine, BMI)
 Billy delivers this medium tempo tune as only Billy can—full of his own special feeling. His audience appeal has been universal and with this one he'll sweep them away again.

JOHN DENVER—RCA 10911
MY SWEET LADY (J. Denver; Cherry Lane, ASCAP)
 Denver slows the pace considerably with this moving love song. Taken from his "Greatest Hits Vol. 2" lp, this one is sure to please any ears.

DARRELL McCALL & WILLIE NELSON—Columbia/Lone Star 10480
LILY DALE (B. J. Wil's/T. Moore; Four Star, BMI)
 The classic Bob Wills waltz standard gets a fine treatment here. The team-up works well and this one could be headed straight to the top.

JONI LEE—MCA 40687
THE REASON WHY I'M HERE (C. Twitty; Twitty Bird, BMI)
 Pretty Joni uses her soft, sweet vocals to enhance this easy-paced number. The tracks flow and you can bet she'll do extremely well with this one.

BUDDY HARRIS—Plantation 148
IT'S A LONG WAY FROM DETROIT BACK TO AUSTIN (M. Mallory/B. Harris; Shelby Singleton, BMI)
 Great vocals and some bluesy harp licks make this cut one to watch for. It's a solid country number, perfect for any juke box or playlist.

MACK DUMIS—Centennial 1001
(HEY! HEY! HEY!) BABY'S PUT THE HOLD-ON (M. Dumis; My Lady, BMI)
 Super ballad about a guy who is looking for a second chance. Put it on and watch the phones; it could take off.

LARRY BALLARD—Capitol 4391
ONE MORE HURTIN' SONG (L. Ballard; Beechwood/Window, BMI)
 Catchy tempo changes make this something other than just one more hurtin' song. A natural for the juke.

DARRELL DODSON—SCR 139
LOVE SONG SING ALONG (B. Milsap; Famous/Ironside, ASCAP)
 Darrell's got a bouncy, positive cut this time, which should serve him well. Put it on and sing along.

BILL McCLURE—Teddy Bear 1007
PLAINS AIN'T NO BIG TOWN (B. McClure; Denny, ASCAP)
 It comes as no surprise that someone would eventually cut a novelty item about the President's home town. McClure has done it, and does it well.

JIM CHESTNUT—ABC 54007
CALIFORNIA LADY (R. Acuff/L. Raven; Milene, ASCAP)
 Chestnut's unique phrasing and Don Powell's production set this one apart. It seems like a definite chart contender.

KATHY AND LARRY—Republic 369
IF WE CAN'T DO IT RIGHT (B. Peters; Ben Peters, BMI)
 Very rarely do you find two such compatible voices as this brother/sister team. They definitely do it right, and it sounds like a hit.

DALE McBRIDE—Con Brio 117
I'M SAVIN' UP SUNSHINE (S. Linard; Wiljex, ASCAP)
 Easy paced, very catchy and sure to put some sunshine on the playlists. Strong possibilities here, so give a listen.

COUNTRY ALBUM PICKS



RIDIN' RAINBOWS
TANYA TUCKER—MCA 2253

Tanya has retained her country bent but producer Jerry Crutchfield is utilizing her versatility on a wide range of material, which should help broaden her appeal among pop and MOR audiences. String arrangements by Bergen White and Jack Williams are stunning.



FEEL THE MUSIC
RAY STEVENS—Warner Bros. 2997

No question about it—Stevens is a genius. Not only did he write nine of these ten gems, but he also produced and arranged the lot. The results are superb and each cut is marked by varied and imaginative instrumentation. You should definitely feel the music.



JOHNNY DUNCAN
JOHNNY DUNCAN—Columbia 34442

Featuring his recent charttopper, "Thinking of a Rendezvous," and his latest single, "It Couldn't Have Been Any Better," this looks to be Duncan's strongest effort to date. Janie Fricke's background vocals also help spice up the package. Billy Sherrill produced.

(ADVERTISEMENT)

NBC Records — Proof There Is A Right and Wrong Way To Distribute Country Product:

NASHVILLE—After trying many so-called "Independent Record Distributors," Robert Allen, Vice President in charge of Sales and Promotions for NBC Records (a Nashville and Los Angeles based firm), announced today that he has finally found the right way to distribute NBC's Country Product. Mr. Allen was referring of course to the recent signing of an exclusive distribution agreement with All-American Record Distributors, also of Nashville and Los Angeles. All-American, he stated, came out far and above all other distributors that were contacted, not only in the method in which records are mailed to radio stations, but also in the manner in which the individual distributors of All-American are serviced throughout the United States. We were very impressed by All-American's policy of mailing only one record per envelope to the radio stations, as opposed to some of the others mailing eight (8) to ten (10) records in each package—because we know how valuable a Music Directors time is, Mr. Allen said. Also, we were made aware of All-Americans procedure of mailing adequate samples to their distributors and one-stops immediately after mailing to the radio stations, thus insuring the product being available for sale as soon as it starts playing in each area.

Also, Mr. Allen observed, that all records mailed to key stations are sent First Class Mail, and all secondary stations are mailed Third Class.

This is very important to any label that has experienced the long delay that follows a bulk or Fourth Class mailing of records, which sometimes takes as long as three to four weeks for delivery.

We were completely overwhelmed by the tremendous response to our recent first release through All-American Record Distributors, which was, "LUNCH TIME LOVERS," by Robb Redmond. The record had only been out there for six days stated Hal Freeman of All-American, when our phones started ringing for orders. On the sixth and seventh day we accepted orders from four major markets of the country totaling more than eleven-thousand, five-hundred (11,500) pieces of product. "Fantastic for a new Artist," Freeman said.

To quote Mr. Allen, "We feel that All-American's ethics of only accepting high quality product to distribute, is responsible for this kind of early response . . . and we can highly recommend to anyone with good product and a label that needs the right distribution outlet to contact Jack Adams or Bob Fuller in Nashville, or Hal Freeman in Los Angeles before releasing their label through any other Media of distribution."

You may contact All-American in Nashville at (615)—244-3570, or write—56 Music Square West, Nashville, Tennessee 37203. West Coast Office—(213)—986-5784, or write: All-American, 15130 Ventura Blvd., Sherman Oaks, Calif. 91403.

Winning Combination



Epic duo George Jones and Tammy Wynette are seen being congratulated by Ron Alexenburg, senior vice president, Epic Records (left), and Billy Sherrill, vice president, a&r, CBS Records, Nashville (right), on the success of their second consecutive #1 charttopper, "Near You."

Nashville Report (Continued from page 71)

show played to 6000 in Starkville (at Mississippi State U.) in the northern part of the state and then next night moved south to Hattiesburg where, at U. of Southern Mississippi, they performed for a turnout of 7200.

"They tell me both were records," reports agent Ben Farrell, who handled the shows bookings for Varnell Enterprises of Nashville.

"Hee Haw" co-host funnyman Archie Campbell "inducted" into Orlando, Fla.'s Stars Hall of Fame... Quite a bit of activity at the local Quadrafonc Sound Studio: Don Fogelberg, the Pousette-Dart Band, Wayne Carson, Eddie Rabbitt, Jack Clement, Barbara Dickson and Carmol Taylor in for sessions that kept producers Norbert Putnam and Jim Malloy, and engineers Gene Eichbelberger and Marty Lewis busy (with a bullet?).

Dottie West's tenure as "Goodwill Ambassadress" for Coca-Cola has been extended through 1977. Top Billing, Inc.'s topper, Tandy Rice, negotiated the deal. (Dottie has been Coke's "Sunshine Girl" since 1972.) ... Danny Davis and the Nashville Brass still packing 'em in at Freemont Hotel's Fiesta Room in Vegas ... Ann-Margret taping an NBC-TV special this week at Grand Ole Opry House with Bob Hope, Perry Como and Minnie Pearl as guests. (Con-Brio Records' chief Bill Walker is music director.) It airs Tuesday, April 26.

Hank Williams, Jr. playing some dates in Florida & North Carolina with Waylon Jennings.

Mary Reeves, president of Jim Reeves Enterprises, signed Gene Vowel to exclusive songwriting contract with her Tuckahoe Music, Inc. With a name like "Vowel" The Waco, Tex. native should have no trouble with his a's, e's, i's o's and u's — and sometimes y's and x'es, but I'm no so sure how he'll do on consonants!

Nat Stuckey, Larry Gatlin, Freddy Weller, Bobby Borchers and Little David Wilkins are booked to entertain starting March 20, for two weeks aboard the "Monarch Star," on a Caribbean cruise.

Birthdaying: Don Reno, Del Wood, Faron Young, Johnny Cash, Chuck Glaser.

A funny from publisher Jim Pelton: "Red Sovine's 'Just Getting By' is more than a song. It's a way of real life these days with most of us." (Well, not so funny?)

HOME FOR SALE

Record Exec.'s
Western Cedar A-Frame
4-Bdrm/den Hilltop
Privacy - 5½ acres - great
view - \$82,500 - call
Baunach - 356-7320

True Signs King

■ NASHVILLE — Clyde Brown, Jr., chairman of the board of directors for True Records, has announced the signing of a recording contract with Claude King.

King, a resident of Shreveport, La. and former member of the famed "Louisiana Hayride," is probably best known for his million-plus selling record, "Wolverton Mountain."



THE COUNTRY ALBUM CHART

FEBRUARY 26, 1977

FEB. 26	FEB. 19		WKS. ON CHART
1	2	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	5
2	1	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	11
3	3	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	10
4	5	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	33
5	4	RONNIE MILSAP LIVE—RCA APL1 2043	13
6	6	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	12
7	7	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	20
8	8	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	17
9	9	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	15
10	10	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	17
11	11	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	7
12	18	THE COUNTRY AMERICA LOVES THE STATLER BROTHERS—Mercury SRM 1 1125	4
13	27	VISIONS DON WILLIAMS—ABC Dot DOA 2064	3
14	13	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	26
15	12	BEST OF GLEN CAMPBELL—Capitol ST 11577	14
16	16	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	12
17	25	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	4
18	17	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	15
19	21	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	26
20	24	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	56
21	14	HIGH LONESOME THE CHARLIE DANIELS BAND—Epic PE 34377	11
22	15	TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353	19
23	23	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	20
24	22	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	26
25	19	HIGH TIME LARRY GATLIN—Monument MC 6644	11
26	29	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	57
27	31	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	6
28	26	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	13
29	30	DAVE & SUGAR—RCA APL1 1818	24
30	34	ME AND McDILL BOBBY BARE—RCA APL1 2079	3
31	33	YOU AND ME TAMMY WYNETTE—Epic KE 34289	21
32	32	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	18
33	36	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	25
34	28	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	14
35	35	SPIRIT JOHN DENVER—RCA APL1 1694	24
36	37	AFTER THE LOVIN' ENGLEBERT HUMPERDINCK—Epic 34381	5
37	42	GREAT MOMENTS AT THE GRAND OLE OPRY VARIOUS ARTISTS—RCA CPL2 1904	2
38	39	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	53
39	38	WELCOME TO MEL TILLIS COUNTRY MEL TILLIS—MGM MG 1 5022	14
40	44	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	3
41	20	20-20 VISION RONNIE MILSAP—RCA APL1 1666	40
42	41	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	25
43	43	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	85
44	51	BEST OF FARON YOUNG, VOL. 2—Mercury SRM 1 1130	2
45	—	BEST OF DONNA FARGO—ABC Dot DO 2075	1
46	49	BEST OF DOLLY PARTON—RCA APL1 1117	40
47	47	TEDDY BEAR RED SOVINE—Starday SD 968 X	33
48	48	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	35
49	57	BILL MONROE SINGS BLUEGRASS, BODY AND SOUL—MCA 2251	2
50	50	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	72
51	40	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	5
52	59	MIKE LUNSFORD—Starday SD 969 X	2
53	—	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	1
54	45	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	17
55	46	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	29
56	—	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	1
57	—	JOHNNY DUNCAN—Columbia KC 34442	1
58	58	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	27
59	56	KENNY ROGERS—United Artists LA689 G	16
60	54	FAMILY PORTRAIT EARL SCRUGGS REVUE—Columbia PC 34346	13
61	53	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	22
62	—	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC Dot AB 990	1
63	55	PLAY IT AGAIN, CHARLIE CHARLIE McCOY—Monument MC 6630	8
64	52	BREAKEROO ROD HART—Plantation PLP 500	8
65	64	DANCE PURE PRAIRIE LEAGUE—RCA APL1 2924	11
66	63	AFTER THE STORM WYNN STEWART—Playboy PB 416	12
67	65	I'M NOT EASY BILLIE JO SPEARS—United Artists LA684 G	14
68	62	CHET ATKINS AND FRIENDS—RCA APL1 1985	11
69	60	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	9
70	61	SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SWS 3301	15
71	67	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	18
72	69	ALONE AGAIN GEORGE JONES—Epic KE 34290	20
73	70	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	65
74	72	KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559	21
75	71	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	31

'OESPERADO'

MERCURY 73878

Johnny Rodriguez



adds to his long list of great
hit singles with this smash!

...from his latest album,
REFLECTING.



SRM 1-1110



Exclusively on Mercury Records, Products of Phonogram Inc. Distributed by Phonodisc.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	FEB. 26	FEB. 19	WKS. ON CHART
1 3 MOODY BLUE ELVIS PRESLEY RCA PB 10857			10
2 1 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308			11
3 2 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314			12
4 4 CRAZY LINDA RONSTADT/Asylum 45361			12
5 6 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453			12
6 16 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638			8
7 5 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661			13
8 15 HEART HEALER MEL TILLIS/MCA 40667			7
9 7 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822			15
10 11 TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297			12
11 14 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316			10
12 13 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650			10
13 18 DESPERADO JOHNNY RODRIGUEZ/Mercury 73878			7
14 17 IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC/Dot DOA 17672			10
15 21 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875			5
16 20 THE MOVIES STATLER BROTHERS/Mercury 73877			7
17 12 WHISPERS BOBBY BORCHERS/Playboy 6092			12
18 27 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376			5
19 19 MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17668			11
20 24 MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859			7
21 28 YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466			5
22 36 LUCILLE KENNY ROGERS/United Artists XW929 Y			5
23 8 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843			14
24 31 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671			6
25 39 EASY LOOK CHARLIE RICH/Epic 8 50328			4
26 29 VEGAS BOBBY & JEANNIE BARE/RCA PB 10852			9
27 30 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270			8
28 33 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343			8
29 35 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467			6
30 42 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474			4
31 37 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668			6
32 34 GOOD N' COUNTRY KATHY BARNES/Republic IRDA 338			10
33 38 I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y			5
34 45 ADIOS AMIGOS MARTY ROBBINS/Columbia 3 10472			4
35 41 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371			7
36 49 DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876			3
37 10 WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363			13
38 32 I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667			11
39 48 PAPER ROSIE GENE WATSON/Capitol 4373			5
40 52 MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305			3
41 9 I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY/MCA 40649			15
42 44 NEW KID IN TOWN THE EAGLES/Asylum 45373			9
43 25 IN THE MOOD THE HEN HOUSE FIVE PLUS TOO/ Warner Bros. 8301			10
44 57 SAM OLIVIA NEWTON-JOHN/MCA 40670			5
45 54 EVERY BEAT OF MY HEART PEGGY SUE/Door Knob 6021			6
46 26 THE LAST OF THE WINFIELD AMATEURS RAY GRIFF/ Capitol 4368			11
47 59 SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334			3
48 22 A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666			13
49 23 DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660			19
50 67 SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100			2



51 62 LOVING ARMS SAMMI SMITH/Elektra 45374			4
52 40 THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOIN' NOW JOHNNY RUSSELL/RCA PB 10853			11
53 53 CHEROKEE FIDDLE MICHAEL MURPHEY/Epic 8 50319			6
54 43 TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazelle IRDA 330			14
55 46 BABY YOU LOOK GOOD TO ME TONIGHT JOHN DENVER/ RCA PB 10854			11
56 61 SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375			4
57 47 WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624			17
58 71 ME AND THE ELEPHANT KENNY STARR/MCA 40672			4
59 68 CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674			4

CHARTMAKER OF THE WEEK

60 — SHE'S GOT YOU LORETTA LYNN MCA 40679			1
61 66 ALL THE SWEET MEL McDANIEL/Capitol 4373			6
62 64 POOR SIDE OF TOWN BOBBY WAYNE LOFTIS/ Charta 104 (NSD)			6
63 76 TEXAS ANGEL JACKY WARD/Mercury 73880			4
64 77 OUT OF MY MIND CATES SISTERS/Caprice 2030			4
65 65 OUR BABY'S GONE HERB PEDERSON/Epic 8 50309			5
66 75 SWEET CITY WOMAN JOHNNY CARVER/ABC Dot DOA 17675			4
67 69 A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL VERNON OXFORD/RCA PB 10872			5
68 50 DRINKIN' MY WAY BACK HOME SHYLO/Columbia 3 10456			9
69 74 IT'S NOT SUPPOSED TO BE THAT WAY STEVE YOUNG/ RCA PB 10868			6
70 70 HE'S GOT A WAY WITH WOMEN BOB LUMAN/ Epic 8 50323			5
71 — (YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329			1
72 — ANYTHING BUT LEAVING LARRY SMITH/Monument 45 212			1
73 79 GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318			3
74 63 HER L-O-V-E'S GONE RED STEAGALL/ABC Dot DOA 17670			10
75 82 BLUE EYES CRYING IN THE RAIN ACE CANNON/Hi 2313			2
76 88 I'M LIVING A LIE JEANNE PRUETT/MCA 40678			2
77 56 WHEN THE NEW WEARS OFF OF OUR LOVE JODY MILLER/ Epic 8 50304			13
78 81 LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136			7
79 51 TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/Elektra 45357			17
80 55 IF NOT YOU DR. HOOK/Capitol 4364			13
81 89 LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 1014			3
82 — THE LAST GUNFIGHTER BALLAD JOHNNY CASH/Columbia 3 10483			1
83 91 DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049			2
84 — THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680			1
85 93 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223			2
86 — I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116			1
87 58 THE CLOSEST THING TO YOU JERRY LEE LEWIS/Mercury 73872			11
88 92 (THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN REBA McENTIRE/Mercury 73879			3
89 96 LITTLE THINGS MEAN A LOT LINDA CASSADY/Cin Kay 115			3
90 90 ALL MY LOVE JOE ELY/MCA 40666			5
91 — LOVE DOESN'T LIVE HERE ANYMORE RANDY CORNOR/ ABC Dot DOA 17676			1
92 99 LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475			2
93 98 JUST GETTIN' BY RED SOVINE/Starday 148			2
94 94 DON'T YOU EVER GET TIRED (OF HURTING ME) CONNIE CATO/Capitol 4379			3
95 95 WORLD FAMOUS HOLIDAY INN BUCK OWENS/Warner Bros. WBS 8316			2
96 — AUDUBON C. W. McCALL/Polydor PD 14377			1
97 97 EVERYBODY'S HAD THE BLUES MAURY FINNEY/ Soundwaves SW 4541			2
98 — TRYIN' TO FORGET ABOUT YOU CRISTY LANE/LS 110			1
99 100 WAITING AT THE END OF YOUR RUN AVA BARBER/ Ranwood 1071			2
100 87 MAY I SPEND EVERY NEW YEARS WITH YOU T. G. SHEPPARD/Hitsville 6048			10



Sonny James You're Free To Go

You're Free To Go
I Ain't Blamin' You
Down To My Last Goodbye
I'm A'Goin' Toward The Rising Sun
The Sweet Healing Rain Of Home

Puttin' On The Dog Tonight
I Can't Get You Out Of My Mind
I Love You Most Of All
The Day's Not Over Yet
Beautiful Isle



34472

A #1 ALBUM & A #1 SINGLE!

**'YOU'RE FREE
TO GO'**

COLUMBIA 3-10466

Sonny JAMES

THE SOUTHERN GENTLEMAN

T.V. IN MARCH - DONNY & MARIE SHOW (ABC) - DINAH (CBS)

Sea Level

LIKE NOTHING TO COME FROM THE SOUTH BEFORE!

JAI JOHANNY JOHANSON • CHUCK LEAVELL • JIMMY NALLS • LAMAR WILLIAMS

SEA LEVEL IS JIMMY NALLS AND, FROM THE ALLMAN BROTHERS BAND, JAI JOHANNY JOHANSON, CHUCK LEAVELL, AND LAMAR WILLIAMS. THIS IS THE MUSIC THAT THEY'VE WANTED TO PLAY ALL THEIR LIVES, AND THIS IS THE BAND THAT THEIR MUSIC LED THEM TO.

PRODUCED BY STEWART LEVINE FOR OUTSIDE PRODUCTIONS, INC. ON CAPRICORN RECORDS & TAPES, MACON, GA.



MANAGEMENT: WILLIAM H. PERKINS
TOUR DIRECTION: THE PARAGON AGENCY

