

RECORD WORLD

Who In The World: Engelbert Humperdinck



HITS OF THE WEEK

SINGLES

MARILYN McCOO & BILLY DAVIS, JR., "YOUR LOVE" (prod. by Don Davis) (writers: H. B. Barnum & W. Johnson) (El Patrício, BMI) (3:30). Grammy winners for the best r&b group of the year, the duo has come a long way in a short time—due in most part to the success of "You Don't Have To Be A Star." Here they've hit the mark again. ABC 12262.

CAPTAIN & TENNILE, "CAN'T STOP DANCIN'" (prod. by Daryl Dragon) (writer: Ray Stevens) (Ahab, BMI) (3:18). The duo has now built solid careers in records and TV, one reinforcing the other. This follow-up to "Muskrat Love" has a gospel/rock flavor with Toni's vocal and Daryl's keyboards making a strong case for yet another hit. A&M 1912.

KISS, "CALLING DR. LOVE" (prod. by Eddie Kramer) (writer: Gene Simmons) (Cafe Americana/Kiss Songs, ASCAP) (3:02). You don't need a prescription for the follow-up to "Hard Luck Woman," another rocker, this time in a Humble Pie vein. The group's uncompromising style continues to help launch their records to the top of the charts. Casablanca 880.

YVONNE ELLIMAN, "HELLO STRANGER" (prod. by Freddie Perren) (writer: Barbara Lewis) (Cotillion/Braintree/Lovelane, BMI) (3:09). The Barbara Lewis chestnut dates back to 1963 when it was last on the chart. A return visit now seems to be in order as Elliman recalls the original yet breathes a new life into the song. RSO 871 (Polydor).

SLEEPERS

FOREIGNER, "FEELS LIKE THE FIRST TIME" (prod. by John Sinclair & Gary Lyons with Mick Jones & Ian McDonald) (writer: Mick Jones) (Somerset/Evansongs, ASCAP) (3:15). It sometimes takes a very special combination of talent to create that very special single. This Anglo-American outfit has elegantly captured the magic of power pop with their first effort. Atl. 3394.

GRAHAM PARKER AND THE RUMOUR, "HOLD BACK THE NIGHT" (prod. by Robert John Lange) (writers: Baker-Harris-Sedler-Young) (Carlin, ASCAP) (3:02). A breakthrough in singles marketing, with four songs pressed onto Pepto Bismol pink vinyl. Parker already has the critical notices and now he delivers the goods with this former Trammps hit. Mercury 74000.

THE KINKS, "SLEEPWALKER" (prod. by R. D. Davies) (writer: R. D. Davies) (Davray Ltd., PRS) (3:27). The Kinks are currently enjoying the success of their fastest breaking lp in their long history. The title track of that set should rekindle some of the singles action they were accustomed to during their mid-sixties chart reign. Arista SP 5.

STARZ, "CHERRY BABY" (prod. by Jack Douglas) (writers: Dube-Harkin-Ranno-Sweval-Smith) (Rock Steady/Starzango, ASCAP) (3:29). The group has a strong reputation built on live performance, but they have finally made the important transition onto vinyl with this number from the forthcoming lp. The rocker brims with energy. Capitol 4399.

ALBUMS

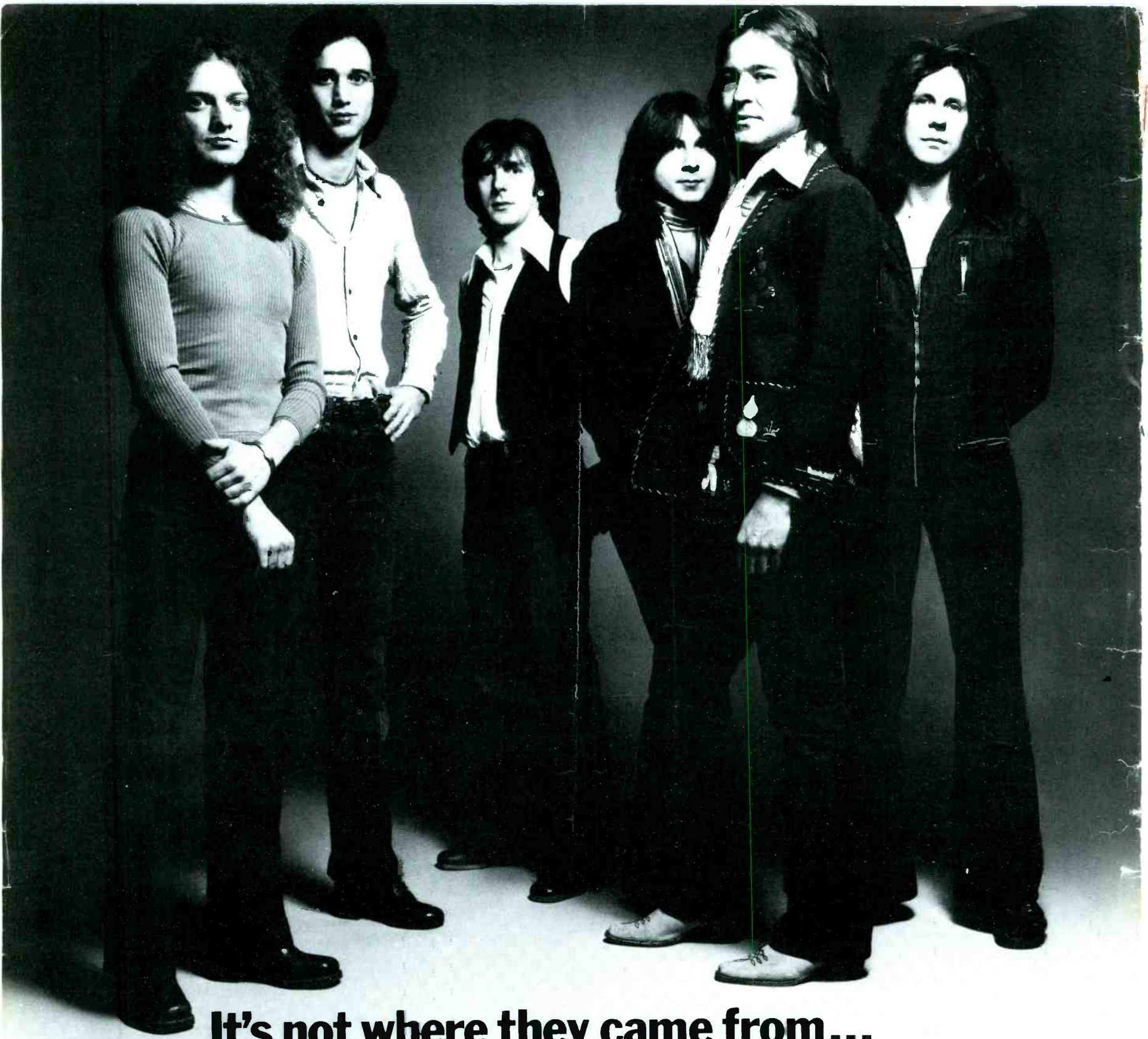
BAD COMPANY, "BURNIN' SKY." Bad Company has honed its art to a fine point; working in the context of short two-three minute tracks and with a few lengthier cuts (most notably "Master of Ceremony"), the formula adapts to considerable variation. "Burnin' Sky" and "Heartbeat" are among the more intense efforts included. Swan Song SS 8500 (Atlantic) (7.98).

WILD CHERRY, "ELECTRIFIED FUNK." One of the major success stories of 1976, Wild Cherry returns with its special brand of pop soul fully intact. Sensuous, surreal and seductive, there's no escaping the hold of "Baby Don't You Know," "Dancin' Music Band," "Electrified Funk" or "Hot to Trot." The success story continues unabated. Epic PE 34462 (6.98).

THE BAND, "ISLANDS." Probably the group's last set of new material (another live set is reportedly scheduled) with glistening performances of "Islands," "Right As Rain," "Let the Night Fall" and "Georgia On My Mind." Ever the masters of multi-textured records, The Band will never fade from view completely. "Islands" is as timeless as ever. Capitol SO-11602 (7.98).

GARLAND JEFFREYS, "GHOST WRITER." A favorite child of the N.Y. rock press, Jeffreys has a highly personal point of view and mode of expression. You must listen to the brilliant "Spanish Town" in order to fully appreciate the rest. The second side is most representative of Jeffreys' art — one well worth acquainting yourself with. A&M SP-4629 (6.98).





It's not where they came from...

It's where they're going.

Foreigner's members come from some very respected bands like Spooky Tooth, King Crimson, If and the Ian Hunter Band. And today, Mick Jones, Ian McDonald, Lou Gramm, Al Greenwood, Ed Gagliardi and Dennis Elliott bring all that musical savvy and experience to their new group, with some of the most dynamic rock 'n' roll you've ever heard. Foreigner. They're not going to be strangers for long.



SD 18215

Foreigner.
On Atlantic Records and Tapes 

Produced by John Sinclair and Gary Lyons in collaboration with Mick Jones and Ian McDonald.

RECORD WORLD

NARM Awards Banquet Honors Top Sellers

■ LOS ANGELES — This year's awards presentation, during the annual NARM awards banquet, honored top selling titles and were presented by master of ceremonies Joe Smith, Elektra/Asylum chairman.

Winners included: Best Selling Hit Record, "Disco Duck" by Rick Dees (RSO); Best Selling Movie Soundtrack, "A Star is Born," featuring Barbra Streisand and Kris Kristofferson (Columbia); Best Selling Comedy Album, "Bicentennial Nigger" by Richard Pryor (Warner Bros.); Best Selling Album by a Male Artist, "Frampton Comes Alive," by Peter Frampton (A&M); Best Selling AL-

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'Star Is Born' Tops LPs; Diamond Catalogue Hot

By LENNY BEER

■ The red-hot soundtrack to "A Star Is Born" (Columbia) held onto the #1 position on The Album Chart, barely holding off the fast charging Fleetwood Mac

Chart Analysis (WB) and recording its seventh consecutive week at the top. However, in a good overall sales week, the real story was Neil Diamond and the

(Continued on page 6)

19th Annual NARM Convention Dominated by Pricing Issues; Yetnikoff Delivers Strong Keynote, Haley Speech a Highlight

By SAM SUTHERLAND

■ LOS ANGELES — With over 1600 delegates and assorted interlopers on hand, last week's 19th annual convention of the National Association of Record Merchandisers was dominated both on the agenda and in the Century Plaza Hotel suites by ongoing pricing issues, particularly as they pertained to the fall-off in share of market for major rack jobbers, and by the increased market impact of cut-out merchandise, another central facet of the retailer/rack struggle.

The convention was keyed to

the theme "A Century of Sound," but as CBS Records Group president and keynote speaker Walter Yetnikoff demonstrated in his address Saturday (5) morning, most of the manufacturers, distributors and retailers in attendance were to couch their retrospective views of the industry in terms of the price of records. Yetnikoff, who recapped the virtually constant presence of the pricing issue at every annual NARM meet since 1971, underscored his comments with a comparison of inflationary prices on various consumer goods, contrasting a twenty-fold

increase since the turn of the century for most goods with the virtual stabilization of record prices at the retail level throughout that period.

Pricing Structure

Yet far more central to most delegates was the pricing structure itself, rather than current list price hikes for majors. Despite the current federal Grand Jury investigation into the industry underway here—pointedly cited by the NARM legal staff, which cautioned pricing discussions in many of the sessions—the rack and retail personnel there remained largely unconcerned with government surveillance. Apart from unconfirmed reports that major retail chains were included in more recent subpoena servings, allegedly extending the investigation to the store manager level and seeking ever more detailed information including desk calendars, phone

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Edwards Answers Promoters' Charges In Fourth Week of FCC Payola Hearings

By MICHAEL SHAIN

■ WASHINGTON, DC—Mel Edwards, the weekend WOL deejay who ran a concert promotion company for the station air staff, took the stand in a Federal communications Commission investigatory hearing last week to refute, point-by-point, allegations that he coerced touring artists to perform for his group. Charges lodged by two area concert promoters against the deejays and their con-

cert company, DJ Productions, are without basis, Edwards testified. The promoters, Edwards claimed, are using the FCC probe to drive all concert promotion competition out of the Washington market.

Airplay

Edwards spent three days on the stand last week, the fourth week of the proceedings. During his testimony, Edwards did concede that in late 1975 he gave airplay to records by artists slated to perform at a DJP-sponsored show. The day before Rufus, Willie Hutch, the Fatback Band, and Ureaus (a local DC group managed by Edwards) were to appear at the DC Armory, Edwards said,

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EMI To Continue Expansion in U.S.

■ LOS ANGELES — EMI Limited will continue to expand its music, motion picture and television enterprises in this country, following 1976's major strides, the chairman of the billion-dollar U.K. group of companies told a gathering here last week.

"We are already expanding the operations of these new units and have definite plans for further growth." Sir John Read, chairman and chief executive officer of EMI Ltd., said at a March 9 luncheon in his honor. He noted that within the past nine months, the

(Continued on page 59)

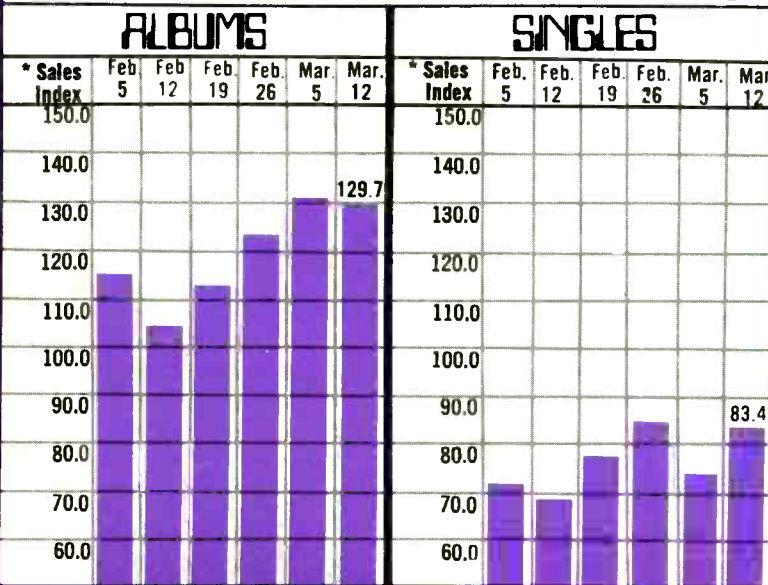
Neil Bogart Gets NARM Pres. Award

■ LOS ANGELES—Highlighting the NARM annual awards presentation dinner, held Monday evening (7) at the Century Plaza Hotel, were special centennial awards keyed to the convention theme, "A Century of Sound," and honoring top executives in the manufacturing and distributing sectors of the industry.

After honoring Casablanca president Neil Bogart for his "sustained executive excellence" with this year's Presidential Award, special centennial awards were conferred on past presidential winners Herb Alpert and Jerry Moss; Clive Davis; Ahmet Ertegun, Nesuhi Ertegun and Jerry Wexler; Russ Regan; Joe Smith and Mo Ostin; Cy Leslie; and Neil Bogart.

Climaxing the awards presentation, held during the dinner honoring this year's award artists, was the presentation of a special centennial award to Pickwick's Amos and Daniel Heilicher, cited in the dedication for their "outstanding achievement in music merchandising."

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 Anderson Vice President, Promo

■ NEW YORK—The appointment of Ray Anderson, division VP, promotion, was announced last week by Mel Ilberman, division VP, domestic operations, RCA Records.



Ray Anderson

Anderson will report to Jack Kiernan, division VP, marketing. In making the announcement, Ilberman said, "Anderson is a street smart promotion man who has worked every aspect of this vital area. Anderson has built a reputation for promotional creativity which is now recognized throughout the recording industry. His knowledge of the field of promotion and of the workings of

(Continued on page 39)

Wallich's Files For Reorganization

■ LOS ANGELES — Wallich's Music City, under the banner of parent company Wallich's Music and Entertainment, filed for reorganization under Chapter 11 in U.S. Central Court District last Tuesday (8).

Citing \$2.5 million owed to creditors that include the Columbia, ABC, Capitol and Warner labels against \$1.8 million in assets, Wallich's petition will be administered by U.S. Central Court Judge James R. Dooley.

Robert Zipkin, head of Wallich's record division, said that "this is, by no means, a bankrupt company. We are now, and we will continue to stay in business."

Last November, Wallich's an-

(Continued on page 39)

Kastenmeier Asks Quick, Impartial Copyright Commission Appointments

By MICHAEL SHAIN

■ WASHINGTON — President Carter last week was strongly urged by the chairman of the House Judiciary Subcommittee with copyright jurisdiction, Robert Kastenmeier (D-Wis.), to make his five appointments to the newly created Copyright Royalty Commission quickly and with a minimum of political partiality. Kastenmeier's message was contained in a March 4 letter to the White House which reminded the President that he had until April 19 to make his appointments.

Kastenmeier told Carter that the commission must be set up as soon as possible in order to establish a compulsory licensing system for public broadcasting. Public broadcasting copyright liability was dropped from the copyright revision bill, passed last fall, and the task of drawing up a payment system was left to the commission. The commission will not be able to act on royalty adjustment requests until after the first of the year, 1978. Nevertheless, Kastenmeier emphasized the need to resolve public broadcasting's "unclear" copyright status in the meantime.

As well, Kastenmeier urged the President to carefully screen candidates for the five commission posts, each with a salary of \$42,000 per year. "The suggestion of any partiality will destroy the value of the (commission) concept and there will be pressure for direct legislative intervention in copyright policy; a result we seek to avoid," Kastenmeier

RIAA To Honor Hubert Humphrey

■ NEW YORK — Senator Hubert H. Humphrey will receive the Recording Industry Association of America's Ninth Annual Cultural Award at a dinner to be held in the International Ballroom Center of the Washington Hilton Hotel on March 23.

Postmaster General Benjamin F. Bailar will also appear to pre-

(Continued on page 39)

wrote. "Therefore, I recommend that you not appoint as commissioners persons whose candidacy is advocated ardently by or whose personal history reflects a deep involvement with a particular interest group." Kastenmeier suggested that "ideal candidates" be drawn from government service, public interest groups, or academia.

The jockeying for commissioner appointments had already begun before the Kastenmeier letter. It is known that two hopefuls come directly from Congressional staffs which helped draft the copyright revision establishing the royalty commission. One is an aide to Kastenmeier himself, Bruce Lehman, counsel to Kastenmeier's subcommittee. The other is Tom Brennan, counsel to the Senate Judiciary Subcommittee on Copyrights and an aide to subcommittee chairman John McClellan (D-Ark.). Other candidates or hopefuls being mentioned are Herman Finkelstein, the retired general counsel for ASCAP, Bob Evans, former CBS general counsel, Sam Cooper, a Washington communications and copyright attorney with the firm of Cohen & Marks, and Sidney Diamond, who headed an American Bar Association copyright committee and was counsel to several record manufacturers.

Takayoshi Named Playboy President

■ LOS ANGELES—New developments in Playboy Enterprises, Inc.'s west coast operations have been announced by Derick J. Daniels, president and chief operating officer.

Tom Takayoshi, executive vice president, Playboy Records, has been named president of the label. In his new position, Takayoshi will be responsible for all label operations.

Under a new arrangement with Playboy, Edward L. Rissien, executive vice president, Playboy Productions, will continue to direct that division's activities in the motion picture and television fields, with emphasis on the development of film and television properties.

Daniels further stated that, in addition to his responsibility for the expansion of corporate activities in New York and Los Angeles, Richard S. Rosenzweig, executive vice president of PEI, will assume interim responsibility for the Entertainment Group and other operations.



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Powerhouse Picks

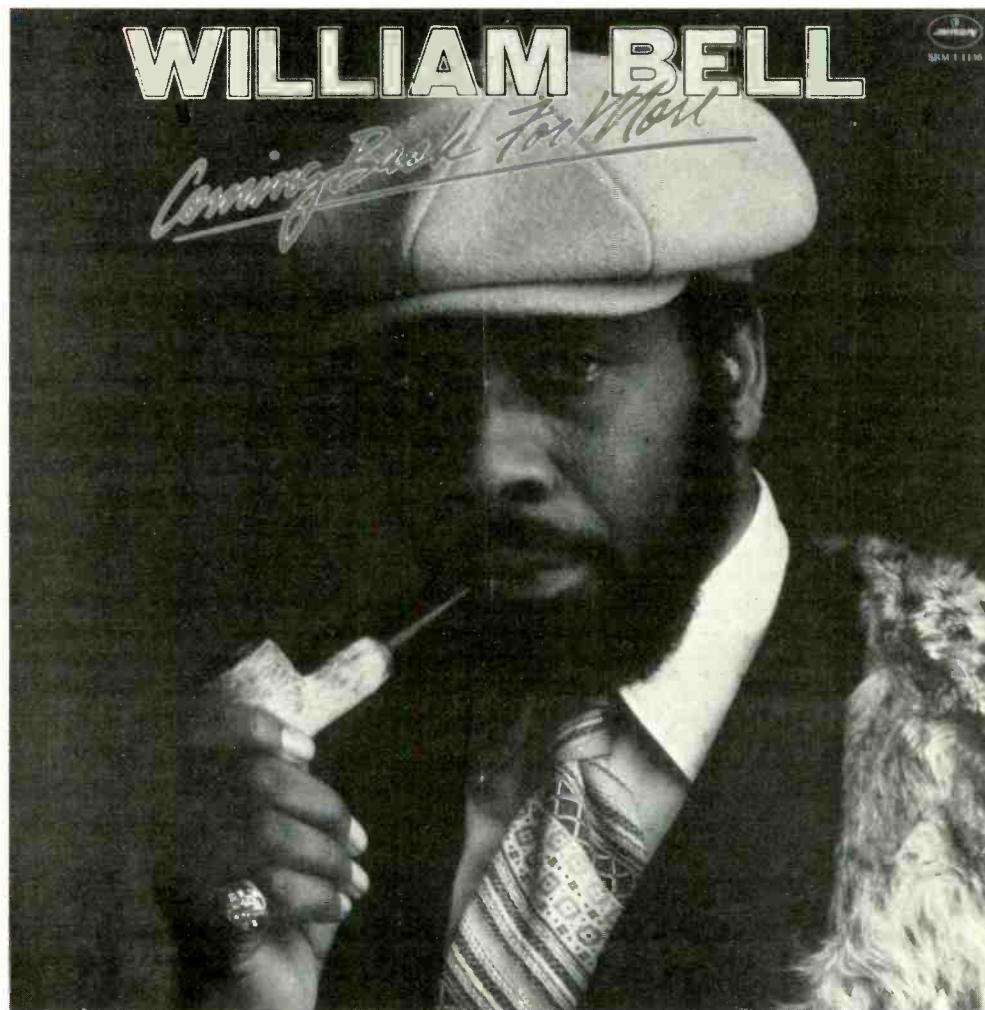
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

● Leo Sayer (Warner Bros.) "When I Need You."

● A half-chart jump in Boston this week, coupled with lots of major markets going with the record and a strong early sales buzz = SMASH!



BELL BUSTER



Mercury SRM-1-1146 8-Track MC8-1-1146 Musicassette MCR4-1-1146

“COMING BACK FOR MORE”
Featuring William Bell's chart-buster
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Write or call your local Phonodisc distributor sales office for displays and other promotional items.

'Star Is Born,' Streisand Top Charts Again

Diamond Catalogue Surges

(Continued from page 3)
reaction to his product on Columbia, MCA and Bang due to his successful television special.

Diamond's current album "Live At the Greek" (Columbia), shot into the very tight top 10 with huge sales and moved from 19 to 9, while "His Twelve Greatest Hits" (MCA) came from nowhere and debuted at 84 bullet, just ahead of "Beautiful Noise" (Columbia), back on at 91 bullet. Also debuting, or in this case re-debating, were "Hot August Night" (MCA) at 134 bullet, and his early hits compilation on Bang at 181. Diamond now becomes the most represented artist on the charts with these five albums selling well. Kiss (Casablanca), which currently has three albums charted and at one time in the past year was represented by four, and Barry Manilow (Arista), with three albums charted, are others worthy of mention. Also of note is the other fact that other Diamond albums were mentioned by scattered stores and could be factors on next week's list.

Other action in the top 10 this week included Bob Seger (Capitol), finally making the elite list, Boston (Epic), surging in sales again and back up to four with a bullet, and most others just holding onto their positions. Fleetwood Mac (WB) is a super hot charging album with sales from retail and racks

RIAA Elects Moss Chairman of Board

■ NEW YORK—Jerry Moss, president of A&M Records, was elected the new chairman of the board of the RIAA last week at the Century Plaza Hotel in Los Angeles. Moss succeeds Mo Ostin, who is also board chairman of Warner Brothers Records. Ostin was chairman of the board of the RIAA for the last two years.

The board also re-elected D. H. Toller-Bond, president, London Records as treasurer, and Alan Cohen, VP finance, Private Stock, as assistant treasurer.

Terry Ellis, president, Chrysalis, and Neil Bogart, president Casablanca Record and FilmWorks, are both newly elected to the board.

'Rumours' Platinum

■ LOS ANGELES — Fleetwood Mac's current album, "Rumours," has been certified as a platinum album of the RIAA.

very strong. "A Star Is Born" still leads at racked accounts, while Fleetwood has now shot to #1 at retail. Next week's head-on battle for the top should one of the early highlights of the year.

In the teens this week, three albums remain very hot. Jethro Tull (Chrysalis) is surging with sales from all levels, with California as strong as expected on this one. The album now sits at 17 and is reaching the level of much stronger competition. Right behind are George Benson (WB) with his latest and Natalie Cole (Capitol) with her newest. Of special note is that Benson is now hot with two albums, as his "Breezin'" set has picked up considerably since its Grammy award and is also bulleting.

Besides the aforementioned Neil Diamond product, other new albums in the top 100 were Teddy Pendergrass (Phila. Intl.) as Chartmaker with his first solo outing at 72; REO Speedwagon (Epic), with what appears to be the next major breakthrough "live" set exploding out of the midwest with sales rivaling the activity when Kiss broke; Minnie Riperton (Epic), with strong initial response to her concept set; Johnnie Taylor (Columbia), breaking even without that big crossover hit this time, and Angel (Casablanca).

Hall & Oates Hot

By LENNY BEER

■ Barbra Streisand (Columbia) held onto the #1 position on this week's Singles Chart with "Evergreen (Theme From 'A Star Is Born')" by holding off the still strong Mary MacGregor (Ariola America). The MacGregor record, which has already been #1 for four weeks on the pop chart and for one week on the country side, could be the next platinum single. It continues to sell through at a strong pace, and even though its radio play has slowed considerably, there is no sign of a declining sales pattern. Also very strong and charging into competition with the two aforementioned giants was the ABBA single, "Dancing Queen" (Atlantic), which is now #3 with a bullet. This is by far the biggest single the group has ever had in this country, and also the one which has kicked off album sales for the first time.

'Rich Girl'

The top 10 was barraged this week with three new singles which have already made a strong place for themselves among the major hits of the day. Hall & Oates (RCA) now have the song to send them all the way with "Rich Girl," which exploded in sales and jumped from 12 to 4. All signs are positive on the song, which originally had some lyric resistance. Others

entering the top 10 were Thelma Houston (Tamla), who has closed most every market on her crossover smash, and 10cc (Mercury), scoring heavily in the major markets.

The teens are populated by three hot items, headed by David Soul (Private Stock). The Soul record has the potential to go all the way with strong radio moves and excellent sales being reported. Right behind is Tom Jones (Epic), who has been selling extremely well despite the fact that radio has been laying rather low. Like the Engelbert Humperdinck before it, the Tom Jones record, which went to #1 on The Country Singles Chart, is selling very well but is not the kind of record that top 40 radio will support. The strongest of the three records in terms of potential would have to be the Natalie Cole (Capitol), which has now been #1 on The R&B Singles Chart for four weeks and is doing excellently wherever it is receiving pop exposure. This could be her biggest ever.

The two hottest charging middle-of-the-chart items this week were follow-ups to two of the biggest records of the last six months. Rose Royce (MCA), which topped the chart with "Car Wash," now returns with the second release from the hot soundtrack, "I Wanna Get Next To You." The single is exploding on the r&b side and selling incredibly well both pop and r&b. This week's jump of 81 to 44 reflects that sales activity with a lot more expected for the future. Leo Sayer (WB), who topped the charts with "You Make Me Feel Like Dancing," returns with a ballad which has been slow on the uptake because of the pattern of most ballads and the continued airplay on the previous record. However, the numbers at the stations playing "When I Need You" (which, by the way, is #1 in England) have been strong and the record exploded this week with major radio additions and a chart move of 71 to 52. Both of these records could go all the way.

New bullets on this week's list are McCoo & Davis (ABC) as Chartmaker at 71, Joe Tex (Epic), with strong r&b action and crossover happenings in the south, at 80 bullet, Tavares (Capitol), with out-of-the-box action in New York and San Diego at 83 bullet, Starz, also on Capitol, debuting at 85 bullet, and Q (Epic/Sweet City) at 88 bullet.

REGIONAL BREAKOUTS

Singles

East:

Leo Sayer (Warner Bros.)

South:

Rose Royce (MCA)
Joe Tex (Epic)
Boyz Scaggs (Columbia)

Midwest:

Rose Royce (MCA)
Leo Sayer (Warner Bros.)
Jennifer Warnes (Arista)

West:

Rose Royce (MCA)

Albums

East:

Teddy Pendergrass (Phila. Intl.)
Tom Jones (Epic)
Marlena Shaw (Columbia)
Pablo Cruise (A&M)
Jennifer Warnes (Arista)

South:

Teddy Pendergrass (Phila. Intl.)
Johnnie Taylor (Columbia)
Minnie Riperton (Epic)
Tom Jones (Epic)
Henry Gross (Lifesong)

Midwest:

REO Speedwagon (Epic)
Neil Diamond (MCA)
Teddy Pendergrass (Phila. Intl.)
Minnie Riperton (Epic)
Bachman-Turner Overdrive (Mercury)
Peter Gabriel (Atco)

West:

Nils Lofgren (A&M)
Pablo Cruise (A&M)
Bachman-Turner Overdrive (Mercury)

YES, THERE IS A "CALLING DR. LOVE" SINGLE!

WHEN MAJOR TOP-FORTY RADIO STATIONS THROUGHOUT THE COUNTRY GO ON AN ALBUM CUT AND GET OVERWHELMING RESPONSE, IT'S TIME FOR THE RECORD COMPANY TO REACT! THAT'S HOW THE NEW KISS SINGLE HAPPENED. FIRST IT BECAME A NO. 1 TELEPHONE REQUEST SONG, THEN IT BECAME A SINGLE!



rock steady
PRODUCTION, INC.

... FROM THE KISS INSTANT PLATINUM ALBUM, ROCK & ROLL OVER, PRODUCED BY EDDIE KRAMER.

Casablanca
Records and Film Distributors

CBS Names Five Regional Mktg. VPs

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the promotions of Del Costello, Frank Mooney, Mert Paul, Ron Piccolo and Don Van Gorp to the positions of vice president, marketing. The regional marketing vice presidents report directly to Paul Smith, vice president, marketing, branch distribution, CBS Records.

This move further solidifies the central core marketing system instituted a year and a half ago by Jack Craigo, senior vice president and general manager, marketing, CBS Records.

Del Costello, vice president, marketing, western region, joined CBS Records as regional promotion manager in San Francisco in 1962. In 1968, he became district manager in that city. Two years later, he was promoted to regional manager, Los Angeles and, in 1969, he was made regional director, western region.

Frank Mooney, vice president, marketing, southwestern region, joined CBS Records in 1961. He worked for four years in inventory/control in Los Angeles and in 1965 moved to salesman in the same city. He was promoted to field sales manager in 1970 and three years later became branch manager in L.A. He was

promoted to regional director, southwest region in 1976.

Mert Paul, vice president, marketing, southeastern region, joined CBS Records in 1960 as an operations manager in Minneapolis, moving to branch sales manager in 1963. He was promoted to branch manager, Chicago in 1967, and in 1975 was made regional director, southeastern region.

Ron Piccolo, vice president, marketing, northeastern region, began at CBS Records as an operations manager in Chicago. Four years later he was made sales manager in Minneapolis. In 1972, he was promoted to branch manager, New York and two years later became regional director, northeast region.

Don Van Gorp, vice president, marketing, midwestern region, joined CBS Records as regional sales manager in Detroit in 1963. Two years later, he was moved to Chicago in the same capacity. He was promoted to director, special projects in New York in 1967 and a year later became assistant to the director of national sales in New York. That year he was again promoted, this time to regional director of sales, east coast. In 1969, he became regional director, midwest region.

MCA Plans Loretta Lynn Campaign In Conjunction with Autobiography

By JOHN MANKIEWICZ

■ LOS ANGELES—MCA Records is running a Loretta Lynn sales program with a unique tie-in to the Warner Books paperback publication of Ms. Lynn's autobiography next month, and an appearance by the country singer on the Frank Sinatra television special on April 21st.

WB Book Tie-In

Scheduled from April 4 to May 5, the MCA program will push three previous Lynn titles as well as a new album called "I Remember Patsy," and will include merchandising materials and co-op advertising for retailers. Since the Frank Sinatra special will be sponsored by Sears on a national basis, both MCA and Warner Books will cross-tie promotional emphasis to that department chain. Additionally, radio buys by MCA will feature Warner tags for the book, as will print advertising feature spots for the new lp.

Printing Increased

A spokesman in Lynn's Nashville headquarters revealed that Warner Books has upped its original printing figures from 250,000 to 600,000 copies, and a coupon for paperback purchase will be

inserted in sleeves of "I Remember Patsy." Warner Books and MCA will be splitting the tab for many consumer print buys, as well as offering tandem co-op to record and book retailers.

"We try not to go to television too often," remarked David Skipner of Loretta Lynn Enterprises. "The Sinatra special seemed like a great opportunity, so we'll use that as a base and have Loretta on talk shows (Dinah, Merv Griffin), during the month of the program."

Al Bennett Buys East Memphis Music

■ LOS ANGELES — Al Bennett, president of Cream Records, has purchased the East Memphis Music Publishing companies for a reported \$1.8 million from the Union Planters' Bank in Memphis.

Stax Catalogues

The catalogues, which contain more than 3,500 copyrights, were once part of Stax Records and passed into the bank's hands when the record company defaulted on loan payments last year.

In making the announcement Bennett stated: "I am delighted to have been able to secure the East Memphis catalogues. This is truly one of the most important music publishing catalogues to have been developed in recent years and I am happy we shall now be able to develop it even further."

Two Years Of Talks

Bennett has been negotiating the deal for the past two years and closed it Feb. 25 with the deposit of a cashier's check for \$250 thousand, the remainder to be paid over a five year period.

Some of the best known copyrights in the East Memphis catalogues are "(Sitting On) The Dock Of The Bay," "Respect," "Theme from 'Shaft,'" "Hold On I'm Comin'" and "The Midnight Hour." East Memphis writers included Otis Redding, Isaac Hayes, Steve Cropper, Booker T. Jones and David Porter, among others.

Todd

The purchase represents a major expansion of the Cream Records operation which already has two publishing firms, Churn and Butter Music. The entire publishing division will be headed by Bob Todd, vice president in charge of music publishing. Janis Harper, a former East Memphis employee, has moved to Cream's California office to operate the catalogue.



From left: Frank Mooney, Del Costello, Don Van Gorp, Ron Piccolo and Mert Paul.

Haven, Arista End Distribution Ties

■ LOS ANGELES—Haven Records has announced an amicable disassociation with Arista Records, which has been distributing their product for the past year, according to Haven VP and general manager, Eddie Lambert.

CBS Stock Purchase

■ NEW YORK — CBS chairman William S. Paley has announced that the CBS Board of Directors has authorized company purchases of up to \$50,000,000 worth of its common stock on the open market. "The CBS directors," Paley said, "view this purchase program as a sound and advantageous investment of corporate funds which should have a beneficial impact on both our return on equity and return on invested capital."

A Night at the Forum



Elektra recording artists Queen were presented with their third gold record before their SRO concerts at the Forum in Los Angeles last week. The award is for their latest album, "A Day at the Races," released last December. Pictured are (standing from left) Freddie Mercury of Queen; manager John Reid; Elektra/Asylum chairman Joe Smith; Brian May of Queen; E/A executive vice president Steve Wax; and John Deacon of Queen. Kneeling: Roger Taylor of Queen; E/A vice president/artist development Jerry Sharell and E/A president Mel Posner.



NARM
 NARM
 PRESIDENTIAL AWARD
 TO
NEIL BOGART
 FOR A DECADE OF UNPRECEDENTED ACHIEVEMENT
 IN THE RECORDING ARTS FOR A SENSITIVITY TO THE
 CREATIVE ARTIST AND HIS RELATIONSHIP TO THE CULTURE.
 FOR HIS ABILITY TO TRANSLATE THE TALENT OF THE
 CREATIVE ARTIST INTO PRODUCT. FOR HIS DEMONSTRATED
 SUCCESS IN INNOVATIVE MANAGEMENT AND EXECUTIVE
 LEADERSHIP AND FOR HIS RECOGNITION THAT
 THERE IS NO LIMIT TO THE LEVEL OF ACHIEVEMENT
 WHICH MAN MAY ASPIRE THIS AWARD IS PRESENTED.
 MARCH 6, 1977
 CENTURY PLAZA HOTEL
 LOS ANGELES, CALIF.

“I’m proud to have been honored by the industry that I serve. A special thanks to everyone at NARM, our independent distributors, our artists, managers, producers and to my wonderful family at Casablanca Record and FilmWorks.”

**Neil Bogart
President**



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ WELCOME BACK: Don't hold your breath, but don't be skeptical either at news of the forthcoming second **Crosby, Stills & Nash** album. Though delays are likely for extra-musical reasons, the record itself is finished, with only the final mix ahead after the triumvirate return from a three-day sail to relax before the schlep back to the console.

The band itself produced, in conjunction with **Ron** and **Howie Albert**, and although **Neil Young** was working down the hall at Criteria he never showed up at the sessions.

As yet untitled, the finished package is expected to be ready for an April 1 delivery, but there may well be an added wait: Because of the tangle of separate contracts with Atlantic (C,S,N&Y), ABC (Crosby and Nash) and Columbia (Stills), and contractual rights reportedly retained by David, Graham and Steve, **Hartmann & Goodman** (who were handling C&N) and **Michael John Bowen** (S), who've teamed up on management for the band, are now sifting through offers, with top contenders believed to be Atlantic and Columbia.

Even without the month or so expected for the final deal, the record probably qualifies as the longest-in-coming followup since the invention of the solid-body. John Hartmann told COAST that the trio had lived together for the two months in the studio, sharing a house without hassles.

A June tour is being set up for major halls, with New York and Los Angeles already targeted, and all involved are shooting for a resolution on the label in time for release in advance of the road work. There's even a projected August follow-up tour in the works.

BELIEVE IT AND WEEP: Amazing, and yet . . . so real: Did you know that avatrix and publicity secretary **Linda Baker** at WB will be delivering publicity fallout by parachute? Peripatetic Studebaker-compulsive and egg cream gourmand **Bob Merlis** displayed his skill at sloganeering with the jaunty "Flak takes flight," when prodded . . . **Pure Prairie League's Mike Connors** has his own inside line at the track: apprentice jockey and wunderkind **Steve Cauthen** is his nephew. Hey Mike, put us down for two yards on **Seabiscuit** in the ninth . . . When the **Doo-bie Brothers** hit the avocado belt for their May 9th benefit concert at the Los Angeles Music Center, they'll be joined onstage by **Gary Frank**, one of the stars of ABC-TV's "Family" series. **Jeff Baxter** asked Frank to sit in on guitar, reportedly because the Doobs are all fans of the series . . . **Barry Goldwater, Jr.**, delivered a tribute to **Dick Clark** in the House of Representatives, noting "Bandstand's 25th, and Clark's image of Stateside teens as "funloving, wholesome and very American."

CAPRICORNUCOPIA: **Gregg Allman** is finishing up his "Playing Up a Storm" album at Amigo Studios in L.A., **Lenny Waronker** handling production. Players include **Neil Larsen** on keyboards, **Steve Beckmeier** on guitar (both late of the resurrected **Soul Survivors**), **Ricky Hirsch** of **Wet Willie** on guitar, bassist **Calvin Arline** and drummer **Bill Stewart**. The disc, which includes a revamped version of Allman's "Come and Go Blues," is due in late April . . . **Wet Willie's** next will be a live item recorded at the Roxy, "Left Coast Live" . . . **Johnny Ver-nazza** of the **Elvin Bishop** band was feted by his pals on his birthday at the Keystone Korner in San Francisco. Appropriate gifts included a cake in the face.

REGGAE, MON: The **Inner Circle Band** was recently filmed for the BBC in Jamaica by **Jeremy Marr**. The film will be used for Stateside promo as well . . . It seems that **Procol Harum**, those masters of grandioso chordal thumping, have been performing **Bob Marley's** island classic "I Shot the Sheriff" at gigs lately. The band begins its first U.S. tour in two years with an April 11 date in San Diego—they'll also appear at the Santa Monica Civic on April 14.

COAST's sources tell us that **Joni Mitchell** is lobbying to get hot young bassist **Jaco Pastorius** in her band. Pastorius did some swell work on Mitchell's "Hejira," but we're hoping he'll stay with **Wayne Shorter**, **Joe Zawinul** and co. in **Weather Report**, whose new "Heavy Weather" album is simply brilliant.

SPRINGSTEEN, EAT YOUR HEART OUT: Time and Newsweek in the same week wasn't half bad. But the ultimate three-way split came when **Charlie's Angels** snared simultaneous covers on Star, National Enquirer and Midnite. Meanwhile, don't believe reports that classical piano teams **Alfons** and **Aloys Kontarsky** are set for April covers on National Geographic, Mortuary Monthly and Pro Wrestling.

FURTHERMORE: **Roy Halee** and **Bobby Colomby** are coproducing **Blood, Sweat and Tears'** first album for ABC at United Western, marking their first studio collaboration since '71 . . . Los Angeles is usually

(Continued on page 54)

Millennium Signs Foster



Bruce Foster has been signed as Millennium Records' first artist, announced Jimmy Ienner and Irv Biegel, president and executive vice president of the label. Foster's first single, "Born To Break My Heart," will be released shortly, followed by an album entitled "After The Show." Shown at the signing ceremony are (from left) Irv Biegel, Jimmy Ienner, Bruce Foster, and Victor Benedetto, vice president and general manager, CAM Productions.

RCA Promotes Vias

■ NEW YORK—Joe Vias, Jr. has been promoted to the newly created post of director, international headquarters operations at RCA Records, it was announced by Robert Summer, division vice president, RCA Records International.



Joe Vias, Jr.

Reporting directly to Summer, Vias will be responsible for maintaining close liaison with RCA's domestic operation while coordinating all RCA International Headquarters activities, such as marketing services, business affairs and contract administration.

Col Promotes Roberts

■ NEW YORK—Gail Roberts has been appointed to the post of director, west coast publicity, Columbia Records. The announcement was made by Judy Paynter, director, national publicity, Columbia Records.

In her new position, Ms. Roberts will be responsible for the press relations of Columbia label artists on the west coast. She will coordinate all publicity projects in conjunction with artist appearances, signings and the release of new product by Columbia Records artists in her region with the West Coast merchandising, artist development and product management departments. She will be in direct contact with Columbia label artists, managers, magazine and newspaper writers and editors.

Senoff Joins Levinson

■ LOS ANGELES—Pete Senoff has joined Levinson Associates, Inc., international public relations organization, as vice president, marketing services, Robert S. Levinson, president, has announced.



Pete Senoff

Senoff has been at ABC Records, where he has functioned as national director of advertising and merchandising under Herb Belkin, vice president, marketing and creative services, during the past year.

Background

Earlier, Senoff served with Belkin at Motown Records, as both national director of advertising and merchandising and west coast director of publicity and artist relations, and Atlantic Records, as western merchandising director.

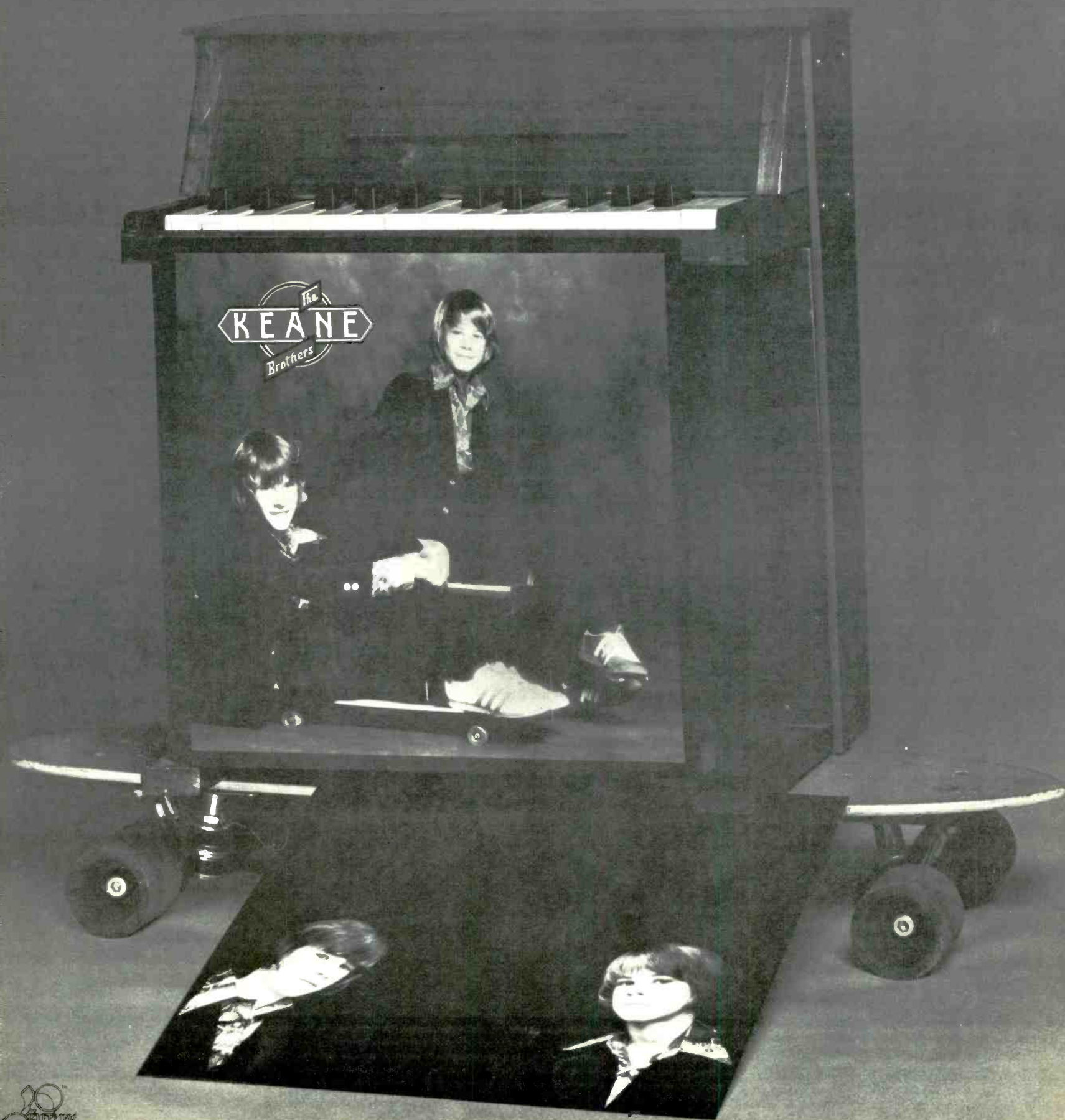
Winer To KSAN

■ SAN FRANCISCO — Program director Bonnie Simmons of KSAN in San Francisco has announced that Norm Winer, vice president and program director of WBCN in Boston, will be joining KSAN to cover the 6-10 p.m. airshift.

Other Changes

Other air staff changes at KSAN include the replacement of 10 p.m.-2 a.m. personality Phil Buchanon (who has resigned) with part-time employee Tony Kilbert. Also, Bob McClay will be moving his shift from evenings to mornings.

Twentieth Century Records
proudly announces the release of the debut album by
THE KEANE BROTHERS
(T-536)



A Subsidiary of 20th Century-Fox Film Corporation

Also available on 20th Century Stereo Tape

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ **JADED? OF COURSE WE'RE JADED:** But even seasoned veterans like ourselves occasionally admit to being bowled over. And when there are three strikes in a row—two at the Palladium! on successive nights!!—it's time to abandon our cynicism for at least an entire paragraph.

The sources of such inspiration were the **Johnny Winter/James Cotton/Muddy Waters** and **Santana** shows at the aforementioned rock palace, and several cuts on **Garland Jeffreys'** first album in almost four years. Winter was far more subdued than he is when on his own, and the result was fine, fluid playing—busy but lyrical and crowd-pleasing without resorting to the obvious. Cotton, too, was in fine form. But it was Muddy's night and the collaboration was what lifted what could have been a typical blues program into one that was quite out of the ordinary. The following night, **Carlos Santana** stormed the house with the hottest hardest-working three-man percussion section this side of Costa Rica. Carlos was doing pretty well himself but what was really overwhelming was that the fire with which they began the set was sustained for an hour and a half. (Only the vocalist left something to be desired. Memories of **Leon Thomas** linger too vivid.) Finally there's Jeffreys' new lp which, while programmed backwards (you've got to hear "Spanish Town" first and then back-track—no pun intended), is an intense experience that is both delicate and forceful. "Spanish Town," "35 Millimeter Dreams," the semi-classic "Wild In the Streets" and "New York Skyline" are the makings of a brilliant film.

AND YOU'RE WORRIED ABOUT THE FOURTH CLASS RATES: On behalf of the United States Post Office, New York, N. Y. would like to thank CBS for providing us with seven copies each of its Broadcast Newsletter—that's a total of 14 copies, every one mailed separately, first class, of course.

OUR CORRESPONDENTS REPORT: **Susan Blond**, who credits herself with introducing **Michael Jackson** and **Tatum O'Neal**, tells us the two spent time together in L.A. recently, visiting NARM and, later, a party at **Marisa Berenson's**. Also in attendance at the latter were **Mia Farrow**, **Tony Perkins** and **Woody Allen** . . . And then there is our favorite **Nameless Item-monger**, who claims that "the hottest band in town played at the Lower Manhattan Ocean Club Wednesday night—**Patti Smith's** band without Patti. Don't forget to say that **Ivan Kral** (that's pronounced 'crawl') and **Lenny Kaye** played great and **David Johanssen** of the **New York Dolls** played harmonica, even if I did have to give up my seat to **David Bowie**, who arrived with **Iggy Pop** and **Eno**." Now that's what we call a detail-oriented friend . . . Although we know **Al Stewart** likes wine, we're still not sure why he was inducted into the Compagnon de Bordeaux at Michael's Pub last week by **Renee Ghesquiere**, the commercial counselor of the French Embassy. But with a name like Renee Ghesquiere, we wanted to run the story anyway.

WOULD YOU BUY A USED LLAMA FROM THIS MAN? Paying a visit to Nut Central last week was **Anthony Phillips**, the second former member of **Genesis** to re-emerge with a solo album this month. With Genesis making a strong bid for the top 20 with "Wind and Wuthering" while picking up favorable notices for their cross country tour, considerable interest has focused on **Peter Gabriel's** album and tour and Phillips' "The Geese and the Ghost."

Phillips has been a veritable recluse since leaving Genesis after the "Trespass" album. "I spent my time llama baiting in Egypt," he says sarcastically, but in actuality, he has invested the better part of the last three years recording his album, produced by Genesis' Michael Rutherford. Phillips admitted that there was some initial hesitancy on the part of U.K. labels to pick up an album such as his for release as it did not fit into the current mainstream, so he had planned to sell it exclusively through the mail. However, **Marty Scott** of Passport Records in the U.S., realizing that the climate was right for Genesis and its sundry off-shoots, signed Phillips for America. The U.K. labels soon had second thoughts after seeing the reaction here so "The Geese and the Ghost" will now be released through Phonogram in Europe. Phillips is presently on a promotional swing through the U.S. and hopes to come back to tour "in a limited way" in the near future.

MAKING ENZ MEET: **Split Enz** at the Bottom Line last week were predictably outrageous with "Winghead" **Noel Crombie** and singer **Tim Finn** providing the most unusual focal point during the 60 minute set. As anyone who has seen pictures of this New Zealand septet can attest, their appearance is so striking that their music can and often

(Continued on page 54)

Blinded By the Gold



Manfred Mann's Earth Band, currently on an extensive U.S. tour, stopped off at Warner Bros. Records' Burbank offices long enough to collect their gold single for "Blinded By The Light." Taking part in the spirited presentation ceremonies were (top row, from left) Russ Thyret, vice president and director of promotion; national singles sales manager Mark Maitland; Ed Rosenblatt, vice president and director of sales and promotion; Earth Banders Chris Thompson, Chris Slade, Dave Flett and manager Harry Malone, and (kneeling, left to right) Lou Dennis, vice president and director of sales; Manfred Mann; Colin Pattenden of the group and Warner general manager Ron Goldstein.

Ross Forms Press Office Ltd.

■ **NEW YORK** — Al Ross has announced the formation of a new, independent public relations firm, The Press Office, Ltd.

The client roster currently includes Aucoin Management, Inc.; Kiss; Starz; Piper; Toby Beau; American Talent International (ATI); and Celebrity Magazine. Several additional clients will be announced within the next few weeks; however, Ross has stressed the fact that he will keep the roster small in order that each client's needs are personally and selectively serviced.

Ross, president of The Press Office, Ltd., most recently served as vice president of McGrath/ (Cont. on page 62)



Al Ross (top), Roberta Skopp

Casablanca Taps Wasley

■ **LOS ANGELES**—Bruce Bird, vice president, promotion, Casablanca Record and FilmWorks, has announced the appointment of Don Wasley to the newly-created post of national promotion director, custom labels.

Wasley will be responsible for directing and coordinating all promotion efforts undertaken by the firm on behalf of Casablanca's custom labels.



Bruce Bird, Don Wasley

Epic Ups Siciliano

■ **LOS ANGELES**—Pat Siciliano has been appointed to the position of director, west coast publicity, Epic Records, the Associated Labels, and Portrait Records. The announcement was made by Susan Blond, director, national publicity, Epic Records, the Associated Labels and Portrait Records.

Siciliano was most recently associate director, west coast publicity, Epic Records, the Associated Labels. He joined CBS Records in 1973 as manager, west coast publicity, Columbia Records after spending two years working in publicity for A&M Records. A year later, he became manager, west coast publicity, Epic Records and the Associated Labels and was subsequently promoted to associate director.

When will you be "Swept Away" by Billy Swan?

"Billy Swan is actually improving on the idea of '70's rockabilly."

Dave Marsh, *Rolling Stone*

"...loud and tough and crisp like it used to be before Ph.d.s worked on rock & roll sound crews and three sloppy young men could sound like 50. Eyes closed, it's remarkably close, allusion-wise, to how it might be if you caught Paul 'n Ringo when they were about 19 and stuck them in the middle of a face-off between Scotty Moore and Junior Walker."

Patrick Carr, *Village Voice*, "Riffs"

"Blessed be the uncluttered."

Joel Vance, *Stereo Review*

"Swan would have been right at home in the glory days of Sun Records when Elvis and Johnny Cash were rocking out."

Charlie McCollum, *The Washington Star*

"The 'Bop' has since been reclassified as 'Rockabilly' and no one today can play it any



better, any truer, than Billy Swan, heir to the throne the King leaves behind."

Susan Ahrens, *The Music Gig*

"Billy Swan's music is a sublime mix of tradition and invention."

Nick Tosches, *Country Music Magazine*

"Hearing real rockabilly music played affectionately, not imitatively, and with conviction and fire is a rare treat."

Robert Palmer, *The New York Times*

"There's a whole cult... ready to swear that Swan is rockabilly reincarnated and that it's just a matter of time 'til the rest of us catch up with our past."

Ellen Mandell, *Country Style*

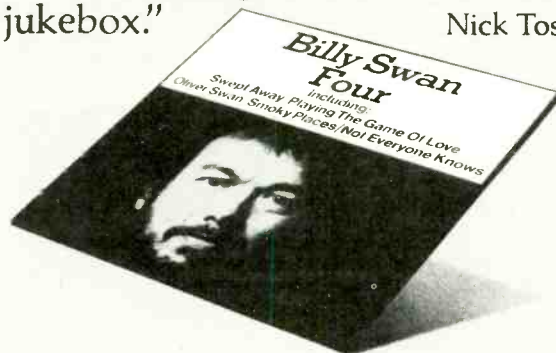
"He *does* have a feeling for rock 'n' roll of the past and present most acts have left behind in the dust of complexity."

Mike Gormley, *Performance*

"Swan sings as if he were sired by a jukebox."

Nick Tosches, *Rolling Stone*

On Columbia Records and Tapes.



HEAVY WEATHER

WEATHER REPORT—Col PC 34418 (6.98)

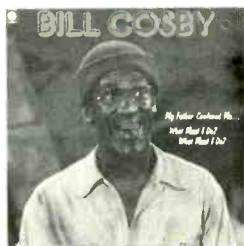
The Joe Zawinul-led ensemble helped define progressive music during its initial development. Today the band is heading to a more mainstream stance, infusing its free-form improvisations with more distinctive rhythmic patterns than in the past. "Birdland," "Havona" and "The Juggler" are the prime examples.



MY FATHER CONFUSED ME . . . WHAT MUST I DO?

BILL COSBY—Capitol ST 11590 (6.98)

This is Cosby, the master, captured live at the Las Vegas Hilton. This time out it's a monologue rather than the characters he's created in the past. But the laughs come continuously on bits such as "The Glazed Donut Monster," "My Father Confused Me" and "The Dentist."



FROM ME TO YOU

GEORGE DUKE—Epic PE 34469 (6.98)

Duke's reputation received a considerable boost from his touring and recording endeavors with drummer Billy Cobham. He's produced his own set here—first for Epic—with Stanley Clarke and Mike Sembello among the supporting musicians on "Carry On," "Seasons" and "What Do They Really Fear?"



LAVENDER HILL MOB

United Artists UA-LA719-G (6.98)

This Canadian outfit, produced by up-and-coming CashWest man Rob Stevens, starts out sounding much like a Queen-spinoff but rapidly takes on its own individual character (though still within an English frame). The multiple vocals are especially effective on "Magic Lady" and "The Party Song," but it's all quite bright.



A HANDFUL OF BEAUTY

SHAKTI WITH JOHN McLAUGHLIN—Col PC 34372 (6.98)

McLaughlin's acoustic fusion of east/west musics has evidently inspired the guitarist in terms of providing him with a continual flow of lp material. Although Oregon remains the most musically successful fusion in the genre, McLaughlin's virtuosity is never less than fascinating.



ANYTIME . . . ANYWHERE

RITA COOLIDGE—A&M SP-4616 (6.98)

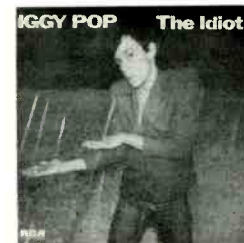
There's a slight move toward a more black-influenced sound with four tracks arranged by Booker T, including "(Your Love Has Lifted Me) Higher and Higher" and "The Way You Do the Things You Do." The sultry vocalist is also in her league with the more typical "Hungry Years" and "Southern Lady."



THE IDIOT

IGGY POP—RCA APL1-2275 (6.98)

Strange as this set is, it's considerably tamer than you might have expected from Iggy Pop. Created in collaboration with David Bowie, "The Idiot" reaches to the outer edges of rock acceptability with cuts such as "Sister Midnight," "Mass Production" and "Dum Dum Boys." It's probably just what the fans ordered!



CHARLIE PARKER ENCORES



CHARLIE PARKER ENCORES—THE SAVOY SESSIONS

Savoy SJL 1107 (Arista) (6.98)

This follow-up to the critically acclaimed "Bird/The Savoy Recordings" consists of alternate takes in their entirety. Arranged chronologically, the period covered is from 1944 through 1948 and features such sidemen as Miles Davis, Max Roach and Tiny Grimes. Liner notes by J. R. Taylor.



COMING BACK FOR MORE

WILLIAM BELL—Mercury SRM-1-1146 (6.98)

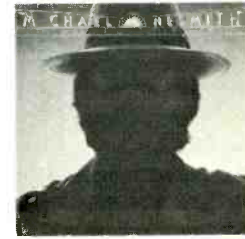
Bell's "Tryin' To Love Two" is bulleting up The Singles Chart, Bell's sweet soul voice accounting for the song's broad appeal. "Coming Back For More" is destined to follow suit—a similarly infectious original. Bell shows himself an able interpreter too on "I Wake Up Cryin'" and "You've Really Got A Hold On Me."



WATCH THE TIME

JOE BECK—Polydor PD-1-6092 (6.98)

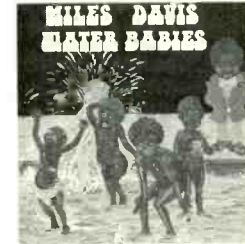
The man who helped make Esther Phillips' come-back recordings so invigorating is at the center of a Jack Richardson production that is funky and inventive. Bobby Scott's "Happy Shoes" and Beck's title tune and "Polaris" are progressive winners whether in a jazz ("Polaris") or disco ("Watch the Time") vein.



FROM A RADIO ENGINE TO THE PHOTON WING

MICHAEL NESMITH—Pacific Arts ILPA 9486 (Island) (6.98)

Once the heart-throb of the Monkees, Nesmith has been doing much interesting, original work in recent years on his own. The current set is pleasing country-rock expertly played and sung. "Navajo Trail," "We Are Awake" and "More Than We Imagine" are well-keyed.



WATER BABIES

MILES DAVIS—Col PC 34396 (6.98)

Though the album doesn't indicate it, these sides were recorded by Davis in the late '60s, but not previously released. Groups feature Herbie Hancock, Tony Williams and Wayne Shorter, among others, with four Shorter compositions making up the bulk of material. "Water Babies" and "Sweet Pea" are of greatest interest.



YOU GET WHAT YOU PLAY FOR

REO SPEEDWAGON—Epic PEG 34494 (7.98)

A specially-priced two-record set on which REO re-dubs itself with its full name. Plowing away with constant touring over the years has made this a prime live attraction, and a live lp may help bring them the album sales recognition that is their due. "Keep Pushin'" might well be their themesong.



EASY TO LOVE

JOE SIMON—Spring SP-1-6713 (Polydor) (6.98)

With the Muscle Shoals rhythm section at his side, Joe Simon takes a decidedly disco set and fires it up with fine arrangements and instrumental work, his vocals topping off the mix. "Before the Night Is Over," "You Didn't Have To Play No Games" and "Easy To Love."

(Continued on page 61)

Kenny Nolan

Kenny Nolan co-writer of
"My Eyes Adored You" and
"Lady Marmalade."
Now with his own hit single
"I Like Dreamin'."

20th Century Records takes
pride in presenting Kenny
Nolan. With a collection of the
most beautiful songs ever
assembled by an artist-
composer for his first album.



Representation:
Peter C. Bennett
Beverly Hills

20TH
CENTURY
RECORDS
A DIVISION OF
20TH CENTURY FOX
CORPORATION
T-532

GATO BARBIERI—A&M1916

EUROPA (prod. by Herb Alpert) (writer: Santana & Cester) (Light, BMI) (3:30)

An instrumental from the saxophonist's hot "Caliente" album, he turns the Santana tune into something very personal. A fine arrangement keeps it simmering.

KALYAN—MCA-Rollers 40699

DISCO REGGAE (TONY'S GROOVE) (prod. by Tony Silvester) (writers: Silvester-Brewster-Zant) (Chesyl/Ace Spec, BMI) (3:28)

The label's first concentrated effort into the r&b field is spearheaded by this group and its tropical, percussive sound. It's already a disco staple.

BELLAMY BROTHERS—Warner-Curb 8350

CROSSFIRE (prod. by Phil Gernhard) (writers: Careaga & Holler) (Christmas/Ensign, BMI) (3:24)

A low-keyed effort by the Bellamys this time out, they instill a country tinge into the vocals and come up with a sound that is not unlike Poco.

DEJA VU—Capitol 4396

LOVE, I'D LIKE TO THANK YOU (prod. by Corky Abdo) (writers: Grasso & Bennett) (C.A.M.-U.S.A., BMI) (3:25)

A ballad which swells in intensity at the chorus, it has all the potential of a major hit for the Canadian group. An excellent number with MOR appeal.

MARY KAY PLACE—Columbia 3 10510

VITAMIN L (prod. by Brian Ahern) (writer: M.K. Place) (Duce/Sook, ASCAP) (2:23)

Having successfully embarked on a second career with her hit of "Baby Boy," Mary Kay should garner pop and country play again with this charming number.

JOHN FREEMAN—Dakar 4562

(Brunswick)
DYNAMITE (prod. by Leonard Jones) (writer: E. Wilken) (Lenel/Explosion, BMI) (3:42)
Freeman has a gutsy vocal reminiscent of Wilson Pickett which is used to good effect on this stormy rocker. R&B stations should be the first to latch onto it.

VOLUNTEERS—Arista 0236

ALL NIGHT LONG (prod. by Jim Mason) (writers: W. Berry & G. Clinton) (WB, ASCAP; Roll It, BMI) (3:18)
A blanket of synthesizers and guitars opens the tune before the horns and bubbly percussion set the pace. The vocals could easily be mistaken for the Doobies.

JIMMY "BO" HORNE—Alston 3729 (TK)

GET HAPPY (prod. by Casey & Finch) (writers: same as prod.) (Sherlyn/Harrick) (4:23)
The song, which was written and produced by Casey and Finch of KC & the Sunshine Band, is a rhythmic tune with a charm all its own. Watch for r&b action.

JOHN MILES—London 5N 20092

SLOWDOWN (prod. by Rupert Holmes) (writers: J. Miles & B. Marshall) (British Rocket, ASCAP) (4:18)

A strong rocker from Miles' latest lp that caught the ear of our Disco File editor, this one sounds like a smash wherever it gets played. He's not slowing down yet.

SHOWDOWN—Honey Bee 2001

(Prelude)
WHAT'S YOUR NAME (prod. by Monardo-Ellis-Bongiovi) (writers: Cook & Woods) (Dick James, BMI) (3:15)

The first record for the new label distributed by Prelude is for and about dancing at the disco. A bright chorus has the momentum to send it chartward.

RETURN TO FOREVER—Col 3 10497

MUSICMAGIC (prod. by Chick Corea) (writer: Chick Corea) (Litha, ASCAP) (3:50)

The first single by the newly revamped RTF incorporates horns into the line-up. Vocals by Stanley Clark and Gayle Moran offer top 40 potential for the group.

PAUL KELLY—Warner Bros. 8347

STAND ON THE POSITIVE SIDE OF LIFE (prod. by Gene Page & Paul Kelly) (writer: Paul Kelly) (Tree/Five of a Kind, BMI) (3:37)

Kelly has a decidedly gospel styled delivery and message with this, his first single in some time. Stations will soon be standing up to be counted.

LADY FLASH—RSO 864 (Polydor)

NOWHERE TO RUN (prod. by Barry Manilow & Ron Dante) (Stone Agate, ASCAP) (2:55)

Martha & the Vandellas' 1965 smash has been done up in a version that remains faithful to the original. A song that refuses to grow old, it still sounds great!

LIGHTHEART—Shock 4 (Janus)

DID YOU COME ALONE TONIGHT? (prod. by Marc Peters) (writers: Nussbaum & Cohn) (Used Tunes/Jobete, ASCAP) (3:12)

The emphasis is on light vocal harmonies here, as they embrace the melody of the song. It should take off first from an easy listening base.

APOLLO 100—Eurogram 5002

WILLIAM TELL OVERTURE (prod. by Miki Dallon) (writer: Rossini) (TRO-Essex, ASCAP) (2:17)

A rocking arrangement of the popular classical theme, it could get some disco action, though it is not aimed at that market. Emphasis is on the drums.

THE DOUG MAYS BAND—Gulf Sound 1

LOUISIANA NIGHTS (prod. by Doug Mays) (writer: Doug Mays) (Cheese Grits, BMI) (4:10)
The first single by the outfit recalls the music of another group that popularized the Bayou country: Creedence Clearwater. A good, solid debut.

HOLLIES—Epic 8 50359

SANDY (prod. by Ron Richards) (writer: Bruce Springsteen) (Laurel Canyon, ASCAP) (3:30)

With Springsteen currently hot on the chart via Manfred Mann's "Spirit In The Night," the time seems right for this song, delivered lovingly by the group.

THE HOLLYWOOD STARS—Arista SP 5

ALL THE KIDS ON THE STREET (prod. by Harry Maslin) (writers: M. Anthony & K. Fowley) (8th Power/Screen Gems/Bad Boy, BMI) (2:49)

The heralded debut by the group has an anthem-like intensity reminiscent of the Sweet. A driving rocker, the song introduces a group of much promise.

J.T.S. BAND—Mercury 73896

STAY WITH ME (prod. by Bruce Patch) (writer: J. Young) (Sweet Wine/Brown Out, BMI) (3:17)

Not the Lorraine Ellison classic, but a ballad of considerable pop merit. The Barry Manilow type reading should elicit immediate favorable response.

BARCLAY JAMES HARVEST—MCA 40690

ROCK 'N' ROLL STAR (prod. by Barclay James Harvest) (writer: Les Holroyd) (Finchley, ASCAP) (3:19)

Not the same song recently released here by Champagne, but a soft rocker that showcases a close harmony sound. These veterans sound better than ever.

SAM & DAVE—Contempo 7004 (TK)

WE CAN WORK IT OUT (prod. by the Contempo family) (writers: Lennon & McCartney) (APV, BMI) (3:42)

The duo is making another pitch at a comeback with The Beatles' tune which has been re-arranged for their classic soulful style. It could be an r&b smash

JIMMY DOCKETT—Image 3021 (AFE)

I CAN REMEMBER THE GOOD OLD DAYS (prod. by J. Dockett) (writers: Washington & Hollon) (Star Vision, BMI) (3:20)

A song reminiscing about "the good old days," it has a brisk beat and a tuneful flavor. Dockett's smooth delivery helps to make it happen.

9th CREATION—Prelude 71085

WHY NOT TODAY (prod. by Buddy Scott) (writers: Scott & Medley) (Loo/Ace High, BMI) (4:45)

The group has established a solid following on the west coast but their danceable rhythms will soon be felt through points east. A good performance.

RUDY RAY MOORE—Kent 4575

MISS WONDERFUL (prod. by T. Tony & R.R. Moore) (writer: R.R. Moore) (Competition, BMI) (2:18)

The song is taken from the soundtrack to the flick, "The Human Tornado," and is a ballad delivered with much emotion. Moore has a husky, soulful tenor.

GATO BARBIERI IS "EUROPA."

"Where I want to arrive musically is the point at which I will be able to express what is in me through the horn as naturally as the act of walking, breathing. The way it is now, you have a thought and then you proceed to execute it. My dream is to eliminate that step in the process so that the music will flow instantaneously, the music will be so natural that people will respond to it as naturally as the way it is made."



THE NEW GATO SINGLE ON A&M RECORDS. 
From Gato's hot album, "Caliente!" AM 1916 **Produced by Herb Alpert**
SP 4597

NARM 1977

Yetnikoff Keynote Stresses Sales Strengths, Problems

■ The following are excerpts from the keynote address delivered by CBS Records Group president Walter Yetnikoff at the NARM convention.

Good morning.

The first thing that happens when you are asked to be a keynote speaker is that Jules Malamud calls you so many months in advance that it is easy to say "yes" because you feel the day will never arrive. The second thing that happens is that a mailman on the verge of a double hernia arrives with a package containing the prior NARM keynote speeches. The third thing that happens, at least for me, is that after reading the package you begin to get the queasy feeling that perhaps this wasn't such a good idea after all, because everything worthwhile has been said.

Most speakers either reminisce or reflect on what has occurred

NARM Awards

(Continued from page 3)

bum by a Female Artist, "Hasten Down The Wind" by Linda Ronstadt (Asylum); Best Selling Album by a Male Soul Artist, "Songs in the Key of Life" by Stevie Wonder (Tamla); Best Selling Album by a Female Soul Artist, "Love Trilogy" by Donna Summer (Oasis/Casablanca); Best Selling Classical Album, "Suite For Flute and Piano" by Jean Pierre Rampal and Claude Bolling (Columbia); Best Selling Album by a Male Country Artist, "The Outlaws" featuring Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser (RCA); Best Selling Album by a Female Country Artist, "Hasten Down The Wind" by Linda Ronstadt (Asylum); Best Selling Broadway Cast Album, "A Chorus Line" (Columbia); Best Selling Album by a Jazz Artist, "Breezin'" by George Benson (Warner Bros.); Best Selling Pop Instrumental Album, "A Fifth of Beethoven" by the Walter Murphy Band (Private Stock); Best Selling Album by a Soul Group, "Spirit" by Earth, Wind and Fire (Columbia); Best Selling Album by a Group, "Their Greatest Hits: 1971-1975," Eagles (Asylum); Best Selling Album by a New Artist, "Boston" (Epic); and Best Selling Album, "Frampton Comes Alive by Peter Frampton (A&M).

in our industry and each succeeding speaker feels compelled to do the same. I am not any different in that respect. The size of this convention and the number of people attending is indicative of the size and complexity of our industry today.

The importance of who we are and what we represent was demonstrated in part by the fact that Jimmy Carter took time out from an obviously very busy schedule last year to address this convention. Unfortunately I was standing next to Al Chotin during Mr. Carter's speech and all I heard was Al repeating in his inimitable Yiddish: "Vos zugst er vos zugst er." Bruce Lundvall and Jack Craig tell me that this translates as "What's he talking about?"

We are also apparently important enough to be the subject of continuing governmental investigations. When one finishes, another—maybe two—seem to start despite the almost total vindication of the prior investigation. We are probed, we are looked at, and we are examined under microscopes. And all we are trying to do is entertain, communicate and make people happy—and obviously make a few bucks in the process.

What is it that has made music

such an important part of our nation's life? The creativity, the uniqueness, the messages of our out that there is nothing. But there is also the very significant factor of having a distribution system which gets our product through to the consumer in ever increasing amounts. I have knowledge about the distribution patterns in other countries and, while growth overseas has also been impressive, I don't know of anywhere else where recorded music is so easily accessible to so many people, or where individual records sell in such large quantities. The distributor, rack jobber, one-stop and the aggressive retailer in this country have put our product practically everywhere that the consumer goes to shop.

This independent entrepreneurial system and fierce competition is not found in the same way in other places where, for the most part, there are few or no sub-distributors or else, sub-distributors operated by the industry itself. The foreign markets are well aware of what our system of distribution has accomplished in terms of your reaching and opening such a vast number of music outlets. Yet, at the same time, there is an ambivalent attitude overseas because of the

awareness of the problems which artists—of course—because with this very system of distribution of ours has generated. So over the years the perspective of the rest of the world has been that our complex free enterprise distribution system is a mixed blessing—the American industry has exploded because of it, yet it has brought in its wake a host of problems.

Primary among those problems today is obviously what is on everybody's mind—what do you pay for your product, what do you charge your customers, and what's left in between; namely, the ever elusive profit margin. We all arrive at these various prices by our own different routes. But we are equally concerned with the in-between.

It sometimes seems that this is a brand new problem but it has been with us for perhaps close to two decades. Practically every keynote speaker has made reference to it in recent times. For example, in 1971 Clive Davis referred to pricing as "the current hot issue among NARM members." In 1972 Jerry Moss referred to numbers and prices and gross margin percentages as something he could not make an address on

(Continued on page 50)

Label Chiefs Outline Perils and Pleasures of Independence

By SAM SUTHERLAND

■ LOS ANGELES — Despite allusions to a more adventurous receptive marketplace for new artists and the increasing sophistication of independent record manufacturers and distributors, Friday's (4) independent distributor/manufacture luncheon meeting focused on the perils of independence more than the promise.

The NARM convention session, held at the Century Plaza Hotel, was keyed to "The Era of The Professional," and offered a manufacturers' panel comprising Artie Mogull, United Artists Records president, Casablanca president Neil Bogart and Terry Ellis, president, Chrysalis Records. Chairing the two-part session, which also included a presentation on inventory control made by Pickwick vice president Ira Heilicher, was Eugene Silverman, Music Trend president and chairman of the Independent Distributors Advisory Committee.

Bogart, first of the three panelists to deliver a brief address, depicted a strong future for independents, predicting "The independent will eventually be able to be the most powerful form of distribution."

Ellis

But Terry Ellis began his address by discussing the traditional "myths" of independents, charging, "There's a myth, which has been perpetrated and perpetuated by the majors, that a new label has little choice between independent distribution and branch distribution." Ellis recalled his own experiences as a custom label distributed by a major, as well as other offers tendered by majors during that association with Warner Bros.

"The thing they didn't offer us was our own branch distribution," Ellis said. "They offered us their promotion, marketing, sales and every other facet of a record company—in short, to be our record company. Ford wants

to be your car company; Warner wants to be your record company."

Mogull

Of the three panelists, Mogull spoke most critically of the problems facing independents. "It behooves all of you out there that we make it," he began. "The three of us up here may be the last of the street level record companies." Mogull, who described himself and his partners on the panel as "defectors from branch distribution," went on to describe his preference for indie status both for the relationships involved, which he felt were closer, and the professionalism of independents.

Pricing, Cutouts

As was the case in nearly every convention seminar and session, pricing and cutouts were also top issues. Silverman, who asked most of the questions until distributors warmed to the forum, began the volleying over

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IS THERE ROCK AFTER 30?

It took a long time for Garland Jeffreys to get his chance. That's why Garland Jeffreys can write lyrics like; "What do you have to do to get your story through?" Because for years he couldn't. Unless he was willing to do what somebody else thought would sell. You'll hear all these years in his new album, "Ghostwriter". In songs like; "I May Not Be Your King", "35 MM Dreams" and "Cool Down Boy". And in the classic cut, "Wild In The Streets." That's why Garland Jeffreys' music isn't like anything you've ever heard. It's also why, whether you like Garland Jeffreys' music or not, at least you know it's Garland Jeffreys' music.

Ghost Writer: Garland Jeffreys
Getting His Story Through.

Ghost Writer: Garland Jeffreys



"STRONGLY MERITORIOUS" ... WALRUS! March 16, 1977
" . . . Garland makes his first complete album . . . has to be . . .
 . . . and what an album . . . heard to be believed."



SP-4629 Produced by David Spinozza & Garland Jeffreys

NARM 1977

Oxenfeldt Outlines Marketing Problems At NARM's Monday Breakfast Meet

By SAM SUTHERLAND

■ LOS ANGELES — "The Record Industry: How A Marketing Expert Sees Its Future," held as Monday's (7) early morning breakfast meeting on the final day of the NARM convention here, offered Columbia University's Dr. Alfred R. Oxenfeldt and his overview of current marketing problems perceived in the record industry.

Oxenfeldt's address, developed from a 90-day marketing study of the record business initiated by the professor and conducted in conjunction with NARM's regional offices and membership, had been anticipated as one of the more promising sessions. The study itself was not detailed however, either there or in two Friday (4) sessions in which Oxenfeldt participated. For the most part, he restricted his observations to more generalized problems as illustrated through the speaker's recurrent "dreams" regarding the industry.

Oxenfeldt structured his remarks around that narrative hook, using the contrasting business practices of two rack jobber branches and their associated retail locations to provide a microcosm of the operational and pricing challenges facing each type of organization. "In my dream, I inherited a rack jobbing operation, and three retail outlets from my Uncle Lou," Oxenfeldt began.

He then detailed the operations of the two rack branches, characterizing the hypothetical operation run by Lou as an old line rack jobber constrained by its

conservatism and comparatively relaxed competitive approach, while the second branch, run by a younger and more competitive relation, Irv, was eclipsing Lou's small cash flow and shrinking sales through better service, more professional marketing and merchandising assistance, and competitive prices.

Oxenfeldt's scenario saw Irv's more progressive operation, streamlined through computerized inventory, handling 70 percent of the entire rack complex's contemporary titles. As a progressive marketer, Irv was "often frustrated because most of his accounts carry elephantiasis," Oxenfeldt elaborated, characterizing the disease in terms of fatalism on the part of chain departments serviced; although Irv "made his departments attractive, inviting environments, generating sales increases even in locations competing with deep discounters," in Oxenfeldt's parable the young rack jobber faced complaints from his accounts that their "general price image is being hurt by higher prices than deep discounts."

From there, using the older

and more conservative branch as an example of old guard rack operations, Oxenfeldt addressed the issue of deep discounting and consumer sensitivity to pricing. "Prices are rarely what they seem," Oxenfeldt observed, going on to emphasize the average consumer's understanding of the overall pricing spread in a given store is always distorted by advertised specials.

One response, as suggested by Irv's hypothetical branch, was to convince some accounts to drop prices and profit margins a few points "to confuse the price image by minimizing that difference on a few advertised specials," noting that many deep discounters competing with Irv's racked accounts were lowering the number of advertised specials.

"Irv is unconcerned," Oxenfeldt said in reference to deep discounting wars, a point he would later explicate by chiding delegates for excessive sensitivity to deep discounters. "What does worry him are the low-priced retailers who have attractive environments . . . They can do well

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Retailer Workshop Focuses on Pricing

By JOHN MANKIEWICZ

■ LOS ANGELES — Friday's Retailer Workshop found those present focusing on the subject of pricing, and garnered cautious warnings from Earl Kinter, NARM attorney, who advised the retailers that such an open discussion was extremely unwise in view of the Grand Jury currently sitting in Los Angeles. "Any talk about pricing in a roomful of people," said Kinter, "could be viewed as collusion, and would be illegal."

Discussion

Nonetheless, heated discussion of pricing continued, although specific price policies in specific markets were talked about with discretion. Dr. Alfred Oxenfeldt (leader of the meeting chaired by John Cohen, Disc Records), declared that his three month study of the record business suggested to him that the rapid proliferation of retail record outlets would be "a serious crisis" in a few short years.

Dissent was offered in the form of parallel arguments: one mid-west retailer said: "The racks are holding us back. They'll be (Continued on page 23)

Radio Panel Probes Album-Oriented Programming

By SAMUEL GRAHAM

■ LOS ANGELES — The NARM panel entitled "Future Radio—Future Shock?" last Monday (7) offered opinions and discussion concerning the development of new album-oriented programming and its effects on traditional AM, top 40 formats. Members of the audience and panel alike further addressed themselves to the question of how radio and the recording industry can work together to boost profits, the basic goal of everyone concerned.

The panel was chaired by George Burns, president of the Burns Media Corporation. Other panelists included Lee Abrams of Burkhart/Abrams programming consultants; Harold Childs, vice president/promotion for A&M Records; Ira Heilicher of Pickwick International; Steve Marshall, national programming consultant for the CBS-FM group; Stan Monteiro, vice president/national promotion for Columbia Records and Tim Sulivan, vice president/general

manager of station KHJ in Los Angeles.

Burns, in his opening address, spoke of the lack of innovative radio programming. Referring to Elektra/Asylum chief Joe Smith's recurrent criticisms, he suggested that such criticisms are "largely true — there is a tiresome sameness to radio programming, with fewer and fewer chances being taken with unproven product." He added that in the past, "innovation has always come from the guy who has nothing to lose," not the already successful stations. However, Burns pointed to recent developments in what he described as "synthesis programming," i.e. stations specializing in the "soft-rock" format with looser, more album-oriented playlists than the top 40 stations; he predicted that the soft-rock genre, along with jazz-rock (which he referred to as "the new underground"), soft-soul and soft-country playlists, will make significant inroads in both the FM and AM markets. He also

indicated that growing competition among stations — of which there are 70 in the Los Angeles area alone — would help stimulate further innovations.

Burns also spoke repeatedly of the symbiotic relationship between radio stations and the recording industry. Calling radio "a midget" in comparison to the other industry, he remarked that while airplay traditionally improves record sales, "radio needs the recording business, too — we're about to strangle with the programming we use now." According to Burns, "radio is an instrument—the recording industry must play it."

AOR Playlists

Both Childs and Marshall spoke of the increasing influence of album-oriented playlists as opposed to the KHJ-type format. Childs, referring to the conservative nature of much top 40 programming, said that "it will be harder to get new product exposed until the top 40 stations change." However, he added, (Continued on page 23)

Merchandiser Awards Presented at NARM

■ LOS ANGELES — The 1976 NARM Merchandiser of the Year Awards were presented at a Sunday luncheon (6) at last week's NARM convention. The Retailer of the Year was Tommy Heiman of the Peaches chain. Co-winners of the Merchandiser/Rack Jobber of the Year Award were David Lieberman, Steve Lieberman and Harold Okinow of Lieberman Enterprises. The awards were presented by Bob Fead of A&M Records.

NARM 1977

NARM Meet Dominated By Pricing Issues

(Continued from page 3)
message slips and telegrams, the actual investigation proved a far less popular arena for conversation and speculation than the very issues assumed to be at the heart of the federal action.

Friday's (4) opening sessions all touched on pricing issues, with a morning rack jobber/one-stop workshop and an afternoon retailers session, both featuring comments from Monday's (7) key speaker, Columbia University professor of marketing Dr. Alfred R. Oxenfeldt, highlighting the broader issues of the competition between major retail chains and racked operations. Likewise, Friday's independent distributor/manufacturer luncheon also strayed into pricing before intervention from the NARM attorney present.

Oxenfeldt's 90-day marketing study, conducted in cooperation with NARM's various offices and member companies to provide a data base for his Monday morning address, had been anticipated as one of the convention highlights. During the three meetings where Oxenfeldt spoke, the methodology and findings of the study were only alluded to; the professor chose, instead, to extract generalized parables reflecting the current rack and retail interaction. Following his key address Monday, most delegates in attendance were

clearly underwhelmed by the speaker's overly polite approach and lack of substantive statistical guidelines to his findings.

Convention Business

As happens at every annual meet, this year's convention saw as much or more action in member company hospitality suites, the lobby level bar, and on the exhibition floor. While most manufacturers insisted little business was written, cut-out merchandise was clearly the

most active commodity being discussed and sought. Reported dealings ranged from smaller overseas exporters dealing in import cutouts to a rumored ABC Records dump totalling in excess of two million pieces, including recent catalogue by top-selling roster acts like Steely Dan, Rufus and the Crusaders.

Also very much in evidence were wranglings for new distribution deals, as well as rumored management shifts ranging from

middle management shuffles to possible top slot shifts in the coming weeks.

As forecast by NARM president Jules Malamud, manufacturers shifted much of their activity from the crowded exhibition area to hospitality suites where new product, special programs and general dialogues on current practices and problems could all be aired without interruption. At the same time, exhibitors operating booths reflected a wider range of non-music products and services from t-shirts and magazines to audio accessories, blank tapes and personality posters.

Session Highlights

Other topics covered during the various business sessions and seminars included: "A Different Drummer: The New Economic Rules," featuring an address by Dr. Pierre Rinfret, president, Rinfret Associates, which evaluated long term economic trends and their general impact on business, followed by a panel discussion moderated by Polygram Records Group president Irwin Steinberg, with RCA chief Ken Glancy, Pickwick chairman Cy Leslie, A&M president Jerry Moss and Jerry Rubinstein, ABC Records president, participating; "Black is Beautiful . . . Bottom Line," a panel session on black music marketing chaired

(Continued on page 57)

Alex Haley Speech Highlights NARM

By SAMUEL GRAHAM

■ LOS ANGELES — What was unquestionably one of the highlights of the NARM convention — as well as one of the most heavily attended events of the four-day affair — occurred when Alex Haley, author of "Roots," addressed a Sunday (6) morning gathering in the Century Plaza's Santa Monica Room. Haley's remarks were followed by a panel on the topic "Black is Beautiful . . . Bottom Line."

Haley was introduced by Los Angeles mayor Tom Bradley, who said that Haley and his book had "sparked a new sense of pride." After making note of "Roots'" phenomenal sales record in book form (180,000 copies sold in a single week, with an even larger back order), Bradley predicted that the impact of both the book

and ABC-TV's serialization would be surpassed by Haley's forthcoming double-album, spoken word recording on Warner Brothers Records. The author in turn said that Bradley symbolized the black man's ascendance to a position of dignity in America.

Haley's highly literate, absorbing and amusing address consisted basically of a condensation of the material on the album, which he said "will not be received the way records usually are, because of a new kind of response, a new breath of audience." He expressed his hope that the record, which he described as "the story from the very beginning of how 'Roots' came into being," will become "a keepsake in homes" and will have "the

(Continued on page 57)



NARM 1977

Merchandising Tie-Ins Suggested at NARM Grammy Panel

By SAMUEL GRAHAM

■ LOS ANGELES — Coordination and cooperation between manufacturers and merchandisers—a recurrent theme throughout the NARM convention — was again the main thrust of discussion during the panel entitled "The Grammy: How To Make The Most Of It" last Monday (7). While few specific strategies were outlined, it was clear that all parties concerned are willing to work together in order to insure that a Grammy award, like an Oscar in the movie industry, will translate into higher profits at all levels.

The panel was chaired by Jay Cooper, president of NARAS. Others on the dais were Jerry

Moss, president of A&M Records; Jerold Rubinstein, president of ABC Records; Russ Solomon of the Tower Records retail chain and Jim Hankin, representing Lieberman Enterprises.

Cooper stressed that the Grammy, like Oscar, is not determined by sale but rather on the basis of aesthetic merit (although there is very often a direct correlation between the two); however, he also said that the award can be a very effective marketing tool, citing Carole King, Tony Orlando and Dawn and The Captain and Tennille as just a few examples of artists whose careers have been boosted by winning a Grammy. In a brief summary of the academy's

post-award procedures, Cooper mentioned the stickers that NARAS sends to record companies for use on award-winning product, as well as an academy newsletter that recaps awards and recipients.

Retailers' Attitude

Solomon seemed to reflect the attitude of many retailers when he confessed to not knowing about the awards or their effect on sales, but he expressed a willingness to use "any promotional material offered to us from any source." He said that promotion should start "at the nominee level" with in-store display material such as mobiles, etc.; he also suggested a contest among customers to guess who

the eventual winners would be. Rubinstein agreed that "we have to find a way to exploit and advertise the nominations," offering a pre-ceremony television show as a possible means of familiarizing buyers with nominees. Hankin added that an artist's entire catalogue should be spotlighted in stores, since many artists have newer product available than that nominated for a Grammy; he further suggested in-store taped presentations of nominated music as a stimulus to consumers. After the awards are presented, said Hankin, the onus of exploiting sales potential rests on merchandisers, since "the manufacturer has done its job already."

NARM Awards Banquet Highlights



Scenes from the 1977 NARM Convention Awards Banquet. Shown above from left, top row, are: Daniel Heilicher with Casablanca Records president Neil Bogart; Daniel and Amos Heilicher; Warner Brothers recording artist George Benson; Atlantic Records' chairman of the board Ahmet Ertegun, WEA Intl. president Nesuhi Ertegun and Atlantic Records' consultant Jerry Wexler. Second row: Casablanca recording artist Donna Summer; Private Stock president Larry Uttal; Elektra/Asylum president Joe Smith,

Ron Alexenburg, senior VP, Epic and Associated labels and Paul Ahern, manager for Epic recording group Boston; Tony Orlando and Dawn in concert. Third row: Smith with Asylum recording artist Linda Ronstadt; A&M recording artist Peter Frampton; Motown's Barney Ales accepting a NARM award for Stevie Wonder from Smith; Maurice White of Earth, Wind & Fire with Smith; Smith with the Eagles' Glen Frey.

NARM 1977

Radio Panel *(Continued from page 20)*

"you can't let a certain product live or die on the basis of getting one cut on top 40 stations." Heilicher agreed, commenting that "radio is becoming too fragmented and that top 40 stations should no longer be regarded as the sole means of selling records. One member of the audience, rackjobber Al Chotin of J.L. Marsh in St. Louis, stressed that alternatives should be considered, pointing out that "a top 40 station doesn't play a record until it gets to number one."

Opposing Viewpoint

Speaking for the other side of the issue, Sullivan said that stations such as KHJ, WLS in Chicago and WABC in New York are "mass-appeal stations, trying to reach as many people as possible. The best way to do that is to play the hits, which means shorter playlists." Abrams added that small playlists are valuable in a market like Los Angeles, with its abundance of stations. When questioned as to how a

station like KHJ can justify playing only singles if albums are in fact accounting for the bulk of sales, Sullivan reiterated that the formula of playing the hits continues to work. "We give the public what they want," he said.

Product Availability

One problem that was raised is the availability of some album product. Marshall said that many listeners, after hearing a certain album on the air, are unable to find it either in racks or at retail outlets. A related problem is that too much music on the radio is not identified, causing further confusion in the minds of consumers. Addressing himself to these issues, one member of the audience said that what is needed is a cooperative effort among manufacturers, stations and retailers; for example, he suggested, stores might have displays identifying product as having been played on a certain station. Monteiro added that in-store airplay could also help obviate any confusion.

Retailer Workshop

(Continued from page 20)

gone in a few years, and that's when you'll see the retailer really explode. Rack jobbers are working with the methods of the past; when they're gone, the entire industry will be better for it."

Bruce Bayer, who owns Independent Records in Denver, opined that it was "up to each retailer to merchandise, to become a good merchant. The small, single outlet retailer has an advantage over the huge chain: personal services, atmosphere, individualized merchandising. If he can make use of those advantages, then the competition from the \$2.99 retailers is not so significant."

Another retailer said he was very affected by competition in his area, and called on Korvette's

David Rothfeld to explain his position on discounting. Said Rothfeld: "I don't like to do it, but I am protecting my company. I don't discount a lot of items, just a few. It's a common business practice. You can't ignore pricing if you want to protect your own company's interests. You must stay on top of the market and do what you can to compete."

Perhaps partly in response to lawyer Binter's caution, Oxenfeldt repeatedly attempted to move off the pricing subject. Recapping the meeting, which Oxenfeldt abruptly ended a full half hour short of its scheduled stopping point, the Columbia professor said: "As I see it, you're asking for increased help from manufacturers in terms of advertising and price; you feel that the elimination of rack business and the subsequent takeover by retail chains, will better both health and image of your business."

**More NARM News
and photos on pp. 50-51.**



Who In The World:

Engelbert Humperdinck—A Remarkable Career

■ NEW YORK—When Engelbert Humperdinck won a standing ovation last Saturday night (5) from the guests at the CBS-sponsored dinner show at the NARM convention in Los Angeles, it seemed to cap a sales comeback for Humperdinck that has coincided with his move to Epic Records.

Humperdinck's first single for Epic, "After the Lovin'," reached the Singles Chart top 10 in January, the English singer's first such success in several years. The album of the same name, also his Epic debut, is at 33 on the Album Chart this week after two months

of strong sales. Following his NARM convention performance, Humperdinck received gold record awards for each from Bruce Lundvall, president, CBS Records Division, and from Ron Alexenburg, senior vice president, Epic and Associated Labels. These weren't the first such awards Humperdinck has received, but coming on his first time out with a new company, they certainly had special significance.

Alexenburg said at the presentation, "We have always had enormous respect for Engelbert's past successes and we wanted to be a part of his future."

Humperdinck hasn't exactly been languishing in the time between his visits to the top of the charts. He has remained a top concert and nightclub attraction and, as his new SRO tour, directed by his manager, Gordon Mills, indicates, the single hit hasn't hurt that performing career at all.

Humperdinck came to prominence on Parrot Records in the late sixties. His biggest hit, "Release Me," and such other memorable successes as "Les Bicyclettes De Belsize," "A Man Without Love" and "Winter World Of Love" propelled him to his own television series in this country, and to lasting international renown as well. "After The Lovin'" marks a comeback of sorts, but also a simple continuation of the remarkable career of Engelbert Humperdinck.

A&M Promotes Lipold

■ LOS ANGELES—Karen Lipold has been appointed to merchandising manager, according to Barry Grieff, vice president of advertising, merchandising and special projects.



Karen Lipold

Her duties include coordinating the manufacturing and distribution of in-store display material and promotional giveaways. Ms. Lipold has been with A&M for two and a half years, and will report directly to Grieff.

Pick Up Styx



Celebrating at a party after their concert at Santa Monica Civic auditorium in Los Angeles are A&M recording artists Styx. Pictured from left (standing) Jerry Moss, president, A&M Records; Kip Cohen, vice president, a&r, for A&M; Styx members John Panozzo, James Young, Tommy Shaw and (seated) John Panozzo and Dennis De Young.

Mercury Begins 'British Rock' Promo

■ CHICAGO—An extensive campaign, under the banner of "British Rock," has been developed by Phonogram, Inc./Mercury Records to support eight new and catalogue lps by Thin Lizzy, Graham Parker and City Boy, according to Jules Abramson, Senior Vice President/Marketing.

Stickers

There will be stickers utilizing the British flag, a mobile featuring albums by the three acts, special browser cards, print and radio advertising, and special contests, with the winner receiving a trip to England.

Several of the merchandising aids, designed by George Balos, the firm's merchandising manager, encompass all acts, while others are directed at the individual acts. The overall aids include a 3-inch by 3-inch color sticker with the words "British Rock"

resting atop the Union Jack, a full-color mobile showing the album covers of Thin Lizzy's "Jailbreak" and "Johnny The Fox," Graham Parker's "Heat Treatment," and City Boy's "Dinner At The Ritz."

Other albums involved in the campaign, but not on the mobile, are Thin Lizzy's "Nightlife" and "Fighting," and Parker's "Howlin' Wind" and "City Boy." Also, special browser cards are being used, with "British Rock On Mercury Records" the key line.

Aids for individual acts include a four color Thin Lizzy poster; a 24-inch by 37-inch two-color, die cut stand-up display for Graham Parker, a special sticker for the Parker lps highlighting the Rolling Stone Magazine award for Parker & the Rumour as "Best New Band," and special napkins tied to City Boy's "Dinner At The Ritz."

THE FOLIO CHART

ARTIST	PUBLISHER	LIST PRICE
1 Stevie Wonder/Songs in the Key of Life	Columbia	\$ 7.95
2 Barry Manilow/ This One's For You	Columbia	\$ 5.95
3 Eagles/Greatest Hits	WB	\$ 6.95
4 A Star Is Born/Soundtrack	WB	\$ 6.95
5 Kiss/Destroyer	Almo	\$ 5.95
6 Peter Frampton/Comes Alive	Almo	\$ 5.95
7 Beatles/Complete	WB	\$12.95
8 Barry Manilow/Trying To Get the Feeling	Columbia	\$ 5.95
9 John Denver/Songbook	Cherry Lane	\$ 5.95
10 James Taylor/Songbook		
11 Boston/Boston	Columbia	\$ 6.95
12 John Denver/Spirit	Cherry Lane	\$ 5.95
13 Carole King/Tapestry	Columbia	\$ 5.95
14 Simon & Garfunkel/Greatest Hits	Big Bells	\$ 4.95
15 England Dan & John Ford Coley/Nights Are Forever Without You	WB	\$ 5.95
16 Elton John/Greatest Hits	WB	\$ 5.95
17 John Denver/An Evening With	Cherry Lane	\$ 6.95
18 Bread/Greatest Hits	Columbia	\$ 5.95
19 Aerosmith/Rocks	WB	\$ 5.95
20 America/History	WB	\$ 5.95

(A survey of the top-selling individual artists folios at retail and rack accounts throughout the U.S.)

In The Lab



Bruce Lundvall, president, CBS Records Division, took time out recently from his heavy schedule to see first hand the intensive work being done in Leukemia research by the staff headed by Dr. James Holland, president and chairman of the department of neo-plastic diseases at Mt. Sinai Hospital and director of the T. J. Martell Memorial Leukemia Research Laboratory. Lundvall will be honored with the 1977 Humanitarian Award from the T. J. Martell Memorial Foundation at a dinner at the Hotel Americana on March 26.

Gospel Music Assoc. Hosts Congressmen

By MICHAEL SHAIN

■ WASHINGTON — The Gospel Music Association came to Washington last week without a political bone to pick. Sort of.

The GMA, which was holding its quarterly board meeting in the Capitol, took time out to host a Congressional breakfast last Tuesday (8). It was billed as a get-to-know-each-other affair, and the session pretty much held to that general purpose. With copyright revision now a reality (the bill was passed last fall after almost 20 years of government deliberation), there was little to talk about other than families, gospel music, and a new born-again President.

There were, however, some

disgruntled comments passed among the 15 members of Congress who attended about one section of the copyright bill. The controversial provision prevents the producers of religious music from charging music syndicators a mechanical licensing fee for the re-recording of their works for broadcast by radio stations which buy syndicated music packages of religious music. The section, known simply as 12C among those who find it distasteful, discriminates solely against "our kind of music," as one GMA member put it. The syndicators were able to gain an exemption from mechanical royalties by arguing that record companies have already paid the fee—and the cost passed on

to the record buyer—to songwriters and publishers at the time of the original recording. A second mechanical, they successfully argued, would constitute a double taxation.

Still, the GMA concedes that it has little if any hope of changing the law now. They admit that there is no sentiment in Congress right now to re-open the case for copyright revision.

On the whole, the breakfast was a light, friendly affair. Gospel stars, Bill Gaither and Evie Tornquist performed. And even one of Congress' own, Rep. Bill Hefner (D-N.C.), led two songs, "Amazing Grace" and "He Touched Me."

Other members of Congress in

attendance included: Rep. Robert Sikes (D-Fla.), Rep. Bud Brown (R-Ohio), Rep. Albert Gore, Jr. (D-Tenn.) Rep. Chalmers Wylie (R-Ohio), Rep. Bob Carr (D-Mich.), Rep. Dan Daniel (D-Va.), Rep. James Martin (R-N.C.), Rep. Frank Horton (R-N.Y.), Rep. Tim Lee Carter (R-Ky.), and Rep. Carol Hubbard (D-Ky.).

Weiner To Manage Col S.F. Studio

■ NEW YORK—Marilyn Weiner has been promoted to manager of the Columbia Records Recording Studio in San Francisco. She has been with the company since 1973 when she first joined as an administrative assistant.

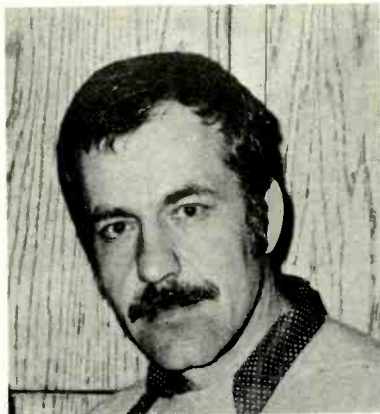


DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Lewis Merenstein on 'Personalized' Marketing

■ Vice president and general manager of The Buddah Group, Lewis Merenstein's innovative marketing techniques (integrating television advertising into over-all promotional campaigns) and a&r acumen (discovering new artists and guiding established performers), have helped garner 14 gold albums for Buddah since he joined the executive staff in 1973. He has also had successful careers as a studio engineer (working with such jazz greats as Thelonius Monk, Dizzy Gillespie, Lee Morgan and Cecil Taylor) and as a producer with such major artists as Van Morrison, John Cale, Barry Goldberg, Spencer Davis, Miriam Makeba, George Burns, Cass Elliott, Gladys Knight & The Pips and Phyllis Hyman.



Lewis Merenstein

Record World: You've had several careers within your overall career. Giving the changes taking place in the industry, especially in marketing and promotion technology, do you feel it's sufficient anymore for a person to be only a producer, only an advertising specialist, only a promotion specialist, and so on?

Lewis Merenstein: No, I don't. I think you have to be a kind of Renaissance person, with a real understanding of the different facets of the business. I've been fortunate to have participated in many aspects—producing, marketing, advertising—so that when I talk about them it's something I've experienced, not heard about. The more knowledge a person has, the more he can see how integrated the various parts of the music machine are.

RW: Did you plan to learn all these things or was it by accident?

Merenstein: A mixture. But I never turned down the opportunity to learn or try something new. In the early 1960s I was vice president of a plastics manufacturing company. We were involved with records and related products. My association with that company taught me marketing and distribution. I travelled a great deal and I was in close contact with the major chains, racks and retail outlets around the country.

RW: Buddah was one of the first labels to go heavily into TV advertising, marketing and merchandising. Did that seem risky at the time, when TV was an unproven tool?

Merenstein: It wasn't exactly unproven. We knew the mail-order houses were doing well with it. And K-Tel was doing it with compilations. Our first campaign was a joint venture with K-Tel on Sha Na Na's album, "The Golden Age of Rock and Roll," which went gold. Then, on our own, we did the Dick Clark "20 Years of Rock and Roll" package, which is almost a million units. On that project we did all the television selecting, the marketing—displays, all the follow-through, totally on our own. What was innovative about those campaigns was that in Sha Na Na's case, their album was new product by a working group whose personal appearances would back up and complement the TV campaign. On the Clark project, which was a compilation, the innovation was in personalizing the package with Dick. After those first two campaigns, we decided that television marketing could be used effectively for our individual artists—Gladys Knight & The Pips, Curtis Mayfield, Charlie Daniels and Robert Klein.

RW: You'd found the secret formula?

Merenstein: No. There isn't any secret formula. What we learned from those campaigns was the importance of personalizing the product. Everything has to be marketed very specifically. It can't be, "Oh, it worked last time so let's do the same thing for this new album." Each album needs a new identity and approach.

RW: You produce the Buddah television marketing films. Do you work from a prepared script?

Merenstein: No, I start from a visual concept. Choose the number of cameras—sometimes one, sometimes three—set the location—and shoot until I have enough footage. It's tougher than doing radio

commercials. In radio commercials—the kind I like to produce—you can take advantage of the intimacy of the spoken voice. In TV films you have to strike a balance between the visual and audio and, so that you don't confuse the viewer with a competition for his eyes and ears.

RW: Can't that be resolved in the editing of the film?

Merenstein: In films, the editing dictates how the script can be written, or re-written. The concept isn't really different from the way a producer mixes an album for specific effects—choosing from many takes—except film allows greater latitude.

RW: How long does it take to make a TV marketing film, start to finish?

Merenstein: Total working time is a week to 10 days. I've done it in three days when I had to.

RW: Can TV marketing be used to make "end runs" around radio play when a label doesn't think it's getting sufficient radio play on an artist?

Merenstein: It can, with an album.

RW: Not with a single?

Merenstein: A TV campaign on a single, unless you had an album coming behind it, would be too expensive. It would call for unbelievable saturation. Even if the single sold extremely well, you wouldn't get a return on your investment. You might break the single in a regional area—or even nationally—but if you didn't have an album behind it, it would be a hollow victory.

RW: You don't see TV marketing replacing radio as the prime promotional vehicle?

Merenstein: Not in general, no. In specific cases, TV can be invaluable through greater exposure.

RW: Have you tried to be innovative in radio advertising, or have you concentrated most of your energies on TV marketing?

“ One of our policies is to advertise the little store as well as the big chain. A smaller store is a built-in promotional point-of-purchase tool for us . . . ”

Merenstein: I mentioned the intimacy of radio. Part of our campaign for the first Michael Henderson album was a series of radio spots where the announcer did 60-second spots just talking about him, with no musical background. Talking about him as a person, what he'd done. There were followed by spots with music. The reports were that it was tremendously effective. It got tremendous personal identification for him. I think it gave much more credence to his music. He was a person first who happened to grow up to be a songwriter. We also did another interesting thing on the Henderson project. We chose a test market in the north and did a mailing on his album to private homes, just the way many companies mail out sample product. I think this was a unique approach. It generated a lot of interest.

RW: Do the new techniques of marketing make the follow-through less intense or reduce the need for intensive follow-through?

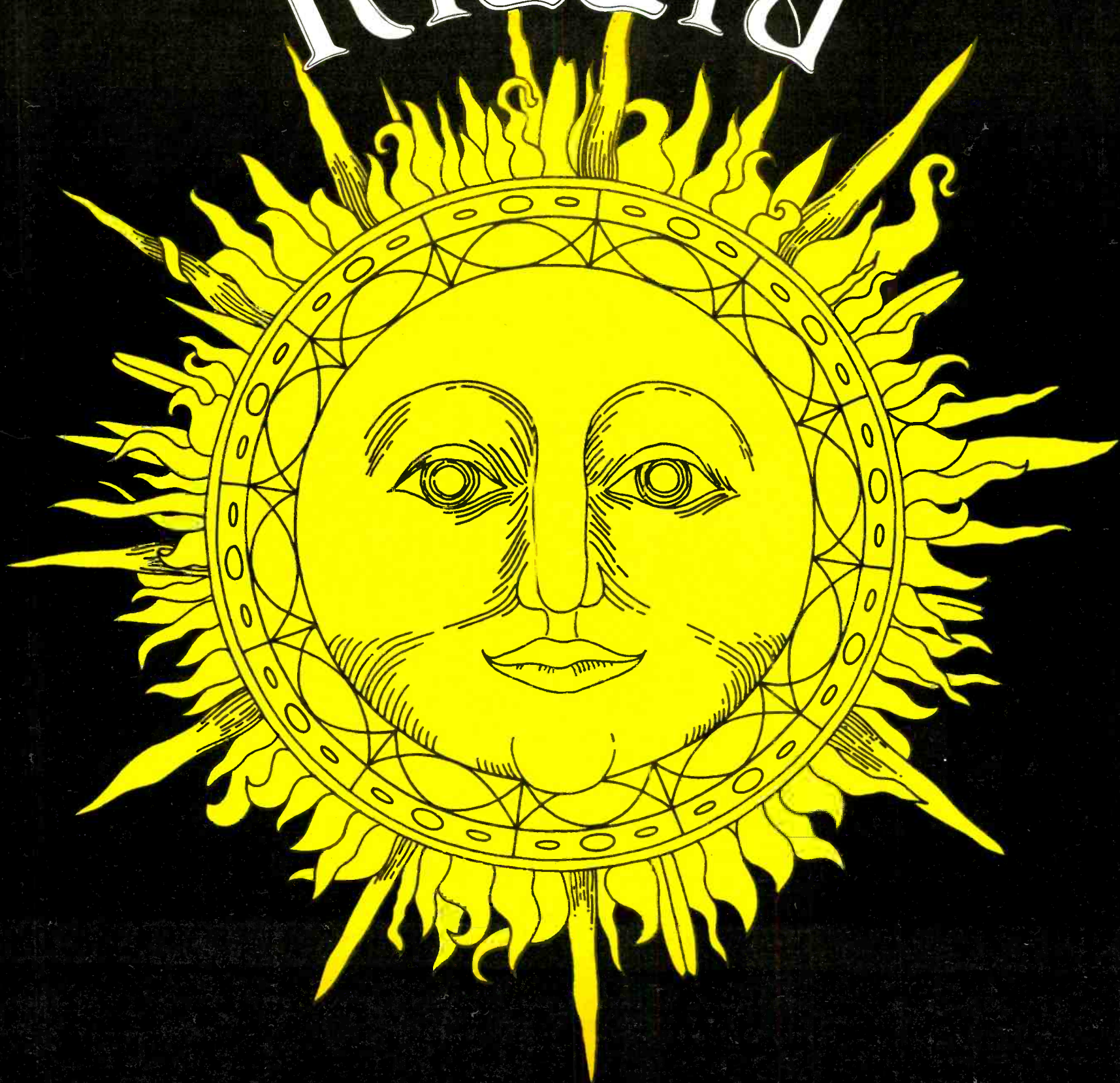
Merenstein: No. We always do an all-out follow-through on our product. We call and visit accounts, we make sure there's plenty of display material available, directing the customer to what he saw on television or heard on radio. We also make sure there are enough follow-up goods available because the response is immediate, and it lasts, but the heaviest sales are during the initial period of advertising.

RW: Do you use other methods to get directly to people especially in small areas?

Merenstein: One of our policies is to advertise the little store as well as the big chain. A smaller store is a built in promotional point-of-purchase tool for us because the guy or the girl behind the counter can say, "Hey, we have the new Melba Moore album" or "You know, the new Norman Connors album or the Phyllis Hyman album is really good." There isn't room or time for that kind of at-

(Continued on page 66)

Klaatu



Stormin' Norman & Suzy To Polydor



Stormin' Norman and Suzy are pictured signing a recording contract with Polydor Inc. Shown (standing, from left) are Irwin Steinberg, president of Polygram Record Group; Bruce Hambro, co-manager; Ekke Schnabel, vice president in charge of business affairs for Polygram Record Group; Sid Bernstein, co-manager; and (front) Suzy Williams and Norman Zamcheck, a/k/a Stormin' Norman and Suzy.

Stewart Garner Gold



Al Stewart (Janus) was presented his first RIAA certified gold album for the "Year of the Cat" lp at a party held for him in Philadelphia following the first of a three night sell-out engagement at the Tower Theatre. Pictured from left: Allan Mason, vice president, a&r; Al Stewart; Ed De Joy, vice president and general manager.

Budman Bows Firm

■ LOS ANGELES — James Budman has formed the James Budman Corporation, a personal management and production company with offices now located at 9200 Sunset Boulevard, Suite 808, Los Angeles, Calif. 90069.

Budman lists as his first client actress-singer Lois Walden.

Currently, Budman is producing a Walden showcase set for the Roxy, March 21. He has also inked a co-productoin pact with Adam Linter to produce the feature film "Tubes," which will cast Walden in a starring role. The screenplay was written by Max Reid.

Budman has also signed a partnership with Robert Stein for co-production duties on a second feature film, "Popsicles." Sabi Shabtai and David Halberstam co-penned the film treatment and are expected to write the screenplay.

Mizrahi Bows Label

■ LOS ANGELES — Hy Mizrahi has announced the formation of Roxy Records.

Private Stock Signs Brownsville Station

■ NEW YORK — Private Stock president Larry Uttal, and Al Nalli, president of Nalli Productions, Inc. the management firm representing Brownsville Station, have jointly announced the group's pacting to an exclusive, long-term, worldwide agreement with Private Stock Records.

The new agreement brings about a reunion of Uttal and Brownsville Station, who previously worked together on the group's million selling "Smoking In The Boy's Room" disc on the Big Tree label, distributed by Uttal when he headed Bell Records.

Brownsville Station's first release for Private Stock will be an album produced and engineered by Eddie Kramer, who includes Kiss, The Rolling Stones and Led Zeppelin among his production credits.

Prelude Inks Frisaura



Victor Benedetto (left), executive producer and head of CAM/Publishing, is pictured with CAM-produced recording artist Lorraine Frisaura, and Marvin Schlacter, president of Prelude Records, at the signing of an agreement that made Ms. Frisaura the first artist on this new label. Frisaura previously recorded for Schlacter on Pye Records. Prelude Records is distributed by RCA internationally and independently distributed domestically.

Amer. Album & Tape Sets New Jazz Line

■ LOS ANGELES—American Album and Tape, Inc., a five-year-old company specializing in cut-out sales, has expanded into the sale of its own records—specifically a 20 lp series of historic jazz recordings. The album series, "Hall of Fame Jazz Greats," includes rare recordings by legendary figures like Coleman Hawkins, Duke Ellington, Dizzie Gillespie, Max Kaminsky, Stan Getz, Horace Silver and Earl "Fatha" Hines.

American Album and Tape is marketing the series directly to large record store chains, one-stops, rack-jobbers and distributors through sales representatives in the west coast, midwest, south and northeast.

The "Hall of Fame Jazz Greats" lps retail for \$4.98.

Poe Announces Seminar Dates

■ WASHINGTON — Bobby Poe of Pop Music Survey has announced that his 5th annual Top 40 Radio/Record Seminar/Awards Banquet & Executives Golf/Tennis Tournaments will be held June 9-10 at the Sheraton Park International Conference Center, Reston, Virginia.

Buddah Inks Addrissi

■ NEW YORK—Art Kass, president, and Wade Conklin, vice president of Buddah Records, have announced the signing of The Addrissi Brothers to the label.

Their first single, "Slow Dancing Don't Turn Me On," was produced by Norbert Putnam for 615 Productions in Nashville.

Edmondson Joins A&M

■ LOS ANGELES—Harold Childs, A&M's vice president of promotion, has named Al Edmondson to the newly created post of national special projects coordinator. In his new capacity, Edmondson will coordinate the activities of the label's four regional special projects directors with special emphasis on the label's jazz and r&b product.



Harold Childs, Al Edmondson

Prior to his appointment, Edmondson worked for Universal Record Distributors in Philadelphia where he was director of r&b promotion for the Philadelphia-Tri-State area. During his time at Universal, Edmondson also worked as a producer for artists which were signed to the Distributors record label.

Jazz Campaign Set by A&M

■ LOS ANGELES — A&M is launching a major label-wide sales campaign to feature all of its jazz product, announced A&M's vice-president of sales Bob Fead.

The campaign, which will commence this week, will last approximately a month and will include major consumer and trade advertising which will feature selections from A&M, Horizon and CTI, the labels represented in this sale.

Artists to be featured in the retrospective catalogue jazz sale include George Benson, Bros. Johnson, Gato Barbieri, Wes Montgomery, Antonio Carlos Jobim, Quincy Jones, Charles Lloyd, Chuck Mangione, Dave Brubeck, Thad Jones and Mel Lewis, Charlie Haden, Gerry Niewood & Timepiece, and Don Cherry, among others.

The sale will concentrate its major push within the next month with radio time buys, special in-store mobiles and posters featuring selected artists and a personal sales presentation to each distributor. In addition to the usual promotion pieces, A&M is also preparing a special A&M Jazz Sampler Album featuring key artists to be used at a retail level.

THESE BULLETS ARE REAL... THEY'RE LEGITIMATE, THEY MEAN BUSINESS!

They are just a few pages away on the charts that are compiled by the people who count.



We count units, we don't count on emotion, abstractions or hype. Our charts reflect business and generate business. When you're dealing in sales, profits and building careers you can't afford to rely on guesswork projections that result in returns. You can count on us, the quantitative people, with the charts and bullets that really mean business...accurate, reliable and merchandisable.

RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS



*"Back in the Saddle."
Sittin' pretty.*



*Only weeks ago, "Walk This Way" vaulted from
"Toys in the Attic" to Top-Ten playlists all over America.*

And now, the Aerosmith phenomenon is at work once again.

*Presenting "Back in the Saddle"³⁻¹⁰⁵¹⁶ by popular demand,
the new Aerosmith single.*

*"Back in the Saddle."
From the double-platinum album "Rocks."
On Columbia Records.*

PC 34165*

*Produced by Jack Douglas and Aerosmith for Contemporary Communications Corp.
and Waterfront Productions Ltd.*

Direction: David Krebs and Steve Leber for Leber-Krebs, Inc.

THE SINGLES CHART

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

MAR. 19	MAR. 12			WKS. ON CHART
1	1	LOVE THEME FROM "A STAR IS BORN"	BARBRA STREISAND Columbia 3 10450 (2nd Week)	13
2	2	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)		17
3	4	DANCING QUEEN ABBA/Atlantic 3372		14
4	12	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860		8
5	3	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252		19
6	5	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369		16
7	8	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287		19
8	9	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)		13
9	11	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)		13
10	13	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875		10
11	10	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304		12
12	7	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372		15
13	17	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129		8
14	18	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308		11
15	6	YEAR OF THE CAT AL STEWART/Janus 266		13
16	15	ENJOY YOURSELF JACKSONS/Epic 8 50289		19
17	16	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212		16
18	14	NEW KID IN TOWN EAGLES/Asylum 45373		14
19	27	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360		7
20	19	CAR WASH ROSE ROYCE/MCA 40615		19
21	28	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373		7
22	30	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839		6
23	24	LONG TIME BOSTON/Epic 8 50329		9
24	35	HOTEL CALIFORNIA EAGLES/Asylum 45386		3
25	29	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571		6
26	26	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)		8
27	25	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)		9
28	42	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376		4
29	32	DO YA ELECTRIC LIGHT ORCHESTRA /United Artists XW939 Y		6
30	31	FREE DENIECE WILLIAMS/Columbia 3 10429		19
31	22	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283		23
32	21	I WISH STEVIE WONDER/Tamla T 54274F (Motown)		16
33	38	THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. WBS 8321		6
34	39	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379		7
35	40	GLORIA ENCHANTMENT /United Artists XW912 Y		9
36	20	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365		17
37	36	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270		21
38	34	HOT LINE SYLVERS/Capitol P 4336		22
39	43	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)		15
40	48	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223		4
41	33	HARD LUCK WOMAN KISS/Casablanca 873		13
42	44	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239		7
43	50	SAM OLIVIA NEWTON-JOHN/MCA 40670		6
44	81	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662		2
45	41	BITE YOUR LIP (GET UP AND DANCE) ELTON JOHN/ MCA/Rocket 40677		6
46	23	WALK THIS WAY AEROSMITH/Columbia 3 10449		18
47	37	JEANS ON DAVID DUNDAS/Chrysalis 2094		22
48	51	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857		10
49	49	WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874		7
50	55	ALL STRUNG OUT ON YOU JOHN TRAVOLTA/Midsong Intl. 10907 (RCA)		4



51	47	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	28
52	71	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	4
53	73	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	2
54	61	DISCO LUCY WILTON PLACE STREET BAND/Island 078	4
55	46	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232	16
56	56	I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 16082 (Atlantic)	7
57	54	REACH ORLEANS /Asylum 45375	7
58	59	KONG DICKIE GOODMAN/Shock SH 6 (Janus)	7
59	53	DAZZ BRICK/Bang 727	27
60	64	BE MY GIRL DRAMATICS/ABC 12235	13
61	58	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y	21
62	52	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262	25
63	60	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8228	26
64	68	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	4
65	70	SOMETIMES FACTS OF LIFE /Kayvette 5128 (TK)	5
66	45	THE RUBBERBAND MAN SPINNERS/Atlantic 3355	27
67	75	MAGICAL MYSTERY TOUR AMBROSIA/20th Century TC 2327	3
68	83	CALLING DR. LOVE KISS/Casablanca 880	2
69	72	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	7
70	79	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	3

CHARTMAKER OF THE WEEK

71	—	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR ABC 12262	1
72	57	SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645	19
73	62	AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363	18
74	85	ANGEL IN YOUR ARMS HOT/Big Tree BT 17085 (Atlantic)	3
75	78	DEDICATION BAY CITY ROLLERS/Arista 0233	4
76	87	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ TK 1022	3
77	63	STAND TALL BURTON CUMMINGS/Portrait 6 77001	25
78	95	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	3
79	88	ROCK & ROLL STAR CHAMPAGNE/Ariola America P7658 (Capitol)	2
80	—	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	1
81	84	ROOTS MEDLEY QUINCY JONES/A&M 1909	3
82	86	I'LL BE STANDING BY FOGHAT/Bearsville 0315 (WB)	3
83	—	WHODUNIT TAVARES/Capitol 4398	1
84	98	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	2
85	—	CHERRY BABY STARZ/Capitol 4399	1
86	91	IF YOU'VE GOT THE TIME THE BABYS/Chrysalis 2132	2
87	92	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	3
88	—	DANCIN' MAN "Q" /Epic/Sweet City 8 50335	1
89	93	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	2
90	—	LUCILLE KENNY ROGERS/United Artists XW929 Y	1
91	94	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478	3
92	99	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUENOTES/ABC 12240	2
93	—	OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	1
94	—	TIE YOUR MOTHER DOWN QUEEN/Elektra 45385	1
95	96	YOU GOT ME DANCING ANDREA TRUE CONNECTION/ Buddah 564	2
96	—	YOUR OWN SPECIAL WAY GENESIS/Atco 7076	1
97	—	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS/ A&M 1888	1
98	—	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI/ RCA 10888	1
99	—	DANCIN' CROWN HEIGHTS AFFAIR /De-Lite 1588	1
100	—	LONELY BOY ANDREW GOLD/Asylum 45384	1



FLASHMAKER



BURNIN' SKY
BAD COMPANY
Swan Song

MOST ADDED

- BURNIN' SKY—Bad Company—Swan Song
- I CAME TO DANCE—Nils Lofgren—A&M
- NITE CITY—20th Century
- FOREIGNER—Atlantic
- GHOST WRITER—Garland Jeffreys—A&M
- NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
- SOMETHING MAGIC—Procol Harum—Chrysalis
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BAREBACK—Richard Torrance—Capitol

WNEW-FM/NEW YORK

- ADDS:**
- CARNIVAL—John Handy—Impulse
 - DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
 - FROM A RADIO ENGINE TO THE PHOTON WING—Michael Nesmith—Pacific Arts
 - GHOST WRITER—Garland Jeffreys—A&M
 - IDIOT—Iggy Pop—RCA
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - ROLLIN' ON—Steve Gibbons Band—MCA
 - STRATOSFEAR—Tangerine Dream—Virgin
 - THUNDERBYRD—Roger McGuinn—Col

HEAVY ACTION (airplay, in descending order):

- SOMETHING MAGIC—Procol Harum—Chrysalis
- RUMOURS—Fleetwood Mac—WB
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- I CAME TO DANCE—Nils Lofgren—A&M
- ANIMALS—Pink Floyd—Col
- NIGHT MOVES—Bob Seger—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- FOREIGNER—Atlantic
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- BURNIN' SKY—Bad Company—Swan Song

WLIR-FM/LONG ISLAND

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
 - FOREIGNER—Atlantic
 - GHOST WRITER—Garland Jeffreys—A&M
 - I CAME TO DANCE—Nils Lofgren—A&M
 - IDIOT—Iggy Pop—RCA
 - LOTS OF PEOPLE—John Mayall—ABC

- NO GOODBYES—Hall & Oates—Atlantic
- NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
- PHOENIX—Col

HEAVY ACTION (airplay, in descending order):

- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- I CAME TO DANCE—Nils Lofgren—A&M
- AMNESIA—Pousette-Dart Band—Capitol
- NIGHT MOVES—Bob Seger—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- DEAN FRIEDMAN—Lifesong
- PETER GABRIEL—Atco
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WCOZ-FM/BOSTON

- ADDS:**
- HEARD IT IN A LOVE SONG (single)—Marshall Tucker Band—Capricorn
 - I CAME TO DANCE—Nils Lofgren—A&M
 - MUSIC MAGIC (single)—Return to Forever—Col
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - TEDDY PENDERGRASS—Phila. Intl.

HEAVY ACTION (airplay):

- AMNESIA—Pousette-Dart Band—Capitol
- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WBLM-FM/MAINE

- ADDS:**
- ALBERT LIVE—Albert King—Utopia
 - BAREBACK—Richard Torrance—Capitol
 - COLLECTOR'S ITEM—Heartsfield—Col.
 - GHOST WRITER—Garland Jeffreys—A&M
 - HARBOR—America—WB
 - I CAME TO DANCE—Nils Lofgren—A&M
 - I LIKE YOUR STYLE—Tony Wilson—Bearsville
 - LIVE (MORE OR LESS)—Richard Thompson—Island
 - ROLLIN' ON—Steve Gibbons Band—MCA
 - SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay, in descending order):

- PETER GABRIEL—Atco
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- AMNESIA—Pousette-Dart Band—Capitol
- I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
- JOAN ARMATRADING—A&M
- SLEEPWALKER—Kinks—Arista
- OCTOBERON—Barclay James Harvest—MCA

WBAB-FM/LONG ISLAND

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - CARNIVAL—John Handy—Impulse
 - CHERRY BABY (single)—Starz—Capitol
 - MOLKI COLE—Janus
 - GHOST WRITER—Garland Jeffreys—A&M
 - I CAME TO DANCE—Nils Lofgren—A&M
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - LOST FEELING—B. W. Stevenson—WB
 - LOTS OF PEOPLE—John Mayall—ABC
 - NOUVEAU CHAPEAU—Free Beer—RCA

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- PETER GABRIEL—Atco
- WIND & WUTHERING—Genesis—Atco
- IF THE LIGHTS DON'T GET YOU—Stanky Brown Group—Sire
- PLACE IN THE SUN—Pablo Cruise—A&M
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SONGWRITER—Justin Hayward—Deram
- SLEEPWALKER—Kinks—Arista
- NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
- BOSTON—Epic

WCMF-FM/ROCHESTER

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - CLASS REUNION—Delaney Bramlett—Prodigal
 - FOREIGNER—Atlantic
 - GETTIN' LUCKY—Head East—A&M
 - GHOST WRITER—Garland Jeffreys—A&M
 - IGUANA—UA
 - LAVENDER HILL MOB—UA
 - NEW HARVEST FIRST GATHERING—Dolly Parton—RCA
 - PHOENIX—Col
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

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

- IF THE LIGHTS DON'T GET YOU—Stanky Brown Group—Sire
- SLEEPWALKER—Kinks—Arista
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- BAREBACK—Richard Torrance—Capitol
- STRANGER IN THE CITY—John Miles—London
- COLLECTOR'S ITEM—Heartsfield—Col
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- WIND & WUTHERING—Genesis—Atco
- PETER GABRIEL—Atco
- JUST A STONE'S THROW AWAY—Valerie Carter—Col

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - GHOST WRITER—Garland Jeffreys—A&M
 - IDIOT—Iggy Pop—RCA
 - LOTS OF PEOPLE—John Mayall—ABC
 - NIGHT AFTER NIGHT—Bill Quateman—RCA
 - NO GOODBYES—Hall & Oates—Atlantic
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - SOMETHING MAGIC—Procol Harum—Chrysalis

HEAVY ACTION (airplay, phones):

- AMNESIA—Pousette-Dart Band—Capitol
- BIG WHA-KOO—ABC
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SANFORD-TOWNSEND BAND—WB
- SEA LEVEL—Capricorn
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco

WHFS-FM/WASHINGTON

- ADDS:**
- BAREBACK—Richard Torrance—Capitol
 - BURNIN' SKY—Bad Company—Swan Song
 - DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
 - FLIP FLOP & FLY—Doug Kershaw—WB
 - FROM ME TO YOU—George Duke—Epic
 - GHOST WRITER—Garland Jeffreys—A&M
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - GRAHAM PARKER EP—Mercury
 - RUSTY TRACKS—Mickey Newbury—ABC
 - SO HIGH (single)—Dave Mason—Col

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

- SEA LEVEL—Capricorn
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- TWO SIDES TO EVERY STORY—Gene Clark—RSO

WQDR-FM/RALEIGH

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col
 - SAILIN'—Kim Carnes—A&M
 - SONGWRITER—Justin Hayward—Deram
 - STRANGER IN THE CITY—John Miles—London

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

- LEFTOVERTURE—Kansas—Kirshner
- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- BOSTON—Epic
- SLEEPWALKER—Kinks—Arista
- SEA LEVEL—Capricorn
- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WAIV-FM/JACKSONVILLE

- ADDS:**
- BAREBACK—Richard Torrance—Capitol
 - BIG WHA-KOO—ABC
 - BURNIN' SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - DEAN FRIEDMAN—Lifesong
 - NIGHT AFTER NIGHT—Bill Quateman—RCA
 - NITE CITY—20th Century
 - ELLIOTT RANDALL'S NEW YORK—Kirshner
 - SOMETHING MAGIC—Procol Harum—Chrysalis

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CALIENTE—Gato Barbieri—A&M

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HIGH VOLTAGE—AC/DC—Atco
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- STAR IS BORN (soundtrack)—Col
- YEAR OF THE CAT—Al Stewart—Janus

WINZ-FM/MIAMI

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col

HEAVY ACTION (airplay, phones):

- ANIMALS—Pink Floyd—Col
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista

WQSR-FM/TAMPA

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - CARNIVAL—John Handy—Impulse
 - FOREIGNER—Atlantic
 - I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - NITE CITY—20th Century
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - STAY IN LOVE—Minnie Riperton—Epic
 - TRUE STORY—Jelly—Asylum

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CALIENTE—Gato Barbieri—A&M
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HEAT TREATMENT—Graham Parker—Mercury
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SPACE TRAVELER—James Vincent—Caribou
- WAKING AND DREAMING—Orleans—Asylum

WYDD-FM/PITTSBURGH

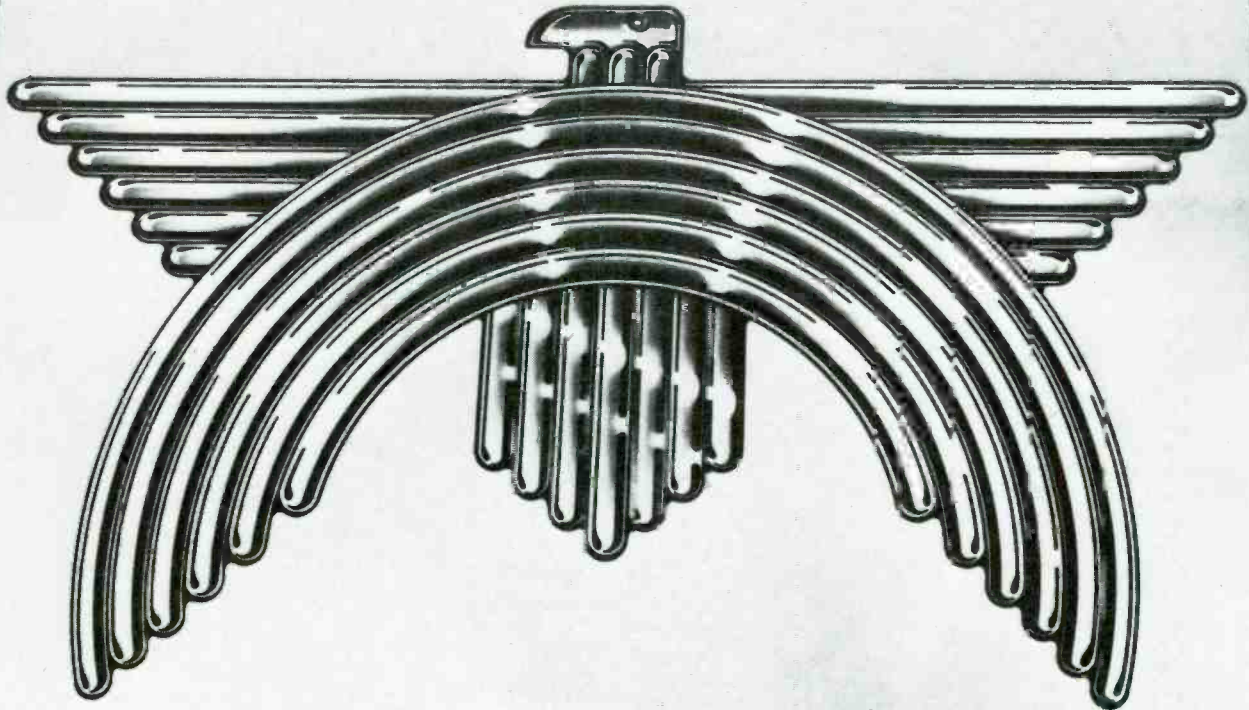
- ADDS:**
- I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - UNIVERSAL LANGUAGE—Booker T & the MGs—Asylum
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- HEAVY ACTION (airplay, sales):**
- AUTOMATIC MAN—Island
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - LEFTOVERTURE—Kansas—Kirshner
 - LIGHT OF SMILES—Gary Wright—WB
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - TEJAS—ZZ Top—London

Surprise!

PC 34556

Roger McGuinn

T H U N D E R B Y R D



What a pleasant way to start the week... Roger McGuinn's new band, Thunderbyrd, has arrived. And it's the tightest, most compatible group of musicians you've heard since the Byrds were in their prime.

Thunderbyrd is Roger McGuinn, lead vocals and guitar; Rick Vito, vocals, guitars and dobro; Charlie Harrison, vocals and bass guitar; Greg Thomas, drums and percussion.

Thunderbyrd becomes Roger's second real commitment to a group format (something he swore he'd never do again).

It surprised Roger.

It'll surprise, and delight you.

Roger McGuinn's "Thunderbyrd!" The start of something new, on Columbia Records and Tapes.



Produced by Don DeVito.

TOP AIRPLAY



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- RUMOURS—Fleetwood Mac—WB
- ANIMALS—Pink Floyd—Col
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- SEA LEVEL—Capricorn
- PETER GABRIEL—Atco
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- WIND & WUTHERING—Genesis—Atco

WNOE-FM/NEW ORLEANS

- ADDS:**
- BAREBACK—Richard Torrance—Capitol
 - BURNIN' SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - RA—Utopia—Bearsville
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IN FLIGHT—George Benson—WB
 - LEFTOVERTURE—Kansas—Kirshner
 - LIGHT OF SMILES—Gary Wright—WB
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - YEAR OF THE CAT—Al Stewart—Janus

WWW-FM/DETROIT

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BAREBACK—Richard Torrance—Capitol
 - BURNIN' SKY—Bad Company—Swan Song
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - HARBOR—America—WB
 - I CAME TO DANCE—Nils Lofgren—A&M
 - SONGWRITER—Justin Hayward—Deram
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn

- PETER GABRIEL—Atco
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco

WXRT-FM/CHICAGO

- ADDS:**
- CINNAMON FLOWER—Charlie Rouse Band—Casablanca
 - CLASS REUNION—Delaney Bramlett—Prodigal
 - FLIP FLOP & FLY—Doug Kershaw—WB
 - I CAME TO DANCE—Nils Lofgren—A&M
 - MY FATHER CONFUSED ME—Bill Cosby—Capitol
 - NITE CITY—20th Century
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - SOMETHING MAGIC—Procol Harum—Chrysalis
 - STRATOSFEAR—Tangerine Dream—Virgin
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - WIND & WUTHERING—Genesis—Atco

WZMF-FM/MILWAUKEE

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - GETTIN' LUCKY—Head East—A&M
 - NITE CITY—20th Century
 - SOMETHING MAGIC—Procol Harum—Chrysalis
 - WHITE ROCK—Rick Wakeman—A&M
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - LEFTOVERTURE—Kansas—Kirshner
 - YEAR OF THE CAT—Al Stewart—Janus
 - HOTEL CALIFORNIA—Eagles—Asylum
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - NEW WORLD RECORD—ELO—UA
 - DAY AT THE RACES—Queen—Elektra
 - LIGHT OF SMILES—Gary Wright—WB

KQRS-FM/MINNEAPOLIS

- ADDS:**
- HARBOR—America—WB
 - I LIKE YOUR STYLE—Tony Wilson—Bearsville
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col

- LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
- NO GOODBYES—Hall & Oates—Atlantic
- SHOW ME TO THE STAGE—Henry Gross—Atlantic
- SOMETHING MAGIC—Procol Harum—Chrysalis
- STAY IN LOVE—Minnie Riperton—Epic
- STEVE TIBBETTS—Tibbetts
- WILEY BUTLER—Cal Hand—Takoma

HEAVY ACTION (airplay):

- BAREBACK—Richard Torrance—Capitol
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- PETER GABRIEL—Atco
- GHOST WRITER—Garland Jeffreys—A&M
- I CAME TO DANCE—Nils Lofgren—A&M
- LOTS OF PEOPLE—John Mayall—ABC
- NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- WATCH THE TIME—Joe Beck—Polydor

KSHE-FM/ST. LOUIS

- ADDS:**
- BLACK BETTY (single)—Ram Jam—Epic
 - BURNIN' SKY—Bad Company—Swan Song
 - CLASS REUNION—Delaney Bramlett—Prodigal
 - FOREIGNER—Atlantic
 - HARBOR—America—WB
 - NITE CITY—20th Century
 - SO HIGH (single)—Dave Mason—Col
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - DREAMS, DREAMS, DREAMS—Ghilliwack—Mushroom
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - UPTOWN & LOWDOWN—Mama's Pride—Atco
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DREAMS, DREAMS, DREAMS—Ghilliwack—Mushroom
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UPTOWN & LOWDOWN—Mama's Pride—Atco
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

KZEW-FM/DALLAS

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - GETTIN' LUCKY—Head East—A&M
 - LAVENDER HILL MOB—UA
 - MIDNIGHT SON—Son Seals—Alligator
 - NITE CITY—20th Century
 - SEA LEVEL—Capricorn
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - RUMOURS—Fleetwood Mac—WB
 - LEFTOVERTURE—Kansas—Kirshner
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - ANIMALS—Pink Floyd—Col
 - NIGHT MOVES—Bob Seger—Capitol
 - IN FLIGHT—George Benson—WB
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - WIND & WUTHERING—Genesis—Atco
 - FESTIVAL—Santana—Col

KPFT-FM/HOUSTON

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - MOLKI COLE—Janus
 - DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
 - FOREIGNER—Atlantic
 - HIP SHOT—Stephen Dees—RCA
 - IGUANA—UA
 - LADY WANTS TO BE A STAR—Martee Lebaus—Image
 - MIGHT JOE YOUNG—Ovation
 - NITE CITY—20th Century
- HEAVY ACTION (airplay):**
- BIONIC DREAD—Dillinger—Island (Import)
 - PETER GABRIEL—Atco
 - GHOST WRITER—Garland Jeffreys—A&M
 - HEAVEN—Michael Boothman—Tabu
 - I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - LOST FEELING—B. W. Stevenson—WB
 - MUSIC IN THE AIR—Lette Mbulu—A&M
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - THIRD WARD VIBRATION SOCIETY—Lorenzo Thomas & the TSU Jazz Ensemble—Sum

KBPI-FM/DENVER

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PETER GABRIEL—Atco
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - NIGHT MOVES—Bob Seger—Capitol
 - ANIMALS—Pink Floyd—Col
 - HOTEL CALIFORNIA—Eagles—Asylum

KWST-FM/LOS ANGELES

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - NITE CITY—20th Century
 - SOMETHING MAGIC—Procol Harum—Chrysalis
- HEAVY ACTION (airplay, sales):**
- ANIMALS—Pink Floyd—Col
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - SAMMY HAGAR—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - TEJAS—ZZ Top—London

KOME-FM/SAN JOSE

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - EYES—Tony Joe White—20th Century
 - FLIP FLOP & FLY—Doug Kershaw—WB
 - I CAME TO DANCE—Nils Lofgren—A&M
 - NITE CITY—20th Century
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB

- RUBY—PVR Intl
- STRATOSFEAR—Tangerine Dream—Virgin

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

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- RUMOURS—Fleetwood Mac—WB
- PETER GABRIEL—Atco
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SLEEPWALKER—Kinks—Arista
- ANIMALS—Pink Floyd—Col
- WIND & WUTHERING—Genesis—Atco
- SLEEPING GYPSY—Michael Franks—WB
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger—Capitol

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BURNIN' SKY—Bad Company—Swan Song
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - FOREIGNER—Atlantic
 - I CAME TO DANCE—Nils Lofgren—A&M
 - I LIKE YOUR STYLE—Tony Wilson—Bearsville
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - SEA LEVEL—Capricorn
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
 - BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
 - DAY AT THE RACES—Queen—Elektra
 - PETER GABRIEL—Atco
 - LOW—David Bowie—RCA
 - NIGHT MOVES—Bob Seger—Capitol
 - RA—Utopia—Bearsville
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista

KZEL-FM/EUGENE

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BAREBACK—Richard Torrance—Capitol
 - GETTIN' LUCKY—Head East—A&M
 - GHOST WRITER—Garland Jeffreys—A&M
 - I CAME TO DANCE—Nils Lofgren—A&M
 - NITE CITY—20th Century
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - SOMETHING MAGIC—Procol Harum—Chrysalis
 - UNPREDICTABLE—Natalie Cole—Capitol
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- HEAVY ACTION (airplay, phones):**
- AMNESIA—Pousette-Dart Band—Capitol
 - ANIMALS—Pink Floyd—Col
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SILK DEGREES—Boz Scaggs—Col
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGWRITER—Justin Hayward—Deram

**“Jesse is an essential artist.
If you want to hear THAT voice and THAT sound,
there’s only one place in the world you can go, and that’s to him.”
— Felix Pappalardi**



Last fall Jesse Colin Young asked his friend Felix Pappalardi to come to Owl Mountain studios in California to help him record his new album, as he had helped The Youngbloods produce “Get Together.”

Their new album is LOVE ON THE WING . . . featuring the single “Love on the Wing” (WBS 8332) and music touched by the magic of musicians and friends who love to work together.

Produced by Felix Pappalardi and Jesse Colin Young.

For Warner Bros. Records and Tapes. BS 3033.



The Jesse Colin Young Band in Concert:

- | | | | |
|-------------------------|----------------------------|----------------------------------|--------------------------------|
| 3/23 Los Angeles | 4/8 Kansas City, Kansas | 4/21 Chapel Hill, North Carolina | 5/5 Springfield, Massachusetts |
| 3/25 San Diego | 4/9 Oklahoma City | 4/22 Charleston, South Carolina | 5/6 New York City |
| 3/26 Phoenix | 4/12 Little Rock, Arkansas | 4/23 Columbia, South Carolina | 5/7 Pittsburgh |
| 3/27 Las Vegas | 4/13 Memphis | 4/24 Charlotte, North Carolina | 5/10 Lansing, Michigan |
| 4/1 Columbia, Missouri | 4/14 Nashville | 4/28 Norfolk, Virginia | 5/11 Indianapolis |
| 4/2 Omaha | 4/15 Cincinnati | 4/29 Richmond, Virginia | 5/12 Chicago |
| 4/3 Minneapolis | 4/16 Detroit | 4/30 Washington, D.C. | 5/19 Austin |
| 4/6 Milwaukee | 4/17 Louisville, Kentucky | 5/1-2 Philadelphia | 5/20 Dallas |
| 4/7 St. Louis, Missouri | 4/20 Atlanta | 5/4 Stony Brook, New York | 5/23 Albuquerque |

Recordmaker.



CONGRATULATIONS PETER ON YOUR NARM AWARDS FOR "BEST SELLING MALE VOCALIST FOR 1976" AND "BEST SELLING ALBUM FOR 1976." "FRAMPTON COMES ALIVE!": THE BIGGEST LIVE ALBUM IN HISTORY, THE BIGGEST DOUBLE ALBUM IN HISTORY, NUMBER 1 FOR AN UNPRECEDENTED 17 CONSECUTIVE WEEKS ON RECORD WORLD'S ALBUM CHART, OVER 8 MILLION COPIES SOLD WORLDWIDE, MAKING PETER ONE OF THE BIGGEST ATTRACTIONS IN ROCK HISTORY. AT A&M, WE BREAK RECORDS.



*Congratulations Peter and Dee
from Herb and Jerry and all at A&M*



101 THE SINGLES CHART 150

MARCH 19, 1977

MAR. 19	MAR. 12	
101	103	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
102	104	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefe, Cerrone, SACEM)
103	115	SAILING SHIPS MESA—Ariola America P 7645 (Capitol) (Song Tailors/Everybodys/Intercontinental, BMI)
104	112	ROMEO MR. BIG—Arista 0229 (Jet Lag, BMI)
105	102	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australan Tumbleweed, BMI)
106	109	RACE AMONG THE RUINS GORDON LIGHTFOOT—Reprise RPS 1380 (WB) (Moose, CAPAC)
107	129	ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
108	114	TIME IS MOVIN' BLACKBYRDS—Fantasy 787 (Blackbyrd, BMI)
109	135	YOU TAKE MY HEART AWAY JAMES DARREN—Private Stock 45136 (UA, ASCAP/Unart, BMI)
110	—	BROOKLYN CODY JAMESON—Atco 7073 (Colgems/Tiny Tiger, ASCAP)
111	125	I THINK WE'RE ALONE NOW RUBINOOS—Beserkly B 5741 (Playboy) (Patricia, BMI)
112	—	MARGARITAVILLE JIMMY BUFFETT—ABC 12254 (Coral Reefer, BMI)
113	122	ARRESTED FOR DRIVING WHILE BLIND ZZ TOP—London 251 (Hamstein BMI)
114	—	FEELS LIKE THE FIRST TIME FOREIGNER—Atlantic 3394 (Somerset/Evansongs, ASCAP)
115	113	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)
116	124	KEEP IT COOL ELVIN BISHOP—Capricorn 0269 (WB) (Crabshaw, ASCAP)
117	119	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)
118	—	I CAUGHT YOUR ACT HUES CORP.—Warner Bros. WBS 8334 (JiMi/Ensign, ASCAP)
119	123	FEEL FREE FOUR TOPS—ABC 12236 (ABC-Dunhill/Rall, BMI)
120	—	MY SWEET LADY JOHN DENVER—RCA PB 10911 (Cherry Lane, ASCAP)
121	121	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
122	108	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP; Unart, BMI)
123	128	BENIHANA MARILYN CHAMBERS—Roulette R 7206 (Planetary/Louise Jack, ASCAP; Big Seven, BMI)
124	—	DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892 (RSO/Chappell, ASCAP)
125	106	JENNIFER STYX—A&M 1900 (Almo/Styaian, ASCAP)
126	—	WELCOME TO OUR WORLD (OF MERRY MUSIC) MASS PRODUCTION—Cotillion 44213 (Atlantic) (Pepper, ASCAP)
127	—	SIX PACKS A DAY BILLY LEMONS—Ariola America P 7661 (Capitol) (Stansell, BMI)
128	142	EVERY LITTLE TEARDROP GALLAGHER & LYLE—A&M 1904 (Irvina, BMI)
129	—	SLOW DOWN JOHN MILES—London 5N 682 (British Rocket, ASCAP)
130	132	TRY IT ON EXILE—Atco 7072 (Chinnichap/Island, BMI)
131	—	BLESSED IS THE WOMAN WITH A MAN LIKE MINE SHIRLEY BROWN—Arista 0231 (Dejauno, BMI)
132	—	SOUND AND VISION DAVID BOWIE—RCA PB 10905 (Bewlay Bros./Fleur, BMI)
133	125	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836 (Bridgewood, ASCAP)
134	130	GONNA FLY NOW (THEME FROM "ROCKY") CURRENT—Playboy 6098 (UA, ASCAP/Unart, BMI)
135	137	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (RCA) (Out of Business, BMI)
136	—	DISCO INFERNO TRAMMPS—Atlantic 3389 (Six Strings/Golden Fleece, BMI)
137	134	GET CRAZY WITH ME RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)
138	—	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London) (Jec, BMI)
139	—	DEEPLY ANSON WILLIAMS—Chelsea CH 3061 (Fox Gimbel, BMI)
140	139	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang) (Web IV, BMI)
141	147	SHINE ON HARVEST MOON LEON REDBONE—Warner Bros. 8336 (Warner Bros., ASCAP)
142	140	BE MY GIRL MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP)
143	149	QUEEN OF THE PURPLE SAGE FREE BEER—RCA 10881 (Sacco, BMI)
144	—	SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—Warner Bros. WBS 8302 (Salem/Muhon/Unichappell, BMI)
145	—	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012 (Lucky Three/Mighty Three/Top Bound, BMI)
146	—	IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
147	116	FIRE SIGN CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Times, ASCAP)
148	—	OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
149	148	EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI)
150	120	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325 (Ensign, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI) 80	LOST WITHOUT LOUR LOVE David Gates (Kipahulu, ASCAP) 36
AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP) 73	LOVE IS BETTER IN THE A.M. Don Davis (Groovesville, BMI) 91
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP) 37	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP) 1
ALL STRUNG OUT ON YOU Jeff Barry (Daddy Sam, ASCAP) 50	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI) 90
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got The Music, ASCAP) 74	MAGICAL MYSTERY TOUR Lou Reizner (Comet, ASCAP) 67
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus-American Broadcasting/Elainea, ASCAP) 42	MAYBE I'M AMAZED Paul McCartney (Maclen, BMI) 25
BE MY GIRL Michael Henderson (Electrocord, ASCAP) 60	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI) 48
BITE YOUR LIP (GET UP AND DANCE) Gus Dudgeon (Big Pig/Leeds, ASCAP) 45	NEW KID IN TOWN Bill Szymczyk (publisher not listed) 18
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP) 5	NIGHT MOVES Jac Richardson (Gear, ASCAP) 6
BOOGIE CHILD Bee Gees (Stigwood/Unichappell, BMI) 27	OLD FASHIONED BOY (YOU'RE THE ONE) Dick Darnell (Rick's/Variena, BMI) 93
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP) 68	PHANTOM WRITER Gary Wright (High Wave, ASCAP) 64
CAR WASH Norman Whitfield (Duchess, BMI) 20	REACH Charles Plotkin (Siren, BMI) 57
CARRY ON WAYWARD SON Jeff Gliman (Don Kirshner, BMI) 8	REACHING FOR THE WORLD Harold Melvin (Simi, BMI) 92
CHERRY BABY Jack Douglas (Rock Steady/Starzongo, ASCAP) 85	RICH GIRL Christopher Bond (Unichappell, BMI) 4
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air (London) CRACKERBOX PALACE George Harrison (Ganja B.V., BMI) 26	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP) 40
DANCIN' Freida Narangis (Delightful/Cabrini, MI) 99	ROCK & ROLL STAR Martin Duiser (Dayglow, ASCAP) 79
DANCIN' MAN Q (Ameb/Gravenhurst, BMI) 88	ROOTS MEDLEY Quincy Jones (DLW, ASCAP) 81
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI) 3	SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP) 43
DAZZ Jim Healey, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolly, ASCAP) 59	SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI) 55
DEDICATION Jimmy Jenner (Almo, Big Secret, ASCAP) 25	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI) 14
DISCO ULCY Lawrence (Desilu, ASCAP) 54	SHE THINKS I STILL CARE Elvis Presley (Jack Glad, BMI) 48
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI) 9	SO IN TO YOU Buddy Buie (Low-Sal, BMI) 21
DON'T GIVE UP ON US Tony Macauley (Almo/Macauley, ASCAP) 13	SOMETHING 'BOUT CHA S. Alaimo (Sherlyn, BMI) 69
DO YA Jeff Lynne (UA/Jet Intersong, ASCAP) 29	SOMETIMES Millie Jackson (Stallion, BMI) 65
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI) 16	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI) 28
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP) 12	SORRY SEEMS TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP) 72
FREE Maurice White & Charley Stepney (Kee-Drick, BMI) 30	STAND TALL Richard Perry (Shileigh, BMI) 77
GLORIA Michael Stokes (Desert Moon/Willow Girl, BMI) 35	THE FIRST CUT IS THE DEEPEST Tom Dowd (Dutchess, BMI) 33
GO YOUR OWN WAY Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/Now Sounds, BMI) 11	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI) 66
HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP) 41	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI) 10
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI) 89	THEME FROM "CHARLIE'S ANGELS" Joe Reisman (Spell/Gold, BMI) 98
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI) 34	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Sutfon (Jobete, ASCAP; Stone Diamond, BMI) 70
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed) 24	TIE YOUR MOTHER DOWN Queen (Queen/Beechwood, BMI) 94
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP) 38	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP) 62
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI) 76	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP) 2
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP) 19	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI) 22
I JUST CAN'T SAY NO TO YOU K. Lehnig (Dawnbreaker, BMI) 56	WALK THIS WAY Jack Douglas (Daksel, BMI) 46
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI) 7	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI) 17
I NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI) 63	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP) 52
I'LL BE STANDING BY Dan Hartman (Knee Trembler, BMI) 82	WINTER MELODY/SPRING AFFAIR Giorgio Moroder & Pete Belotte (Rick's, BMI) 49
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP) 87	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP) 83
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI) 44	YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, BMI) 15
I WISH Stevie Wonder (Jobete/Black Bull, ASCAP) 32	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI) 51
IF YOU'VE GOT THE TIME Brian Christian & Bob Ezrin (Hudson Bay, BMI) 86	YOU GOT ME DANCING Gregg Diamond (Buddah/Diamond Touch/MRI, ASCAP) 95
JEANS ON AIR Prod. (Moth/Dick James, BMI) 47	YOU KNOW LIKE I KNOW David Anderle (Lost Cabin, BMI) 97
KONG Dickie Goodman (Unichappell, BMI) 58	YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI) 31
LIDO SHUFFLE Joe Wissert (Boz Scaggs/Hudmar, ASCAP) 53	YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI) 84
LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chinnichap, BMI) 39	YOUR LOVE Don Davis (El Patricio, BMI) 71
LIVIN' THING Jeff Lynne (Unart/Jet, BMI) 61	YOUR OWN SPECIAL WAY David Hentschel (Warner Bros., ASCAP) 96
LONELY BOY Peter Asher (Luckyu, BMI) 100	
LONG TIME John Boylan and Tom Scholz (Pure, BMI) 23	

DISCO FILE TOP 20

MARCH 19, 1977

- DISCO INFERNO/BODY CONTACT**
CONTRACT
TRAMMPS—Atlantic (lp cuts)
- LOVE IN C MINOR**
CERRONE—Cotillion (lp cut)
- DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
- MIDNIGHT LADY/BLACK IS BLACK**
CERRONE—Cotillion (lp cuts)
- SIX MILLION DOLLAR MAN**
ORIGINALS—Soul (lp cut)
- DREAMIN'/HIT AND RUN**
LOLEATTA HOLLOWAY—Gold Mine (lp cuts)
- LOVE IN C MINOR**
HEART & SOUL ORCHESTRA—Casablanca (disco disc)
- UPTOWN FESTIVAL**
SHALAMAR—Soul Train (disco disc)
- LOVE HANGOVER**
PLAYERS' ASSOCIATION—Vanguard (disco disc/lp cut)
- TWENTY-FOUR HOURS A DAY**
BARBARA PENNINGTON—UA (disco disc)
- DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tama (lp cut)
- YOU ARE A BLESSING TO ME/HURRY UP AND WAIT**
ORIGINALS—Soul (lp cuts)
- THIS WILL MAKE YOU DANCE**
G. C. CAMERON—Motown (lp cut)
- UP JUMPED THE DEVIL**
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam (disco disc)
- LADY LUCK/LIFE IS MUSIC**
RITCHIE FAMILY—Martin (lp cuts)
- DON'T BURN NO BRIDGES/STARVIN'**
TRAMMPS—Atlantic (lp cuts)
- LOVE IN MOTION**
GEORGE McCRAE—TK (lp cut)
- TATTOO MAN**
DENISE McCANN—Polydor (import disco disc)
- FREE LOVE/IF YOU WANNA GO BACK**
JEAN CARN—Phila. Intl. (lp cuts)
- DISCO REGGAE**
KALYAN—MCA (lp cut)

RIAA Award

(Continued from page 4)

sent a special album containing a first-day-of-issue commemorative stamp honoring the centennial of sound recording.

More than 1000 guests, including members of Congress, the Administration, heads of various Federal agencies, representatives of Washington's cultural community and executives of record companies, are expected to attend. Perry Como and the Ray Charles Singers will entertain.

Senator Humphrey will be cited for his illustrious record of promoting the Federal Government's interest, involvement and support of the arts by having introduced or having joined in sponsoring legislation that led to the establishment of the National Foundation for the Arts and Humanities, the John F. Kennedy Center for the Performing Arts, and the National Portrait Gallery.

The RIAA Cultural Award is a piece of carved crystal designed by Steuben Glass Company in the shape of an obelisk reminiscent of the Washington Monument. It is presented annually by the recording industry to someone in, or associated with government, who has made a notable contribution to the advance of art and culture in the United States.

RECORD WORLD MARCH 19, 1977

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ This was one of those weeks when I felt I'd rather be unloading large appliances at Korvettes than writing about the new releases, but a few spunky records changed my mind. Howard Merritt, DJ at Flamingo, the chic New York club that has been very on-again/off-again this year, got me to go back into my singles pile and listen to the **Hues Corporation's** "I Caught Your Act" (Warner Brothers) a second time and this time it really clicked. While this new 45 sounds nothing like "Rock the Boat," it has a similar snap and spirit perfectly captured in a bright, churning pop arrangement. The song's story line is love comical—a guy follows his girl into a movie house and watches broken-hearted while she makes out with another man—but the treatment is upbeat and cute with emphasis on the interplay of male and female voices in the group. Nothing especially brilliant here, yet "I Caught Your Act" was one of the few records that really made me happy this week. Another was **Jimmy "Bo" Horne's** "Get Happy" (a TK disco disc and single) which both Tom Savarese and Tony Smith put on their top 10 lists this week. A **Casey-Finch** production with that no-nonsense, no-frills Miami sound to underline the irresistible command of the lyric ("Get happy, get happy, etc."), the song is TK formula at its best—fresh, brassy good-time music that reeks of fun-in-the-sun. The clincher here is a section near the end of just robust handclapping and a snappy cowbell.

TK, as a number of people mentioned this week, is certainly the hot label right now: not only is the **T Connection's** "Do What You Wanna Do" one of the strongest records on the disco charts—it is virtually tied for top place on our Top 20 with the **Trammms** and **Cerrone's** "Love in C Minor"—but so many of the label's other recent

(Continued on page 48)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BAREFOOT BOY

DJ: Tony Smith

DO WHAT YOU WANNA DO—

T Connection—TK (disco disc)

GET HAPPY—Jimmy "Bo" Horne—TK (disco disc)

HOW CAN I KEEP IN TOUCH WITH YOU—

Hamilton Affair—Moment (lp cut)

THE MORE I GET, THE MORE I WANT/

YOU CAN'T HIDE FROM YOURSELF/
I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Phila. Intl. (lp cuts)

NEW YORK YOU GOT ME DANCING—

Andrea True Connection—Buddah (disco disc)

SIX MILLION DOLLAR MAN/YOU ARE A

BLESSING TO ME/BEEEN DECIDED—

Originals—Soul (lp cuts)

SLOW DOWN—John Miles—London

(lp cut)

STICK TOGETHER—Minnie Riperton—Epic

(disco disc)

SUPERMAN—Celi Bee & the Buzzy Bunch

—TK (disco disc, not yet available)

THIS WILL MAKE YOU DANCE—

C.C. Cameron—Motown (lp cut)

FLAMINGO/NEW YORK

DJ: Howard Merritt

DO WHAT YOU WANNA DO—

T Connection—TK (disco disc)

I'VE GOT TO DANCE—Destinations—AVI

(disco disc)

LADY LUCK/LIFE IS MUSIC—Ritchie

Family—TK (disco disc)

LOVE IN C MINOR/BLACK IS BLACK/

MIDNIGHT LADY—Cerrone—Cotillion

(lp cuts)

LOVE IN MOTION/GIVIN' BACK THE

FEELING—George McCrae—TK (lp cuts)

STONE TO THE BONE/THE MAGICIAN—

Timmie Thomas—Glades (lp cuts)

SUPERMAN—Celi Bee & the Buzzy Bunch

—TK (disco disc, not yet available)

TATTOO MAN—Denise McCann—Polydor

(import disco disc)

TURN ON TO LOVE—Jumbo—Pye/

Prelude (lp cut)

UPTOWN FESTIVAL—Shalamar—Soul

Train (disco disc)

BONES/SAN FRANCISCO

DJ: Michael Lee

DO WHAT YOU WANNA DO—

T Connection—TK (disco disc)

FALLIN' IN LOVE WITH YOU—Jimmy

Ruffin—Epic (disco disc)

IT'S TOO LATE/COME IN HEAVEN EARTH

IS CALLING—Tata Vega—Tama (lp cuts)

LOVE GOES DEEPER THAN THAT/YOU

GOT ME LOVING YOU AGAIN—Eloise

Laws—Invictus (lp cuts)

LOVE HANGOVER—Players' Association—

Vanguard (disco disc)

LOVE IN C MINOR—Heart & Soul

Orchestra—Casablanca (disco disc)

SIX MILLION DOLLAR MAN/HURRY UP

AND WAIT/BEEEN DECIDED—Originals

—Soul (lp cuts)

SLOW DOWN—John Miles—London

(lp cut)

UP JUMPED THE DEVIL—John Davis &

the Monster Orchestra—Sam (disco disc)

WORK SONG—Pat Lundy—Pyramid

(disco disc)

HARRAH/NEW YORK

DJ: Tom Savarese

BODY CONTACT CONTRACT/STARVIN'—

Trammms—Atlantic (lp cuts)

DISCO JUICE/CHARLESTON HOPSCOTCH

—Cloud One—P&P (lp cuts)

GET HAPPY—Jimmy "Bo" Horne—TK

(disco disc)

I GOTTA KEEP DANCIN'—Carrie Lucas—

Soul Train (disco disc)

I LIKE IT/LOVE HANGOVER—Players'

Association—Vanguard (lp cuts)

LOVE IN C MINOR/MIDNIGHT LADY—

Cerrone—Cotillion (lp cuts)

PUR A LITTLE LOVE INTO IT/LOVE GOES

DEEPER THAN THAT/MAKE IT LAST

FOREVER—Eloise Laws—Invictus

(lp cuts)

STONE TO THE BONE—Timmie Thomas—

TK (disco disc)

UPHILL PEACE OF MIND/I KEEP HANGIN'

ON—Yvonne Elliman—RSO (lp cuts)

THE WORLD IS A GHETTO—George

Benson—Warner Bros. (lp cut)

Murphy Tour Set

■ NASHVILLE — Newly-signed Columbia recording artist Elliott Murphy has launched his first major tour. Murphy's southern tour commenced March 10 with an engagement at The Omni in Atlanta, and includes dates throughout the southeast and southwest.

Murphy's initial major tour is being launched in conjunction with the release of his debut Columbia album, "Just A Story From America." Recorded in England, the lp features the guest support of Mick Taylor and The Boy's Choir of Saint Paul's Cathedral.

Wallich's

(Continued from page 4)

nounced a move toward discounting in order to compete with larger retail chains also based in Southern California, and Zipkin stated that "the discounting will continue as an on-going policy at Wallich's stores."

Wallich's has recently reorganized its top management staff, with John O'Leary coming in as the new company president and Michael Franklin as a marketing expert from England.

RCA Names Anderson

(Continued from page 4)

RCA give him remarkable background from which to make a strong and positive contribution to our promotional activities and to our entire marketing thrust."

Anderson, whose entire professional career has been in the recording industry, first was associated with Standard Distributors in Pittsburgh and later with Hamburg Brothers Distributors in the same city.

In 1969 he joined RCA as a local promotion man before becoming field promotion representative. In 1973 he was promoted to the position of regional promotion manager of the west coast and was named manager of national singles promotion a year later.

Two years ago, he left RCA, joining UA as VP, promotion and for the past six months, has been president of his own national consultant promotion firm.

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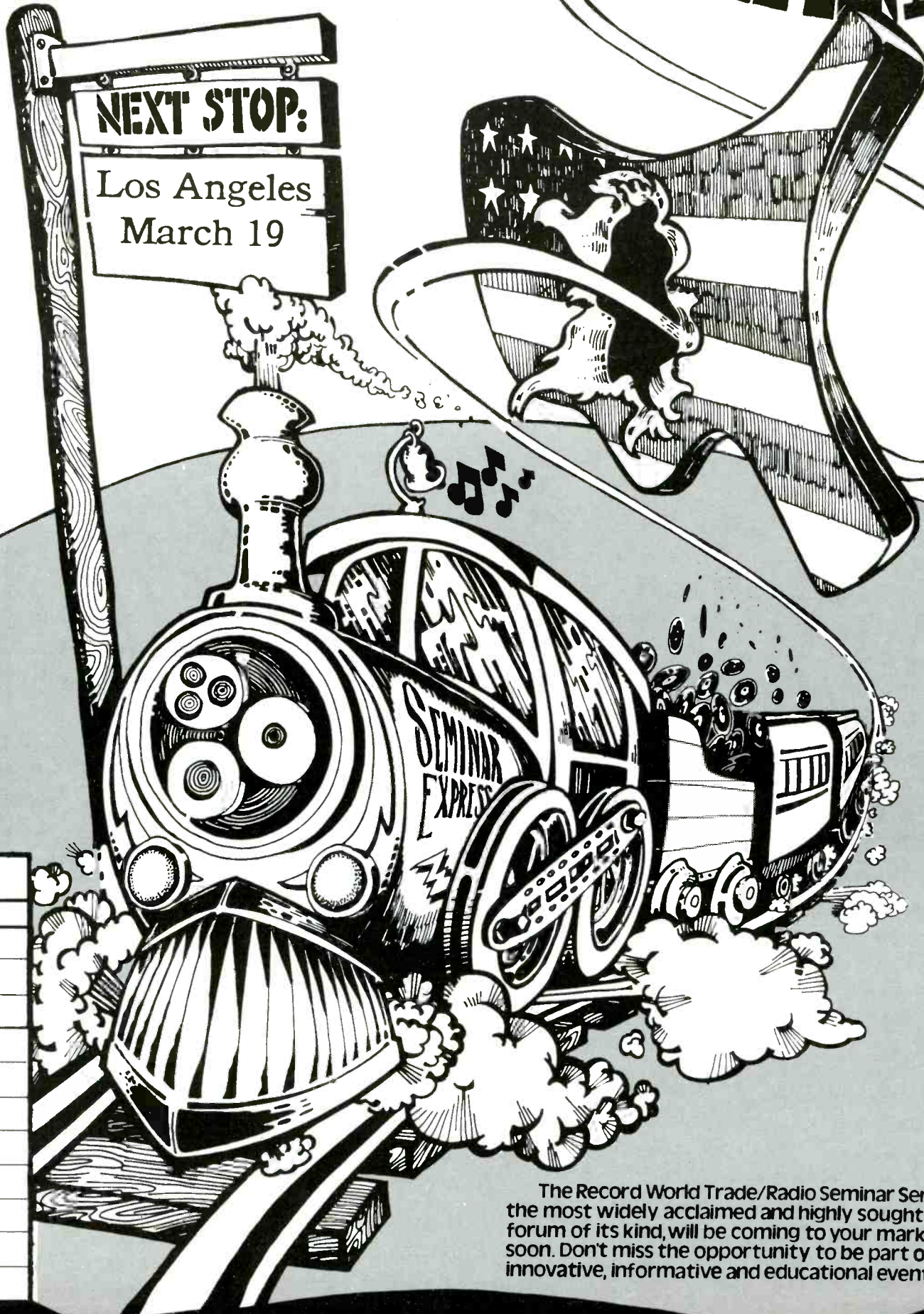
160 West 46th St., N.Y.C. 10036

(212) 765-2585

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
1/15/75	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.

Greenfield & J. C. Kowalski '76

SALESMAKER OF THE WEEK



UNPREDICTABLE
NATALIE COLE
Capitol

TOP SALES

- UNPREDICTABLE—Natalie Cole—Capitol
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- HARBOR—America—WB
- TEDDY PENDERGRASS—Phila. Intl.

CAMELOT/NATIONAL

- DAVID SOUL—Private Stock
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

MUSICLAND/NATIONAL

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- HARBOR—America—WB
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- ROCKY—UA (Soundtrack)
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

RECORD BAR/NATIONAL

- ARRIVAL—ABBA—Atlantic
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- JENNIFER WARNES—Arista
- PERSON TO PERSON—Average White Band—Atlantic
- RATED EXTRAORDINAIRE—Johnnie Taylor—Col
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

KING KAROL/NEW YORK

- A PLACE IN THE SUN—Pablo Cruise—A&M
- JEAN CARN—Phila. Intl.
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KALYAN—MCA
- LAST NIGHT ON EARTH—Rhythm Heritage—ABC
- LOVE ME—Yvonne Elliman—RSO
- NITE CITY—20th Century
- PETER GABRIEL—Atco
- SLEEPWALKER—Kinks—Arista
- TEDDY PENDERGRASS—Phila. Intl.

RECORD WORLD/TSS STORES/LONG ISLAND

- A PLACE IN THE SUN—Pablo Cruise—A&M

- CAN'T LET YOU GO—John Travolta—Midsong Intl.
- JENNIFER WARNES—Arista
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- UNPREDICTABLE—Natalie Cole—Capitol

TWO GUYS/EAST COAST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

FOR THE RECORD/BALTIMORE

- DEEP IN MY SOUL—Smokey Robinson—Tamla
- JEAN CARN—Phila. Intl.
- LOVE IN C MINOR—Cerrone—Cotillion
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SLAVE—Cotillion
- SO SO SATISFIED—Ashford & Simpson—WB
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- UNPREDICTABLE—Natalie Cole—Capitol
- WELCOME TO OUR WORLD—Mass Production—Cotillion

WAXIE MAXIE/WASH., D.C.

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ASK RUFUS—Rufus—ABC
- BIG CITY—Lenny White—Nemperor
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KALYAN—MCA
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SLAVE—Cotillion
- SLEEPWALKER—Kinks—Arista
- TEDDY PENDERGRASS—Phila. Intl.
- UNPREDICTABLE—Natalie Cole—Capitol

FATHER'S & SUN'S/MIDWEST

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- HARBOR—America—WB
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- LOW—David Bowie—RCA
- NOTHING WILL BE AS IT WAS... TOMORROW—Flora Purim—WB
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THE GEESSE & THE GHOST—Anthony Phillips—Passport

RECORD REVOLUTION/CLEVELAND

- MEL LEWIS & FRIENDS—Horizon
- PETER GABRIEL—Atco
- PHIL SPECTOR'S GREATEST HITS—Various Artists—WB

- QUEEN OF THE NEIGHBORHOOD—Flame—RCA
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SWEET BEGINNINGS—Marlena Shaw—Col
- UNPREDICTABLE—Natalie Cole—Capitol

ROSE RECORDS/CHICAGO

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- HARBOR—America—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- LOVE IN C MINOR—Cerrone—Cotillion
- NOVELLA—Renaissance—Sire
- RATED EXTRAORDINAIRE—Johnnie Taylor—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- STAY IN LOVE—Minnie Riperton—Epic
- SWEET BEGINNINGS—Marlena Shaw—Col
- TEDDY PENDERGRASS—Phila. Intl.

LIEBERMAN/MINNEAPOLIS

- BAREBACK—Richard Torrance—Capitol
- BORN TO RUN—Bruce Springsteen—Col
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- OUT OF THE BLUES—David Bromberg—Col
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGWRITER—Justin Hayward—Deram
- STAY IN LOVE—Minnie Riperton—Epic
- THE KENNY RANKIN ALBUM—Little David
- UNPREDICTABLE—Natalie Cole—Capitol

PEACHES/ST. LOUIS

- BIG CITY—Lenny White—Nemperor
- LET 'EM IN—Billy Paul—Phila. Intl.
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- NEW HARVEST... FIRST GATHERING—Dolly Parton—RCA
- PETER GABRIEL—Atco
- SEA LEVEL—Capricorn
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- UPTOWN & LOWDOWN—Mama's Pride—Atco

PEACHES/ATLANTA

- ATLANTA RHYTHM SECTION—MCA
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- HARBOR—America—WB
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- NEW HARVEST... FIRST GATHERING—Dolly Parton—RCA
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SEA LEVEL—Capricorn
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.

MUSHROOM/NEW ORLEANS

- HARBOR—America—WB
- MAZE—Capitol
- NOVELLA—Renaissance—Sire
- PETER GABRIEL—Atco
- RA—Utopia—Bearsville
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

- SONGWRITER—Justin Hayward—Deram
- UNPREDICTABLE—Natalie Cole—Capitol

TAPE CITY/NEW ORLEANS

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- IN FLIGHT—George Benson—WB
- LEFTOVERTURE—Kansas—Kirshner
- LOVE AT THE GREEK—Neil Diamond—Col
- LOVE IN C MINOR—Cerrone—Cotillion
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

PEACHES/DALLAS

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ARRIVAL—ABBA—Atlantic
- HARBOR—America—WB
- I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
- RA—Utopia—Bearsville
- RATED EXTRAORDINAIRE—Johnnie Taylor—WB
- SEA LEVEL—Capricorn
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- WATCH THE TIME—Joe Beck—Polydor

INDEPENDENT RECORDS/DENVER

- DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
- FLIP FLOP & FLY—Doug Kershaw—WB
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- HARBOR—America—WB
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- PETER GABRIEL—Atco
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- STRATOSFEAR—Tangerine Dream—Virgin
- THE GEESSE & THE GHOST—Anthony Phillips—Passport
- TWO SIDES TO EVERY STORY—Gene Clark—RSO

PEACHES/DENVER

- CRACKIN'—WB
- EASY TO LOVE—Joe Simon—Spring
- GLORIOUS—Gloria Gaynor—Polydor
- IT FEELS SO GOOD—Manhattans—Col
- LOVE IN C MINOR—Cerrone—Cotillion
- RATED EXTRAORDINAIRE—Johnnie Taylor—Col
- SHOUT IT OUT—Patrice Rushen—Prestige
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- WHOLE 'NOTHER THING—Fuzzy Haskins—Westbound

CIRCLES/ARIZONA

- GOODBYE BLUES—Country Joe McDonald—Fantasy
- HARBOR—America—WB
- JENNIFER WARNES—Arista
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- PLAYERS' ASSOCIATION—Vanguard
- RATED EXTRAORDINAIRE—Johnnie Taylor—Col
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- UNPREDICTABLE—Natalie Cole—Capitol

ODYSSEY/SOUTHWEST & WEST

- A PLACE IN THE SUN—Pablo Cruise—A&M
- BIG CITY—Lenny White—Nemperor
- DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB

- I CAME TO DANCE—Nils Lofgren—A&M
- NOTHING WILL BE AS IT WAS... TOMORROW—Flora Purim—WB
- SAN FRANCISCO CONCERT—Hubert Laws—CTI
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- STRATOSFEAR—Tangerine Dream—Virgin
- TEDDY PENDERGRASS—Phila. Intl.
- UNPREDICTABLE—Natalie Cole—Capitol

LICORICE PIZZA/LOS ANGELES

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- A STAR IS BORN—Col (Soundtrack)
- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- LOVE AT THE GREEK—Neil Diamond—Col
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THIS ONE'S FOR YOU—Barry Manilow—Arista

MUSIC PLUS/LOS ANGELES

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BIRD IN A SILVER CAGE—Herbie Mann—Atlantic
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- ROCKY—UA (Soundtrack)
- UNPREDICTABLE—Natalie Cole—Capitol
- WHAT YOU NEED—Side Effect—Fantasy
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

TOWER/LOS ANGELES

- A STAR IS BORN—Col (Soundtrack)
- AN EVENING WITH DIANA ROSS—Motown
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- ASK RUFUS—Rufus—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- I CAME TO DANCE—Nils Lofgren—A&M
- IN FLIGHT—George Benson—WB
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

EUCALYPTUS RECORDS/NORTHWEST

- HARBOR—America—WB
- IT FEELS SO GOOD—Manhattans—Col
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- JOY RIDE—Dramatics—ABC
- LEFTOVERTURE—Kansas—Kirshner
- LOVE CRAZY—Miracles—Col
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- TIME IN A BOTTLE—Jim Croce—Lifesong
- UNPREDICTABLE—Natalie Cole—Capitol

EVERYBODY'S RECORDS/NORTHWEST

- A PLACE IN THE SUN—Pablo Cruise—A&M
- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- AMNESIA—Pousette-Dart Band—Capitol
- HARBOR—America—WB
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- STRATOSFEAR—Tangerine Dream—Virgin



THE ALBUM CHART

PRICE CODE

F — 6.98 I — 11.98
 G — 7.98 J — 12.98
 H — 9.98 K — 13.98

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

MAR. 19	MAR. 12	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403 (7th Week)	15	X
2	3	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	4	G
3	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	13	F
4	5	BOSTON /Epic PE 34188	26	F
5	4	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	23	K
6	6	ANIMALS PINK FLOYD/Columbia JC 34474	5	G
7	7	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	43	F
8	8	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	14	F
9	19	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404	4	I
10	11	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	18	F
11	12	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	31	F
12	13	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	18	F
13	10	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	18	F
14	9	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	60	G
15	16	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	20	G
16	17	ASK RUFUS RUFUS/ABC AB 975	7	F
17	22	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132	3	F
18	21	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	6	G
19	24	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	3	G
20	14	WINGS OVER AMERICA /Capitol SWCO 11593	13	K
21	15	YEAR OF THE CAT AL STEWART/Janus JXS 7022	22	F
22	20	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	17	F
23	18	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	72	F
24	23	A DAY AT THE RACES QUEEN/Elektra 6E 101	10	G
25	30	ROOTS QUINCY JONES/A&M SP 4626	4	F
26	25	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965	12	F
27	29	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	55	F
28	32	JOHN DENVER'S GREATEST HITS VOL. 2 /RCA CLP1 2030	7	G
29	28	WIND & WUTHERING GENESIS/Atco SD 36 144	9	F
30	27	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	9	F
31	26	TEJAS ZZ TOP /London PS 680	10	F
32	31	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	35	F
33	35	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	14	F
34	34	DREAMBOAT ANNIE HEART /Mushroom MRS 5005	45	F
35	40	AHH... THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	6	F
36	36	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 50015 (Capitol)	7	F
37	37	DESTROYER KISS/Casablanca NBLP 7025	37	F
38	39	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	26	F
39	41	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	5	F
40	45	SLEEPWALKER KINKS/Arista 4106	4	F
41	43	CAR WASH (ORIGINAL SOUNDTRACK) /MCA 2 6000	17	G
42	42	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	17	F
43	44	KISS ALIVE KISS/Casablanca NBLP 7020	76	G
44	33	LOW DAVID BOWIE/RCA CPL1 2030	7	G
45	50	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	10	F
46	38	FLEETWOOD MAC /Reprise MS 2225 (WB)	86	F
47	48	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	53	F
48	49	ARRIVAL ABBA/Atlantic SD 18207	7	F
49	58	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	4	G
50	54	AN EVENING WITH DIANA ROSS /Motown M7 877R2	6	G
51	46	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	53	F
52	47	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	9	F
53	51	SPIRIT EARTH, WIND & FIRE /Columbia PC 34241	23	F



54	56	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	9	H
55	60	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	8	F
56	52	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	8	F
57	57	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	102	F
58	53	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	16	F
59	55	FESTIVAL SANTANA/Columbia PC 34423	9	F
60	61	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	15	F
61	59	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	25	G
62	75	SEA LEVEL /Capricorn CP 0178 (WB)	3	F
63	66	GREATEST HITS ABBA/Atlantic SD 18189	24	F
64	83	HARBOR AMERICA /Warner Bros. BSK 3017	2	G
65	62	CHICAGO X /Columbia PC 34200	38	F
66	68	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	10	F
67	64	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	8	F
68	65	ROCKS AEROSMITH/Columbia PC 34165	43	F
69	72	RA UTOPIA /Bearsville BR 6965 (WB)	3	F
70	63	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	7	X
71	67	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	10	F

CHARTMAKER OF THE WEEK

72 130 **TEDDY PENDERGRASS**

Phila. Intl. PZ 34390 (CBS)



1 F

73	82	DAVID SOUL /Private Stock PS 2019	3	F
74	88	PETER GABRIEL /Atco SD 36 147	2	F
75	84	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	29	F
76	85	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)	3	F
77	86	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	3	F
78	71	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	17	F
79	81	NEXT JOURNEY /Columbia PC 34311	3	F
80	70	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	15	F
81	69	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 89517 (Atlantic)	29	F
82	77	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	21	F
83	73	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	18	F
84	—	NEIL DIAMOND'S 12 GREATEST HITS /MCA 2106	1	F
85	74	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091	9	F
86	76	GOOD HIGH BRICK/Bang 408	17	F
87	90	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	33	F
88	79	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	6	F
89	87	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" /RCA APL1 1504	30	F
90	92	DISCO INFERNO TRAMMPS/Atlantic SD 18211	4	F
91	—	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	1	F
92	—	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/ Epic PEG 34494	1	G
93	109	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	21	F
94	125	SAY IT IN LOVE MINNIE RIPERTON/Epic PE 34191	1	F
95	122	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia PC 34401	1	F
96	102	CALIENTE GATO BARBIERI/A&M SP 4597	1	F
97	106	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043	1	G
98	80	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969	6	F
99	98	CHICAGO'S GREATEST HITS /Columbia PC 33900	69	F
100	89	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	20	I

Bad Company

B U R N I N ' S K Y



PRODUCED BY BAD COMPANY

101 THE ALBUM CHART 150

MARCH 19, 1977

MAR. 19	MAR. 12	
101	101	A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICK/ ABC AB 996 2
102	112	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450
103	103	BEST OF BREAD/Elektra EKS 75056
104	104	GREATEST HITS ELTON JOHN/MCA 2128
105	107	THE JACKSONS/Epic PE 34299
106	91	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004
107	93	METHOD TO THE MADNESS UNDISPUTED TRUTH/ Whitfield WH 2967 (WB)
108	95	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
109	113	CARICATURES DONALD BYRD/Blue Note BN LA633 G (UA)
110	123	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 (London)
111	99	BRASS CONSTRUCTION II/United Artists LA677 G
112	78	MIRACLE ROW JANIS IAN/Columbia PC 34440
113	96	HEJIRA JONI MITCHELL/Asylum 7E 1087
114	—	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic PE 34468
115	124	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G
116	126	LET 'EM IN BILLY PAUL/Phila. Int'l PZ 34389 (CBS)
117	127	FREEWAYS BACHMAN TURNER OVERDRIVE/Mercury SRM 1 3700
118	119	IMAGINARY VOYAGE JEAN LUC-PONTY/Atlantic SD 18195
119	118	SLEEPING GYPSY MICHAEL FRANKS/Warner Bros. BS 3004
120	94	SPIRIT JOHN DENVER/RCA APL1 1694
121	97	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)
122	133	BIG CITY LENNY WHITE/Nemperor NE 441 (Atlantic)
123	136	JENNIFER WARNES/Arista 4062
124	—	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625
125	131	JEAN CARN/Phila. Int'l. PZ 34394 (CBS)
126	108	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068
127	—	I CAME TO DANCE NILS LOFGREN/A&M SP 4628
128	111	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962
129	142	SHOW ME TO THE STAGE HENRY GROSS/Lifesong LS 6010
130	—	LOVE IN C MINOR CERRONE/Cotillion SD 9913 (Atlantic)
131	—	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
132	—	THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)
133	100	FREE-FOR-ALL TED NUGENT/Epic PE 34121
134	—	HOT AUGUST NIGHT NEIL DIAMOND/MCA 2 8000
135	135	WELCOME TO OUR WORLD MASS PRODUCTION/ Cotillion SD 9910 (Atlantic)
136	105	RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822
137	110	MY SPANISH HEART CHICK COREA/Polydor PD 2 9003
138	139	PASTELS RON CARTER/Milestone M 9073
139	128	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G
140	129	THE ALL NEW MICKEY MOUSE CLUB/Disneyland 2501
141	117	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108
142	115	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)
143	134	NEW SEASON DONNY & MARIE/Polydor PD 1 6083
144	—	MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607 (Capitol)
145	114	BURTON CUMMINGS/Portrait PR 34261
146	137	HAPPINESS HEARTACHES BRIAN AUGER'S OBLIVION EXPRESS/ Warner Bros. BS 2981
147	120	THE PLANETS TOMITA/RCA/Red Seal APL1 1919
148	116	SATURDAY NIGHT LIVE/Arista 4107
149	—	GEESE AND THE GHOST ANTHONY PHILLIPS/Passport 98020 (ABC)
150	143	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992

151-200 ALBUM CHART

151	VOL. II BARRY MANILOW/ Arista 4016	176	ENCHANTMENT/United Artists LA682 G
152	DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T6 35051 (Motown)	177	CAN'T LET YOU GO JOHN TRAVOLTA/Midsong Intl. BKL1 2211 (RCA)
153	BLIND FAITH/RSO RS 1 3016 (Polydor)	178	GLORIOUS GLORIA GAYNOR/ Polydor PD 6095
154	AMNESIA POUSETTE DART BAND/ Capitol SW 11608	179	SAILIN' KIM CARNES/A&M SP 4606
155	SAMMY HAGAR Capitol ST 11599	180	NITE CITY/20th Century T 528
156	LOVE CRAZY MIRACLES/Columbia PC 34460	181	NEIL DIAMOND'S GREATEST HITS/ Bang 219
157	KALYAN/MCA 2245	182	BEST OF SAVOY BROWN/London LC 50000
158	TWO SIDES TO EVERY STORY GENE CLARK/RSO RS 1 3011 (Polydor)	183	COLLECTORS ITEM HEARTSFIELD/ Columbia PC 34456
159	TIME IN A BOTTLE—JIM CROCE'S LOVE SONGS JIM CROCE/ Lifesong LS 6007	184	DANCER WITH BRUISED KNEES KATE & ANNA McGARRIGLE/ Warner Bros. BS 3014
160	NOTHING WILL BE AS IT WAS... TOMORROW FLORA PURIM/ Warner Bros. BS 2985	185	BIRD IN A SILVER CAGE HERBIE MANN/Atlantic SD 18209
161	WHITE ROCK (ORIGINAL SOUNDTRACK) RICK WAKEMAN/ A&M SP 4614	186	LOVE ME YVONNE ELLIMAN/ RSO RS 1 3018 (Polydor)
162	KING SIZE B.B. KING/ABC AB 977	187	SOLID MICHAEL HENDERSON/ Buddah 5662
163	STRATOSFEAR TANGERINE DREAM/ Virgin PZ 34427 (CBS)	188	SAFE IN THEIR HOMES HOODOO RHYTHM DEVILS/Fantasy F 9522
164	SEAWIND/CTI 5002	189	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
165	LED ZEPPELIN IV/Atlantic SD 7208	190	KLAATU/Capitol ST 11542
166	THE BABYS/Chrysalis CHR 1129	191	TOMPALL GLASER AND HIS OUTLAW BAND/ABC AB 978
167	NEW HARVEST... FIRST GATHERING DOLLY PARTON/RCA APL1 2188	192	SLAVE/Cotillion SD 9914 (Atlantic)
168	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	193	CARELESS STEPHEN BISHOP/ ABC ABCD 954
169	STORMIN' BRAINSTORM/Tabu BOLI 2048 (RCA)	194	JOY RIDE DRAMATICS/ABC ABCD 955
170	GOODBYE BLUES COUNTRY JOE MacDONALD/Fantasy F 9525	195	DO IT YOUR WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
171	LAST NIGHT ON EARTH RHYTHM HERITAGE/ABC AB 987	196	EASY TO LOVE JOE SIMON/Spring SP 1 6713 (Polydor)
172	PART 3 KC & THE SUNSHINE BAND/ TK 605	197	LEAVE HOME RAMONES/Sire SA 7528 (ABC)
173	CHEAP TRICK/Epic PE 34400	198	JUST A STONES THROW AWAY VALARIE CARTER/Columbia PC 34155
174	SUITE FOR THE SINGLE GIRL JERRY BUTLER/Motown M6 87851	199	DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)
175	WHAT YOU NEED SIDE EFFECT/ Fantasy F 9513	200	MARQUEE MOON TELEVISION/ Elektra 7E 1698

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KANSAS	12		

RADIO WORLD

FCC Payola Hearings

(Continued from page 3)

he played four different Rufus tracks, a Willie Hutch number, and twice aired a dub of a Ureaus single. The Ureaus record was the group's first, and was released initially on Edwards' own label, Mel Mel Records.

The Rufus album "was super hot at that time," Edwards explained. "And there were maybe four hot cuts on the album. Even if Rufus wasn't in town, we would have played just as much of them." The Ureaus record, he said, was aired "because I was getting a lot of phone calls for it." He conceded that perhaps friends of the act had requested the song, since it was not available at stores yet.

Payola Disclaimers

Nevertheless, Edwards failed to note his ties to the record on a "payola disclaimer form" or deejay report that jocks are supposed to file with the station on a regular basis. Part of the reason for that, Edwards said, was because he signed more than 30 such deejay reports at a single sitting, just before the FCC hearings opened in early February. Station management had instructed him to sign the forms all at once in order to bring their records up to date. Edwards, and other WOL deejays, failed to hand in the weekly reports at various times stretching back to 1975. Edwards testified that the forms were not dated when he signed them, and that he assumed management went back and filled in dates for forms that had not been handed in. It was the only explanation Edwards offered for not reporting his connections with the Ureaus record at the time he played it or when it went onto the WOL playlist several weeks later.

So far, the FCC has been able to show a discernable pattern of deejays either not following station policies, or management not holding its employees strictly to the guidelines it has laid down. But on the larger issue of these hearings — whether or not Edwards and the other jocks in DJP coerced talent into performing for their company by threatening to withhold airplay — Edwards stood fast.

Threats Denied

Edwards, who is president of DJP, said that he never threatened Jimmy Castor with loss of airplay if he did a date sponsored by rivals Dimensions Unlimited, one of the complainants in the case, as Dimensions president

William Washington alleged earlier in the hearings. Nor did he fail to pay Bohannon for a date at the University of Maryland in May 1976, as Washington also alleged.

The FCC lawyers have also been zeroing in on a two-night stand by Earth, Wind, and Fire in Largo, Md. in April 1975 for which DJP got a \$14,000 payment from Washington and co-promoter, Jack Boyle of Cellar Door Concerts. Edwards claims the payment was to buy out of DJP's right of first refusal for the show. Washington and Boyle charge the payment was urged by EWF's managers to "keep the deejays happy," Edwards testified that DJP was frozen out of the 18,000 seat Capitol Centre by Boyle's exclusive agreement with the hall. Subsequently, DJP had to sell its rights to Boyle and Washington at whatever price they could or else risk losing everything.

"Maurice White (leader of EWF) wanted to see himself on the big screen" in the Capitol Centre, Edwards said, and would not agree to play any other hall in DC. Even though the deejays wanted to do the show themselves, he said, they were forced into doing business with Boyle and Washington. "If you're going to deal in payola," Edwards concluded, "you're not going to get your lawyer to draw up the deal and then have his lawyer sign it." He was referring to the legal document which outlined the DJP-Boyle agreement and which has been introduced in the hearing as evidence.

Edwards also said he "didn't remember saying" that he wanted more money for himself when he collected DJP's \$14,000 payment backstage at the Capitol Centre on the second night of the EWF dates. Both Washington and Boyle claim Edwards did ask for more. As well, Edwards said he couldn't recall saying that it was "the power of black radio" which had filled the hall, as the two producers alleged.

The reluctant deal he made with Boyle, Edwards said, was negotiated between EWF's managers and Boyle when it became clear that DJP could not have access to the Centre. Edwards said he acquiesced to the deal because he "had no other choice." That testimony jibes with Boyle's, who said earlier that the \$14,000 figure for DJP was suggested by EWF's managers.

AM ACTION

(Compiled by the Record World research department)

■ The Eagles (Asylum). Shoots to #1 in Washington (6-1 WPGC) and shows signs of doing that in every city in the nation. 3-2 WMPS, 18-8 WKBW, 13-8 KSTP, 23-12 WCOL, 34-28 KILT, 22-18 KJR, 28-24 KLIF, 16-13 KHJ, 24-20 Y100, HB-26 Z93, 26-22 WQAM, 27-22 WRKO, HB-29 13Q, 18-16 KDBW, 27-22 WQXI, 25-18 WMET, HB-24 WFIL and 30-20 KTLK. Fills in with WLS (28), WGCL, WHBQ, Q102, KXOK, WOKY and, with the exclusion of maybe one or two more heavies, that wraps up the country.

William Bell (Mercury). This record, which is top three in the nation r&b with no signs of letting up, is now winging its way through the pop market with equal zest! 23-10 WMPS, 9-4 WQXI, 16-8 WHBQ, 16-14 CKLW, 23-18 WMAK, HB-26 KFRC, 23-19 KLIF, 20-18 KILT, 38-36 WCOL, 31-19 14ZYQ, HB-26 WCA0, 19-13 WRFC, 40-33 WCUE and picks up KHJ, WPGC, Y100 (22), KYNO, CK101, WNDE and KSLY, plus lots more.



William Bell

Natalie Cole (Capitol). One of the strongest sellers on the street — tops the soul chart for the third consecutive week and is doing sensationally in all top 40 areas where on. The moves look like this: 20-11 WPGC, HB-26 KHJ, 32-19 WCOL, 12-9 WGCL, 26-14 Z93, 21-16 KXOK, 8-8 CKLW, 32-24 WBSR, 30-21 WCUE, HB-30 10Q, HB-23 KYA, 22-13 WSAR. WRKO, KLIF, KFRC, WHBQ, WMAK, KCPX, WERC, WRFC, WOW all hit it this week, sewing up several key portions of the country. Looks great!

Thelma Houston (Tamla). #1 in Boston for the second week (1-1 WRKO) and jumps 3-1 WQAM. Only missing a handful of markets at this point and if things progress next week as they have been doing, they won't be missing the action for long. Garners WLS, 13Q and WOKY this week and moves 15-9 KHJ, 22-11 WHBQ, 7-3 KILT, 25-19 KJR, 10-4 WMPS, 7-7 WABC, 31-23 KTLK, 2-2 Z93, 15-13 WCOL, 6-4 Y100, 6-6 WGCL, 16-14 KLIF, 2-2 WQXI, 18-16 WMET, 29-21 WKBW and 6-6 KXOK. Pop sales are fantastic.



Starz

Glen Campbell (Capitol). Definitely one of the hottest records on the street — from the secondaries where it is burning up playlists right on through the major markets. New on KFRC, KJR, WHBQ, WOKY, WQXI, WCA0, KJRB, KING, KNOE, KYA, WISE and several others. It moves 29-20 WRKO, 16-10 Z93, 26-18 WGCL, 31-26 WCOL, 27-21 KLIF, 19-12 KILT, HB-29 CKLW, 20-9 WMAK, 24-22 WMPS, HB-37 KTLK, 25-23 WKBW, 24-21 WXOK, 21-13 KRBE, 22-14 KSLQ, 29-7 KBEQ, 26-19 WGLF, 26-19 WERC, 28-12 WEAQ, 24-18 K100, 30-23 KVOX, 28-17 BJ105, 31-22 WCUE, 28-22 KSLY, 19-11 WNDE, 17-10 WOW and it goes on. Positives everywhere, sales enormous (#1 at racked accounts throughout the southeast) and great phones!

Iss (Casablanca). Coming on really strong with his track — new on KSTP, WCOL, WGCL, WMET, WKBW, 3Q, WGUY, WBBF and several others. Jumps 23-18

(Continued on page 66)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Teach Me Tonight" — Phoebe Snow (Columbia). Ms. Snow puts an added touch of her own to this classic. Her haunting voice enhances the lyric making it once again an exceptional tune.

DEDE'S DITTIES TO WATCH: "I Gotta Keep Dancin'" — Carrie Lucas (Soul Train); "I Can Remember The Good Old Days" — Jimmy Dockett (Image); "I'm Laying My Heart On The Line" — The Checkmates Ltd. (Greedy).

Radio Station WEAS-FM (Savannah) has a new operations manager, Howard Wade. Their new line-up consists of: Don Whipple — 6 a.m.-11 a.m.; Howard Wade — 11 a.m.-3 p.m.; Marvin Brook — 3 p.m.-7 p.m.; Bob Bryant — 7 p.m.-midnight; and Casanova — midnight-6 a.m.

Norman Gardner of Mercury Records has been promoted to New York promotion manager, pop and r&b. Gardner was former northeast regional r&b promotion man for the same company. His track record includes stints with Roulette Records and London Records.

Al Bell, the chairman of the board of Independent Corporation of America, was the recipient of the "Roots" Award. This award was the first from The Greater Washington Business Center, created to promote minority businesses. During the first annual "Roots" Award presentation, 1977 Opportunity Fair in Washington, D.C., Alex Haley, author of the best-seller, delivered the keynote address. Bell deservedly was honored, as he "demonstrated exceptional courage and strength in the face of resistance and adversity, while forging new frontiers for minorities in the mainstream economy."

Alonzo King, formerly Motown promotion representative in the midwest, has been named artist relations rep for the company.

The letter to Maria was detoured and made a classic smash by R. B. Greaves. Greaves got down to bare facts when he emerged with a smash recording on Bareback records, entitled "Who's Watching The Baby (Margie)."

It is reported that the new O'Jays album, which has just finished, is entitled "Faster Than The Speed Of Thought." It sounds great, with material written by The Gamble/Huff family, McFadden, Whitehead, and Carstarphen with Gamble and Huff originals.

A suit was filed in Manhattan March 8th for \$4.5 million by a Cherry Hill, New Jersey promotion agency, Willow Weep, which claims that "there is no way for it or any other small promoter to bring well-known performers to this area as long as Electric Factory Concerts controls so many bookings." The attorney

for Willow Weep indicated that 99 percent of all the big name rock concerts in the area are in the Spectrum in Philadelphia and are controlled by the Electric Factory. Sources at Electric Factory have reportedly branded the charges as untrue.

Dennis Edwards, former lead singer for the Temptations, is currently in the studio recording an lp for Motown Records.



Seen presenting the key to the City of Baltimore to Melba Moore is city councilman Michael Mitchell. Ms. Moore was there for a performance February 12th, when Lincoln's Birthday was proclaimed "Melba Moore Day" there.

On April 1st a roast will be held for Bob "Night-hawk" Terry in Washington, D.C. The toastmaster will be Al Bell, and sitting on the dais will be Hosea Wilson, Harry Coombs, Joe Medlin, Jack Gibson, Bunky Sheppard, Melvin Moore, Marvin Junior, Robert Hooks, Dave Clark (honorary roaster) and Al Jefferson. For further details please contact Calvin Booker at WEAM-AM (Arlington).

Rufus Reaps Gold



Shown celebrating the RIAA gold certification of "Ask Rufus" by Rufus featuring Chaka Khan (the group's fourth consecutive gold album for ABC Records) are (seated, left to right) ABC VP Otis Smith, Chaka Khan, ABC chairman Jerry Rubinstein, Kevin Murphy and Tony Maiden; and (standing, from left) Richard Steckler and Dan White of BNB Management and David Wolenski.

R&B PICKS OF THE WEEK

SINGLE

BRICK, "THAT'S WHAT IT'S ALL ABOUT" (Silver Cloud Music/Trolley Music, ASCAP). Slowing up the tempo of their previous hit should bring them another smash single. A fantastic vocal arrangement and beautiful lyrical concept is perfect for an instant r&b and pop hit and shows off their versatility in a magnificent fashion. Bang BDJ-732.

SLEEPER

WEAPONS OF PEACE, "ROOTS MURAL/MANY RAINS AGO (OLUWA)" (DLW Music Inc., ASCAP/Rashida Music & Semanya Music, BMI). Sound effects enhance the quality of a side which is influenced by Quincy Jones' artistic hand. This disc is destined to cause an explosive reaction. Given a listen to a strong side. Playboy P-6101.

ALBUM **JOHNNIE TAYLOR, "RATED EXTRAORDINAIRE."** From "Who's Makin' Love" to a more sophisticated sound, Taylor has the knack of getting the point across. Unique packaging relays a message with a touch of class. "Stormy" is a cut laced with full emotion and "Here I Go Again (Through Those Changes Again)" comes through as a total blues relay. Producer Don Davis has done a superb job. Columbia PC 34401.



DAKAR EXPLODES

With A New Record

“DYNAMITE”

John Freeman

DK4562

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

MARCH 19, 1977

MAR. 19	MAR. 12	
1	1	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
2	2	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)
3	5	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839
4	3	GLORIA ENCHANTMENT—United Artists XW912 Y
5	4	DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamla T 54278F (Motown)
6	10	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
7	6	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
8	7	BE MY GIRL DRAMATICS—ABC 12235
9	8	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
10	9	FREE DENIECE WILLIAMS—Columbia 3 10429

11	14	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
12	11	CAR WASH ROSE ROYCE—MCA 40615
13	12	DAZZ BRICK—Bang 727
14	17	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
15	13	BODYHEAT JAMES BROWN—Polydor 14360
16	22	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
17	15	WINTER MELODY/SPRING AFFAIR DONNA SUMMER—Casablanca 874
18	16	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373
19	21	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite DE 1588
20	27	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
21	18	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020
22	29	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
23	20	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION—United Artists XW921 Y
24	25	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375
25	30	TOO HOT TO STOP BAR KAYS—Mercury 73888
26	26	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325
27	19	FANCY DANCER COMMODORES—Motown M 1408F
28	23	ENJOY YOURSELF THE JACKSONS—Epic 8 50289
29	32	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
30	31	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang)
31	33	WAKE UP AND BE SOMEBODY Brain Storm—Tabu 10811 (RCA)
32	42	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND—TK 1022
33	38	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
34	35	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
35	45	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
36	47	THE PRIDE ISLEY BROS.—T-Neck ZS8 2262 (CBS)
37	37	FEEL FREE FOUR TOPS—ABC 12236
38	50	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F
39	48	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
40	24	WHEN LOVE IS NEW ARTHUR PRYSOCK—Old Town 1000
41	34	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283
42	43	THE WAY YOU MAKE ME FEEL MELBA MOORE—Buddah 562
43	44	DISCO LUCY WILTON PLACE STREET BAND—Island 078
44	52	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
45	46	RIGOR MORTIS CAMEO—Chocolate City 005
46	60	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3382
47	56	PINNOCHIO'S THEORY BOOTSY'S RUBBER BAND—Warner Bros. WBS 8328
48	49	WELCOME TO OUR WORLD (OF MERRY LOVE) MASS PRODUCTION—Cotillion 44213 (Atlantic)
49	54	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
50	57	DISCO INFERNO TRAMMPS—Atlantic 3389
51	53	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY—ABC 12241
52	40	LOVE TO THE WORLD LTD.—A&M 1897
53	59	PARTY SILK—Prelude 71084
54	66	FL' LIE 'N AN EAGLE STEVE MILLER BAND—Capitol P 4372
55	62	LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM—Koko 724
56	58	STAY AWHILE WITH ME DONNIE GERRARD—Greedy G109
57	65	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS)
58	—	SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. WBS 8337
59	68	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Polydor)
60	—	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792
61	63	WHERE IS THE LOVE RALPH MACDONALD—Marlin 3308 (TK)
62	70	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)
63	69	GOOD THING MAN FRANK LUCAS—ICA 001
64	—	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322
65	71	STICK TOGETHER MINNIE RIPERTON—Epic 8 50337
66	67	ROOTS MEDLEY QUINCY JONES—A&M 1909
67	73	A DREAMER OF A DREAM CANDI STATON—Warner Bros. WBS 8320
68	—	SUPER BAND KOOL & THE GANG—De-Lite 1590
69	—	RICH GIRL DARYL HALL & JOHN OATES—RCA PB 10860
70	72	SPRING RAIN SILVETTI—Salsoul SZ 2014
71	—	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495
72	—	ON YOUR FACE EARTH, WIND & FIRE—Columbia 3 10492
73	—	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND—Telco 10884 (RCA)
74	—	CLOUDY AWB—Atlantic 3388
75	—	LIFE IS MUSIC THE RITCHIE FAMILY—Marlin 3309 (TK)

R&B REGIONAL BREAKOUTS

Singles

Albums

East:

Jean Carn (Phila. Intl.)
Ashford & Simpson (Warner Bros.)
Steve Miller (Capitol)
Eugene Record (Warner Bros.)
Kool & the Gang (De-Lite)
Hall & Oates (RCA)

South:

Spinners (Atlantic)
Trammps (Atlantic)
Luther Ingram (Koko)
Millie Jackson (Spring)
Frank Lucas (ICA)
Eugene Record (Warner Bros.)

Midwest:

Steve Miller (Capitol)
Side Effect (Fantasy)
Frank Lucas (ICA)
Kool & the Gang (De-Lite)
Hall & Oates (RCA)

West:

Jerry Butler (Motown)
Eugene Record (WB)
Minnie Riperton (Epic)

East:

Jerry Butler (Motown)
Marlena Shaw (Columbia)
Cerrone (Cotillion)
Brainstorm (Tabu)
Slave (Cotillion)

South:

Jean Carn (Phila. Intl.)
Cerrone (Cotillion)
Slave (Cotillion)

Midwest:

Jerry Butler (Motown)
Marlena Shaw (Columbia)
Brainstorm (Tabu)

West:

Marlena Shaw (Columbia)
Cerrone (Cotillion)

Champlin to Vanguard

■ NEW YORK—Nat LaPatin, national sales manager of Vanguard has announced the appointment of Emily Champlin as regional sales manager, west coast.

Orange Joins NDS

■ NASHVILLE — Nationwide Sound Distributors has announced the appointment of Allen Orange to head up their newly formed r&b division.

Disco File

(Continued from page 39)

releases are getting heavy play that it's hard to ignore their combined impact. While the Ritchie Family and George McCrae are still holding on, Timmie Thomas' "Stone to the Bone" is coming on strong and "Funk Machine" by Funk Machine is showing up very high on the charts of clubs between the two coasts. And every week brings a few new entries: Howard Merritt points out the attraction of the title tune from Timmie Thomas' album, "The Magician" (Glades), which has a somewhat George McCrae feel; one cut on King Sporty's "Deep Reggae Roots" album (Konduko), called "Hold Down to the Funk," is a jagged, juicy number that's half southern funk and half off-the-wall Miami rock with some bluegrass-flavored guitar work and rough vocals; and Facts of Life, the Millie Jackson-produced trio whose ballad "Sometimes" is a big r&b hit, has come out with an album ("Sometimes" on Kayvette) containing two good funk dance cuts—"Hundred Pounds of Pain" and "Givin' Me Your Love"—and their original version of "Uphill Peace of Mind" (the group was formerly known as Gospel Truth).

ADDITIONAL FEEDBACK: Tom Savarese recommends Eddie Russ' "Stop It Now" (on a disco and lp from Monument), a delightfully low-down instrumental that teases a young lady with lascivious guitar solos, sexy saxophones and a long synthesizer grope. The girl says little more than "stop it now" throughout but long before the end of this 5:30 cut, it's clear she means just the opposite. Very jazzy foreplay . . . Tony Smith lists another Monument record, also available on a disco disc and album, called "How Can I Keep in Touch with You" by the Hamilton Affair. This one's awfully long (7:51) and a little too adolescent for me—it's sung by a boy in his early teens who happens to be Roy Hamilton's son—but there's something insistent about the beat, especially toward the end, that gets to you after a while . . . Scattered reports are coming in from the hinterlands that indicate Buddah's recent reissue of the Glenn Miller Orchestra's classic "In the Mood" on a single is picking up some disco play as a novelty change-of-pace. Nostalgia strikes again . . . Also picking up at a number of places: "At Midnight," the Rufus single and lp cut (ABC) with an unusual structure that sounded at first too off-beat for dancing but has since won us over, too.

In last week's issue, the R&B Regional Breakouts singles and albums were inadvertently reversed.



THE R&B LP CHART

MARCH 19, 1977

1. **ASK RUFUS**
RUFUS/ABC AB 975
2. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
3. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
4. **AHH... THE NAME IS BOOTSY, BABY!**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
5. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
6. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 34551 (Motown)
7. **ROOTS**
QUINCY JONES/A&M SP 4626
8. **UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
9. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
10. **IT FEEL SO GOOD**
MANHATTANS/Columbia PC 34450
11. **LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
12. **THIS IS N'ECY**
DENIECE WILLIAMS/Columbia PC 34232
13. **DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
14. **A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICK/ABC AB 996 2
15. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
16. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
17. **THE JACKSONS**
Epic PE 34229
18. **CARICATURES**
DONALD BYRD/Blue Note LA633 G (UA)
19. **METHOD TO THE MADNESS**
UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
20. **RATED EXTRAORDINAIRE**
JOHNNY TAYLOR/Columbia PC 34401
21. **STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
22. **JOY RIDE**
DRAMATICS/ABC ABCD 955
23. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
24. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
25. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros. BS 2992
26. **ENCHANTMENT**
United Artists LA682 G
27. **REACHING FOR THE WORLD**
HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969
28. **DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 35051
29. **AN EVENING WITH DIANA ROSS**
Motown M7877 R2
30. **SUITE FOR A SINGLE GIRL**
JERRY BUTLER/Motown M6 87851
31. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
32. **PART 3**
KC & THE SUNSHINE BAND/TK 605
33. **LOVE IN C MINOR**
CERRONE/Cotillion SD 9913 (Atlantic)
34. **LOVE CRAZY**
MIRACLES/Columbia PC 34460
35. **WELCOME TO OUR WORLD**
MASS PRODUCTION/Cotillion SD 9910 (Atlantic)
36. **GOOD HIGH**
BRICK/Bang 408
37. **STORMIN'**
BRAINSTORM/Tabu BOL1 2048 (RCA)
38. **DO IT YOUR WAY**
CROWN HEIGHTS AFFAIR/De-Lite 2022
39. **SLAVE**
Cotillion SD 9914 (Atlantic)
40. **MAZE FEATURING FRANKIE BEVERLY**
Ariola America ST 11607 (Capitol)

RECORD WORLD MARCH 19, 1977



JAZZ

By ROBERT PALMER

■ Two celebrated saxophonists have come up with albums spotlighting strong Latin American strains. The first release on the newly reactivated Douglas label, back with Casablanca after a hiatus, is "Cinnamon Flower" by **Charlie Rouse**. The name may not mean much to the younger generation, but Rouse spent 11 years as saxophonist with Thelonious Monk's quartet, holding down a spot which had been occupied by John Coltrane and Sonny Rollins. On his new album, Rouse has collaborated with two Brazilian musicians, pianist **Dom Salvador** and guitarist **Amaury Tristao**, and with the Brazilian **Portinho** and the American **Bernard Purdie** on drums, the music cooks. All the tunes are originals by Salvador and Tristao, and they are melodically memorable in the contemporary Brazilian vein.

John Handy has followed up his successful "Hard Work" lp with "Carnival" (ABC Impulse), featuring a festive title tune overlaid by sound effects from an actual carnival celebration. Much of the rest of the album moves to a funky backbeat like "Hard Work," but there is one gem which reverts to the Handy of old, a duo version of "All The Things You Are" with Handy on alto and **Sonny Burke** on acoustic piano.

With Douglas Records once again in the Casablanca fold, the five live recordings of loft jazz, "Wildflowers," should be out any day. We'll be watching to see whether Casablanca can merchandise this uncompromising music in Douglas' innovative sampler format . . . Inner City has released an interesting new batch. "Last Sessions" by the brilliant pianist **Elmo Hope** was originally recorded by Herb Abramson for his Festival label in 1966, but it was never released until now. It had been thought that Hope's last session took place in 1963! Even better, this is a trio date, with Thelonious Monk veteran **John Ore** on bass and **Clifford Jarvis** or **Philly Joe Jones** on drums. A classic, not to be missed. "The Jazz Singer" is the first Inner City release by **Eddie Jefferson**, who wrote the book on modern scat singing. The material, which was recorded between 1959 and 1961 and was also produced by Abramson, consists of originals and classics by Fats Waller, Miles Davis, King Pleasure, Charlie Parker, and others, all scatted inimitably by Jefferson in front of a backing group which includes **James Moody**, **John Coles** and **Howard McGhee**, with backing vocals on two tunes by **Babs Gonzales** and **Honey Gordon**. Again, the best. Finally, **Victor Brady** has a newly recorded album of steel drum music on Inner City, "Classical Soul." Actually, Brady's instrument is the melodious steel piano, and until now he has been heard playing it mostly on the streets of New York. The material is mostly Bach, Beethoven, Chopin and Tchaikovsky, with two Brady originals thrown in.

Johnny Guarnieri, whose fine jazz playing was heard with Artie Shaw many moons ago, has a new release on Taz-Jaz records, "Superstride." This album will certainly appeal to pianists, with Guarnieri romping through a program of meaty swing era standards on a Bosendorfer concert grand. The record is available from Taz-Jaz, 1112 Mount Lowe Drive, Altadena, California 91001 . . . "The Essential Vic Dickenson" on Vanguard collects two superbly mellow swing sessions originally produced by **John Hammond** with the celebrated trombonist in the company of **Ruby Braff**, **Shad Collins** and **Jo Jones**, among others. It's a two-fer . . . **Johnny Hartman** isn't as confused as Mary, but "Johnny Hartman, Johnny Hartman" plays on the title of the popular television series nonetheless. This Musicor release, distributed by Springboard International, was arranged and conducted by **Fred Norman**, and it doesn't really do Hartman justice, although he is in excellent voice . . . The latest release on the Watt label is another eccentric **Michael Mantler** project, a musical version of the **Harold Pinter** play "Silence," with **Carla Bley**, **Robert Wyatt**, **Kevin Coyne**, **Chris Spedding** and **Ron McClure** in featured roles . . . Two new releases from ECM/Polydor, **Keith Jarrett's** solo organ album, "Hymns—Spheres," discussed in this column when it appeared as an import, and "The Following Morning" by composer-bassist **Eberhard Weber**, featuring **Rainer Bruninghaus** on piano and members of the Oslo Philharmonic . . . Another bassist, **Teruo Nakamura**, has another Polydor album, "Rising Sun," with saxophonist **Steve Grossman** prominent . . . Also on Polydor, guitarist **Joe Beck**, whose arrangements and production have been heard lately behind **Esther Phillips**, gets into his own stuff on "Watch The Time," a rocking date with **Michael Brecker** on sax.



THE JAZZ LP CHART

MARCH 19, 1977

1. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
2. **ROOTS**
QUINCY JONES/A&M SP 4626
3. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
4. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
5. **CARICATURES**
DONALD BYRD/Blue Note BN LA633 G
6. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
7. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
8. **BREEZIN'**
GEORGE BENSON/Warner Bros BS 2919
9. **CALIENTE**
GATO BARBIERI/A&M SP 4597
10. **MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
11. **GEORGE BENSON IN CONCERT—**
CARNEGIE HALL
CTI 6072 S1 (Motown)
12. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
13. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
14. **RENAISSANCE**
LONNIE LISTON SMITH/RCA APL1 1822
15. **BIG CITY**
LENNY WHITE/Nemperor NE 441 (Atlantic)
16. **SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
17. **STILL CAN'T SAY ENOUGH**
JOHN LEE & GERRY BROWN/Blue Note BN LA701 G (UA)
18. **SEAWIND**
CTI 5002
19. **HAPPINESS HEARTACHES**
BRIAN AUGER'S OBLIVION EXPRESS/Warner Bros. BS 2981
20. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
21. **SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439 (Atlantic)
22. **PASTELS**
RON CARTER/Milestone M 9073
23. **BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
24. **I HEARD THAT!!**
QUINCY JONES/A&M SP 3705
25. **SLEEPING GYPSY**
MICHAEL FRANKS/Warner Bros. BS 3004
26. **SOLID**
MICHAEL HENDERSON/Buddah 5662
27. **SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
28. **LIVING INSIDE YOUR LOVE**
EARL KLUGH/Blue Note BN LA667 G (UA)
29. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
30. **NOTHING WILL BE AS IT WAS . . .**
TOMORROW
FLORA PURIM/Warner Bros. BS 2985
31. **SOUND OF A DRUM**
RALPH MACDONALD/Marlin 2202 (TK)
32. **THERE'S MUSIC IN THE AIR**
LETTA MBULU/A&M SP 4609
33. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
34. **JIMMY OWENS**
HORIZON SP 712 (A&M)
35. **THE FOLLOWING MORNING**
EBERHARD WEBER/ECM 1 1084 (Polydor)
36. **THE WAY I FEEL**
SONNY ROLLINS/Milestone M 9074
37. **BASIE JAM #2**
COUNT BASIE/Pablo 2310 786 (RCA)
38. **MELODY MAKER**
HUGH MASEKELA/Casablanca NBLP 7036
39. **WATCH THE TIME**
JOE BECK/Polydor PD 1 6092
40. **AURORA**
JEAN LUC-PONTY/Atlantic SD 18163

NARM 1977

Yetnikoff Keynote Address

(Continued from page 18)

because he was not a "numbers" man, although he sure does seem to do pretty well on his numbers. In 1975 Amos Heilicher stated that he hated to bring it up again and then proceeded to give one of the most lucid explanations of the problem.

So it's still with us, perhaps even in a more magnified form. This is the centenary celebration of the invention of recorded sound. We say that Thomas Edison invented it, the French give credit to a fellow named Charles Cros — and the Russians, of course, say that they did it but they won't give out the name of the inventor for security reasons.

Anyhow, I couldn't find a record of a hundred years ago but I did come up with a case for a Columbia Gold Moulded 4-Minute indestructible cylinder record which plays one selection for a full four minutes and which states that it lasts forever, never wears out, never breaks and is unaffected by any climate. But, you will notice that, despite these claims, all I have left is the case. The cylinder itself must be in a perpetual state of existence elsewhere. This package is perhaps 75 years old.

The price at which this record was sold to the consumer 75 years ago, as stated on the box, 50 cents for one indestructible cut, or half a single, or one dollar for an entire single and five dollars for the equivalent of an album. Five dollars in 1900 could feed a family of five for a week without pinching pennies. Today the statistics show that a week's shopping basket for the family of five would cost close to \$100. So in 75 years the cost to the consumer has gone up twenty-fold on almost everything. But as far as superior recorded music is concerned, the price to the consumer today is often not even five dollars but \$3.99 and \$2.99.

Why is our industry different from almost all others? Most products, when they are introduced to the consumer enter the marketplace at a high price. Only after they have been around for a while, and the initial demand has dissipated, do prices come down. With records, exactly the opposite is often true. When a high demand album is released it is often sold to the consumer at a bottom level price, some-

times even at a loss. Then, after the bulk of sales have been realized and the album assumes catalogue status, its retail price goes up.

I have no panaceas for our industry on how to expand the precious in-between. I am not speaking as a representative of manufacturers. All of us, like you, do things different ways. I am merely making some personal observations and do not intend from this rostrum to announce any radical price changes by CBS Records or to endorse anyone else's. I am simply speaking about

Rack Complaints Aired at NARM Workshop

By JOHN MANKIEWICZ

■ LOS ANGELES — Chaired by Columbia University's Dr. Alfred Oxenfeldt, the "Rack Jobbers Workshop" at NARM was an airing of views, directed more often than not, at the large retailer who is invading the markets previously the province of the rack jobber, according to many rack spokesmen at the meeting.

Acting the role of mediator, Oxenfeldt suggested that the removal of rancor from the expression of opinions might go a long way toward the resolution of problems.

Many rack jobbers protested the absence of the six percent functional discount. "Why should we buy records at the same price, or higher, than the retailer, when we've got to get them into our leased departments?" asked one irate jobber. "We've got to make a profit; this just isn't working."

Oxenfeldt acknowledged the racks' shrinking share of the market: "Indeed, some racked accounts are doing away with records altogether. But how can we, if we can, combat this eventuality?"

Representatives from various markets spoke up, creating a dialogue that revolved around the functional discount, the improvement of rack services to its accounts, and the greed which has, according to some, obviated change which should have taken place sometime ago. "It's greed," declared Amos Heilicher. "If you read my NARM address two years ago you'll see that I predicted this. We can't

the tendency to underestimate the value of recorded music.

I don't personally believe that the right recorded music is as price sensitive as others do. As you know CBS had a suggested list price of \$8.98 for "A Star Is Born." Despite protestations in many quarters, that record is now a runaway best seller with over two million units sold and still coming in at over 200,000 per week. I know that many have exercised their options to sell that record for substantially below suggested list, but I don't believe that when consumer demand is

keep racking accounts the same way in a business that has evolved to a different point."

When asked why racks, in his opinion, have not managed to keep up, to fight for the change it deserved, Heilicher exclaimed, "We're sick!"

Manufacturers got their share of the blame for the plight of the rack business today, because they sell records to racks and retailers at the same price. "What's to prevent a guy," wondered one midwest representative, "from walking into one of my leased departments and saying 'I'll buy your records, maintain the departments and you give me fifteen, twenty cents a record? It could happen.'" Although the likelihood of this prospect was agreed to be very low, Jim Schwartz of Schwartz Brothers agreed that "it could happen, and if it could, then that's a serious problem, an indicator of our position."

Rack representatives said that price competition from major retailers who engage in "deep discounting" contributed to an unhealthy image currently enjoyed, at least in Dr. Oxenfeldt's estimation, by the record industry as a whole. However, at the meeting's end, Oxenfeldt cited the rack jobber's "long experience and expertise" as an important factor in the battle to remain a viable force in the record industry. "It's because you know so much about records," he advised, "that you can run departments for stores, and supply them with good selling records."

so high, a higher selling price would have adversely affected our sales or your sales.

The consumer is willing to pay the price for what he or she wants, in this industry as well as in others. If there is a time when we should all be profitable, it is now. Not too long ago we were struggling to achieve gold on not only top 10 but in many cases, number one singles. The days of multi-million album sales seemed to be a thing of the '60s. The role which music had in influencing social change and new values had diminished. But 1976 saw a change in this. No sooner had the RIAA adopted platinum as the new standard of achievement than albums by brand new artists, established artists, and artists who had paid their dues, but had not broken big, began to sell two million copies. Perhaps someone should speak to Stan Gortikov about setting up diamond, uranium and cryptonium classifications because I believe there were at least 20 multi-million selling albums released in 1976.

Despite seemingly unfavorable changing demographics, our youth are obviously buying off the racks and off the shelves more and more albums than ever before, as well as singles. And, are those demographics really all that depressing? The population statistics tell us there are 33 million teenagers between 12 and 20 who have available to them a staggering expendable income of \$25 billion and they don't have to pay the rent or buy the groceries. Also, fortunately for us, consumers aren't behaving like former generations who gave up their strong interest in music not too many years after they were first attracted to it. Today's consumers remain active well beyond their expected buying years. While it is still uncertain how long they will stay with us, I am convinced that as long as we deliver what they want, they'll stick with record buying. They have already shown us that music isn't merely an occasional diversion for them.

These are hardly intended to be self-satisfied comments. As an industry we need more of the type of NARM and RIAA studies to identify the buying attitudes and what is necessary to motivate

(Continued on page 57)

NARM 1977

At NARM '77



It was a NARM convention to remember, as the diversity of personalities and events pictured above indicates: (top row, from left) Walter Yetnikoff, president, CBS Records Group; "Roots" author Alex Haley, addressing a session titled "Black Is Beautiful . . . Bottom Line;" outgoing NARM chairman Daniel Heilicher; David Lieberman, Steve Lieberman and Harold Okinow celebrating the receipt of the NARM 1977 Rack Jobber of the Year Award; (second row) economist Dr. Pierre Rinfret, featured speaker at NARM opening business session; Pickwick VP Ira Heilicher speaking on inventory control; Dot Records president Jim Foglesong at the installation and awards luncheon; Dave Rothfeld of Korvettes at the retailers' workshop; (third row) Dr. Alfred R. Oxenfeldt, Columbia University marketing professor, speaking on the current market

crisis; an opening business session panel that included Rinfret, A&M Records president Jerry Moss, Pickwick International chairman Cy Leslie, RCA Records president Ken Glancy and ABC Records chairman Jerry Rubinstein; Dr. Mortimer R. Feinberg speaking on "Corporate Bigamy;" Eugene Silverman, president, Music Trend and chairman of the independent distribution advisory committee; (fourth row) George Souvall, 1977 chairman of the Rack Jobber Committee, addresses their workshop; Columbia Records artist Janis Ian entertains at the Saturday night gathering; Tom Heiman, Peaches Records president, accepts the NARM Retailer of the Year Award; Jules Malamud of NARM greets Los Angeles Mayor Tom Bradley at the Convention.

Record World en España

By JOSE CLIMENT

■ A la vuelta de mi viaje a U.S.A. me entero de la firma en exclusiva, en su faceta artística como intérprete, de **Manuel Alejandro** con la compañía venezolana La Discoteca C.A.; esperemos que tanto la mencionada compañía, como el sello que les representa en España, EMI-Odeón, tracen un buen plan promocional y no le ocurra a **Manuel Alejandro** lo mismo que en el pasado.

Conocemos los resultados de la presentación de **Raphael** en New York, que abarrotó el Madison Square, en las dos funciones. Asimismo la curva ascendente del tema "Lluvia de Primavera" de **Bebu Silvetti**, ambos del sello español Hispavox. ¡Enhorabuena!

Rudy Márquez acabará de grabar, a mediados de Marzo, su primer L.P. producido en Europa, para su sello original TH Records. Buena la visión de las personas encargadas del sello, entre otros, nuestro buen amigo **Carlos Vidal**, de hacer estas grabaciones como primer escalón de su entrada de lleno en el mercado Europeo. En este album hay dos o tres canciones de **Juan C. Noroña**, joven compositor afinado en nuestro país. A ambos les auguramos grandes éxitos.

Veo, con agrado por mi parte, que en los "Hits Parades" de las estaciones de Radio Latinas del estado de La Florida, cantantes españoles ocupan parte de los primeros lugares: **Raphael** con "Caminemos," **Juan Pardo** con "Agua," **Danny Daniel** con "De ti, mujer, siempre me he quejado," **Juan Bau** con "Yo perdí el corazón," etc.

Se encuentra en estos días en Madrid, alojado en el hotel Meliá Princesa, **Nacho Morales**, gerente del sello discográfico mexicano Melody Records. Parece ser que las negociaciones que ha venido a concretar están yendo por buen camino. En primer lugar, y nota a destacar, les diremos que ha firmado exclusiva mundial a nuestro ya famoso cantante **Pepe Domingo Castaños**. Es la primera vez que un artista español firma una exclusiva con una compañía mexicana, y deseamos verdaderamente que este sea el trampolín que necesitaba este gran cantante. Belter continuará manejándole a nivel distribución, así como el resto de catálogo de Melody Records. Sin embargo sus artistas exclusivos **Rigo Tovar** y **Raúl Vale** han sido cedidos a CBS Es-

paña. Asimismo ha sido nombrado "Label manager" de este sello en España **Antonio Martínez Reche**, ¡enhorabuena Antonio!

Enhorabuena al ejecutivo de Ariola, **Tato Escayola**, por su labor para la selección de la canción que representará a TVE en el próximo Eurovisión; el representante será **Micky** con la canción "Enséñame a cantar," original de **Fernando Arbex**. ¡Congratulaciones!

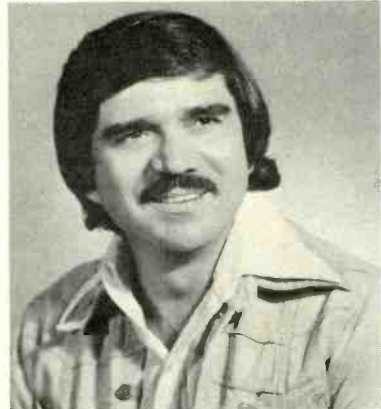
Con gran placer por nuestra parte hemos visto en el programa de TVE, **Pianísimo** al mismísimo **Juan Carlos Calderón** dirigiendo una gran orquesta, en la que hemos visto a grandes músicos de nuestras grabaciones: **Martín Carretero**, **Carlos Villa**, **Edwardo Gracia**, **Fornés**, **Medrano**, **Cano**, **Iturralde**, **Pepe "Ebano"**, **Pepe Sánchez**, **Vidaurrete**, etc... Este programa nos sigue deleitando el oído, que no cambie.

Lorenzo Santamaría, tras el éxito de "Si Tu Fuera Mi Mujer," que se ha mantenido No. 1 en las listas españolas, inicia, acompañado de **Salvador Pérez**, del departamento internacional de EMI-España, una gira promocional por Latinoamérica. Visitará Ecuador, Colombia, Venezuela, y

(Continued on page 53)

Conozca a su DJ

■ **Oscar Muñoz** nació en Managua, capital de la República de Nicaragua. Desde muy joven sintió los deseos de trabajar en Radio y lo hizo en las principales emisoras de Managua, entre ellas,



Oscar Muñoz

"Radio Mundial," una de las mejores en aquel país. A fines de los años 50's Oscar, siempre ansioso por mejorar, emigró a los Estados Unidos. Llegó a San Francisco, en donde también ha laborado con

(Continued on page 54)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Por supuesto que sabía que **Woody García**, personalidad radial de Tampa, Florida, saldría a los micrófonos aún con más fuerza, después de su brusca salida de WSOL Radio. Me anuncia Woody que dirigirá la programación en Español de la WYOU Radio, en el 1550 del dial Tampeño, con 10,000 watts de potencia que alcanzarán las poblaciones de Clearwater, San Petersburgo, Sarasota, Lakeland y Orlando. Esta programación estará presente los 7 días de la semana de sol a sol.

¡Felicidades Woody!... Ves, ahora está mejor la cosa, no hay mal que por bien no venga... Editará Fania próximamente en su sello Internacional el nuevo long playing de **Sandro** titulado "Sandro para ti." Al mismo tiempo anuncian sus próximas apariciones en Nueva York próximamente... Presentó el "Roseland Dance City" de Nueva York las grandes figuras de **Santana** y **Tito Puente**. En este programa también se presentaron **Bobby Rodríguez** y **la Cía.** y **Larry Harlow**.



Sandro

Por cierto, Larry sale en "tour" el 9 de Abril y regresará a Nueva York después del primero de Mayo. Su recorrido le llevará a Cleveland, Detroit, Caracas, Panamá, San Francisco, Los Angeles, Tucson, Los Angeles, Phoenix, Chicago y Milwaukee. Larry aprovechará la oportunidad para darle promoción a su nuevo "release" en Fania titulado "El Jardinero del Amor"... **Fabián Ross**, conocido productor y promotor internacional, actualmente Director General del sello Internacional, me anuncia la firma de **Palito Ortega** al sello por un término de tres años. El primer long playing será lanzado en este sello para el mes de Abril, para los territorios de Estados Unidos y Puerto Rico.



Larry Harlow

Alrededor de ocho mil personas reaccionaron violentamente en Santa Cruz, Bolivia, después de esperar durante tres horas la presentación del cantante brasileño **Roberto Carlos**. Los espectadores, tras larga espera, empezaron a romper sillas y mesas en el amplio local nocturno denominado "Mau Mau," para después emprenderlas contra los instrumentos de la orquesta del cantante. Roberto debía actuar durante dos recitales, quedando cancelado el primero ante la actitud asumida por sus fanáticos... EMI ha lanzado a promoción por toda Latinoamérica a sus artistas **Miguel Gallardo**, **Dyango**, **Manolo Otero**, **Lorenzo Santamaría**, **Luciana** y **Mario Echeverría**. Miguel actuará en el "Globo de Oro" de **Pepe García** en Los Angeles el 6 de Marzo y seguirá vía México, Puerto Rico, Argentina, Colombia, Perú y Ecuador. **Manolo Otero** visitará Chile, Bolivia, Perú, Colombia, Centroamérica, Puerto Rico y Miami. Lorenzo visitará Ecuador, Colombia, Venezuela y México y **Luciana** y **Mario Echeverría** estarán también en el "Globo de Oro" para después seguir a México, Centroamérica, Colombia y Perú... Fué un triunfo absoluto la presentación de **Iris Chacón** en el Radio City Music Hall de Nueva York. Actuaron también **Cheo Feliciano**, **Ismael Miranda**, **Típica 73** y **Ralph Lew** y su "Hustle Revue"... La presentación del espectáculo titulado "Festival Dominicano de Música, cantos y bailes!" en el Madison Square Garden la semana pasada, durante la celebración del 133 aniversario de la Independencia Dominicana, fué un éxito absoluto. Una multitud de más de 17,000 personas colmó el gran coliseo neoyorquino, en presentación del empresario dominicano **José Gómez** y Caytronics Corp. Se presentaron **Jamín Objío**, **Luchy Vicioso**, **Josefina Miniño** y su Ballet Dominicano, **Ramón Leonardo**, **Rafael Colón**, **Tirso Guerrero**, **Grullón Cordero**, **Julio César Matías "Pololo"** y **Rafael Solano** y su Orquesta con **Rico López** y **Vinicio Franco**.



Roberto Carlos

(Continued on page 53)

LATIN AMERICAN HIT PARADE

San Antonio

By KCOR (SALVADOR GARZA)

1. NO ME DEJES/NUNCA ME DEJES
LUCHA VILLA—Musart
2. DE QUE TE QUIERO
GILBERTO VALENZUELA—Arcaro
3. LLAMARADA
ALICIA JUAREZ—RCA
4. BESAME Y DIME ADIOS
BANDA MACHO—Caytronics
5. QUE BUENO
VICENTE FERNANDEZ—Caytronics
6. FALSO AMOR
LOS BUQUIS—Melody
7. QUE DIGAN MISA
BEATRIZ ADRIANA—Peerless
8. ME DISPONGO A DARLO TODO
ALICIA JUAREZ—Musart
9. UNA ROSA
MARTA CAMELO—Orfeon
10. DETALLE POR DETALLE
TROPICAL PLAYA SUAVE—Coco Loco

San Francisco

By KBRG (OSCAR MUNOZ)

1. LLAMARADA
MANOLO MUNOZ—Gas
2. PAGINAS DEL ALMA
YOLANDITA MONGE
3. MI ADORACION
RITMO 7
4. BESAME Y OLVIDAME
PLAGA DE DURANGO
5. MONTE LIMAR
LOS INOCENTES
6. PARANGARICUTIRIMICUARO
RICARDO CERATTO
7. SIMPATICA
LOS FELINOS
8. SI TU TE VAS
FERNANDO ALLENDE
9. TRIANGULO
LOS BABY'S
10. HABLAME
CAMILO SESTO

Puerto Rico

By WTR (MAELO)

1. BUSCANDO TU AMOR
GENESIS
2. SOLO TU
CAMILO SESTO
3. PAGINAS DEL ALMA
YOLANDITA MONGE
4. O TU O NADA
WILKINS
5. HECHICERA
LINDOMAR CASTILHO
6. DURMIENDO EN LA MISMA CAMA
MANOLO GALVAN
7. TU VIVES EN MI PENSAMIENTO
DANNY RIVERA
8. SENOR BOTANICO
MIRANDA HARLOW
9. HACHA Y MACHETE
HECTOR LAVOE
10. ESTE AMOR QUE NO ME AMA
LOLITA

Miami

By WQBA (MARIO RUIZ)

1. RENACER
MIAMI SOUND MACHINE—Audio Latino
2. HIPOCRESIA
PERLA—Audio Latino
3. ALGO CONTIGO
CHICO NOVARRO—Microfon
4. DE 1 A M
JOSE ANTONIO—Oro
5. LO QUE TE HAS PERDIDO
OMAR SANCHEZ—Pronto
6. ALGUIEN
CAMILO SESTO—Pronto
7. VOLVERAS
AQUA MARINA—Velvet
8. ESTO ES AMERICA
ELIO ROCA—Miami
9. PAGINAS DEL ALMA
YOLANDITA MONGE—Coco
10. AMOR IMPOSIBLE
MANOLO OTERO—Latin Int.

Los Angeles

By KWKW (PEPE ROLON)

1. LA CUMBIA DE LOS ANIMALES
EDUARDO NUNEZ—Raff
2. EL SOL NACE PARA TODOS
RICARDO CERATTO—Latin Int.
3. EL PRIMER BESO
DYANGO—Latin Int.
4. PAGINAS DEL ALMA
YOLANDITA MONGE—Coco
5. TRIANGULO
LOS BABY'S—Peerless
6. EL CUATRERO
CARLOS GUZMAN—Falcon
7. HAY UN CORAZON
AMALIA MENDOZA—Gas
8. SALSOL 3001
ORQUESTA SALSOL—Salsoul
9. ME QUIERO CASAR
RIGO TOVAR—Melody
10. TE TUVE Y TE PERDI
LOS BUKIS—Melody

Argentina

By CENTRO CULTURAL

1. SI
JOSE LUIS PERALES—Microfon
2. RESPIRANDO
BARBARA Y DIK—RCA
3. QUE SERA DE TI
CAMILO SESTO—RCA
4. Y HOY ME RECUERDAS
DANNY—RCA
5. MI PROMESA
POMADA—RCA
6. POR EJEMPLO
NICOLA DI BARI—RCA
7. FALTA POCO TIEMPO
SANDRA MIANOVICH—CBS
8. PORQUE TE VAS
JEANETTE—Microfon
9. NENA, ME GUSTA TU FORMA
PETER FRAMPTON—EMI
10. ESE AMOR . . . SOY YO
FERNANDO DE MADARIAGA—RCA

Costa Rica

By RADIO MIL

1. IF YOU LEAVE ME NOW
CHICAGO
2. LA ZULIANITA
CHIRINO
3. DON'T MAKE ME WAIT TOO LONG
BARRY WHITE
4. DE REPENTE
MARCO A. MUNIZ
5. SORRY SEEMS TO BE THE HARDEST
WORD
ELTON JOHN
6. DO YOU KNOW WHERE YOU'RE
GOING TO
DIANA ROSS
7. UN DIA DE ABRIL
CHIRINO
8. SERA
RUDY MARQUEZ
9. DO YOUR THING
TERRY WINTER
10. MI PROPIO YO
ARMANDO MANZANERO

Hollister, Cal.

By KMPG (RAFAEL ROSALES)

1. BRINDO POR TU CUMPLEANOS
ALDO MONGES—Microfon
2. LA TUMBA SERA EL FINAL
EL JEFE Y SU GRUPO—Cronos
3. TU SABES
LOS FELINOS—Musart
4. LLAMARADA
MANOLO MUNOZ—Gas
5. MUCHAS GRACIAS
EL PUEBLO—Carino
6. LA CRUDA
ANTONIO AGUILAR—Musart
7. SINCERELY
HAY GARCIA—GCP
8. QUE SEPAN QUE FUE POR AMOR
JOSE LEONARDO—Peerless
9. SAN JUAN DE ULUA
COSTA CHICA—Fama

Nuestro Rincon (Continued from page 52)

Lanzará Discolando Records el próximo long playing de **Los Melódicos** de Renato Capriles de Venezuela titulado "Al que le pique" a finales de este mes. . . La gran orquesta European Royal Orchestra, con el más fácil nombre de Eurosound Orchestra, estará dando fuertísimo en varias áreas con el tema "El Cocodrilo," de muy pegajoso ritmoailable, un coro que se las trae y el sonido sinfónico de esta gran agrupación europea. Los líricos de "El Cocodrilo" son cortos y simples, con un mensaje pegajoso que enmarca fantásticamente dentro de su peculiar baile. . . Por segunda vez recibió **Eddie Palmieri** el "Best Latin Album Award" ("Mejor Grabación Larga Duración") de manos de la Grammy. El premio fué concedido por su álbum titulado "Unfinished Masterpiece" cuyo "release" provocó desagrado en Eddie. Sin embargo, Coco Records y **Harvey Averne** han logrado con ello un reconocimiento absoluto de parte de la industria norteamericana. . . Y ahora. . . ¡Hasta la próxima!

Of course, I knew for sure that **Woody García**, popular radio personality in the Tampa, Florida area, would come back to the mike stronger than ever. After his abrupt exit from WSOL Radio, Woody announced that he will be directing the Spanish programming for WYOU Radio, 1550 on the dial in Tampa. The station is going Latin seven days a week, till sundown with 10,000 watts, also covering Clearwater, St. Petersburg, Sarasota, Lakeland and Orlando. Congratulations and the best of luck Woody! . . . Fania will shortly release on the International label a new album by **Sandro**, his first one on this label, titled "Sandro Para ti." He will be in New York in several days for concerts and promotional purposes. . . The Roseland Dance City ballroom presented in New York a concert and dance by **Santana** and **Tito Puente** together. **Bobby Rodríguez** y **la Compañía** and **Larry Harlow** and his Orchestra also performed in this successful event. . . Talking about Harlow, he will initiate on April 9th a very extensive tour, covering Cleveland, Detroit, Caracas, Panamá, San Francisco, Los Angeles, Tucson, Los Angeles, Phoenix, Chicago and Milwaukee, expecting to be back in New York by the 1st of May. . . **Fabian Ross**, well known producer and promoter and actually director for International, announced that the label signed, for three years, the rights to release **Palito Ortega's** recordings in the States and Puerto Rico. The first album by the popular Argentinean will be released next month.

(Continued on page 54)

En España (Continued from page 52)

probablemente Puerto Rico, calculando regresar sobre el 20 de Marzo.

Carlos Sanmartín, hasta hace muy poco ejecutivo de EMI-España, ha sido nombrado representante del sello Hispavox para Cataluña, Levante y Baleares.

Juanito Márquez ya no será, en adelante, el arreglista de los temas de **José Luis Perales**. Este le ha encomendado el trabajo a **Eddy Guerin**. Espero que desde ahora los temas de Perales suenen algo diferentes. . . Ha salido al mercado un nuevo sencillo de **Dyango**: en la cara "A" lleva "Odiame" y en la "B" "Ella". . . CBS lanza un nuevo sencillo de **Santana**: "Revelación". . . **Francisco Gordillo** viajará a Los Angeles, California, acompañando al cantante **Miguel Gallardo**, a quien le ha sido concedido "El Globo de Oro" en esa ciudad. ¡Congratulaciones Miguel! . . . Columbia Española tiene preparado un gran lanzamiento para su último fichaje; se trata de un nuevo italiano que canta al amor, **Franco Simone**. . . **Raphaél** abandonará nuevamente nuestro país para iniciar otra gira por tierras americanas, esta vez comienza en Colombia.

José Luis Gil, otrora ejecutivo de CBS y ex manager de **Rafaella Carra**, es desde hace unos días adjunto a la dirección de Hispavox. . . Para la renovación del

contrato de **Inka María**, viaja a Amsterdam **Rafael Gil**, director artístico de EMI. Es digno de comentar el hecho de que tenga que viajar un ejecutivo español para la firma de un contrato en EMI-Holanda. . . Continúa la polémica Músicos-Casas Grabadoras (Sellos). No sabemos cómo ni cuándo acabarán. La situación ha sido agravada porque ha habido algún sello, que no queriendo pasar por el "aro," se fué a grabar los "play-backs" al extranjero, para luego ponerles voz y mezclar en nuestro país. A este teje y maneje se negaron la mayoría de los estudios de grabación. A mí, particularmente, la guerra fría me parece la peor, porque es la que más trabajo cuesta de frenar.

El problema sigue latente, pero no olvidemos que antes de suscitarse todos estos problemas, ya había algún sello español que, "por exigencias de contrato con su artista," iba a grabar a Londres. Doctores tiene la Iglesia y Directores de casas discográficas que aceptan estas cláusulas "especiales".

Todos estamos convencidos, y más de un tiempo a esta parte por los resultados que están obteniendo las grabaciones españolas en el extranjero, que no hace falta moverse de este país para la obtención de un buen producto.

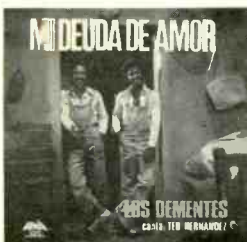


JUAN SALVADOR

Caytronics CYS 1470

Producción realizada en México con características muy internacionales en la voz de Juan Salvador. Entre otros temas resaltan "Vivir en ti" (Haro), "Nada Sé" (R. Montiel), "Comparaciones" (R. Ponce) y "Así soy yo" (M.A. Davalos).

■ Juan Salvador, produced in Mexico, could easily break in the international markets. "Solo" (R. Fischer), "Lo Lograrás" (Coleman-Cárdenas) and "Tu Siervo y tu Amante" (J. Salvador).



MI DEUDA DE AMOR

LOS DEMENTES—Fania SLP 00498

Con arreglos de Ray Pérez y Teo Hernández en los vocales, Los Dementes ofrecen aquí salsa con un toque especialísimo. "Se contentó el jibarito" (A. Somohano), "Mi Deuda de Amor" (A. Rodríguez-A. Beltrán), "La Llorona" (Lacorte-R. Pérez) y "Aquí estoy yo" (R. Pérez).

■ With arrangements by Ray Pérez and with Teo Hernández handling the vocals, Los Dementes offers a salsa package with a very special touch of their own. "Eso Crees Tú" (Pérez), "Mata que Dios Perdona" (M. Matamoros), "Romance Guajiro" (C. Romero), others.



MUY BAILABLE

RODOLFO Y SU TIPICA R.A. 7—Fuentes MFS 3348

Con Los Hispanos como invitados en esta grabación, Rodolfo y su R.A. 7 ofrecen aquí un repertorio tropical bailable y cargado de sabor. "La Viuda" (Colorado-Jaramillo), "El Carrito de Tomás" (E. Alemán), "Echame a mí la Culpa" (Ferrusquilla) y "El Espejito" (S.E. Palacio).

■ With Los Hispanos as guests on this recording, Rodolfo and his R.A. 7 offer a very danceable tropical music package. "Sabadito Alegre" (D.enD.), "La Negra" (Vargas-Fuentes), "Como yo te quiero" (Reyes-Colon), more.



EXPERIENCE

THE ANTIQUES—Teca LPSXL 3001

El grupo Los Antiques de Miami con Pete Fernández en las partes vocales le dan a esta grabación su toque especial en "Perfidia" (A. Domínguez), "Cuando Vuelva a tu lado" (M. Grever), "The Way We Were" (Hamlisch-Bergman-Bergman) y "Cómo fué" (E. Duarte). Arreglos de Rubio, Rodríguez y Fernández.

■ The Antiques from Miami with Pete Fernandez handling the vocals are here again. "Cuanto me quiere" (J. Rufino), "Son de la loma" (Matamoros), "Our Love" (J. Rubio), "Ritmo vacilón" (M. Gallardo) and "Vuelve amor" (J. Rubio).

Conozca a Su DJ (Continued from page 52)

mucho éxito en varias emisoras hispanas de aquella ciudad. Actualmente está activo en KBRG-FM, emisora para la cual está laborando desde el año 1971. En KBRG dirige el programa musical "Hit Parade 105" que se transmite todos los Viernes de 12 a 2 de la tarde y presenta las mejores 25 selecciones de la semana. Recientemente Oscar Muñoz fué nombrado Director de Operaciones y Música de dicha emisora, que está actualmente marcando la pauta en la zona de San Francisco, California y ocupa una posición privilegiada entre la gran

colonia latina de esa bella ciudad, poblada de muchas de nuestras nacionalidades. La programación musical de la zona ha ido poco a poco escalando el plano internacional, debiéndose en gran parte a la actitud mostrada por los programadores de KBRG.

Ante su brillante labor profesional es para nosotros una satisfacción situar al nicaragüense Oscar Muñoz como nuestra figura radial de la semana.

Las muestras discográficas dirigidas a Oscar Muñoz, deberán ser remitidas a: KBRG Radio, 1355 Market St., San Francisco, Cal.

Nuestro Rincon (Continued from page 53)

Over 8000 fans went wild in Santa Cruz, Bolivia, when Brazilian singer Roberto Carlos was three hours late for his performances at the "Mau Mau" night club. Two concerts were previously announced by the promoters, but the first show was cancelled because of the strong reaction of the public, who broke chairs, tables and musical instruments in order to express their annoyance. Well, the whole thing was a real shame! . . . EMI has been showing a lot of stamina for some time. Some of their top artists are touring Latin America in an effort to help their promotion. Miguel Gallardo, Luciana and Mario Echeverría will attend the "Festival of the Globo de Oro" presented by Pepe García in Los Angeles, Miguel will fly to Mexico, Puerto Rico, Argentina, Colombia, Perú and Ecuador and Miami where he will perform in a giant concert that will take place at the Hollywood Sportatorium in Florida. Manolo Otero will visit Chile, Bolivia, Perú, Colombia, Central America, Puerto Rico and Miami. Lorenzo will perform in Ecuador, Colombia, Venezuela and México. . . "The Iris Chacón Show," presented at the Radio City Music Hall in New York last week, was a success. Also performing in this event were Cheo Feliciano, Ismael Miranda, Tipica 73 and Ralph Lew and his Hustle Revue . . . "Festival Dominicano de Música, Cantos y Bailes," presented at Madison Square Garden last week, was a complete success. Over 17,000 mostly Dominicans, attended this event, presented on the occasion of the celebration of the Anniversary of Dominican independence. Impresario José Gómez and Caytronics Corp. were responsible for the event, where top Dominican artists performed.

The Coast (Continued from page 10)

among the slowest black markets, but former session vocalists Side Effect are enjoying some maverick success: Fantasy's enthused, since it's the first time they've been able to pop an r&b project here. Meanwhile, the band is set for their second area date in a month when they play Pasadena Civic, and with airplay on all four r&b stations they could do well . . . Der Biz often fosters the illusion that L. A. is metamorphosing into the Sixth Borough. The influx of New Yorkers is a constant, but a recent studio session turned into a celebration when Denny Diante, Allen Levy and a roomful of first-rank studio players all realized they were brothers of the Big Apple. Hence a Diante/Levy co-production, the forthcoming single, "Lullaby of Broadway," just wrapped at Devonshire. The band's calling itself I.R.T., which figures. The song is a disco love song, which also figures . . . Actress-singer Lois Walden makes her live debut next Monday (21) with a special Roxy showcase . . . The U. S. Information Agency has completed shooting on "A Day in the Life of a Record Producer," a short featuring none other than funk merchant and clonemeister George Clinton, the film is being translated into 12 different languages and shown in 104 countries. It won't be shown here, however, since Stateside indoctrination is already underway.

New York, N. Y. (Continued from page 12)

does take a back seat. The response, however, was extremely enthusiastic for the flashier numbers while the lulls in the music were met with considerable chatter from the audience. The group demonstrates exceptional potential, but a general tightening up of their music and presentation is in order.

NEXT WEEK THE HALOS? New York, N. Y. was in receipt last week of a new album ("I'm Stranded") by a new group from down under (The Saints). The group was originally turned down by every label in Australia, but through a strong desire to make it on their own terms, they had 500 copies of a single, "I'm Stranded," pressed and sent out to European music papers. The response was overwhelming. The Power Exchange label bought the rights to the record and immediately shipped some 25,000 copies. EMI has subsequently signed the group for the world excluding America, Canada and Japan, but negotiations are currently underway for those countries. The group's guitarist, Ed Keupper, describes the music as a reflection of its surroundings, and as the members come from ramshackle tenements from Brisbane's poorest suburb, one gets a pretty good idea of their sound. Through the crude performance on the lp, there is an underlying enthusiasm for the songs which compensates for what they lack in subtlety and/or musicianship. As such they could soon find themselves at the forefront of that "new wave" we've been hearing so much about . . . And speaking about that "new wave," we hear that Atlantic has just signed The Damned (see last week's column) . . . Probably Vallone . . . Has Atlantic re-signed the Rolling Stones for the States?

Zalkind Teaches Realities to Prospective Industryites

By MARC KIRKEBY

■ NEW YORK—"You've decided you can make it as big as Bob Dylan, Stevie Wonder or Van Cliburn. You've studied with famous teachers, practiced long and hard, received some limited exposure—now you're ready to become a star. *But are you really?* Maybe your teachers were too polite to mention it, maybe you were too busy practicing scales or forming groups to consider its impact on your life, but beyond the music is... the *business* of music, where the accent is on *survival*."

Ron Zalkind would concur with Tarzan that it is indeed a jungle out there, especially for the novice at performing or the seeker after a "career in the music business." Until comparatively recently, the student looking for an education in the field, for some edge that would help him to a job or a contract, had little chance of finding a place or person with the time and inclination to teach him.

At some point the filling of that educational gap appealed to the entrepreneur in Zalkind, a 28-year old, Juilliard-trained pianist, personal manager and arts administrator. He has built the teaching of "The Business Of Music" — one of his brochures is quoted above — into a multifaceted enterprise that has taken him to several universities, and will ultimately, if Zalkind has his way, span media ranging from textbooks to radio to television to video discs.

"When I went to school, I was very, very sensitive to this fundamental mistake in their traditional planning," Zalkind said. "Who's going to pay for it? Who's telling them how to go out and raise money? Basic marketing and sales, and just general business information was non-existent at Juilliard."

The first incarnation of Zalkind's idea was an adult education seminar at the New School for Social Research here. John Watts of the New School's Composers Theatre hired Zalkind, and when the first term's enrollment showed promise, the course was renewed. Zalkind is now beginning his third year at the New School, and spin-offs are available at Temple University in Philadelphia and at New York University as well.

"Those first few semesters I was really apprenticing," Zalkind recalled. "I was relying heavily on outside people — Clive Davis, Russ Sanjek, Jane Jarvis. But I wanted something for myself, I didn't want to take a back seat to these celebrities. It was a bold step, but I can stand up on my

own now."

The "bold step" was the introduction of a second course, taught almost exclusively by Zalkind, with the majority of the guest artists and executives now made part of "speak-outs" or panel-discussion courses. The speak-outs, held in the New School's main auditorium, have remained the bigger draw, but Zalkind can count on an average semester's enrollment for his course of about 30 students.

In 15 weeks, Zalkind teaches the prospective artist or executive the basics of what one must know to negotiate, plan, survive in the various segments of the record industry. Most of those who come to learn, Zalkind said, are would-be artists or composers, with the remainder of the class divided among future managers, promoters, agents, lawyers, accountants, publicists, journalists and "a good percentage of 'undecideds' — my boss calls them 'dilettantes' — who don't know where they're going." Among the classroom topics are contract law, copyright, professional fund-raising, and a session in which a&r professionals from several record companies come to class to evaluate students' demo tapes.

So far, three of Zalkind's students have been signed to music publishing contracts and one has been hired by Sid Bernstein. Scholarship donations for the Temple program have come from Philadelphia International and WMOT Records and from Electric Factory Concerts.

Zalkind has further developed the scope of "The Business of Music" through out-of-town

"workshops." Two have been held to date, at Temple and at the University of Tulsa. The basics of the personal course and the speak-outs are combined in three days of sessions divided into a "core" program and several optional tracks in publishing, the record industry, arts administration and "special interest."

"The most important thing is finding an institution that's interested — that's the hard work," he said. "Wherever you go you try to get the most important local executives — and I've found that the students are often more interested in these local people than in the major executives. The record companies have been very good to me, so have BMI, ASCAP and SESAC. I have an understanding with Bruce Lundvall that when we do a workshop, CBS will be there."

The cost per student for these workshops is \$15, with a \$12 meal plan optional. Zalkind's semester course at the New School costs \$125. The response to the workshops will likely result in more of them at more colleges in the months to come, perhaps even one in London, but Zalkind is not stopping there.

He's also writing a textbook on the music business, to be published in 1978 by Schirmer Books, a MacMillan division. Its projected length is 600 pages, but Zalkind admits that all there is to know won't fit.

"It'll say, 'If you want more information, get a job.' In a sense I'm anti-higher education — I'm a pragmatist." Zalkind says he doesn't want students to "major" in the music business, but rather

hopes his course will give them enough background to be signed or hired, where the real learning starts.

Other possible manifestations of the course include a cassette program and an educational television series that might later be adapted to video disc. Zalkind is soliciting record company support for the video project, and has received an initial \$1,000 donation from Bob Reno of Midsong International.

As might be expected from a man who seems to develop projects faster than he can find hours to devote to them, Zalkind is already looking beyond his music business courses. He would like to follow his own advice, as it were, and take a job with a record company, to be able to learn from the inside what he has taught only as an outsider.

Six from Red Seal

■ NEW YORK—RCA's Red Seal label has set the release of six albums during the month of March:

"Brahms: The Handel Variations and the Inter-mezzo and Rhapsody of Opus 118 and 119," Van Cliburn, pianist; "Mozart: The Two Flute Concertos and Andante, K. 315," James Galway, flautist; "Telemann Sonatas for Flute and Concerto for Trumpet," with flautist Jean-Pierre Rampal and Maurice Andre, trumpet; "Prokofiev: Visions Fugitives" and "Mussorgsky: Pictures At An Exhibition" both with Tedd Joselson, piano, and "Andrea Chenier" with Plácido Domingo, tenor, Renata Scotto, soprano, and Sherrill Milnes, baritone.

ABC March Release

■ LOS ANGELES—ABC Records has announced its March album release, led by "Toucan Do It Too," the third album by the Amazing Rhythm Aces. Also in the package will be the Faragher Brothers' second lp, "Family Ties;" "The Booty People;" the soundtrack of the Broadway musical "Your Arms Too Short To Box With God;" "Bautista" by guitarist Roland Bautista; Ruby Andrews' "Genuine Ruby;" Ray Price and the Cherokee Cowboys' "Reunited;" Narvel Felts' "The Touch of Felts" (the last two on ABC/Dot Records); "Pezband" on Passport and "Banjoman"—a tribute to Earl Scruggs—on Sire Records; "Dixie Hummingbirds Live" on ABC/Peacock; "You Can't Beat Your Brain For Entertainment," Stretch's second Anchor lp; Jimmy Ponder's "White Room" on Impulse and Jim Chestnut's first Hickory lp, "Let Me Love You Now."

Twitty-Lee In-Store Appearance



MCA recording artists Conway Twitty and Joni Lee sign autographs and pose for pictures during in-store appearance at the Sears Square I Mississauga in Toronto on the afternoon prior to the first of two sold-out performances at Massey Hall. Radio station CKFH broadcast live from the Sears store during the promotion. Later that evening, MCA (Canada) vice president/marketing, Scott Richards presented Conway with a gold album for "Conway Twitty's Greatest Hits, Vol. II" on stage. CRIA sources said the lp was the first to go gold in Canada in 1977.

Deutsche Grammophon and the Russians

By SPEIGHT JENKINS

■ NEW YORK—In last week's column the new Columbia recording of the Shostakovich Fourteenth Symphony with Galina Vishnevskaya and her husband, Mstislav Rostropovich, was discussed; now Deutsche Grammophon comes out with an equally remarkable record of songs by the soprano with her husband at the piano. Anyone who has attended a Vishnevskaya recital knows what an incredible pianist Rostropovich is. The story has often been told that when the great cellist was asked how he happened to play the accompaniment to his wife's songs from memory he answered, "Well, I rehearsed them with her a few times." Certainly on this record he plays with taste and involvement, bringing a sadly mellow sound into the haunting music.

Superior Vocals

But the record is wonderful for what Miss Vishnevskaya brings to these songs of Rostropovich and

Glinka. Though the Rachmaninoff are familiar (and have recently received a wonderful recording by Elisabeth Soederstroem with Vladimir Ashkenazy at the piano on London), one hears them completely anew with Vishnevskaya. Heaven knows her top is shrill now and many notes are strident, but how anyone can put so much intensity into sets of songs as wonder. "Music," "Spring Waters" and particularly the "Vocalise" are unforgettable. The last is peculiarly arresting: she has all the vocal problems that one might expect as she moves higher and higher, but even without words she conveys a mournful, throbbing, moving sound, so touching as to wring the heart. The Glinka is much rarer, from an older time and much more simple. Here the sweetness predominates and though she has a touch more acid than ideal, both artists rise to the challenge. It is some record.

(Continued on page 59)

CLASSICAL RETAIL REPORT

MARCH 19, 1977

CLASSIC OF THE WEEK



VERDI

LA FORZA DEL DESTINO

PRICE, DOMINGO, MILNES,
LEVINE

RCA

BEST SELLERS OF THE WEEK

VERDI: LA FORZA DEL DESTINO—
Price, Domingo, Milnes, Levine—RCA
PUCCINI: TOSCA—Caballe, Davis—
Philips
FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia
WOLF-FERRARI: THE SECRET OF
SUZANNE—Chiara—London

KORVETTES/U.S.

BARBER: VANESSA—Steber—RCA
JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips
MOZART, ROSSINI: ARIAS—Von Stade—
Philips
OFFENBACH: LA VIE PARISIENNE—
Crespin—Angel
PACHELBEL: KANON—Paillard—RCA
PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—London
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia
VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes,
Muti—Angel

SAM GOODY/EAST COAST

BEETHOVEN: SYMPHONY NO. 5, PIANO
CONCERTO NO. 4—Arrau, Bernstein
DG
BIZET: CARMEN, L'ARLESIEUNNE SUITES—
Stokowski—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Bolling, Rampal—Columbia
OFFENBACH: LA VIE PARISIENNE—
Crespin—Angel
THE GREAT PAVAROTTI—London
POULENC: THE DIALOGUES OF THE
CARMELITES—Crespin—Angel
FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia
VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA
WEBER: DIE DREI PINTOS—RCA
WOLF-FERRARI: THE SECRET OF SUZANNE
—Chiara—London

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: SONATAS—Horowitz—
Columbia
BOLLING: CONCERTO FOR GUITAR AND
JAZZ PIANO—Lagoya, Bolling—RCA

BRAHMS: PIANO CONCERTO NO. 1—
Rubinstein, Mehta—London
DONIZETTI: GEMMA DI VERGY—Caballe,
Queler—Columbia
JEAN-PIERRE RAMPAL PLAYS THE
ROMANTIC FLUTE—RCA
SHANKAR: IMPROVISATIONS—Rampal,
Menuhin, Shankar—Angel
SIBELIUS: SYMPHONY NO. 1, FINLANDIA
—Davis, Philips
SIBELIUS: VIOLIN CONCERTO—Kyung
Wha Chung, Previn—London
BEVERLY SILLS SINGS ITALIAN OPERA
ARIAS—Angel
WEILL RETROSPECTIVE—DG

ROSE DISCOUNT/CHICAGO

BIZET: CARMEN—Trojanos, Te Kanawa,
Domingo, Solti—London
JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips
MOZART, ROSSINI: ARIAS—Von Stade—
Philips
PUCCINI: TOSCA—Caballe, Davis—Philips
RAVEL: BOLERO—Solti—London
FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia
TOMITA: THE PLANETS—RCA
VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes,
Muti—Angel
WAGNER: DIE MEISTERSINGER—Domingo,
Fischer-Dieskau, Jochum—DG

VOGUE RECORDS/LOS ANGELES

BEETHOVEN: COMPLETE PIANO SONATAS
—Arrau—Philips
DONIZETTI: GEMMA DI VERGY—Caballe,
Queler—Columbia
DVORAK: GOLDEN SPINNING WHEEL—
Kubelik—DG
MEYERBEER: LE PROPHETE—Horne, Scotto,
McCracken, Lewis—Columbia
VLADIMIR HOROWITZ: CARNEGIE HALL
CONCERTS, 1975-76—RCA
TCHAIKOVSKY: SYMPHONY NO. 4—
Abbado—DG
VERDI: LA FORZA DEL DESTINO—Price,
Domingo, Milnes, Levine—RCA
WAGNER: DER RING DES NIBELUNGEN—
Moedl, Windgassen, Furtwaengler—
Seraphim
WEILL RETROSPECTIVE—DG
WOLF-FERRARI: THE SECRET OF SUZANNE
—Chiara—London

TOWER RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—
Muenchinger—London
BACH: CANTATAS, VOL. XVI—
Harnoncourt—Telefunken
BERLIOZ: ROMEO AND JULIET—
Ozawa—DG
DVORAK: CELLO CONCERTO—
Piatogorsky, Ormandy—Odyssey
HAYDN: MINUETS—Dorati—London
MENDELSSOHN, SCHUMANN: QUARTETS—
Budapest Quartet—Odyssey
NIELSEN: COMPLETE SYMPHONIES, VOL.
II—Bloemstedt—Seraphim
PACHELBEL: KANON—Paillard—RCA
PUCCINI: TOSCA—Caballe, Davis—Philips
WOLF-FERRARI: THE SECRET OF SUZANNE
Chiara—London

NEW RELEASES FOR NEWEST SALES A Bonanza from Columbia Masterworks

RENATA SCOTTO
AS SUOR ANGELICA
IN CIALDINI'S PULCHES
CONDUCTOR
MARILYN HORNE
ILEANA COTRUBAS
NEW PHILHARMONIA ORCHESTRA
LORIN MAAZEL
CONDUCTOR

ALL-
STAR
CAST

* M34505

BOULEZ CONDUCTS
BARTOK
THE
WOODEN PRINCE
(COMPLETE BALLETS)
NEW YORK
PHILHARMONIC



* M 34514
Compatible Stereo/
Quadraphonic

SAINT-SAENS PIANO CONCERTOS
BY THE BARRON'S SIBELIUS
PHILIPPE ENTREMONT
ORCHESTRE DE LA CAPITOLE DE TOULOUSE
RICHIEL PLASSON, CONDUCTOR



* M 34512

MICHAEL
TILSON THOMAS
DVORAK
"AMERICAN" SUITE
AND
THE AMERICAN FLAG



M 34513

EUROPE'S FOREMOST JAZZ PIANIST
LOUIS VAN DYKE,
JACQUES SCHOLS, BASS
JOHN ENGELS, DRUMS
'Round Midnight
(COMPLETE BALLETS)
By The Time I Get To Phoenix
What The World Needs Now Is Love



M 34511

VLADIMIR ATLANTOV, Tenor
HIGHLIGHTS
PUCCINI'S "TOSCA"
"The best dramatic tenor singer on any
operatic stage today"—New York Times



M 34516

ILEANA COTRUBAS
ARIAS BY MOZART, DONIZETTI,
VERDI AND PUCCINI
NEW PHILHARMONIA ORCHESTRA
JOHN PRITCHARD
CONDUCTOR



M 34519

On Columbia and Columbia/Melodiya Records & Tapes

* Also available on tape



Haley Speech (Continued from page 21)

support of various leaders across the country."

Haley recalled his boyhood in Henning, Tennessee, and the dominant influence of his grandmother and her accounts of the life of his ancestor Kunta Kinte, the African who was captured and shipped to the United States as a slave. They were stories he heard over and over, he said, without realizing that they were becoming imprinted on his consciousness. It wasn't until he joined the Coast Guard and worked as a cook during World War II that he ever considered becoming a writer; the reputation he earn-

NARM Indie Meeting

(Continued from page 18)

price issues by asking whether tapes and records might be marketed to distributors at a single price by year's end. Bogart's response was to note that it was up to each manufacturer to make pricing decisions in terms of pricing structure and royalty agreements.

Terry Ellis then carried the topic, questioning list and distributor price hikes by observing, "If you push prices up, you'll sell fewer records," adding that established acts wouldn't feel the pinch but there would be an overall "contraction" of business, felt most severely by new artists.

From the floor, Daniel Heilicher, Pickwick International, cautioned Ellis on the consequences of a price freeze. "We cannot dictate the price," he noted. "You have to be realistic about what it costs you for each artist . . . You're going to have to have \$7.98 lists if you're going to compete with other major labels for major artists."

Neil Bogart drew some applause, and a nervous guest appearance by a NARM attorney, when he remarked, "I'd just like to see records sold at the prices they're supposed to be sold at." At that juncture, the attorney made a brief comment at the lectern, reminding panelists and conventioners that the current federal Grand Jury investigation being conducted here was clearly interested in pricing discussions beyond certain generalized boundaries.

Mogull later made a similar warning, moving to the issue of cutout merchandise by agreeing with a critical floor comment that "we've been guilty of submitting to our artists' egos . . . We've had records ship gold and return platinum." Asked whether catalogue sales were adversely affected by cutouts, Mogull was backed up in his charge of the industry's overall "lack of self-respect," as reflected in cutouts, by Ellis.

ed as "a prolific correspondent," writing love letters for his shipmates (many of which got "astounding results, sometimes on the spot!"), gave him a yearning to be "a real writer," he said.

Retiring from the Coast Guard at age 37 after a 20 year tour of duty, Haley began to sell his work to The Readers Digest and Playboy magazine, followed by a collaboration on the autobiography of Black Muslim leader Malcolm X. The turning point that led to "Roots," he recalled, came when he examined the 1870 U.S. census records, "the first census that actually referred to blacks by name . . . I realized that each of those lines on the microfilm was a real person who had lived and breathed." After seeing a lot of other people "trying to figure out who they are," Haley discovered the name of one of his own relatives, Tom Murray; "I was overwhelmed," he said, "by finding the words that had been uttered by my family for years made official in the U.S. archives."

Fueled by his discoveries, Haley visited his elderly cousin Georgia, who told him "Now you get out of here and do what you gotta do," he remembered fondly. He realized that the key to finding his own genealogy might lie in the various African expressions that had passed down in his family for generations, specifically the word for river; when he eventually found someone who could trace the language, with its predominance of "k" sounds, to the Mandinka tribe, he developed "a driving compulsion to get to Africa." Finally Haley found the village of his forefathers, a discovery he called "the peak experience of my life."

African Trip

The author went on to vividly describe his experiences in the African village: the meeting with a "griot," or oral historian, and the "goose pimples the size of grapes" he felt when the griot talked of Kunta Kinte; the "terrible feeling of being impure among the pure, a hybrid," coupled with the stares of the villagers and the realization that to them, he was "the symbol of 25 million American blacks"; and finally the ceremonial "laying on of hands," the villagers' eagerness to have him touch their babies, and Haley's "crying more than I had since I was a baby myself."

Haley added that "Roots" is "a human story, not just a black story — we are all immigrants, except the American Indian. That's the central point of the book." He also indicated that all profits from the forthcoming record will be put into a foundation.

Yetnikoff Keynote

(Continued from page 50)

the adult consumers to purchase more recorded music.

TV Spots

At the same time, I am encouraged by this industry's more intelligent use—particularly in the past year—of the other means available to us—the TV spots, in-store merchandising, radio and print advertising, crossover techniques, disco merchandising and so forth. Some of these techniques are more suitable for the manufacturer and others for the distributor.

Without your help the labels could not succeed in these endeavors. But it is still the labels which bear the major financial brunt of maintaining the life blood of our industry. Everyone reads about the enormous cost of already established superstar talent (and many of the facts and figures I have read are not accurate), but you don't read about the costs of our failures, which can be just as expensive. In order to get that double platinum winner, the label has to invest, and invest big, and sometimes we have to wait a long time for what we believe in. It may cost money

Oxenfeldt Address

(Continued from page 20)

even without lower prices."

Summarizing the problems facing racked operations and their operators, Oxenfeldt quickly singled out the growth of "the large, specialized, well-run stores that cater to a broad range of tastes" as the racks' most serious challenger. While downplaying the long term deep counter threat ("It doesn't produce an attractive profit"), he also questioned how far the trend toward lowballing prices would spread, and warned that the entire music retailing field is increasingly "over-stored" in terms of the number of competing retail locations, racked record departments and major chains.

Deep Discounting

"I don't think there's any question as to what the most immediate threat to this industry is," Oxenfeldt said in evaluating the threats to the industry. "Deep discounting." Pointing to the New York market, where he saw the most "virulent" deep discounting, Oxenfeldt proposed an averaged portrait of deep discounting operations where specials were priced at slightly less than cost, additional specials were tagged slightly above, and shelf goods were priced to boost the total profit margin.

for the distributor, the sub-distributor and the retailer to handle and return records which haven't made it. But it costs us much more to eat those failures and digest all the other accompanying expenses of artists, publishers, graphic designers, studios, production facilities, and advertising and marketing services—let alone overhead.

Meanwhile, the future vision of the record industry is staggering. The RIAA tells us that there are 60,000 retail outlets in the United States and that 73 million phonographs are now in use. Network television demonstrated that it can attract an audience of close to 100,000,000 viewers when it presents programs such as "Roots." Block-buster films can draw audiences of 30 to 40 million ticket buyers. Compared to that, double platinum certainly seems puny. Considering the potential that is possible, somehow solutions to the problems that face this industry today will be found.

NARM Convention

(Continued from page 21)

by Ed Wright of G.E.I. Communications and helmed by Tabu president Clarence Avant, Kenny Gamble of Philadelphia International Records, CBS Records vice president LeBaron Taylor, Jerry Wexler, Western Merchandisers director John Marmaduke and Eugene Boykins of the Carnation Company; and "New Horizons in Video?" featuring Eliot Minsker, editor of Knowledge Industry Publications, who previewed expected developments in the home video market.

Haley

Key addresses on non-music or generalized business were clearly topped by "Roots" author Alex Haley's Sunday morning address, the most heavily attended and popular of the convention events, which previewed his forthcoming spoken word album. Returning to NARM for the second year in a row was industrial psychologist Dr. Mortimer Feinberg, who spoke on "Corporate Bigamy."

Entertainment during the convention began with Friday's dinner show performance by the Salsoul Orchestra Spectacular, and continued with Saturday evening's show by Janis Ian (Columbia) and Englebert Humperdinck (Epic); Sunday's performance by Shirley Bassey (United Artists); and Monday's award banquet appearance by Tony Orlando and Dawn (Elektra).

ENGLAND

By RON McCREIGHT

■ LONDON—John Reid hosted a champagne breakfast at the Embassy Club to launch Kiki Dee's new Rocket album, which contains songs by Bias Boshell ("First Thing In The Morning"), Davey Johnstone and Robert Palmer as well as several by Ms. Dee. Meanwhile, Bronze staged another unusual outing for Uriah Heep, this time to celebrate the first album with their new line-up—"Firefly." New members John Lawton (vocals) and Trevor Bolder (bass) joined the rest of the band and several media personnel on a train excursion to Birmingham with champagne all the way.

Polydor has signed singer/composer Lynsey De Paul, whose debut single, "Rock Bottom," is a duet with Mike Moran, being one of this year's Eurovision finalists. Magnet has acquired rights to the entire Butterfly Production catalogue, which includes Silver Convention's current hit, "Everybody's Talking About Love," and their German Eurovision entry, "Telegram." GTO has received reversion on all the Gary Glitter product originally issued by Bell and an album of his "Golden Greats" is due to be released shortly.

Twiggy will play her second ever London concert on April 26th at the Royal Albert Hall, which is the climax to a British concert tour commencing April 15th. Eric Clapton will be back on the road in April as well, along with his new band, consisting of George Terry, Carl Radle, and Dick Sims, and Ronnie Lane's Slim Chance playing dates in the U.K., Europe and some Iron Curtain countries.

In a recent Gallup Polls Limited audience research survey, Radio Luxembourg was credited with a million nightly British listeners, and an average of 5 million per week in Europe. A national survey of all independent local stations will be conducted by JICRAR and published in the spring, giving record companies and advertisers the first comparison of the power of commercial radio against the national BBC Radio One network. London's commercial radio station has reshuffled its weekend programs, making way for former late night deejay Duncan Johnson, who fills the Saturday 2-5 slot with "Afternoon Delight" from March 12th.

Chrysalis Music's Tim Whitsett and Chick Churchill leave the company to form their own Whitsett Churchill Music, which will have bases in London and Jackson, Mississippi. Their first projects involve two new bands—Grit and High Horse. RCA has appointed former Phonogram public relations man Ken Bruce as head of promotion, and DJM has revamped its a&r department, giving independent status to its in-house producers Kaplan Kaye, Mitch Hiller and Phil Sampson, although Tony Palmer continues as a&r chief, exclusively producing for the label.

Santana Scores a 'Sammy'



Carlos Santana is the first winner of the Crystal Ball (or "Sammy") Award presented by CBS Records International for worldwide sales in excess of five million album units, exclusive of the U.S. The newly created award, designed for CRI and executed in crystal and precious metals by Tiffany's, will be given to other CBS artists in the months ahead as global sales are tabulated—gold for five million units, and platinum for ten million. Santana received his, while in New York last week, at a press luncheon hosted by CRI President Dick Asher (far right), shown here with the artist's manager, Bill Graham, and members of the band.

GERMANY

By JIM SAMPSON

■ MUNICH—The music licensing organization GEMA has released figures that support claims made by national artists and producers for years: German radio is dominated by non-German music. Surveys of nine of the eleven state-supported regional stations showed the percentage of foreign material has increased slowly but steadily, reaching nearly 50 percent in 1975. Of the stations listed, only Radio Bremen has been bucking the trend (with only 41 percent foreign pop music in 1975). It's a different story on the tube, where 60 percent of all pop music was of national origin in 1975. GEMA did not accompany the figures with commentary, but society press chief Dr. Guenther Poll noted, "Obviously, we're not very happy with this development." Unhappiness notwithstanding, don't expect a push for playlist quotas just yet.

Peter Krebs' "musik-informationen" trade magazine has made its "Golden Label" awards, based on 1976 chart performance, to Nico Haak, Frank Farian and Gunther Gabriel. Chosen best new artist was Tina Rainford. EMI public relations chief Holger Mueller held the world premiere of the new Cliff Richard album, "Every Face Tells A Story," at the Munich Hilton recently. Richard was in town for television tapings. A new wave of tour schedules features Fleetwood Mac, Ted Nugent, Emmylou Harris, Jethro Tull and Bad Company.

A surprise from CBS: the label's current top-selling album is not by
(Continued on page 59)

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Record and tape production for January of 1977 totaled 16,633 million yen, according to a report from the Japan Phonograph Record Association. Record production was 15,830,000 copies, one percent more than the same month of the previous year and 12 percent less than the previous month. This was 13,031 million yen, 18 percent more than the same month of the previous year, and 20 percent less than the previous month. The production of music-tape was 2,040,000 reels; consisting of 513,000 cartridges, 1,527,000 cassette and 800 open-reels showing 20 percent more than the same month of the previous year, and 31 percent less than the previous month. Financially this was 3,602 million yen (cartridge: 1,025 million yen; cassette: 2,575 million yen; and open-reel: 2 million yen), showing 18 percent more than the same month of the previous year, and 30 percent less than the previous month.

In an interview with David Hubert, vice president, international of A&M Records, he revealed that Captain & Tennille will make their first visit to Japan for the promotion of their new album in this market . . . Two Grammy winners, Natalie Cole and Gladys Knight & the Pips, will commence their Japanese concert tour soon . . . King Records will release Carpenters new album, "Carpenters Live In London," on April 5. This album will be released only in Japan and England.

Warner-Pioneer will release Queen's new single, entitled "Teo Toriatte (Let Us Cling Together)," on March 25. This is the first song sung in Japanese by Queen, which is included in their latest album, "A Day At the Races" . . . At the press interview to welcome the sixth visit of Gracila Susana, Toshiba EMI presented the Argentinean singer with a special gold disc commemorating two million sales of her albums, including "Adro/La Reine De Saba," which has sold over a million copies in Japan. Susana will hold 67 concerts throughout Japan from on March 4 to June 30.

Teichiku Record has begun to re-push Jigsaw's single, "Sky High," because it enjoyed a good reaction from TV viewers of a pro wrestling program, in which the song was aired as an entrance march. The song jumped into No. 49 spot on the Confidence Hot 100 Singles chart.

EMI (Continued from page 3)

corporation has made several major acquisitions here.

EMI has purchased the Screen Gems-Columbia/Colgems music companies from Columbia Pictures Industries, and has integrated them with the group's overseas music publishing operations, making EMI the world's largest such company, Read claimed.

In films and television, EMI has acquired British Lion Films and consolidated it with EMI Films Inc., which has moved from New York to Beverly Hills, he said. Read also discussed the formation of EMI Television Programs Inc., based in Studio City, Calif., and said EMI plans to make the division a major producer of television programming for the U.S. and world market.

Read said that EMI British Lion was already at work on its first major movie production, a \$6 million action-adventure film called "Convoy," that will star Kris Kristofferson, and said that at least two other 1977 productions will be announced soon. He added that EMI's first major television project, "The Amazing Howard

Hughes," will be shown by CBS-TV in two two-hour segments this season, and that other television projects are also in production.

He praised the success and continued growth of Capitol Industries-EMI, Inc., and the work of its chairman, Bhaskar Menon, in building its role in the domestic record industry.

Menon introduced Read to the gathering, and also presented the six chief operating officers of EMI's six North American companies, Roger Gimbel (EMI Television Programs Inc.), Arnold Gosewich (Capitol Records-EMI of Canada Ltd.), Edward Khoury (Capitol Magnetic Products Division and Musicden Retail business), Edward Sands (EMI Films Inc.), Lester Sill (Screen Gems and Colgems-EMI Music Inc.) and Don Zimmermann (Capitol's Recorded Music Division).

Read was in California for several days of meetings, following a visit to Mexico City where he participated in the formal opening of an advanced recording complex built by EMI Capitol de Mexico. He flew to Japan for further affiliate talks last weekend.

DG & the Russians (Continued from page 56)

DG has also come out with an extremely rare and interesting opera by Rimsky-Korsakov, *May Night*. Based on a story by Gogol, the work finds Rimsky in an even more lyric mood than usual. It is often a tender, funny work, and though the master of Russian orchestration was not at his most expressive, there are many interesting instrumental combinations. The best scene in the score takes place at the beginning of the third act when the tenor hero is confronted by groups of fairy type creatures, a bit like Willis. They are looking for the evil one in their midst, and the hero, Levko, must discover her if he wants them to help him. The orchestra brilliantly conveys the summer languor of the Ukraine as seen by a Russian, and the tenor sings passionately and with much melody. Konstantin Lisovsky, the Levko of the album, has a classic Russian tenor voice, not nearly as sweet as some of the lyric tenors who came here with the Bolshoi in 1975, but a fine, strong voice. By our standards he tends to force a bit too much,

but it is perfectly in the Russian style. The recording, conducted by Vladimir Fedoseyev, is a fine one, and Ljudmilla Sapagina does nice things with Hanna as does Anna Matjushina with the comic role of the sister-in-law.

In a more familiar area, the German company has issued a marvelous new pressing of Beethoven's Fourth Piano Concerto with Maurizio Pollini as soloist and Karl Boehm conducting. Pollini has a wide scope within his pianism. He adopts a lightly percussive tone in the concerto but is never bangy and alternates between strongly pedaled forte passages and a gossamer light touch. His playing is a many-colored experience, virtuosic at places and singing at others. Dr. Boehm conducts with a great deal of passion, becoming typically excited and dramatic in the last movement. The second movement is particularly interesting; it is neither soulful or a lyrical song as it often is but instead seems a brooding, deeply introspective statement of emotion.

Germany (Continued from page 58)

Neil Diamond (always strong here) or Chicago (recently on tour), but Boston, whose first lp has garnered strong critical support here. From Frankfurt come rumors of a Boston European tour this summer. Meanwhile, Chicago was packing them into standing room and beyond, drawing enthusiastic response from audiences and critics. Incidentally, *Gustaaf van Manen* is in the process of moving his April Music crew from Frankfurt to Munich, where their offices overlook the Oktoberfest.

The Import Report

TOP SALES

VICIOUS BUT FAIR—Streetwalkers—Vertigo
HOLLIES LIVE—CBS
STRATOSFEAR—Tangerine Dream—Virgin

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

GREATEST HITS—Fleetwood Mac—CBS
GREATEST HITS—Nazareth—A&M
HOLLIES LIVE—CBS
LIVE AT THE PALLADIUM—Carpenters—A&M
LOTUS—Santana—CBS
MIDNIGHT IN SAN JUAN—Danny Kirwan—DJM
PLANXTY—Polydor
SHOUTS ACROSS THE STREET—Alan Price—Polydor
STRATOSFEAR—Tangerine Dream—Virgin
VICIOUS BUT FAIR—Streetwalkers—Vertigo

PANTASIA/NEW YORK CITY

DAMNED, DAMNED, DAMNED—The Damned—Stiff
GAZEUS—Gong—Virgin
HARD NUTZ—Nutz—A&M
LIVE IN JAPAN—BBA—CBS
MIKA BAND LIVE IN LONDON—Sadistic Mika Band—Toshiba-EMI
PAR LES FILS DE MANDRIN—Ange—Philips
QUANTUM JUMP—Electric
SATURNIGHT—Cat Stevens—A&M
SLOW DEATH (EP)—Flamin' Groovies—UA
VICIOUS BUT FAIR—Streetwalkers—Vertigo

RECORD THEATRE/BUFFALO

BEATLES TAPES—David Wigg—Polydor
FIGMENTS OF EMANCIPATION—Doctors of Madness—Polydor
FOXTROT—Genesis—Charisma
GIANT STEPS—Gentle Giant—Vertigo
LOTUS—Santana—CBS
ONCE UPON A DREAM—Bay City Rollers—Bell
ROLLIN'—Bay City Rollers—Bell
STORY OF THE WHO—Polydor
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island
WOULDN'T YOU LIKE IT—Bay City Rollers—Bell

CUTLERS/NEW HAVEN

ANIMALS—Pink Floyd—Harvest
801 LIVE—Island
FREE AND EASY, ROUGH AND READY—Free—Island
HOLLIES LIVE—CBS
MIDNIGHT IN SAN JUAN—Danny Kirwan—DJM
RIDING HIGH—Sassafrass—Chrysalis
SHOUTS ACROSS THE STREET—Alan Price—Polydor
SIRKEL & CO. FEATURING MICK TAYLOR—Charly
VICIOUS BUT FAIR—Streetwalkers—Vertigo
VIMANA—Nova—Arista

MUSHROOM/NEW ORLEANS

AUTOMATIC FINE TUNING—Charisma

BEST OF KC & THE SUNSHINE BAND

BAND—Jay Boy
CACTUS CHOIR—Dave Greenslade—Warner Bros.
801 LIVE—Island
HOLLIES LIVE—CBS
JUNCO PARTNER—James Booker—Help
MILK 'N' COOKIES—Island
PLAY IT DIRTY, PLAY IT CLASS—Jese Roden—Island
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island
VICIOUS BUT FAIR—Streetwalkers—Vertigo

PEACHES/DALLAS

ANGEL'S EGG—Gong—Virgin
GREATEST HITS—The Beatles—Parlophone
GREATEST HITS—Fleetwood Mac—CBS
JAN STEELE AND JOHN CAGE—Obscure
LEGEND—Buddy Holly—Coral
ONCE UPON A DREAM—Bay City Rollers—Bell
ROLLIN'—Bay City Rollers—Bell
STACK 'O TRACKS—Beach Boys—EMI
WIND AND WUTHERING—Genesis—Charisma
WOULDN'T YOU LIKE IT—Bay City Rollers—Bell

INDEPENDENT/DENVER

BEYOND EXPRESSION—Finch—Negran
FISH RISING—Steve Hillage—Virgin
MACULA TRANSFER—Edgar Froese—Virgin
PAR LES FILS DE MANDRIN—Ange—Philips
ROLLIN'—Bay City Rollers—Bell
SPACE SHANTY—Khan—Deram
SPIRAL STAIRCASE—Supersister—Polydor
STRAINS OF THE FUTURE—Pulsar—Decca
STRATOSFEAR—Tangerine Dream—Virgin
VICIOUS BUT FAIR—Streetwalkers—Vertigo

RECORD FACTORY/SAN FRANCISCO

801 LIVE—Island
GREETINGS FROM L.A.—Tim Buckley—WB
HOLLIES LIVE—CBS
JANE LIVE—Brain
LOTUS—Santana—CBS
OXYGENE—Jan-Michel Jarre—Motors/Polydor
STORY OF THE WHO—Polydor
STRATOSFEAR—Tangerine Dream—Virgin
TAX EXILE—Tea—Vertigo
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

ODYSSEY/NATIONAL

BLIND FAITH—Polydor
GREETINGS FROM L.A.—Tim Buckley—Warner Bros.
HITS—George Harrison—EMI
L—Steve Hillage—Virgin
MOONDAWN—Klaus Schulze—Virgin
MORIN HEIGHTS—Pilot—EMI
RARE MASTERS VOL. 5—Various—Spector Intl.
STRATOSFEAR—Tangerine Dream—Virgin
THIRD WORLD MUSIC—Eno—Obscure
20 GREATEST HITS—Beach Boys—EMI

Joseph Arieno Pleads Guilty On Two Counts of Fraud

■ LOS ANGELES—United States Attorney William D. Keller has announced that Joseph A. Arieno, age 50, of Northridge, California, has pleaded guilty before the Honorable Warren J. Ferguson to both counts of a two-count information charging that through a pattern of racketeering activity, involving mail fraud and fraud by wire, Arieno and his associates perpetrated schemes to defraud creditors in the operation of three Southern California Businesses.

The scheme was that through false representations, false promises, false credit references and false bank references a line of credit would be established upon which merchandise would be purchased. The merchandise was then resold at prices below cost for cash or for credit plans which were then sold to lending institutions. When the companies reached their credit limits, Arieno and associates, in accordance with a preplanned timetable, removed the cash, dissipated the remaining assets and defaulted on the credit obligations. Arieno operated through three business:

1. Consolidated Industries, purchased records and tapes from manufacturers and distributors for resale to retailers. It was operated in Beverly Hills by Arieno in association with Jack Fineberg, age 54, of Westwood, California; James Cannavari, age 40, of Santa Monica, California; Allan Levy; Sheldon David Miller, age 43, of Hollywood, California, from March, 1972 through March 1973. The Consolidated Indus-

Formerly The Harlettes Signs with C. J. Leigh

■ NEW YORK—Candy Leigh and Stephen Markowitz, principals of C.J. Leigh Management, Inc., have announced the signing of a personal management agreement with Formerly The Harlettes.

The members of the group, Sharon Redd, Charlotte Crossley and Ula Hedwig, are known for their work as background singers, in the studio and on the road, with many of the industry's most respected entertainers, including Petula Clark, Helen Reddy, Bette Midler, Barry Manilow, Lanie Kazan, Frannie Golde, Brian Wilson, Melissa Manchester, Bonnie Raitt, Paul Stookey and Carol Douglas.

Formerly The Harlettes will be headlining at clubs across the country, including dates at The Bijou, Philadelphia; Reno Sweeney, New York; Paul's Mall, Boston; The Cellar Door, Washington, D.C.; Studio One, Los Angeles; and The Mocambo in San Francisco.

tries fraud resulted in losses in excess of \$700 thousand to the record industry—Warner Elektra/Atlantic Distributing Corporation, RCA, MCA, United Artists and Phonogram.

2. Seymour Provision & Food Company purchased meat and other food products from producers and suppliers including Pacific American Commodity Trading Company, Crystal Farms, Inc., North American Foods and Imperial Frozen Foods Company, Inc.

3. A K Enterprises d.b.a. Circus T.V. purchased television sets and stereo music equipment from manufacturers and distributors for resale at retail. It was operated in Los Angeles, San Diego, Phoenix and Denver by Arieno in association with a number of individuals who have not yet been charged from May, 1974 to October, 1974. The Circus T.V. fraud caused over \$150 thousand in losses mostly to Toshiba of America.

This prosecution came as the result of an extensive investigation by the U.S. Postal Inspectors and the FBI coordinated with the Organized Crime and Racketeering Section of the U.S. Department of Justice.

Jack Fineberg, James Cannavari and Sheldon David Miller who were originally indicted with Arieno have previously pleaded guilty to their part in the Consolidated Industries fraud.

Mercury Releases Two

■ CHICAGO — The March release of Phonogram, Inc./Mercury Records features the Mercury album debut of William Bell, entitled "Coming Back For More," featuring the single, "Tryin' To Love Two," and the second album by Twiggy, entitled "Please Get My Name Right."

Kinks Come on Strong



Ray Davies of the Kinks was joined by well-wishers from Arista Records backstage after the group's recent three-show engagement at the Santa Monica Civic Auditorium. The Kinks featured highlights from their new effort for Arista, "Sleepwalker." Offering congratulations are, from left: Roger Birnbaum, west coast director of a&r; Bob Feiden, vice president, a&r; Ray Davies; and Michael Lippman, vice president, west coast operations.

Midsong Signs Sykes

■ NEW YORK — Midsong International Records has signed Keith Sykes. Sykes, who hails from Memphis, heads a self-contained band and is currently touring the south.

First Lp

This is the second time around for Sykes and Midsong president Bob Reno, as Reno recorded several lps with Sykes while they were both at Vanguard. Between his Vanguard recording career and his new Midsong contract, Sykes has had several leading roles in European films. His first Midsong lp, "The Way That I Feel," ships mid-March, followed by an April single.

Polydor Taps Two

■ NEW YORK — Polydor Incorporated has added two promotion men to its local promotion staff, it was announced by Lou Simon, general manager and vice president of the company.

Richard Hall is covering the Chicago region after doing similar duties for MS Distributors for a year.

John Derrek

John Derrek will cover the Minneapolis territory. His previous jobs include program director for KNOX in Grand Forks, North Dakota for one and one-half years and program director for KKLS in Rapid City, North Dakota for four years.

Both men will report to Arnie Geller, national promotion director for Polydor Inc.

Edwards Named To WEA Mktg. Post

■ CHICAGO — Irv Rothblatt, Warner-Elektra-Atlantic's Chicago regional branch manager, has announced the appointment of Randy Edwards to the position of branch marketing coordinator.

DiLorenzo and Pang Bow New PR Firm

■ NEW YORK — Kris DiLorenzo and May Pang have announced the opening of a new public relations company, Two Pennies Unlimited, Ltd.

Two Pennies Unlimited will specialize in publicity for the music business, including tours, special promotion and long-range development campaigns. Two Pennies will provide multi-media public relations services in the U.S., Canada and England, as well as in some overseas countries.

Kris DiLorenzo was formerly publicist with Connie De Nave's and Rogers & Cowan Public Relations. Previously she was a disc jockey and talk-show host on WRCU-FM, and has been published in various rock magazines.

May Pang was formerly professional manager in music publishing and copyrights for Abkco Industries. Most recently she was retained by Apple Records as personal assistant to John and Yoko Ono Lennon. In the latter capacity she handled public relations, music publishing, and production coordination. Two Pennies Unlimited, Ltd. may be reached at 1619 Third Avenue, #9D East, New York, N.Y. 10028; phone: (212) 860-5698.

Calliope/Festival Taps Dave Powell

■ LOS ANGELES—Dave Powell has joined Calliope/Festival Records, Sherman Oaks, as vice president/general manager, it was announced by Heyward Collins, president.

Powell begins in his new position immediately and his responsibilities will include the areas of finance, production and administration.

Formerly comptroller of Casablanca Records, Powell has held similar posts with Sussex Records and United Artists Records.

Nine from Polydor

■ NEW YORK—Polydor, Inc. has set the release of nine albums in March.

Scheduled for release March 15 are: "This Is The Way I Feel" by Marie Osmond; "NYCNYUSA" by The Fatback Band on Spring Records; "Hit It Again" by Tornader; "Pictures" by Jack DeJohnette and "Diary" by Ralph Towner, both on ECM. Also set for release are four specially-priced re-issues on the Verve label. They are two record sets by Billy Holiday ("Stormy Blues"), Lester Youngs, "Lester Swings," County Basie's "Sixteen Men Swinging" and "Bird and Pres: The '46 Concerts of Jazz at the Philharmonic."

Album Picks

(Continued from page 14)

TEENAGE DEPRESSION

EDDIE AND THE HOT RODS—Island
ILPS 9457 (6.98)

Album combines tracks from English lp and ep with one of the hottest of the U.K.'s punk bands performing such rock standards as "96 Tears," "The Kids Are Alright" and "Gloria" "Satisfaction" (in medley) along with the Dave Higgs' title song and other originals.



PASTELS

RON CARTER—Milestone M-9073 (6.98)

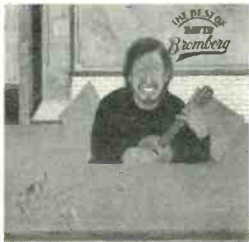
Arranged by Carter and Don Sebesky, with Hugh McCracken, Harvey Mason and Kenny Barron providing the core support, Carter's label bow is both funky (gently so on "Woolaphant") and contemporary mainstream ("Ballad" is a solo bass piece played to the accompaniment of a full string section).



OUT OF THE BLUES—BEST OF DAVID BROMBERG

Col PC 34467 (6.98)

Some of Bromberg's best known pieces—"The Hold Up," "Send Me To the 'Lectric Chair," "Mr. Bojangles," "Suffer to Sing the Blues"—are gathered under one Seymour Chwast-designed cover in a package overseen by Bromberg himself. Liner notes by RW's Ira Mayer.



BEST FRIENDS

CLEO LAINE, JOHN WILLIAMS—RCA APL1-1937 (6.98)

Laine is better off singing the standard repertoire than more contemporary pop songs. And joined by guitarist John Williams, a number such as Antonio Carlos Jobim's "Wave" becomes particularly meaningful. John Dankworth is, as always, ever present and the collaboration, when the material's right, shines.



MOLKIE COLE

Janus JXS-7031 (6.98)

A diversified band that seems to have a touch of the Hello People in more than the make-up two of its members wear. Four years of clubs in Ohio and upstate New York make this an experienced lot that is dedicated to the entertainment value of its programs. "Steel Grapes" and "Winter" are two different examples.



I'LL BE THERE

BONNIE FERGUSON—Ovation 1704 (6.98)

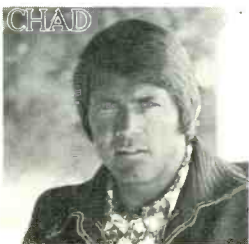
The attempt here is to reach the Olivia Newton-John audience—gentle country flavoring couched in lush MOR arrangements on such tunes as Buck Owens' "Big In Vegas," Charlie Daniels' "The South's Gonna Do It," and the recent Parker McGee hit (done by England Dan and John Ford Coley) "I'd Really Love To See You Tonight."



CHAD

CHAD EVERETT—Caliopa CAL 7001 (6.98)

Simply displaying this album will sell it, the "Medical Center" tube star already a familiar face. His middle-of-the-road interpretations will appeal to that audience as he takes on Ashford and Simpson's "You're All I Need" and the Bee Gees' "Nights on Broadway," trying to adapt to different styles.



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

SING—Tony Orlando & Dawn—Elektra
WHEN I NEED YOU—Leo Sayer—WB
LET YOUR LOVE COME EASY—Kim Carnes—A&M
WHEN I NEED YOU—Leo Sayer—WB
YOUR LOVE—Marilyn McCoo & Billy Davis Jr.—ABC

Most Active

SOUTHERN NIGHTS—Glen Campbell—Capitol
SO IN TO YOU—Atlanta Rhythm Section—Polydor
DON'T GIVE UP ON US—David Soul—Private Stock
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic

WBZ/BOSTON

Adds

HOTEL CALIFORNIA—Eagles—Natalie Cole—Capitol
I'VE GOT LOVE ON MY MIND—Cotillion
LOVE IN 'C' MINOR—Cerrone—Buddah
N.Y., YOU'VE GOT ME DANCING—Andrea True Connection—Buddah
TRYING TO LOVE TWO—William Bell—Mercury

Active

RICH GIRL—Hall & Oates—RCA
SO IN TO YOU—Atlanta Rhythm Section—Polydor
SOUTHERN NIGHTS—Glen Campbell—Capitol
THE THINGS WE DO FOR LOVE—10cc—Mercury

WNEW/NEW YORK

Adds

CRAZY—Linda Ronstadt—Asylum
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree
IT AIN'T EASY COMING DOWN—Charlene—Prodigal
GONNA FLY NOW (Theme from 'Rocky')—Rhythm Heritage—ABC
ONLY LOVE CAN BREAK A HEART—Dionne Warwick—Musicor
SING—Tony Orlando & Dawn—Elektra

WBAL/BALTIMORE

Adds

CAN'T STOP DANCIN'—Captain & Tennille—A&M
HELLO STRANGER—Yvonne Elliman—RSO
HOTEL CALIFORNIA—Eagles—Asylum
LET YOUR LOVE COME EASY—Kim Carnes—A&M
LOVE'S GROWN DEEPER—Kenny Nolan—20th Cent.
OLD FASHIONED LOVE SONG—Diana Williams—Capitol
WHODUNIT—Tavares—Capitol
YOUR LOVE—Marilyn McCoo & Billy Davis, Jr.—ABC

WMAL/WASHINGTON

Adds

GOODBYE OLD BUDDIES—Seals & Crofts—WB
HERE COME THOSE TEARS AGAIN—Jackson Browne—Asylum
IT AIN'T EASY COMING DOWN—Charlene—Prodigal
LIDO SHUFFLE—Boz Scaggs—Col
N.Y., YOU'VE GOT ME DANCING—Andrea True Connection—Buddah

SING—Tony Orlando & Dawn—Elektra
WHEN I NEED YOU—Leo Sayer—WB
(YOU NEVER CAN TELL) C'EST LA VIE—Emmylou Harris—WB

WSM/NASHVILLE

Adds

HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn
LET YOUR LOVE COME EASY—Kim Carnes—A&M
MY SWEET LADY—John Denver—RCA
QUEEN OF THE PURPLE SAGE—Free Beer—RCA
SING—Tony Orlando & Dawn—Elektra
SPRING RAIN—Silvetti—Salsoul

Active

DON'T THROW IT ALL AWAY—Dave & Sugar—RCA
SOUTHERN NIGHTS—Glen Campbell—Capitol

WGAR/CLEVELAND

Adds

I WANNA GET NEXT TO YOU—Rose Royce—MCA
SING—Tony Orlando & Dawn—Elektra
WHEN I NEED YOU—Leo Sayer—WB

Active

LOVE THEME FROM 'A STAR IS BORN' (EVERGREEN)—Barbra Streisand—Col
RICH GIRL—Hall & Oates—RCA
SO IN TO YOU—Atlanta Rhythm Section—Polydor

KMOX/ST. LOUIS

Adds

LET YOUR LOVE COME EASY—Kim Carnes—A&M
OOH CHILD—Valerie Carter—Col
WHEN I NEED YOU—Leo Sayer—WB
YOUR OWN SPECIAL WAY—Genesis—Atco

KULF/HOUSTON

Active

DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista

KSFO/SAN FRANCISCO

Adds

CAMELEON—Elton John—MCA/Rocket
CAN'T STOP DANCIN'—Captain & Tennille—A&M
CINDERELLA—Firefall—Atlantic
CRACKERBOX PALACE—George Harrison—Dark Horse
CROSSFIRE—Bellamy Brothers—WB
DEDICATION—Bay City Rollers—Arista
HELLO STRANGER—Yvonne Elliman—RSO
MARGARITAVILLE—Jimmy Buffett—ABC
THE FIRST CUT IS THE DEEPEST—Rod Stewart—WB
TRYING TO LOVE TWO—William Bell—Mercury

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

Distel To Morningstar

■ RAHWAY, N.J. — Dick Broderick, managing director of the Morningstar division of Springboard International Records, Inc., has announced that French artist Sacha Distel has been signed to the label.

Distel's first release for the Morningstar label, "My Son," was produced by Jimmy Wisner and written by Distel in collaboration with Paul Parnes and Charles Level.

ABC Inks Ayers

■ NEW YORK—Jerold H. Rubinstein, chairman of the board of ABC Records, has announced the signing of Kevin Ayers to an exclusive recording contract for the U.S. and Canada.

Ayers' debut album on ABC, "Yes, (We Have No Mananas)" is scheduled for release at the end of this month, to be followed by a promotional tour of the continental U.S.

Press Office

(Continued from page 12)

Power Associates. His career in the entertainment field began in 1956 at which time he was employed by United Artists Film Corp. He went on to become one of the six original employees of United Artists Records and was instrumental in the launching of that label. In 1970 Ross became a partner in the firm of Levinson and Ross and has represented talents including Glen Campbell, Blood, Sweat & Tears, Grand Funk Railroad, Three Dog Night, The Osmonds, Paul McCartney, Barbra Streisand and John Denver.

Leila Bowie, in addition to serving as Ross' assistant, is director of tour press. She has been involved in the music industry for four years, having served in similar capacities at Rogers & Cowan, and both MCA and Capitol Records.

Roberta Skopp was recently appointed to the newly created position of account executive and will be working with Ross on dealings with clients as well as structuring and implementing campaigns. Ms Skopp was most recently director of publicity/artist relations for Kirshner Entertainment, and prior to that, served on the editorial staff of Record World for two years.

Melanie Simsarian is office manager and coordinates many of the organization's efforts. She joined The Press Office after having worked for Aucoin Management, Inc.

The Press Office, Ltd. is located at 645 Madison Avenue, New York, N. Y. 10022; phone: (212) 935-9041. A west coast affiliation will be announced shortly.

Hodges, James & Smith Sign with London

■ NEW YORK — London Records has signed an exclusive long-term recording contract with the group Hodges, James and Smith it was announced by Walt Maguire, vice president, a&r for London, and Mickey Stevenson, the group's manager and producer.

The product will be distributed worldwide by British Decca and their licensees.

Kirshen to Springboard

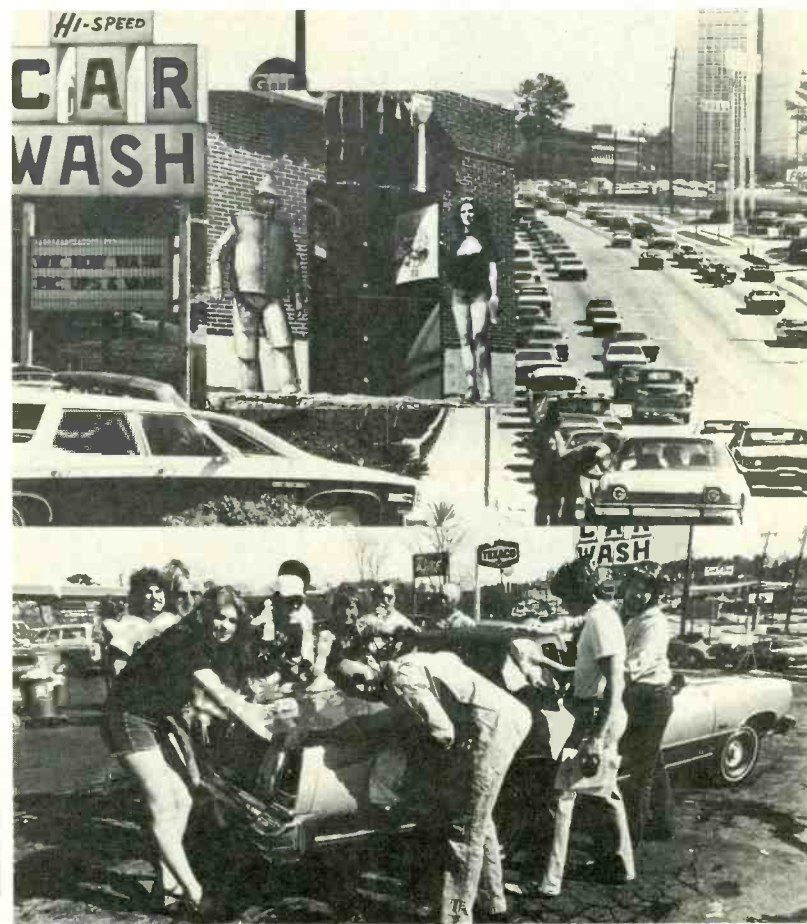
■ RAHWAY, N.J. — Springboard International Records, Inc. has announced that Sonny Kirshen has joined the company as eastern regional sales manager for the entire Springboard family of labels, reporting directly to vice president of sales Bob Demail.

Katz Joins RCA

■ NEW YORK—The appointment of Beverly Katz as an attorney in the RCA Records Law Department has been announced by Jonathan Walton, senior counsel.

Prior to joining RCA Records, Ms. Katz had been an associate with the New York law firm of Breed, Abbott and Morgan since 1974.

All Washed Up



MCA Records' Atlanta branch sponsored a car wash and gasoline bargain day recently to promote "I Wanna Get Next To You," the second single from the "Car Wash" soundtrack. In conjunction with Hi-Speed car wash, radio station Z93, the Oz record store and Georgia Sound Systems, MCA washed cars for 93¢ each and sold gasoline for 9.3¢ per gallon. Shown in the top photo are some of the cars lined up for the promotion, with Oz personnel pictured in the inset; below, participants pitch in to wash one of the cars.

RCA Signs Neal Fox



RCA Records has signed Neal Fox to an exclusive recording contract. The singer's debut album, titled "A Painting," will be released shortly. Fox is shown here being welcomed to the company by (from left) Mel Ilberman, division vice president, domestic operations; Mike Berniker, division vice president, popular artists & repertoire; marketing vice president Jack Kiernan; Fox's managers, Mike Lewis and Stu Weiner; and RCA's newly appointed director, merchandising, Bill Mulhern.

Phillips To Ambassador

■ NEW YORK — Nigel Phillips, formerly of EMI, has joined Ambassador Music, Ltd. and will be at the helm in both administrative as well as professional activity.

Phillips succeeds John Beecher, who has left Ambassador to pursue other interests.

Big Heart Signs Sons of Champlin

■ LOS ANGELES — Big Heart Music president Don Blocker has announced the signing of The Sons Of Champlin for domestic and worldwide publishing. The San Francisco-based group records on Ariola America Records and is currently in the midst of a worldwide tour.

Offices for Big Heart have moved to larger facilities at 9454 Wilshire Blvd., Suite 305, in Beverly Hills. The new office complex includes a studio for the recording of demo tapes.

Chalice Taps Love

■ LOS ANGELES — Lee Lasseff and David Chackler, co-presidents of the Chalice Music Group, have announced the appointment of Stuart Alan Love to the newly created position of director of a&r and production.

Love comes to Chalice as a 10 year industry veteran who has served at east coast a&r operations for both Columbia and Warner Brothers Records.

Keane Brothers Set For CBS-TV Series

■ LOS ANGELES — The Keane Brothers, Tom and John, 20th Century Records recording artists, have been signed to appear in their own prime-time variety television series for CBS-TV, it was announced by Pierre Cossette Productions chief Pierre Cossette and the Keanes' personal manager, David Gershenson.

PCP will produce the series of half-hour variety programs for CBS-TV's summer schedule, with production slated to begin in May and exact air dates to be announced.

Gospel Picks Of The Week

(The records listed below are Record-World's choices as the top gospel releases of the past two weeks)

Soul & Spiritual

Jesus, Use Me
The Thornes Trio
Savoy 14423

Live
The Donald Vails Choraleers
Savoy 14421

Contemporary & Inspirational

Give It A Try
Deliverance
Newpax NP 33030

You're Not The Lone Ranger
John & Kathy, Shane & Alice
Newpax NP 33008

Gospel Radio Seminar Names Three Speakers

■ NASHVILLE — Three of the speakers for the 5th Annual Gospel Radio Seminar have been announced. They are Don Butler, executive director of the Gospel Music Association, J. G. Whitfield, editor of Singing News, and Mac Sanders, owner of a chain of radio stations in the midwest, including KOOO in Omaha and KTOW in Tulsa. This year's event is to be held at the Airport Hilton in Nashville, May 6-7. The theme of this year's seminar is "Realizing Your Potential".

On Saturday night, following completion of the two-day seminar, a banquet and show will be held featuring a sit-down dinner

and entertainment by several name gospel acts. Tickets for the banquet are \$10 and are available from Sylvia Mays at Canaanland Music and Norma Boyd at the Gospel Music Association.

Word Signs Imperials

■ WACO, TEXAS—The award winning and internationally known Imperials have inked a contract with the record division of Word, Inc., Texas.

The contract calls for six albums in the next three years, according to Jarrell McCracken, president of Word, and Buddy Huey, director of a&r for the record division.

CONTEMPORARY & INSPIRATIONAL GOSPEL

MARCH 19, 1977

1. **ALLELUIA**
THE BILL GAITHER TRIO—Impact R 3171
2. **LIVE A NIGHT OF INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
3. **12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan CAS 9792 (Word)
4. **99 44/100% GOODMAN'S**
THE HAPPY GOODMAN FAMILY—Canaan 9789 (Word)
5. **THIS IS ANOTHER DAY**
ANDRAE' CROUCH—Light LS 5683 (Word)
6. **GOD'S GONNA BLESS**
JIMMY SWAGGART—Jim 125 (Word)
7. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
8. **LIVE**
THE HINSONS—Calvery STAV 5121
9. **IN THE NAME OF JESUS**
JIMMY SWAGGART—JIM 114 (Word)
10. **JESUS THIS IS JIM**
BOBBY GROVES—QCA 350
11. **TOP 10 OF '76**
VARIOUS ARTISTS—Heartwarming R 3436/Canaan 9802 (word)
12. **BEST OF ANDRAE' CROUCH**—Light LS 5678 (Word)
13. **PRECIOUS MEMORIES**
TENNESSEE ERNIE FORD—Capitol SVBB 11382
14. **A BRAND NEW TOUCH**
LANNY WOLFE TRIO—Impact R 3407
15. **GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
16. **PRaise BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
17. **HE LOVES YOU**
THE FLORIDA BOYS—Canaan CAS 9799 (Word)
18. **JUST BECAUSE**
THE IMPERIALS—Impact R 3390
19. **ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
20. **ALIVE & PICKIN'**
THE LEWIS FAMILY—Canaan 9798 (Word)
21. **HIGH VOLTAGE**
THE HINSONS—Calvery-STAV 5130
22. **LETS JUST PRAISE**
THE BILL GAITHER TRIO—Impact R 3429
23. **COUNTRY RAMBOS**
THE RAMBOS—Impact R 3429
24. **LEARNING TO LEAN**
THE BLACKWOOD BROTHERS—Skylite SLP 6161
25. **LIVE AT CARNEGIE HALL**
ANDRAE' CROUCH—Light LS 5602 (Word)
26. **COVERED IN WARMTH**
THE HAPPY GOODMAN'S—Canaan 9789 (Word)
27. **IN THE VOLUME OF THE BOOK**
THE SECOND CHAPTER OF ACTS—Myrrh MSA 6542 (Word)
28. **ONE LIVE FAMILY**
THE HEMPHILLS—Impact R 3352
29. **THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3083
30. **HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART—Jim 124 (Word)
31. **PRAISE II**
THE MARANATHA SINGERS—Maranatha HS 026A
32. **SUNDAY MORNING WITH CHARLEY PRIDE**
RCA SPL 1359
33. **GLIMPSE OF GLORY**
THE HINSONS—Calvery STAV 5110
34. **GLOW IN THE DARK**
CHUCK GIRRARD—Good News GNR 8103
35. **SONGS THAT ANSWER QUESTIONS**
TRUTH—Impact R3404
36. **DOUG OLDHAM & FRIENDS**
DOUG OLDHAM—Impact R3393
37. **LADY**
REBA RAMBO—Impact R 3430
38. **WE'RE NOT GETTING OLDER (JUST CLOSER TO HEAVEN)**
WENDY BAGWELL & SUNLIGHTERS—Canaan 9794 (Word)
39. **HOMESICK FOR HEAVEN**
JERRY & THE SINGING GOEFS—Songs Of Faith SOF 165
40. **IT MADE NEWS IN HEAVEN**
THE KINGSMEN—Canaan CAS 9788 (Word)



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**SURE SELLERS
FROM THE HOUSE
OF GOSPEL**

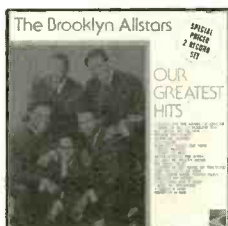
ALBUMS AND
& TRACK TAPES



NASHBORO RECORDS



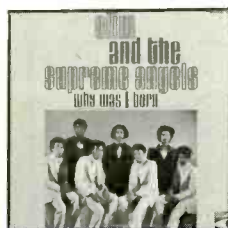
**THE SWANEE QUINTET
IF YOU DON'T KNOW HIM BY NOW**
Creed 3070



**THE BROOKLYN ALLSTARS
OUR GREATEST HITS**
Nashboro 27183 (2 record set)



**VARIOUS ARTISTS
LIVE IN CONCERT—VOLUME 2**
Nashboro 27179 (2 record set)



**SLIM AND THE SUPREME ANGELS
WHY I WAS BORN**
Nashboro 7177



**THE GOSPEL KEYNOTES
RIDE THE SHIP TO ZION**
Nashboro 7172



**THE GOSPEL KEYNOTES
LIVE IN CONCERT**
Nashboro 27170 (2 record set)

Myrrh Launches Gospel Campaign

■ WACO, TEXAS — Myrrh Records, a subsidiary of Word, Inc., has recently launched gospel music promotional campaign involving a \$75,000 commitment for the first quarter of 1977.

The program, which carries the theme "The Music is Today—The Message is Forever," is aimed at increasing awareness of "Jesus Music" among the younger buyers in both the secular and Christian record outlets.

It includes programs involving radio promotion, trade and consumer publicity and retail store promotional material, and is being coordinated out of Word headquarters in Waco, Texas, by Dan Johnson, promotional director.

In the radio promotion area, Myrrh has developed a radio list of key stations and programs across the country, which are either currently receptive to playing contemporary gospel, or which have a format which will easily include this type of music.

Each radio outlet is receiving promotional copy of the 16 new albums on either the Myrrh label or through the Jubilation Group. They are also receiving announcement telegrams, and an informational bio-book containing key factors about the various

artists.

In addition, certain radio contacts will be receiving specially designed posters and T-shirts featuring the Myrrh campaign.

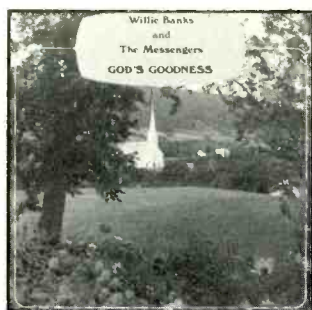
Regional radio advertising is planned to feature both the Myrrh label and the various artists who are on tour. A budget of approximately \$20,000 is planned for the radio advertising alone.

To support the radio program, Johnson has planned a detailed program of advertising and publicity material to be released in secular and Christian trade publications, and Christian consumer magazines. Included in this effort is the development of 30 inch by 40 inch 4-color posters, designed by west coast artist Don Weller, which will be inserted in various trades and made available to retail outlets.

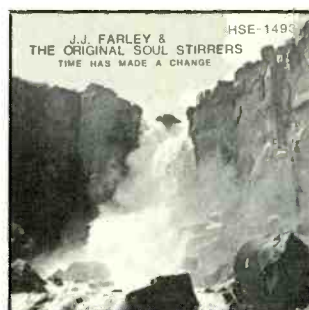
Greentree To Host Anniversary Party

■ NASHVILLE — The Exit/In will be the setting for the anniversary party of Greentree Records. The label was established one year ago to provide a platform for today's Christian artists. The Greentree label is a division of the Benson Co.

HSE RECORDS HAS TWO OF THE LEADING BLACK GOSPEL ALBUMS IN THE NATION. PICK THEM UP FROM THE DISTRIBUTORS LISTED BELOW!



**Willie Banks & the Messengers
"God's Goodness"**
HSE-1478



**J.J. Farley & The Original
Soul Stirrers
"Time Has Made A Change"**
HSE-1493

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101 Yorkmont Road, Charlotte, N.C. 28210
(704) 527-0440

MUSIC CITY DISTRIBUTORS
25 Lincoln Street, Nashville, Tenn.
(615) 255-7315

PACIFIC RECORDS AND TAPE DISTRIBUTORS
5800 Christie Street, Emeryville, Ca. 94608
(415) 653-8727

SOUTHERN RECORD & TAPE
1020 East 14th Street, Hialeah, FL 33010
(305) 885-4625

MANGOLD/BERTOS ONE STOP
2212 W. Morehead, Charlotte, N.C. 28208
(704) 334-4637

ONE STOP RECORDS
210-16th Street N.W., Atlanta, Ga. 30318
(404) 875-9777

PROGRAM RECORDS
950 Greeley Avenue, Newark, N.J. 07086
(201) 964-3434

STANS RECORD SERVICE
728 Texas Street, Shreveport, La. 71163
(518) 222-7182

TARA RECORD & TAPE DIST.
582-584 Armour Circle, Atlanta, Ga. 30324
(404) 875-2555

ACTION DISTRIBUTING COMPANY
517 A Main Street, Reisterstown, Md. 21131
(301) 833-1010

HSE RECORDS

1707 Church Street, Nashville, Tenn. 37203
(615) 320-1561

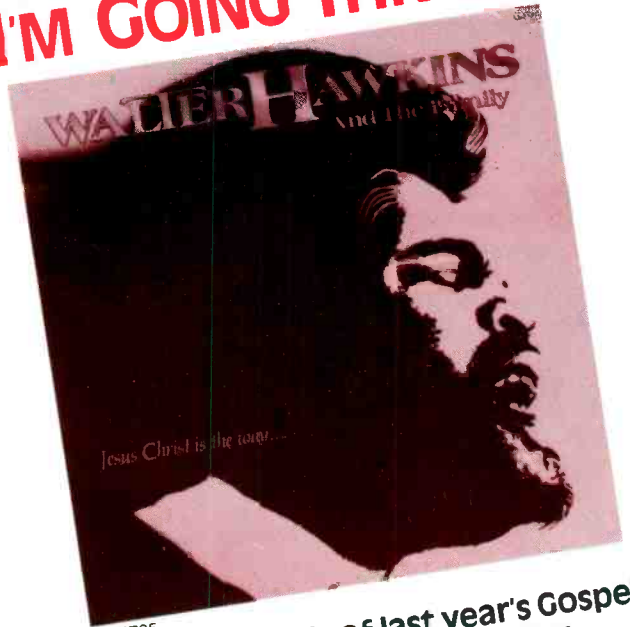
SOUL & SPIRITUAL GOSPEL

MARCH 19, 1977

- LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER
CHOIR—Light 5686 (Word)
- THIS IS ANOTHER DAY**
ANDRAE' CROUCH & THE DISCIPLES—
Light 5683 (Word)
- WONDERFUL**
EDWIN HAWKINS & EDWIN HAWKINS
SINGERS—Birthright BRS 4005
- TESSIE HILL**
ABC/Peacock-PLP 59227
- JAMES CLEVELAND & CHARLES FOLD
SINGERS VOL. II**
SAVOY DBL 7009 (Arista)
- RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES—Nashboro 7142
- MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN—Jewel LPS 0114
- JESUS IS THE BEST THING THAT EVER
HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS—Savoy SGL 7005 (Arista)
- BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR—
Creed 3072 (Nashboro)
- REACH OUT**
THE GOSPEL KEYNOTES—Nashboro 7147
- SEE YOU IN THE RAPTURE**
SENSATIONAL NIGHTINGALES—
ABC/Peacock 59227
- LIVE AT CARNEGIE HALL**
ANDRAE' CROUCH—Light LS 5602
(Word)
- MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS—
Jewel—LPS 0121
- TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN
COMMUNITY CHOIR—Savoy SGL
14260 (Arista)
- AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND
—Atlantic SD 2906
- BY THE GRACE OF GOD**
REV. ISSAC DOUGLAS—Creed 3064
(Nashboro)
- GOD'S GOODNESS**
WILLIE BANKS AND THE
MESSENGERS—HSE 1478
- I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.I.C.—Savoy SGL 14407
(Arista)
- DRY BONES**
REV. WILLINGHAM—Nashboro 7166
- NO CHARGE**
SHIRLEY CAESAR—Hob 2176
- GIVE IT TO ME**
JAMES CLEVELAND & SOUTHERN
CALIFORNIA COMMUNITY CHOIR—
Savoy SGL 14412 (Arista)
- TAKE ME BACK**
ANDRAE' CROUCH & THE DISCIPLES—
Light LS 5637 (Word)
- HE TOUCHED ME**
THE BROOKLYN ALLSTARS—Jewel
LPS 0109
- RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR—Savoy
SGL 7006 (Arista)
- THE HARVEST IS PLENTIFUL**
REV. ISSAC DOUGLAS & JOHNSON
ENSAMBLE—Creed 3056 (Nashboro)
- BE CAREFUL OF THE STONES
YOU THROW**
SHIRLEY CAESAR—Hob HBX 2181
- GOD HAS SMILED ON ME**
JAMES CLEVELAND & VOICES OF
TABERNACLE—Savoy 14352 (Arista)
- THE BEST OF THE EDWIN
HAWKINS SINGERS**
Buddah—DBS 25666
- I HAVE A DREAM**
THE REV. MARTIN LUTHER KING, JR.—
Creed 3201 (Nashboro)
- PICKINEM UP AND LAYINEM DOWN**
TROY RAMEY & THE SOUL SEARCHERS—
Nashboro 7171
- LIVE IN CONCERT VOL. I**
VARIOUS ARTISTS—Nashboro 27170
- IF YOU DON'T KNOW HIM BY NOW**
THE SWANEE QUINTET—Creed 3070
(Nashboro)
- DESTINY**
GOSPEL KEYNOTES—Nashboro 7159
- THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & THE
CHRISTIAN TABERNACLE CHOIR—
Savoy-DBL 7011 (Arista)
- TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS—Savoy SGL 14436 (Arista)
- THINK ABOUT IT**
TESSIE HILL—ABC/Peacock PLP 59229
- ALL GODS CHILDREN**
JACKSON SOUTHERNAIRES—Malaco-
4352
- WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS—Jewel
LPS 0110
- J. J. FARLEY & ORIGINAL SOUL
STIRRERS**
HSE 1493
- BEST OF
ANDRAE' CROUCH—Light LS 5678
(Word)**

THE NEW HOT ONE FROM **WALTER HAWKINS** IS HERE!

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"I'M GOING THROUGH"



LS 5705

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Copyright Seminar Planned at Belmont

■ NASHVILLE — The Vanderbilt University School of Law and Belmont College's Division of Music Business, in cooperation with Broadcast Music Inc., will conduct a seminar-symposium on the new 1976 revision of the existing Copyright Law, April 22-23 at Vanderbilt.

Purpose

This symposium/seminar will examine the effects of the recent revision of the Copyright Law upon the music and recording industry. The faculty will discuss the impact of the new law and proposed regulations of the Copyright Office upon the rights and obligations of songwriters, music publishers, producers, performers and record companies. The program is designed for both lawyers and non-lawyers desiring a basic understanding of the new Copyright Law and its practical effect upon the creative and business relationships and activities of the music industry. The entire symposium/seminar will be designed and presented so that the "layman" in the industry as well as the lawyer will

comprehend the material presented.

Registration will begin at 9:00 a.m. on April 22 at Vanderbilt's School of Law. The theme for the two-day program is "The New Copyright Law — Now What?" Six Nashvillians and two copyright specialists from Washington, D.C. and New York City will serve on the faculty.

Meeting of the Superstars



Valerie Simpson and Nick Ashford welcome admirers and recent Grammy winners Stevie Wonder and George Benson backstage at New York's Bottom Line following Ashford & Simpson's four-day engagement. The group is currently on a national tour coinciding with the release of their latest Warner Bros. album, "So So Satisfied."

Pirate Sentenced

■ GREENSBORO, N.C. — Samuel Haith, Jr. was sentenced to six months' imprisonment after pleading guilty to violating the state's anti-piracy law.

Haith, who was described as an itinerant peddler, was arrested by officers of the Greensboro Police Department last December after a quantity of pirated tapes was discovered in his car.

RCA, Hansa Announce Latin American Tie

■ NEW YORK — RCA Records International has completed a licensing agreement with Hansa Music Produktion of Berlin whereby RCA will manufacture Hansa records and tapes in Latin America.

The announcement was made by Joe Vias, Jr., RCA's newly appointed director, international headquarters operations, who negotiated the agreement with Hansa Musik director Trudi Meisel.

Hansa Musik's current artist roster includes Boney M., Jumbo 76, Frank Zander, Toga and Motivation. Also available to RCA under terms of the agreement will be albums produced by Silver Convention's creator Michael Kunze and recordings by Roberta Kelly produced by Giorgio Moroder.

Aucoin Appoints King

■ NEW YORK — William Aucoin, president of Aucoin Management, Inc. has announced the appointment of Casey King to the position of manager of concert productions for the firm.

AM Action *(Continued from page 45)*

WPGC, 23-19 KYA, 32-29 KSLQ.

Leo Sayer (Warner Bros.). Exploded this week after a gradual start with power moves in key markets and breakout sales everywhere. 21-12 WRKO, 23-15 WSAR, 31-15 WFLB, 13-1 KVOX, extra-28 10Q, 38-31 WBSR, 18-12 K100, extra-40 KILT, 30-27 WMET, extra-29 WKBW, 34-31 KSLQ and new on KHJ, WQXI, Z93, WCOL, KJRB, KCPX, KEZ and KBEQ just to name a few. (Note: one of this week's Powerhouse Picks.)

Boz Scaggs (Columbia). This favorite cut continues to acquire new major markets this week and gain nicely in numbers where already on. New at WFIL, WMPS, KXOK, WCOL, WGCL, WKBW, KSLQ, WCAO, WSAR, WPEZ, WOW, KYNO and tons of other secondaries. Significant moves include 29-23 WPGC, 28-23 KFRC, 26-23 KLIF, 29-27 CKLW, HB-28 KHJ, 30-27 WRKO, LP play at KJR (with encouraging reports of very good response there) and night play at 13Q.

CROSSOVERS

Joe Tex (Epic). Another pick from the south. Extensive r&b action nationally, and now enters the top 40 range with WQXI going full time on the record. Earlybird WORD hit this several weeks ago and it is currently #1 there now. Also on WJBX (23-19). Stay close to this one.

Marilyn McCoo and Billy Davis, Jr. (ABC) "Your Love." Round two for this hot duo, enjoying immediate response on their latest. Added last week without even waiting for stock at WFIL (HB-25), WPGC (28-25), WTIIX, this week followed by WMPS, WCAO, WERC, WFLB, WICC, WGLF, WRFC, KYNO and several more. Initial audience reaction is favorable.

Starz (Capitol) "Cherry Baby." Off to a good start and already illuminating playlists like WNOE, Y100, WKBW, WAKY, WORD, WCVE, WFLB, WQPD, WBBF and more.

Dialogue *(Continued from page 26)*

tention in a high traffic location. We always include the smaller stores as well as the majors in our advertising tags. It makes them feel good and proud. They're being noticed; we're telling them, "You're an important part of the music business."

RW: You're a successful producer. There are several kinds of producers—traffic cops who just keep the session moving, producers who live in the studio for months at a time, producers whose main aim is to get the best performance out of their artist. What kind of producer are you?

Merenstein: I'm an artist producer rather than a record producer. I try to expose as much of the artist's personality as possible whether by surrounding them with certain musicians, or creating an atmosphere or suggesting material, concept and direction.

RW: So you don't go for producers who move their furniture into the studio or block book for a month?

Merenstein: I don't start a project unless the preparation is done. The Van Morrison "Astral Weeks" album took 11 days to do.

RW: Money is tight these days and the industry is affected by it to the extent that it's more cautious about new artists. Suppose you had a new artist you were enthusiastic about and wanted to produce. How would you deal with the current tight money/caution situation?

Merenstein: I would make greater stipulations about the attitude the label was going to have. I would first make sure the company had room for the calibre of artist I wanted to produce, and then I would try to determine how far the company was going to commit itself to that artist.

RW: Suppose your artist's album came out and you wanted to use television marketing, but the advertising rates of the network stations in major cities were beyond your budget. Could you effectively use TV marketing for your artist by buying time at lower rates on local, independent stations?

Merenstein: Oh, yes. If you bought local time on specific stations, at certain hours, on certain days and nights.

RW: You could pinpoint it that closely?

Merenstein: Yes. I even take in account the shopping habit of the area.

RW: So part of TV marketing is knowing local demographics in a given city?

Merenstein: Absolutely. ☺

Pride and Dave & Sugar Complete Multi-Format Radio Promotion Tour

■ NASHVILLE — RCA Records artists Charley Pride and Dave & Sugar have just completed a three-day, three city promotion tour, which carried them to Chicago, Cleveland and Atlanta where they presented an intimate "mini concert" to audiences of radio, retail and press representatives.

Purpose

The purpose of the tour was to acquaint the guests, who included radio personnel representing all formats, with the Charley Pride Show as it appears on the road, and to premiere Pride's latest lp, "She's Just An Old Love Turned Memory." The title cut from the album is no. 1 on RW's country chart this week, while Dave & Sugar's latest, "Don't Throw It All Away," is at no. 13 with a bullet and making steady gains in MOR and pop markets around the country.

Pride also took advantage of the small "get acquainted" gatherings by trying to persuade music and program directors outside of the country field to give his and Dave & Sugar's music a "chance to be heard." Pride told RW that he became especially concerned when a deejay, at a recent convention, told him, "I really like your music Charley, I only wish we could play it. You're good but you are just country." When Pride asked the deejay what he did play, the reply was, "Linda Ronstadt, James Taylor, Emmylou Harris and people like that." Pride was taken back: "I don't feel I need to change my music or my instrumentation in order to reach new audiences. I just need a chance to be heard. Waylon and Willie may have called themselves outlaws, but their music stayed the same. Good music, no matter what you call it, has universal appeal if

it can just be heard."

"Kiss An Angel Good Morning" provides a good case in point. It is a saddening fact that once an artist has been bagged as "country" he is almost automatically excluded from other formats, even though he may have a song which may be fitting for any format or playlist.

The three-city tour began in Chicago where Charley appeared on ABC-TV's "AM Chicago." He later visited radio stations WJJD and WMAQ with Dave & Sugar. WVON, Chicago's r&b station, after seeing Charley on "AM Chicago," requested Charley visit their station. The result was a half-hour on-the-air interview with Ed Cook, WVON's newscaster, who played "The Hunger" and "Get Up Off Your Good Intentions," two cuts from Charley's latest album. Later that evening a cocktail reception was held at the Starlight Inn, where Charley and Dave & Sugar met and entertained over

(Continued on page 71)

Quantitative Radio Research Seen As Key To Increased Country LP Sales

By LUKE LEWIS

■ NASHVILLE — Many industry people here have been expressing concern recently over the apparent lack of comprehensive and/or quantitative album research by most country music radio stations. Some feel that this is an especially serious omission in research methodology due to the fact that the largest portion of country product sold at the consumer level consists of album sales, rather than singles.

Bill Williams, head of promotion and sales for Capitol Records in Nashville, points out: "A top 10 country single usually sells approximately 100,000 units, about 80 percent of which go to juke boxes. This means we get about \$25,000 at list price from consumer sales, while a top 10 country album may mean around \$730 thousand in sales to the consumer at list price (based on an average of 100,000, with 70,000 being lps and 30,000 being tapes). What we discover is a 5

to 1 ratio in units sold and a 28 to 1 ratio in dollars spent by the consumer."

Williams feels that by not researching album sales, the country stations are "virtually ignoring the most concrete form of response to the music." He goes on to say that many of the stations which are doing research are limiting their communication to primarily the one-stops, and as a result "they are not getting a solid feel for

(Continued on page 69)

ASCAP To Host Membership Meet

■ NASHVILLE — The American Society of Composers, Authors and Publishers (ASCAP) will hold its second membership meeting on March 16 at 4:00 p.m. in the Hyatt Regency, announced ASCAP's southern regional director Ed Shea.

Writer and publisher members from some 20 states were mailed invitations to the second general meeting held in the southern region. Among those attending the meeting will be ASCAP president Stanley Adams; general counsel Bernard Korman; managing director Paul Marks; director of membership Paul Adler and the executive committee headed by Billy Taylor.

Copyright Law

The first meeting will begin at four o'clock and will be concerned with the new copyright law and its practical implications for songwriters and music publishers. ASCAP directors hope that all members will take advantage of the discussion of the new copyright law by Korman, who is an authority on the subject.

NASHVILLE REPORT

By R.E.D O'DONNELL

■ Didja know—



That **Barbara Mandrell** has returned from 10-concert tour of Saudi Arabia, the first country music act ever to appear there—where premium gasoline is only 14 cents a gallon and bottled drinking water is 40 cents a gallon? And I'm talking about "imperial" gallons!

That **Merle Haggard** is recording some MCA albums here and **Ernest Tubbs** singing on some of the cuts—and Merle's wife **Bonnie Owens** is singing harmony on the sessions? (Merle and Bonnie are in process of getting a divorce—but intend to continue a relationship as business friends.)

That "Nashville 99," the CBS-TV mini-series, filmed here, premieres April 1? **Jerry Reed** co-stars (with **Claude Akins**) and **Charley Pride** has a semi-regular role in the show's four episodes that spotlight **Tammy**

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COUNTRY PICKS OF THE WEEK

SINGLE



TROY SEALS, "GRAND OLE BLUES" (B. Sherrill/T. Seals; Julep, ASCAP/ Down In Dixie/ Irving, BMI). This one goes down like a box of Cracker Jacks and the prize is a surprise. About the time Seals has you firmly hooked with his tale of leaving Nashville for Memphis, he throws the switch and whom—he's home free. It's a killer. Columbia 3 10511.

SLEEPER



MIKE FINNIGAN, "MISERY LOVES COMPANY" (J. Reed; Lowery, BMI). Flawless country blues cut with Finnigan's vocals being as powerful and moving as any we've heard. Jerry Reed's song provides a fine vehicle and Jerry Wexler's production proves to be both unique and captivating. Sounds like a smash. Warner Bros. 8264.

ALBUM

GENE CLARK, "TWO SIDES TO EVERY STORY." Not being an "established" country artist, Clark could be overlooked by those not familiar with his earlier work. Since his association with the Byrds and his efforts in pioneering country-rock his music has moved towards a more pure country sound, resulting in this superb collection. Don't miss it! RSO 1 3011.



COUNTRY HOTLINE

By MARIE RATLIFF

■ **FEARLESS FORECAST:** Ruth Buzzi, who played the quirky Gladys Hornsby on "Laugh In" for several years, is branching out in the direction of a career in country music, and her initial United Artists release is a perfect vehicle to make it happen! "You Oughta Hear The Song" has already begun to happen at WPLO, KFDI and KTTS.

Freddy Fender hits the charts with a double whammy this time out. At the moment, "The Rains Came" has the edge, with moves at WUNI, KNIX, WWOL, WPOC, KJJJ, WIRE, WWVA, WCMS, WKDA, WINN, WBAP, KIKK, KEMR, WJQS, WSUN, KFDI and KCKC. "Sugar Coated Love" gets the nod at WBAM, WEET, WIVK, KSOP, WWOK, KCKN and KKYX.



Ruth Buzzi

Dickey Lee has a winner in his remake of the James Ray pop hit of nearly 20 years ago, "If You Gotta Make A Fool of Somebody." Immediate adds include KEMR, KIKK, KKYX, WWVA, KFDI, WBAP, KCKC, WVOJ, WKDA, WIVK, KXLR, WTSO, WONE, WUNI, KTTS, WBAM, KLAJ and KJJJ.

Kenny Dale's "Bluest Heartache of the Year" continues to spread into national hit status; ditto for Jerry Reed's "Semolita."

Christy Lane is exploding onto playlists this week, with "Trying To Forget About You" just added at WIRE, WUNI, WONE, KWJJ, WTSO, KXLR, KTCR, WIVK, KJJJ, KKYX and WXCL.



Linda Cassidy

Dottie West's "Every Word I Write" sporting strong initial play in south-western markets; Bobby Goldsboro's version of "Me and the Elephants" is gaining national chart status.

Newcomer Vivian Bell is getting attention in Knoxville, San Antonio and Peoria with "Angel In Your Arms." Linda Cassidy's remake of the Hank Snow classic of the fifties, "I Don't Hurt Anymore," starting in Wichita and San Antonio.

Super Strong: Tammy Wynette, Bobby Bare.
Tanya Tucker's LP cut, "Cowboy Lovin' Night," playing like a single at KCKC.

Stella Parton continues to add stations to "I'm Not That Good at Goodbye" with first week number at KCKC (#26), added at WIVK.

SURE SHOTS

- Crystal Gayle — "I'll Do It All Over Again"
- Dickey Lee — "If You Gotta Make A Fool of Somebody"
- Freddy Fender — "The Rains Came"

LEFT FIELDERS

- Troy Seals — "Grand Ole Blues"
- Jerry Jaye — "Morning Comes to Memphis"
- LaWanda Lindsey — "Walk Right Back"
- Tina Rainford — "Silver Bird"

AREA ACTION

- Burton Cummings — "I'm Scared" (KBOX)
- Wonderfuls — "Beer Drinkin' Music" (KNIX)
- Diana Williams — "Old Fashioned Love Song" (WCMS, WAXU)

UA Talent Shines at NARAS Benefit

By LUKE LEWIS

■ NASHVILLE — United Artists Records presented a benefit show Monday (7) at Possum Holler for the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) at which SRO crowds were treated to the fine talents of Crystal Gayle, Kenny Rogers, Billie Jo Spears, Dottie West and Bobby Wright. Francine Anderson, executive director of NARAS' Nashville chapter, reported that a record-breaking amount was raised by United Artists to benefit NARAS projects.

Bobby Wright got things rolling in what he called "the hardest spot in the show" (the opening) and included among his crowd-pleasers his recent hit, "Neon Lady."

The vivacious Dottie West followed up with a set which included her hit, "When It's Just You and Me," and her current chart-climbing single, "Every Word I Write." Ms. West had the crowd on their feet as she closed her segment with a moving rendition of "American Trilogy."

The Academy of Country Music's "Female Vocalist of the Year," Crystal Gayle, took the stage next and delighted the audience with her performances of her hit singles "Wrong Road Again," "This Is My Year For Mexico," "Somebody Loves You" and "I'll Get Over You," and her latest chart-topper, "You Never Miss A Real Good Thing," which brought her a standing ovation.

Billie Jo Spears, with her powerful, sensuous style, had the crowd whooping and hollering as she performed the songs that helped make her the Academy of Country Music's "Most Promising Female Vocalist." Highlights of Ms. Spears set were "Silver Wings and Golden Rings," "Stay Away From The Apple Tree," "What

I've Got In Mind," "Misty Blue" and "Never Did Like Whiskey." She closed with her huge international hit, "Blanket On The Ground," which had the packed house on their feet.

Closing the show was UA's master showman, Kenny Rogers. The charismatic Rogers, with his fine whiskey voice, had the audience in the palm of his hand as he wound through his past and recent best-selling records, including "Reuben James," "Love Lifted Me," "While The Feeling's Good" and "Just Dropped in (To See What Condition My Condition Was In)." The highlight of Rogers' set was his performance of his current smash record, "Lucille," which the enthusiastic crowd insisted he perform twice.

Both industry members and the public left the show thoroughly entertained by the fine talents of the UA stars.

Buckhorn Inks Two; Bellingrath Joins Co.

■ NASHVILLE—Marijohn Wilkin, president of Buckhorn Music, Incorporated, has announced the addition of three exclusive songwriter's and one full-time catalogue representative to the company's country music division. The move by Mrs. Wilkin comes in an effort to bring the activity of Buckhorn's country music catalogue into balance with the amount of activity in the company's gospel catalogue.

The new writers include Danny Dill (who, with Marijohn, wrote "The Long Black Veil"), Eddie Burton (who wrote "One Pillow Between Us" for Jacky Ward) and newcomer Bill Crook.

Mac Bellingrath, a recent graduate of Belmont College, is serving as catalogue representative.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The folks at WDAF in Kansas City got themselves off to a flying start with an impressive mailing piece—a wall sized enlargement of their handsome survey sheet. Ted Cramer, MD, is charting 30 and showing a mix which includes the Eagles, Tom Jones and Mary MacGregor. It's a classy mailing piece for the introduction of a country station—or any station with a new format. Some new radio business may be in the offing in the not-too-distant future. Procter and Gamble, which has ignored radio for more years than anybody wants to remember (with the exception of some buys on ethnic stations), is coming into the marketplace in the spring. The buys will be regional to begin with, but at least it's a start. Avis will increase their radio budget as will Wonder Bread. Both Avis and Wonder are a part of ITT.

Another Carter appointee is coming under fire, and this one effects us in the person of Charles Ferris, submitted by the administration as the chairman of the FCC. Lionel Van Deerlin, chairman of the House Communications Subcommittee, says that while Ferris is "a
(Continued on page 69)

Country Radio *(Continued from page 68)*

very fine person," if he knows anything about communications "it didn't surface" during a luncheon meeting. Van Deerlin, not too happy with FCC renewal policies and practices, says that he judges by past performances that "stations fulfill the public's interest, convenience and necessity by staying out of jail." Seems like he's not too impressed with what's going on in the broadcast industry—but then there are a lot of broadcasters who aren't too impressed with what's going on in Congress.

Bob Jackson has moved from KNEW (Oakland) to the PD chair at KRAM (Las Vegas) . . . **Duke Anthony** is the new PD/MD at KXLR (Little Rock) . . . **Eric Hauenstein** at KDKB in Mesa, Ariz. (Phoenix) is looking for a sales manager for his new country FM'er at Lake Tahoe . . . **Johnny Gray** at WYDE (Birmingham) has need of a drive-time personality . . . **Terry Wood** at WONE (Dayton) needs a p.m. drive personality with good pipes and some humor, and at WDEN (Macon), **Aaron Bowers** has openings for p.m. drive and a 7-12 personality.

LP Research *(Continued from page 67)*

what country product is selling directly to the consumer. They are also not getting a feel for those albums breaking at the retail level without the benefit of concentrated airplay." Williams continues, "It almost seems as though they are operating under the assumption that the only way country product will sell in significant numbers is with the benefit of a hit single. While at one time this was probably true as a general rule, it is not so any longer."

As a point in fact, Williams notes that both Jessi Colter and Asleep At The Wheel had top 10 country lps with their last release, while neither act had a single get above No. 30 in the national charts. "It was during this period that we discovered just how limited country stations were in their album research," Williams said. "Many stations either refused to play, or quickly dropped a particular single, often after a few weeks of airplay, due to lack of singles sales, even though the albums were selling well in their market. Those stations which were doing research were making very arbitrary decisions as to whether the sales were 'country' or 'pop' simply because there were no hit singles."

'Vicious Circle'

Chuck Flood, director of press and special projects for Capitol, feels, "Not only is this a vicious circle, in my opinion, but it doesn't make sense. As long as we insist on musical categories, I suppose some sort of value judgment will have to be made as to what product is country and what is not. The vital question here is your point of reference. Should the answer be determined by the music itself (and this in itself is a nebulous enough basis), or should it be determined by even more arbitrary standards—such as who buys it, where it was re-

corded, what kind of dates he or she plays and so on? One conclusion people seem to come to today is that if it is selling in huge quantities, it's selling to 'non-country' buyers."

Williams and Flood chose to approach the question from a different point of reference. They feel that if a country album can sell 500,000 copies, regardless of who buys it or how they found out about it, it means there are 500,000 country buyers out there. There are also 500,000 listeners who would like to hear it on the radio. "It is absurd to assume that a sale is a 'country sale' only if the person who buys it listen to nothing but country product. That sort of thinking by a record label, radio, at the retail level and even on the various album charts can only serve to inhibit the growth of country music."

Goal

The goal of those concerned seems to be to see country radio open a line of communication between their music researcher and all kinds of record outlets, including those who have not been traditionally considered country accounts, and especially those who are willing to provide quantitative sales figures on all country product, be it traditional, contemporary, progressive or even the most marginal artists.

Overall Benefit

By opening this line of communication we might foresee an overall benefit to those involved with country music. The country station balances out its research by including more consumer sales feedback along with juke box sales and phone requests — the retailer will begin to take more of an interest and begin to see a solid potential for significant income through aggressive marketing of country product — and the record labels may find, as a result, a revitalized marketplace for country music.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JERRY JAYE—Hi 5N2323

WHEN MORNING COMES TO MEMPHIS (J. Jaye; Bill Black/Fi, ASCAP)

You can put money on this one—it's a winner for sure. A great song and a great rendition. It will move you.

CRYSTAL GAYLE—UA 948

I'LL DO IT ALL OVER AGAIN (B. McDill/W. Holyfield; Hall Clement/Vogue/Maplehill, BMI)

Crystal's building quite a reputation for herself these days and she lives up to it with her performance on this infectious cut. She's done it again.

BARBARA MANDRELL—ABC/Dot 17688

MARRIED BUT NOT TO EACH OTHER (D. La Salle/F. Miller; Orenda/Bridgeport, BMI)

Pretty little Barbara talks her way into this one before sending it on its way with her superb vocals. A hit!

JAYSON WILLIS—Boblo 522

LONG DISTANCE RUNNER (J. Willis; Boogie Bear/Hit Kit, BMI)

One of the finest trucker songs to come along in a while should be a favorite both on and off the road. Stunning instrumentation.

MARY KAY PLACE—Columbia 3 10510

VITAMIN L (M. K. Place; Duce/Sook, ASCAP)

Alias Loretta Haggars of "Mary Hartman" fame, she follows up "Baby Boy" with a potent potion for whatever might ail you.

THE KENDALLS—Ovation 1101

MAKIN' BELIEVE (J. Work; Acuff-Rose; BMI)

The father/daughter team collaborates on this standard and the results are sweet and easy. Should see its way onto the charts with no difficulty.

BILLY THUNDERCLOUD AND THE CHIEFTONES—Polydor 14383

LET ME BE YOUR MAN (J. Foster/R. Rice; Jack & Bill, ASCAP)

Thundercloud's emotive vocals serve well on this Foster/Rice tune. The man is pleading with a lady but this song definitely won't go begging.

JIMMY NALL—Monument 45 213

LOVE GOT IN THE WAY (D. Goodman/B. Reneau; Pigem, BMI/Chess, ASCAP)

Nall's tough vocals and a heavy back-beat, Luther Perkins-style, set this one apart. It could go all the way.

STELLA PARTON—Elektra 45383

I'M STILL NOT THAT GOOD AT GOODBYE (B. McDill/D. Williams; Jack, BMI)

Bob McDill and Don Williams teamed up to write this tender ballad — Jim and David Malloy teamed up to produce it — Stella adds her special touch and bingo—a hit!

LAWANDA LINDSEY—Mercury 73889

WALK RIGHT BACK (S. Curtis; Warner-Tamerlane, BMI)

This song was a smash for the Everly Brothers and Lawanda's strong rendition should put it back on top again. Watch for it.

DAVE ELLIOT—Alear IRDA 350

YOU'RE GONNA MISS ME WHEN I'M GONE (D. Elliot; Little Jim, ASCAP)

Elliot graces his own material with a stellar vocal performance. The up-tempo cut should fit well on anyone's playlist.

LINDA DARRELL—RCA 10922

THERE'S ALWAYS YOU (L. Darrell; Excellorec, BMI)

Linda's self-penned ballad is smooth and easy, well-produced by Chet Atkins, and poised for a trip up the charts.

RONNIE BLACKWELL—Capitol 4404

A WORLD WITHOUT MUSIC (P. Wagoner; Owepar, BMI)

Ronnie plays with Wagoner's band and it's fitting that he chose Porter's song for his first release. A fine rendition makes it a strong contender.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
MAR. 19	MAR. 12
1 5 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE RCA PB 10875	8
2 8 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	8
3 3 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638	11
4 2 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	14
5 7 DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	10
6 10 LUCILLE KENNY ROGERS/United Artists XW929 Y	8
7 1 HEART HEALER MEL TILLIS/MCA 40667	10
8 14 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474	7
9 13 YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	8
10 15 ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	7
11 4 MOODY BLUE ELVIS PRESLEY/RCA PB 10857	13
12 19 PAPER ROSIE GENE WATSON/Capitol 4378	8
13 17 DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	6
14 18 EASY LOOK CHARLIE RICH/Epic 8 50328	7
15 16 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 40671	9
16 25 MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	6
17 23 I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	8
18 20 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668	9
19 21 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343	11
20 22 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	9
21 26 SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	5
22 24 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371	10
23 30 SHE'S GOT YOU LORETTA LYNN/MCA 40679	4
24 29 SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	6
25 33 (YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	4
26 31 LOVIN' ARMS SAMMI SMITH/Elektra 45374	7
27 6 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316	13
28 12 THE MOVIES STATLER BROTHERS/Mercury 73877	10
29 38 ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	4
30 9 IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC Dot DOA 17672	13
31 45 PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	3
32 11 CRAZY LINDA RONSTADT/Asylum 45361	15
33 43 TEXAS ANGEL JACKY WARD/Mercury 73880	7
34 27 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314	15
35 28 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453	15
36 36 SAM OLIVIA NEWTON-JOHN/MCA 40670	8
37 32 MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859	10
38 42 ME AND THE ELEPHANT KENNY STARR/MCA 40672	7
39 34 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	11
40 55 YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	3
41 47 CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674	7
42 53 I'M LIVING A LIE JEANNE PRUETT/MCA 40676	5
43 54 THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	4
44 61 LOVIN' ON T. G. SHEPPARD/Hitsville 6053	3
45 64 SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DOA 17683	2
46 37 TWO LESS LONELY PEOPLE REX ALLEN, JR./ Warner Bros. 8297	15
47 40 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650	13
48 48 SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375	7
49 60 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	5
50 63 I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	4
51 68 SEMOLITA JERRY REED/RCA PB 10893	3
52 52 ALL THE SWEET MEL McDANIEL/Capitol 4373	9
53 35 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661	16



54 70 I'M SORRY FOR YOU, MY FRIEND MOE BANDY/Columbia 3 10487	2
55 46 MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17688	14
56 75 LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	2
57 74 LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	5
58 66 AUDUBON C. W. McCALL/Polydor PD 14377	4
59 41 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822	18
60 81 LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DOA 17685	2
61 78 JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DOA 17682	2
62 62 SWEET CITY WOMAN JOHNNY CARVER/ABC Dot DOA 17675	7
63 79 I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	3
64 65 GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318	6
65 71 THE LAST GUNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483	4
66 77 BLUEST HEARTACHE OF THE YEAR KENNY DALE/ Capitol 4389	3
67 89 TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110	4
68 72 DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049	5
69 44 EVERY BEAT OF MY HEART PEGGY SUE/Door Knob 6021	9

CHARTMAKER OF THE WEEK

70 — THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER ABC Dot DOA 17686	1
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71 — LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	1
72 87 I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DOA 17684	2
73 — IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/RCA PB 10914	1
74 80 STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482	3
75 84 LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	2
76 76 LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 1014	6
77 — (LET'S GET TOGETHER) ONE LAST TIME TAMMY WYNETTE/ Epic 8 50349	1
78 36 IF THERE EVER COMES A DAY MIKE LUNSFORD/ Starday SD 149	3
79 — FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010	1
80 92 MY SWEET LADY JOHN DENVER/RCA PB 10911	3
81 83 LAY SOMETHING ON MY BED BESIDES A BLANKET CHARLY McCLAIN/Epic 8 50388	3
82 82 LOVE DOESN'T LIVE HERE ANYMORE RANDY CORNOR/ ABC Dot DOA 17676	4
83 93 LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480	2
84 90 I'M SAVIN' UP SUNSHINE DALE McBRIDE/Con Brio 117	2
85 39 GOOD N' COUNTRY KATHY BARNES/Republic IRDA 338	13
86 — RODEO BUM MEL STREET/GRT 116	1
87 91 WORLD FAMOUS PARADISE INN BUCK OWENS/ Warner Bros. WBS 8316	5
88 88 WAITING AT THE END OF YOUR RUN AVA BARBER/ Ranwood 1071	5
89 69 BLUE EYES CRYING IN THE RAIN ACE CANNON/Hi 2313	5
90 — ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342	1
91 — RUBY'S LOUNGE BRENDA LEE/MCA 40683	1
92 50 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843	17
93 73 LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136	10
94 — LUNCHTIME LOVERS ROBB REDMOND/NBC 001	1
95 95 MR. HEARTACHE SUSAN RAYE/United Artists XW934 Y	3
96 59 OUT OF MY MIND CATES SISTERS/Caprice 2030	7
97 — THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	1
98 98 DANCING THE NIGHT AWAY AMAZING RHYTHM ACES/ ABC 12242	2
99 — THE REASON WHY I'M HERE JONI LEE/MCA 40687	1
100 — DO THE BUCK DANCE RUBY FALLS/Fifty States FS 50	1

Nashville Report (Continued from page 67)

Wynette, Mel Tillis, Chet Atkins and Jacky Ward as guests. It is the first dramatic part for Chester B. Atkins, who says, "After the segment is shown, I'll be hounded by Hollywood talent agents wanting me to become the movies' next male sex symbol. But I'm going to stick to picking and grinning."

That **Bill Anderson** says the oddest billing for a country music show he ever saw read: "Starring Bill Anderson, Jan Howard, Jimmy Gately and Three More"?

That raspy-voiced **Kenny Rogers**, whose single of "Lucille" rates as one of 1977's best-to-date, first tried out his vocalizing as a choir-boy in Texas? (He was one of eight children born to Edward and Lucille Rogers of Houston, and "the family ritual of singing in the choir on Sundays was how I discovered how much I enjoyed music," said the United Artists artist.)

That **Emmylou Harris** came to Nashville recently for a concert and went by a lounge—in an offbeat area of downtown—for a look at the place where "I once worked as a cocktail waitress while waiting for a break"? That was about seven years ago—a bleak period in the Warner Bros. songstar's life.

That veteran promoter-booker-talent manager **X. Cosse** is in Baptist Hospital here as result of heart attack? Cosse is manager of Chet Atkins, Boots Randolph and Floyd Cramer.

That **Johnny Cash** owns a farm with a house thereon that dates back to 1831? "Every room is equipped with a wood-burning fireplace," says Cash. He adds: "We use the farm for a getaway place from our tours and work. It's a retreat and a chance to get back to nature and the farm—without really farming."

Pride Promo Tour (Continued from page 67)

250 representatives of various radio stations and retail accounts.

The second and third day of the promotion were spent in Cleveland and Atlanta, where Charley and Dave & Sugar spent the daylight hours visiting radio stations and doing interviews, and the evenings performing in the mini-concerts. The Cleveland show was held before a gathering of over 150 guests in the main ballroom of the Marriott Inn. Atlanta's mini-concert at Le Fevre Studios drew over 300 trade and industry people, and was video taped by WSB-TV for a one hour documentary on Charley and Dave & Sugar.

Following the Atlanta concert, the complete Pride show left Le-Fevre's studios in police escorted

limos to perform before 2000 people at a birthday party for Georgia's Lt. Gov. Zell Miller, at the Silver Saddle Club.

Pride was so pleased with the success of the promotion tour, he decided to accompany Dave & Sugar to Denver, where they were scheduled to appear at the 4th annual Cinderella City—KERE Radio Country Fair. Over 10,000 people at the Cinderella Shopping Center were treated to an un-scheduled appearance by Charley. The overwhelming reception Charley and Dave & Sugar received in Chicago, Cleveland and Atlanta, was repeated in Denver, giving a fitting ending to a most successful four days.

Luke Lewis



RCA artists Charley Pride and Dave and Sugar recently stopped at radio station WJJD during a promotional visit to the city. Seen here (back row, from left) are: Pride and Bill Hart, music director and operations manager, WJJD. In the front row are Sue Powell and Vickie Hackerman (Sugar) and Mark Edwards, deejay and program director, WJEZ-FM.



THE COUNTRY ALBUM CHART

MARCH 19, 1977

MAR. 19	MAR. 12		WKS. ON CHART
1	2	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	14
2	1	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	8
3	3	VISIONS DON WILLIAMS—ABC Dot DOA 2064	6
4	4	RONNIE MILSAP LIVE—RCA APL1 2043	16
5	7	THE COUNTRY AMERICA LOVES STATLER BROTHERS—Mercury SRM 1 1125	7
6	8	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	7
7	5	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	13
8	6	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	23
9	43	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468	2
10	12	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	20
11	11	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	15
12	9	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	18
13	13	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	20
14	16	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	59
15	23	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON—RCA APL1 2188	3
16	20	BEST OF DONNA FARGO—ABC Dot DO 2075	4
17	51	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	2
18	19	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	6
19	27	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	3
20	30	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	4
21	15	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	36
22	24	ME AND McDILL BOBBY BARE—RCA APL1 2079	6
23	47	TAKE ME CHARLIE RICH—Epic KE 34444	3
24	35	JOHNNY DUNCAN—Columbia KC 34442	4
25	49	HEART HEALER MEL TILLIS—MCA 2252	3
26	32	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	4
27	33	I'M SORRY FOR YOU MY FRIEND MOE BANDY—Columbia KC 34443	2
28	31	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	56
29	18	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	15
30	41	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	3
31	10	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	10
32	34	BEST OF FARON YOUNG—Mercury SRM 1 1130	5
33	36	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	3
34	14	BEST OF GLEN CAMPBELL—Capitol ST 11577	17
35	48	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	3
36	17	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	29
37	—	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601	1
38	39	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	88
39	46	FOUR BILLY SWAN—Columbia PZ 34473	3
40	42	BEST OF DOLLY PARTON—RCA APL1 1117	43
41	—	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA APL1 2072	1
42	22	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	9
43	—	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON—Columbia KC 34439	1
44	45	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	75
45	—	PAPER ROSIE GENE WATSON—Capitol ST 11597	1
46	25	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	60
47	26	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	18
48	52	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	8
49	53	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990	4
50	38	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	29
51	50	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	38
52	28	YOU AND ME TAMMY WYNETTE—Epic KE 34289	24
53	21	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	14
54	59	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	3
55	29	GREAT MOMENTS AT THE GRAND OLE OPRY—Various Artists—RCA CPL2 1904	5
56	—	FEEL THE MUSIC RAY STEVENS—Warner Bros. BS 2997	1
57	37	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	21
58	40	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	23
59	44	20-20 VISION RONNIE MILSAP—RCA APL1 1666	43
60	—	HERE'S JODY MILLER—Epic KE 34446	1
61	58	BILL MONROE SINGS BLUEGRASS, BODY AND SOUL—MCA 2251	5
62	57	DAVE & SUGAR—RCA APL1 1818	27
63	55	HIGH TIME LARRY GATIN—Monument MC 6644	14
64	63	AFTER THE LOVIN' ENGELBERT HUMPERDINCK—Epic 34381	8
65	65	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	17
66	62	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	28
67	54	MIKE LUNSFORD—Starday SD 969 X	5
68	60	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	28
69	68	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	30
70	61	EL PASO CITY MARTY ROBBINS—Columbia KC 34308	29
71	70	TEDDY BEAR RED SOVINE—Starday SD 968 X	36
72	56	TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353	22
73	64	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	16
74	69	KENNY ROGERS—United Artists LA689 G	19
75	66	SPIRIT JOHN DENVER—RCA APL1 1694	27

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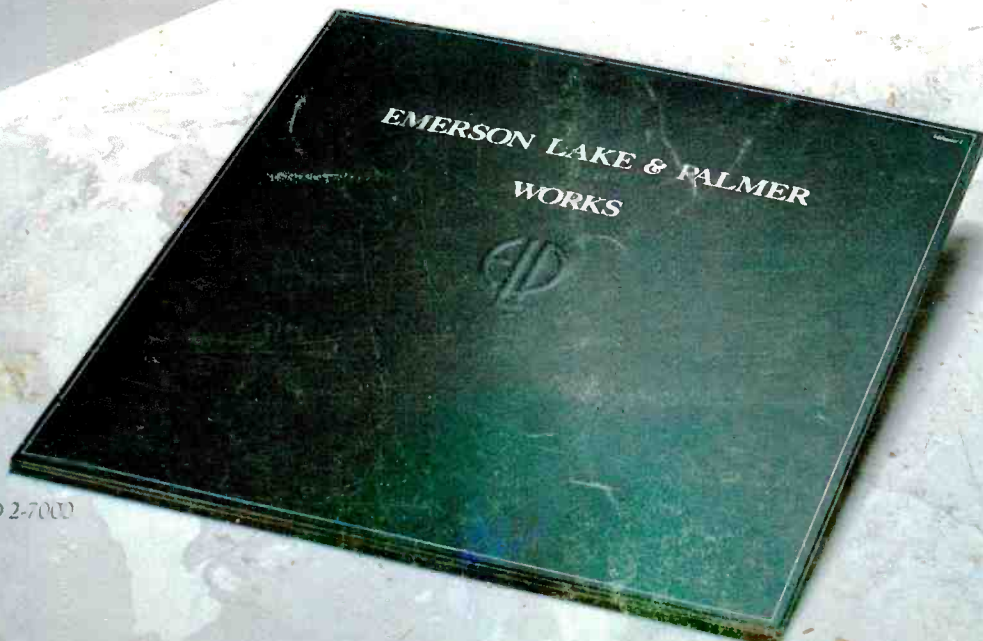


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