

RECORD WORLD

A SPECIAL SECTION
NEW-EMS 10TH ANNIVERSARY

6-7-77
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74



Who In The World: Seals & Crofts

HITS OF THE WEEK

SINGLES

THE JACKSONS, "SHOW YOU THE WAY TO GO" (prod. by Kenneth Gamble & Leon Huff) (writers: Kenneth Gamble & Leon Huff) (Mighty Three, BMI) (3:24). The group enjoyed a runaway smash with its first single for the label and has followed that with a smooth ballad. There's only one way for this one to go, and that's up the chart. Epic 8 50350.

AEROSMITH, "BACK IN THE SADDLE" (prod. by Jack Douglas) (writers: S. Tyler & J. Perry) (Daksel/Song and Dance/Vindaloo, BMI) (4:36). The amazing success story of the group continues to unfold as this lead-off track from the "Rocks" album has just been singled out. A powerful follow-up to their seething "Walk This Way." Columbia 3 10516.

KENNY NOLAN, "LOVE'S GROWN DEEP" (prod. by Kenny Nolan & Charlie Callelo) (writer: Kenny Nolan) (Sound of Nolan/Chelsea, BMI) (3:45). Nolan's wispy "I Like Dreaming" became a substantial success for the singer who shows that there's more to come. This is another sentimental ballad that should follow the same hit pattern. 20th Century 2331.

DR. BUZZARD'S "ORIGINAL" SAVANNAH BAND, "SOUR AND SWEET"/"LEMON IN THE HONEY" (prod. by Sandy Linzer) (writers: Stony Browder, Jr. & August Darnell) (Pink Pelican, BMI) (3:28). The group's debut album has proven to be a very fertile source for singles material. The Dr.'s exotic sound and rhythms are still proving to be irresistible. RCA 10923.

SLEEPERS

BRUCE FOSTER, "BORN TO BREAK MY HEART" (prod. by Jimmy Ienner) (writers: Bruce Foster & Al Lawrence) (CAM-U.S.A., BMI) (3:20). The first single via this new label is an infectious singalong tune by this upcoming New Jersey talent. One listen's all it should take to have you hooked for good. A smashing debut! Millennium MN 600 (Casablanca).

ADDRISI BROS., "SLOW DANCIN' DON'T TURN ME ON" (prod. by Norbert Putnam) (writers: Dick & Don Addrissi) (Music Way/Flying Addrissi, ASCAP) (3:12). The Addrissi's long string of hits should continue to grow as this tune stands poised to dance up the charts. The first single from the label under its new pact with RCA is a turn on. Buddah 566 (RCA).

DEAN FRIEDMAN, "ARIEL" (prod. by Rob Stevens) (writer: Dean Friedman) (Blendingwell, ASCAP) (3:22). The Hollies' friend, Carrie-Ann, has a baby sister and her name is Ariel. Now she's old enough to go out dating and Friedman's first person story describes his experiences with her. Sure to be a big request item. Lifesong 45022.

SUSAN COWSILL, "THE NEXT TIME THAT I SEE YOU" (prod. by Trevor Lawrence) (writers: Pat McManus & Lefty Pedroski) (Colgems-EMI/Tiny Tiger, ASCAP) (2:50). It's been about ten years since the Cowsill family name was on the charts, but this single could mark a comeback as the young songstress sounds like Olivia Newton-John. Warner Bros. 8333.

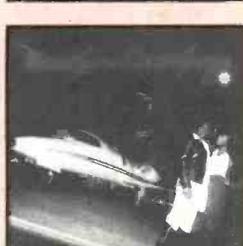
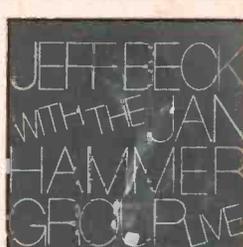
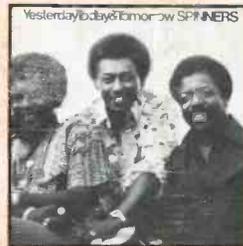
ALBUMS

SPINNERS, "YESTERDAY, TODAY & TOMORROW." Smooth is the key to the Spinners' latest album—the evenness of dynamics matches the consistency of the vocal harmonies. "I Must Be Living For A Broken Heart," "Honey I'm In Love With You" and "You're Throwing A Good Love Away" are perfectly suited to the easy-going manner. Atlantic SD 19100 (7.98).

"COMMODORES." Stompin' rhythm and blues with funky backbeats, excellent lead and support singing, and hot, often understated, arrangements. "Squeeze The Fruit" is the heated opener; "Funny Feelings," "Won't You Come Dance With Me" and "Funky Situation" show their versatility. Listen and you'll know why they're still hot on the tracks. Motown M7-884R1 (7.98).

"JEFF BECK WITH THE JAN HAMMER GROUP LIVE." Recorded during the most recent tour of England, with Beck and Hammer fronting the latter's band. They turn in hot renditions of "Full Moon Boogie" and "Blue Wind" as well as an unusual interpretation of the Lennon/McCartney "She's A Woman." Produced by Hammer with Tom Werman. Epic PE 34433 (6.98).

NORMAN CONNORS, "ROMANTIC JOURNEY." Connors' "Starship" rose to great heights with his last release. The current set features more of his pop-jazz stylings applied to the Thom Bell/Linda Creed "You Are Everything," Gato Barbieri's "Last Tango In Paris" and his own title song. And again, the supporting cast is outstanding. Buddah BDS 5682 (RCA) (6.98).



Klaatu



Klaatu is Klaatu.


Capitol
ST-11542

RECORD WORLD

Injunction Denied in Marin Suit

By JOHN MANKIEWICZ

■ LOS ANGELES—A motion for injunction to stop record distributors (WEA, CBS, MCA et al.) from selling records to any retail account at a cheaper price than the companies sell to Marin Music Centre, a small independent retailer in Mill Valley, California, has been denied by Judge Harris, the presiding judge, in the case that was filed January

3, 1975 in U.S. District Court, Northern California District.

The order was handed down last Tuesday (15), two weeks after attorneys for Charles and Jane Zoslaw of Marin Music Centre asked for the injunction.

The suit, in addition to a nearly all-inclusive list of record distributorships, also charges a number of chain retail record stores, cited by Marin Music Centre as having involved themselves with the creation and use of multitiered distribution prices. (Continued on page 98)

Fleetwood Mac Top LP; Manilow Catalogue Hot

By LENNY BEER

■ Fleetwood Mac (WB), which took one year to reach #1 on their last release, has accomplished the feat in only the fifth week of charting with their latest, "Rumours."

Chart Analysis Fleetwood knocked "A Star Is Born" out of the top position after a close battle by scoring incredibly strong numbers at retail while maintaining top five positioning at the racks. "A Star Is Born" (Columbia), which had held the lead in the nation for the past seven consecutive weeks, was pushed out of its top position at racked accounts by the surging Barry Manilow (Arista), which ex- (Continued on page 6)

Jann Wenner Dialogue

■ This week's Dialogue is an exclusive interview with Rolling Stone editor Jann Wenner. See page 8.

ABC Record & Tape Completes Reshuffling; Aggressive Policy Led by Sears Acquisitions

By SAM SUTHERLAND

■ LOS ANGELES — Pointing to new accounts expected to generate an additional \$6.5 million a year, along with recent chain promotions that have shored up the fragile profit margin in racked

Appeals Court Ruling Ends Broadcast Obscenity Ban

By MICHAEL SHAIN

■ WASHINGTON—Last week, the U.S. Court of Appeals in Washington ruled that the Federal Communications Commission has no authority to regulate so-called "indecent" language on the radio. Those four-letter words—some of which stretch all the way up to 10 and 12 letters—can go out over the airwaves, the court said, and those who are offended can simply spin the dial. But the FCC cannot ban them from the air, at least not under the rule it uses now. A commission appeal to the Supreme Court is still possible, although not certain.

The case in question involved comedian George Carlin, his somewhat prophetic routine

called the "Ten Words You Can't Say On Television," and New York's radical listener-sponsored station, WBAI-FM. The FCC two years ago fined WBAI for broadcasting the Carlin routine (contained in his album "Occupation: Foole") during the early evening hours of a December day in 1973. Carlin's rapid fire litany of the forbidden ten words, the FCC said, violated provisions of the Communications Act which ban from the air "obscene, incident, and profane expressions." WBAI con- (Continued on page 105)

UA Near Choice For Pubbery Post?

■ LOS ANGELES — Reliable sources here are projecting that a major United Artists Music executive is being groomed to assume the top slot for the publishing combine recently vacated by Mike Stewart and currently being filled by L. Joseph Bos, chairman of the board of United Artists Music and Records Group.

RW has learned that both company insiders and general publishing sources see Bos' appointment to the post of president and (Continued on page 34)

Tracks, New Feature, Keyed to Album Cuts

■ This week Record World debuts a new chart-related feature, Tracks, listing programmers' analysis, based on audience reaction, of what lp cuts are selling certain albums. The chart is a new effort on the part of Record World to further distill the information compiled weekly by the RW research department into useful industry tools.

At the magazine's trade/radio seminars, there has been increasing demand from key radio and dealer personnel for factual information and analysis that would lead to greater understanding of the charts and the data contained in them. One of the most requested such features has been a listing of key album cuts. In response to this demand we have (Continued on page 24)

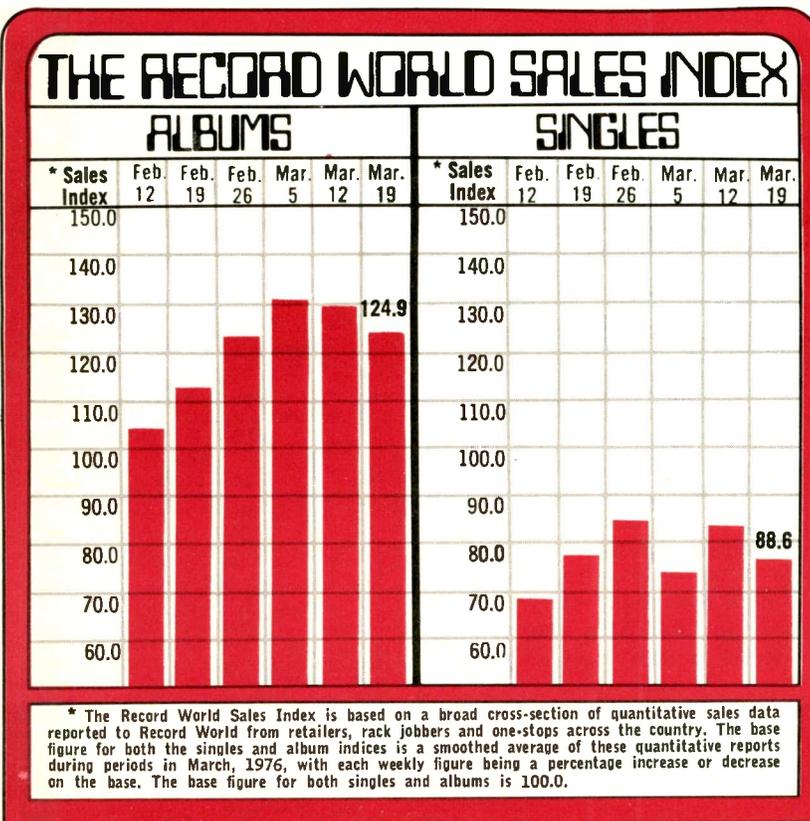
record departments, Herb Mendelsohn, president of ABC Record and Tapes Sales, Inc., characterized the 18-month reorganization of the national rack jobbing combine as a turnaround in sales and growth potential. In an interview with RW, Mendelsohn detailed both recent account acquisitions and ongoing operational changes that have led ABC to set 12 to 15 percent net sales growth as a realistic goal during fiscal '77.

ABC's recent acquisition of 10 Sears record departments in Detroit—"Four of those stores are among the largest Sears stores in the country," according to Mendelsohn—will soon be followed by new Sears accounts in North- (Continued on page 109)

Atlantic Re-Signs The Rolling Stones

■ NEW YORK — The Rolling Stones have been re-signed to Atlantic Records, it was announced by Ahmet Ertegun, chairman.

The new contract calls for Atlantic to distribute in the United States and Canada future product by the Rolling Stones on Rolling Stones Records.



Van Dyke Exits KHJ; Leader Moving Up?

■ LOS ANGELES—Charlie Van Dyke has resigned his post as program director at KHJ here. Van Dyke, a veteran air personality at the station and program director since mid-'76, gave 60 days' notice last Monday (14), and is expected to announce future plans early this week.

Leader

As yet unconfirmed reports from informed sources indicate that current 6-10 p.m. personality Dr. John Leader will be moving up into the vacated program director's position. Leader is a former member of the programming staff at WQXI in Atlanta.

CBS, Playboy Announce Distribution Agreement

■ LOS ANGELES—CBS Records, a division of CBS, Inc., and Playboy Records, Inc., a unit of Playboy Enterprises, Inc.'s Entertainment Group, have announced that they have completed an agreement in principle for CBS Records to distribute Playboy records and tapes in the United States. Making the joint announcement were Tony Martell, vice president and general manager of CBS Associated Labels, and Richard S. Rosenzweig, executive vice president of Playboy Enterprises, Inc.

Sedaka Purchasing His Songs from Kirshner

■ NEW YORK—Neil Sedaka has announced that he has entered into a contract of sale to purchase all musical compositions written by him and owned by Kirshner Entertainment Corporation. The purchase price is \$2 million and involves more than 116 Sedaka compositions.

Sedaka simultaneously announced that he will set up Neil Sedaka Music with headquarters in both New York and Los Angeles. As part of the arrangements with Kirshner, Sedaka's exclusive songwriting agreement shall be

L.A. Retailer Touts \$2.99 Albums

By JOHN MANKIEWICZ

■ LOS ANGELES — Music Odyssey, a small independent retailer in West Los Angeles, last week advertised a \$2.99 price for records that have "only been played once," naming titles that included recent records by Boston, Fleetwood Mac, The Eagles, and other top-selling acts in a series of radio spots on KHJ-AM.

According to Music Odyssey, these records were originally sold by the store to its customers for taping purposes. When the record is brought back to the store after taping, Music Odyssey refunds approximately half of the original purchase price (around \$4.98 for non-sale records), and places the "played-once" lp on sale at \$2.99. Music Odyssey also has a more conventional trade-in service, whereby customers can bring in old records for cash and trade. A small portion of the records re-sold for \$2.99 are obtained in this manner.

Retail Stir

Although Music Odyssey is technically re-selling records for the \$2.99 price, this is the L.A. market premiere of the kind of pricing that is now creating a retail stir in New York, Washington, D.C., and other markets throughout the country. Customers buying records for \$2.99 have the same return privilege at Music Odyssey as those pur-

chasing new records: "If a record is defective," said store spokesman Willie Van Brunt, "we'll replace it with another played-once copy." If the particular title is not available, however, Music Odyssey will try to satisfy the customer with another almost new record. "I wish we could sell new records for \$2.99," adds Van Brunt, "but we couldn't make money if we did."

'No Omen'

Other retailers with outlets in the Los Angeles market did not feel that Music Odyssey's price was an omen of any widespread future policy. "This market has been relatively sane," said one chain owner, "compared to, say, New York. This might be because we have the California Unfair Trade Practices law which, although it's never really been tested, prohibits retailers from selling under cost unless they're being closed out."

Music Odyssey sees its recent promotion as a move to get more customers into the stores. "It's too early to tell if it's working," said Van Brunt.

Arista Completes Best Month Yet

■ NEW YORK — Arista Records has completed the biggest month in the company's history with February's worldwide net revenue exceeding \$4 million dollars, it was announced by Elliot Goldman, executive vice president for the company. The total

(Continued on page 109)

Byrd Named Pres. ABC Distributors

■ LOS ANGELES — Jerry Rubinstein, chairman of the board, ABC Records, has announced that E.B. "Skip" Byrd has been named president of ABC Record Distributors, Inc. Byrd reports directly to Rubinstein.

As president of the recently formed division of ABC Records, Byrd is responsible for the administration of the manufacture, distribution and sales of ABC Records product. No further personnel changes within the division were announced.

Byrd has been with ABC Records for the past four years as Atlanta branch manager. His 25 years in the record industry include two years as national director of sales, RCA Records; six years in sales at Columbia; and 13 years in independent

(Continued on page 109)



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RECORD WORLD MARCH 26, 1977

Powerhouse Picks

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

Rose Royce (MCA) "I Wanna Get Next To You."

Already a certified r&b smash, this disc is proving itself on the pop side with airplay on numerous majors, together with strong retail sales.



THERE'S A BUZZ ON THE BABYS

THE BABYS
ARE ON
THE MIDNIGHT SPECIAL
THIS WEEK.
DON'T MISS THE GROUP
THE WHOLE COUNTRY'S BEEN
BUZZING ABOUT.

This Friday, March 25th



Chrysalis Records
The sound reason

ABBA Breaks Through with #1 Single; Fleetwood Mac Tops LPs

Hall & Oates Close Behind

By Lenny Beer

After several years of international fame combined with marginal success in the United States, ABBA (Atlantic) has finally broken through in this country with "Dancing Queen," which tops The Singles Chart this week. The ABBA single barely held off the fast charging Hall & Oates (RCA), which is also destined for time at the top. Hall & Oates is also in a similar position, with "Rich Girl" being the first of their records to fight for the top of the chart, after some strong but not all-the-way hits. Also very strong in the top 5 is the Thelma Houston (Tamla), which took a strong jump from 9 to 5 and is selling extremely well.

Blasting into the top 10 this week was the red hot David Soul (Private Stock), which has the sales and airplay potential to go all the way. Also very strong outside the top 10, but not for long, was Natalie Cole (Capitol), another which looks like it has the legs to go all the way pop while it continues to score as #1 r&b. Right behind were the Eagles (Asylum), exploding with the title cut from the "Hotel California" album; Atlanta Rhythm Section (Polydor), building in sales now to follow its sensational play; William Bell (Mercury), a hot cross-over item; and Glen Campbell (Capitol), looking like it will follow "Rhinstone Cowboy" to the top.

The three hottest records of the "new and exciting" ilk are Rose Royce, Leo Sayer and Boz Scaggs. Rose Royce (MCA) was having some trouble garnering airplay because their last single was still hot, but sales are exceptional

Pickwick Reports Earnings Increase

WOODBURY, N.Y. — Pickwick International, Inc. has announced operating results for the third fiscal quarter of its 1976-77 year which ended on January 31, 1977.

Sales increased 21.7 percent to \$92,197,000 from \$75,781,000 in the same period of the previous fiscal year. Net income increased 6 percent to \$3,507,000 from \$3,317,000 in the same period. Earnings per share for the quarter rose to \$0.79 from \$0.75 in the comparable quarter of the previous fiscal year.

For the nine months period ended January 31, 1977, sales, income and earnings per share increased to \$232,145,000, \$7,281,000 and \$1.65 respectively, (Continued on page 34)

from the r&b play and the pop activity is starting to fall in line. There is no reason at all why this one won't follow the action of the last, now that "Car Wash" is finally slowing. Leo Sayer (WB) is another that took a couple of weeks to get untracked because his previous hit wouldn't stop, but now "When I Need You" is the action track and is taking jumps everywhere. Boz Scaggs (Columbia) with the fourth track released from his album, is exploding at radio and gaining instant sales reaction that points to yet another hit.

Other hot items on this week's list are Kiss (Casablanca), forced out by radio and doing extremely well so far; Marilyn & Billy (ABC), with what looks like their second straight biggie picking up play and response already; Tavares (Capitol), with an instant out-of-the-box hit; Climax Blues Band (Sire), with an up-tempo rocker which broke in secondary markets and is picking up major market spread quickly; and Q (Epic), breaking heavily in the south.

New and active on this week's chart are Captain & Tennille (A&M), one of the few automatics left today, as Chartmaker; Foreigner (Atlantic), one of the hottest new rock and roll bands; Firefall (Atlantic), with their third release from their debut album; and Dawn (Elektra), with major market response coming quickly on their latest.

(Continued from page 3)

ploded this week thanks to the response to his successful television special. Manilow's entire catalogue, as a matter of fact, is the key story on this week's chart as all four of his albums are now charted and doing well.

Manilow's current "This One's For You" album is the strongest as it moved from #11 to #5 with a bullet with racks leading and retail falling in line. "Tryin' To Get the Feeling" jumped from 77 to 44 with a bullet, "Manilow II" from 151 to 96 with a bullet, and "Manilow I" re-debuted at 139 with a bullet. The reaction to the Manilow catalogue is similar to the explosive sales seen last week on the Neil Diamond product on Columbia, MCA and Bang. The strong sales response to hot television shows of industry acts proves the points made recently in a speech by E/A chairman Joe Smith about the potential of the recording industry not being tapped at all by television exposure. The sales experienced by Manilow and Diamond parallel similar action that happened in the past few years on product by Mac Davis (Columbia), Helen Reddy (Capitol), John Denver (RCA), Captain & Tennille (A&M) and others.

Strong sales activity continued this week on the hot Jethro Tull (Chrysalis) and Natalie Cole (Capitol) albums, with solid reports from all levels of the industry on

Tull, Cole Hot

these two giants. Tull now sits at #14, right ahead of Natalie at #16. Also picking up stronger sales action this week was John Denver (RCA), whose "Hits Volume 2" album has the racks showing strong top 20 gains along with a pick-up at the retail level. The Denver album may be the kind of sales item that could sell indefinitely once it picks up some momentum. His last hits package stayed in the **Record World** top 10 for an entire year, so we will keep tabs on the movement.

Debuting as Chartmaker was the new Bad Company (Swan Song), with strong retail action across-the-board. Other strong debut activity was recorded by Foreigner (Atlantic), a hot new rock band which is receiving comparisons to Boston (Epic); Wild Cherry (Epic/Sweet City), with their second; Head East (A&M), very hot in the middle of the country; and Weather Report (Columbia), with pop, r&b and jazz sales out-of-the-box.

Of special interest this week is the reaction to the REO Speedwagon (Epic), which has absolutely exploded in the middle of the country, is the #1 album already in St. Louis and is spreading to markets north and south. The initial reaction in key markets to this live set is similar to the reaction at base level to the Frampton album (A&M). If Epic can spread the base at all, REO could be a major name for 1977.

Feliciano Sues RCA

By SAMUEL GRAHAM

LOS ANGELES—Singer/guitarist/composer Jose Feliciano has filed a multi-faceted civil suit against RCA Records, his former label. The suit, which was filed March 7 in Los Angeles Superior Court by Ervin, Cohen and Jessup, attorneys for Feliciano, alleges several counts each of breach of contract and fraud.

Feliciano's suit alleges that RCA failed to pay Feliciano Enterprises \$200 thousand (in two payments) after the artist submitted the two final albums called for in his contract; Feliciano Enterprises further indicates that according to the contract it is owed recording costs in excess of \$40,000. A third breach of contract clause alleges a failure on the part of RCA to "distribute Feliciano recordings on a worldwide basis."

The suit refers repeatedly to RCA's handling of Feliciano cut-outs, alleging "improper sales" and "fraudulent concealment" of same (via false royalty statements)

(Continued on page 34)

REGIONAL BREAKOUTS

Singles

East:

Leo Sayer (Warner Bros.)
Marilyn McCoo & Billy Davis, Jr. (ABC)

South:

Rose Royce (MCA)
KC & The Sunshine Band (TK)
Joe Tex (Epic)

Midwest:

Rose Royce (MCA)
Leo Sayer (Warner Bros.)
Climax Blues Band (Sire)

West:

Rose Royce (MCA)

Albums

East:

Bad Company (Swan Song)
Marlena Shaw (Columbia)
Minnie Riperton (Epic)
Bachman-Turner Overdrive (Mercury)
Slave (Cotillion)

South:

Bad Company (Swan Song)
Wild Cherry (Epic/Sweet City)
Sea Level (Capricorn)
Pablo Cruise (A&M)
Cerrone (Cotillion)

Midwest:

Bad Company (Swan Song)
Glen Campbell (Capitol)
REO Speedwagon (Epic)
Head East (A&M)
Rocky (Soundtrack) (United Artists)
Wild Cherry (Epic/Sweet City)

West:

Bad Company (Swan Song)
Pablo Cruise (A&M)
Bachman-Turner Overdrive (Mercury)
Nils Lofgren (A&M)

STEPHEN DEES HIPSHOT

A LOT OF MUSICIANS
AIM FOR PERFECTION.
ONLY A FEW REALLY
HIT THE MARK.

Stephen Dees is rock 'n' roll that's right on target. And "Hipshot" is the album that's bringing it. From the now famous bristling guitar-technics that won him standing ovations on the triumphant Daryl Hall and John Oates international tour, to the crowd-rousing vocal magic that left every audience he touched absolutely stunned—everything that's so special about Stephen Dees' singular talents comes alive on his solo album debut. "Hipshot," the joyous confirmation of one superlative supporting player whose individual strengths really deserve to be out front.

PRODUCED BY DARYL HALL
with Stephen Dees

Management and Direction:
Tommy Mottola

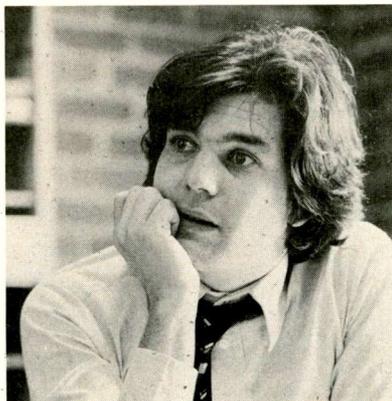


RCA
Records

Jann Wenner Speaks Out

By DAVID McGEE

■ In 1968 it seemed inconceivable that a thin tabloid focusing primarily on rock music, with a smattering of news on dope, politics and the arts, could become at once the voice of a generation and one of this country's most respected publications, valued as much for its coverage of national affairs as it is for its music coverage. Consequently, Jann Wenner, *Rolling Stone's* founder and editor, has become a power to be reckoned with. Controversial by nature, the 31-year-old Wenner has been both praised and villi-



Jann Wenner

fied by the media, never more so than in a recent two-part profile published in *New Times*. But no matter the eccentricities of the man. The success of *Rolling Stone*—as evidenced by its growth and increased influence—is due in large part to the strength of Wenner's vision. One writer, noting the numerous staff shakeups the magazine has endured over the years, perhaps put it best in stating that those who left under less than ideal circumstances did so because they lost sight of a crucial fact: *Rolling Stone* is Jann Wenner and vice versa. In the following *Dialogue*, Wenner discusses the future of *Rolling Stone*.

Record World: What about this rumor that you're going to buy the *Village Voice*?

Jann Wenner: On the contrary! Rupert Murdoch, I'm told, is filing adoption papers on me in an effort to take over *Rolling Stone*.

RW: Would you describe the current direction of *Rolling Stone*?

Wenner: *Rolling Stone* will continue the strategy of the past nine years—gradual, deliberate movement into the mainstream of American life and culture, by looking at music and literature, personalities, politics and media.

Michael Novak, a social scientist, had an article in the *Washington Star* which put it very succinctly: "The United States today has several ruling classes, several establishments, several sources of power. The new cultural establishment is—has been—rock. The magazine *Rolling Stone* is no small, struggling journal of dissent. It's where there's money, where the Jet Set is, where the PR men and advertisers are, where the trends are set. In culture, *Rolling Stone* is the rock on which one of our new ruling classes stands."

Popular music is not an isolated event, but part of a larger cultural movement. *Rolling Stone's* approach has been from that perspective since the first issue. No strictly music publication comes close to approximating the size of the record market. Thus we include a wide variety of topics.

The readers of *Rolling Stone* have expanded their horizons since 1967, and young people today are educated a lot faster than they were ten years ago. They go to movies, read books, are concerned about the environment, and vote.

It should be a matter of pride to the record industry that *Rolling Stone*—which is a child of the music business—has done so well in other fields and become so well-respected. It reflects well on everyone associated with music that *Rolling Stone* is a prestigious, important voice in this country.

RW: How do you determine the amount of *Rolling Stone's* music coverage?

Wenner: There's a basic formula we work with: eight to 10 pages—about 15,000 words—are devoted to music news. An additional six pages are scheduled for record reviews. And another six to eight feature pages are devoted to a music profile—usually a cover story. On the average, a little more than 50 percent of our editorial is music. On top of which, much of the non-music content is closely related to music.

RW: One criticism of *Rolling Stone's* music coverage is that it's sometimes behind what's happening.

Wenner: Sometimes you miss. Just ask any executive in the business if he hasn't had the same experience. Our basic record shows that 98 times out of 100, we're way ahead in picking artists. *Rolling Stone* clearly has on staff the best music writers in the country: Chet Flippo, Dave Marsh, Ben Fong-Torres, Cameron Crowe, to name a few. They are an almost unbeatable group. Look at our record—it's amazing.

RW: Why do you devote most of your coverage to well-known talent?

Wenner: We want to keep our sales up. We're quite happy to put Linda Ronstadt, Peter Frampton or Boz Scaggs on the cover, because by and large, the most popular artists are also the best. On the inside pages of *Rolling Stone* we always cover new artists. The fact is that there are more groups and artists making good music than ever. I'd love to have more space to devote to more artists, but that depends on getting more advertising.

Almost without exception, you'll find that new artists have been promptly covered and reviewed in *Rolling Stone*. I can't think of one new and deserving artist who hasn't been covered in *Rolling Stone*.

RW: What is your own personal involvement with music these days? Do you listen to records? Do you still go to concerts?

Wenner: I go to concerts and listen to lots of records. There's some fantastic new stuff out. Paul Simon has gotten better and better. I like anything Jon Landau produces. I love the Eagles, Rod Stewart, Steve Miller, Jackson Browne, Hall and Oates, Diana Ross, among others. And the *Rolling Stones*—forever!

RW: Do you personally follow the charts and read the trades?

Wenner: I can't follow the charts every week. It's simply a matter of time and of having developed a staff which follows industry news and the charts thoroughly and methodically.

RW: In the *New Times* profile you were quoted as saying you don't read the records section anymore. *New Times* also claimed that the quality of the music coverage has fallen off greatly since Jon Landau left.

Wenner: I always read the record section, usually before it goes to press. Jon Landau is a very old and close friend of mine. One of the things Jon did before leaving was find and train Dave Marsh. He consults with all of us very closely and very often.

I'll tell you about *New Times*. Their treatment of *Rolling Stone* has to be seen in context to be understood. They view themselves as competitive with us. Their motives in doing a profile on me are quite apparent from the articles and the other material disseminated by them.

New Times . . . did not have the courage to face me with their charges; nor did they check the facts which would have shown their statements and innuendos to be ridiculous.

They tried to defame me for my friendship with Clive Davis; they accused me of being bought off for a cover of *Rolling Stone*. They did not have the courage to face me with their charges; nor did they check the facts which would have shown their statements and innuendos to be ridiculous. This is not the first time they have attacked the music business. They went after Phil Walden six months before going after me.

RW: How do you feel about the record business now as opposed to ten years ago when you started?

Wenner: Ten years ago we were a close, small circle. I knew the head of every major company—some of them close personal friends. But now it's much bigger, and I'm not as totally involved. I don't wait outside Bob Rolontz's office for 45 minutes trying to sell a half page of advertising these days. You could ask this same question about *Rolling Stone*, and I would answer in the same way: I find *Rolling Stone* much more exciting—dealing with problems that are bigger in scope and more challenging than they were 10 years ago.

(Continued on page 17)

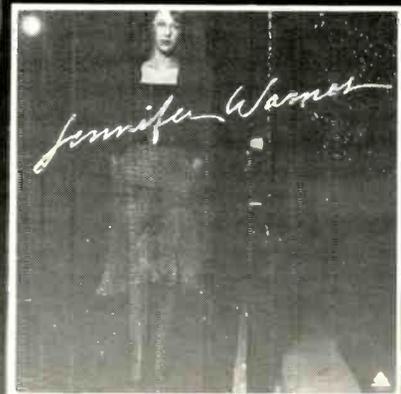
A new star has arrived. Right on time.



Jennifer Warnes

With her first single,
"Right Time Of The Night"
bulleting straight to the top of the charts
and her brilliant debut album
now breaking out all over the country,
Jennifer Warnes has arrived as a major new star for 1977.

**Jennifer Warnes
On Arista Records**



AL4062

Atlantic, Westbound Set Distrib. Pact

■ NEW YORK—Westbound Records, the Detroit-based pop and r&b label headed by Armen Boladian, president, has been signed to an exclusive worldwide distribution contract with Atlantic Records, it was announced jointly by Jerry Greenberg, president, and Hillery Johnson, vice president/director of special markets for Atlantic.

Under terms of the agreement, Atlantic will distribute all future product on Westbound Records, beginning with a trio of album releases in May: "Devil's Gun," the debut of the 5-person Detroit vocal group known as C. J. & Company, produced by Dennis Coffey

Schwartz Brothers, Inc. '76 Income Rises

■ WASHINGTON, DC—Schwartz Brothers, Inc. reported 1976 net income rose to \$349,636 or \$.46 per share from \$88,003 or \$.12 per share a year earlier. Sales in 1976 rose 16 percent to \$25,006,983 from \$21,641,971.

The fourth quarter ended December 31, 1976 was the most successful quarter in the company's 30 years of operation. Net income was a record \$289,925 or \$.38 per share on sales of \$8,782,245 compared with \$191,141 or \$.25 per share on sales of \$7,046,122 in the prior year.

During the year, the company's Harmony Hut chain, which operates 15 retail music stores, closed its small College Park, Maryland unit. A short time thereafter, it opened its second store in the Baltimore, Maryland area at the East Point Mall.

The company eliminated all bank indebtedness during the year, except for a \$131,458 mortgage on its headquarters building.

and Mike Theodore; "Back Home," the latest instrumental set from guitarist/composer/producer Dennis Coffey, who'll be re-forming his band for an accompanying tour; and the fourth Westbound album by the Detroit Emeralds, "Feel The Need," produced by Abe Tilmon and James Mitchell for Fee Productions.

Westbound also has several additional albums on schedule through the year, from Parli-funkadelic Thang singer Fuzzy Haskins; percussionist King Errisson; producer/arranger Mike Theodore; and the Fantastic Four, produced by "Sweet" James Epps and Dennis Coffey.

Plans also call for Westbound to make available (via Atlantic) much of its past catalogue, including albums by Funkadelic, Detroit Emeralds, Ohio Players, Denise LaSalle, Fantastic Four, Dennis Coffey, Houston Person, King Errisson, Spanky Wilson and others.

Honoring Engelbert



It's a happy Engelbert Humperdinck, shown here accepting two gold record awards, for his debut Epic Records single and album, both titled "After The Lovin'!" Bruce Lundvall, president CBS Records Division (left), and Ron Alexenburg, senior vice president, Epic Records and the Associated Labels (right) are equally pleased as they hand Engelbert his gold plaques following the singer's show at the 1977 NARM Convention in Los Angeles, Saturday night, which was CBS Records' night.

FCC Halts Hearings, Names New Prosecutor

By MICHAEL SHAIN

■ WASHINGTON — The Federal Communications Commission decided last week to change horses in mid-stream. The commission halted its hearings into allegations of payola/plugola in the Washington market last week until March 30 to allow a new prosecutor to take over. The new FCC counsel is Theodore Kramer, 31, a five-year veteran of the commission's hearing division. He replaces Keith Fagan, who has handled the questioning of witnesses for the FCC throughout the four-week proceeding.

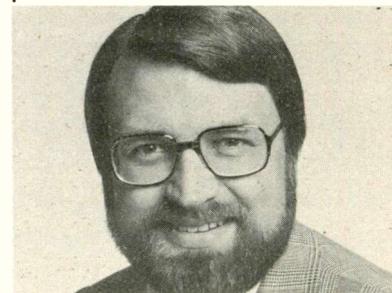
Fagan has been promoted to the litigation section of the FCC's general counsel's office, a promotion the FCC says was in the works before the payola investigation began in February. Charles Kelly, head of the hearing division and both Fagan's and Kramer's titular boss, reassured reporters that Fagan was being removed from the case because

of his new job, and not for any reason dealing with the hearings themselves.

Kramer has never been involved in a payola case before, he said, but sat in as Fagan's co-counsel all through the last week of hearings. The hearings resuming March 30 will take testimony from Jim Kelsy, general manager of WOL-AM (Washington), and from Cortez Thompson, the station's program director.

CBS Promotes Smith

■ NEW YORK—Rick Smith has been appointed to the newly-created position of vice president, business development, CBS Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.



Rick Smith

Smith joined CBS Records in 1974 as director of planning, CBS Records Group. In this capacity, he was actively involved in the recent acquisition of the Frank Music Company, and since August has been a vice president of Frank. Prior to joining CBS, Smith headed his own management consulting company, Henrick Smith Associates, and worked on a variety of assignments for both the domestic and international divisions of CBS Records.

\$1 Price Hike on ECM, Verve Product

■ NEW YORK—Lou Simon, executive vice president and general manager, and Harry Anger, national marketing director, of Polydor Incorporated has announced a price increase of \$1 on all new and catalogue items on the ECM and Verve labels, effective immediately.

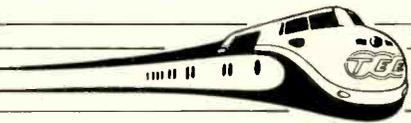
ECM releases will retail for \$7.98 and the two-record sets in Polydor Inc.'s reissue series of the classic Verve recordings will retail for \$8.98, both prices reflecting the \$1 increase.

In announcing the price changes, Lou Simon stated: "In order to maintain the high standards of quality in the pressing, printing and packaging of our jazz releases, this price rise is necessary."

Holmes To WB Music



Ed Silvers, president of Warner Bros. Music, has announced the signing of a long term agreement with Rupert Holmes, the writer, producer and performer, and his publishing company, Widescreen Music. In addition to recording three solo albums on Epic, Holmes co-produced (along with Jeffrey Lesser) Barbra Streisand's "Lazy Afternoon" album, and has been involved at various levels with the recording careers of Gene Pitney, the Drifters, the Platters, the Partridge Family, Wayne Newton, Al Martino and Andy Kim. From left: Normand Kurtz, Rupert Holmes, Ed Silvers.



K R A F T W E R K
T R A N S — E U R O P E — E X P R E S S



Their previous album, *Radio-Activity*, was voted Album Of The Year in France! Now, in their second Capitol album, they give us seven more incredible tracks of original technological rock!

K R A F T W E R K
T R A N S — E U R O P E — E X P R E S S



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **MORE WESTWARD CREEP:** Most label execs and industry observers are usually quick to link the industry's growth here to production itself, with general estimates holding that some 70 percent of the pop artists and productions extant are based in Los Angeles.

That trend clearly delights studio operators here, especially the more established independents. "With the closing of RCA, we're now the largest studio in the world," **Ron Trowbridge**, president of Wally Heider Recording, told us last week. "We were the largest independent before, and now we're the largest, period."

The Heider operation's Los Angeles and San Francisco studio complexes have built up a clientele that Trowbridge described as equally balanced between remote dates and studio jobs. Some of the more recent remote projects, both for albums and broadcast masters, include recent gigs by **Sea Level**, the **Nashville Brass**, **Foghat**, **Derringer**, **Helen Reddy**, **John Denver**, **Oscar Peterson** and, at press time, **Boston**.

In the studios, current projects and recent wrapups cover **Gladys Knight**, **Sarah Vaughan**, the **Supremes**, **Bette Midler**, **Dizzy Gillespie** and the **Bellamy Bros**.

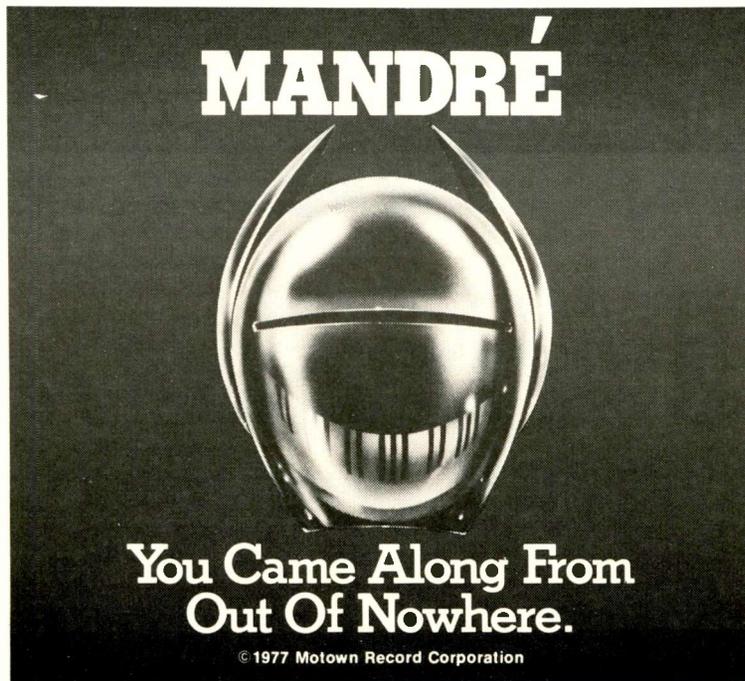
Meanwhile, across town at the Record Plant, there's little evidence of any concern over the change in the balance of power, simply because those rooms have been heavily booked as well. Top sessions include still more dates with **Bette Midler**, **The Tubes**, **Supertramp**, **Frank Zappa** and **Paul Anka**, with recent remotes topped by **Elvin Bishop's** gig at the Old Waldorf in San Francisco and the **Kinks/Sutherland Bros. & Quiver** shows at Santa Monica Civic.

BEST OF BOTH WORLDS: Seems that what COAST mentioned as a mere rumor last week about bassist **Jaco Pastorius** joining **Joni Mitchell's** touring band is true. Mitchell's manager, the soft spoken **Elliott Roberts**, assured us Pastorius won't be leaving **Weather Report**, though—mutually accommodating schedules are being worked out.

Meanwhile, Pastorius is reportedly learning to survive on 45 minutes of sleep a day, in expectation of being either in the studio or on stage the other 1395.

DON'T FORGET YOUR PIGNOSE: The **Nitty Gritty Dirt Band** will be going to the U.S.S.R. for the month of May to play 25 gigs in seven cities. Apparently a Russian delegation came over to check the group out in Aspen, their home town—but we suspect the Ruskies were really coming to catch a glimpse of **Claudine Longet** . . . Tentative line-up for **Van Morrison's** road band includes former **Mother of Invention** **Don Preston**, well-traveled bassist **Reggie McBride** and **Bruce Gary**, drummer for the ill-fated **Jack Bruce/Mick Taylor** band . . . Session contractors are probably already having anxiety attacks, but **Peter Gabriel** has scooped up some formidable players for his current tour, which will follow Gabriel's downshift from the Grand Guignol-avec-flashpot attack of early **Genesis** to a strictly musical approach, at least for this visit. Drummer **Allan Schwartzberg** and bassist **Tony Levin**, one of the more comfortable rhythm sections around, along with guitarists **Steve Hunter** and **Crimson** avenger **Robert Fripp**, percussionist **Jim Maelen**

(Continued on page 91)



Court Expands States' Taxation Powers; Distribution Cos. To Feel The Effect?

By MICHAEL SHAIN

■ **WASHINGTON** — A recent Supreme Court decision has significantly expanded the powers of state governments to tax businesses connected with interstate commerce. The ruling overturns a long-standing (26 years) precedent which strictly limited states' taxing authority over businesses which handled goods in interstate commerce. The ruling could have an important impact on independent and manufacturer-owned record distribution companies.

The case at issue involved the state of Mississippi and the Complete Auto Transit company, a firm which takes delivery of General Motors vehicles for delivery to dealers throughout the state. Mississippi assessed Complete Auto \$165 thousand in sales tax in 1976 for a four-year period beginning in 1972. Complete Auto challenged the assessment in court, arguing that it was part of an organization engaged in interstate commerce and therefore protected by the constitutional provision giving Congress exclusive power to regulate business among the states.

The auto distributor relied on

Atlantic Names Carson VP, Intl. Operations

■ **NEW YORK** — Phil Carson, former managing director of Atlantic U.K. in London, has been appointed vice president/international operations, it was announced by Ahmet Ertegun, chairman of Atlantic Records, and Jerry Greenberg, president.

As managing director since 1973, Carson was instrumental in developing the careers of many of Atlantic's British and European artists.



Phil Carson

Carson originally came to the attention of Nesuhi Ertegun at Atlantic Records in 1968, who appointed him label manager, a post he held until 1971. At that time, with the inception of WEA International, Carson was appointed marketing manager WEA/U.K., eventually assuming the post of general manager for the company until 1973.

a 1951 Supreme Court ruling which prohibits states from taxing the "privilege" of participating in interstate business. A 1972 Mississippi law directs the state to collect sales taxes from all businesses for "the privilege of doing business within the state." The high court, in unanimous opinion written by Justice Harry Blackmun, said that even though state law drafters had used the word "privilege" in the code, the state still has a valid tax claim on the company despite the use of a seemingly unconstitutional concept. "If Mississippi had called its tax one on 'net income' or on the 'going-concern value' of (Complete Auto's) business," Justice Blackmun wrote, the 1951 Supreme Court ruling, called the Spector rule, would have been a useless vehicle for appeal. The Spector rule, the court said, "has no relation to economic realities."

The authority-expanding ruling could mean that record distributors, taking delivery on product manufactured out-of-state for distribution within a state, may now fall liable for sales and/or gross receipts taxes imposed by their home states from which they were once exempt.

Columbia Names Coffino Artist Development Dir.

■ **NEW YORK**—Jonathan Coffino has been appointed director, artist development, Columbia Records. The announcement was made by Arma Andon, vice president, artist development, Columbia Records.



Jonathan Coffino

Coffino was most recently director, new artist development, Columbia Records. He joined CBS Records in 1969 as a marketing trainee and, the following year, was promoted to associate product manager, Columbia Records. In 1972, he became product manager, Columbia Records, and then associate director, product development, Columbia Records. In 1974, he was promoted to director, new artist development, Columbia Records.

Motown Hosts Distributors Celebrating New Releases



Photos, from left: (1) Motown Industries board chairman, Berry Gordy (center), and Motown Record president, Barney Ales (to his right), host distributors Stan Saulman, general manager of ABC Record and Tape Sales, Seattle (left); Harry Apostoleris, owner, Hittsville of New York; and Milt Salstone, owner, M.S. Distributing of Chicago. The occasion was a gala luncheon at the Gordy estate, at which Motown's two latest releases, "Marvin Gaye Live At The London Palladium" and The Commodores new release simply entitled "Commodores" were previewed. (2) Bill Emerson, Jr., sales manager, Big State Distributors; Bill Emerson, Sr., general manager, Big State Distribu-

tors; Chuck Huesman, branch manager, Together Distributors; Ales; Bud Daily, owner, H. W. Daily & Company; Wes Daily, H. W. Daily & Company; Berry Gordy; Sid Talmadge, owner, Record Merchandising; Sam Ginsberg, sales manager, Record Merchandising; and Salstone. (3) Aubrey Moore, general manager of Schwartz Brothers; Jerry Jacobs, sales manager of Schwartz Brothers; Gordy; Ales; Nick Campanella, sales manager of Hittsville; Apostoleris; Murray Voscoco, general manager of Hittsville; Mike Lushka, vice-president of marketing and sales, Motown; and Dan Chasky, Motown's east coast sales manager.

RCA Names Tessler Intl. Mktng. Mgr.

■ NEW YORK—Jack Tessler has been named to the newly created post of manager, international marketing, at RCA Records, it was announced by Jose Vias, director, international headquarters operations, at the company.



Jack Tessler

Tessler comes to RCA from Motown Records where he was director, international operations since 1973. Before that, he served Paramount Records as manager, international operations, for four years. He also worked as executive administrator at Mills Music Publishing and began his record career at CBS Records as manager, creative service, international division.

Col To Record 'Annie' Score

■ NEW YORK—Bruce Lundvall, president of CBS Records Division, has announced that Columbia Records has acquired the original cast recording rights to the musical show "Annie."

Based on the famous comic strip character, "Little Orphan Annie," the show is the brainchild of Thomas Meehan, a former writer for The New Yorker and such television shows as "That Was The Week That Was."

ABC Ups Schoenberger

■ LOS ANGELES—John Schoenberger has been named director, national album promotion, ABC Records, it was announced by Charlie Minor, vice president, promotion, ABC Records.

Schoenberger has been with ABC for the past three years as local promotion manager of the Miami branch, and then of the Atlanta branch. Previously, he was director of national album promotion for Sire Records in New York and was with Famous Music in Florida for two years.

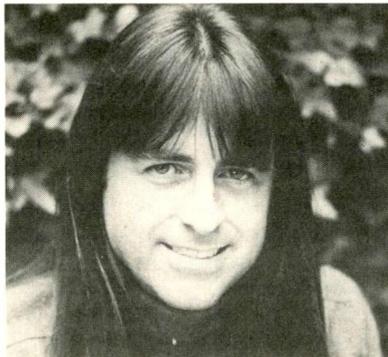
In his new position, Schoenberger reports directly to Minor.

Statlers Secure Gold

■ CHICAGO—"The Best of The Statler Brothers" album on Mercury has been certified gold by RIAA.

ABC Promotes Pope

■ LOS ANGELES — Tom Pope has been promoted to the position of director of advertising-merchandising, ABC Records. The announcement was made by Herb Belkin, vice president, creative services and marketing, ABC Records.



Tom Pope

Pope, who has been creative manager, advertising, ABC Records for the past year, came to the company after freelance advertising for A&M and United Artists for several years.

Colgems-EMI Pacts With Rolling Stones

■ NEW YORK — Colgems-Emi Music, Inc. will publish the music of the Rolling Stones in the United States and Canada effective immediately, it was announced by Lester Sill, president of Screen Gems/Colgems-Emi Music, Inc.

The new pact covers the five forthcoming lps from the Rolling Stones, as well as going back to cover all material released on Rolling Stones Records.

Robbins Exits Chappell

■ NEW YORK — Buddy Robbins has left Chappell Music and will be announcing his plans shortly. Robbins was creative assistant to Chappell president Norman Weiser.

While at Chappell for the past six years, Robbins worked with such writers and artists as Jule Styne, Burton Lane, Jackson and Yancy, Jerry Butler, Billy Jackson and Flame.

Robbins can be reached at (212) 595-9409.

Gladys Knight & The Pips

PERFECTION IN PERFORMANCE, INC.

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BUSINESS in '77



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Cherry Hill, New Jersey



ENGLAND



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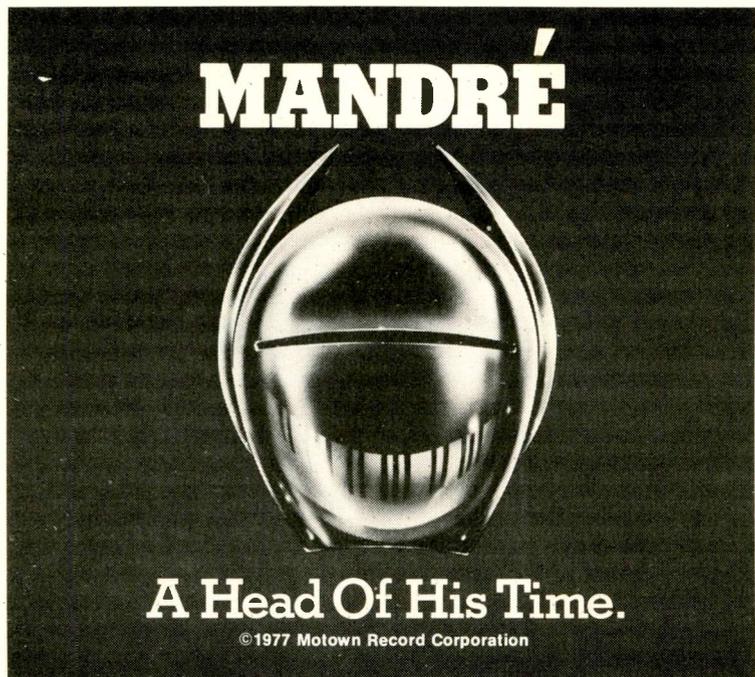
By IRA MAYER & BARRY TAYLOR

■ SEE WHAT EARLY TO BED, EARLY TO RISE AND A HALF A DOZEN VITAMIN C PILLS A DAY CAN DO FOR YOU: Yes, **Swine Flue Sally** has been healthy (though in a state of perpetual nervous catatonia) for two weeks now, but **Barry "Frogthroat" Taylor** is sloshing around in his waterbed as this is being written. He was kind enough to call in a few items. Being as they were all about Burmese jade-mining bands, we figured we'd humor him until Monday morning when he'd have come back to his senses and remember that we'd already run all those items two years ago.

ONE CORNED BEEF ON RYE WITH RUSSIAN DRESSING AND COLE SLAW: One method to insure that the wax you put your name on is the wax you want it to be is to form your own company and put your record out yourself, which isn't as expensive a proposition as it might at first seem to be (provided you can get studio time at a reasonable rate and don't waste too much of it once you're in there). A number of groups have done just that lately, including two in particular who had track records of a sort to begin with. The **Sons of Champlin** put their last out on Gold Mine and then sold it to Ariola-America; similarly, the **Hoodoo Rhythm Devils'** latest came out on World Records, but is now distributed by Fantasy. Some others to add to your list: **Head East** (originally on Pyramid, then picked up by A&M); **Flamin' Groovies** (from Bomp to Sire); **The Saints** (their own label to Power Exchange to EMI—with a deal for the U.S. still to be made); **Captain & Tennille** (Butterscotch Castle to A&M—their first single, "The Way I Want to Touch You"). Punk bands seem especially strong on this route—as **Greg Shaw** points out, it's a good way to prove demand and to put pressure on the regular labels for better negotiating positions. He believes that an "alternative market" will build to the point where a punk group can sell 10-12,000 copies of a single. **Patti Smith** and **Television** are examples of people who put their own records out and used them to this purpose, though the Mer and Ork singles they issued respectively were not picked up as part of their subsequent major label deals. And just to show it works both ways, there's **Earthquake**, which went from A&M to Beserkley, a label in which the group is part owner.

TWO FRANKS, NO MUSTARD: The new **Streetwalkers'** album, "Vicious But Fair," currently one of the hottest import lps in the country, will be released here by Mercury the first week of April. The group has signed with Paragon for a U.S. tour which will begin in May . . . **John Pritchard's** songwriting credit was inadvertently left off last week's review of **Captain & Tennille's** "I Can't Stop Dancing." . . . What's left of the original line-up of **Renaissance** has re-grouped under the moniker **Illusion**. The band members: **Jane Relf** (vocals), **John Hawkin** (keyboards), **Jim McCarty** (percussion) and **Lewis Cennamo** (bass) with new members **John Knightsbridge** (guitar) and **Eddie McNeill** (drums). The name was suggested by **Keith Relf** before his death last year . . . Is A&M about to take its chances with the

(Continued on page 112)



T. K. Re-Signs K. C.



K. C. & The Sunshine Band has been re-signed to T. K. Records according to T. K. president Henry Stone (center). In addition, it was announced that T. K. Records will distribute the new Sunshine Sound label headed by Sunshine Band members **Harry Wayne (K. C.) Casey** (right) and **Rick Finch**, who've written and produced all of the group's hits. The first release on Sunshine Sound Records, a division of Sunshine Sounds Enterprises, Inc., is "It's Been So Long" by **Fire**, the backup singers who record and tour with K. C. & The Sunshine Band.

WB Continues Artist Rel. Expansion

■ LOS ANGELES — In line with the recently announced expansion of the artist relations department, part of Warner Bros. newly formed career development operation, **Carl Scott**, director of artist relations, has announced a number of major additions and changes in his area.

Benita Brazier has been appointed director of r&b artist relations. Brazier was formerly production assistant to the **Doobie Bros.'** **Dubro Corp.**, and works out of Warner's home office in Burbank.

Carolyn Baker has assumed the post of eastern r&b artist relations director. Baker, who comes to Warner Bros. from the **Dinah Shore Show** where she had been talent coordinator, is working out of the Warner's New York office in her new capacity.

The other addition is **Mike Stone**, who joins as western artist relations supervisor. Stone had previously been Warner Bros. promotion manager in Detroit and is now headquartered out of Warner's Burbank home office and is covering artist appearances in the 11 western states.

George Gerrity is now national artist relations supervisor after having been western supervisor.

In his new capacity, **Gerrity** will be involved with mapping out tour coverage and priority assignments for the entire artist relations field force.

Alan Rosenberg, eastern artist relations supervisor based in New York, is now responsible for coordinating all television guest appearances for Warner Bros. artists and involved in coordinating for syndication all live radio broadcasts and interview tapes by Warners artists.

Patricia Bjorklund has been promoted to artist relations administrative assistant. Working in Burbank, she will coordinate information for the field force. **Bjorklund** was **Scott's** secretary.

MCA Promo Changes

■ LOS ANGELES—**Shelley Hoppers** has been promoted to the position of national promotion projects director for MCA Records, according to **Ray D'Ariano**, vice president/promotion for the label. Ms. Hoppers will be working closely with MCA artists and their releases on special national promotions and will act as trade liaison for the promotion department. Prior to this promotion Ms. Hoppers held the position of national secondary promotion director.

D'Ariano also announced that **Joy Hall** will replace Ms. Hoppers as national secondary promotion director.

NAIRD Convention Set

■ CHICAGO — The National Association of Independent Record Distributors (NAIRD) will hold its eighth annual convention May 5-8 at the O'Hare Motor Inn, Schiller Park, Illinois. For information regarding registration and fees, contact **Billie Thomas** c/o Tant Enterprises, 23745 Research Drive, Farmington Hills, Mi. 48024. Phone: (313) 478-5620.



Shelly Hoppers

Weather Report

“Heavy Weather”... You can dress for it, but you can't escape it.

“Heavy Weather”...
a turbulent new album from
Weather Report, who topped the
1976 *down beat* Reader's Poll as
Best Jazz Group.

“Heavy Weather”...
fired by the improvisational
flights of Joe Zawinul, Wayne
Shorter, Jaco Pastorius,
Alejandro Acuna and Manalo
Badrena.

“Heavy Weather”...
on Columbia Records and Tapes.

See Weather Report in concert on the
following dates:

4/1	Music Hall	Houston, Texas
4/2	Paramount Theater	Austin, Texas
4/3	North Texas State Univ.	Dallas, Texas
4/5	Uptown Theater	Kansas City, Missouri
4/6	University of Missouri	Columbia, Missouri
4/7	Fox Theater	St. Louis, Missouri
4/8	Indiana Theater	Indianapolis, Indiana
4/9	Royal Oak Theater	Detroit, Michigan
4/10	Uptown Theater	Chicago, Illinois
4/12	Kleinhans Music Hall	Buffalo, New York
4/15	Warner Theater	Washington, D.C.
4/16	Rogues Ball Room	Virginia Beach, Virginia
4/22	Berkely Theater	Boston, Massachusetts
4/24	Tower Theater	Philadelphia, Pennsylvania
4/26	Soldiers & Sailors Hall	Pittsburgh, Pennsylvania
4/27	Emery Auditorium	Cincinnati, Ohio
4/30	Beacon Theater	New York, New York
5/18	Paramount Theater	Seattle, Washington
5/21	Del Mar Theater	Santa Cruz, California
5/22	Community Theater	Berkeley, California
5/24	Arlington Theatre	Santa Barbara, California
5/25	Civic Center	Santa Monica, California

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PC 34418

Fantasy Roster Grows with Bay-Area Performers

By JACK McDONOUGH

■ BERKELEY — A batch of recent signings has significantly increased a Fantasy Records roster of Bay Area-based performers. The signings include Toni Brown and Terri Garthwaite; Pete and Sheila Escovedo; the Hoodoo Rhythm Devils; Bill Summers; and the band that played behind Joe McDonald as Country Joe and the Fish.

Brown and Garthwaite, the principal creative forces behind Joy of Cooking, have signed for three lps — one each as solo act and one together. The duo previously did one "Toni and Terry" record for Capitol (Joy's label), titled "Cross-Country." In addition, Brown had a solo lp on MCA, from which Twiggy drew several tunes for her current English hit lp, and Garthwaite's critically noted lp on Arista, "Terry," included two Brown songs as well as six Garthwaite originals. Garthwaite will be working with Orrin Keepnews, head of jazz production at Fantasy; Brown has not yet selected a producer.

The Country Joe & the Fish lp is now being mixed at Fantasy by Sam Charters, who produced the band's Vanguard recordings in the sixties. Charters, an expatriate living in Sweden since the 1970 invasion of Cambodia, returned specifically to undertake this project which reunites the original Fish band — Barry Melton, Bruce Barthol, David Cohen and Gary "Chicken" Hirsh. The lp, scheduled for a probable summer release, is titled "Come to the Reunion," and includes one old Fish standard, "Sweet Martha Lorraine," with a new arrangement. Meanwhile, McDonald has just released a new solo package on Fantasy, "Goodbye Blues" (produced by Bill Belmont), and is currently doing a Far Eastern swing through Australia, New Zealand and Hong Kong that will culminate with an appearance at Japan's Whale and Dolphin celebration at Tokyo's Harumi Dome April 8-10.

Summers, a member of the original Headhunters, has one album thus far on Fantasy and has recently come into greater prominence through his work as percussionist and concertmaster for the Quincy Jones "Roots" soundtrack. Summers appeared with Jones on the February 28 Dinah Shore show.

Pete and Sheila Escovedo are a father-daughter percussion team which has just released "Solo Two," produced by Billy Cobham (also, incidentally, now a Bay Area resident). Fantasy has recently promoted local club dates for the two as "Pete &

Sheila Escovedo & Friends." Pete Escovedo was an original member of Santana and with his brother Coke (now on Mercury) founded Azteca.

The Hoodoo Rhythm Devils, longtime Bay Area favorites who once recorded for Capitol, issued an album in October on their own label, World Records. The band itself has been signed to Fantasy for one more record. Produced by Jack Leahy at Funky Features Studios in San Francisco, the album, titled "Safe In Their Homes," boasts guest appearances by a host of Bay Area luminaries like Steve Miller, Ronnie Montrose, Link Wray, Richard Greene, the Pointer Sisters and others. Fantasy has picked up the record for distribution and will reissue it with only very slight change in packaging.

Other local Fantasy footnotes include David Bromberg's recent move to the area (Marin County) and Cal Tjader's new live album recorded last year at San Francisco's Grace Cathedral.

Recent Fantasy releases from non-area artists include "Pastels" from new signee Ron Carter; Patrice Rushen's "Shout It Out;" the new Sonny Rollins set which features work by Summers; and a George Benson set on Prestige that is a reissue of Benson's first album leading his own band.

The Fantasy-Prestige-Milestone "Twofer" catalogue now numbers 126 titles, with a dozen more — four titles on each label — forthcoming within the next month. The company has also recently put into the U.S. market 75 titles from the Japanese series of older Riverside jazz recordings. Most of these have long been out of print here, although some of the records have been available in the "Twofer" series. The new releases means that the original art-

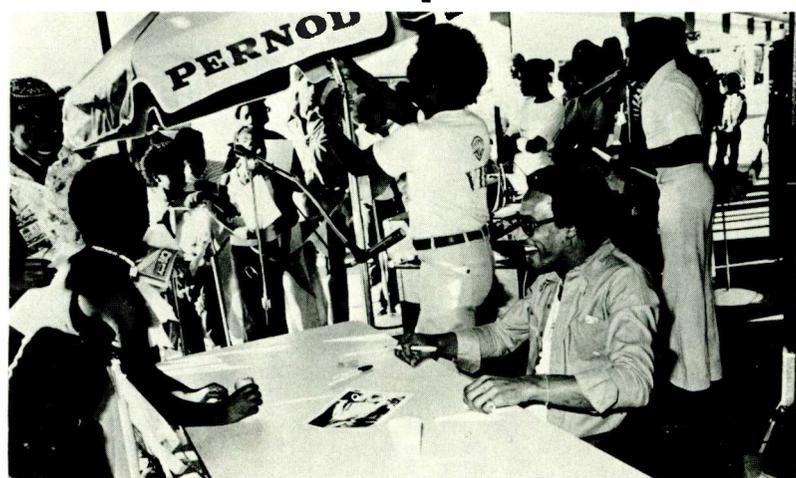
work is now available to the consumer. Fantasy had experimented with a few of these titles and when they sold well the company decided to make the entire set available.

Fantasy is also capitalizing on the huge success of "One Flew Over the Cuckoo's Nest" and is moving full steam ahead on movie projects. Fantasy has thus far been lining up movie deals one at a time, but press officer Gretchen Horton says it is quite possible that board chairman Saul Zaentz, who handles the film deals while president Ralph Kaffel runs the record end of the business, may have multiple films in production by summertime. Fantasy is now in the final stages of post-production work on "The Warriors," a family film directed by Keith Merrill that tells the story of a young Indian's return to his reservation to learn from his grandfather after having spent his formative years in a city environment.

The company has also contracted to do two features films based on "Lord of the Rings," the enormously popular fantasy work by J.R.R. Tolkien. Animator Ralph Bakshi will do the major work on the films in Los Angeles. Bakshi previously worked on Fantasy's "Fritz the Cat" films. The first "Lord of the Rings" film is expected in November, with the second to follow a year later.

In addition to all this activity, Fantasy expects in July to break ground for a large new building on the lot at Ninth and Parker in Berkeley adjacent to the current headquarters. The new building will house the legal, accounting, and data processing operations, as well as a screening room and a 24-track studio, which will alleviate the pressure on the existing studios caused by film-sound-track work.

'Creme' of the Crop



Atlantic recording artist Johnny Bristol was the focus of attention in Los Angeles recently, as the label undertook a nationwide Valentine's Day album sales campaign that included his Atlantic debut, "Bristol's Creme." Bristol, who is currently putting together his next Atlantic album (and premiere stage show) in Los Angeles, is shown during the Valentine's Day in-store album autographing promotion at VIP Records in Inglewood.

CONCERT REVIEW

Kiss Comes Alive At the Garden

■ NEW YORK — Kiss's (Casablanca) Madison Square Garden debut was more like an indoor circus doubling as a Fourth of July celebration than a concert. From the moment the opening act went on stage it was obvious that the youthful audience had come for one reason only. Unfortunately, in restless anticipation of their heroes, the audience overlooked the performance of former Montrose lead singer Sammy Hagar (Capitol). Despite the noticeable between-song chants for Kiss, Hagar and band performed their melodic and equally virile brand of rock with energetic vengeance.

Between sets, Kiss fans paraded the Garden carrying banners and sporting face make-up. A pair of Kiss army recruits even took the trouble to dress in costumes fashioned after bassist Gene Simmons and guitarist Ace Frehley.

Firecrackers, sparklers and blinding flashbulbs were at the disposal of thousands of fans who became ecstatic the moment the house lights went out. In anticipation of a lull in the background several minutes were allowed to pass between the time members of Kiss became visible on stage and the music began.

What followed was one of the most threatening as well as enthusiastically received rock concerts in New York rock history. After all, New York is Kiss' official barracks and both audience and group were giving their all.

Kiss performed a large portion of their latest album, "Rock And Roll Over," as well as a sampling of favorites from throughout their career. When the basic four chord simplicity of their hard rock assault wasn't enough to be totally captivating, their theatrical antics more than compensated. Guitarist Ace Frehley's swift ascent up a series of steps to the top of a platform well over 10 feet high demonstrated that coordination and agility are as crucial to this band's performance as musicianship. Other visual highlights of the evening included Frehley's steaming guitar, and Gene Simmons' bass solo accompanied by his blood spitting act.

Just what the climax of the evening was is hard to decide. For some it was the band's closing anthem, "I Want To Rock And Roll All Night."

Whether it's the theatrics, the music, or both, one thing is certain, the adventure of seeing Kiss' bigger than life odyssey of comic book heroes as rock 'n' roll marvels is truly unforgettable.

Kristeen Nicholson

Dialogue *(Continued from page 8)*

RW: What factors affect decisions to do industry stories?

Wenner: Covering the industry is hard, because it consists of insiders. Executives particularly are very circumspect about what they say. But our readers are fascinated by record business stories and the surveys emphatically show that they want much more industry coverage.

The record industry got burned on the payola investigation. The record business was treated unfairly. Rolling Stone fell for the publicity-seeking prosecutor in New Jersey. In fact, that investigation amounted to a clean bill of health for the record business. Whatever dubious practices there may be are minor and are of no consequence whatsoever in comparison to practices of industries that are harming America. If you weigh practices in the record business against what we have learned about payoffs by defense manufacturers and oil companies—incredible corruption involving millions of dollars—you'll agree that payola is a phantom.

The person who was burned the most was Clive Davis. He was dragged through the mud, and Rolling Stone did its part. Which I'll always regret.

RW: Will you elaborate on the reasons for Rolling Stone's move from San Francisco to New York?

Wenner: There are several. By 1975, half the company was on the east coast and half the company on the west coast. The obvious benefits of consolidation became clear—especially the ease of running the company from one office. Having everybody together generates more energy. I personally like New York City and I have had a home here for two years, commuting back and forth to San Francisco. The communications industry is headquartered in New York, so the talent we need is much more available than in San Francisco. Additionally, New York is beginning a cultural renaissance that will make it the dominant city of America during the next decade.

RW: Is the Rolling Stone staff more stable now than it has been in past years?

Wenner: We are a company which has a very rapid growth rate. We're working mainly with young people who haven't completely made up their minds about their lives. If you look around our offices, you'll find people who have been here for nine years, seven years, six years, five years and so on. I don't think we've lost many good people. In fact, the best talent has stayed.

Rolling Stone has developed some remarkable writers and editors, by and large the best of any publication in any field. We have an outstanding group of people who like each other, have a good time and meet the highest professional standards in this country.

RW: What enabled you to get advertisers such as cigarette, camera, liquor, automobile and motorcycle manufacturers?

Wenner: Other companies begin to pick up a few tips from the record business—which is the most successful industry marketing products to young people. This is a message that took several years to sell to the hi-fi business. You wouldn't believe the resistance we had trying to explain that the people who bought records also bought equipment to play their records on. It took a long time to persuade them that the mysterious increase in their sales was not coming from classical music fans.

We're knocking down that same kind of thinking all over. Now we have to overcome a reverse prejudice on the part of record companies. Rolling Stone is still the most efficient vehicle available for selling records to do so thoughtfully.

RW: There's a concern that the climate of Rolling Stone is changing, that your new advertisers change the ambiance of the book.

Wenner: People who buy records also buy automobiles, drink beer, wine and liquor, own cameras, wear clothes and are involved in a whole range of consumer activities.

The industry is so oriented to aural, electronic communication that there is a tendency to neglect—almost a prejudice about—print advertising. And this has created an unwillingness to examine print carefully and objectively. Print has a lot of advantages over radio and television. One, for instance, is simply that a message in Rolling Stone has a life of two weeks versus 30 seconds. I frankly think that television is a glamorous waste of money.

I'm concerned that the record business continues to see—as our circulation goes up and the rates go up—that Rolling Stone is still, without peer, the single best medium for record advertising. We plan to sponsor a major research study of record advertising on radio, TV and magazines and present the study to anyone in the industry who wants to see it.

We have created a general interest climate in Rolling Stone that enables the industry to reach the broadest market for records—far broader than one could reach in specialty publications and far more

“ . . . New York is beginning a cultural renaissance that will make it the dominant city of America during the next decade.”

efficient than a mass publication like People, because of the way we make our selection of our editorial subjects. People who buy four or five albums a month have diverse other interests and the way to reach them is through media that include ideas and interests which are related in sensibility to music.

RW: But in the case of an artist who is new or just starting to happen, your rates take up more and more of the available budget.

Wenner: In breaking a new artist, Rolling Stone is even more important because Rolling Stone is where you locate the taste makers. It's sadly shortsighted marketing to cut the budget on a new artist, especially by two thousand dollars. Money should be allocated for the long term.

The last thing that the industry has to be worried about is Rolling Stone's advertising rates, and whether they are \$5200 or \$6200 a page. With discounts and everything it amounts to an increase of a few hundred dollars—a genuinely insignificant cost, when you look at the volume and profit structure of the record business. It's pennies.

RW: Have you set goals for circulation growth?

Wenner: Yes. By December, 1976, we reached a very significant mark—500,000 paid circulation. This makes us bigger than the New Yorker, New York Magazine, Harpers and Atlantic, among others. We now sell more copies on newsstands than Time or Newsweek. Our next goal is 750,000 paid circulation by the end of 1978, and once again to do so without artificial props like sweepstakes and cut-rate campaigns.

RW: What publications do you view as competitive?

Wenner: The small music magazines do not compete at all; higher circulation publications that operate within our age group—like Oufi or Lampoon—have a minimal (less than 10 percent) crossover duplication with our readership. The average New Times reader is 40 years old according to the 1975 independent survey done by TGI, so they aren't even in the ballpark. The serious competition we have is with Time, Newsweek and national media—newspapers and television—for stories and hot editorial content.

RW: What does Rolling Stone represent in terms of the popular record market?

Wenner: Our total readership is 3,000,000 people between the ages of 18 and 34 years old. Every year we do two separate surveys to determine how many records and tapes they buy, and every year it turns out that the average reader buys 61 albums per year. That's a 180 million lps per year. Think about that!

Our growth and expansion has directly paralleled that of the record industry. And survey after survey shows that the majority of our viewers still buy us first for music. Record reviews and Random Notes are far and away the most popular sections of the magazine.

RW: By diversifying editorially, you've brought a non-music audience into music. Conversely, though, have you lost any segments of the music audience that you had at the beginning?

Wenner: Our readers have not outgrown us, and we don't outgrow them. When we started Rolling Stone in 1967, the average age of the reader was 22. Today—ten years later—the average age is 24. In other words, our growth has been within the same age group, yet has also reflected the long term population trend.

We just completed an editorial survey of our readers, and found that 80 percent of the “music readers” read the non-music edit, and 80 percent of the “non-music readers” regularly read the music content. I'd call that a success, one that is very gratifying personally.

The effect is that we sell music fans on our political views and in the same fashion, turn on people who are peripherally into music, hipping them to what they should buy.

RW: What will you be doing to hold and expand your audience?

Wenner: Keep up excitement with new ideas, new subjects—and new approaches—and stay right on top of music.

We're testing radio spots in several cities. We're currently in 65,000 retail outlets. Our field force just cracked the 2300 Safeway supermarkets. And we're in the final stages of placing Rolling Stone at the check-out counter in every 7-11 store in America—5600 retail outlets. The 7-11 chain has the exact same demographics as Rolling Stone

(Continued on page 91)

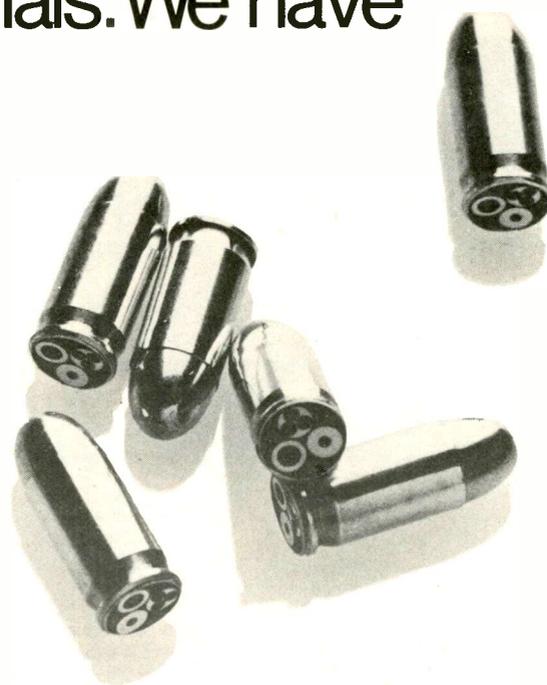
**YOU ARE READING
RECORD WORLD
THE MARKETING SOURCE
FOR THE PROFESSIONALS!**

**THIS IS NOT SO BECAUSE WE ARE SAYING IT—
IT IS A FACT BECAUSE YOU CONFIRMED IT.**

The industry's response to our current house ad campaign has been both overwhelming and gratifying. To receive acknowledgement of this magnitude for our promotion from the masters of promotion is recognition we do not take lightly.

Quite candidly, the campaign was conceived to be self-serving. However, its development was based on facts and conviction from as objective a viewpoint as is possible.

We intend to continue self-promotion to further accelerate our growth. Not depending solely on house ads, but thru innovation, expansion and performance. You have accepted us as the marketing source for the professionals. We have accepted the responsibility.



RECORD WORLD
**THE CHARTS ARE QUANTITATIVE/
THE BULLETS MEAN BUSINESS**

WBCN Names Shannon Program Director

■ BOSTON—WBCN-FM here has announced the appointment of Bob Shannon as its new program director, effective April 1.

Shannon, who has been music director at KAFM-FM in Dallas, a progressive country station, will replace Norm Winer, who will become evening air personality at KSAN-FM in San Francisco. WBCN has yet to announce who will fill Winer's mid-morning program.

S.F. State Univ. Sets Frampton Fund

■ SAN FRANCISCO—Paul F. Romberg, president, has announced the establishment of the Peter Frampton Music Endowment Fund at San Francisco State University. The fund honors A&M artist Peter Frampton, whose recent album, "Frampton Comes Alive," is one of the largest selling records of all time.

The Peter Frampton Music Endowment Fund will provide scholarships for San Francisco State University students showing exceptional talent in contemporary music. The fund has been created to allow talented students from the University to further their education.

Atlantic Taps Two

■ LOS ANGELES—Atlantic Records has appointed Steve Rosenthal and Jess Levitt to positions in the publicity department at its west coast headquarters here.

Rosenthal will be west coast publicity director for Atlantic, reporting to Barbara Carr, director of press/publicity. Levitt will become Atlantic's west coast trade publication liaison.

Col Promotes Brunman

■ NEW YORK — Glen Brunman has been appointed to the newly created post of associate director, tour publicity and special projects, Columbia Records. The announcement was made by Judy Paynter, director, national publicity, Columbia Records.



Glen Brunman

Brunman's promotion is part of a general reorganization and expansion of the Columbia Records publicity department. He will be heading up the new tour publicity department. Carol Bork, tour publicist, Columbia Records, will be reporting to him.

Brunman joined CBS Records in February, 1975 as general publicist, CBS Records. In 1976, he was made manager, unit publicity, CBS Records. Previously, he had been managing editor of Good Times Magazine.

Sawyer Joins UA

■ LOS ANGELES — Ken Sawyer has been named national singles sales manager, United Artists Records, according to Joe Carbone, vice president of sales. Sawyer will report directly to Carbone and will headquarter at the label's Los Angeles office.

Sawyer comes to United Artists from Southwest Distributors where he served as general manager. Prior to that he was a salesman in Los Angeles for Eric-Mainland Distributors.

Import Albums

ROMANCE '76

PETER BAUMANN—Virgin 28311 (Germany)
Baumann is one third of Tangerine Dream, a group poised to make its impact on the American market very shortly with the "Stratosfear" lp and concert tour. With his first solo effort, the keyboardist shows a distinct compositional maturity on side one while the other side is devoted to moodier pieces.



PAR LES FILS DE MANDRIN

ANGE—Philips 9101 190 (France)
The latest album by this veteran French progressive outfit is thematically conceived with music ranging from rock to music hall. The fidelity is exceptional as is the musicianship, and dressed in an elaborate package detailing the story, this lp stands to make a considerable impact on the import market.



DIAMOND OF DREAMS

HERON—Bronze ILPS 9460 (U.K.)
With his third album, Mike Heron has moved as far away as one possibly can from his roots as a member of the Incredible String Band. He has taken this band in the direction suggested by the rockin' rhythmic "Warm Heart Pastry" on his first lp, but even without Pete Townshend, Keith Moon and Ronnie Lane, "Diamond of Dreams" makes a strong statement.



OXYGENE

JEAN MICHEL JARRE—Motors 2933207 (France)
Jarre is a French composer-keyboardist who incorporates overdubs of no less than four different synthesizers, organ, eminent, mellotron and Rhythmin' Computer for this album recorded at his home studio. The moods shift in timbre and tonality through the six parts of his work as they reflect the technique of the composer.



LIVE AT THE L.A. TROUBADOUR

FAIRPORT CONVENTION—HELP 28 (U.K.)
With what must be the "umpteenth" album since their inception in the '60s, Fairport continues to shine with electric adaptations of traditional melodies. This live set (via Island's mid-price label) is valuable for the perspective it lends to material like "Sloth" and "Matty Groves" punched out by Msrs. Thompson, Mat-tacks, Swarbrick and Pegg.



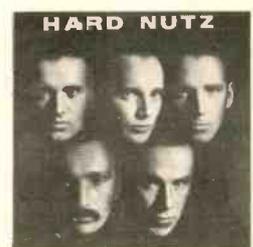
DRY RUN

GEORGE HATCHER BAND—UA 29997 (U.K.)
Hatcher is a southerner who has migrated to England to put together this quintet of musicians who breathe fire into a collection of his hard hitting songs. Hatcher himself has a gravelly delivery that is reminiscent of Joe Cocker and it is this quality that producer Tom Allom (Strawbs) has chose to focus on.



HARD NUTZ

NUTZ—A&M 64623 (U.K.)
The third album by Nutz finally establishes a distinct identity as they sound like Deep Purple (circa "Machine Head") musically, and vocally like the heavier side of Queen. Credit producers Gary Lyons and John Sinclair for the performance gleaned from the group, now a quintet with the addition of keyboardist Ken Newton.



MANDRÉ

He'll Steel Your Heart.

©1977 Motown Record Corporation

E. Power Biggs

Every Sunday morning for sixteen years, he would leave his house in Cambridge, Massachusetts, and make his way through the narrow tree-lined streets to the Busch-Reisinger Museum at Harvard.

By 9:30 he was seated at the organ, and millions of Americans turned their radios to CBS, ready for another E. Power Biggs broadcast. "They gave me absolute freedom of repertoire—I played the whole of Bach, bit by bit. And in those days Arthur Fiedler would come and conduct members of the Boston Symphony."

In 1958 the broadcasts ended, but by this time E. Power Biggs had become a legend. His exciting concertizing throughout the world, his remarkable recordings (well over 100 albums), and his sheer joy in music continued to the time of his death.

Like any true artist, E. Power Biggs opened doors, exploring and exposing dynamically the intricate beauties of the organ, masterfully interpreting the composers he loved, especially Bach.

Biggs once wrote, "By happy chance, Bach's birthday, March 21, coincides with the first day of spring. Earth's rebirth always inspired Bach.

"In the 'Sonata to the Easter Cantata,' Bach almost literally commands the earth to waken, the heavens to rejoice. With trumpets, drums and scurrying strings, spring comes bustling in. As the miracle of earth's renewal never ceases to amaze us, so do we feel, with Robert Schumann, that 'we are never finished with Bach'."

Once more it is March, spring is bustling in, and the heavens rejoice that we shall never be finished with E. Power Biggs. His artistry has joined the ranks of miracles which never cease to amaze.

CBS Records.

KLAATU—Capitol 4377

CALLING OCCUPANTS (prod. by Klaatu) (writers: Klaatu) (Klaatoons, ASCAP) (3:20)

There is some controversy concerning the personnel of the group, but their identities are not as important as the sound of this single, an intricately arranged tune full of chart potential.

RAMONES—Sire 738 (ABC)

SWALLOW MY PRIDE (prod. by Bongiovi & Erdelyi) (writers: The Ramones) (Taco/Bleu Disque, ASCAP) (2:04)

Love 'em or hate 'em, the Ramones are at the forefront of the new wave and pack more energy into a two minute song than just about anyone else.

PEACHES AND HERB—MCA 40701

WE'RE STILL TOGETHER (prod. by Van McCoy & Charles Kipps) (writer: Van McCoy) (Warner-Tamerlane/Van McCoy, BMI) (2:38)

Not only is the group still together as the title says, but Van McCoy is working with them once again. That three-way hit combination will reign again.

TED NUGENT—Epic 8 50363

FREE-FOR-ALL (prod. by Werman-Davies-Futterman) (Magicland, ASCAP) (3:09)

The "Daniel Boone of rock" as he's affectionately known draws a bead on the singles chart with this title tune from his last lp. It could be a hit.

ALBERT KING—Utopia JB 10879 (RCA)

AIN'T NOTHING YOU CAN DO (prod. by Bert deCoteaux) (writer: Chuck Brooks) (Malaco, BMI) (3:15)

King of the blues guitar, Albert is in fine voice and plays some stinging lines. An excellent production helps to keep his finest in some time moving along.

JOAN ARMATRADING—A&M 1914

WATER WITH THE WINE (prod. by Glyn Johns) (writer: Armatrading) (Almo, ASCAP) (2:48)

The songstress has garnered many critical accolades but has yet to have a hit despite some excellent material. This moody number makes an intimate connection.

BEAVER TEETH—RCA 10933

I'M CALLIN' (prod. by Rodney Justo & Beaver Teeth) (writer: Randall Bramblett) (Blackhole, BMI) (3:31)

The group that contains the former lead singer of the Atlanta Rhythm Section offers a cool ballad featuring fine harmony work. It's already growing in the south.

RAM JAM—Epic 8 50357

BLACK BETTY (prod. by Kasenez-Katz) (writer: H. Ledbetter) (Robert Mellin, BMI) (2:32)

This group has taken an old Lead-belly tune and updated it with a Led Zeppelin-type fuzz toned arrangement. The first K&K record through Epic is a blockbuster.

WALTER JACKSON—Chi-sound XW964 (UA)

BABY, I LOVE YOUR WAY (prod. by C. Davis) (writer: P. Frampton) (Almo/Fram-Dee, ASCAP) (3:43)

The man who brought "Feelings" up the r&b chart has again taken a former pop hit and given it an r&b treatment. A whole new audience should turn on to it.

PROCOL HARUM—Warner Bros. 2115

WIZARD MAN (prod. by Procol Harum-Ron Albert-Howie Albert) (writers: Brooker & Reid) (Chrysalis, ASCAP) (2:30)

A great mid-tempo tune from the group with a melodic hook that can't miss. Gary Brooker once again shows the vocal excellence that catapulted them to the top.

JESSE COLIN YOUNG—

Warner Bros. 8352

LOVE ON THE WING (prod. by Felix Pappalardi) (writer: Blue Hazlehurst) (Gumtree, ASCAP) (3:38)

Another reunion record this week matches this former Youngbloods member with his old producer. Young's quiet, soothing tone is destined to melt hearts.

JIMMY BUFFETT—ABC 12254

MARGARITAVILLE (prod. by N. Putnam) (writer: Buffett) (Coral Reefer, BMI) (3:20)

A popular track from his "Changes In Latitudes, Changes In Attitudes." Buffett turns in a melodic performance that could give him his first big hit.

KEITH HERMAN—Midsong 10913 (RCA)

SOMEWHERE THERE'S A STAR (prod. by Tony Atkins) (writer: Herman) (Midsong/Renmal, ASCAP) (2:23)

A new singer/songwriter with a bright future, Herman has put together a ballad of exceptional charm. Look for this talented artist to go a long way.

BUCKACRE—MCA 40702

MORNING COMES (prod. by Glyn Johns) (writer: R. Halley) (Hustlers, BMI) (3:31)

The title track from the group's second album has a lilting, light rock sound with a country flavor that will surely draw comparisons to the Eagles.

KENNY VANCE—Warner Bros. 8348

THE PERFORMER (prod. by K. Vance) (writers: Kaswell & Vance) (Red Giant/Gottlieb, ASCAP) (3:37)

A Spanish-styled intro opens Vance's first single for the label. The song's odd but compelling rhythms should soon find a base of easy listening support.

SAMMY HAGAR—Capitol 4411

CRUISIN' & BOOZIN' (prod. by Carter) (writer: Hagar) (Big Bang, BMI) (2:50)

The former Montrose singer is on his own and forging a hard rock sound. This follow to "Catch the Wind" finds him more at ease, working in a style he knows best.

CRACKIN'—Warner Bros. 8358

FEEL ALRIGHT (prod. by Russ Titleman) (writer: Lester Abrams) (Big Ears/Crackin', ASCAP) (3:15)

The music of this group is r&b rooted, but there is plenty of pop potential in the rhythms. They've already made a name on the disco level and it should be spreading into other markets.

NYTRO—Whitfield 8356 (WB)

WHAT IT IS (prod. by N. Whitfield) (writer: Ernest Reed, Jr.) (May Twelfth/Warner Tamerlane, BMI) (3:10)

This Norman Whitfield produced group has similar qualities to his Undisputed Truth with catchy melody lines and an undercurrent of a danceable groove.

MONTROSE—Warner Bros. 8351

LET'S GO (prod. by Jack Douglas) (writers: Alcaraz-Carmassi-James-Montrose) (Montunes, BMI) (3:19)

The group's rockin' harder than ever with Ronnie Montrose's guitar at the helm. This popular touring outfit should pick up some strong AOR play.

ACE—Anchor 21004 (ABC)

YOU'RE ALL THAT I NEED (prod. by Trevor Lawrence) (writer: Paul Carrack) (Anchor, ASCAP) (3:35)

The group has reverted back to the charming soulfulness that marked "How Long" and it seems they can't go wrong with it. It could take them to the top.

LAW—MCA 40694

SHELTER OF YOUR ARMS (prod. by Ron and Howard Albert) (writer: Steve Acker) (William Tell/Legal Beagle, BMI) (3:43)

The American group signed to Roger Daltrey's production company has a throbbing white disco-styled sound. They're headed for the shelter of the chart.

BILLY LEMMONS—Ariola America 7661

SIX PACKS A DAY (prod. by John Adkins) (writer: Billy Lemmons) (Stansell, BMI) (3:02)

This is a novelty record dedicated to Jimmy's popular brother, Billy Carter. The song has a country backbeat, but it should appeal to pop playlists as well.

MASEKELA—Casablanca 879

HI-LIFE (prod. by Masekela & Levine) (writers: Masekela-Gboyega-Opoku) (Rhythm/Irving, BMI) (3:14)

Masekela trumpets in a sound that is neither r&b nor rock nor disco, but a blend that encompasses the three. The instrumental should score well for him.

SHIRLEY EIKHARD—Epic 8 50358

SOME DAY SOON (prod. by Sonny Limbo & Mickey Buckins) (writers: Goldenberg & Shannon) (ATV, BMI; Welbeck, ASCAP) (3:17)

A song from the soundtrack of the forthcoming Stanley Kramer flick, "The Domino Principle," the ballad has a good hook and a definite easy listening appeal.

FOREIGNER

Atlantic SD 18215 (6.98)

The seamless mix of English and American rock forms by this six-man group founded by Mick Jones and Ian McDonald has its own self-contained direction. "Feels Like the First Time," which opens this debut lp, is the perfect introduction, but "At War With the World" and "Cold As Ice" speak the same compelling language.



HIP SHOT

STEPHEN DEES—RCA APL1-2186 (6.98)

Managed by Tommy Mottola and produced by Daryl Hall, Stephen Dees has every right to sound like Hall & Oates. And given the duo's current success, why not? Dees has the additional benefit of fine writing ability and a quirkily independent vocal sound. Hall co-wrote two songs while all others are originals.



I WANT TO COME BACK AS A SONG

WALTER JACKSON—Chisound CH-LA733-G (UA) (6.98)

Jackson scored well with his version of "Feelings," culled from his debut album last year. The new set features another strong single in Peter Frampton's "Baby, I Love Your Way," as well as strong renditions of "Sorry Seems to Be the Hardest Word" and the title song.



PHYLLIS HYMAN

Buddah BDS 5681 (6.98)

Norman Connors' group has recently spawned a number of solo careers—Michael Henderson, Jean Carn, and now Phyllis Hyman. Ms. Hyman is a vocalist equally adept in a disco/r&b frame ("Loving You/Losing You") and in a more jazz oriented setting ("Was Yesterday Such A Long Time Ago").



MIDNIGHT SON

SON SEALS—Alligator AL 4708 (6.98)

Together with Muddy Waters' Blue Sky album, Seals' latest effort is generating great amounts of press interest in the Chicago blues—and sales are following, to blues and rock freaks alike. The playing here is brilliant and Seals is, additionally, in fine voice. The horns and rhythm section give it all bite.



TWO SIDES TO EVERY STORY

GENE CLARK—RSO RS-1-3011 (Polydor) (6.98)

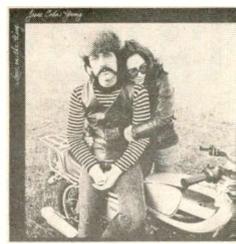
It's been a while since this charter Byrd's been heard from, but his first solo effort for RSO, produced by Thomas Jefferson Kaye, is an auspicious return to country-rock. Jeff Baxter, Emmylou Harris, Doug Dillard and Byron Berline are among the contributors, "In the Pines," "Kansas City Southern" and "Marylou" the highlights.



SOMETIMES

FACTS OF LIFE—Kayvette 802 (T.K.) (6.98)

"Sometimes" was a recent Chartmaker on The Singles Chart; but this group makes its impact most felt in r&b circles. Produced by Millie Jackson, other standouts include "Caught In the Act (Of Getting It On)," "A Hundred Pounds of Pain" and "What Would Your Mama Say?"



LOVE ON THE WING

JESSE COLIN YOUNG—WB BS 3033 (6.98)

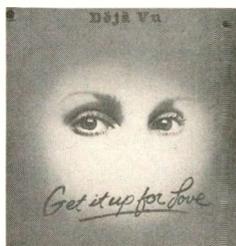
The re-uniting of Jesse Colin Young and Felix Pappalardi gives the Youngbloods' founder a fresh sound that is both in keeping with his development yet significantly more energetic than in the recent past. "Higher and Higher," "Drift Away" and "California Cowboy" give vent to the success of the "new" pairing.



THUNDERBYRD

ROGER MCGUINN—Col PC 34656 (6.98)

McGuinn's renewed enthusiasm, sparked by his time with the Rolling Thunder Revue, has carried over to his new lps, the current one even including a new, previously unrecorded Dylan song, "Golden Loom." McGuinn's own compositions reflect his new energies too, though, Jacques Levy's lyric influence of great help.



GET IT UP FOR LOVE

DEJA VU—Capitol ST-11604 (6.98)

The group's second album fuses a horn-filled Blood, Sweat & Tears sound with occasional disco rhythms and a full-bodied pop-rock approach, as can be heard on the Ned Doheny title song, "You're the Only Light On My Horizon Now" and "Love, I'd Like To Thank You."



THE KEANE BROTHERS

20th Century T-536 (6.98)

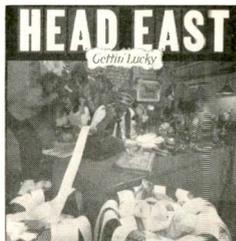
Two pre-teens who have been making the television talk show rounds are as impressive for their talent as they are for how cute they are. Tom Keane writes, plays keyboards and sings; John Keane drums and sings. L.A.'s all star session personalities give them a glossy, professional sheen.



SKY TRAIN

BARRY MILES & CO.—RCA BGLI-2200 (6.98)

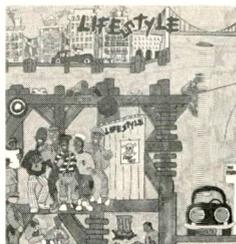
Miles is a prolific recording artist/key-boardist and composer/arranger, heard here in big band ("Sky Train"), small group ("Relay") and orchestral ("Cityscape—The Fusion Suite") settings. Eric Kloss, Vic Juris, Terry Silverlight and Anthony Jackson form the core of the back-up unit. Playing is spirited throughout.



GETTIN' LUCKY

HEAD EAST—A&M SP 4624 (6.98)

Originally a midwest outfit, Head East has toned down the metal aspect of its music since the release of "Flat As a Pancake." It's still strong music, but the weight is centered on the synthesizers and vocals increasingly, with cuts such as "Back In My Own Hands" and "Sands of Time" suitable for FM airplay.



LIFESTYLE

MCA 2246 (6.98)

An excellent five man black vocal ensemble with a distinctly contemporary sound produced and directed by Billy Jackson. The harmonies are airtight, the lead singing exemplary. "Just Want To Be With You," "I'm Gonna Love You Girl" and "Love Can Make You Cry" make this Lifestyle most inviting.

RADIO WORLD

RADIO SHORT TAKES

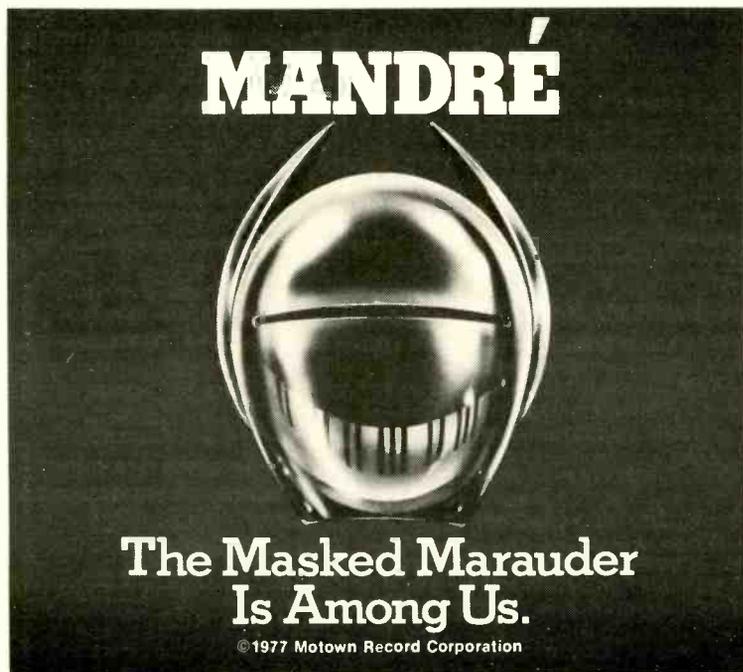
By PORTIA GIOVINAZZO

■ PD and morning man **Charlie Van Dyke** of KHJ has resigned and given his 60 day notice. He will be announcing further plans next week. Rumor has it that **John Leader**, currently working 6-10 evenings at KHJ, will be the new PD. Another rumor says that **Rick Dees** will be added to the staff at KHJ . . . **Bill Gamble** of 14-ZYQ to KIRL . . . **Dick Whittington** returns to KGIL (Los Angeles) for 6-10 a.m. drive playing his "heavy hits" . . . WJBQ and Coca Cola merged in a bumper sticker contest this week in Portland, Me. You listen for your license number and call in. The winner gets three minutes in a record store to grab as many records as he can.

John Isley from WTOB in Winston-Salem to KRJZ 8-midnite . . . WAIR's **Mike Scott** from weekends to 2 a.m.-6 a.m.; WAIR expanded simulcast facilities from 6 p.m. to 8:30 p.m. with Z93 . . . WGUY had a "Romantic Italian" contest this week. People called in and said why they would like to be Italian. Best answer won a "Romantic Italian" dinner kit consisting of spaghetti and sauce, tablecloth, candle, plastic rose and a list of romantic phrases such as, "La tua telle ha il colore delicato di una oliva maturata al sole di Sicilia." But the question is: is **Mark Laurence** Italian? . . . KILT (Houston) reportedly took **Barry Kay** to court to keep him off the air at KRBE-FM, also in Houston. At press time no final decision had been reached, but Barry is still on the air at KRBE-FM. Final legal outcome to be decided April 6, just one week before the ARB. Stay tuned.

KMGK new assistant PD and MD **Michael Stone**; new line-up: **Bwana Johnny** 5 a.m.-9 a.m.; **Ben Hill** 9 a.m.-noon; **Bill Allen** noon-4 p.m. from KIOA; **Michael Stone** 8 p.m.-midnite; **Carole** midnite-on . . . WSGA gave away an eight day trip for two to Ireland. To qualify to win, listeners called in and answered questions about the counties of Ireland . . . **Mansfield Manns** is new all-nite jock at WJMO . . . New PD **Carl Conner** at WABQ . . . "Big" **Hugh Baby Jarrett** from WPPI to WFOM morning drive . . . WERC-FM is now featuring top 40 album versions of singles with a light personality approach.

WCHB had a "Winter Melody" contest where Donna Summer will pay winner March, April and May gas heating bill. It was a call-in and win contest where winners' names were put in drawing for Donna's prize . . . New evening jock **Steve Taaffe** at KEWI; also a new prod. dir., **Carl Hoffman** . . . C. J. Stone of KVOX comes to KKLS as morning man. He will do a two man show with **Tom Franklin** . . . PD **Johnny Morgan** is now also the MD at KDON . . . **Mike O'Brien** is the new afternoon drive man at WCUE (Akron) from WGCL (Cleveland) . . . Opening for weekend man at WABB. Send tapes and resumes to **Gary Mitchell**.



MANDRÉ

The Masked Marauder
Is Among Us.

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Tracks

Album	Label	Top 40 Panel	FM Airplay Panel
George Benson	WB	Gonna Love	Ghetto
Fleetwood Mac	WB	Dreams	Dreams
Jackson Browne	Asylum	Pretender	Pretender
Pink Floyd	Columbia	Pigs, Pt. 1	Sheep
ZZ Top	London	Arrested	El Diablo

Tracks: A New Feature

(Continued from page 3)
created Tracks.

Selected Panels

Each week the **Record World** research department will ask panels of selected top 40, FM and/or dealer personnel which tracks on given albums they believe are helping sell those albums. (This week's Tracks includes reports from people representing top 40 radio and one made up of reporters to our FM Airplay Report.) Albums surveyed are selected on the basis of programmers' response.

As an example of the kind of information which such a poll can yield, it is interesting to note that in the cases of two of the five albums surveyed this week—Fleetwood Mac (WB) and Jackson Browne (Asylum) — cuts other than the singles currently in release are what both top 40 and FM people agree are selling the respective albums. It is their belief, based on audience reaction and programmers' outlook, that these are the tracks crucial to the lps' success.

AM ACTION

(Compiled by the Record World research department)

■ **Glen Campbell** (Capitol). All restraints of any consequence let loose this week as another six major markets rolled in on the disc and the average chart moves on station surveys were about ten points. Garnered WQAM, KHJ, WFIL, KSTP, WDRQ, WPGC and jumped 20-5 WLAC, 26-16 WOKY, 29-19 CKLW, 21-10 WCOL, 10-3 Z93, 21-14 WRKO, 14-7 KSLQ, 12-6 KILT, 21-12 KLIF, 27-15 WQXI, 37-27 KTLK, 23-17 WKBW, 22-19 WMPS, HB-24 KJR, HB-21 WHBQ, HB-27 KFRC, 18-13 WGCL and 17-15 WNOE. Sales are outstanding!

Atlanta Rhythm Section (Polydor). Taking off in several markets with healthy jumps reflecting a strong sales pattern. Some include 23-18 WFIL, 24-17 WRKO, 23-14 CKLW, 26-19 WHBQ, 27-17 KSLQ, 13-9 WPGC, 22-10 WNOE, 7-4 WGCL, HB-34 KILT, 26-22 KLIF, 17-12 KTLK, 24-19 KHJ, HB-23 Q102, HB-25 KJR, 5-5 WQXI, 19-16 WQAM, 8-6 WLAC and 24-22 WOKY. Among the newies are WLS, KCBQ and KSTP.

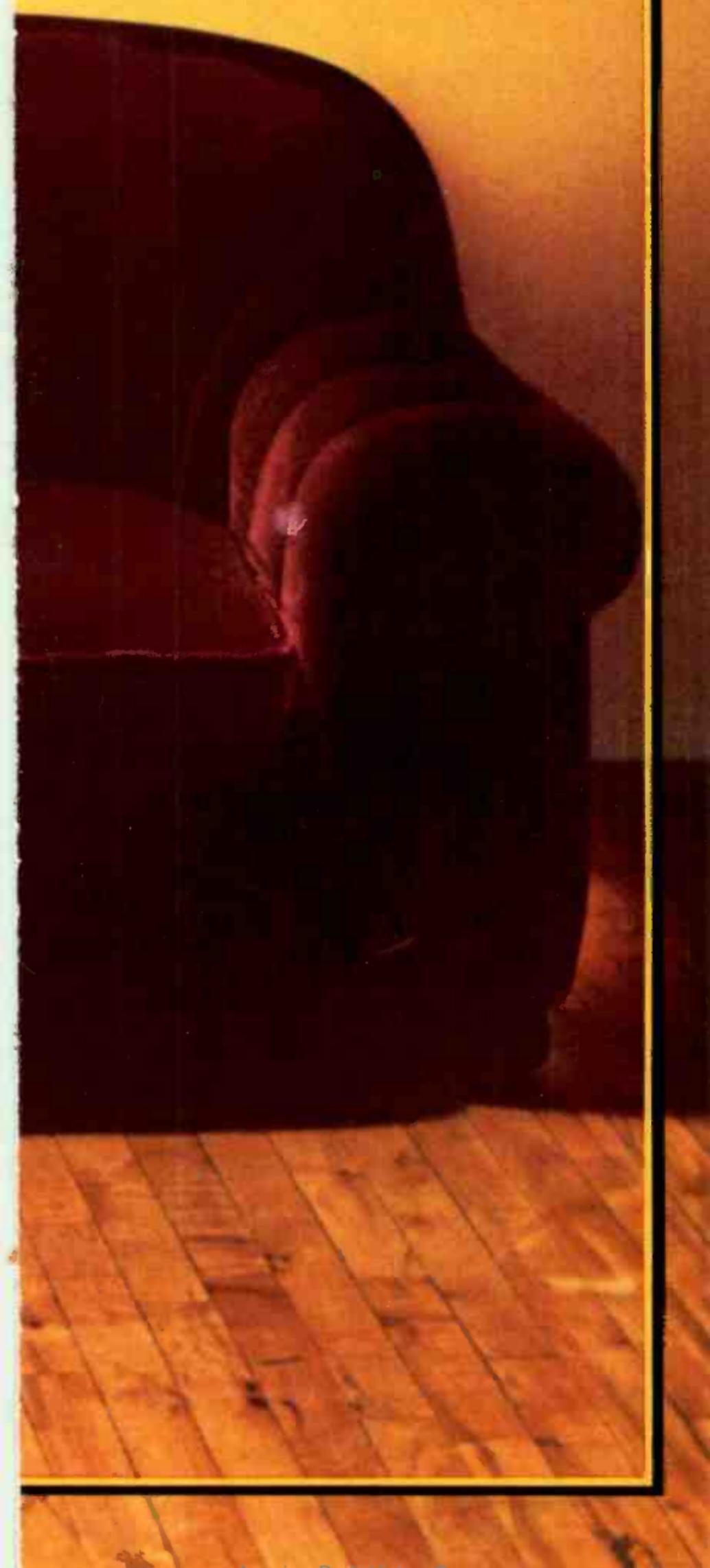
Natalie Cole (Capitol). Another great week here, with the hit potential of this disc showing its true colors. Added WABC at #10, WFIL, WMPS, KILT (40) and WLAC. Jumps continue to be dynamic and include 20-13 WQXI, 24-14 WHBQ, 14-10 Z93, HB-23 WRKO, 11-8 WPGC, HB-22 KFRC, 19-14 WCOL, 8-8 CKLW, 26-22 KHJ, 9-8 KSLQ and 29-26 KLIF. R&B action is relentless — still #1!



Captain & Tennille

(Continued on page 112)

*Romantic
Fantasy
Set to Music*



Come with Minnie
on her romantic
fantasy and stay
in love. Or just
listen to Minnie
and stay in love.
Minnie is the voice
of love. Her new
album, "Stay In
Love: A Romantic
Fantasy Set to
Music." It features
her new single
"Stick Together."
8-50337
You know how good
it's going to be.

Minnie Riperton. "Stay in Love!"
On Epic Records and Tapes. PE 34191

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Produced by Freddie Perren for Grand Slam Productions.

Minnie
Riperton
"Stay in Love"



San Francisco Club Scene Active

By JACK McDONOUGH

■ SAN FRANCISCO—A rash of openings and closings has highlighted the always-active San Francisco club scene over the past few months. Among the new clubs to be offering name national entertainment are the Old Waldorf, the Mocambo, the Palace, Keystone-Palo Alto and the Mabuhay Gardens.

Clubs which recently have shut their doors include the esteemed El Matador, the small, elegant club which for years was the home of mainstream jazz acts such as Bill Evans, Cal Tjader, Mose Allison and others. Blossom Dearie had made appearances within the past two years at El Matador and it was the only club in the country Oscar Peterson would play. Keystone Korner, which generally offers more avant-garde artists, remains as the city's last jazz-only venue for touring artists, although concert opportunities remain abundant, and the Great American Music Hall, while not exclusively a jazz club, does book jazz with regularity.

The Savoy in the North Beach area, which during the past year presented such artists as Robert Palmer, Graham Parker, Southside Johnny and the L.A. Jets, has also closed, as has Berkeley's Longbranch, considered by many as the best hard rock club in the area. The best of the Bay Area bands sharpened their knives at the Longbranch, and the club also had memorable dates with Toots and the Maytals and Patti Smith during its last year.

The 600-seat Old Waldorf, located in Golden Gate Center in the San Francisco financial district, is owned by Jeff Pollock, who transferred the name from a 125-seat club he had been running at California and Divisadero Streets. Pollock has been quite successful thus far in snaring top-name locally-based acts who might otherwise play concert venues — Tower of Power, Elvin Bishop, Graham Central Station and the New Riders of the Purple Sage, with Santana booked in for the first weekend in April. Ramsey Lewis, Gil Scott-Heron and other national acts have played the Old Waldorf as well. As the Waldorf's principal advantage Pollock cites the elevators that take a band's gear directly to the showroom; air conditioning; and immediate freeway access and garage parking underneath the club. Sound at the Waldorf was done by Bob Cohen, with the 36 light fixtures installed by Phlebus Lights.

Along with the Old Waldorf, the recent opening of The Palace gives San Francisco title to the

two largest club venues on the west coast. The Palace, operated by Kevin A.J. Black — who formerly ran weekend dances at various hotel ballroom locations in the city — is emerging as San Francisco's prime venue for soul and disco acts. The Palace, part of San Francisco's Japan Center, can accommodate 1000 in a multi-tiered showroom with tables that face a massive stage. There is as well a large and usually-filled dance floor, as well as a huge lobby area to allow retreat from the action. In terms of pure spaciousness the Palace is by far the most impressive nightclub venue in San Francisco and is the only place in the city comparable in any way to a Vegas showroom. Donald Byrd and the Blackbyrds, B. T. Express, Brass Construction, the Impressions, Archie Bell, Enchantment and LTD have all played the Palace since its opening in December.

The Mocambo on Polk Street is establishing itself as a New York cabaret-style alternative to the Fairmont's Hotel's high-priced Venetian Room. "There was a need in San Francisco," says Mocambo manager Leslie Irons, who formerly managed the Playboy clubs in New York and Miami, "for an elegant cabaret less expensive than the usual \$12-\$15 cover at the Venetian. Our reviews have said we're as elegant as the Venetian Room but lots friendlier. Our waiters wear tuxes but we have no dress code for patrons." Cover at the Mocambo is \$5, with a two-drink minimum at \$2.50 per drink. The club has so far booked Barbara Cook, Julie Wilson, Sally Kellerman, Louis St. Louis and Kaye Ballard, with the Kellerman engagement getting a good deal of press attention. Bookings are usually for a two week span.

The Mocambo previously had been a seafood restaurant and owners Lee Nathurst and Richard Wasson spent \$300 thousand to gut and refurbish the room. Sound was done by Otis Munderloh, who had done the sound for "A Chorus Line" and lights were done by Willard Shaffer of the David Merrick office.

Keystone-Palo Alto is a new club — formerly known as Sophie's — operated by Freddie Herrera, who likewise operates the Keystone Berkeley. The Palo Alto spot now has a legal capacity of 425 but Herrera plans to shift the stage, install a balcony and make other remodeling moves that will increase size to about 700. Herrera recently bought out the assets of Primo Sound and part of a system Primo had originally constructed for Santana is now in the Palo Alto club. Keystone Berkeley has long been a favored club for local acts like Elvin Bishop, Jerry Garcia, Stoneground and Earth Quake as well as for up and coming national rock acts, and Herrera has already been able to do a fair amount of cross-booking between his two stages.

Mabuhay Gardens on the Broadway strip in San Francisco, is also taking a stab at making it with rock. The Gardens was formerly a showcase for Filipino music, which still holds sway on weekends, but during the week they are featuring mostly local punk-rock bands, with Blondie (Private Stock) scheduled for March also. The club holds 250.

The smaller Palms Cafe (125 seats) on Polk Street is also becoming more aggressive with its booking. Dave Leibman, Pee Wee Ellis, Big Joe Turner and Big Mama Thornton are all booked there during March.

RCA Signs Brian Taylor



Pictured celebrating singer Brian Taylor's signing to RCA Records are (from left): Mike Berniker, RCA's division vice president, pop a&R; Joe Di Imperio of Taylor's management firm; Taylor; and Lou Bolognese, also of Taylor's management firm. Brian Taylor's debut RCA album will be released in the late spring.

BOOK REVIEW

Rock Histories Succeed On Their Own Terms

■ NEW YORK — There are those who might object to the inclusion of chapters on Johnny Mathis and Pat Boone in a book entitled "Rock 100." But the key to understanding the David Dalton/Lenny Kaye survey of the development of rock lies in their ability to focus on the genre very specifically through their own tastes and biases. This is not meant to be a comprehensive history. It is, rather, a series of short essays on artists and groups whom Dalton, author of such books as "James Dean: The Mutant King" and "Get Back," and Kaye, writer and lead guitarist in Patti Smith's band, feel have contributed to what rock is today.

"The Illustrated Encyclopedia of Rock," compiled by New Musical Express' Nick Logan and Bob Woffinden, contrasts sharply with "Rock 100" in that it encompasses a far broader spectrum simply by virtue of its some 650 entries. Obviously, the emphasis is somewhat greater on the English brand of rock. It is also more detailed in a biographical way, as compared to "Rock 100's" analytical tone. "The Illustrated Encyclopedia," however, features album discographies which are a great help in any rock reference work. Profusely illustrated with photos and album covers, the four-color reproduction is not very good, and the layout is frequently awkward.

The two books, however, complement each other in their different approaches to rock history. The Dalton/Kaye book, despite its limitations and because it breathes the life of its authors so directly, is the more successful work. It will also stand on its own in years to come as an analysis made at a particular point in time. "The Illustrated Encyclopedia" will require continuous up-dating.

"Rock 100" is published by Grosset & Dunlay (\$8.95). "The Illustrated Encyclopedia of Rock" is published by Harmony (\$7.95).

Ira Mayer

Champion Taps Two

■ NEW YORK—Tommy Mottola, president of Champion Entertainment, Inc., has announced the appointments of Randy Hoffman as director of touring operations and Jane Hersh as his administrative assistant.

Hoffman will direct the day-to-day arrangements on the international and domestic tours of Hall & Oates, Dr. Buzzard's Original Savannah Band, Stephen Dees and Odyssey Trio.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	70	LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chinnichap, BMI)	36
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP)	44	LIVIN' THING Jeff Lynne (Unart/Jet, BMI)	98
ALL STRUNG OUT ON YOU Jeff Barry (Daddy Sam, ASCAP)	48	LONELY BOY Peter Asher (Luckyu, BMI)	97
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/ I've Got The Music, ASCAP)	66	LONG TIME John Boylan and Tom Scholz (Pure, BMI)	22
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP (Rufus-American Broadcasting/ Elainea, ASCAP)	40	LOST WITHOUT YOUR LOVE David Gates (Kipahulu, ASCAP)	43
BE MY GIRL Michael Henderson (Electrocard, ASCAP)	57	LOVE IS BETTER IN THE A.M. Don Davis (Groovesville, BMI)	89
BITE YOUR LIP (GET UP AND DANCE) Gus Dudgeon (Big Pig/Leeds, ASCAP)	50	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	3
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	6	LUCILLE Larry Butler (Brougham Hall/ Andite Invasion, BMI)	87
BOOGIE CHILD Bee Gees (Stigwood/ Unichappell, BMI)	38	MAGICAL MYSTERY TOUR Lou Reizner (Comet, ASCAP)	60
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	56	MAYBE I'M AMAZED Paul McCartney (Maclen, BMI)	23
CAN'T STOP DANCIN' Daryl Dragon (Ahab, BMI)	71	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI)	52
CAR WASH Norman Whitfield (Duchess, BMI)	26	NEW KID IN TOWN Bill Szymczyk (publisher not listed)	25
CARRY ON WAYWARD SON Jeff Glikman (Don Kirshner, BMI)	9	NIGHT MOVES Jac Richardson (Gear, ASCAP)	11
CHERRY BABY Jack Douglas (Rock Steady, Starzongo, ASCAP)	76	OLD FASHIONED BOY (YOU'RE THE ONE) Dick Darnell (Rick's/Variena, BMI)	81
CINDERELLA Jim Mason (Powder, ASCAP)	86	PHANTOM WRITER Gary Wright (High Waves, ASCAP)	61
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air (London))	64	REACH Charles Plotkin (Siren, BMI)	72
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI)	29	REACHING FOR THE WORLD Harold Melvin (Simi, BMI)	90
DANCIN' Freida Narangis (Delightful/ Cabrini, BMI)	96	RICH GIRL Christopher Bond (Unichappell, BMI)	2
DANCIN' MAN Q (Ameb/Gravenhurst, BMI)	73	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	34
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	1	ROMEO Val Garay (Jet Lag, BMI)	100
DAZZ Jim Healey, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/ Trolly, ASCAP)	77	ROCK & ROLL STAR Martin Duiser (Dayglow, ASCAP)	79
DEDICATION Jimmy Ienner (Almo, Big Secret, ASCAP)	84	ROOTS MEDLEY Quincy Jones (DLW, ASCAP)	78
DEEPLY Charlie Callelo (Fox Gimbel, BMI)	99	SAM John Farrar (John Farrar/Blue Gum/ Dejamus, BMI/ASCAP)	41
DISCO LUCY Lawrence (Desilu, ASCAP)	46	SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI)	55
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	5	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	13
DON'T GIVE UP ON US Tony Macauley (Almo/Macauley, ASCAP)	8	SHE THINKS I STILL CARE Elvis Presley (Jack Glad, BMI)	52
DO YA Jeff Lynne (UA/Jet Intersong, ASCAP)	27	SING Hank Medress & Dave Appell (Churrn, ASCAP)	88
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	20	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	17
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	82	SOMETHING 'BOUT CHA S. Alaimo (Sherlyn, BMI)	68
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	14	SOMETIMES Millie Jackson (Stallion, BMI)	62
FREE Maurice White & Charley Stepney (Kee-Drick, BMI)	28	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	19
GLORIA Michael Stokes (Desert Moon/ Willow Girl, BMI)	32	THE FIRST CUT IS THE DEEPEST Tom Dowd (Dutchess, BMI)	30
GO YOUR OWN WAY Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/Now Sounds, BMI)	12	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	7
HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	47	THEME FROM "CHARLIE'S ANGELS" Joe Reisman (Spell/Gold, BMI)	95
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	74	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Suttton (Jobete, ASCAP; Stone Diamond, BMI)	67
HELLO STRANGER Freddie Perren (Cotillion/Brainfree/Lovelane, BMI)	92	TIE YOUR MOTHER DOWN Queen (Queen/ Beechwood, BMI)	85
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI)	31	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP)	91
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	16	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/ Silver Dawn, ASCAP)	4
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	45	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	18
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	65	WALK THIS WAY Jack Douglas (Daksel, BMI)	49
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./ Chappell & Co., ASCAP)	15	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	24
I JUST CAN'T SAY NO TO YOU K. Lehnig (Dawnbreaker, BMI)	59	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	35
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/ Chelsea, BMI)	10	WINTER MELODY/SPRING AFFAIR Giorgio Moroder & Pete Belotte (Rick's, BMI)	53
I'LL BE STANDING BY Dan Hartman (Knee Trembler, BMI)	80	WHODUNIT Freddie Perren (Bull Pen/ Perren-Vibes, BMI/ASCAP)	63
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP)	83	YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, BMI)	21
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	37	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI)	54
I WISH Stevie Wonder (Jobete/Black Bull, ASCAP)	33	YOU KNOW LIKE I KNOW David Anderle (Lost Cabin, BMI)	94
JEANS ON AIR Prod. (Moth/Dick James, BMI)	51	YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI)	42
KONG Dickie Goodman (Unichappell, BMI)	69	YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI)	75
LIDO SHUFFLE Joe Wissert (Boz Scaggs/ Hudmar, ASCAP)	39	YOUR LOVE Don Davis (El Patricio, BMI)	58
		YOUR OWN SPECIAL WAY David Hentschel (Warner Bros., ASCAP)	93

RECORD WORLD MARCH 26, 1977

101 THE SINGLES CHART 150

MARCH 26, 1977

MAR. 26	MAR. 19	
101	102	LOVE IN "C" MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)
102	103	SAILING SHIPS MESA—Ariola America P 7645 (Capitol) (Song Tailors/ Everybodys/Intercontinental, BMI)
103	101	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
104	107	ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
105	111	I THINK WE'RE ALONE NOW RUBINOOS—Beserkley B 5741 (Playboy) (Patricia, BMI)
106	109	YOU TAKE MY HEART AWAY JAMES DARREN—Private Stock 45136 (UA, ASCAP/Unart, BMI)
107	108	TIME IS MOVIN' BLACKBYRDS—Fantasy 787 (Blackbyrd, BMI)
108	110	BROOKLYN CODY JAMESON—Atco 7073 (Colgems/Tiny Tiger, ASCAP)
109	113	ARRESTED FOR DRIVING WHILE BLIND ZZ TOP—London 251 (Hamstein, BMI)
110	—	SLEEPWALKER KINKS—Arista SP 5 (Davyray Ltd., PRS)
111	112	MARGARITAVILLE JIMMY BUFFETT—ABC 12254 (Coral Reefer, BMI)
112	106	RACE AMONG THE RUINS GORDON LIGHTFOOT—Reprise RPS 1380 (WB) (Moose, CAPAC)
113	124	DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892 (RSO/Chappell, ASCAP)
114	128	EVERY LITTLE TEARDROP GALLAGHER & LYLE—A&M 1904 (Irving, BMI)
115	148	OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
116	118	I CAUGHT YOUR ACT HUES CORP.—Warner Bros. WBS 8334 (JiMi/ Ensign, ASCAP)
117	138	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London) (Jec, BMI)
118	120	MY SWEET LADY JOHN DENVER—RCA PB 10911 (Cherry Lane, ASCAP)
119	—	UNDERCOVER ANGEL ALAN O'DAY—Pacific 001 (Atlantic) (WB, ASCAP)
120	121	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
121	—	DOWN TO THE STATION B. W. STEVENSON—Warner Bros. 8343 (Combine, BMI)
122	123	BENIHANA MARILYN CHAMBERS—Roulette R 7206 (Planetary/Louise Jack, ASCAP; Big Seven, BMI)
123	127	SIX PACKS A DAY BILLY LEMONS—Ariola America P 7661 (Capitol) (Stansell, BMI)
124	116	KEEP IT COOL ELVIN BISHOP—Capricorn 0269 (WB) (Crabshaw, ASCAP)
125	126	WELCOME TO OUR WORLD (OF MERRY MUSIC) MASS PRODUCTION—Cotillion 44213 (Atlantic) (Pepper, ASCAP)
126	129	SLOW DOWN JOHN MILES—London 5N 682 (British Rocket, ASCAP)
127	—	I'M SCARED BURTON CUMMINGS—Portrait 6 70002 (Schillelagh, BMI)
128	131	BLESSED IS THE WOMAN WITH A MAN LIKE MINE SHIRLEY BROWN—Arista 0231 (Dejauno, BMI)
129	132	SOUND AND VISION DAVID BOWIE—RCA PB 10905 (Bewlay Bros./ Fleur, BMI)
130	144	SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—Warner Bros. WBS 8302 (Salem/Muhon/Unichappell, BMI)
131	136	DISCO INFERNO TRAMMPS—Atlantic 3389 (Six Strings/Golden Fleece, BMI)
132	122	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP; Unart, BMI)
133	117	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)
134	135	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (RCA) (Out of Business, BMI)
135	—	RIGOR MORTIS CAMEO—Chocolate City 005 (Better Days, BMI)
136	—	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROS.—Buddah BDA 566 (Music Way/Flying Addrissi, BMI)
137	134	GONNA FLY NOW (THEME FROM "ROCKY") CURRENT—Playboy 6098 (UA, ASCAP/Unart, BMI)
138	141	SHINE ON HARVEST MOON LEON REDBONE—Warner Bros. 8336 (Warner Bros., ASCAP)
139	143	QUEEN OF THE PURPLE SAGE FREE BEER—RCA 10881 (Sacco, BMI)
140	133	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836 (Bridgewood, ASCAP)
141	145	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012 (Lucky Three/ Mighty Three/Top Bound, BMI)
142	146	IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
143	—	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Gaucho/ Bill-Lee, BMI)
144	—	GOOD THING MAN FRANK LUCAS—ICA 001 (ICA, BMI)
145	105	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
146	—	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Knights, BMI)
147	—	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS) (Mighty Three, BMI)
148	130	TRY IT ON EXILE—Atco 7072 (Chinnichop/Island, BMI)
149	115	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)
150	125	JENNIFER STYX—A&M 1900 (Almo/Stygian, ASCAP)

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**CONGRATULATIONS
OLIVIA NEWTON-JOHN
AND JOHN FARRAR**

ON

"SAM"

FROM YOUR gold LP "DON'T STOP BELIEVIN'"

ALL

**RECORDED AT
CREATIVE WORKSHOP
BERRY HILL, U.S.A.**

FROM BRENT MAHER AND STAFF



**CREATIVE WORKSHOP
INC.
615/385-0670**

THE SINGLES CHART

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

MAR. 26	MAR. 19		WKS. ON CHART
1	3	DANCING QUEEN ABBA Atlantic 3372	15
2	4	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	9
3	1	LOVE THEME FROM "A STAR IS BORN" BARBRA STEISAND/ Columbia 3 10450	14
4	2	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	18
5	9	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	14
6	5	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	20
7	10	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	11
8	13	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	9
9	8	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	14
10	7	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	20
11	6	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	17
12	11	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	13
13	14	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	12
14	12	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	16
15	19	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	8
16	24	HOTEL CALIFORNIA EAGLES/Asylum 45386	4
17	21	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	8
18	22	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	7
19	28	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	5
20	16	ENJOY YOURSELF JACKSONS/Epic 8 50289	20
21	15	YEAR OF THE CAT AL STEWART/Janus 266	14
22	23	LONG TIME BOSTON/Epic 8 50329	10
23	25	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	7
24	17	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212	17
25	18	NEW KID IN TOWN EAGLES/Asylum 45373	15
26	20	CAR WASH ROSE ROYCE/MCA 40615	20
27	29	DO YA ELECTRIC LIGHT ORCHESTRA /United Artists XW939 Y	7
28	30	FREE DENIECE WILLIAMS/Columbia 3 10429	20
29	26	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)	9
30	33	THE FIRST CUT IS THE DEEPEST ROD STEWART/Warner Bros. WBS 8321	7
31	34	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	8
32	35	GLORIA ENCHANTMENT/United Artists XW912 Y	10
33	32	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	17
34	40	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	5
35	52	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	5
36	39	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	16
37	44	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	3
38	27	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)	10
39	53	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	3
40	42	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	8
41	43	SAM OLIVIA NEWTON-JOHN/MCA 40670	7
42	31	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283	24
43	36	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365	18
44	37	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	22
45	38	HOT LINE SYLVERS/Capitol P 4336	23
46	54	DISCO LUCY WILTON PLACE STREET BAND/Island 078	5
47	41	HARD LUCK WOMAN KISS/Casablanca 873	14
48	50	ALL STRUNG OUT ON YOU JOHN TRAVOLTA/Midsong Intl. 10907 (RCA)	5
49	46	WALK THIS WAY AEROSMITH/Columbia 3 10449	19
50	45	BITE YOUR LIP (GET UP AND DANCE) ELTON JOHN/MCA/ Rocket 40677	7



51	47	JEANS ON DAVID DUNDAS/Chrysalis 2094	23
52	48	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857	11
53	49	WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874	8
54	51	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	29
55	55	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232	17
56	68	CALLING DR. LOVE KISS/Casablanca 880	3
57	60	BE MY GIRL DRAMATICS/ABC 12235	14
58	71	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	2
59	56	I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 16082 (Atlantic)	8
60	67	MAGICAL MYSTERY TOUR AMBROSIA/20th Century TC 2327	4
61	64	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	5
62	65	SOMETIMES FACTS OF LIFE /Kayvette 5128 (TK)	6
63	83	WHODUNIT TAVARES/Capitol 4398	2
64	78	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	4
65	76	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/TK 1022	4
66	74	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	4
67	70	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	4
68	69	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	8
69	58	KONG DICKIE GOODMAN/Shock SH 6 (Janus)	8
70	80	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	2

CHARTMAKER OF THE WEEK

71	—	CAN'T STOP DANCIN' CAPTAIN & TENNILLE A&M 1912	1
72	57	REACH ORLEANS/Asylum 45375	8
73	88	DANCIN' MAN "Q" /Epic/Sweet City 8 50335	2
74	89	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	3
75	84	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	3
76	85	CHERRY BABY STARZ/Capitol 4399	2
77	59	DAZZ BRICK/Bang 727	28
78	81	ROOTS MEDLEY QUINCY JONES/A&M 1909	4
79	79	ROCK & ROLL STAR CHAMPAGNE/Ariola America P7658 (Capitol)	3
80	82	I'LL BE STANDING BY FOGHAT/Bearsville 0315 (WB)	4
81	93	OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	2
82	—	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	1
83	87	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	4
84	75	DEDICATION BAY CITY ROLLERS/Arista 0233	5
85	94	TIE YOUR MOTHER DOWN QUEEN/Elektra 45385	2
86	—	CINDERELLA FIREFALL/Atlantic 3392	1
87	90	LUCILLE KENNY ROGERS/United Artists XW929 Y	2
88	—	SING TONY ORLANDO & DAWN/Elektra 45387	1
89	91	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478	4
90	92	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUENOTES/ABC 12240	3
91	62	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262	26
92	—	HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor)	1
93	96	YOUR OWN SPECIAL WAY GENESIS/Atco 7076	2
94	97	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS/ A&M 1888	2
95	98	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI/ RCA 10888	2
96	99	DANCIN' CROWN HEIGHTS AFFAIR/De-Lite 1588	2
97	100	LONELY BOY ANDREW GOLD/Asylum 45384	2
98	61	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	22
99	—	DEEPLY ANSON WILLIAMS/Chelsea CH 3061	1
100	—	ROMEO MR. BIG /Arista 0229	1



TOP AIRPLAY



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- HOTEL CALIFORNIA—Eagles—Asylum
- ANIMALS—Pink Floyd—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SLEEPWALKER—Kinks—Arista
- BURNIN' SKY—Bad Company—Swan Song
- NEW WORLD RECORD—ELO—UA
- SEA LEVEL—Capricorn

WEBN-FM/CINCINNATI

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - HEAVY WEATHER—Weather Report—Col
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—Band—Capitol
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - STAY IN LOVE—Minnie Riperton—Epic
 - WATCH THE TIME—Joe Beck—Polydor
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
 - BOSTON—Epic
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERS—Kansas—Kirshner
 - 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
 - TEJAS—ZZ Top—London
 - YEAR OF THE CAT—Al Stewart—Janus

WKDF-FM/NASHVILLE

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - ATLANTA RHYTHM SECTION—MCA
 - BURNIN' SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—Band—Capitol
 - KLAATU—Capitol
 - SOMETHING MAGIC—Procol Harum—Chrysalis
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - ANIMALS—Pink Floyd—Col

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- ANIMALS—Pink Floyd—Col

- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SEA LEVEL—Capricorn
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SLEEPWALKER—Kinks—Arista

WABX-FM/DETROIT

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - GETTIN' LUCKY—Head East—A&M
 - LOVE ON THE WING—Jesse Colin Young—WB
 - THUNDERBYRD—Roger McGuinn—Col
 - WATCH THE TIME—Joe Beck—Polydor

HEAVY ACTION (airplay, sales, phones):

- BURNIN' SKY—Bad Company—Swan Song
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- ON EARTH AS IS IN HEAVEN—Angel—Casablanca
- PLACE IN THE SUN—Pablo Cruise—A&M
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SLEEPWALKER—Kinks—Arista
- WINGS OVER AMERICA—Capitol

CHUM-FM/TORONTO

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BAREBACK—Richard Torrance—Capitol
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - BURNIN' SKY—Bad Company—Swan Song
 - CHEAP TRICK—Epic
 - GHOST WRITER—Garland Jeffreys—A&M
 - LOTS OF PEOPLE—John Mayall—ABC
 - NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
 - KENNY RANKIN ALBUM—Little David
 - STAY IN LOVE—Minnie Riperton—Epic
- HEAVY ACTION (airplay, sales):**
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PETER GABRIEL—Atco
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - LUXURY LINER—Emmylou Harris—Reprise
 - NOVELLA—Renaissance—Sire
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - WIND & WUTHERING—Genesis—Atco

WXRT-FM/CHICAGO

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - FOREIGNER—Atlantic
 - GETTIN' LUCKY—Head East—A&M
 - ISLANDS—Band—Capitol
- HEAVY ACTION (sales, airplay, phones):**
- ANIMALS—Pink Floyd—Col
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol

- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol

- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WQFM-FM/MILWAUKEE

- ADDS:**
- ISLANDS—Band—Capitol
 - LOVE ON THE WING—Jesse Colin Young—WB
 - THUNDERBYRD—Roger McGuinn—Col
- HEAVY ACTION (airplay, sales):**
- ANIMALS—Pink Floyd—Col
 - BOSTON—Epic
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - DAY AT THE RACES—Queen—Elektra
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - YEAR OF THE CAT—Al Stewart—Janus

KSHE-FM/ST. LOUIS

- ADDS:**
- ISLANDS—Band—Capitol
 - LOVE ON THE WING—Jesse Colin Young—WB
 - SOMETHING MAGIC—Procol Harum—Chrysalis
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - RUMOURS—Fleetwood Mac—WB
 - 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:**
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
 - LOVE ON THE WING—Jesse Colin Young—WB
 - SO HIGH (single)—Dave Mason—Col
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - BOSTON—Epic
 - LEFTOVERS—Kansas—Kirshner
 - ANIMALS—Pink Floyd—Col
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - IN FLIGHT—George Benson—WB
 - FESTIVAL—Santana—Col
 - NEW WORLD RECORD—ELO—UA

KLLO-FM/HOUSTON

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - MOLKIE COLE—Janus
 - FOREIGNER—Atlantic
 - GEES & THE GHOST—Anthony Phillips—Passport
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—Band—Capitol

- KINKATRON—Rahsaan Roland Kirk—WB
- LOVE ON THE WING—Jesse Colin Young—WB
- MY FATHER CONFUSED ME—Bill Cosby—Capitol
- QUEEN OF THE NEIGHBORHOOD—Flame—RCA

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- BURNIN' SKY—Bad Company—Swan Song
- HOTEL CALIFORNIA—Eagles—Asylum
- PRETENDER—Jackson Browne—Asylum
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- LIGHT OF SMILES—Gary Wright—WB
- TEJAS—ZZ Top—London
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- NEW WORLD RECORD—ELO—UA
- DREAMBOAT ANNIE—Heart—Mushroom

KWST-FM/LOS ANGELES

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - GETTIN' LUCKY—Head East—A&M
 - GHOST WRITER—Garland Jeffreys—A&M
 - IDIOT—Iggy Pop—RCA
 - ISLANDS—Band—Capitol
 - LOVE ON THE WING—Jesse Colin Young—WB
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - SO HIGH (single)—Dave Mason—Col
 - UNSAFE AT ANY SPEED—Fast Annie—Chelsea
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERS—Kansas—Kirshner
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - TEJAS—ZZ Top—London

KGB-FM/SAN DIEGO

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - PETER GABRIEL—Atco
 - I CAME TO DANCE—Nils Lofgren—A&M
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IN FLIGHT—George Benson—WB
 - ANIMALS—Pink Floyd—Col
 - YEAR OF THE CAT—Al Stewart—Janus
 - LEFTOVERS—Kansas—Kirshner
 - BOSTON—Epic
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - DAY AT THE RACES—Queen—Elektra
 - LOVE AT THE GREEK—Neil Diamond—Col

KZAP-FM/SACRAMENTO

- ADDS:**
- BURNIN' SKY—Bad Company—Swan Song
 - DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
 - FOREIGNER—Atlantic
 - HEAVY WEATHER—Weather Report—Col

- HIT AND RUN—Ian Matthews—Col
- ISLANDS—Band—Capitol
- LOVE ON THE WING—Jesse Colin Young—WB
- GRAHAM PARKER EP—Mercury
- THUNDERBYRD—Roger McGuinn—Col

HEAVY ACTION (airplay):

- GHOST WRITER—Garland Jeffreys—A&M
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- PLACE IN THE SUN—Pablo Cruise—A&M
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - HEAVY WEATHER—Weather Report—Col
 - HIP SHOT—Stephen Dees—RCA
 - HIT AND RUN—Ian Matthews—Col
 - IDIOT—Iggy Pop—RCA
 - ISLANDS—Band—Capitol
 - LOTS OF PEOPLE—John Mayall—ABC
 - LOVE ON THE WING—Jesse Colin Young—WB
 - ONE OF THESE DAYS IN ENGLAND—Roy Harper—Chrysalis
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
 - BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - PETER GABRIEL—Atco
 - I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - RUMOURS—Fleetwood Mac—WB
 - SEA LEVEL—Capricorn
 - SLEEPWALKER—Kinks—Arista
 - WATCH THE TIME—Joe Beck—Polydor

KZAM-FM/SEATTLE

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - FROM ME TO YOU—George Duke—Epic
 - HANDFUL OF BEAUTY—Shakti—Col
 - HEAVY WEATHER—Weather Report—Col
 - HIT AND RUN—Ian Matthews—Col
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—Band—Capitol
 - LOVE ON THE WING—Jesse Colin Young—WB
 - MUSIC MAGIC—Return To Forever—Col
 - THUNDERBYRD—Roger McGuinn—Col
- HEAVY ACTION (airplay):**
- AMNESIA—Pousette-Dart Band—Capitol
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - DOUBLE TIME—Leon Redbone—WB
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - LUXURY LINER—Emmylou Harris—Reprise
 - MUSIC FUH YA—Taj Mahal—WB
 - MY SPANISH HEART—Chick Corea—Polydor
 - PRETENDER—Jackson Browne—Asylum
 - SAILBOAT—Jonathan Edwards—WB
 - YEAR OF THE CAT—Al Stewart—Janus



“HIT AND RUN” IS NO ACCIDENT.

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Not when Ian Matthews is the guy at the wheel. Ian established himself as a top-flight artist in his days as an original member of Fairport Convention, and as the founder of Matthews Southern Comfort and Plainsong.

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abilities: no less than six Matthews compositions—with lots of singles potential. (And Ian and his band will be supporting it with their upcoming national tour.)

“HIT AND RUN!” THE OPERATIVE WORD HERE IS “HIT.” A NEW ALBUM FROM IAN MATTHEWS ON COLUMBIA RECORDS AND TAPES.

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DISCO FILE TOP 20

MARCH 26, 1977

1. **DISCO INFERNO/BODY CONTACT CONTRACT**
TRAMMPS—Atlantic (lp cuts)
2. **LOVE IN C MINOR**
CERRONE—Cotillion (lp cut)
3. **DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
4. **UPTOWN FESTIVAL**
SHALAMAR—Soul Train (disco disc)
5. **DREAMIN'/HIT AND RUN**
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
6. **MIDNIGHT LADY/BLACK IS BLACK**
CERRONE—Cotillion (lp cuts)
7. **SIX MILLION DOLLAR MAN ORIGINALS**
Soul (lp cut)
8. **TWENTY-FOUR HOURS A DAY**
BARBARA PENNINGTON—UA (disco disc)
9. **DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
10. **LOVE IN C MINOR**
HEART & SOUL ORCHESTRA—Casablanca (disco disc)
11. **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)
12. **LOVE HANGOVER**
PLAYERS' ASSOCIATION—Vanguard (lp cut/disco disc)
13. **SLOW DOWN**
JOHN MILES—London (lp cut)
14. **THIS WILL MAKE YOU DANCE**
G. C. CAMERON—Motown (lp cut)
15. **LOVE GOES DEEPER THAN THAT**
ELOISE LAWS—Invictus (lp cut)
16. **UP JUMPED THE DEVIL**
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam (disco disc)
17. **STARVIN'/DON'T BURN NO BRIDGES**
TRAMMPS—Atlantic (lp cuts)
18. **STONE TO THE BONE**
TIMMIE THOMAS—TK (disco disc)
19. **SUPERMAN**
CELI BEE & THE BUZZY BUNCH—TK (disco disc, not yet available)
20. **YOU ARE A BLESSING TO ME/HURRY UP AND WAIT**
ORIGINALS—Soul (lp cuts)

UA Publishing

(Continued from page 3)

chief executive officer of United Artists Music Publishing companies as an interim move, pointing to Bos' general corporate background and lack of prior experience in publishing itself.

A current UA executive is reportedly already picked for the slot, and is expected to make the move officially in four months.

Since Stewart's departure to form a new international publishing operation as a joint venture with the Bertlesmann group, Bos has worked closely with UA Records president Artie Mogull and Wally Schuster, vice president and general manager of UA Music, in directing the combine's publishing activities.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED ALBUMS:** Marvin Gaye's latest, a two-record set titled "Live at the London Palladium" (Tamla), arrived with a yellow sticker on its cover that says, "Includes full-length (11:48) version of the smash disco hit 'Got To Give It Up.'" Naturally we were a little skeptical about a "smash disco hit" we'd never heard of before, but after a number of listenings, the skepticism has been replaced by admiration, if not total enthusiasm. "Got To Give It Up," a studio track that takes up one whole side of this otherwise live set, is a down-to-basics groove using a tight rhythm section rather than a full orchestra. Gaye begins by singing, in his highest, float-away voice, "I used to go out to parties/and stand around/Cause I was too nervous/to really get down," and the rest of the song is about the conversion of a wallflower into a heavy dancer. The feeling is laid-back and loose, with a constant background of encouraging party noise and a relentless, nearly unchanging beat broken by several fine horn solos; at first it sounded monotonous but now it's downright hypnotic. And it gets better with each new listening. Definitely Gaye's strongest dance cut in years—watch out for another Motown blockbuster . . . Norman Connors, who introduced both Jean Carn and Michael Henderson to wider audiences on his previous albums, is showcasing some new singers on his just-released Buddah lp, "Romantic Journey." Phillip Mitchell, who sounds disarmingly like Marvin Gaye, is featured on the most danceable cut, a song Mitchell also wrote, called "Once

(Continued on page 102)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LEVITICUS/NEW YORK

DJ: Tom Pearson

AT MIDNIGHT/HOLLYWOOD/EVERLASTING LOVE/BETTER DAYS—Rufus—ABC (lp cuts)

BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (lp cuts)

DISCO JUICE/ATMOSPHERE STRUT—Cloud One—P&P (lp cuts)

IF YOU'RE IN NEED—Mystique—Curtom (lp cut)

THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Phila. Intl. (lp cuts)

NATURE BOY/THE WORLD IS A GHETTO—George Benson—Warner Bros. (lp cuts)

SATURDAY NIGHT STEPPIN' OUT/DO IT WITH STYLE/LOVE IS THE WAY/SINCE I'VE BEEN GONE—Webster Lewis—Epic (lp cuts)

TIME/SOLID/BE MY GIRL—Michael Henderson—Buddah (lp cuts)

UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)

WAKE UP AND BE SOMEBODY/THIS MUST BE HEAVEN—Brainstorm—Tabu (lp cuts)

PARADISE BALLROOM/ LOS ANGELES

DJ: Denny McGowan

DANCIN'—Crown Heights Affair—Delite (disco disc)

DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (lp cuts)

DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)

DREAMIN'—Loleatta Holloway—Gold Mind (lp cut)

I'VE GOT TO DANCE—Destinations—AVI (disco disc)

LOVE IN C MINOR—Cerrone—Cotillion (lp cut)

MAKES YOU BLIND—Glitter Band—Arista

NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (disco disc)

TWENTY-FOUR HOURS A DAY—Barbara Pennington—UA (disco disc)

UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)

BACHELOR/ SAN JUAN, PUERTO RICO

DJ: Pablo Flores

BODY CONTACT CONTRACT—Trammps—Atlantic (lp cut)

COME TO AMERICA—Gibson Brothers—Zagora (import single)

DANCING QUEEN—Carol Douglas—Midsong Intl. (disco disc)

DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)

DREAMIN'/HIT AND RUN—Loleatta Holloway—Gold Mind (lp cuts)

JUNGLE PEOPLE—Soulful Dynamics—Epic (import single)

LOVE GOES DEEPER THAN THAT—Eloise Laws—Invictus (lp cut)

LOVE IN C MINOR—Cerrone—Cotillion (lp cut)

SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—Orange (import single)

UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—Sam—(disco disc)

PLAYGROUND/NEW YORK

DJ: Tony Carrosco

BRING IT UP FRONT/RIGHT HERE, RIGHT NOW—S.S.O.—Shadybrook (lp cuts)

DO WHAT YOU WANNA DO—T Connection—TK (disco disc)

MARY HARTMAN, MARY HARTMAN—Sounds of Inner City—West End

PARTY LIGHTS—Natalie Cole—Capitol (lp cut)

ROLLERCOASTER—Lalo Schifrin—CTI (lp cut)

SLOW DOWN—John Miles—London (lp cut)

STICK TOGETHER—Minnie Riperton—Epic (disco disc)

STONE TO THE BONE—Timmie Thomas—TK (disco disc)

UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)

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

Entertainment Company Signs Allen Gordon

■ **LOS ANGELES**—Charles Koppelman's Entertainment Company has announced the signing of songwriter Allen Gordon.

According to Koppelman, president of the Entertainment Company, this is actually the renewing of a team, for Koppelman was Gordon's publisher from 1966-70 when together they realized hits with "Happy Together" and "She'd Rather Be With Me" as done by the Turtles; "Celebrate" as done by Three Dog Night; and "Me About You" as done by Jackie DeShannon.

Williams Wins Gold

■ **NEW YORK**—Columbia recording artist Deniece Williams has had her debut album, "This Is Niicy," certified gold by the RIAA.

Pickwick Earnings

(Continued from page 6)

as compared with sales of \$192,999,00, income of \$7,078,000 and earnings of \$1.61 per share for the previous year's period.

These figures do not include a loss in the first nine months of fiscal year 1976-77 of \$1,712,000 (\$0.39 per share) attributable to the discontinued PIP operation and \$96,000 (\$0.20 per share) in the same period of fiscal 1975/76.

Feliciano Sues RCA

(Continued from page 6)

on the part of the record company. Feliciano Enterprises is seeking \$5 million in exemplary damages.

The plaintiffs are seeking "a full and complete accounting" from RCA concerning its marketing of any and all Feliciano recordings "anywhere in the world." They also seek "a permanent injunction, preliminary injunction, and have been granted a temporary restraining order" prohibiting the company from marketing the "Greatest Hits of Jose Feliciano" album and any Feliciano recording whatsoever without the written approval of Feliciano Enterprises. Feliciano further seeks to prohibit RCA from releasing any product containing a Feliciano recording "which does not properly and accurately identify the individuals responsible for the production and recording of the musical compositions contained therein."

In New York, an RCA Records spokesman told RW that "RCA Records believes that the allegations in the complaint are without merit, and intends to defend the case vigorously."

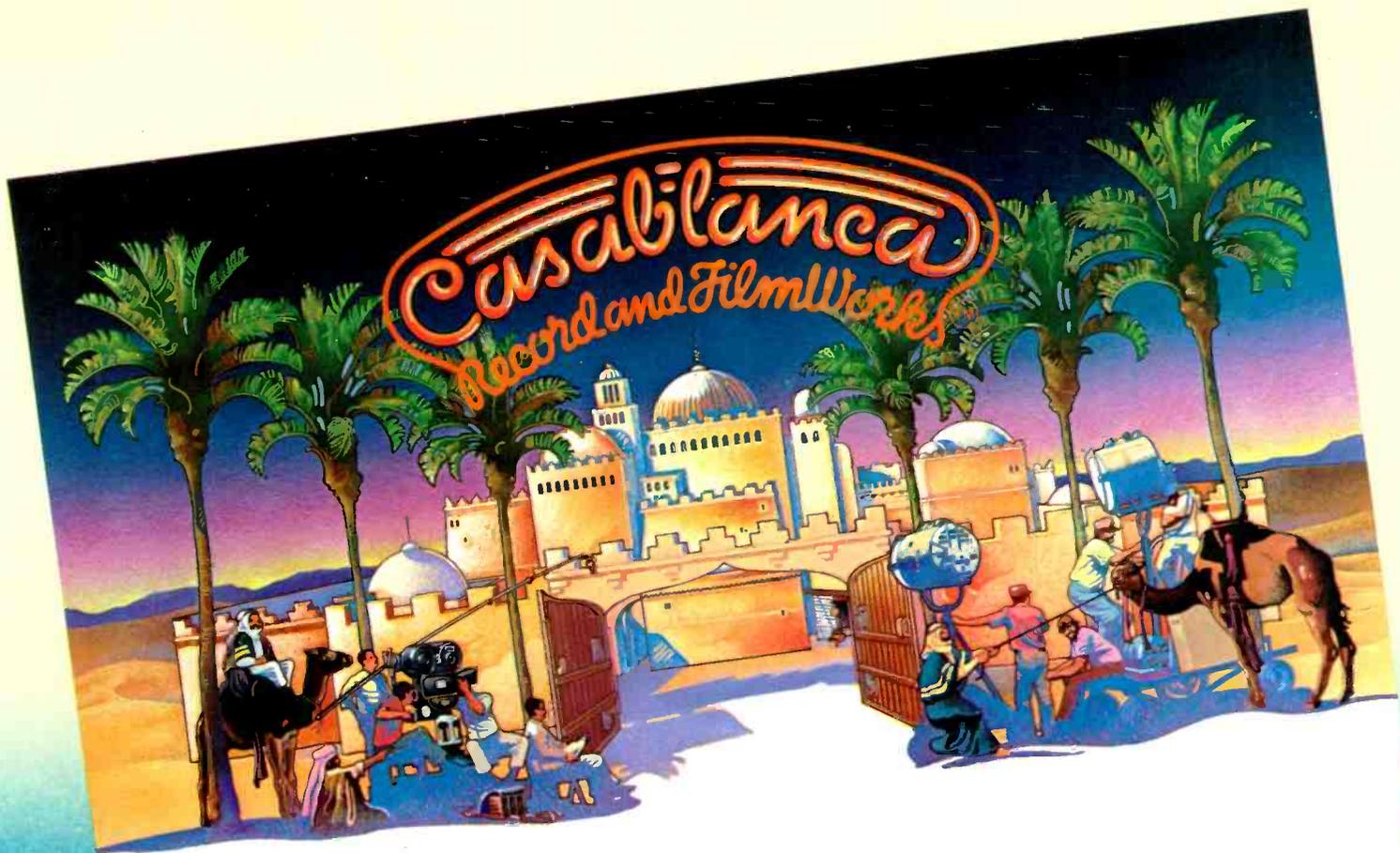
MARCH 26, 1977

RECORD WORLD PRESENTS
A SPECIAL SECTION



10 YEARS OF PROGRESSIVE RADIO





WNEW-FM is not just a radio station—it is an institution. We are gratified that many of the professionals living there can be counted among our dearest friends.

We salute you—one and all—at WNEW-FM radio...We're proud to continue to be a part of the community you serve!



Neil Bogart, President

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THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

February 10, 1977

Record World
1700 Broadway
New York, N.Y. 10019

Gentlemen:

I would like to join the many friends and colleagues of WNEW-FM in saluting the station on its 10th anniversary.

As an entertainment and information outlet, WNEW-FM's impact in this city is well known. It has been, and is, an integral part of the most varied and vibrant music community in the nation.

But WNEW-FM has meant more than entertainment to New York City. In 1976 alone, the station sponsored a Bike-A-Thon for cerebral palsy, a Christmas concert for cerebral palsy and toys for afflicted children, a free concert in Central Park and a weekend-long "Radio-Thon" to focus attention on world hunger relief.

I congratulate WNEW-FM, and I extend to its management, air personalities and staff my best wishes for the station's continued success.

Sincerely,


Abraham D. Beame
M A Y O R

WNEW-FM: 10 YEARS OF

The ten years of WNEW-FM's progressive format owe much to three basic factors: The Metromedia management that allows the station to cater to a given segment of a huge market rather than going after the broadest possible appeal; the presence—and growth with the station—of people such as Scott Muni, Alison Steele and (for eight and a half years) Jonathan Schwartz, people versed in the traditions of radio and of broadcast technique who have moved with the times; and the addition to the staff, at various points, of younger voices and personalities, many of whom grew up listening to Scott, Alison and Jonathan, people who were fans before their avocations became their professions.

It is, indeed, a unique situation. Disk jockeys are allowed to express themselves—musically and verbally—within the context of professional radio. And "professional" is crucial. This is not a station with a lot of dead air time, or meaninglessly long discussions or sets. Artists are identified, the time and weather are given, but there are no



PROGRESSIVE RADIO

absolute rules. Tune in at any time of day and you know what you can expect on one level—quality. Yet structures are loose enough to allow each individual his or her freedom to be the person he or she is.

Record World takes the occasion of WNEW-FM's tenth anniversary to salute the station not simply because of its longevity. But at a time when "progressive radio" is acknowledged as a fading outlet, this particular station's strength in its market is worthy of celebration. WNEW-FM's presence is significant because it introduces new artists to the New York-metropolitan area, and because the station itself plays a large role in the health and well-being of the community it serves.

Others can look to WNEW-FM as an example of a way to integrate a progressive format into the critical demands of modern day business. And they can listen to WNEW-FM as a rare example of talent, dedication and professionalism—and hear those qualities day-in and day-out.



WNEW-FM'S 10TH ANNIVERSARY



The History of an On-Going Experiment

By SCOTT MUNI

■ NEW YORK — The history of WNEW-FM dates back to the 1966 FCC edict separating AM and FM programming. In New York, progressive rock (or underground rock or free-form rock) was first instituted at WOR-FM. The FCC ruling presented a great challenge and represented a serious dilemma to many stations because no one knew quite what to do and not everyone was prepared to go out and spend a lot of money. But with the quality of stereo you started to find a great deal of musical variety on the FM dial.

WOR-FM began as an experiment playing popular music. A great amount of that was beginning to emerge in the '60s. The focus was shifting from a singles-oriented business to one where groups were emerging all over the place and albums were starting to be a popular item.

Then in the New York market an unusual thing happened. The RKO stations—WOR-FM was one—got a national program director. And it was RKO's decision that the New York station go to a top 40 format, go back to playing singles. So WOR-FM began to disintegrate after its year or so as the leader of this new experiment playing new and old music and exposing new artists and writers.

WNEW's 'Experiment'

At that time WNEW-FM had been conducting an experiment using an all female staff of air people, but it was not going as well as they thought it would in this market. They saw the opportunity to pick up the football, so to speak, at the 50 yard line. So WNEW-FM, under the direction of George Duncan (who was general manager of the station while it was all female), took a calculated risk and decided to change the format to progressive rock.

Alison Steele

In 1967 there was one member of the staff who was knowledgeable in music and loved music, and that person was Alison Steele. He kept Alison and phased out the rest of the female staff, which took several months. Nat Asch became George Duncan's program director. Rosko was then hired by George, followed by Jonathan Schwartz and myself.

We used Klavan and Finch in the morning, who were the established giant personalities from the AM staff.

Listener Response

We started with no commercials, no money, worked seven days live. That went on for months and months. The hard work paid off. Within a year the listeners began to respond. There were calls from people wanting to buy time, people from record shops, clothing shops, record companies—and we began to sell product. It was slow. It was hard work. But it paid off.

As we grew, other people began to join us—the people who are on the air now: Pete Fornatale, Richard Neer, Dennis Elsas, then Vin Scelsa. And we began to enlarge our staff. We needed a 24 hour clock, by which I mean we just couldn't carry Gene Klavan

anymore. His was a different type of programming from a different station doing different music. We filled that spot with Zacherle.

Morning Problems

There were many problems with the morning slot. We didn't know how much music to play, how many times per hour do we do weather, traffic and that sort of thing. I became program director in 1970. Rosko left the station to move to France, and things began to shift around. Dick Summer and Johnny Michaels did the 6-10 a.m. for a while. Mike Harrison did it for a while. Zacherle did it. We could not get the right approach in the morning slot until we found Dave Herman.

Zacherle left the station shortly after Rosko, but the fact is that in its 10 years WNEW-FM has had very little turnover. I would ven-

ture to say that if the personnel records of any other radio station were compared to those of WNEW-FM, we would have less turnover than anyone. Jonathan Schwartz was the most recent to leave, to continue his writing career. Of the major people on the station in the last 10 years, only three are no longer with us: Rosko, Zacherle and Jonathan.

Pioneers

The credit for WNEW-FM's success should go to the pioneers, the people who had, first of all, the nerve, and second the foresight to feel that this would work. That was the feeling they expressed to the people they talked to—to Jonathan, to Alison, to Rosko, to me—that this experiment would work.

If we go back to the beginning, to people like George Duncan who got the ball rolling and who has moved up in Metromedia to become president of Metromedia Radio, and Varner Paulsen, who replaced George as general manager and served in that capacity for four years, and on to Mel Karmazin, who has been GM for over two years, you can see that management turnover, too, is much less than at most network or even independently owned stations.

Management

It is still an experiment, as I think all forms of music in all forms of radio broadcasting should be. We are very happy about the progress of WNEW-FM. We are low profile as far as our advertising goes. No huge campaigns, no giving away hundreds of thousands of dollars or cars. The success of the station has been word of mouth. We've maintained an honest relationship with our audience.

We at WNEW-FM are a close-knit, tight family. We have an excellent on-air staff, as well as an excellent on-air back-up. People like Pat Dawson, Al Bernstein and Tom Morrera. Our goal is to try to give our listeners that mix of music that includes, of course, something they like and which is familiar to them but, most important, also to get the new songwriter who has something to say or the new sound of established musicians out before the public.

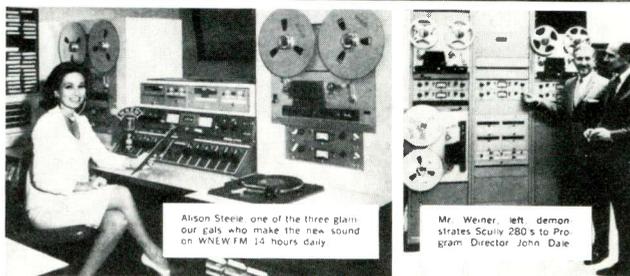
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Chief Engineer
WNEW, New York

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Alison Steele, one of the three glamorous girls who make the new sound on WNEW-FM 14 hours daily

Mr. Weiner, left demonstrates Scully 280's to Program Director John Dale

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An ad placed by Scully during WNEW-FM's all woman format experiment.

WNEW-FM

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... 'Ya wanna play again tomorrow?



ELEKTRA/ASYLUM RECORDS

WNEW-FM'S 10TH ANNIVERSARY



Sales Strength, Programming Intangibles Key WNEW-FM's Success

By MARC KIRKEBY

■ NEW YORK — As WNEW-FM celebrates its 10th year in its present format, progressive rock radio in many other cities is in a precipitous state of decline. Stations that pioneered the format in the late sixties and early seventies, following the leads of KMPX-FM, WNEW-FM and a few others, are either abandoning rock 'n' roll altogether or strictly limiting their playlists to top selling albums of the moment and proved favorites.

But WNEW-FM and a substantial, if shrinking, number of others still sound much the same as they did five or eight years ago, and—more importantly as far as the future of the format is concerned—still make enough money at it to satisfy their management. The 10th anniversary of the station that has enjoyed the greatest financial success, then, may be a fitting occasion for looking at what WNEW-FM has to teach about survival in a difficult, rewarding format.

WNEW-FM has succeeded by defining a certain audience and a body of artists that that audience wants to hear, and then playing those artists heavily. The range of music in the WNEW-FM library is admirably large, but the great majority of what is played is mainstream rock—not defined by sales, necessarily, but by sound. Given the enormous volume of rock records released each year, the possibilities for combining those records are endless, but the station has always assumed that the fact of a listener's liking rock 'n' roll does not necessarily mean he likes jazz, or soul, or blues, or folk. Of course there are occasional side-trips into those areas, varying according to the tastes of the air personalities, but they are rare.

What of WNEW-FM's competition for this rock audience? There are now two "mellow sound" stations in New York, WKTU and WYNY, both presumably drawing their audiences from the older, less rock-oriented of WNEW-FM's listeners and from MOR stations. At the other end of the 18 to 24 year old age grouping that is WNEW-FM's target is WPLJ, presumably pulling most of its listeners away from the top 40 stations in town but also undoubtedly taking some younger listeners away

from WNEW-FM. For the listeners WNEW-FM shares with those stations, it is presentation and repertoire that must be the progressive's selling points. Like the mellow stations, WNEW-FM will play long sets of songs, cluster its spots and offer low-keyed announcing; like WPLJ, the station will play rock 'n' roll, including its heavier varieties, although not in the quantity WPLJ does. In between the two, then, is a distinct "territory" which has been WNEW-FM's alone for most of its 10 years, with brief periods of competition from WABC-FM and WQIV-FM.

Mel Karmazin, WNEW-FM's general manager, speaks elsewhere in this issue about the station's "exclusive audience"—those listeners who, according to the ARB diaries themselves, listen only to WNEW-FM and make up

the core of its ratings. But what is it that WNEW-FM offers them that no other station does? In large part it is a more or less "exclusive" body of artists—artists who have a following here and whom one can hear solely, or at least most often, on WNEW-FM. Perhaps they are too heavy for a soft rock station, and lack the commercial impact to be heard on WPLJ, but they have a following that WNEW-FM has claimed as its own.

Without a set rotation of songs, the responsibility for identifying these artists, and for favoring them accordingly, falls upon the individual air personalities, and on communication between them and the program director, Scott Muni. Each of the regulars is closely identified with specific artists, and the listener knows he can hear those artists frequently

at a given time of day, and that when they are in town, they will likely visit WNEW-FM during that particular program. These relationships are more than ephemeral: the artists themselves will affirm that one or more of the WNEW-FM air staff played a crucial role in that artist's commercial breakthrough.

WNEW-FM's success at programming is thus largely based on intangibles, and that is why when Karmazin speaks about his station's success, he emphasizes that it works in New York, with these people, under these conditions, and stops short of saying that a similar station with different people would necessarily work in another city.

Perhaps chief among those intangibles is the camaraderie that exists between the station and the listeners. The best radio stations, progressive or otherwise, succeed by convincing their listeners that the station is an integral and indispensable part of their lives, and WNEW-FM has been able to foster such a feeling. The confidence that WNEW-FM will be the station to announce when tickets are going on sale for a given concert, that WNEW-FM will sponsor the free concert with the Starship, that WNEW-FM will know when Springsteen will have a new record, that WNEW-FM will have the Yes album first—these are only a few of the specifics upon which such a station-listener relationship is built. And when playlists vary little from station to station, such small points matter greatly.

Another intangible is the extent to which the WNEW-FM regulars have adapted to changing tastes in rock music. The album cut-formatted stations have succeeded in part because of tight song rotations, money giveaways and other techniques borrowed from top 40 radio, but also because they were willing to believe what their research showed them—that there was a sizeable body of album-oriented, usually heavy rock that was selling millions of copies but being given little attention on progressive radio stations. Thus many stations who were brought into being because other formats were ignoring the great rock albums of the sixties, themselves
(Continued on page 26)



Today's generation is a far cry from Kilroy.

They're concerned with real issues. Love. Poverty. Loneliness. War. Each night this week, we'll be doing a one-hour special devoted to one of these subjects.

Tonight, the theme is Love.

You'll hear sounds like: "Turquoise" by Joan Baez. McArthur Park. by Richard Harris. Leonard Cohen's "Suzanne" And "Colors" by Donovan. Tomorrow, the subject will be Loneliness. Wednesday, Poverty. Thursday, Social Commentary. And Friday, War.

Tune in tonight at 5. The Scott Muni Show.

WNEW-FM/102.7
WNEW-FM RADIO

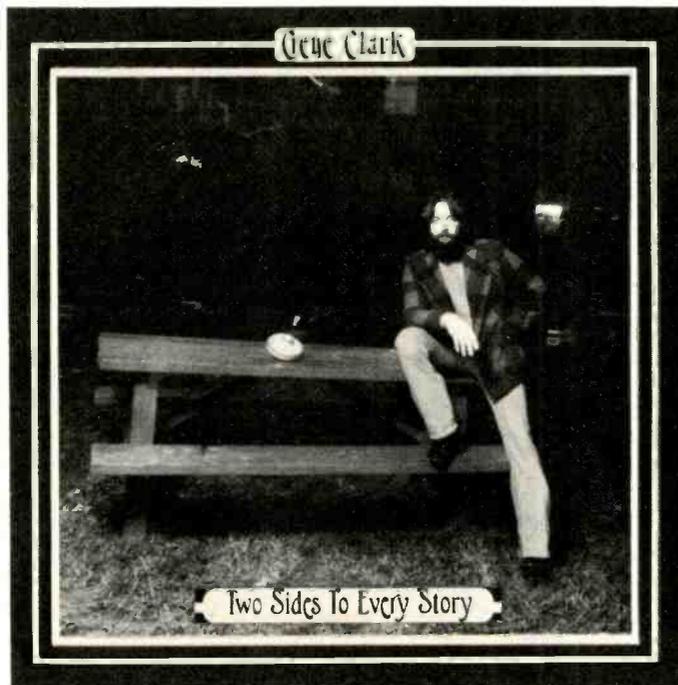
Issue-oriented radio has long been a part of WNEW-FM's personality.

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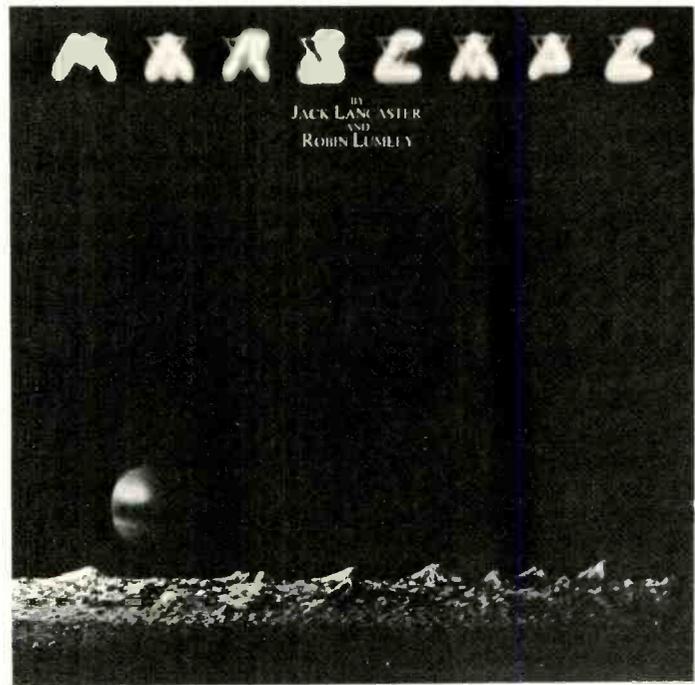
RS-1-3018

"Love Me"
by Yvonne Elliman
Produced by FREDDIE PERREN



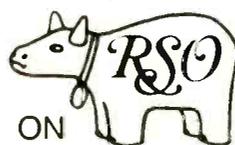
RS-1-3011

"Two Sides To Every Story"
by Gene Clark



RS-1-3020

"Marscape"
by Jack Lancaster and
Robin Lumley



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WNEW-FM'S 10TH ANNIVERSARY



George Duncan and The Process of Evolution

By MARC KIRKEBY

■ NEW YORK—George Duncan, president of Metromedia Radio, was WNEW-FM's first general manager under the progressive format, and as he describes the changeover from easy listening to rock music, it was a process of evolution—"an agonizing three-month transition"—and not a sudden format switch that began WNEW-FM's progressive decade.

"What we know is that nobody invented it—it kind of evolved," Duncan said. "Pete Fornatale was doing similar things on WFUV (New York), Stephen Clean was up in Boston as well, but those were originally reflections of their own interests, as WOR-FM had been before. But the format hadn't been invented yet, before KMPX went on the air in the summer of 1967 and we went on in October."

Duncan joined Metromedia as a salesman at WNEW-AM in 1958, where he remained until he was asked to succeed Harvey Glascock as general manager of the FM station in September, 1966. Glascock, responding to an FCC ruling limiting the time large-market stations could spend simulcasting AM and FM programming, had inaugurated an "all-girl" format—female air personalities combined with "background" or easy listening music—two months earlier. Duncan lived with the unusual format—borrowed from WSDM-FM in Chicago—for one difficult year.

"It was not successful," he said. "It sounded good, with the exception of two or three women, because we were training them from the ground up, because there were no female broadcasters. We had to hire models and spokeswomen for products and soap opera actresses and teach them how to do radio. But it was not being accepted, even with fairly decent ratings. The prejudices against, 'A woman can't sell another woman pantyhose on the air,' sound ridiculous in today's day and age, but 10 years ago it was a problem."

Duncan and his program director, Nat Asch, began to look for an alternative, and by the summer of 1967 had focused on RKO's WOR-FM, which was about to ex-



George Duncan

and adopting a version of his successful contemporary format. Rosko was the first of the air personalities to become uncomfortable with the structures and leave, and two days after his departure, he was at lunch with Duncan in the Miramar restaurant on E. 46th St., the site of many of the crucial decisions in WNEW-FM's progressive history.

"I told Rosko, I really don't quite know what there is going on here in this new genre," Duncan remembered, "but when I see people lined up to pay five dollars a head to see Richie Havens and nobody knows who Richie Havens is, or Jose Felici-

ano, I had the feeling there might be a whole format in this music.

"I said, if you can work with me and figure out how to make a format out of this stuff, we might have something — you'll have a job, and I'll keep mine."

Rosko took the job, debuting the first phase of the progressive format on WNEW-FM on Halloween, Oct. 31, 1967. He displaced one woman from the air line-up, doing the seven to midnight shift every night, leaving the station with three women on the air full time, and a simulcast of the AM sound in the morning. A month later, Duncan lured Jonathan Schwartz, who had been doing a jazz program on WRKO-AM in Boston, to join the station. Before Christmas, Scott Muni came over from WOR-FM to handle afternoon drive, and Alison Steele, the only survivor from the all-female staff, moved from midday to the overnight show.

(Continued on page 46)

Playing 'Alice's Restaurant' for 20 minutes was a very important thing for us, because whenever we couldn't think of what to play we'd throw 'Alice's Restaurant' on.

periment with the then unprecedented notion of programming top 40 rock on the FM band. The proposed move brought labor conflicts, however, and an AFTRA strike kept the new format from going on the air.

"There were two people in the record library," Duncan recalled, "and to keep the station on the air they told them, 'Play whatever you want to play, but just keep it on the air until we settle this strike.' So 'OR-FM was playing album rock music, and we were sitting here perhaps with the advantage of being able to listen to it clinically, because we were not either intellectually or emotionally involved in programming it.

"And we could see that the big noise in town was not so much when they went back on and started to structure it again," he continued, "but the big noise was coming from those elements they kept. Scott (Muni) and Rosko and Murray (the K) were certainly professional enough performers to realize that there was something in playing what eventually became album rock music."

WOR-FM never did go back to a progressive format, however, hiring Bill Drake as a consultant

TO: Entire Staff
FROM: John Jaeger

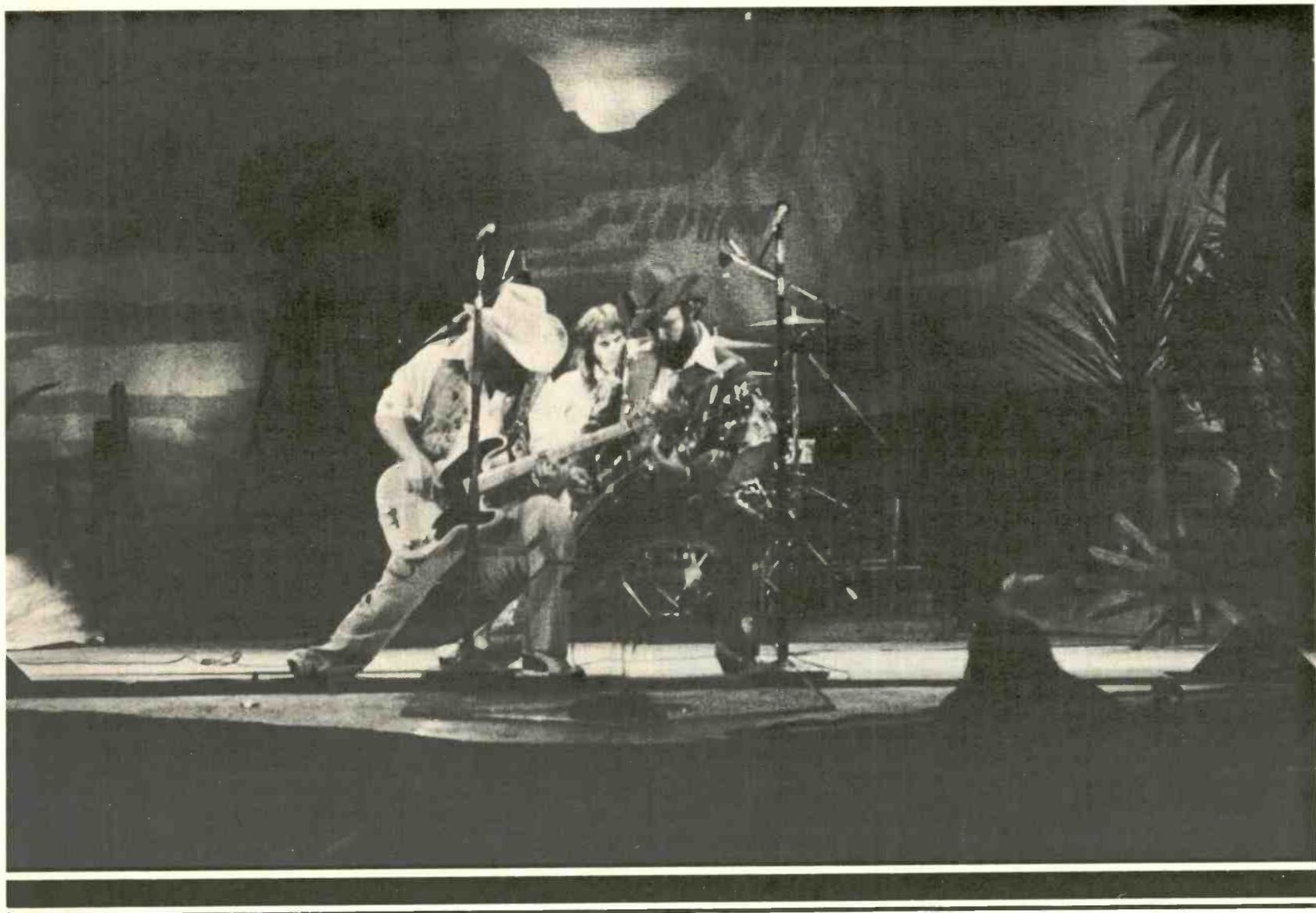
DATE: August 22, 1958

This is to let you know that effective 10:00 AM on Monday, August 25th, WNEW-FM will commence regular operation, broadcasting WNEW-AM programs simultaneously.

Our dial setting on FM is 102.7 megacycles.

Note to announcers, producers, engineers, and others concerned -- Jack Grogan will be talking to you some time today about revised call letter setups, promotional announcements, etc., and of course he will issue a memo of written instructions too.

JJ, fhr



"That little ol' band from Texas"
salutes

"That big ol' station from New York City"

WNEW-FM



WNEW-FM'S 10TH ANNIVERSARY



GM Mel Karmazin on Why WNEW-FM Works

By MARC KIRKEBY

■ NEW YORK — Mel Karmazin "came in cold" as WNEW-FM's general manager two and a half years ago, but in that time has advanced the station's sales standing and involved himself in virtually every aspect of station operations.

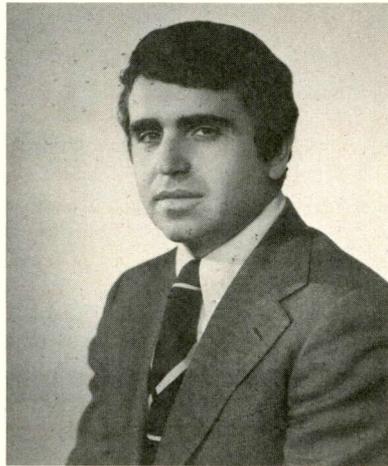
Karmazin's path to his present post was a familiar one for broadcast executives. He joined Metro-media eight years ago after a seven-year stint with a New York advertising agency and three with CBS here. Having begun as a salesman for WNEW-AM, he was serving as general sales manager for the AM station when he was appointed vice president and general manager of the FM in 1974.

Coming in as an outsider, Karmazin recalls being struck first by "the power of the station — the feeling that exists between the audience and the radio station." His task was to continue the process of convincing advertisers of that power, not a simple task even for a station that had seven years of growing credibility behind it.

Clients spend upwards of \$80 million on radio advertising in New York each year, and even for an advertiser who narrows his focus to the 18-34 or 18-49 year old audience, there are perhaps 15 to 20 stations that are what Karmazin calls "logical buys." Most clients, he added, can only buy five to eight of them.

Karmazin effected an almost total changeover in sales personnel at the station, and with his new salespeople he has fostered "a total understanding of the station that didn't exist among our sales people a few years ago. People had a great misunderstanding of the kind of people who were listening to our format. The station improved its visibility in general, to where non-entertainment clients are now the majority of our business."

Convincing advertisers who had never before tested WNEW-FM has resulted in "a tremendously broadened list of clients," according to Karmazin. "Now there's hardly a major kind of account we don't have. Our



Mel Karmazin

clients are not that different from WCBS or WOR." The station now will run nine spots an hour (10 in hours with news broadcasts), still clustered at the quarter-hour breaks which are a basis of the station's air sound.

Karmazin attributes much of the station's sales success to "a very large exclusive audience — people who are not interested in any other radio station." A recent trip to Arbitron's Beltsville, Md. data collection center showed WNEW-FM to be sharing a number of listeners with WPLJ and WKTU (with Rock'n Stereo and mellow formats, respectively) but, Karmazin said, "there was no station we shared our audience with more than the others.

"There are so many radio stations that are fighting for the same demographics," he continued, "still, so many listeners are loyal to us that we can rank consistently in the top five, 18 to 34 and 18 to 49, and you can make a lot of money that way.

"WNEW's FM is more the New York Times than the Daily News," he said. "We're very confident being the New York Times—we know our audience is up scale, and we can charge a premium for those people."

Karmazin also instituted a campaign to lure adult female listeners — traditionally the progressive format's most consistent weakness — to the station. While admitting that WNEW-FM is "constantly appealing to a man 18-34, that's our primary demographic," Karmazin had the station advertise in consumer magazines gear-

“ We should not be afraid of taking chances, of trying something new. ”

ed to women, and worked with his midday staff (principally Pete Fornatale) to lean toward the female listener.

Although Karmazin has revamped WNEW-FM's sales strategy, he has kept any tinkering with the format itself to a minimum during his tenure.

"If it's different, it's not because of anything I've done," he asserted. "The format has always been, each person does his own show. Still, we should not be afraid of taking chances, of trying something new."

Karmazin has left most of the programming authority with Scott Muni, whom the general manager calls "a terrific program director. Every decision that is made is a joint decision between Scott and me. Scott and I will discuss everything that goes on the air. If I have a question on anything, I will go to Scott."

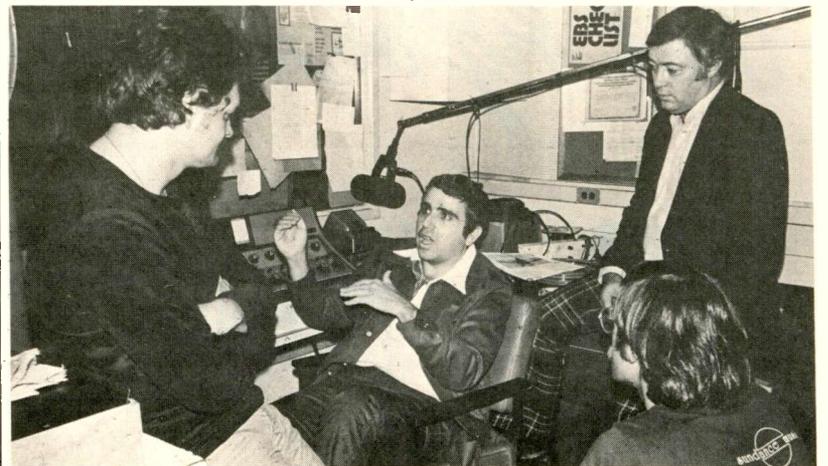
One major change Karmazin did make was to abolish the practice of having the full-time air personalities do a taped program in addition to five live shows each week. The regulars still do the five live programs, but the tapes have been eliminated and another, essentially full-time position added.

Under Karmazin's management the station has also become heavily involved in airing its own live concerts, sparked by the "fantastic" response accorded the WNEW-FM broadcast of Bruce Springsteen and the E Street Band from the Bottom Line in August, 1975. The station now maintains permanent lines to the Bottom Line and to the Capitol Theatre in Passaic, N.J., and has broadcast concerts from numerous other New York venues.

The station's public service involvement under Karmazin has highest profile in that area of any FM rock station in memory. Karmazin talks about the "correlation between the success of a station and its involvement with the community," but the fact remains that any number of stations have enjoyed great and long-standing success with only a fraction of their airtime devoted to community service.

WNEW-FM is committed to running 168 public service announcements a week, but in the past year alone has gone well beyond that, Karmazin said. The station organized and aired a weekend-long "hungerthon" with Harry Chapin as host to focus attention

(Continued on page 26)



Harry Chapin chats with (from left) Mel Karmazin, vice president and general manager of WNEW-FM, and Scott Muni, program director of the station, during the 25 and a half hour radiothon on world hunger. The special radio event featured appearances by performers Pete Seeger, Patti Smith and Melanie, as well as Ralph Nader and Ramsey Clarke and experts on the world food problem. The radiothon was organized by World Hunger Year (WHY), an institution founded by Harry Chapin. Also shown is Harry's brother Tom Chapin.

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**TOM MORRERA
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WNEW-FM'S 10TH ANNIVERSARY



The Nightbird Conquers All Challenges

By DAVID McGEE

■ NEW YORK — "The flutter of wings, the sounds of the night, the shadows across the moon as the Nightbird spreads her wings and soars above the Earth into another level of comprehension where we exist only to feel."

The words are familiar to anyone who listens to WNEW-FM in the wee, small hours of the morning, when the Nightbird incarnate, one Alison Steele, is on the air.

Steele came to radio via television. In the late '50s, she worked her way up through the ranks of several different stations, finally landing her own 15-minute show and subsequently being named women's editor of an afternoon show. At the same time, she was working as a professional model and had a number of on-camera commercials to her credit as well.

In 1966 she felt a change was in the offing. One morning she heard the venerable William B. Williams of WNEW-AM announce to the public that the FM station was seeking female disc jockeys. Steele auditioned—one of 800 to do so—and, along with three others, secured a spot on the station.

She debuted on July 4, 1966—"which was kind of a statement"—playing MOR music. But it was tough going in '66 for females in the media, particularly those on radio. Advertisers, for one, had little faith in the selling power of female deejays; and listeners' reactions were decidedly cool too.

"I thought a great deal about why it didn't work," Steele says today, with more than a decade of hindsight. "Perhaps we had nothing unusual to offer in that the music was the same as that being played on AM. We lasted until September of 1967. They tried several different things: they let one girl go and hired another who had more of a name, but nothing helped. It did not make it."

Out of the ashes of disaster, though, often comes hope, even good fortune, as it did in Steele's case when an independent survey revealed her to be not only a well-known personality among



Alison Steele

listeners, but also a well-liked one. As a result, she was the sole member of the original quartet of female deejays to be asked to remain with WNEW. The Nightbird then was "born" on January 1, New Year's Day night, 1968. As Steele tells it, the Nightbird is a carefully calculated persona born of long hours of thinking, planning and self-analysis.

In her own words: "When I was given the gig I asked the management what they wanted me to do. They said 'Just do your thing.' So what is my thing? I felt that I should not go on the air and say, 'Hi, I'm Alison Steele, one girl among all the guys.'"

"So I thought about the night, about the mystique of the night: that I can think more clearly then, that I enjoy staying up, that I hate to go to sleep and that there must be a lot of other people out there who feel the same. I thought if I could get my feelings across to them that we'd share something, that I'd be more than just a voice in the night.

"At that time 'bird' was an accepted term for female. Then there was the duality of the nocturnal bird—the Owl stays up all night. So I called myself the Nightbird. And rather than just come on the air saying, 'Hi, I'm the Nightbird,' I wrote an opening, kind of dramatic, and read it over some pre-Columbian temple music. When I came on that first night the switchboard lit up like crazy."

If Steele made an impression as the Nightbird, she also generated controversy. In the beginning, she had "no credibility with the audience," primarily because of her positive, optimistic outlook during what she insists was the hate

You have to have a real working knowledge of this music . . . It's not just playing records at random; it's making intelligent, compatible sets out of the music.

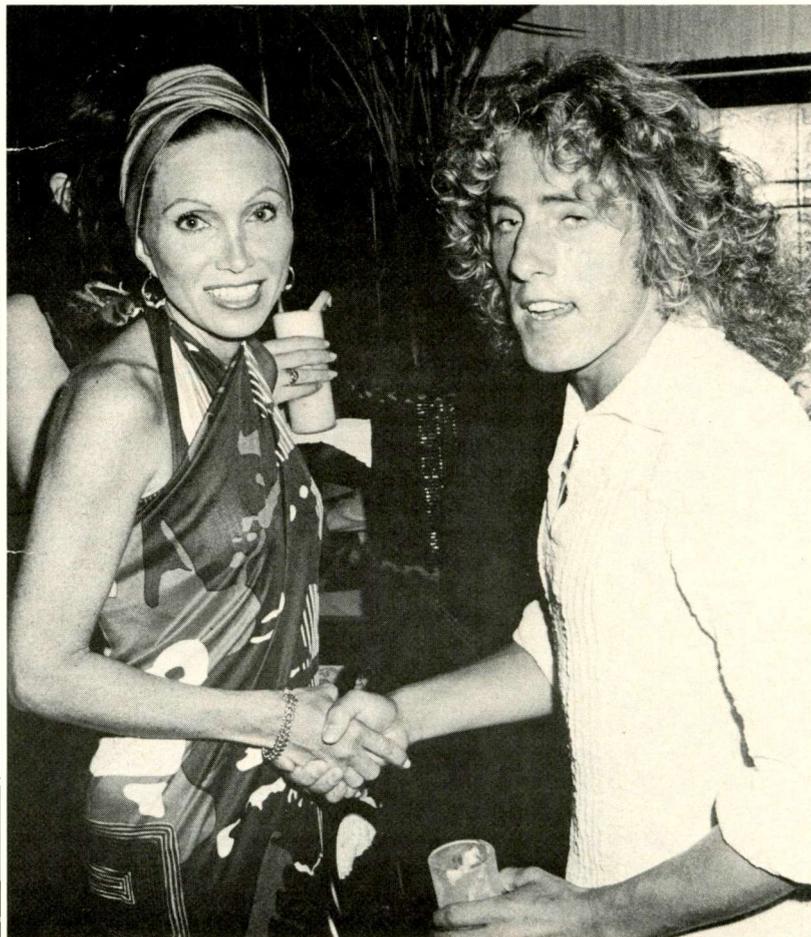
(not Haight) era. She persevered, and today feels audiences realize that she isn't posing but is speaking from her heart.

"When I started I'm sure that people felt I had a high-pitched squeaky voice and put on this deeper, smoother voice when I got up to a microphone," she says disgustedly. "They thought I was short, fat, dumpy and all kinds of things. But they realize now that my voice is natural, that I don't try to be sensual. I am a sensual person, but that's innate. You can't create it, and if you have it you can't hide it."

One of the few deejays who still takes listeners' calls on the air, Steele feels her success has been based on this one-to-one rapport,

"a lifeline," with her audience. She recalls functioning in years past as a sort of lay psychologist for problem-plagued kids. And just as people will always have problems of one sort or another, so will Alison Steele be helpless to avoid getting involved. "I don't have to, but I want to," she stresses. "I'm an Aquarian and caught up in helping other people. In the process I get a tremendous amount of feedback on what I'm doing that's right and on what I'm doing that maybe isn't right."

Working AM (she did a Sunday morning show for WNEW last summer) and FM sides of the dial has given Steele a unique per-
(Continued on page 48)



Alison Steele with Roger Daltrey

WE
SALUTE
WNEW-FM
ON 10 YEARS
OF PROGRESS
BEYOND THE
CALL LETTERS
OF DUTY.

SCOTT MUNI
PROGRAM DIRECTOR

TOM MORRERA
MUSIC DIRECTOR

AL BERNSTEIN

PAT DAWSON

DENNIS ELSAS

PETE FORNATALE

DAVE HERMAN

RICHARD NEER

VIN SCELSA

ALISON STEELE

A&M Records

WNEW-FM'S 10TH ANNIVERSARY



Pete Fornatale-The Right Place at the Right Time

By PAT BAIRD

■ NEW YORK — "I believe that careers happen by being in the right place at the right time. It takes a little bit of talent, a lot of determination, and more than anything else, a lucky break."

At the age of 31, Pete Fornatale has literally grown up on the air as a member of the WNEW-FM staff for nearly eight years. As is the case with several of the air personalities at the station, Fornatale is a veteran of college radio and a life-long resident of the metropolitan area. He was a communications arts major at Fordham University, the Bronx, and started a "progressive music" radio show on the school's WFUV-FM in 1964.

"The Fordham show really predated the progressive rock format on commercial radio in New York," Fornatale said. "When WOR-FM started the progressive format, from day one I sat and listened and thought I can do that, I want to do that." The format of the Fordham show was album cuts, interviews with the people who made the music and sets that attempted to say something, music used as punctuation for verbal thoughts and ideas. All of a sudden I found that it was viable on a major radio station in New York."

Teaching

After graduation, Fornatale taught a course in communications arts at a Long Island high school. He still kept the Fordham show and due to exposure there, as well as appearing on local radio stations "working for anyone who would let me on the air doing anything," he was called for an audition at WNEW-FM in late 1967.

Audition

"I came in and just blew it," he said. "I mean, I played records at the wrong speed, spoke an octave higher and thought I had blown it for all time. I finished up that year and the next teaching, and in July of 1969, the program director here called and asked me to fill in for two overnights. It was sort of an on-the-air audition and listener response was very favorable. I filled in for several months then got a weekly show in March of 1970 and the morning show that July. In April



Pete Fornatale

of 1971 I got the 10 a.m. to 2 p.m. slot and six years have just flown by since then."

As both one of the early experimenters in "free form" radio and one of WNEW-FM's first disc jockeys, Fornatale can view the station and the state of FM radio in general from an unusual vantage point.

"I don't think this station, in any one of its ten years, ever pretended to be anything it was not," he said. "I think that might be a clue to its success. Through various stages of evolution I believe this radio station has accurately and successfully reflected its times. When we first started, you had a complete progressive library if you had the latest Blues Project album, a Richie Havens album, anything by The Beatles, The Stones and The Doors. It has now gotten to the point that

Through various stages of evolution

“ I believe this radio station has accurately and successfully reflected its times. ”

listening to the product has almost become prohibitive for any one individual."

'FM Elitism'

Fornatale's program, locked into what once was considered "housewife hours," has always been an amalgam of the newest and most progressive rock music, mixed with records by the Beach Boys and other more commercial recording groups. Because of his taste in programming, he feels he was often the victim of "FM elitism."

"I never felt I was a part of the elitism that existed when I first started here," he said, "and I'm glad to see it has been shattered beyond recognition. It used to bring me grief from listeners when I played something by the Beach Boys. I've always been a solid Beach Boys supporter and from the beginning have played their records. I'm glad to see that kind of bullshit over with."

Since WNEW-FM's progressive format was created to coincide with the dominance of the '60s

youth culture, Fornatale feels a particular responsibility to those listeners who have remained with the station over the years.

"My peers are still out there with me," he said. "I feel that I still represent a segment of our audience that has now left college. They are now adults into their professional careers and adult relationships, but they are still relating rock and roll to their lives and choosing us as their vehicle. I also believe that people in college or high school, or younger, who want a little wit and intelligence with their rock and roll will turn to us because there's no place else to go."

Geographic Identity

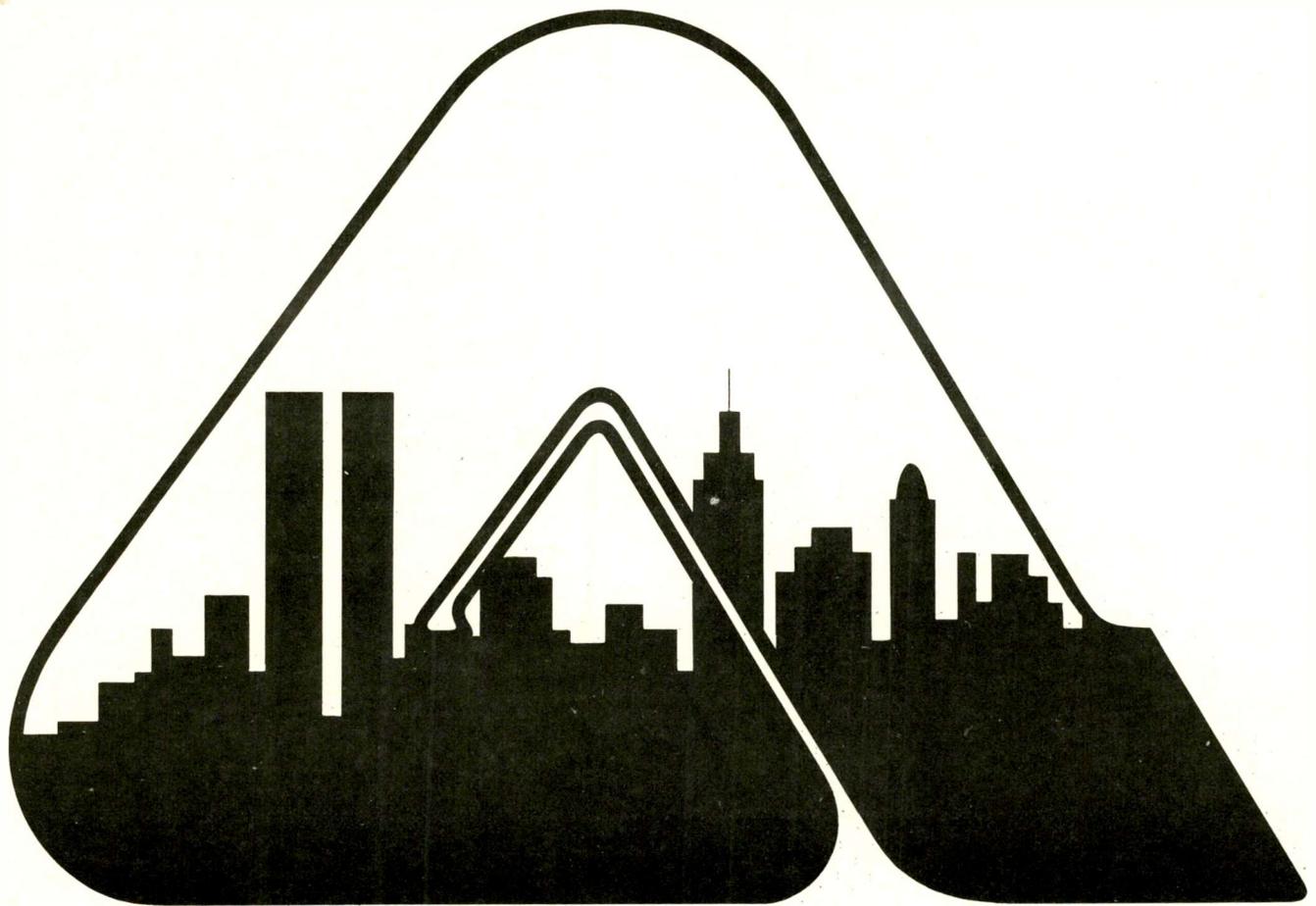
Fornatale and other members of the WNEW staff place a great deal of importance on the fact that, with the exception of program director Scott Muni, they are all from the New York metropolitan area. He feels that this geographic identity has added credence to the overall personality of the station. In reference to this New York sensitivity, he cites an hour-long documentary he produced on a bank hold-up man who held a number of hostages (and eventually turned to Muni for help), as his proudest achievement on the station. The documentary, called "The Cat Olsen Story — A Media Eyeview," won a number of broadcasting awards.

"I'm spoiled to death," he said, "I've always done only that kind of radio with which I am most comfortable. I would probably have to look for another career if I felt I were being condescending to my audience or catering to a kind of music or a kind of taste that I have no feeling for or understanding of. Quite fortunately, that hasn't been the case here. I really don't look that far ahead anymore but I don't see any reason why there wouldn't always be room for a station like this in a market like this."



Dennis Elsas, Pete Fornatale and Scott Muni with John Lennon after the release of Lennon's "Rock 'n' Roll" album.

Here's to ten great years
of New York Radio!



We've especially loved the last 2½!

From all your friends at Arista Records

WNEW-FM'S 10TH ANNIVERSARY



Dave Herman: Everything Fits Together

By PAT BAIRD

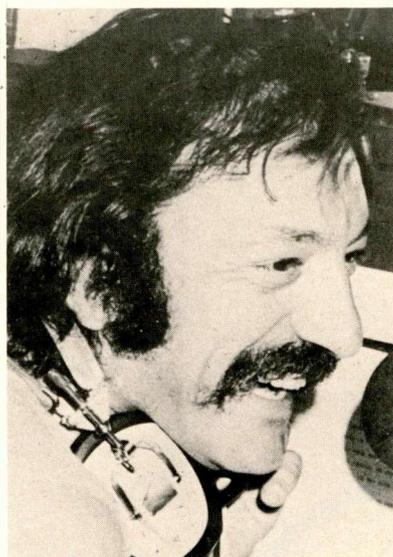
■ NEW YORK — "You have a whole different attitude when you're finally doing the kind of radio that's meaningful to you."

Dave Herman, who holds down the morning show slot on WNEW-FM, is a 20-year radio veteran and one of the few air personalities at the station to travel the small town radio circuit before working in New York.

"If you pay a lot of dues and do a lot of things, you come to it with a whole different unconscious attitude," he said. "I read news, did sports, did the early morning egg prices and took out the garbage. I did every kind of radio conceivable right down to the 'Carolina Hoedown' in North Carolina. It makes you aware of the unique position you're in and even more aware by knowing there aren't too many stations out there where you can create a radio program as you can on WNEW-FM."

After eight years at a station in Asbury Park, N.J., Herman began "The Marconi Experiment" on WMMR-FM, Philadelphia. WMMR was an automated station at the time and Herman's progressive show soon became "an island in this sea of MOR automated programming." The show was so rapidly successful the station began full-time progressive programming six months after the "Experiment" began.

Herman took part in another kind of experiment in 1971 when he joined the staff of the then



Dave Herman

WABC-FM when ABC's whole FM network was changing to the progressive format. It was Herman who dubbed the station WPLJ (as it is still known) in deference to the slogan "White Port and Lemon Juice" found in a '50s record by The Four Deuces. He left WPLJ-FM in 1972 to join the WNEW staff.

"Doing FM radio in the morning was a very scary thing when I came here," he said. "Even successful FM stations, like WNEW, had terrible ratings in the morning. I think it was because people didn't realize you don't play Led Zeppelin at 7 a.m. because not even Led Zeppelin fans want to hear it."

While Herman's show may not include raucous rock and roll, it

The FM band has become incredibly controlled and formulated. It's really big business. Every month WNEW becomes more and more unique.

does include a combination of the unique and the familiar.

"I thought there would be many restrictions here," he said. "and I was astounded to find there was only one rule. Scott Muni said they wanted at least one third of the music on my program to be familiar. That's it. But familiar can be some old records or current hits. It's just a vague, general guideline to keep people in the mainstream and not be very self-indulgent in your musical selections. That's still the only rule."

As a pioneer in progressive radio and a veteran of the FM wars that saw the virtual demise of the "free form" format, Herman sees WNEW's position as unique. "I think FM is much more controlled, much more restricted and limited all over the country than WNEW," he said. "The FM band has become incredibly controlled and formulated. It's really big business. Every month WNEW becomes more and more unique. There are many stations that programmed the way we do as recently as a year ago—major stations—that no longer do."

He does see a change in the WNEW format, however, and credits the difference to not only the higher quality of the music,

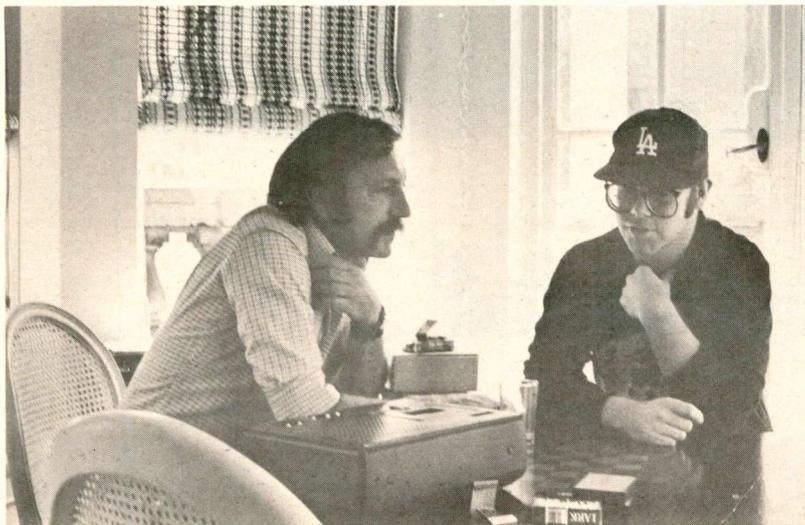
especially singles, but also to the disappearance of the "counter-culture."

"There's no counter-culture or life style that FM is catering to anymore," he said. "If we're going to come on as elitists, I mean, to who? We're all just people now and rock and roll is the mass music of our time. It wasn't the mass music of the '60s, only to a specific life style."

Herman feels that the station's success over the years can be credited to a number of elements including the unusual cooperation of the Metromedia Corporation, the effective guidance of the top staffers and the diversity of the air personalities.

"The main identity of WNEW is how diverse we all are," he said. "We all live very different lives and have very different tastes in music. However, we have an enormous amount of respect and admiration for each other professionally. My program isn't anything like Alison's show yet somehow they both fit together on the same radio station."

"If all eight of us got up, with our record library, moved to Cincinnati, and did exactly the same thing, we might be the biggest bomb. This is right for New York."

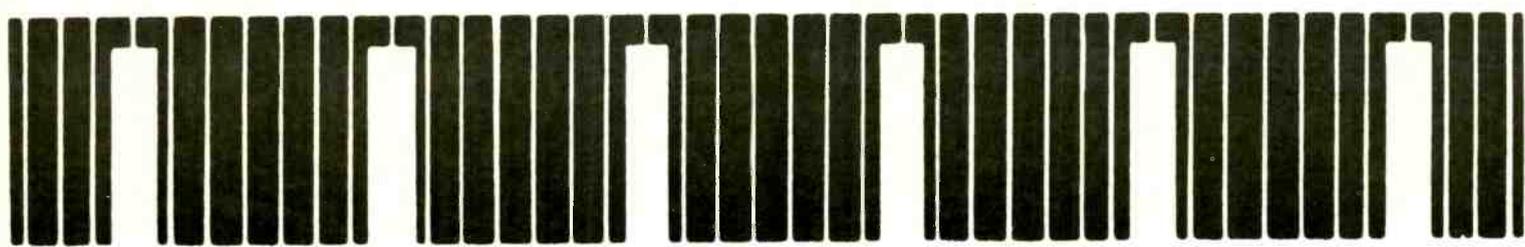


Dave Herman with Elton John



Herman with Joan Baez

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WNEW-FM'S 10TH ANNIVERSARY



Dennis Elsas-Programming with a Personal Touch

By HOWARD LEVITT

■ NEW YORK—For Dennis Elsas, radio is a way of life. While growing up in the New York area, his heroes were the deejays of his youth — Murray the K, B. Mitchell Reed, the ubiquitous Scott Muni and others were the personalities who provided the inspiration that has enabled Elsas to become one of the best-known disc jockeys in New York today, and as Elsas himself states, "It's a thrill for me to be on the air in New York.

"I grew up listening to radio, never thinking I'd be on the air. I want to be to people today what these old deejays were to me. I want to be the guy that adds a little stability to people's lives," he stated, "something people can look forward to in a regular sense. The unbelievable thing to me is that I was a WNEW listener in college, and now I'm on the air six nights a week. I love that sense of continuity."

Background

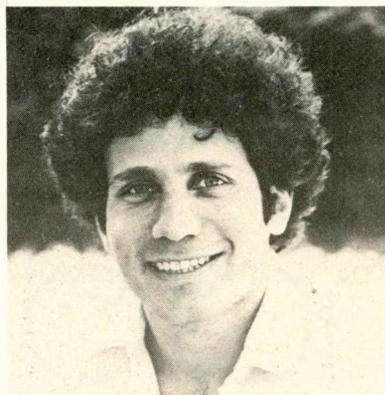
Elsas graduated Queens College in 1968 as a communications arts major, became a schoolteacher, and while teaching did local radio at a station in Westchester. He joined WNEW as a relief announcer in July of 1971, and as such became, by virtue of his talent and innate feel for the nuances of programming, probably the best-known fill-in personality in New York-area radio. He eventually became the station's music director, holding that post from January, 1972 to May, 1976, a considerably longer period of time than any of his predecessors, and now holds down the crucial 6-10 p.m. airshift six nights a week.

During his early years with the station, Elsas found that being on the air in so many different time slots was a unique challenge, and one that he met admirably. He has, where so many others have failed, succeeded in avoiding the "snobbery" or "elitism" that so often pervaded FM formats in their growing years, and has developed a well thought out theory and overview of "progressive" or "free-form" radio, as it came to be known.

"I'm very conscious that a danger in free-form radio is self-indulgence, not paying atten-

tion," Elsas told RW. "That can mean things like establishing one mood for too long. First of all, a small minority of the audience is into the segues on a conscious level. For example, a guy called me up the other night and said, 'How do you guys put your music together?' I asked him what he meant and he said, 'Well, everything flows.' He was just becoming aware of that for the first time."

Elsas understands his audience well, something that might be expected from a major market disc jockey but does not hold true in a surprising number of cases. "On the subliminal level," he stated firmly, "I have to play to — simultaneously — the music freak, the guy who's into my show, and the vast majority of the audience that just has it on in the background and is tuning in and out because their mind isn't into it, they're talking to somebody, they're in the bathroom, whatever. You've got to bring them back every so often, and the hardest thing is getting



Dennis Elsas

within it without being a top 40 station. My point is... well, basically, I love radio, and I grew up listening to top 40 radio and still listen to it. Top 40 at its best is exciting when the music and the jingles and everything hits — bam! It's like a shot of adrenalin. But even in our 'laid-back' way the pacing is there, and pacing is crucial. I think you can be FM and laid back and all those other things and still subliminally excite your listener. If the juxtapositions are right you can get the

same excitement without yelling at him.

'Play To The Masses'

"As I said earlier, you have to play to the masses who don't listen. You can get so caught up in your cutesy little segues and making everything fit that you can forget people are listening in a broad, general way. It's like skimming through a magazine. You see one article you like and you read it, but you're not reading every ad or every story.

"In an overall sense," Elsas concluded, "we have been able to grow with the times. This business keeps us young."



Harry Chapin (center) is pictured conferring with WNEW-FM's Dennis Elsas (right) and Vin Scelsa.

...even in our 'laid-back' way the pacing is there, and pacing is crucial. You can be FM and laid back and all those other things and still subliminally excite your listener. If the juxtapositions are right you can get the same excitement [as top 40 radio] ...

the balance.

"It's a wierd feeling; you have to love radio, you have to have a good knowledge of rock... It's an art form — I really feel that way."

Pacing

While many "progressive" stations have had to alter their formats over the years to hold their listeners, WNEW has remained fairly constant in its approach to music over the past decade, a fact Elsas views with pride. "We've taken a lot of raps through the years for never being that 'progressive,'" he said, "but all that means is we've never been that self-indulgent.

"I believe that progressive radio can incorporate some of the pacing that top 40 radio has



Seen visiting WNEW-FM are (from left): Ray D'Ariano, now promotion VP for MCA Records; MCA president Mike Maitland; Neil Sedaka; Scott Muni; Elton John; and Dennis Elsas.

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WNEW-FM'S 10TH ANNIVERSARY



Richard Neer:

Turning a Sideline into a Career

By BARRY TAYLOR

NEW YORK — Overnight air personality Richard Neer admits that he got into radio as a sideline. The Adelphi University graduate was originally a drama major with aspirations of being an actor.

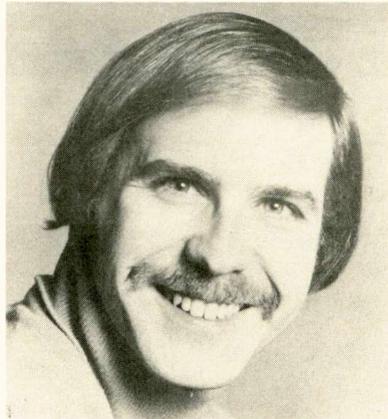
"I went by the campus radio station one day and there was nobody there," Neer recalls. "They started me doing newscasts right away. Eventually a regular show opened up and I got it, but radio was a secondary thing to me back then."

After graduation, Neer was faced with the insecurities that usually go hand in hand with an acting career and veered toward radio as his occupation. "I already had a full-time radio job at WLIR. Mike Harrison, who used to be with WNEW-FM, and myself convinced the owners of the station to switch over to a rock format. We did a demographic breakdown, but it still took a lot of convincing. There was a void to be filled we discovered, and after nine months the station really took off and became very successful."

Neer describes his going over to WNEW-FM as being in the right place at the right time. "I went to WNEW when Rosko left. The station wanted to go with younger people instead of taking an older, more established or top 40 personality."

Neer joined as music director, getting the overnight slot a couple of months later after Zacherle's departure and after Alison Steele moved to the 10 p.m.-2 a.m. shift.

"I don't do any real preparation for a show, but there are certain things that you just have to be doing constantly," he explains. "I try to listen to all of the records that come out during any given week. You have to be on top of that as well as news, current events, and public affairs because you want to be topical. You also want to be up on your music world, so you're constantly reading *Record World* and *Rolling Stone*. You can walk into a show without preparing, but



Richard Neer

sometimes you wind up spending eight hours off the air getting it all together."

As for the type of music Neer

...sometimes you wind up spending eight hours off the air getting it all together.

feels most comfortable playing, he claims that it is usually dictated by the time of the day. "In the morning, I would play lighter sets, shorter cuts and shorter sets without concentrating on segues. Overnight, you can sometimes play an hour of music without interruption. You tend to get into heavier or spacier things late at night."

Working for a progressive station like WNEW-FM, Neer says that he does not feel an obliga-

tion to the audience to play a certain type of music such as r&b blues, or jazz, but insists that anyone who listens to one of his shows for the four hours he is on the air should hear something they like. "I like all kinds of music, but the main thrust of the station is progressive rock and I think that you have to concentrate on the mainstream of that. You can play an r&b set, a jazz set, or a classical set, but what I prefer to do is mix it up during a set so that I will play a pop record, an r&b record or anything else that might blend with it."

Neer also feels that it is not his function or the station's to break new artists, but rather to play good music. "If it's new good music—so be it."

Sagon: Newswoman

NEW YORK—The name is becoming gratifyingly more familiar, and calls and letters prove that people are listening.

The woman to whom they are listening is Robin Sagon, who, as job descriptions go, is the WNEW-FM news department. Her function is to supplement the regular newscasts (picked up from the sister AM station) with short feature stories tailored to the FM audience. She is researcher, on-air reporter and serves as her own producer. Recent segments have included reports on the pinball craze in New York, the Grammys, and the end of the City investigation into the Rigby ticket service, which resulted in refunds being made to the holders of cancelled checks that were originally to have purchased tickets to Elton John's concerts last summer. Upcoming, as of this writing, were interviews with Jann Wenner and Buckminster Fuller. The short—up to four minute—pieces are put on

(Continued on page 38)

PERSONALITY PROFILE

<div style="text-align: center;"> <p>DICK NEER</p> <p>His five years of radio credits include a tenure as broadcaster and programmer for his campus station at Adelphi. Faced with the decision of a career in broadcasting or teaching high school, Dick chose the former although he continues to do guest "teach-ins." After school Dick became a staff member of a Long Island radio station that eventually achieved national recognition due, in part, to his creative contributions in progressive programming and news. He gave up his role as a "top gun" in L.I. radio to become WNEW-FM Music Director to wait for the big break to face a Metromedia microphone. It came.</p> <p>2AM - 6AM</p> </div>	<div style="text-align: center;"> <p>SCOTT MUNI</p> <p>His days are unusually busy. Scott is the station's Program Manager as well as full time broadcaster. However, his knowledge of the communications field makes both responsibilities flow smoothly and effortlessly. His radio career began in New Orleans. There were many professional debuts in many cities before Scott made his mark at a number of major radio stations in New York. He has sensitive ear for music and is knowledgeable about its evolution over the years. This talent brought him to the bastion of progressive rock — WNEW-FM. In spite of his hectic schedule, his favorite diversion is producing free outdoor concerts for the station's listeners.</p> <p>2PM - 6PM</p> </div>
<div style="text-align: center;"> <p>MIKE HARRISON</p> <p>Mike is a native New Yorker, who, in his teens, developed an uncommon interest in traditional folk music. This involvement led to progressive rock about which he is equally expert. He had determined, long before graduation from Hofstra University, to enter the field of radio. Summer Stock as an actor, and stage manager of off-Broadway productions were part of Mike's pre-broadcasting interests. His sincerity and sensitivity are also reflected in the poetry he writes, a frequent speaker at high school and college forums.</p> <p>6AM - 10AM</p> </div>	<div style="text-align: center;"> <p>JONATHAN SCHWARTZ</p> <p>Jonathan is a prolific writer, having contributed many short stories and observations on the human condition to publications that include <i>Redbook</i>, <i>Paris Review</i> and the <i>New York Times</i>. His best selling book, "Almost Home", published by Doubleday, was the inspiration for the forthcoming film of the same name, to be produced by Peter Yates and released through Warner Brothers. Jonathan also wrote the screen treatment. His young career includes a period in London and Paris, where he performed as pianist & vocalist at various night clubs. Among his many loves are progressive rock — and radio. As an author, his day starts at breakfast. At dusk and during the evening hours, he sits in command of the 102.7 stereo microphones.</p> <p>6PM - 10PM</p> </div>
<div style="text-align: center;"> <p>PETE FORNATALE</p> <p>Pete began his career in radio with an experimental Rock show on Fordham University's FM station in 1964. After teaching "The Gospel According to McLuhan" for two years at a high school on Long Island, he joined WNEW-FM in the summer of 1969 as a vacation replacement. This led to a regular show, a daily morning show, and the current 10AM - 2 PM segment. Pete is a popular guest speaker on campus, has participated in several discussions about music on local New York television, and is a frequent contributor to <i>Jazz & Pop Magazine</i>.</p> <p>10AM - 2PM</p> </div>	<div style="text-align: center;"> <p>ALISON STEELE</p> <p>Alison has been involved with many careers, including news anchoring and production. She has stood in-between the highest professional rock bands, played weekly gigs, and dedicated involvement in her craft have made her a major broadcast personality in the nation's largest and most demanding city. Alison joined WNEW-FM in 1966 and was largely responsible for helping create the station's progressive music formula that has made Metropolitan New York State's flagship a national leader in the contemporary culture.</p> <p>10PM - 2AM</p> </div>

Profiles of the WNEW-FM on-air personalities when Jonathan Schwartz and Mike Harrison were there.

**Scott, Mel, Alison, Dave,
Pete, Dennis, Richard,
Vin, Pat, Al and Tom...**

**...and everyone at
WNEW-FM,**

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WNEW-FM'S 10TH ANNIVERSARY



Tom Morrera: The Newest Addition Success Story

■ NEW YORK — The newest addition to the WNEW-FM air staff and the station's current music director, Tom Morrera, is in his fifth year of working in progressive radio. Like his colleague Dennis Elsas, Morrera is a former school teacher, who had moved to Canada to race cars when he was offered a chance to work for WRNW-FM (Westchester County, N.Y.) in August 1972.

Both WRNW, where Morrera spent two and a half years, and WQSR-FM (Tampa-Sarasota, Fla.), where he moved in early 1975, have become established with formats similar to WNEW-FM's. Morrera began doing a regular program on WNEW-FM in May of last year, and took over as music director for the station last October, succeeding Vin Scelsa in the post.

As music director, Morrera is

responsible for listening to most, if not all, of the records that the station receives, and to every record that is added to the library. If, on a first listening, he likes a given album, it is placed in a "new and current" bin in the studio. If he's not sure about a record's merits, Morrera will wait for reaction from the rest of the air staff before adding it.

"If one jock likes it, it gets a chance," Morrera said, but only a consensus among the staff will keep an album in the current bin beyond a one-month trial period. Albums that are added but receive little attention from the air talent, he said, are generally filed in the music library, although in rare cases an album will be "re-added" if Morrera and program director Scott Muni feel it is warranted. The strongest albums, however, and the most recent rec-



Tom Morrera

ord of a given "superstar," will stay in the current file indefinitely.

Morrera, who claims his tastes include everything but "opera and real hard, screaming rock 'n' roll," is anxious not to neglect non-mainstream forms of rock and progressive music, and feels a responsibility "to try to get a certain amount of new music aired, but only the best of it."

On the air, Morrera strives for familiarity with his audience. "I try to put myself in the car, or in the living room, wherever the people are—I try to get it as though I were there in the living room talking to them," he said.

With a substantial promotional community in New York to keep the full-time staff posted on each company's new releases, the WNEW-FM music director usually need not inform everyone of major releases, Morrera said, but he still serves as a conduit for music and information to the rest of the staff and management. New or obscure music and import albums reach the studio chiefly through him.

Morrera is also responsible to management for reporting on controversial lyrics, which the station has traditionally treated quite gingerly. "Some of those songs make it and some songs don't," Morrera said, "but it's not worth it for us to lose 26 radio and TV stations for an obscenity." Morrera refers any song he considers a potential problem to Muni and general manager Mel Karmazin, and a joint decision determines whether the song is playable.

(Continued from page 8)

helped create the format that may be their undoing because they too were ignoring what the audience was clearly clamoring to hear. Formats that were spawned by the critical tastes of the late sixties have sometimes learned too late that, however valid those tastes may still be, they have little bearing on the changing demands of the rock audience.

The last intangible has to do with the oft-heard reference to the "WNEW-FM family." Progressive rock stations have tended to foster a certain fellowship among their employees, perhaps just as

(Continued on page 46)

Mel Karmazin

(Continued from page 12)

on world hunger relief; and sponsored a "bikeathon," a fund raising calendar and the latest in a series of benefit Christmas concerts for various charities.

Karmazin spoke with most pride, however, about a fund-raising project that grew out of damages caused to baseball backstops and other facilities following the Jefferson Starship's 1975 Central Park free concert, an annual event sponsored by WNEW-FM. Although advised by the station's attorneys that WNEW-FM was probably not liable for the damages, Karmazin felt it necessary to raise the money to repair them, both as a civic duty and to insure that the concerts would be permitted in the future.

Souvenir T-Shirt

The solution hit upon was a souvenir T-shirt of the concert, sold over the air for five dollars. The station needed \$16,000 to repair the backstops; it raised over \$25,000, with the balance contributed to the city for litter baskets for the park.

Enthusiastic as he is about WNEW-FM, its future and its capacity to evolve to meet the changing tastes of its audience, Karmazin stops short of wholeheartedly endorsing progressive rock radio — as distinct from formatted, album cut stations — or predicting a rosy future for the genre.

"All I can say is, WNEW-FM works," he said, "and I can only assume that the future of this station is incredibly good."

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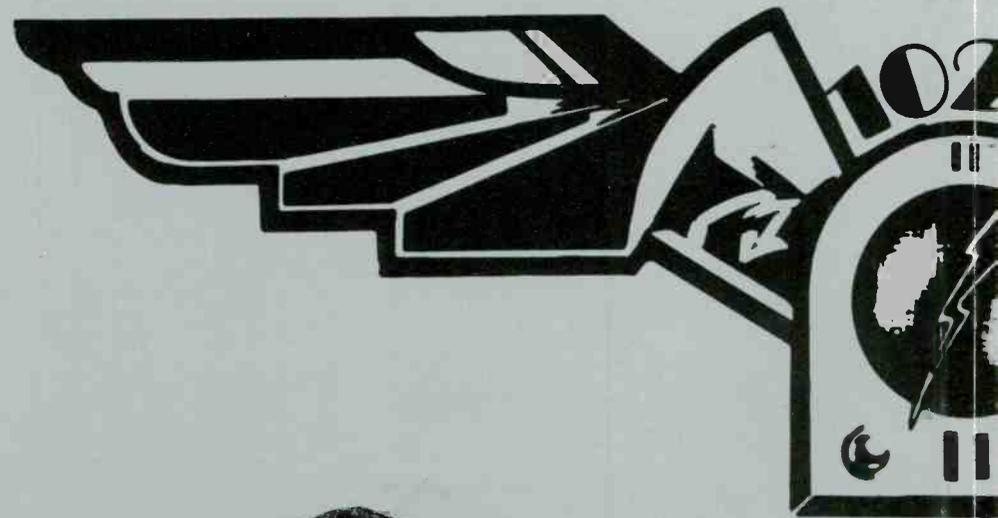


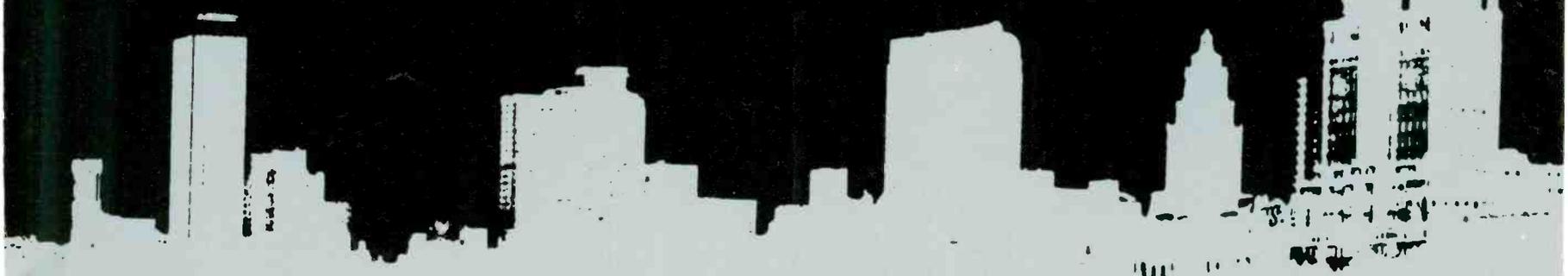
Happy Birthday from Atlantic/Atco Records.



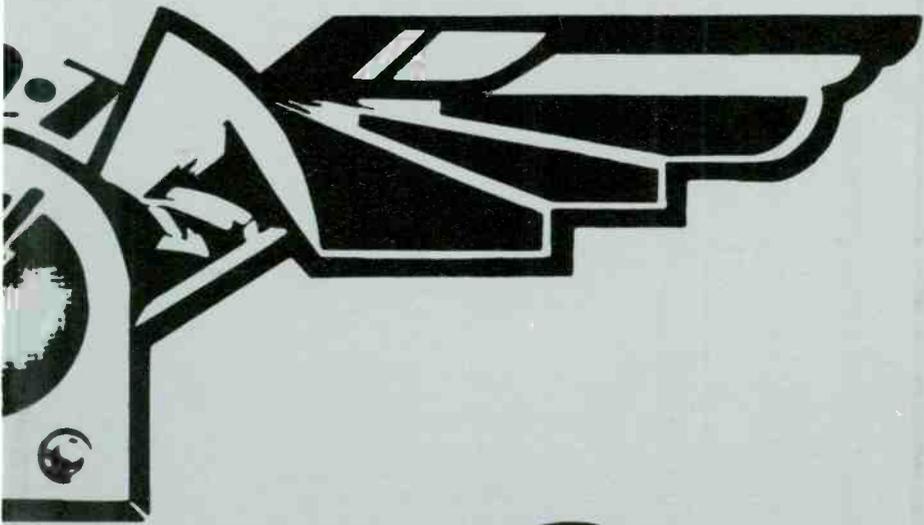


WNEW 10TH ANNIVERSARY





W-FM'S ANNIVERSARY



WNEW-FM'S 10TH ANNIVERSARY



Jonathan Schwartz:

A Careful Choice of Words

■ NEW YORK — As a broadcaster and novelist, Jonathan Schwartz has learned to choose his words carefully. And so, when a reporter visits him at his Carnegie Hall office, to discuss his (Schwartz') long-time relationship with WNEW-FM, he has a good idea as to what he wants to say.

Evolution

Having been the second person to join the station after its switch to a progressive format in 1967, he has watched its evolution first hand. And although he left after eight and a half years to pursue his writing, there is a bond that makes his continued interest that of more than a concerned observer. "Continuity in a transient business" is a point he repeatedly

stresses, along with the staff's ability to work closely together ("close to what Scott likes to call a family") even though most of the air people maintain individual social identities.

'Courage & Tenacity'

Looking back to the early days of the station's growth, Schwartz expresses great admiration for Alison Steele's "courage and tenacity" in making the transition to the progressive format. "She did what they wanted her to do," said Schwartz, "until she reached a point that they realized she could be creative on her own, until she could become 'The Nightbird'." Alison was the only hold-over from the station's previous all-female line-up.

Another person Schwartz sin-

gles out is Scott Muni: "He's a sentimentalist. He's tremendously loyal. He's the most crucial radio man I know. If the walls came crumbling down I would hire Scott to hold them up." And of the station management in general: "The people who ran the station had the good sense to leave us alone. It was one station, but we all favored different music and were encouraged . . . They allowed us to talk (sometimes inordinately long) and to make mistakes. But there was always a feeling of high adventure, of accessibility to the creative process."

Second Novel

Schwartz himself is at work on a second novel, "Private Thoughts

From the Equator," due from Doubleday in 1978. He will spend six weeks in Palm Springs, California beginning in March and will return to New York to assume the duties of a regular evening show on WNEW-AM (in addition to the Sunday morning show he now does).

"To say that my time with WNEW-FM were happy years," said Schwartz in closing, "would be understating the case."

'NEW Aids CP

■ NEW YORK — With WNEW-FM's philosophy of community involvement, the station's relationship to the New York chapter of United Cerebral Palsy is but
(Continued on page 46)

Thanks for 10 years
of Friendship & Fine Music

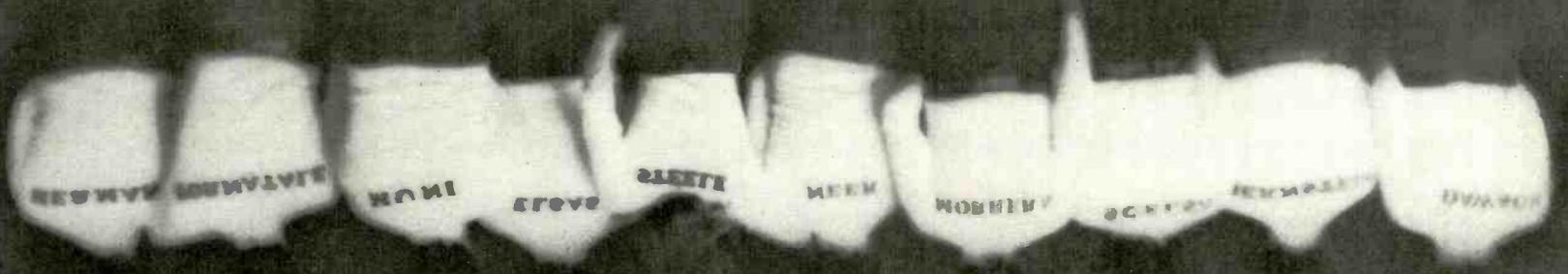
Ron Delsener

Happy 10th Anniversary

WNEW-FM



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10 YEARS ON THE AIR WITH WNEW-FM



In the beginning

6-10 a.m. Klavan & Finch (simulcast picked up from
WNEW-AM)
10- 2 p.m. Jonathan Schwartz
2- 7 p.m. Scott Muni
7-midnight Rosko
midnight- 6 a.m. Alison Steele

The morning story

December 1967-July 1968—Klavan & Finch
July 1968-December 1968—Dick Summer
December 1968-Spring 1969—Zacherle
Spring 1969-July 1970—Johnny Michaels
July 1970-April 1971—Pete Fornatale
April 1971-May 1972—Mike Harrison
May 1972-present—Dave Herman

10 a.m. — 2 p.m.

December 1967-April 1971—Jonathan Schwartz
April 1971-present—Pete Fornatale

2 p.m. — 6 p.m.

Scott Muni—Forever

6 p.m. — 10 p.m.

October 1967-March 1971—Rosko
March 1971-May 1976—Jonathan Schwartz
May 1976-present—Dennis Elsas

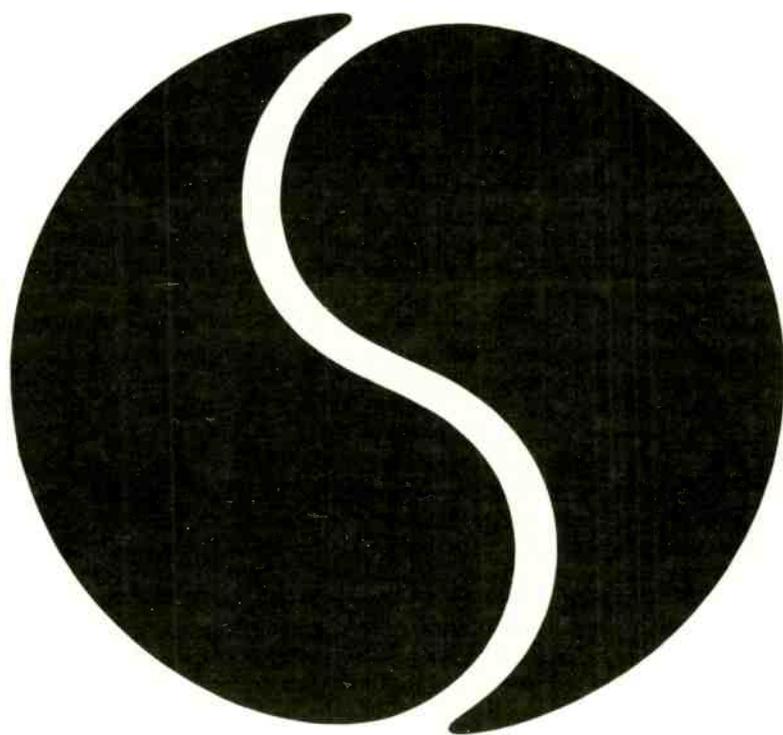
10 p.m. to 2 a.m.

Zacherle
Alison Steele (presently)

2 a.m. to 6 a.m.

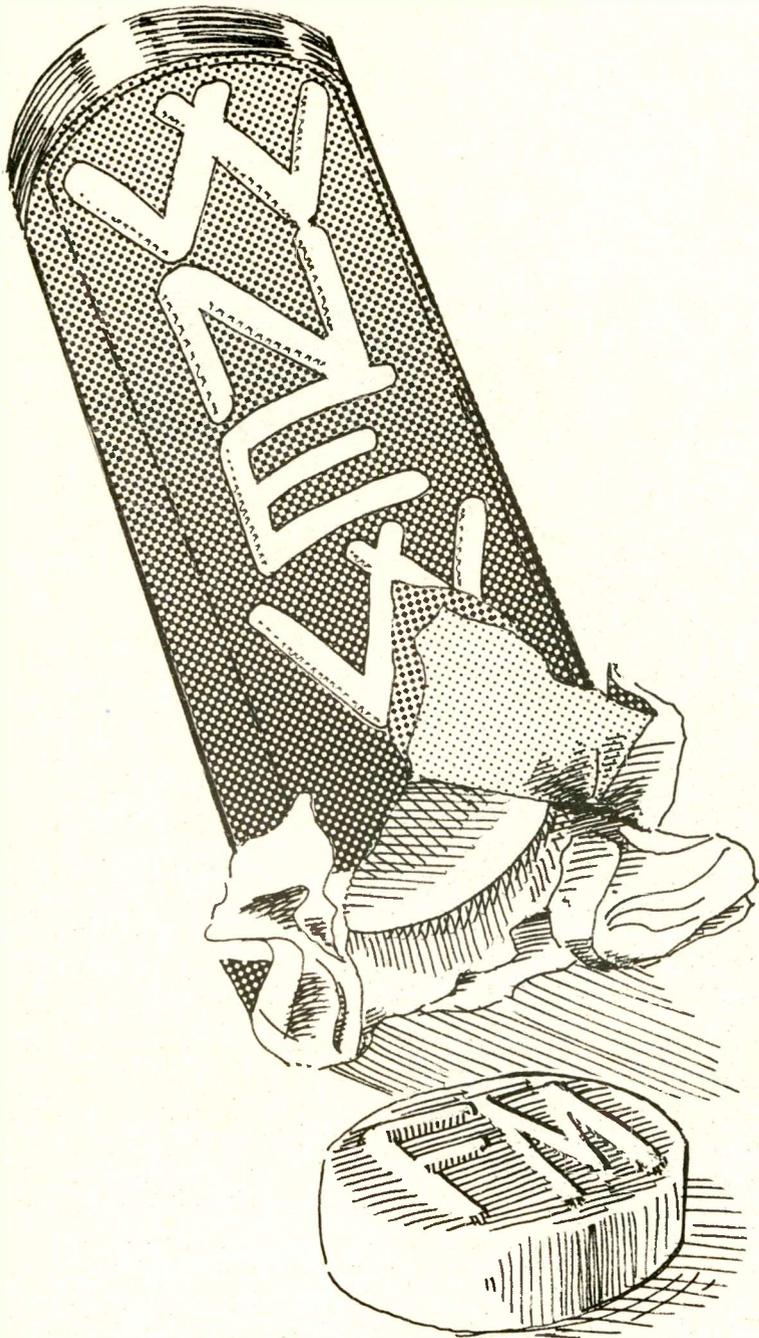
Alison Steele
Richard Neer (presently)

SALUTATIONS



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Scott Muni *(Continued from page 14)*

morning with a lot of music. You have to tell people what's happening in the world, what their day is going to be like, give them news, help them start their day right whether they are going to campus or whether they are going to work.

RW: At various times people have thought of FM radio as an "underground" force. Did you ever, or do you know, see it as that?

Muni: We've never, ever, from the very beginning here, felt that we were left field, underground, all those terminologies. We always felt that we were going to be straight with our listeners, talk to them as adults, which they are. Treat them as adults, which they are. Whatever mode of dress, appearance and so forth, this did not make them or us underground. It made us all above ground. And that philosophy is how I think the station maintained its rightful position. We aren't kooks and neither are our listeners. And that's been a real key. It's been a philosophy that's been ingrained in every one of us going on the air. We don't have to insult our audience. We try not to and when we do we try to apologize. Each person who we work with on a one-to-one basis, if there's a problem, if someone gets in a rut, or if it's a production problem or an overall balance of music, personality or whatever, I deal one to one here in this office. We do our socializing and our concerts together as one. Individually we work it one on one. Once in awhile we have a meeting. But we don't have weekly meetings to decide what to play or anything else. Quite often there may be one person on the staff playing one particular artist or album that no one else ever plays. No one else cares to. That person does fine. And we don't say, "Hey this is the new Stones and everybody play the hell out of it." It's up to the individual. Selfishly, when you're on the air for four hours, you only have four hours. At least I feel this way and I'm sure most of our people do. You only have four hours and out of all that music, what are you going to do here in four hours? What are you going to do to make them remember something that's really tasty that you would like to play again? And then how about this new person, that you happen to think has talent, and you can play them too. You may not even like a particular sound. You're hearing that sound — you hear Boston for the first time and you say they're good hot rock and roll. Okay, they made it, sometimes they don't. But your listeners at least have the opportunity to say "I like" or "dislike." They have had the opportunity to hear something new that they can't get anywhere else.

So the people who are interested in music and interested in lyrics, find us. People who are interested in music just for back-
(Continued on page 50)



Scott Muni with Robert Plant

Congratulations WNEW-FM on your
10th Anniversary

BEARSVILLE

Rollin'

BEARSVILLE
RECORDS

WNEW-FM'S 10TH ANNIVERSARY



Scelsa: Child of the '60s

By DAVID McGEE

■ NEW YORK — If WNEW-FM disc jockey Vin Scelsa casts a rather critical eye towards the business of music and the music itself, that would seem only natural for one who is nothing if not a child of the turbulent '60s. Which is not meant to imply that Scelsa is a political firebrand operating on sheer emotion rather than tempering his rhetoric with reason.

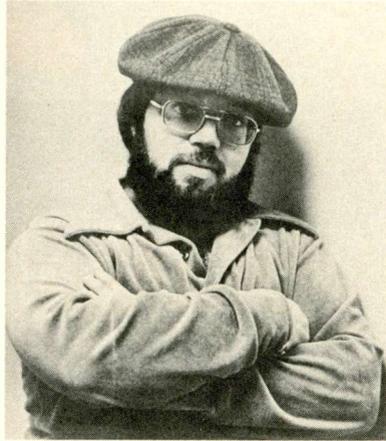
Indeed, Scelsa has cooled off—but only slightly, it appears—since his days at Upsala College in East Orange, New Jersey, where he and several others initiated free form radio at WFMU-FM, the college station, in 1968. But the programming, Scelsa admits, took in more than music, and eventually led to his departure from WFMU.

"It was a very highly politicized operation reflecting the times," explains Scelsa. "I had come out of heavy political involvement in the civil rights movement, peace marches and so forth, and all of that was part of the music too. We lasted at 'FMU until 1969, when the college finally got wise to what we were up to."

Commercial Radio

From there Scelsa went to WBAI as an announcer/producer and some time show host; worked for Poppy Records; dropped out of the music business and taught a language arts course at a Catholic grammar school in Elizabeth, New Jersey; entered commercial radio in production and as a disc jockey for WABC-FM when that station switched from its "love" format to a progressive format; did a three week stint at WLIR; and finally ended up at WNEW in 1973 when he was asked to fill in for the vacationing Dave Herman—on Herman's recommendation—and eventually became a regular staffer.

Scelsa freely admits to being highly critical of WNEW during his early days in radio. He felt then that the station was apolitical at a time when it should have been involved in the issues of the day. Now, with a change in the temper of the times, he admires the correctness of the stance that allowed the station to survive and remain progressive while hun-



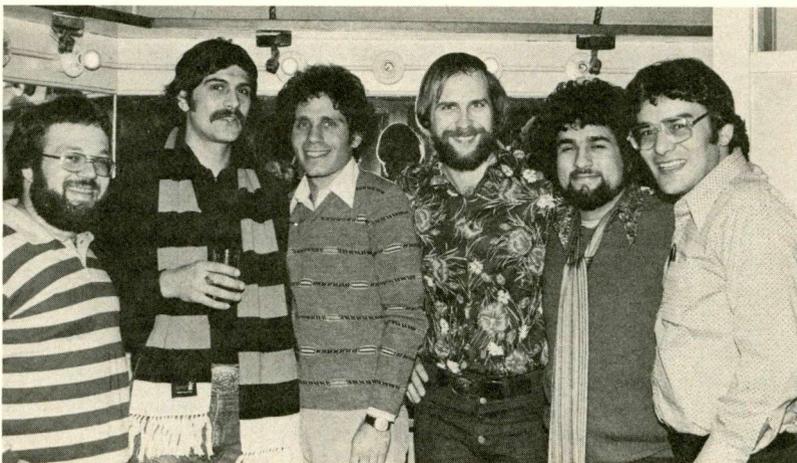
Vin Scelsa

dreds of others either failed outright—survival of the fittest—or changed to ineffectual formats.

"A lot of those stations never had any commercial sense to begin with," states Scelsa. "They didn't now how to translate their good programming into an existence. One of the reasons WNEW has been successful is that it didn't allow itself to become the voice for every movement or political group that came along. In the music it played WNEW reflected all the things that were going on in our society. WNEW has simply played the music all these years, and it has changed as the music has changed. I don't know whether it creates that change, but it reflects it.

"I think the most important thing about WNEW is that it's personality-oriented, and its disc jockeys are allowed to be themselves. While there is an overall sound and feeling to the station,

(Continued on page 52)



Backstage at the Bottom Line, from left: Vin Scelsa, Kenny Rankin, Dennis Elsas, Richard Neer, Atlantic's Steve Leeds and Pete Fornatale.

Dawson: Progressive Veteran

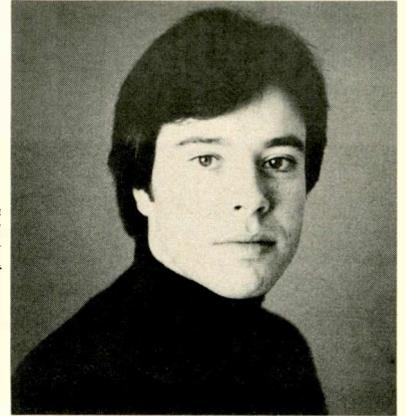
■ NEW YORK — Next month Pat Dawson will celebrate his fourth anniversary with WNEW-FM. Dawson, a native New Yorker, had previously worked at ABC's WPLJ-FM here during that station's brief term as a non-formatted rock station. When 'PLJ's present structured format took hold there, Dawson took a radio job in California, returning to join WNEW-FM in April, 1973.

Like several of his colleagues at the station, Dawson has never worked in any other sort of format than progressive rock, and says he would "tend to doubt" that he would stay in radio if a like-styled format were not available.

"Doing formatted radio, particularly in this city, is a very easy way to make an enormous amount of money, especially on AM, but it would only be a matter of weeks before I had to worry about my sanity."

The differences between the eclectic, truly free-form style of the early WPLJ and WNEW-FM's closely-reasoned, relatively conservative approach to unstructured radio are several. For some, adaptation to commercial demands proved impossible; for others, Dawson among them, lessons well-learned led to survival. As a veteran of almost seven years in progressive rock radio, then, Dawson has developed firm views on how to approach the music and his audience.

"The key word is balance," Dawson asserted. "It's a question of avoiding, first of all, self-indulgence—playing your own favorites all the time—and not play-



Pat Dawson

ing just chart stuff either, things that you know the audience wants to hear.

"We are a mass audience radio station," he continued, "even though we are a non-formatted station. We have to attract a mass audience to survive. What I think about is striking a balance between unusual things—I don't mean Lithuanian language records, but good music that is still unfamiliar to the audience—and playing familiar music. I want to expose good music they don't know about."

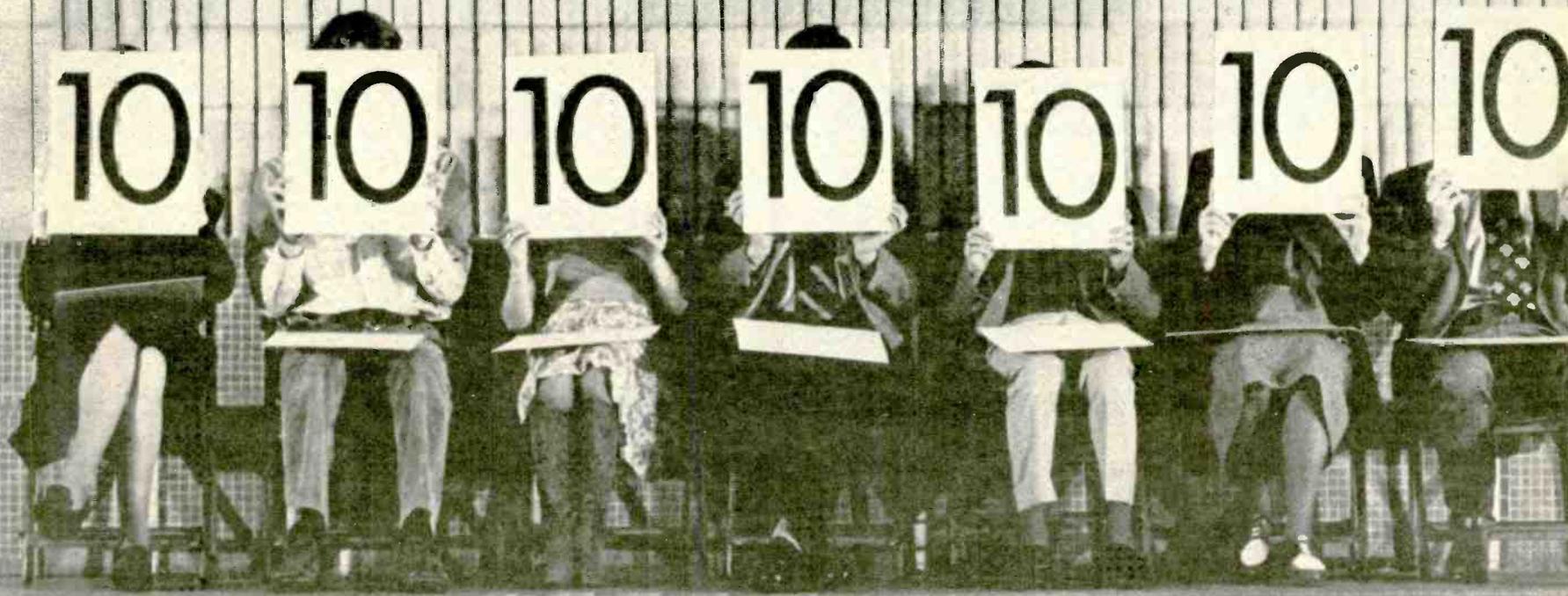
Dawson also offered his views on the role of the various air personalities in the WNEW-FM "sound."

"It's a question of making the radio real," he said. "The only thing that makes us different from the six or seven stations in town playing this type of music is that every hour of the day you tune in you're going to be exposed to a different viewpoint toward life, the world, toward everything. Now, that may sound cosmic, but it's very simple as well. It's the ability to entertain the audience with several different perspectives.

"In many ways," he added, "it's what makes WNEW-FM different from the other unformatted stations around the country. On many of these stations, you'll get the same attitude, the same kind of radio show at any time of the day.

"Naturally, the audience is going to have their personal favorites, but I don't think they tune us out because of that. The average person who listens to WNEW-FM listens to us maybe two or three hour a day." **Marc Kirkeby**

A PERFECT 10.



**CONGRATULATIONS, WNEW-FM, FROM THE CBS FAMILY OF ASSOCIATED LABELS:
BLUE SKY, CARIBOU, INVICTUS, KIRSHNER, PHILADELPHIA INTERNATIONAL, T-NECK, TSOP, VIRGIN.**

Distributed by CBS Records. © 1977 CBS INC.

WNEW-FM'S 10TH ANNIVERSARY



Robin Sagon

(Continued from page 24)
carts and placed in the control room for use at the jocks' discretion.

Ms. Sagon has been on the job for some two months and expresses pride in coming to the station which she grew up listening to during her childhood on Long Island. "I feel a little funny coming in as they begin celebrating their tenth anniversary—I'm kind of the new kid on the block," she told **RW**. "But there's no place for New Yorkers to go to hear any kind of alternative news. I hope to make the WNEW-FM news department an important, valuable part of the station."

Ms. Sagon graduated from the State University at Albany. She has worked at radio stations WGBB and WLIR-FM and served for a brief time as a booth announcer at New York television station WOR.

Varner Paulsen:

Taking the WNEW Audience Seriously

■ NEW YORK — From 1970 to 1974, Varner Paulsen served as general manager of WNEW-FM, and while today he serves at the corporate level of the Metromedia chain—as vice president of administration for the radio division—he expresses great affection and admiration for the company's flagship progressive station.



Robin Sagon

"There's a unique similarity among the people who work at WNEW-FM," Paulsen told **Record World**. "They're all musicologists. They know that product. They know how to make a set something meaningful." And they exercise their freedom with good judgment, he added "keeping in mind the need for something familiar" in order to keep listeners tuned in.

With Metromedia since the mid-'60s, Paulsen also served as general manager at KSAN-FM in San Francisco during the late Tom Donahue's reign ("one of the gurus of progressive radio") and at a time when FM radio reflected "the change in psyche that led to great expressions of hostility among the young." Much has changed since that time, Paulsen continued, "but the people on

the air are always a reflection of the times. The key to WNEW-FM's success has been knowing who its audience is—college level, intelligent, serious minded and committed to certain ideals.

"You don't have to be number one to be an important entity in your market. A reasonable slice of the pie is what one can anticipate," he said in commenting on other factors adding to WNEW-FM's strengths. "And there's been tremendous staying power in the on-air staff, which reflects their happiness being where they are.

"I don't say this just because we own it, but WNEW-FM is probably the greatest progressive station in the country. And it will stay that way as long as it can maintain its approach to its listeners, its no-nonsense attitude that is still entertaining."

BEST WISHES FOR CONTINUED SUCCESS LOVE & THANKS

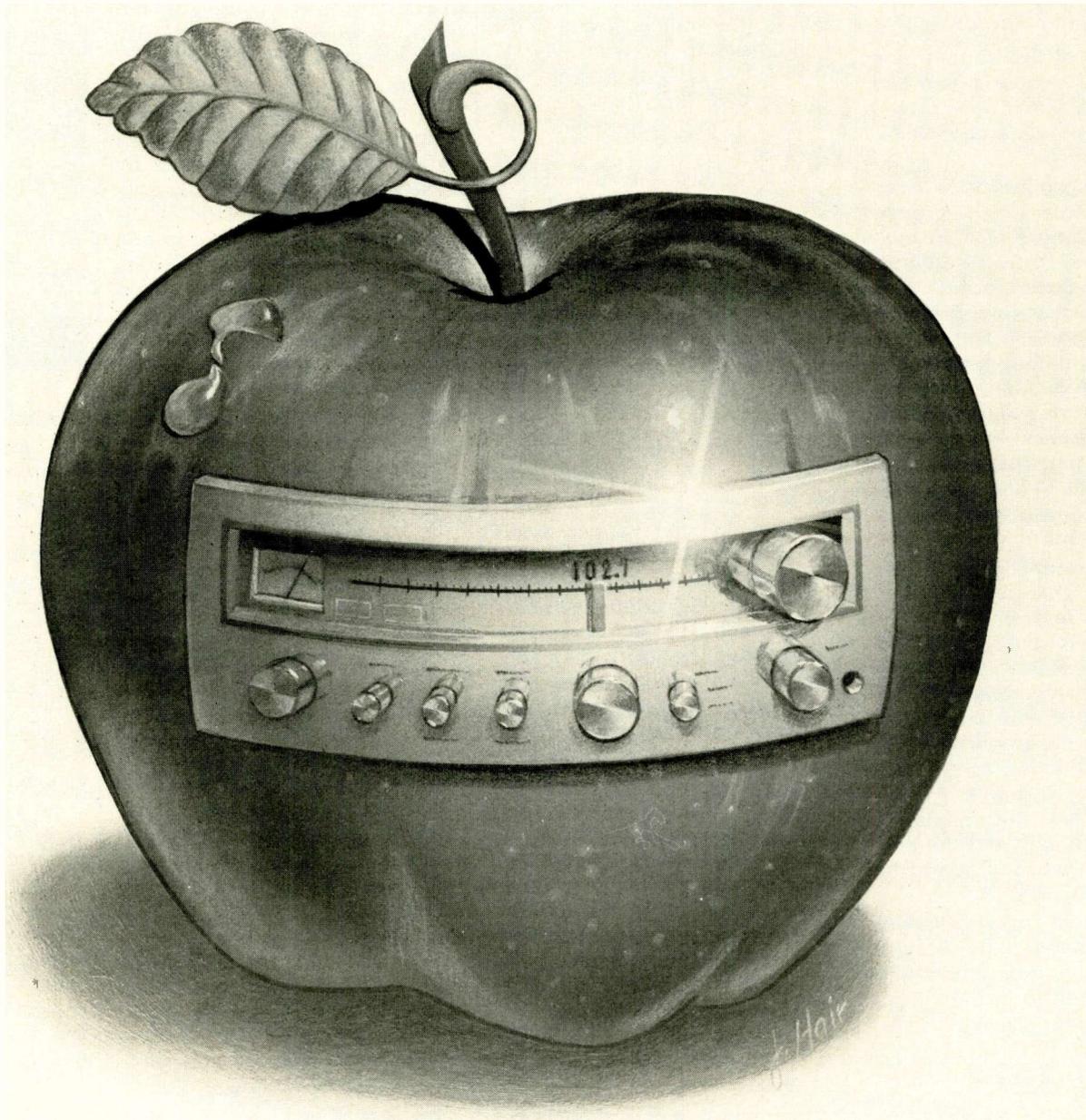


FLEETWOOD MAC

CHRISTINE McVIE STEVIE NICKS MICK FLEETWOOD LINDSEY BUCKINGHAM JOHN McVIE

WNEW FM

CONGRATULATIONS!



THE ROCKET RECORD COMPANY

John Reid Enterprises Inc

WNEW-FM'S 10TH ANNIVERSARY



Bottom Line and WNEW-FM: Mutually Beneficial Relationship

■ NEW YORK — "The Bottom Line is the WNEW-FM of clubs and WNEW-FM is the Bottom Line of the airwaves," says Line co-owner Stanley Snadowsky.

"We think of the Bottom Line as a place for people to see and hear the music that gets played on WNEW-FM" adds partner Alan Pepper.

Since its inception three years ago, the Bottom Line has been the source of more than 20 live-broadcast concerts for WNEW, including the club's recent third anniversary celebration featuring David Bromberg, the Nitty Gritty Dirt Band and others. And WNEW and the Bottom Line shared in the now-historic summer-of-'75 Bruce Springsteen engagement, broadcasting one of the shows for the benefit of the thousands of fans turned away from the six-night SRO stand.

With permanent phone lines between the club and the station, Pepper sees the live concerts as "a service to the listeners." "In one sense," Snadowsky points out, "we're competing for the same bodies, the same population. If people are at the club, they're not listening to the station; if they're at home, they're not at the club. But frequently shows are sold out" and the purposes of both are well served by live broadcasts.

By the same token, Pepper counts WNEW-FM as the Bottom Line's most important advertising tool. "We advertise in the Village Voice, the Soho Weekly News,

the Sunday New York Times and WNEW-FM. If someone came in tomorrow and said we could only advertise in one place — important as the others are — we would have to go with WNEW. And WNEW is the only radio station in town that translates into people coming through our doors."

"A hit single on AM radio," says Snadowsky, "doesn't put bodies in seats at a concert. WNEW-FM is clearly the most important station in the city for the kind of music we do. In fact, I'd say we fashion 90 percent of our booking by their programming, without ever conferring. We'll hear things on the air that we like or, just the fact that we've been listening to the station since it started — it's influenced us in that sense too."

Snadowsky and Pepper credit the WNEW-FM staff with being "imaginative and articulate," and have found the various members of the station to be cooperative and helpful. The jocks, they add, come to hang out in the club and, conversely, "it seems as though everyone who comes to the Bottom Line has listened to WNEW-FM — and that's 500,000 people a year."

They further express great admiration for Scott Muni and Mel Karmazin — "they're a good team" — and for the feeling they get of the staff "being a family. We never hear disparaging remarks behind anyone's back. Only affection and kidding."

Ira Mayer

Al Bernstein, WNEW's Freelancer

BY BARRY TAYLOR

■ NEW YORK — One of the newest additions to the WNEW-FM staff of air personalities, Al Bernstein is the station's "free-lancer." In addition to the overnight shift twice a week and a Saturday morning show, he does the fill-ins.

Bernstein's first experience with radio was with WFDU-FM, a station owned and operated by Fairleigh Dickenson University where he did country and classical shows. "I seemed to be getting good vibes from the listeners and I suddenly realized that there was something that wasn't being done with radio that the listeners wanted. I seemed to be entertaining the people, which is something that I thought I would never be able to do."

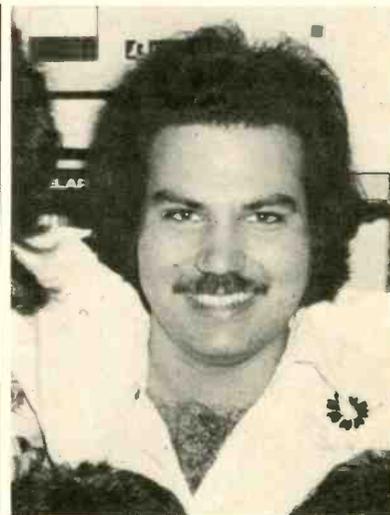
Bernstein eventually became news director for WFDU-FM in addition to doing public affairs shows for WPAT.

"The general manager of WFDU, David West, was very helpful to me. He seemed to know what he was talking about so I followed his direction." Through West, Bernstein got a show playing beautiful music at WIXL-FM in New Jersey which led to a midnight-3 a.m. slot with progressive rock station WRNW in Westchester while he was still in his senior year of college.

"I started working there in December, 1973," he recalls. "In April of the following year, I got a call from WBAB in Long Island. The production assistant had heard me and offered me a part time position, so I was working for two stations at the same time for a couple of months."

An article in the New York Times about station WNCN changing from a classical to a rock format prompted him to inquire about a job at the station, for which he was accepted. Switching over from overnight to midday at WQIV-FM, Bernstein was at the station from the day it switched to rock to when the classical listener guilds won their station back.

"Dennis Elsas at WNEW-FM heard my show and liked it. I set up an interview with Scott Muni, which incidentally was the same



Al Bernstein

Tuesday that WQIV went off the air," he explains. "A week later I started doing fill-ins at WNEW plus one regular show a week."

Bernstein claims that he does not map out an entire show before going on the air, but he is acutely aware that "the fact that the station allows you to play whatever you want means that the music you play is a reflection of yourself. What I do is listen to a good many of the albums that I receive at home and in my mind pick out the cuts that I would play."

"A certain day might warrant appropriate songs, but it's usually abstract. I hate to pick a couple of songs with the same name or the same line in them. That concept is worn out. It has been done for years. All across the country. What I've been trying to do lately is to combine country, rock, jazz, and blues all in one set with a musical link."

'Major Force'

Bernstein looks forward to WNEW-FM to continue as "a major force" in New York as it continues to "introduce new product and talented musicians that would otherwise go overlooked in this city. One of the biggest necessities for a radio station is to provide entertainment, so we try to be entertaining as well. A radio station shouldn't have to program its people to say that it's the best rock in New York every 20 minutes. If you're the best, you don't have to say it—it's obvious."

Helping CP



Representatives of United Cerebral Palsy are seen with WNEW's Scott Muni and Mel Karmazin. From left: Muni, Phyllis Barchas, Karmazin, Hazel Weinberger and Norman Kimball.

AFTER 10 YEARS
YOU'RE NO LONGER
WNEW
BUT YOU ARE
WNEW YORK

Congratulations on your
10th
anniversary

From United Artists Records



WNEW-FM'S 10TH ANNIVERSARY



John Scher: Hands Across the Hudson

■ NEW YORK — John Scher, youthful entrepreneur of the New Jersey pop music scene and exclusive booker for the Capitol Theater in Passaic, sees WNEW-FM as one of the critical links between his concert promotion activities and the 15 to 25 year old market that buys most of the tickets to the pop shows at the 3400 seat showcase.

South Mt. Arena

Scher, now 26, and head of one of the major promoting and talent management organizations in the East, began producing shows seven years ago at the suburban ice-skating facility known as the South Mountain Arena, in West Orange, and "even then, I realized that that station was where my audience was," recalled Scher during a recent interview in his South Orange offices.

"They were doing the only real, 'free form' or progressive radio in New York," he continued, "and the kids in those age brackets listened religiously." As a consequence of these facts, and Scher's own special investigative techniques ("we ask a lot of kids what they like"), the young concert mogul began running concert ads on WNEW-FM almost from the beginning of his Monarch operations.

Business Relationship

"It was always interesting to us to see how the station became so responsive to the New York and New York and New Jersey suburban markets," he noted. "They catered to this area and they actively went after advertising accounts in New Jersey."

Thus, as a strong business relationship began to take hold, so also did a good personal feeling

develop between Scher and his Monarch Entertainment Bureau staffers, and the station and its coterie of savvy jocks.

Communication

"The disc jockeys," Scher reflected, "would often come to our shows and they would talk about them on the air. Where a jock might not make it in person, he or she would be in touch by phone with people on the scene and would do on-the-air reports of how good the concert was that night. Alison Steele, especially, because of her evening time slot, would do this all the time.

"Acts would also frequently call at the station and do a live interview with Scott Muni or Pete Fornatale or Dave Herman or any one of the others on the staff, just before a Capitol show, and, of course, they would men-

tion the Capitol concert."
'Give-and-Take'

This kind of mutual "give-and-take" represents the basis of any good business relationship . . . a partnership of mutual advantages. "We're all really in the same business," Scher observed. "That's to say, we're all selling popular music . . . I'm selling it live in concerts; they're selling it on records on the air; and the record company, another one of our partners, is selling the records themselves."

Public Concerts

When Bill Graham departed the New York scene, Monarch quickly volunteered to take Graham's place in producing WNEW-FM's two annual public concerts—the big, free, summer party concert in Central Park and the annual Christmas benefit
(Continued on page 44)



A Subsidiary Of 20th Century-Fox Film Corp.

Let Us Be The 1st To Wish You Happy 20th On Your 10th.

Dear:

Scott, Dave, Pete, Dennis, Alison, Al, Richard,
Vin, Tom, Pat, Mel and our friends at



“LET 'EM EAT CAKE”



HAPPY TENTH! It's been a great party so far.
We've had a wonderful time,

THANKS

© MCA RECORDS

WNEW-FM'S 10TH ANNIVERSARY



DIR Sees 'NEW as 'Unfailing Source'

■ NEW YORK—In talking with Bob Meyrowitz and Peter Kauff, president and executive vice president of DIR Broadcasting Corp., one of the national syndicators currently involved in producing independent programming aired over WNEW-FM, it becomes evident that the relationship between DIR and the station is both long-standing and predicated on mutual respect of creative and directional goals.

'King Biscuit Flower Hour'

"WNEW-FM was the first station to hear 'The King Biscuit Flower Hour,'" Meyrowitz recalled. "Four-and-a-half years ago, I played the first show for Varner Paulsen (then station manager) and Scott Muni. 'Your quality matches our quality. We'll run it,' said Paulsen—and 'The King Biscuit Flower Hour' was off the ground."

In addition to "King Biscuit," aired every Sunday night during either the Alison Steele or Dick Neer time-slots, last year DIR produced and WNEW aired "The Way It Went Down," a documentary-with-music series on the '60s narrated by Muni. They also co-produce "Conversation" with Dave Herman and Drea Besch, a two-hour interview show (most recently featuring Woody Allen) that's aired four times a year.

Experimenters

"WNEW-FM has always been innovative, has always been willing to experiment with fresh ideas," added Meyrowitz, "but only if those ideas meet their audiences' entertainment needs."

"The crucial factor in WNEW-FM's decisions around programming," both Meyrowitz and Kauff agreed, "is the station's ability to determine what's needed for audience development and fulfillment. They listen to their listeners, take them seriously, and then gear both their internal choices and their choices about outside programs to serve the audience in the best ways possible. For these reasons, WNEW-FM is one of the few truly progressive stations that remains in the major markets today."

"Progressive," Meyrowitz pointed out, "means continually encouraging their on-air personali-



Meyrowitz and Kauff with Scott Muni

ties to be themselves, to be open, to take risks."

"DIR has been encouraged by them also," said Kauff. "Since that first 'King Biscuit' acceptance, we've never stopped bouncing new ideas off them. Whenever we have a new program concept, Scott and Mel Karmazin are usually the first two to hear it. WNEW-FM clearly recognizes that the New York market—the most sophisticated in the world—demands new and impressive projects. When you've got the ultimate in every form of entertainment and media available so frequently in one city, you remain selectively attentive to new trends—and you set up a uniqueness in programming that affects and is affected by your record-and-ticket-buying listenership. WNEW-FM is successful at all of the above."

Alert

"New York is probably the most important venue that any act plays today," Kauff continued, "and places like Carnegie Hall and Madison Square Garden have worldwide influence and prestige. WNEW-FM's musically alert audience is extremely responsive to the artists that tour here. Also, WNEW-FM, itself a leader in remote concert recording and concert advertising, has established itself as a source for immediate concert information."

"It then follows that a show like ours—a fresh live concert every week from an artist's current tour—would have an ex-

tremely large and responsive audience within their listenership."

"Cooperation and communication are the key elements," according to Meyrowitz. "Because of our close communication with WNEW, they have always felt a strong feeling of commitment to those programs they carry on their station. Because of this, they have been very aggressive in their promotion of 'King Biscuit' and other DIR programs both on the air and in print advertising. These efforts have helped to skillfully integrate 'King Biscuit' into the WNEW format."

Mutual Respect

"We've built up a strong working relationship over the past four-and-a-half years because of this mutual professional respect—and a constant, healthy give-and-take of ideas and information. We communicate with all our stations; however, WNEW-FM, being the closet physically to us (ten city blocks away), it's also become the station with whom we carry on fairly regular formal and informal discussions."

Interchange of Ideas

This kind of interchange has a bearing on the future working relationship between DIR and WNEW-FM. Meyrowitz anticipates the coming years: "As long as we're in radio, as long as we continue to produce and come up with programming ideas, we'll look to WNEW-FM as an unfailing source—in touch with the pulse of the people and the pulse of progressive radio today."

Scher and WNEW: Prospering Partners

(Continued from page 42)

show for Cerebral Palsy, held in past years at Avery Fisher Hall, and most recently at the Westchester Premiere Theater in Tarrytown, N. Y. Scher and company have now produced four of these special concerts, another aspect of the evolving partnership between WNEW-FM and Monarch.

The live concert broadcast from the Capitol last December 16 by WNEW-FM, marked the culmination of five years of pop music live entertainment at the Capitol, as well as the latest example of promoter and station cooperation. The Hall and Oates concert performance, hosted by WNEW-FM's Richard Neer and Vin Scelsa, closed out a day-long salute to Monarch and the Capitol on the occasion of Monarch's fifth anniversary of producing rock shows at the theater. All day, that Saturday, the recorded voice of John Scher was heard in interludes giving anecdotes and background recollections of each and every rock show to have been produced at the theater over that five-year period.

Phone Lines

As a result of the success of the occasional live concert broadcasts from the Capitol, WNEW-FM has now installed permanent phone lines to the theater, making possible a live broadcast at the very last moment, following a determination that a sell-out has been realized.

The partnership continues to develop and prosper. Ticket giveaways are a common form of working together. Ad schedules for spot announcements continue to be an important part of the total picture, which also includes what Scher refers to as "the personal merchandising the station gives to its advertisers. These people are interested in us and how well we do. They're accessible to us. In a business sense, we feel like their cousins. I feel our partnership has been an advantage to both sides and that it will continue to prosper. In fact, I'm already thinking about what we can do with them for our 10th anniversary celebration in 1981."

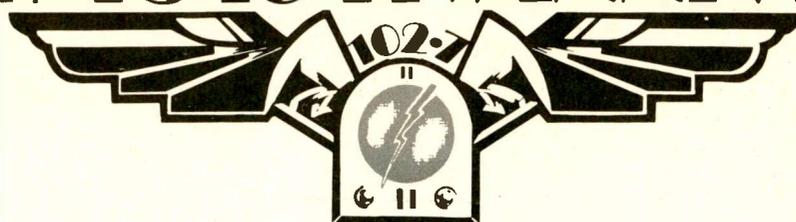
Thanks For Giving Our Acts The Air.

To everyone
at WNEW,
congratulations
on ten years
of progress.

ABC, Anchor,
Blue Thumb,
Impulse,
Passport,
Shelter, and
Sire Records.

Ace
Avalanche
Amazing Rhythm Aces
Kevin Ayers
Bobby Bland
Stephen Bishop
Jimmy Buffett
J. J. Cale
Cado Belle
Climax Blues Band
Crosby-Nash
Crusaders
Faragher Brothers
Fireballet
Focus
Dirk Hamilton
John Handy
B. B. King
John Klemmer
Mark-Almond
John Mayall
Delbert McClinton
Martin Mull
Nektar
Tom Petty
Anthony Phillips
Poco
Pointer Sisters
Ramones
Terry Reid
Renaissance
Rufus Featuring Chaka Khan
The Stanky Brown Group
Steely Dan
Stretch
Synergy
Talking Heads
Martha Velez
War Featuring Eric Burdon
Big Wha-Koo

WNEW-FM'S 10TH ANNIVERSARY



Success Story

(Continued from page 26)

any business would in which all of the workers were doing essentially what they wanted to do in a relaxed, informal environment.

But those same stations have, more often than not, fallen victim to dissension and even hostility between programming and sales personnel, with each side claiming that the other was ignorant or indifferent to its problems and ends. Selling the progressive rock format to advertisers has been a tough fight in almost every city—the “underground” image of the format often did not sit well with sponsors, nor did the reluctance of many of the stations to air loud, jingle-oriented spots. General managers are almost always former salespeople, and likewise have been called “insensitive” to what the progressive format hopes to accomplish.

New Sales Staff

Karmazin's principal achievement, it would appear, has been the short-circuiting of those problems at WNEW-FM. Shortly after taking over the station, he replaced most of its sales staff, hiring people for their sensitivity to what the station was out to do as well as for their sales acumen. Whether or not the programming and sales staffs are as close personally as is claimed, those sales people have convinced a broad range of accounts that they need WNEW-FM, and have thus achieved for the format the sort of security that progressive programmers in other cities can only imagine. It would be an oversimplification to say that WNEW-FM's salespeople have made the station what it is today, but without their efforts, the station's programming achievements might

well have been swept aside.

WNEW-FM is not among the top-rated stations in New York. As George Duncan, Metromedia Radio president, has pointed out, only a station that combines a very powerful signal with a lowest common denominator format has a shot at the top in a large market. WNEW-FM has generally succeeded, however, in its aim of being among the top five 18-34 stations in the market, and, as Karmazin remarked, “you can make a lot of money that way.”

Commercial Alternative

This may be the ultimate lesson WNEW-FM's first decade has to teach other stations. While the urge to be number one may be inbred in broadcast executives, WNEW-FM and several other progressive rock radio stations have demonstrated that one can be highly successful in commercial terms and, given the right people on the air, provide an alternative form of programming as well. As long as there is an audience that wants such an alternative, stations like WNEW-FM should be able to thrive.

Cerebral Palsy

one example of living what you preach. 1976 marked the fourth annual CP benefit Christmas concert (which this year featured Renaissance, Janis Ian and the Stanky Brown Group, and which has starred Ms. Ian and Peter Frampton on previous shows). The concert benefits CP directly through contribution of the proceeds and by way of gifts concert-goers bring to be given to

George Duncan

(Continued from page 10)

“It was immediately successful,” Duncan said, “because all of the local business, the boutiques and the head shops and the record companies came over immediately, because they had no outlet now that WOR-FM had tightened up so much.

“There were only about a dozen albums we could play, so we didn't have to wade through 400 albums to find out which were the good ones. In that sense, playing ‘Alice's Restaurant’ for 20 minutes was a very important thing for us, because whenever we couldn't think of what to play we'd throw ‘Alice's Restaurant’ on.”

Still, for many of the decisions that had to be made, Duncan and his staff had few precedents upon which to rely. Anxious not to lose what audience the station already had, Duncan was cautious about the blend of music played.

“In a sense, the mechanics were progressive,” he said, “but the music was not too far from ‘Up, Up and Away.’ By 7:30 or 8 o'clock, we'd ease into heavier, acid rock. There were great similarities between this and what

WPAT had been doing for years in this market, of ending one song in the key of E and picking it up in the next, or taking one song and playing it by three different artists. Scott's mini-concerts were no more or less than what WPAT had been doing for years.”

Commercial spots would be clustered around each quarter hour, Duncan decided, making the maximum spot load eight per hour, which has since become something of a standard among progressive stations. And always the station's philosophy was geared to making progressive music acceptable in a commercial milieu, while taking care not to alienate a sophisticated audience with inappropriate ads.

“It wasn't the jingles,” Duncan said. “It was the abuse of jingles” that audiences objected to. Where other “underground” stations regarded the advertising community as an enemy, “we worked in a positive way to develop a format that would appeal to young adults. Without that positive approach, there never would have been a progressive album format today.”

The success of WNEW-FM—which within two years was pulling shares of eight or better—led Metromedia to expand its progressive activities. At Duncan's urging, the group's KSAN-FM in San Francisco hired Tom Donahue away from KMPX in April 1968, and KMET-FM (Los Angeles), WMMR-FM (Philadelphia) and WMMS-FM (the Cleveland property that Metromedia later sold) switched to album rock of some sort within two years.

George Duncan emphasizes that his FM stations are still evolving.

“Our stations today are different than our stations 10 years ago. Eight years ago they said progressive rock radio would only last one more year—we said, ‘So what, if it changes, we'll change, too.’”

His expanded duties as head of the Metromedia radio stations—five AM and seven FM—have limited his involvement with WNEW-FM, but he still keeps his offices on the same floor with the station.

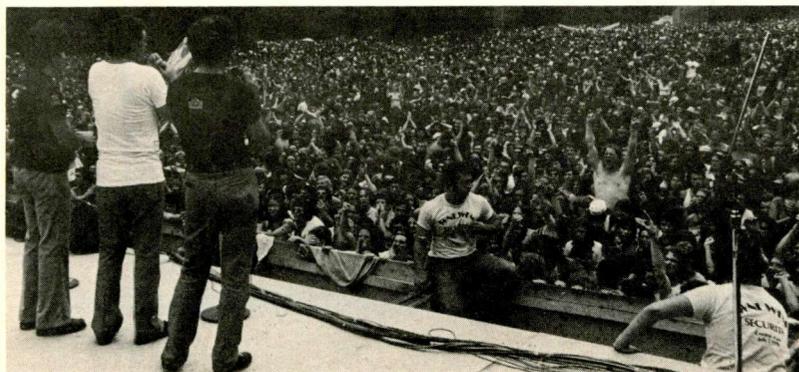
(Continued from page 30)

hospitalized children who are afflicted with the disease.

Muni

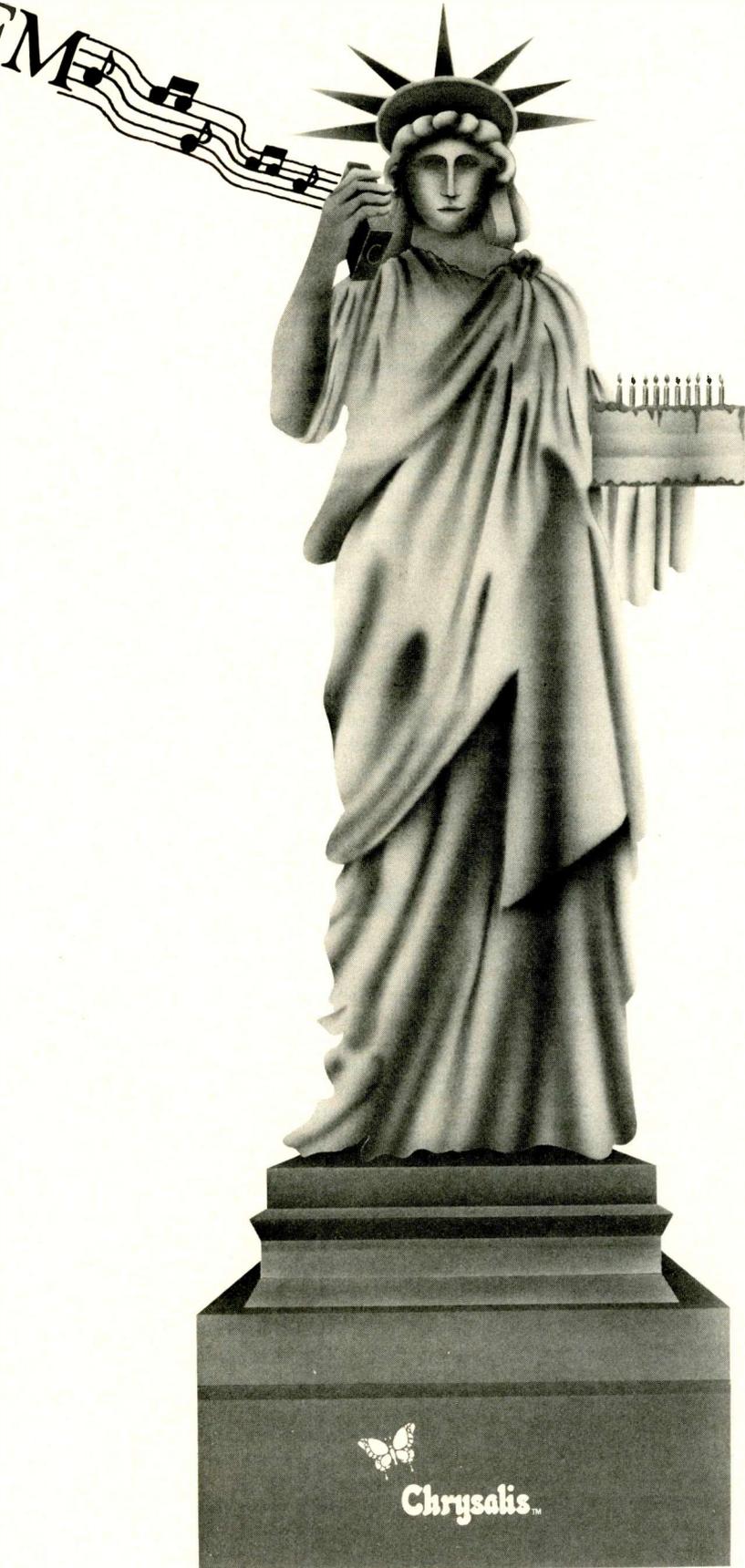
According to CP director of public relations and fund raising, Norman H. Kimball, “Scott Muni runs the concert every year almost singlehandedly — lining up the talent, seeing to it that everything runs smoothly. Scott's been on the firing line for us for many years — as chairman of the Bike-A-Thon in Central Park, too. He's always available for meetings or whatever else we may need him for. He's helped us get other members of the staff — of both WNEW AM and FM — to participate in our Telethons and has even made the station's facilities available to us to cut spots.”

This year's Bike-A-Thon will be held May 22nd, spearheaded by a brunch held last March 1 at which local firms were invited to enter wearing company 'Thon t-shirts.



Dennis Elsas, Scott Muni, Dave Herman at the Cerebral Palsy concert in December, 1975.

WNEW-FM



We'd like to take the liberty
of thanking you
for the past ten years.

WNEW-FM'S 10TH ANNIVERSARY



Alison Steele

(Continued from page 16)

spective on the state of popular music and where it is going. She applauds those musicians whose art at once defies labels and expands listeners' tastes. But at the same time she feels rock has entered a "fat cat" stage, with a premium being put on artifice rather than art, on mimicry rather than innovation. Thus, "No one can see any kind of radical new trend in music. Nobody seems to feel that there'll be another musical Messiah in our lifetime like the Beatles.

An Unhealthy Trend

"It's true each generation has to have its own sound. The current young generation likes punk rock. I don't particularly approve of it because I think a lot of it is not good music. Under the banner of punk rock a lot of untal-

a real working knowledge of this music. That's what this station's all about. It's not just playing records at random; it's making intelligent, compatible sets out of the music."

Where To?

In 1977 Alison Steele finds herself at a "peculiar" point in her career. She has succeeded in television and radio without compromising her principles as a woman; she is a successful professional model; she is in demand as a lecturer and as a personality at telethons and other charity events. So where is there to go?

"People claim that young adults, 18 to 35, will not watch television," she answers. "Well, give them something to watch. They will not watch sitcoms, they will not watch soap operas. I be-

You are the music makers

**You are the dreamers of dreams,
Wandering by lone sea-breakers,
and sitting by desolate streams,
World-losers and world-forsakers
on whom the pale moon gleams;
You are the movers and the shakers
Of the world forever it seems**

Arthur William Edgar O'Shaughnessy

Now, more than ever, we are truly a

**“ progressive station, because there's
no musical form that you cannot hear
on WNEW. ”**

ented, unprofessional people have been sneaking in. But the music must be there. I resent a record company trying to pass off untalented people just because they can fit the label of punk rockers. That, I think, is unhealthy for the music business. But it always happens when a new trend surfaces, and I think it will even out."

Key To Success

"Mature, knowledgeable musicologists" have been the key, in Steele's opinion, to WNEW's success, coupled with an "absolute knowledge of what we are doing and how to do it.

"Now, more than ever, we are truly a progressive station, because there's no musical form that you cannot hear on WNEW," she states. "We can satisfy an enormous scope of tastes. We're very eclectic, so we're good for the eclectic listener. I can't see any reason why we can't continue indefinitely, as long as we want to, as long as we keep moving with the music. You have to change, change, change and in order to do that you have to have

believe if you gave them intelligent programming they would watch, and that's what I'd like to do."

Elaborating, Steele says her idea is to do a music show focusing not only on the artists, but also on the people behind the artists — producers, engineers, promoters, record company executives and so forth.

Moving Ahead

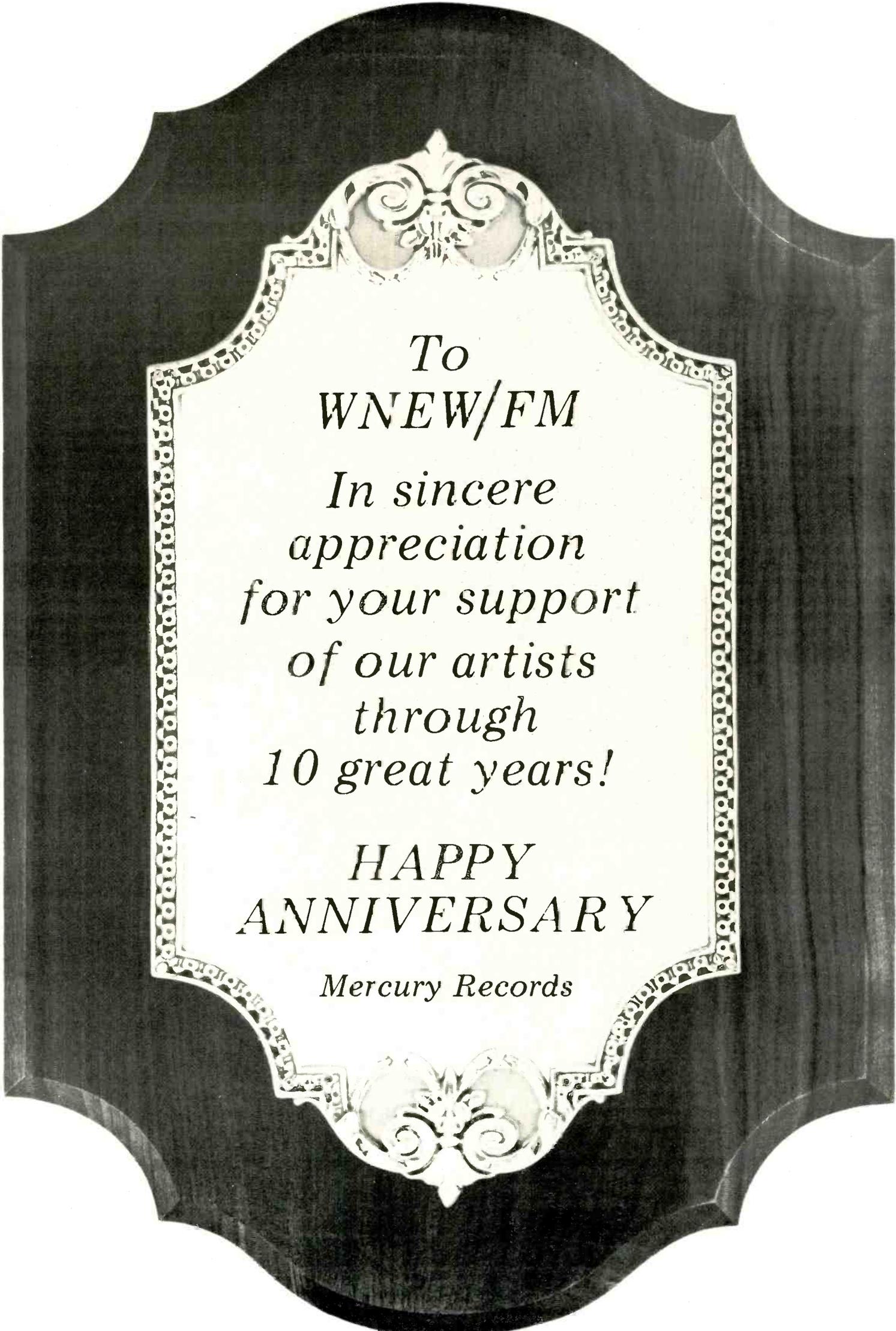
The notion of mobility, the drive for excellence, the qualities of fierce pride and ambition, the uneasiness with the status quo — all are explicit in Steele's measured conversation, and never more so than when she ruminates on the future. "I don't want to get out of radio," she says straightforwardly, "but I'm just the kind of person who always has to be moving ahead. I've got to be doing a little bit more than I did last year. I probably could go along for a long time doing what I'm doing here and making nice money and all of that, but it's not my nature. I love to trail-blaze, I love to pioneer. I like to be challenged."

Love,
JOHN SCHER AND THE MONARCH FAMILY

THE **CAPITOL**
THEATRE

THE **BROOKLYN**
GROUP

Renaissance



To
WNEW/FM

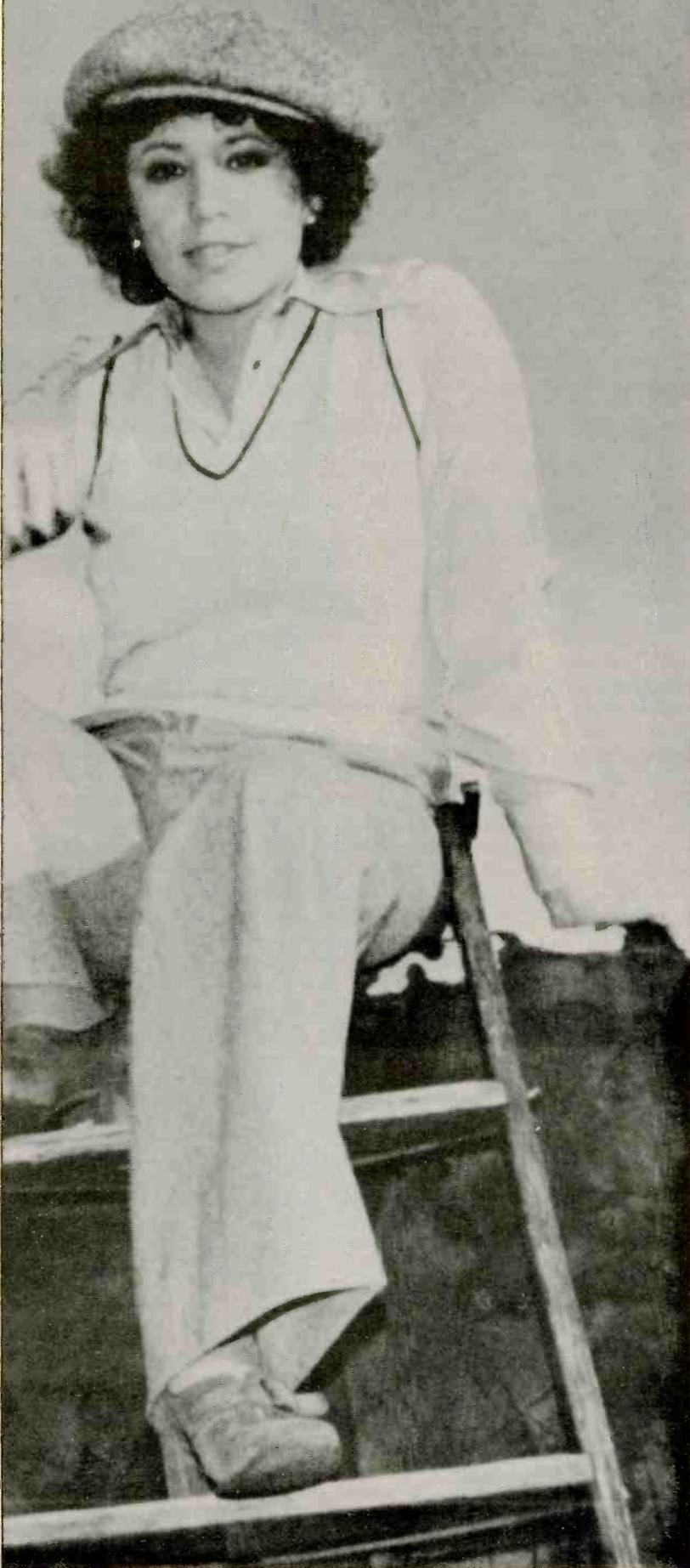
*In sincere
appreciation
for your support
of our artists
through
10 great years!*

HAPPY
ANNIVERSARY

Mercury Records

**Congratulations.
And thanks.**

Janis



WNEW-FM'S 10TH ANNIVERSARY



Scott Muni

(Continued from page 34)

ground, or young people just for dancing, or whatever else, don't really stay with us that much because we're a little too involved. The few young people we have in our listening audience, who are 14 and 15 and in that age bracket — that we hear from — are conversant and knowledgeable about musicians, about writers and all. So they really aren't 14 or 15, they're 18 or 19 or 20, or older with their knowledge of the music. We never talk down to anybody regardless of age. We have a good audience in that age bracket but we still figure somewhere about 26 is our average age, 27, 24, 25 — now that audience of course is increasing. Over 34 our audience is continually increasing. Because it's no longer a rule of thumb for Americans when they reach the age of 30, 35, to say, "Hey now I passed 30 so I am no longer able to get my head into this kind of music, popular rock, contemporary. I have to do something else."

We're not kooks and neither are our listeners . . . We don't have to insult our audience. We try not to, and when we do we try to apologize.

As though all of a sudden on your 34th birthday you tell yourself you are going to have to listen to WPAT or you're going to have to listen to "good music," or whatever they call it. Because now you're an adult. That audience has grown with us and stays with us. Sure they experiment like all of us do for our moods. If you feel like some jazz, you'll go to another station; if you want classical you'll go to another station; country, whatever it is you're in the mood for. But because we are what we are they come to us and they stay with us. They may stray but they come back. And that's really what we're about. I see no reason why we shouldn't continue doing what we've done for the last several years, and that's increase our audience by somewhere around 75 or 100,000 people each year. I see no reason why the trend shouldn't continue unless something happens that we don't know about, an unforeseen thing in music. You know from the beginning it's always, "Rock is going to die and it has nowhere to go. Now everybody is repeating what everyone else did." That's not true, but you still see it in print.

RW: One of the things that you in particular have been responsible for is WNEW-FM's constant community involvement, well
(Continued on page 54)



Bill Graham with Scott Muni

Congratulations

from the Janus family..

Ed DeJoy
Charles F. Reichertbach
Louis V. Nelson
Allan Mason
Tange Miles
David Wells
Paul Stewart
James S. Blair
Michael Plummer
Ronald Berger
Cecilia D. Mays
Tom Bonetti
Marta Banks
Reina Siciliano
Jennifer Walker



WNEW-FM'S 10TH ANNIVERSARY



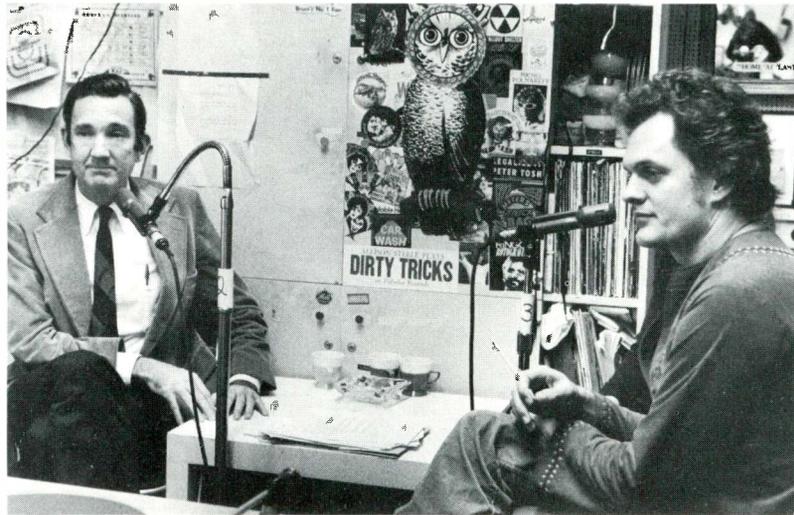
WNEW-FM, Chapin Score with Hungerthon

■ NEW YORK—On Thanksgiving Day, 1975, WNEW-FM, in conjunction with World Hunger Year (WHY) and Harry Chapin, suspended all commercials for 24 hours in order to present a day-long special focusing on the problems of world starvation. For 24 hours straight, the station offered a mix of celebrities, musicians, political figures and experts on the food problem, hosted by singer/songwriter Chapin. The first program garnered such favorable listener response that a second 24 hour radiothon was held on Thanksgiving Day, 1976.

Guests who have either performed or been interviewed on the radiothons include Joan Baez, Roger McGuinn, Loudon Wainwright, Don McLean, Mary Travers, Pete Seeger, Melanie, Patti Smith, Ramsey Clarke, Ralph Nader, Senator Edward Kennedy, Senator George McGovern, Janis Ian, Dick Gregory, Geraldo Rivera and Howard Samuels, as well as Harry Chapin and his brothers Tom and Steve.

The radiothons were the idea of Harry Chapin, who formed World Hunger Year in 1975 in conjunction with the Rev. Bill Ayres. The purpose of the group is to publicize the fact there are millions of people in the world who do not have enough to eat. The radiothons were conceived during a meeting between WNEW's program director Scott Muni, vice president and general manager Mel Karmazin, and Chapin.

WHY wanted the media to focus on the world food problem in a special way. The idea of a radiothon was proposed, but it was quickly decided that a money raising program would not be practical. Said Chapin, "The sums needed to alleviate the hunger problem are so enormous it was obvious that what needed to be raised was consciousness, not money." Chapin called the concept a 24 hour teach-in which would help establish a "hunger constituency" to enable people to be more knowledgeable about the problems. "Mel Karmazin and Scott Muni showed an immediate willingness to do it. It was important to establish that the subject was not a horrifying one, that there were a lot of reasons to be



Former Attorney General Ramsey Clarke on the air with Harry Chapin.

hopeful and optimistic about it. The idea was never to make people feel guilty, but rather to move them to action."

Chapin continued that "many radio stations I have talked to throughout the country are reluctant to break format in any way. WNEW-FM's total commitment to the radiothon showed an incredibly positive sense of community service." He added, "I think that Mel Karmazin is the most enlightened general manager in the industry." Chapin said that he originally felt that WNEW-FM would be receptive to the idea because "they started a lot of things which have become standard practice in the radio business," citing Scott Muni in particular for many of the once radical changes in format that have now fostered an entire "album oriented" concept among FM stations. Chapin also commended George Duncan, head of the Metromedia radio chain, for giving all the Metromedia stations the autonomy to go with the concept, adding that he has done successful radiothons on WASH-FM in Washington, D.C., KSAN in San Francisco and WMMR in Philadelphia. Said Chapin, however, "It all started at WNEW-FM."

Karmazin was asked if there was any apprehension on the part of the station about losing 24 hours worth of revenue from commercials, "Absolutely not," he replied. "WNEW-FM has a commitment to the community, and we felt that presenting the radiothon was the right thing to do. We knew we could make up the

revenue the other 364 days of the year." Karmazin added that the response to the programs has been very good. "Our audience is one that likes to get involved in the community."

Scott Muni said that the radiothons are "good, interesting radio. It is the perfect vehicle for reach-

Vin Scelsa

(Continued from page 36)

the sound does differ from show to show, from disc jockey to disc jockey. We're allowed to go out on a limb and discover new talent, new trends. That personality is what gives the station its appeal. That plus the fact that we know enough not to go out too far on any tangent."

Scelsa's point of view obviously extends beyond WNEW into the entire realm of radio, and encompasses the role the medium has played in shaping the culture of American society. He is hardly pleased by what he sees around him in the world these days, and one senses the humanitarian—and a bit of the old firebrand—in him when he speaks of radio as "a force for radical change."

"I would like to see radio become less homogenized," he says. "I would like to see it perhaps return somewhat to that feel it had in the late '60s. It's just background music now, not that meaningful, and there's no humanity in it at all with very few exceptions."

"I'm not sure I like what we changed into from the '60s. I'm not sure that I like the fact that

ing our audience on a nonmusical basis. If we are going to spend time informing our audience about a particular issue or problem, this is the way to do it." Muni added that Harry Chapin and the people involved in World Hunger Year have done "a hell of a job. They work hard and give the time to the project, and as a result, everybody benefits."

The WNEW-FM air staff was told that the idea was not for them to try and become instant experts on hunger, according to Muni, but rather for them to take the role of the listener, asking questions that someone who is not all that familiar with the problem might ask. "They were told that there is no reason to try to play only music that relates to the hunger issue in any way, and that, basically, the idea is that we are replacing the commercials with information, even though we give a lot more time to the information than we ever give to commercials."

the kind of radio I did in the late '60s produced the rather bland and sometimes fascist rock and roll audience today. I'm not sure I like the fact that we produced the kids who wait on line for six months before Led Zepelin tickets go on sale. If you really want to know, I would like to destroy the whole structure of the rock scene and get back to some basics."

Although unsure of the next logical step in his career, Scelsa remains committed to music and to his principles as a disc jockey. "I would never do radio if I was given a playlist and told I could play so many records, or if I was told what to say. In that sense my politics in terms of broadcasting haven't changed."

"I'm in radio because I feel that I can express myself, and that in expressing myself I can uncover a lot of talent and turn people on to a lot of music. I like to entertain people; I like to discover new artists. And I like to turn people on to the possibilities of thinking about life in ways different from the bland, accepted ways we do now."

WNEW-FM'S 10TH ANNIVERSARY



Klenfner:

WNEW Helps New Acts

■ NEW YORK—Michael Klenfner got his radio experience the hard way. "I was working at the Fillmore East in the late '60s, and one day Scott Muni suggested I talk to the program director because the station was looking for a music director. I didn't know anything about radio other than punching the buttons on my car radio. But I got the job and for two periods between 1969 and 1971 I was the station MD. The second time around I also did air shifts part-time, filling in on weekends or when people were away."

Klenfner is today vice president of promotion and artist management at Arista. He recalls that, "having been a fan of the station before I worked there, I couldn't believe I got the job."

Klenfner still maintains a close

association with the station, helping Scott Muni and the rest of the staff to put together the annual free concert in Central Park "even when Arista doesn't have an act on the show," he says with a smile, followed by statement of his conviction that "the show the Outlaws did with the Jefferson Starship two summers ago helped break that group. No one knew who they were, but WNEW gave them the chance and by the end of the show they got a legitimate encore." This, he feels, is indicative of the station's openness to giving new acts exposure.

How does Klenfner look at the station from an executive standpoint? "WNEW-FM is one of the few stations left with no restrictions on the jocks other than their own taste." And that is something he clearly admires.

Bike-a-thon



Scott Muni with cyclists at the Central Park Bike-a-thon.

Dear
WNEW-FM,

**HAPPY
10TH
BIRTHDAY**

*from all your friends
at London Records*

© LRI, 1977

WNEW-FM'S 10TH ANNIVERSARY



Scott Muni

(Continued from page 50)

beyond what most stations would ever consider both in depth and in originality of approach.

Muni: Well, you know I probably got the station more involved in these things than it had been in the past or than most radio stations that I've worked for. For some reason most radio stations that I've worked for liked to run one minute announcements, let it end at that. We know pretty much who our people are out there. So there are some announcements that we can do that no other stations carry. There are those organizations that they'll not give public service time to. We found in the past few years that the drug clinics had a hard time getting on the air. I guess we were probably the first to help them. The various homosexual organizations, or feminist organizations — people didn't want to get any controversy on their air. Well there isn't any controversy there. They have announcements, and they have meetings and if they are out there in our audience, I feel we have an obligation to give them a certain amount of free time. They're always amazed when we do, because no one else does. But the other things — when you sit here and you realize the power of the station in terms of audience response—then you realize the need for that power to be channeled in various directions. Our Christmas concert for Cerebral Palsy, the Bike-A-Thon, the calendar benefitting the American Cancer Society, and the things we've done for Odyssey House. There are many others too, that we do in the course of the year. We've helped NYU with the college station, Fordham, too. Usually the college stations are short on funds now because the colleges aren't giving them enough money. We may not ask for money on the air — our Guatemala relief fund, the Kent State Legal Defense Fund, the library concert with Paul Simon, world hunger — we didn't ask for funds. We certainly received a great deal in the concerts that are done for benefits and so forth. It's easy to do and we should do it — it's our obligation. We realize that we have this opportunity. In time it may not be here. Two years from now — it is here now.

Zach Recalls The Sixties

■ NEW YORK — "The amazing thing for me was to get in on that era that was the '60s, a time we'll never have again (though what we've got now is pretty crazy too)," recalled Zacherle of his days at WNEW-FM.

Dance Show

"I came there from doing a dance show on UHF in New Jersey. I'd been listening to WOR-FM and borrowing monster movie posters from WOR-TV for the dance show. So I told them I was really getting into the music they were doing on the FM station. That was just when Bill Drake came in. But they told me WNEW-FM was picking up the format. So I spoke to them. I started working weekends. And then I showed up at a Central Park concert in my black cape and got all this applause. I think it was the next week I started working full time. "There was so much music it

was difficult to choose what to play," continued Zacherle, currently a full-timer at WPLJ-FM. "We tried not to repeat. Everybody said, 'To hell with the music of the '50s.' Oldies were a year old. Now we have ten years of oldies. Another exciting thing was that the music of the '50s was always singers doing songwriters' songs. In the '60s you started having the singers writing their own songs; and they found the freedom of studios, of new instrumentation."

Political Era

Another significant aspect of the '60s for Zacherle was the political temper of the times—the civil rights and anti-war rallies, the peace movement in general. "The station was a gathering place because of all the rallies and music events. I was lucky to be there; they were incredible times."

Our number one challenge is the challenge that we've had all along: to keep abreast with everything that is going on, to go places, to stay in constant touch with our public, to get together with them, to keep our ears to the ground for the music, for the new people . . . The challenge is not to be the number one station in New York.

It would be far easier just to put on 60 second announcements about cancer. Put them in the rack and play them. "Send your money to a post office box." It loses a little of its human touch. Consequently the book that we submit to the FCC — what we've done in our community — is always quite full. I would think possibly it's one of the largest books they receive from any station in America. But that's not the reason for doing it either. The reason for doing it is, I think, that the listeners want it. They want to be involved. And so we involve them directly, rather than just giving them a canned announcement.

RW: What are the challenges you see for the future for the station?

Muni: I think our number one challenge is the challenge that we've had all along: to keep abreast with everything that is going on, to go places, to stay in constant touch with our public, to get together with them, to keep our ears to the ground for the music, for the new people. I don't see, as two years ago everybody said, that the next wave is going to be all salsoul, it's going to be all this. I've heard that for years. "It's all disco." It's never all anything because no one is made up of all one mood. I think that our biggest challenge is to stay alert and keep experimenting. We're not experts and everyone here on the staff knows that I don't want an expert but I do want a lot of knowledge. Everybody should be knowledgeable and that's really what they are. If you're an expert at one particular thing, fine. That's not what you are going to hear for the four hours though, the thing you're expert at. And I think that idea keeps us healthy too because we're not afraid to experiment, we're not afraid to play a very different type of new album. When the electronics first started to come in, we weren't afraid to play with it, experiment to see whether the public would like or dislike it. Is it true these machines closely duplicate the sound of the string section? Will you like it or dislike it? Musicians, of course, for the most part aren't too happy about it because it doesn't have the purity of the instrument and yet it's fascinating and a lot of people are into it, especially people who are sound buffs, who have the right equipment. They can experiment with it just as we can. But that doesn't mean that all of a sudden because the wave came that that's all you're going to hear on our station. I think that experimenting is the main thing and, of course, keeping an eye on the future with the people that we have now, where they are going, constantly working with them so that no one gets in to a rut. I think each person here has an idea of what life style goals they are looking for, how to improve their personal lives, going on to other things as Jonathan did. Knowing that if someone leaves in the future, who is the best qualified, who is the most capable person, who has the best potential for the future to be able to fit into what we've been doing.

The challenge is not to be the number one station in New York because that's an impossibility unless you're going to appeal to everyone or appeal to the larger group, which would be playing

(Continued on page 55)

WNEW-FM'S 10TH ANNIVERSARY



A Long and Firm Tie with Madison Sq. Garden

■ NEW YORK — The relationship between WNEW-FM and Madison Square Garden, home of most of the city's biggest concerts, has been a long and firm one, according to Joe Cohen, senior vice president of the Garden.

"People come into the market all the time, transients, but they don't have the vested interest that the Garden or WNEW-FM has," Cohen said. "We're here to stay. Anyone else, if things go bad, can pack up and go to Georgia, or L.A. More than anyone else in the music business in New York, Madison Square Garden and WNEW-FM have the largest vested interest in this city, and because of this there's always been a closeness through the years."

Public Service

Cohen said the station has been particularly helpful in "being aggressive in public service. A Led Zeppelin or Rolling Stones appearance is news, and if a

show is cancelled, or will start late, or if tickets are going on sale at a certain time, they'll inform their audience. If you don't handle that information properly, you could have a riot, and kids could get hurt. They have a real concern and commitment to those kids."

Cohen cited a number of extraordinary cases of WNEW-FM's involvement with the Garden, including the postponement of a Who concert, the announcement of ticket sales for Elton John, the Stones and Wings, and even some occasions when a Garden crowd threatened to become unruly.

"There have been concerts where there has been a need for a recognizable voice, and Scott Muni was there, and he helped. If you or I were to get up there, no one would listen, but Scott's a recognizable voice, and it worked."

"Not only do they cooperate," Cohen continued, "but they give

intelligent input. One of them will call and say, 'You can improve this campaign by changing the focus, emphasize this group more, you can use the spots better this way, the print ads aren't right.' If they get a couple of complaint letters about the Gar-

den, they'll call me up and say, 'Hey, Joe, you may have a problem here.' The point is not that they're right most of the time, the point is they care. Mel, Scott, Alison—really care and because that gets across, they're successful."

Scott Muni

(Continued from page 54)

singles and doing top 40. A station like WABC has more sub-teens than our audience. We know that realistically speaking along the radio dial, especially FM which is primarily the music thing, and because of the stereo and because of the good sound of the music, we know we can only go roughly 50 miles in a circle. That's all we're allowed to do. We're not going to be reaching all over the country at night or at various times with a massive signal. We know that we can provide for that select group of people.

We'll do everything we can to increase our audience, everything we can stopping short, of course, of changing our musical approach, of restricting the amount of music, of playing more hits or whatever. Because our audience is increasing all by itself. If we stay consistent I think that growth will stay consistent. That's really the challenge. ☺



Eric Carmen at the 1975 WNEW-FM Christmas concert.

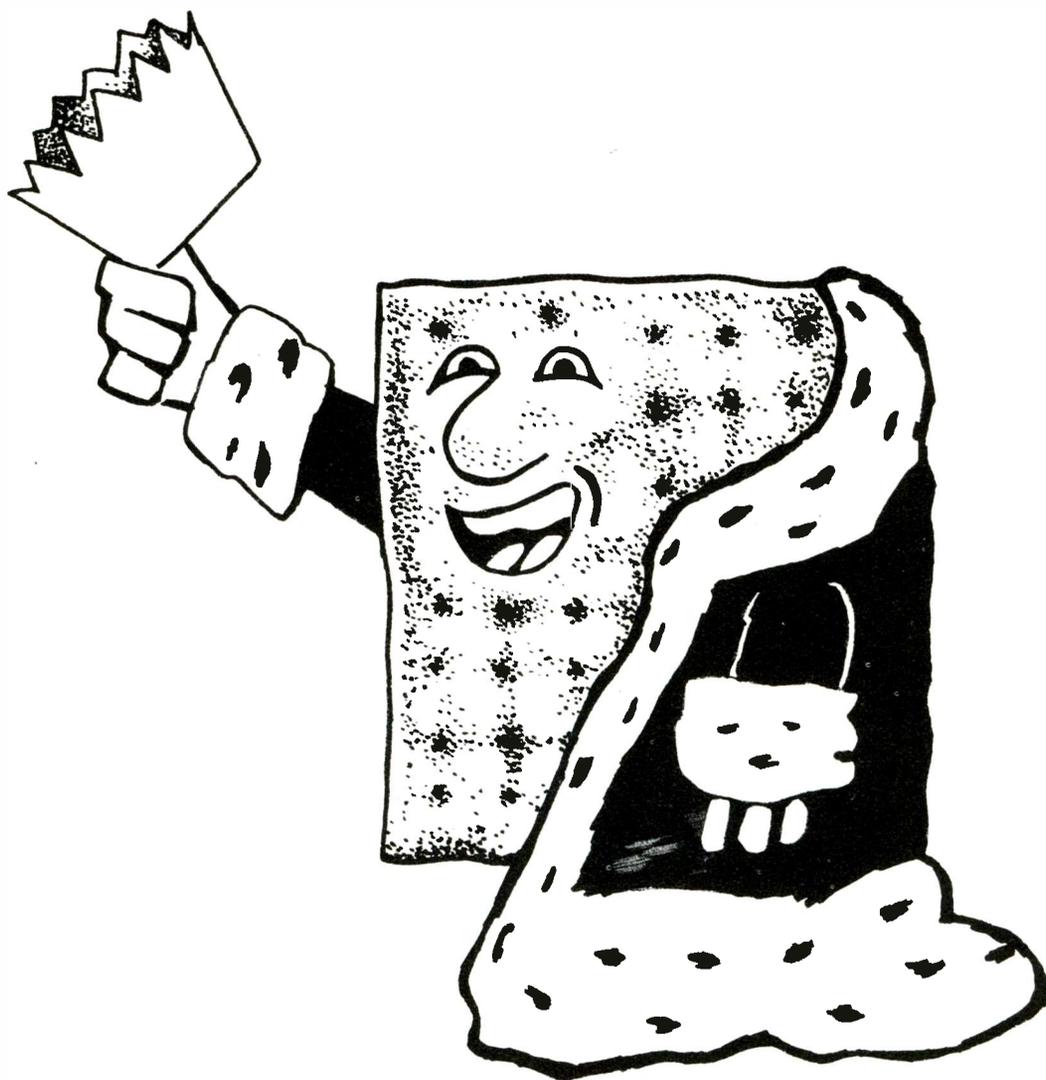
**Congratulations
on your 10th.
From All Your
Friends at**

**Jem
RECORDS**

So. Plainfield, N.J.

Van Nuys, Calif.

Congratulations WNEW-FM on 10 Great Years!



From your friends at the



Flower Hour.

DIR Broadcasting Corp., producers of the King Biscuit Flower Hour, British Biscuit, The Best of Biscuit, Conversations, The Way it Went Down, Sugar Hill and Live From The Bottom Line. 445 Park Avenue, New York, N.Y. 10022

DIR

The Coast (Continued from page 12)

and keyboard/synthesizer ringer **Larry "Wires" Fast** are all veterans of the sessions for Gabriel's Atco solo debut. Also on tap will be **Phil Aaberg** on organ, with Gabriel to handle keyboards as well . . . **Jonathan Edwards** is touring for the first time since '74 with a group including **George Grantham**, **Poco's** drummer, and seasoned session regular and soloist **Herb Pedersen** on banjo and guitar.

ROBUST AND READY: New label and new management are being shaped up for **Howard Kaylan** and **Mark Volman**, aka **Flo and Eddie**. The corpulent ones were in Cleveland, city of light, for a recent **Bruce Springsteen** gig and ended up onstage for an encore with Springsteen and **Ronnie Spector**, which must have been interesting. Kaylan and Volman are also producing a new and as yet unsigned west coast act, the **C. Y. Walkin' Band**, who showcased last week at the Casablanca sound stage. It's to the group's credit that they provided some serious competition for what may have been the television highlight of the decade, a (mercifully) abridged showing of the pre-adolescent impressionist cinematic triumph "Godzilla vs. Megalon," which COAST's mid-week ratings sweep showed as clearly bringing a full 90 percent of the music industry to a grinding halt while it was on.

HAPPY BIRTHDAY to Guitar Player, which recently celebrated its 10th birthday with a dinner and jam session at the Del Monte Hyatt House in Monterey. COAST's Bay Area reprobate and inside sorcerer **Jack McDonough** gave the tally on guitarists covered to date in GP's pages as 422, although he didn't specify how many showed up for the jam. Meanwhile, the growing GP complex—which now comprises its sister book, Contemporary Keyboard, as well as a book and records division—has a new instructional LP contracted with **Larry Coryell**, titled "Improvisation: From Rock To Jazz," which GP editor **Jim Crockett** expects to be finished by summer, as well as five new books to be published during the coming months including a pedal steel hand-book by **Rusty Young**, **Jimmy Stewart's** "Tribute to The Clascal Guitar," "Tal Farlow's Approach to Jazz Guitar" and "British Rock Guitar" by **Dan Hedges**, which GP expects to be the best seller of the group.

We'd agree with those prospects, and already expect **RW** Anglophilic **Barry Taylor** to keep a fresh stack by his desk.

HAPPY BIRTHDAY in general to the youngest Scaggs. **Carmella Scaggs** was feted at the Bel-Air with a baby shower hosted by **Louise Wissert**, wife of **Boz's** producer, the redoubtable **Joe**. Also on hand: **Christine Ellis**, **Marie Botnick**, **Jo LiPuma** and **Connie Geller** . . . **Arnold Constable** has been forewarned that his exact double, a former data processing plebe and triple agent who had been a dead ringer for **Oscar Homolka** prior to cosmetic surgery, has been rehearsing for the final replacement in a Caljack cheese commercial . . . Meanwhile, the traditional manager-label rapport at Elektra/Asylum was brutally ruptured last week when the E/A Bulldogs allegedly "smashed," according to a terse company spokesperson, the Lookout Management Allstars in a Poinsettia Park softball game. **Ken Buttice**, vice president promotion and E/A captain, termed the game a "pitchers' battle right to the sweet end." Buttice, whose hands were reportedly mangled in the fierce contest, is expected to make outgoing calls an optional accessory until he's fully recovered.

RUBE GOLDBERG AWARD: To **Z.Z. Top**, who have once again demonstrated the limitless resources of the American imagination by providing a novel solution to a pressing transportation problem. Seems the band recently acquired a Gulf Coast island where normal cars have little chance of survival amid the dunes, so they asked **Dean Jeffries** to help them transform a '59 Cadillac (remember those tailfins? Megalon would be proud) into a dune vehicle. Jeffries ripped out the midsection, welded in a four-wheel drive chassis and equipped the machine with oversized doughnut tires. True beachcombing chic is maintained with decorative guns, silver dollars and longhorns as decorative motifs, along with a trailer, built from the trunk, featuring a built-in tap and cooler.

D'Agostino To Capitol

■ **LOS ANGELES** — Doreen D'Agostino has been hired by Capitol Records, Inc., as artist relations coordinator, east coast, according to Bruce E. Garfield, CRI director, press & artist relations.

Prior to Capitol, she was a publicist for Morton D. Wax & Associates in New York in connection with Midland International and Curtom Records.

Polydor Recycling

■ **NEW YORK** — Polydor, Inc. and Phonodisc, Inc. (both Polygram Companies) have entered into a paper re-cycling program with James De Marco & Sons.

Approximately 10 thousand pounds of paper computer output generated monthly will be sold back to paper mills for recycling. The program was coordinated by Joel Dein, mailroom supervisor.

Jacksons Feted



Epic recording artists the Jacksons were special guest of CBS Records at the 1977 NARM Convention in Los Angeles. The Jacksons were on hand during CBS Records Night to receive gold record awards for their debut Epic single, "Enjoy Yourself." The Jacksons, shown in front from left: Marlin, Tito, Michael, Randy, Jackie and father-manager Joseph. CBS execs, standing, from left: Ron Piccolo, Frank Mooney, Jack Craigo, Mert Paul, Walter Yetnikoff, Bruce Lundvall, Ron Alexenburg, Jim Tyrrell, Del Costello, LeBaron Taylor and Don Van Gorp.

Dialogue (Continued from page 17)

and the record market.

Our growth has been organic. More than two thirds of our readers are newsstand buyers who purchase the magazine at full price, \$22.00 a year. We don't do "sweepstakes" mailings to acquire bargain basement subscribers.

RW: Based on your knowledge of the market, what would you do to sell more records?

Wenner: In terms of Rolling Stone, it is a major mistake not to use color ads. They are two thousand dollars more expensive per page than black and white. So much money is put into a record jacket, point of purchase items and visual images in general that it's a waste not to use color advertising.

Rock and roll—like every other form of show business—is built around sex appeal and image. Pop music has always included fashion, the extravagant, colorful, sexy personalities. To truly represent rock and roll, to really turn people on, you have to use color photos and color images. Black and white simply can't convey the full message.

Another area which could be invigorated is catalogue. When someone like Peter Frampton or Boz Scaggs has a double or triple platinum album—after selling 200,000 or 300,000 albums in the past—their catalogue should move.

To truly represent rock and roll, to really turn people on, you have to use color photos and color images. Black and white simply can't convey the full message.

There ought to be a double spread in Rolling Stone telling these new fans about the best records they should have from the catalogue. I'm not talking about supermarket ads, but focused and sophisticated efforts. If you've got two million buyers interested in an artist—when in the past you only had 200,000—there's a million eight out there still to be sold.

Corporate image advertising ought not be limited to the trade. Remember how Warners turned around its identity through those dry wit ads by Stan Cornyn in 1968? The record biz reads RS as well as the trades, and in addition, RS is regularly read by artists, future artists, and a very sophisticated record buying audience. The artists and artists-to-be make their decisions on who to sign with based in part on which company commands credibility in product and company image. Everyone wants to know who has the biggest button. So let the public know.

What's going on inside the record biz is absolutely fascinating and important, especially to those outside of it. If Bruce Springsteen has just sold one million albums, then why not inform the two million people who haven't bought the record as well as juke box owners and disc jockeys?

RW: People always connect you with politics, and there's some speculation that you're interested in running for office. Do you care to comment?

Wenner: Oh, I'm too young to run for office. I plan to run Rolling Stone for a long time. We're going to get better and bigger, and become an even more important publication than we are now. We want to be a voice for change in this country. ☺

101 THE ALBUM CHART 150

MARCH 26, 1977

MAR. 26	MAR. 19	
101	101	A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICK/ ABC AB 996 2
102	105	THE JACKSONS /Epic PE 34299
103	82	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038
104	116	LET 'EM IN BILLY PAUL/Phila. Int'l PZ 34389 (CBS)
105	124	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625
106	130	LOVE IN C MINOR CERRONE/Cotillion SD 9913 (Atlantic)
107	—	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
108	109	CARICATURES DONALD BYRD/Blue Note BN LA633 G (UA)
109	131	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
110	90	DISCO INFERNO TRAMMPS/Atlantic SD 18211
111	86	GOOD HIGH BRICK /Bang 408
112	123	JENNIFER WARNES /Arista 4062
113	—	FOREIGNER /Atlantic SD 18215
114	85	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091
115	118	IMAGINARY VOYAGE JEAN LUC-PONTY/Atlantic SD 18195
116	98	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969
117	108	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
118	129	SHOW ME TO THE STAGE HENRY GROSS/Lifesong LS 6010
119	122	BIG CITY LENNY WHITE/Nemperor NE 441 (Atlantic)
120	81	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)
121	132	THE KENNY RANKIN ALBUM /Little David LD 1013 (Atlantic)
122	89	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" / RCA APL1 1504
123	125	JEAN CARN /Phila. Intl. PZ 34394 (CBS)
124	—	ELECTRIFIED WILD CHERRY /Epic/Sweet City PE 34462
125	99	CHICAGO'S GREATEST HITS /Columbia PC 33900
126	—	SLAVE /Cotillion SD 9914 (Atlantic)
127	—	GETTIN' LUCKY HEAD EAST/A&M SP 4624
128	100	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)
129	144	MAZE FEATURING FRANKIE BEVERLY /Ariola America ST 11607 (Capitol)
130	107	METHOD TO THE MADNESS UNDISPUTED TRUTH/ Whitfield WH 2967 (WB)
131	104	GREATEST HITS ELTON JOHN/MCA 2128
132	134	HOT AUGUST NIGHT NEIL DIAMOND/MCA 2 8000
133	—	AMNESIA POUSETTE DART BAND/Capitol SW 11608
134	103	BEST OF BREAD /Elektra EKS 75056
135	128	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962
136	—	SAMMY HAGAR /Capitol ST 11599
137	106	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004
138	111	BRASS CONSTRUCTION II /United Artists LA677 G
139	—	BARRY MANILOW /Arista 4007
140	140	THE ALL NEW MICKEY MOUSE CLUB /Disneyland 2501
141	135	WELCOME TO OUR WORLD MASS PRODUCTION/Cotillion SD 9910 (Atlantic)
142	121	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)
143	149	GEESE AND THE GHOST ANTHONY PHILLIPS/Passport 98020 (ABC)
144	120	SPIRIT JOHN DENVER/RCA APL1 1694
145	—	KALYAN /MCA 2245
146	126	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 1 6068
147	—	LOVE CRAZY MIRACLES/Columbia PC 34460
148	150	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992
149	—	NOTHING WILL BE AS IT WAS . . . TOMORROW FLORA PURIM/Warner Bros. BS 2985
150	119	SLEEPING GYPSY MICHAEL FRANKS/Warner Bros. BS 3004

151-200 ALBUM CHART

151	DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T6 350S1 (Motown)	177	SAILIN' KIM CARNES/A&M SP 4606
152	TWO SIDES TO EVERY STORY GENE CLARK/RSO RS 1 3011 (Polydor)	178	DANCER WITH BRUISED KNEES KATE & ANNA McGARRIGLE/ Warner Bros. BS 3014
153	GOODBYE BLUES COUNTRY JOE MacDONALD/Fantasy F 9525	179	WHITE ROCK (ORIGINAL SOUNDTRACK)/A&M SP 4614
154	STRATOSFEAR TANGERINE DREAM/ Virgin PZ 34427 (CBS)	180	SAFE IN THEIR HOMES HOODOO RHYTHM DEVILS/Fantasy F 9522
155	WHAT YOU NEED SIDE EFFECT/ Fantasy F 9513	181	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
156	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	182	COLLECTORS ITEM HEARTSFIELD/ Columbia PC 34456
157	FROM ME TO YOU GEORGE DUKE/ Epic PE 34469	183	SOLID MICHAEL HENDERSON/ Buddah 5662 (RCA)
158	SUITE FOR THE SINGLE GIRL JERRY BUTLER/Motown M6 878S1	184	LED ZEPPELIN IV /Atlantic SD 7208
159	JUST A STONE'S THROW AWAY VALERIE CARTER/Columbia PC 34155	185	MARQUEE MOON TELEVISION / Elektra 7E 1698
160	KLAATU /Capitol ST 11542	186	BLIND FAITH /RSO RS 1 3016 (Polydor)
161	SEAWIND /CTI 5002	187	GHOST WRITER GARLAND JEFFREYS/ A&M SP 4629
162	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	188	FROM A RADIO ENGINE TO A PHOTON WING MICHAEL NESMITH/Pacific Arts ILPA 9486 (Island)
163	CHEAP TRICK /Epic PE 34400	189	KENNY NOLAN /20th Century T 532
164	SHOUT IT OUT PATRICE RUSHEN/ Prestige P 10101	190	DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)
165	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457	191	DO IT YOUR WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
166	SOMETHING MAGIC PROCOL HARUM/Chrysalis CHR 1130	192	JOY RIDE DRAMATICS/ABC ABCD 955
167	ENCHANTMENT /United Artists LA682 G	193	EASY TO LOVE JOE SIMON/Spring SP 1 6713 (Polydor)
168	GLORIOUS GLORIA GAYNOR/ Polydor PD 6095	194	LEAVE HOME RAMONES/Sire SA 7528 (ABC)
169	PART 3 KC & THE SUNSHINE BAND/ TK 605	195	QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160
170	COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146	196	LAST NIGHT ON EARTH RHYTHM HERITAGE/ABC AB 987
171	CAN'T LET YOU GO JOHN TRAVOLTA/Midsonq Intl. BKL1 2211 (RCA)	197	JOAN ARMATRADING /A&M SP 4588
172	NEIL DIAMOND'S GREATEST HITS / Bang 219	198	SAY YOU CAN'T SURVIVE CURTIS MAYFIELD/Curtom CU 5013 (WB)
173	LOVE ME YVONNE ELLIMAN/RSO RS 1 3018 (Polydor)	199	GARDEN OF LOVELIGHT MICHAEL WALDEN/Atlantic SD 18199
174	STORMIN' BRAINSTORM/Tabu BOL1 2048 (RCA)	200	TIME IN A BOTTLE—JIM CROCE'S LOVE SONGS JIM CROCE/ Lifesong LS 6007
175	THE BABYS /Chrysalis CHR 1129		
176	NITE CITY /20th Century T 528		

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S H O U T I T O U T

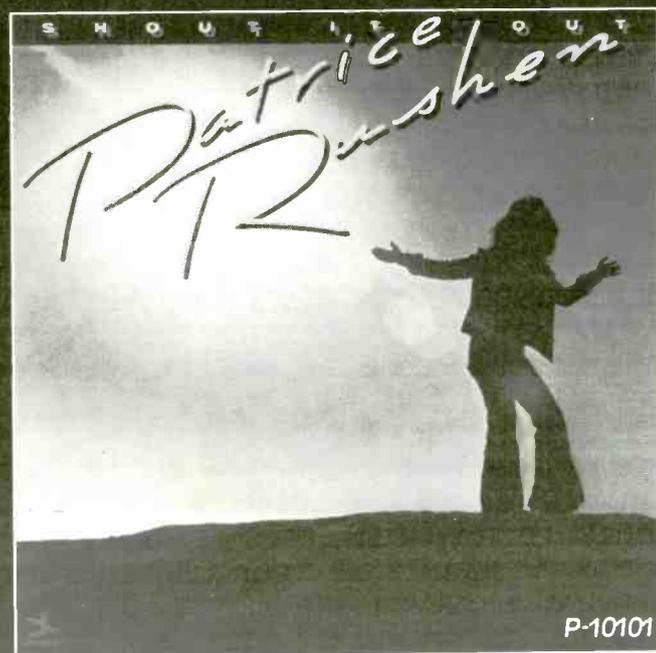
Patrice Rushen
PRR



Patrice Rushen's irrepressible personality is stamped all over the grooves of **Shout It Out**, her third album for Prestige. The multi-talented young keyboardist presents a buoyant album of accessible contemporary music which reflects her love of jazz, pop, and the classics. The title track, **Shout It Out**, tells its own story; then there's a super-danceable tune, "The Hump," mass-appeal numbers like "Let Your Heart Be Free" and "Stepping Stones," and an exquisite look into one of Patrice's many moods, "Sojourn."

She's a composer (six of the eight tunes are hers), arranger, co-producer, and keyboardist. She even sings for the first time on record—"Let Your Heart Be Free."

Patrice Rushen is already a near-legendary force in the new music. Ask Herbie Hancock, Stanley Turrentine, Jean-Luc Ponty, Harvey Mason, the Blackbyrds, Alphonso Johnson, Bennie Maupin, Flora Purim, Lee Ritenour, Eddie Henderson, or Sonny Rollins. They know. Or better, **Shout It Out** for yourself.



P-10101

The Hump, Shout It Out, Stepping Stones, Let Your Heart Be Free, Roll with the Punches, Let There Be Funk, Yolon, Sojourn.

Produced by Patrice Rushen, Reggie Andrews, and Tommy Vicari.

On Prestige Records and Tapes.

Distributed by Fantasy® Records, Tenth and Parker, Berkeley, Ca. 94710



Prestige

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ WE HATE TO CALL IT AN INVASION, BUT . . . Canadian songwriters and performers, long obscured by American music even in their own market, are apparently coming into their own in the U.S. With the recent success of albums and singles by **Gordon Lightfoot**, **Burton Cummings**, **Anne Murray** and **Kate and Anna McGarrigle**, American companies are signing more and more Canadians.

In the forefront is ABC Music, which recently signed Canadian writers **Skip Prokop** (formerly of **Lighthouse**), **Murray McLauchlan** and **Bruce Cockburn**. McLauchlan and Cockburn are on True North Records, distributed here by Island, and Prokop's album on Quality Records will be released in Canada next month.

Just released this week were albums by **Deja Vu** (Capitol) and **The Lavender Hill Mob** (UA), Deja Vu covered songs by **Peter Frampton**, **Ned Doheny**, **Jack Murphy** and **Tony Macaulay**, among others. Lavender Hill, a group with very distinct English roots, is published by United Artists Music. And, adding to the claque over **Klaatu** (Capitol), they have let it be known that their manager and publishing company (Klatoons) are located in Toronto.

Another new phenomenon is the recent popularity of recording studios in Toronto and Montreal. Due perhaps to the relaxed immigration laws for English citizens, **The Stones**, **Bay City Rollers**, **The Babys** and **Ian Hunter** have recorded recently in Canada.

EVERYTHING YOU EVER WANTED TO KNOW . . . Screen Gems-EMI has released a hard cover songbook containing 300 lead sheets of some of the finest pop/rock copyrights around. The book holds dozens of compositions by **Carole King**, **Gerry Goffin**, **Barry Mann**, **Cynthia Weil**, **Toni Wine**, **Carole Sager**, **Jeff Barry**, **Tommy Boyce** and **Bobby Hart** (to name but a few) in all their various combinations and collaborations. The book is for song exploitation only and is being mailed to producers, artists and record company execs.

CORRECTION: **Daryl Hall** and **John Oates** will begin work on their next RCA album April 11 at Sound Labs, L.A., with **Christopher Bond** producing.

SOCIETY NEWS: ASCAP will hold an east coast membership meeting March 30th at the N.Y. Hilton. General counsel **Bernard Korman** will open the meeting with a discussion on the workings of the new copyright law . . . BMI has sent out copies of "Rhythm and Blues Hits, 1943-1975" to all members. The book contains lists of all the BMI r&b hits over the years with accompanying pictures and bios. The lead story was written by **Don Heckman**.

Gary Le Mel, vice president of First Artists Records and director of First Artists publishing, reports that the company will soon release their first, and as yet unnamed, artist on the label. First Artists Records is distributed by Phonogram and the publishing division currently publishes the score of "A Star Is Born," administrated by Warner Brothers. The film/record/music complex was formed by **Barbra Streisand**, **Paul Newman**, **Steve McQueen**, **Dustin Hoffman** and **Sidney Poitier**.

SIGNED: **Peter Wood**, co-writer of "Year of the Cat" has signed a long-term agreement with Chappell Music. Wood wrote the song with **Al Stewart** and has appeared on Stewart's last three albums . . .

COVER: **Kenny Loggins** set to record **Patty Austin's** "I've Got the Melody (Deep In My Heart)" published by **Ralph MacDonald's** Antisia Music . . . NAMED: **Ted Glasser** has re-joined Beechwood/Glenwood Music in his former position of professional manager. Beechwood/Glenwood and Screen Gems/Colgems are now all part of the EMI group and Glasser will be headquartered in the Screen Gems L.A. office . . . PROMOTED: The ever-inevitable **Marv Goodman** has been promoted to general professional manager at Chrysalis Music. The appointment is part one of a major expansion move by the company . . . **James E. Roy, Jr.** has been named assistant vice president concert music administration at BMI. He was formerly the director of the Carl Haverlin/BMI Archives.

INTERNATIONAL: Producer/composer/conductor **Ettore Stratta** (Columbia) left for Europe last week to set up production projects for the spring. Stratta recently produced the soundtrack album for "Scott Joplin" (MCA). Next month he will conduct the orchestra for **Michel Legrand** on an extensive tour of the U. S.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

HELLO STRANGER—Yvonne Elliman—RSO
CAN'T STOP DANCIN'—Captain & Tennille—A&M
MARGARITAVILLE—Jimmy Buffett—ABC
CROSSFIRE—Bellamy Brothers—WB
TEACH ME TONIGHT—Phoebe Snow—Col

Most Active

SOUTHERN NIGHTS—Glen Campbell—Capitol
DON'T GIVE UP ON US—David Soul—Private Stock
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
SO IN TO YOU—Atlanta Rhythm Section—Polydor

WHDH/BOSTON

Adds

ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
WHEN I NEED YOU—Leo Sayer—WB

WIP/PHILADELPHIA

Adds

CAN'T STOP DANCIN'—Captain & Tennille—A&M
DREAMS—Fleetwood Mac—WB (lp cut/extra)
HELLO STRANGER—Yvonne Elliman—RSO
MARGARITAVILLE—Jimmy Buffett—ABC
OOH CHILD—Valerie Carter—Col
THERE'S ALWAYS A GOODBYE—Randy Richards—Little Angel

Active

DON'T GIVE UP ON US—David Soul—Private Stock
FREE—Deniece Williams—Col
LOVE THEME FROM 'A STAR IS BORN' (EVERGREEN)—Barbra Streisand—Col
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
SO IN TO YOU—Atlanta Rhythm Section—Polydor
SOUTHERN NIGHTS—Glen Campbell—Capitol
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
THE THINGS WE DO FOR LOVE—10cc—Mercury
YEAR OF THE CAT—Al Stewart—Janus

WLW/CINCINNATI

Adds

DON'T THROW IT ALL AWAY—Dave & Sugar—RCA
GOODBYE OLD BUDDIES—Seals & Crofts—WB
WHEN I NEED YOU—Leo Sayer—WB

WGN/CHICAGO

Adds

CALLING DR. LOVE—Kiss—Casablanca
CAN'T STOP DANCIN'—Captain & Tennille—A&M
CHAMELEON—Elton John—MCA/Rocket
CROSSFIRE—Bellamy Brothers—WB
HELLO STRANGER—Yvonne Elliman—RSO
I CAN COUNT ON YOU—Clint Holmes—Private Stock

MORNING COMES—Buckacre—MCA
NOWHERE TO RUN—Lady Flash—RSO
RAIN ON—Gene Cotton—ABC
ROCK & ROLL STAR—Champagne—Ariola America
SHILOH SONG—Gene MacClelland & Anne Murray—Capitol
SLOW DANCING DON'T TURN ME ON—Addrisi Brothers—Buddah
WHODUNIT—Tavares—Capitol

WTMJ/MILWAUKEE

Adds

ANGEL IN YOUR ARMS—Hot—Big Tree
HELLO STRANGER—Yvonne Elliman—RSO
SAILINGS SHIPS—Mesa—Ariola America
YOU TAKE MY HEART AWAY—James Darren—Private Stock

KMBZ/KANSAS CITY

Adds

ALL STRUNG OUT ON YOU—John Travolta—Midsong Intl.
CINDERELLA—Firefall—Atlantic

Active

ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
MY SWEET LADY—John Denver—RCA
RACE AMONG THE RUINS—Gordon Lightfoot—Reprise
SONG SUNG BLUE—Neil Diamond—Col

KOY/PHOENIX

Adds

ALL STRUNG OUT ON YOU—John Travolta—Midsong Intl.
FREE—Deniece Williams—Col
GOODBYE OLD BUDDIES—Seals & Crofts—WB
LOVE IN 'C' MINOR—Cerrone—Cotillion
SO IN TO YOU—Atlanta Rhythm Section—Polydor

KFI/LOS ANGELES

Adds

CAN'T STOP DANCIN'—Captain & Tennille—A&M
I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol
I WANNA GET NEXT TO YOU—Rose Royce—MCA
LIDO SHUFFLE—Boyz Scaggs—Col
RICH GIRL—Hall & Oates—RCA
SING—Tony Orlando & Dawn—Elektra
TRYING TO LOVE TWO—William Bell—Mercury

Active

DON'T GIVE UP ON US—David Soul—Private Stock
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
HOTEL CALIFORNIA—Eagles—Asylum
I WANNA GET NEXT TO YOU—Rose Royce—MCA
LIDO SHUFFLE—Boyz Scaggs—Col
SOUTHERN NIGHTS—Glen Campbell—Capitol
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
THE THINGS WE DO FOR LOVE—10cc—Mercury

Also reporting this week: WSB, WIOD, WSM, KSFO, WMAL, KMOX, KULF, WGAR, WNEW, WBAL.

SALESMAKER OF THE WEEK



BURNIN' SKY
BAD COMPANY
Swan Song

TOP SALES

- BURNIN' SKY**—Bad Company—Swan Song
- SLEEPWALKER**—Kinks—Arista
- UNPREDICTABLE**—Natalie Cole—Capitol

ABC/NATIONAL

- DISCO DUCK**—Rick Dees—RSO
- FREEWAYS**—Bachman-Turner Overdrive—Mercury
- HARBOR**—America—WB
- JENNIFER WARNES**—Arista
- JOHN DENVER'S GREATEST HITS, VOL. 2**—RCA
- LOVE AT THE GREEK**—Neil Diamond—Col
- SAY YOU'LL STAY UNTIL TOMORROW**—Tom Jones—Epic
- SOUTHERN NIGHTS**—Glen Campbell—Capitol
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- UNPREDICTABLE**—Natalie Cole—Capitol

CAMELOT/NATIONAL

- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA
- 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
- ROCKY**—UA (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

HANDLEMAN/NATIONAL

- ANY WAY YOU LIKE IT**—Thelma Houston—Tama
- DAVID SOUL**—Private Stock
- HARBOR**—America—WB
- JOHN DENVER'S GREATEST HITS, VOL. 2**—RCA
- LOVE AT THE GREEK**—Neil Diamond—Col
- ROCKY**—UA (Soundtrack)
- SLEEPWALKER**—Kinks—Arista
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- SOUTHERN NIGHTS**—Glen Campbell—Capitol
- UNPREDICTABLE**—Natalie Cole—Capitol

MUSICLAND/NATIONAL

- AN EVENING WITH DIANA ROSS**—Motown
- DAVID SOUL**—Private Stock
- HARBOR**—America—WB
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- ROCKY**—UA (Soundtrack)
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- SLEEPWALKER**—Kinks—Arista
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- SOUTHERN NIGHTS**—Glen Campbell—Capitol
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

RECORD BAR/NATIONAL

- ANYTIME . . . ANYWHERE**—Rita Coolidge—A&M
- ARRIVAL**—ABBA—Atlantic
- BURNIN' SKY**—Bad Company—Swan Song
- ELECTRIFIED FUNK**—Wild Cherry—Epic/Sweet City
- I CAME TO DANCE**—Nils Lofgren—A&M
- JENNIFER WARNES**—Arista
- JOAN ARMATRADE**—A&M
- NO GOODBYES**—Daryl Hall & John Oates—Atlantic
- TEDDY PENDERGRASS**—Phila. Intl.
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

KING KAROL/NEW YORK

- BURNIN' SKY**—Bad Company—Swan Song
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
- FREEWAYS**—Bachman-Turner Overdrive—Mercury
- GHOST WRITER**—Garland Jeffreys—A&M
- KALYAN**—MCA
- MARQUEE MOON**—Television—Asylum
- QUEEN OF THE NEIGHBORHOOD**—Flame—RCA
- RATED EXTRAORDINAIRE**—Johnny Taylor—Col
- SAMMY HAGAR**—Capitol
- SWEET BEGINNINGS**—Marlena Shaw—Col

SAM GOODY/EAST COAST

- BURNIN' SKY**—Bad Company—Swan Song
- JOHN DENVER'S GREATEST HITS, VOL. 2**—RCA
- LOST WITHOUT YOUR LOVE**—Bread—Elektra
- LOVE AT THE GREEK**—Neil Diamond—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ROCKY**—UA (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SAY YOU'LL STAY UNTIL TOMORROW**—Tom Jones—Epic
- THE KENNY RANKIN ALBUM**—Little David
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

CUTLER'S/NEW HAVEN

- AMNESIA**—Pousette-Dart Band—Capitol
- KLAATU**—Capitol
- LET 'EM IN**—Billy Paul—Phila. Intl.
- LOVE IN C MINOR**—Cerrone—Cotillion
- MARQUEE MOON**—Television—Asylum
- PETER GABRIEL**—Atco
- SAMMY HAGAR**—Capitol
- SLAVE**—Cotillion
- SLEEPWALKER**—Kinks—Arista
- WIND & WUTHERING**—Genesis—Atco

FOR THE RECORD/BALTIMORE

- IT FEELS SO GOOD**—Manhattans—Col
- LOVE IN C MINOR**—Cerrone—Cotillion
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SHOUT IT OUT**—Partrice Rushen—Prestige
- SLAVE**—Cotillion
- STAY IN LOVE**—Minnie Riperton—Epic
- SWEET BEGINNINGS**—Marlena Shaw—Col
- TEDDY PENDERGRASS**—Phila. Intl.
- UNPREDICTABLE**—Natalie Cole—Capitol

GARY'S/RICHMOND

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- BIGGER THAN BOTH OF US**—Daryl Hall & John Oates—RCA

- CAR WASH**—MCA (Soundtrack)
- HOTEL CALIFORNIA**—Eagles—Asylum
- LEFTOVERTURE**—Kansas—Kirshner
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- UNPREDICTABLE**—Natalie Cole—Capitol

WAXIE MAXIE/WASH., D.C.

- ASK RUFUS**—Rufus—ABC
- COMING BACK FOR MORE**—William Bell—Mercury
- FOREIGNER**—Atlantic
- I CAME TO DANCE**—Nils Lofgren—A&M
- JOHN DENVER'S GREATEST HITS, VOL. 2**—RCA
- KALYAN**—MCA
- SLAVE**—Cotillion
- SLEEPWALKER**—Kinks—Arista
- STAY IN LOVE**—Minnie Riperton—Epic
- UNPREDICTABLE**—Natalie Cole—Capitol

NATL. RECORD MART/MIDWEST

- BURNIN' SKY**—Bad Company—Swan Song
- HARBOR**—America—WB
- LOVE AT THE GREEK**—Neil Diamond—Col
- NEXT**—Journey—Col
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- RUMOURS**—Fleetwood Mac—WB
- SEA LEVEL**—Capricorn
- SWEET BEGINNINGS**—Marlena Shaw—Col
- UNPREDICTABLE**—Natalie Cole—Capitol

PEACHES/CLEVELAND (MAPLE HEIGHTS)

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- BURNIN' SKY**—Bad Company—Swan Song
- CHARLENE DUNCAN**—Prodigal
- CONQUISTADOR**—Maynard Ferguson—Col
- ELECTRIFIED FUNK**—Wild Cherry—Epic/Sweet City
- FROM ME TO YOU**—George Duke—Col
- HEAVY WEATHER**—Weather Report—Col
- KLAATU**—Capitol
- QUEENS OF NOISE**—Runaways—Mercury
- TEDDY PENDERGRASS**—Phila. Intl.

RECORD REVOLUTION/CLEVELAND

- ALBERT LIVE**—Albert King—Utopia
- BURNIN' SKY**—Bad Company—Swan Song
- HYMNS, SPHERES**—Keith Jarrett—ECM
- I CAME TO DANCE**—Nils Lofgren—A&M
- JUST A STONE'S THROW AWAY**—Valerie Carter—Col
- NOTHING WILL BE AS IT WAS . . . TOMORROW**—Flora Purim—WB
- ROOTS**—Quincy Jones—A&M (Soundtrack)
- SLEEPWALKER**—Kinks—Arista
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- UNPREDICTABLE**—Natalie Cole—Capitol

ONE OCTAVE HIGHER/CHICAGO

- AMNESIA**—Pousette-Dart Band—Capitol
- BURNIN' SKY**—Bad Company—Swan Song
- FREEWAYS**—Bachman-Turner Overdrive—Mercury
- IMAGINARY VOYAGE**—Jean-Luc Ponty—Atlantic
- LIVE—YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic

- LOVE IN C MINOR**—Cerrone—Cotillion
- SAMMY HAGAR**—Capitol
- SONGWRITER**—Justin Hayward—Deram
- STAY IN LOVE**—Minnie Riperton—Epic
- WHAT YOU NEED**—Side Effect—Polydor

1812 OVERTURE/MILWAUKEE

- A HANDFUL OF BEAUTY**—Shakti With John McLaughlin—Col
- BURNIN' SKY**—Bad Company—Swan Song
- CONQUISTADOR**—Maynard Ferguson—Col
- FROM ME TO YOU**—George Duke—Col
- GETTIN' LUCKY**—Head East—A&M
- HEAVY WEATHER**—Weather Report—Col
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- PERSON TO PERSON**—Average White Band—Atlantic
- SHOUT IT OUT**—Patrice Rushen—Prestige
- SLAVE**—Cotillion

RADIO DOCTORS/MILWAUKEE

- FROM ME TO YOU**—George Duke—Col
- GETTIN' LUCKY**—Head East—A&M
- LOVE CRAZY**—Miracles—Col
- MAZE**—Capitol
- ON EARTH AS IT IS IN HEAVEN**—Angel—Casablanca
- ROCKY**—UA (Soundtrack)
- SLAVE**—Cotillion
- SOMETHING MAGIC**—Procol Harum—Chrysalis
- STRATOSFEAR**—Tangerine Dream—Virgin
- SWEET BEGINNINGS**—Marlena Shaw—Col

POPLAR TUNES/MEMPHIS

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- BURNIN' SKY**—Bad Company—Atlantic
- COMING BACK FOR MORE**—William Bell—Mercury
- ELECTRIFIED FUNK**—Wild Cherry—Epic/Sweet City
- FOREIGNER**—Atlantic
- LIVE—YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic
- RATED EXTRAORDINAIRE**—Johnny Taylor—Col
- SONGWRITER**—Justin Hayward—Deram
- TEDDY PENDERGRASS**—Phila. Intl.
- UNPREDICTABLE**—Natalie Cole—Capitol

MUSHROOM/NEW ORLEANS

- HARBOR**—America—WB
- MAZE**—Capitol
- NOVELLA**—Renaissance—Sire
- PETER GABRIEL**—Atco
- RA**—Utopia—Bearsville
- SEA LEVEL**—Capricorn
- SLEEPWALKER**—Kinks—Arista
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- SONGWRITER**—Justin Hayward—Deram
- WHAT YOU NEED**—Side Effect—Fantasy

PEACHES/DALLAS

- BURNIN' SKY**—Bad Company—Swan Song
- ELECTRIFIED FUNK**—Wild Cherry—Epic/Sweet City
- FOREIGNER**—Atlantic
- HARBOR**—America—WB
- HEAVY WEATHER**—Weather Report—Col
- I CAME TO DANCE**—Nils Lofgren—A&M
- NITE CITY**—20th Century
- NO STRINGS**—Ace—Anchor
- RA**—Utopia—Bearsville
- RISING SUN**—Teruo Nakamura—Polydor
- INDEPENDENT RECORDS/DENVER**
- AMNESIA**—Pousette-Dart Band—Capitol
- BURNIN' SKY**—Bad Company—Swan Song
- EXPRESSO**—Gong—Virgin

- FOREIGNER**—Atlantic
- GETTIN' LUCKY**—Head East—A&M
- HEAVY WEATHER**—Weather Report—Col
- LOVE ME**—Yvonne Elliman—RSO
- SLEEPWALKER**—Kinks—Arista
- SONGWRITER**—Justin Hayward—Deram
- WATCH THE TIME**—Joe Beck—Polydor

ODYSSEY/SOUTHWEST & WEST

- BURNIN' SKY**—Bad Company—Swan Song
- ELECTRIFIED FUNK**—Wild Cherry—Epic/Sweet City
- FROM A RADIO ENGINE**—Michael Nesmith—Pacific Arts
- GETTIN' LUCKY**—Head East—A&M
- HEAVY WEATHER**—Weather Report—Col
- JOHN DENVER'S GREATEST HITS, VOL. 2**—RCA
- KENNY NOLAN**—20th Century
- NEVER SAY YOU CAN'T SURVIVE**—Curtis Mayfield—Curton
- NEW HARVEST...FIRST GATHERING**—Dolly Parton—RCA
- SAILIN'**—Kim Carnes—A&M

LICORICE PIZZA/LOS ANGELES

- A ROCK & ROLL ALTERNATIVE**—ARS—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- ANIMALS**—Pink Floyd—Col
- HOTEL CALIFORNIA**—Eagles—Asylum
- LEFTOVERTURE**—Kansas—Kirshner
- LOVE AT THE GREEK**—Neil Diamond—Col
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis
- THIS ONE'S FOR YOU**—Barry Manilow—Arista

MUSIC PLUS/LOS ANGELES

- AN EVENING WITH DIANA ROSS**—Motown
- BURNIN' SKY**—Bad Company—Swan Song
- GOOD HIGH**—Brick—Bang
- HARD AGAIN**—Muddy Waters—Blue Sky
- HEAVY WEATHER**—Weather Report—Col
- METHOD TO THE MADNESS**—Undisputed Truth—Whitfield
- NEXT**—Journey—Col
- SAMMY HAGAR**—Capitol
- SLEEPWALKER**—Kinks—Arista
- WHAT YOU NEED**—Side Effect—Fantasy

RECORD FACTORY/SAN FRANCISCO

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- CHEAP TRICK**—Epic
- ENCHANTMENT**—UA
- I CAME TO DANCE**—Nils Lofgren—A&M
- JUST A STONE'S THROW AWAY**—Valerie Carter—Col
- LUXURY LINER**—Emmylou Harris—WB
- OCTOBERON**—Barclay James Harvest—MCA
- PETER GABRIEL**—Atco
- SLEEPWALKER**—Kinks—Arista
- UNPREDICTABLE**—Natalie Cole—Capitol

EVERYBODY'S RECORDS/NORTHWEST

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- A ROCK & ROLL ALTERNATIVE**—ARS—Polydor
- ANYTIME . . . ANYWHERE**—Rita Coolidge—A&M
- BURNIN' SKY**—Bad Company—Atlantic
- FREEWAYS**—BTO—Mercury
- NOTHING WILL BE AS IT WAS**—HARBOR—America—WB
- I CAME TO DANCE**—Nils Lofgren—A&M
- IN THE FALLING DARK**—Bruce Cockburn—True North
- NOTHING WILL BE AS IT WAS**—Flora Purim—WB
- 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. 26
MAR. 19



WKS. ON
CHART

1	2	RUMOURS			
		FLEETWOOD MAC			
		Warner Bros. BSK 3010		5	G
<hr/>					
2	1	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	16	X	
3	3	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	14	F	
4	4	BOSTON/Epic PE 34188	27	F	
5	11	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	32	F	
6	9	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404	5	I	
7	5	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	24	K	
8	6	ANIMALS PINK FLOYD/Columbia JC 34474	6	G	
9	7	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	44	F	
10	10	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	19	F	
11	12	LETOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	19	F	
12	8	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	15	F	
13	13	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	19	F	
14	17	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132 4	5	I	
15	15	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G	21	G	
16	19	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	4	G	
17	16	ASK RUFUS RUFUS/ABC AB 975	8	F	
18	18	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	7	G	
19	14	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	61	G	
20	21	YEAR OF THE CAT AL STEWART/Janus JXS 7022	23	F	
21	20	WINGS OVER AMERICA/Capitol SWCO 11593	14	K	
22	22	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	18	F	
23	25	ROOTS QUINCY JONES/A&M SP 4626	5	F	
24	28	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA CLP1 2195	4	G	
25	23	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	73	F	
26	26	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965	13	F	
27	27	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	56	F	
28	24	A DAY AT THE RACES QUEEN/Elektra 6E 101	11	G	
29	29	WIND & WUTHERING GENESIS/Atco SD 36 144	10	F	
30	30	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	10	F	
31	33	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	15	F	
32	35	AHH... THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	7	F	
33	32	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	36	F	
34	31	TEJAS ZZ TOP/London PS 680	11	F	
35	40	SLEEPWALKER KINKS/Arista 4106	5	F	
36	34	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	46	F	
37	39	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	6	F	
38	37	DESTROYER KISS/Casablanca NBLP 7025	38	F	
39	41	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	18	G	
40	45	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	11	F	
41	42	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	18	F	
42	43	KISS ALIVE KISS/Casablanca NBLP 7020	77	G	
43	49	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	5	G	
44	77	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	4	F	
45	46	FLEETWOOD MAC/Reprise MS 2225 (WB)	87	F	
46	47	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	54	F	
47	48	ARRIVAL ABBA/Atlantic SD 18207	8	F	
48	50	AN EVENING WITH DIANA ROSS/Motown M7 877R2	7	G	
49	36	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015 (Capitol)	8	F	
50	38	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	27	F	
51	51	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	54	F	

52	64	HARBOR AMERICA/Warner Bros. BSK 3017	3	G
53	53	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	24	F
54	55	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	9	F
55	62	SEA LEVEL/Capricorn CP 0178 (WB)	4	F
56	44	LOW DAVID BOWIE/RCA APL1 2030	8	G
57	72	TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS)	2	F
58	52	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	10	F
59	59	FESTIVAL SANTANA/Columbia PC 34423	10	F
60	54	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	10	H
61	63	GREATEST HITS ABBA/Atlantic SD 18189	25	F
62	57	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	103	F
63	73	DAVID SOUL/Private Stock PS 2019	4	F
64	66	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	11	F
65	74	PETER GABRIEL/Atco SD 36 147	3	F
66	69	RA UTOPIA/Bearsville BR 6965 (WB)	4	F
67	75	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	30	F

CHARTMAKER OF THE WEEK

68 — **BURNIN' SKY**
BAD COMPANY
Swan Song SS 8500 (Atlantic) **1 G**

69	65	CHICAGO X/Columbia PC 34200	39	F
70	59	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	17	F
71	56	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	9	F
72	76	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)	4	F
73	68	ROCKS AEROSMITH/Columbia PC 34165	44	F
74	78	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523	18	F
75	84	NEIL DIAMOND'S 12 GREATEST HITS/MCA 2106	2	F
76	92	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEG 34494	2	G
77	79	NEXT JOURNEY/Columbia PC 34311	4	F
78	61	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	26	G
79	67	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	9	F
80	60	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	16	F
81	71	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	11	F
82	127	I CAME TO DANCE NILS LOFGREN/A&M SP 4628	1	F
83	—	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	1	G
84	97	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043	2	G
85	94	STAY IN LOVE MINNIE RIPERTON/Epic PE 34191	2	F
86	91	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	31	F
87	95	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia PC 34401	2	F
88	88	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	7	F
89	87	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	34	F
90	115	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	1	F
91	102	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450	1	F
92	114	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	1	F
93	93	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	22	F
94	96	CALIENTE GATO BARBIERI/A&M SP 4597	2	F
95	110	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 (London)	1	F
	—	VOL. II BARRY MANILOW/Arista 4016	1	F
97	117	FREEWAYS BACHMAN TURNER OVERDRIVE/Mercury SRM 1 3700	1	G
98	70	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	8	X
99	80	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	16	F
100	83	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223 19	F	

Mercury comes out with the stars



product of phonogram, inc., distributed by phonodisc, inc.,
polygram companies

Bachman-Turner Overdrive's star rose almost overnight. A big part of that rapid ascension came when they sighted then linked up with Mercury.

You see, B.T.O. wanted a record label that would outshine the rest in creativity, imagination, innovation and marketing vitality. They landed on Mercury and since signing, all six B.T.O. albums have gone gold. "Not Fragile" was certified gold just five days after its release.

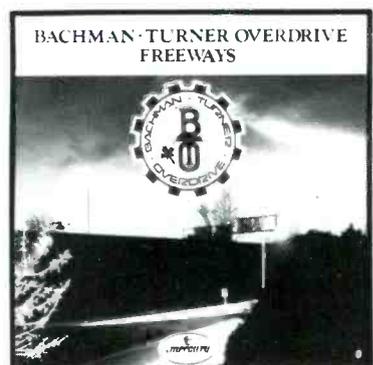
"Four Wheel Drive" and "Head On" after only four days. "The Best of B.T.O." is fast approaching platinum. And their new album, "Freeways," will undoubtedly reach new astronomical heights.

It's no wonder stars like Bachman-Turner Overdrive are gravitating to Mercury. They know that's where the sky's the limit.

Featuring B.T.O.'s new single, "Shotgun Rider."

Mercury SRM-1-3700 8-Track MCB-1-3700 Musicassette MCR4-1-3700

Write or call your local Phonodisc distributor sales office for displays and other promotional items.



K-Tel Sales Up

■ NEW YORK — K-Tel International, Inc., has expressed "cautious optimism" over sales and income for the six month period that ended December 31, 1976. The concern, which specializes in mass marketing of products through radio and television, reported net sales for the period of \$59.6 million, up 22 percent from the \$49 million recorded for the last six months of 1975; sales for the firm's second quarter, the three months ended December 31, were also up, in a 21 percent increase to \$46.3 million.

Despite the sales rise, K-Tel still realized an operating loss of \$1 million for the six month period, an improvement, however, over the \$1.1 million loss for the same period in 1975. For the quarter, the corporation reported net income of \$570,000, reversing a \$102,000 loss for the second quarter of fiscal 1976. In a statement to shareholders, K-Tel president Philip Kives pegged the continued losses to the rising costs of broadcast advertising.

Letter to the Editor

Stanley Weiss was an engineer at CBS who specialized in remixing. He died Saturday, at the age of fifty.

Dear Editor:

For nine years, day, night, week, month, year by year, I spent my life with Stanley making records. He tried as well as I did to get the most out of the tape that we could for the finished record.

He died. But not everything died with him. "People," "If He Walked Into My Life," great jazz records, Pete Seeger, Andy Williams. He didn't really die . . . he just sorta . . . left us. But I feel a great sense of personal loss because some of my creative options are lost with his passing.

I loved Stanley. I argued with him. I bothered him. He bothered me. But we made some bloody good records. I will never forget people collecting at the door to see us in full fight . . . working together, fighting together to get the best we could. Stanley was a perfectionist just as I was. And he had the discipline and originality and the inventiveness to try things that no one tried before. No one had to tell him to roll off 5000 cycles at so many k.c.s. All I had to say was "Stanley, it sounds to me as if . . ."; the next thing I knew it was "as if."

He loved music — he loved good music. Too often, the man part of a system is lost in the crowd. Not Stanley. Stanley's

RCA Names Olinick

To Coast Position

■ NEW YORK — The appointment of Martin Olinick as manager, business affairs, west coast, has been announced by Myron Roth, division vice president, business affairs, RCA Records.



Martin Olinick

Olinick joined RCA Records in 1971 as senior contract analyst. In 1975, he was promoted to the position of manager, business affairs. Previously, he was with Roulette Records and Big Seven Music as house counsel and manager of international operations, a position he held until joining RCA Records.

name is on the first Barbra Streisand album, the second Barbra Streisand album, the third Barbra Streisand album, "People," and albums by Eydie Gorme, Pete Seeger, Jerry Vale, Andy Williams; on and on and on.

Stanley's death has a profound affect upon me. Every time a good man in the business is lost, part of the business is lost.

Good luck, Stanley.

Love,
Mike Berniker

12-Inch Promo From Millennium

■ NEW YORK—Millennium Records will use a new 12-inch promotional pressing to focus radio attention on the new label's first release, Bruce Foster's "Born To Break My Heart."

Each record will contain the song in both stereo and mon-

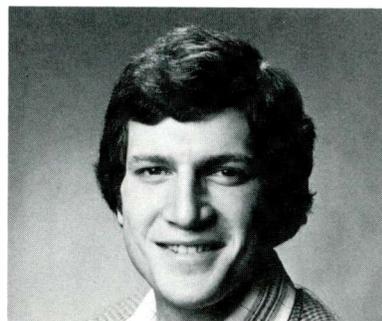
Allen New York Gig



Celebrating Peter Allen's solo concert debut at New York's Avery Fisher Hall recently were, from left, Bill Graham, Bandana's Dee Anthony (manager, Peter Allen), Peter Frampton, and Peter Allen.

Epic Names Schnur To A&R Position

■ NEW YORK—Larry Schnur has been appointed to the position of assistant to the vice president, a&r, Epic Records. The announcement was made by Lennie Petze, vice president, a&r, Epic Records.



Larry Schnur

In his new post, Schnur will be responsible for assisting in the formulation and implementation of a&r policy and direction. He will advise Petze on business relationships with Epic artists, managers and producers and will serve as the department's liaison with the business affairs department and a&r administration.

Marin Case

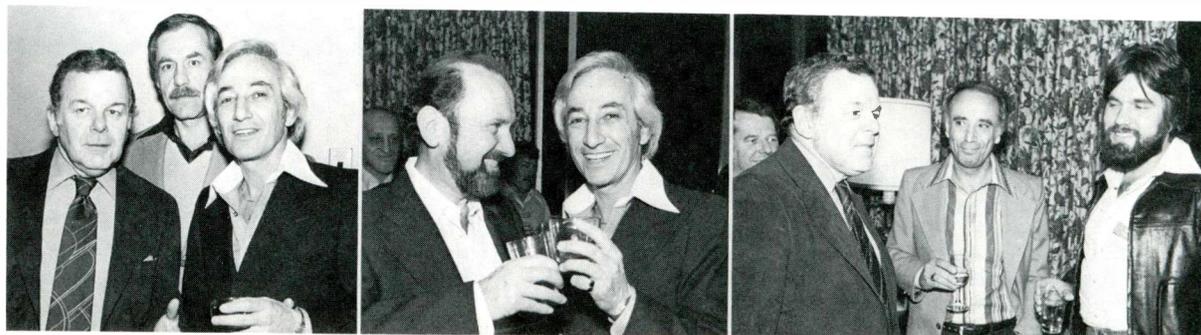
(Continued from page 3) ing structures.

Jonathan Gordon, the lawyer who is heading the grand jury record business investigation in Los Angeles from the U.S. Attorney's office here, declined comment on recent activity in the Marin Music case. "I have not had a chance to study the denial of preliminary injunction," Gordon said, "and do not wish to speculate on any effect that might have on what we're doing here."

For the plaintiffs, this recent decision is an acknowledged setback. Said Marin co-owner Jane Zoslaw: "I suppose everyone else will be real happy. Obviously, for us, it's not good."

Initial defendant reaction was expectedly uniform in tone, and accurately represented by Joel Friedman. Said the WEA president: "I'm very pleased." Friedman, as did representatives from other subpoenaed companies, declined to speculate on the recent Court action's possible effect on the final disposition of the case.

RCA Welcomes Buddah

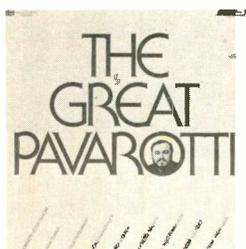


At this year's NARM convention in Los Angeles, RCA Records hosted a cocktail party to welcome the Buddah Group which RCA will now distribute in the U.S. Photo 1: (from left) Kenneth Glancy, president, RCA Records, Lewis Merenstein, vice president, a&r, Buddah, and Art Kass, president of Buddah; photo 2: Mel Ilberman, domestic operations, RCA Records, and Kass toast the new agreement; photo 3: Glancy chats with Mario De Filippo, director of sales, RCA Records and Tom Cossie, vice president, promotion of Buddah while looking over Glancy's shoulder is Dave Wheeler, manager, national country music sales, RCA Records.

CLASSICAL RETAIL REPORT

MARCH 26, 1977

CLASSIC OF THE WEEK



THE GREAT PAVAROTTI

London

BEST SELLERS OF THE WEEK

- THE GREAT PAVAROTTI—London
- MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
- SHANKAR: IMPROVISATIONS—Angel
- WEBER: DIE DREI PINTOS—Popp, Prey, Moll, Bertini—RCA

KORVETTES/U.S.

- JOSE CARRERAS SINGS RARE ITALIAN OPERA ARIAS—Philips
- DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
- MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
- MOZART, ROSSINI: ARIAS—Von Stade—Philips
- THE GREAT PAVAROTTI—London
- POULENC: THE DIALOGUES OF THE CARMELITES—Crespin—Angel
- PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
- JEAN PIERRE RAMPAL PLAYS THE ROMANTIC FLUTE—RCA
- FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
- WEBER: DIE DREI PINTOS—Popp, Prey, Moll, Bertini—RCA

SAM GOODY/EAST COAST

- BARBER: VANESSA—Steber, Mitropoulos—RCA
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- MONTERRAT CABALLE SINGS DRAMATIC ARIAS—London
- DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
- MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
- THE GREAT PAVAROTTI—London
- PUCCINI: TOSCA—Caballe, Carreras, Davis—Philips
- SHANKAR: IMPROVISATIONS—Angel
- WEBER: DIE DREI PINTOS—Popp, Prey, Moll, Bertini—RCA
- WEILL RETROSPECTIVE—DG

RECORD WORLD/TSS/ LONG ISLAND

- BOLLING: CONCERTO FOR GUITAR AND JAZZ PIANO—Lagoya, Bolling—RCA

- BRAHMS: SYMPHONY NO. 1—Maazel—London
- GIULIANI: SONATA FOR VIOLIN AND GUITAR—Perlman, Williams—Columbia
- MAHLER: SYMPHONY NO. 5—Solti—London
- RACHMANINOFF: PIANO CONCERTO NO. 3—De Larrocha, Previn—London
- JEAN PIERRE RAMPAL PLAYS THE CLASSIC FLUTE—RCA
- SHANKAR: IMPROVISATIONS—Angel
- SHOSTAKOVITCH: SYMPHONY NO. 14—Vishnevskaya, Rostropovitch—Columbia
- VERDI: ARIAS—Sills—Angel
- WEILL RETROSPECTIVE—DG

RECORD AND TAPE COLLECTORS/BALTIMORE

- BARTOK: THE WOODEN PRINCE—Boulez—Columbia
- BEETHOVEN: SYMPHONY NO. 7—Davis—Philips
- BRAHMS: PIANO CONCERTO NO. 2—Solomon, Dobrowen—Turnabout
- DVORAK: TONE POEMS—Kubelik—DG
- MOZART: SYMPHONIES NOS. 39, 40—Krips—Philips
- THE GREAT PAVAROTTI—London
- PUCCINI: SUOR ANGELICA—Scotto, Horne, Maazel—Columbia
- JEAN PIERRE RAMPAL PLAYS THE ROMANTIC FLUTE—RCA
- SHANKAR: IMPROVISATIONS—Angel
- TCHAIKOVSKY: SYMPHONY NO. 4—Abbado—DG

RADIO DOCTORS/MILWAUKEE

- BEETHOVEN: COMPLETE CONCERTOS—Rubinstein, Barenboim—RCA
- BEETHOVEN: SYMPHONY NO. 6—Solti—London
- BEETHOVEN: SYMPHONY NO. 7—Solti—London
- CARLO BERGONZI SINGS 31 VERDI TENOR ARIAS—Philips
- MASSENET: LE CID—Bumbry, Domingo, Queler—Columbia
- MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
- PACHELBEL: KANON—Paillard—RCA
- THE GREAT PAVAROTTI—London
- TOMITA: PLANETS—RCA
- VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA

TOWER RECORDS/SAN DIEGO

- JOSE CARRERAS SINGS RARE ITALIAN OPERA ARIAS—Philips
- PACHELBEL: KANON—Paillard—RCA
- THE GREAT PAVAROTTI—London
- PUCCINI: TOSCA—Caballe, Carreras, Davis—Philips
- JEAN PIERRE RAMPAL PLAYS THE CLASSIC FLUTE—RCA
- SHOSTAKOVICH: CELLO CONCERTO NO. 2—Rostropovich, Ozawa—DG
- FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
- VERDI: LA TRAVIATA—Sills, Gedda—Angel
- WEBER: DIE DREI PINTOS—Popp, Prey, Moll, Bertini—RCA

The Convent Revisited

By SPEIGHT JENKINS

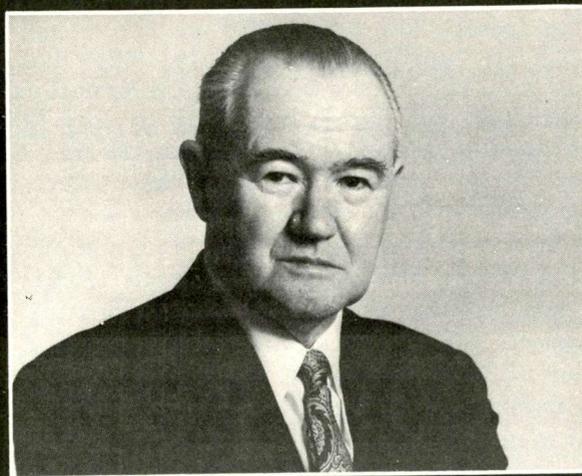
NEW YORK—A little over a year ago Renata Scotto sang the three heroines of Puccini's *Trittico* in one evening at the Metropolitan Opera. She had never before sung Georgetta in *Il Tabarro*, and both Angelica and Lauretta had been long absent from her repertory. The occasion was a triumph, one of the best nights of last season, and Miss Scotto repeated the triple header with the company in six tour cities. The Italian soprano's creation of three very different women only confirmed that no one singing today has a greater understanding for the verismo operas.

Verismo, the Italian love affair with realistic melodrama that found its first flower in *Cavalleria Rusticana* and grew to harvest in the works of Puccini, requires artists who can phrase and make the words of the dramas come alive. The characters of verismo are supposed to be real, and they are often very

simple people endemic to the soil of Italy. To bring them to life, an artist must know how to sing Italian clearly and to project vocal intensity.

Verismo does not demand the coloratura technique of bel canto, but if by chance a singer has been trained as a bel canto artist and can bring the fine musicianship demanded in Bellini, Donizetti and Rossini into verismo, there is the ideal situation. This is precisely why Maria Callas' *Tosca*, first issued on Angel in 1953 and blessedly still available, is the best recording of that opera on records.

Miss Scotto is another singer who comes from strict bel canto training, and she has all the qualities enumerated to make her verismo creations special and deeply meaningful. Of the *Trittico* Columbia has so far captured only her interpretation of Angelica on records, but it is the one that moved this listener
(Continued on page 105)



E. Power Biggs (1906-1977)

It is with great sorrow that we at Columbia Records mourns the death of E. Power Biggs. For over 40 years he distinguished himself as the world's greatest concert organist, an indefatigable scholar and a wonderful, warm human being. He will be sorely missed by the millions to whom he brought joy and music, but his art will live on.



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK Personal Pick:** "Prophesy" — Betty Everett (Sound Stage 7). Heavy rhythm track with strong vocals should create favorable reaction for Ms. Everett's tune. Written by Lamont Dozier, the lyrical concept is swinging. Good for all-around airplay.

DEDE'S DITTIES TO WATCH: "Why Did You Do It" — Sam & Dave (Contempo); "Water With The Wine" — Joan Armatrading (A&M); "We Gonna Have A House Party" — Willie Hutch (Motown).

April is the month for testimonials and roasts honoring outstanding individuals within the media and record industry. On April 29th a group of record individuals will pay tribute to Lucky Cordell, formerly of radio station WVON-AM. The place will be the Chicago Regency. For further details you may contact Ernie Leaner at (312) 842-4153.

Don Wilson, program director for radio station WSOK-AM (Savannah), has given us the new line-up of that station: 4 a.m.-6 a.m., Jimmy Lang (gospel); 6 a.m.-10 a.m., Don Wilson; 10 a.m.-11:30 a.m., Jimmy Lang (gospel); 11:30 a.m.-3 p.m., Sharon Love, formerly with WEAS-AM (Savannah); 3 p.m.-7 p.m., Elliott "E-Man" Neeley; 7 p.m.-midnight, Cedric Foster; midnight-4 a.m., Dick Green.

Herb Kent, after being affiliated with station WVON-AM (Chicago) for approximately 18 years, was relieved of his duties last week. When contacted, Jerry Boulding, operations manager of that station, had no comment.

Hodges, James and Smith, a group of talented young ladies hailing from the west coast, won "Most Promising Female Act for 1977" at the first annual R&B Awards in Washington recently. They have signed an exclusive long-term recording contract with London Records and are managed by Mickey Stevenson, who also produces them. Their sound is unique with much harmony and sophistication. Watch out for this group of devastating young women.

Sheridan Broadcasting Corporation announced new call letters for the station WAMO-AM (Pittsburgh). It will now become WYJZ, which will feature gospel from sign-on until 2 p.m. and jazz on "Easy 86" from 2 p.m. until dark. WAMO-FM now becomes 'AMO (Pittsburgh's Rocker) and will remain crossover rock.

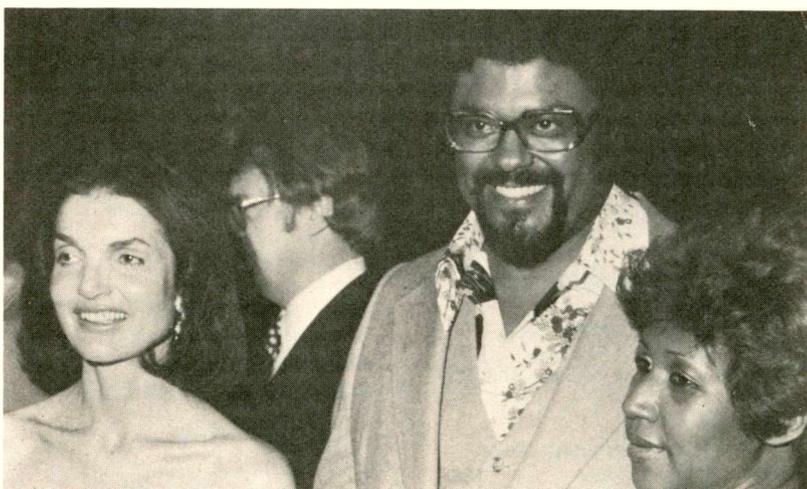
Keith Jackson has been relieved of his duties at Polydor. Jackson handled national r&b promotion for that company.



Shown here is Al Bell with Alex Haley, author of "Roots." This particular photo was taken at the first annual Economic Roots Award Luncheon in Washington, D.C.

Connie Johnson is no longer with All Platinum Records. Ms. Johnson, who was once affiliated with Philly Groove Records in Philadelphia, left there to take position of national coordinator with All Platinum. She is now looking for a post in promotion. If interested, please contact this editor.

Jackie, Rosey and Aretha



Jacqueline Onassis is seen being introduced to Aretha Franklin by Rosey Grier at the Dorothy Chandler Pavilion where Aretha performed recently with Marle Thomas, Ray Charles, Henry Mancini and Ben Vereen at a benefit for Giant Step, Inc., a nonprofit organization dedicated to helping underprivileged children.

IRDA Names Hines R&B Promo Director

■ NASHVILLE — Mike Shepherd, executive vice president of International Record Distributing Associates, has announced the appointment of Paul Hines to the position of national r&b promotion director at IRDA.

Duties

In his new position at IRDA, Hines will be directly involved in all promotional activities regarding IRDA's r&b releases.

TK To Launch Label in England

■ NEW YORK — Mary Ann Flynn, head of TK International, will accompany TK artists Ralph McDonald, George McCrae, Jimmy "Bo" Horne, and Timmy Thomas to London for the launching of TK label in the United Kingdom.

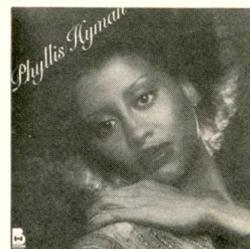
RCA/England, which will distribute the label in the United Kingdom, will initially release six albums by TK artists in the U.K.

R&B PICKS OF THE WEEK

SINGLE PEACHES AND HERB, "WE'RE STILL TOGETHER" (Warner-Tamerlane Pub. Corp./Van McCoy Music, Inc., BMI). Yes, they are definitely still together with this McCoy & Kipps original. The duo has been known throughout the years for their melodic approach to a tune, and this effort is no different. Full orchestration adds to the impact. A compelling record destined to be really big on the charts. MCA 40701.

SLEEPER 9TH CREATION, "WHY NOT TODAY" (Leo Music/Ace High Music, BMI). Explosive rhythm causes a chain reaction with a ditty interesting enough for a dynamic charge up the chart. It has feeling and depth, and is laced with harmony. Produced by Buddy Scott, arranged and conducted by Phil Medley. Prelude PRL 71085.

ALBUM "PHYLLIS HYMAN." Ms. Hyman has it all together. She has sung with Norman Connors and now is all by herself laying down natural rhythm that is all her own. Her delivery of "Loving You/Losing You," with the full introduction written by Thom Bell, is one of the highlights of this package. "I Don't Want To Lose You," the Spinners tune, is done magnificently, along with "Deliver The Love," "The Night Bird Gets The Love" and "Children Of The World." Buddah BDS 5681 (RCA).



DAKAR EXPLODES

With A New Record

“DYNAMITE”

John Freeman

DK 4562

These Stations Are Playing It

WKLR
WVCO
WGFT
WAKR
WAWA
WNOV
WWCA
WTLC
WHYZ

WTOY
WRAP
WANN
WGIV
WEAL
WSRC
WLLE
KYOK
WEAM

WJDO
WWDM
WTHB
WBVL
WATV
WJLB
WCHB
WTAM

WEAS
WBOK
WIBB
WLOK
WOKJ
WRBD
WAMM
WVON

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

MARCH 26, 1977

MAR. 26	MAR. 19	
1	1	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
2	2	SOMETIMES FACTS OF LIFE —Kayvette 5128 (TK)
3	3	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839
4	6	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
5	4	GLORIA ENCHANTMENT —United Artists XW912 Y
6	5	DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamla T 54278F (Motown)
7	11	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
8	7	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
9	8	BE MY GIRL DRAMATICS—ABC 12235
10	10	FREE DENIECE WILLIAMS—Columbia 3 10429

11	9	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
12	16	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
13	14	REACHING FOR THE WORLD HAROLD MELVIN THE BLUE NOTES—ABC 12240
14	12	CAR WASH ROSE ROYCE—MCA 40615
15	20	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
16	13	DAZZ BRICK—Bang 727
17	15	BODYHEAT JAMES BROWN—Polydor 14360
18	19	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite DE 1588
19	32	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND—TK 1022
20	17	WINTER MELODY/SPRING AFFAIR DONNA SUMMER—Casablanca 874
21	22	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
22	35	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
23	38	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F
24	24	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375
25	25	TOO HOT TO STOP BAR KAYS—Mercury 73888
26	36	THE PRIDE ISLEY BROS.—T-Neck ZS8 2262 (CBS)
27	18	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373
28	21	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020
29	23	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION—United Artists XW921 Y
30	46	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3382
31	26	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325
32	33	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
33	29	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
34	31	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu10811 (RCA)
35	50	DISCO INFERNO TRAMMPS—Atlantic 3389
36	34	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
37	39	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
38	47	PINNOCHIO'S THEORY BOOTSY'S RUBBER BAND—Warner Bros. WBS 8328
39	44	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
40	49	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
41	45	RIGOR MORTIS CAMEO—Chocolate City 005
42	43	DISCO LUCY WILTON PLACE STREET BAND—Island 078
43	27	FANCY DANCER COMMODORES—Motown M 1408F
44	54	FLY LIKE AN EAGLE STEVE MILLER BAND—Capitol P 4372

45	28	ENJOY YOURSELF THE JACKSONS—Epic 8 50289
46	57	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS)
47	30	JUST ANOTHER DAY PEABO BRYSON—Buller 02 (Bang)
48	58	SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. WBS 8337
49	55	LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM—Koko 724
50	51	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY—ABC 12241
51	66	ROOTS MEDLEY QUINCY JONES—A&M 1909
52	59	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Polydor)
53	53	PARTY SILK—Prelude 71084
54	60	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792
55	62	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)
56	63	GOOD THING MAN FRANK LUCAS—ICA 001
57	64	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322
58	65	STICK TOGETHER MINNIE RIPERTON—Epic 8 50337
59	—	YOUR LOVE MARILYN McCOO & BILLY DAVIS, Jr.—ABC 12262
60	71	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495
61	67	A DREAMER OF A DREAM CANDI STATON—Warner Bros. WBS 8320
62	68	SUPER BAND KOOL & THE GANG—De-Lite 1590
63	69	RICH GIRL DARYL HALL & JOHN OATES—RCA PB 10860
64	72	ON YOUR FACE EARTH, WIND & FIRE—Columbia 3 10492
65	—	I WANT 'CHA BABY ARTHUR PRYSOCK—Old Town 1001
66	73	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND—Tatoo 10884 (RCA)
67	—	WHODUNIT TAVARES—Capitol P 4398
68	74	CLOUDY AWB—Atlantic 3388
69	—	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic)
70	—	WHAT WOULD THE WORLD BE WITHOUT MUSIC MYSTIQUE—Curton CMS 0123 (WB)
71	—	DON'T TOUCH ME SHELBA DEAN—Casino GRT 114
72	—	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL—Atlantic 3391
73	—	I'M GONNA HAVE TO TELL HER BANKS & HAMPTON—Warner Bros. WBS 8344
74	75	LIFE IS MUSIC THE RITCHIE FAMILY—Martin 3309 (TK)
75	—	YOUR GONNA GET NEXT TO ME BO KIRKLAND & RUTH DAVIS—Claridge 424

Disco File

(Continued from page 34)

I've Been There." Despite the song's rather remarkable macho ego-tism—"Once I've been there," the singer brags, "I can always go back again/No matter how long I've been gone/I can always get back in"—it has a sweet, ingratiating quality beautifully supported by a solid production. The instrumental intro is particularly good here. Also of interest: a 6:43 version of **Gato Barbieri's** "Last Tango in Paris" theme . . . **Phyllis Hyman**, another Norman Connors alumnus, has a debut album out on Buddah that deserves comparison with Jean Carn's recent lp. Not as much disco material here, perhaps, but the voice is flexible and fine, especially on **Thom Bell's** "Loving You/ Losing You" (7:41 and also scheduled for a disco disc pressing), which is reminiscent of Bell's early **Johnny Mathis** material (Mathis includes the song on his latest Thom Bell-produced album, too) and would make a gorgeous slow dance number. There's also an excellent version of **Evie Sands'** sharply clever "One Thing on My Mind" (5:30) . . . **Vitamin E** also has a Norman Connors connection—he produced their first album, "Sharing," also on Buddah. This trio, blending male and female vocals, has two attractive cuts for dancing here, both of them saved from a slow start by a snappy production move before the end. "Kiss Away" (4:57) is the stronger of the two, with a nice build to the vocals, but a remake of "Laughter in the Rain" is also given a pleasant twist . . . The debut of **Lifestyle**, a five-man singing group from Rochester, is even more impressive. Their MCA album, produced by **Billy Jackson**, opens with three thoroughly enjoyable songs: "I Just Wanna Be With You," which sounds like it was based on the **Isley Brothers'** "This Old Heart of Mine" but has a flair all its own; "This Feeling," with a cute nursery rhyme opening verse and an irresistible build—a personal favorite; and "Trying to Make It Up to You," very snappy and bright. The voices are outstanding, at times up to **Spinners** quality, and this one should not be overlooked in the dizzying pile-up of new releases . . . **Lalo Schiffrin's** "Towering Toccata" (CTI), a collection dominated by themes from movies and TV shows, is already getting strongly favorable feedback, with most of the attention going to a lively, heavily synthesized track called "Roller Coaster" (4:48)—already on Tony Carrasco's top 10 from Playground in New York this week. Also worth checking out: "Most Wanted Theme," "Towering Toccata" (based on a Bach piece), "Macumba" and "Theme from King Kong." **Creed Taylor** produced and the musician credits include **Ralph MacDonald**, **John Tropea**, **Eric Gale**, **Steve Gadd**, **Joe Farrell** and **Jeremy Steig**.

OTHER RECOMMENDED ALBUMS: **Slave** (on Cotillion), which continues in the line of development that runs from **B.T. Express** to **Brass Construction** to **Mass Production**—a tough, excellently-produced, nine-man group with a rich funk edge. Best cuts: "You and Me" (6:41), "Slide" (6:47) and "Son of Slide" (5:29). Nice and nasty . . . **S.S.O.**, a Belgian group with that European eclectic sound (close to **El Coco**), has a substantial set in "Shine Your Light" (Shadybrook). "Right Here, Right Now," "Give a Damn," "Bring It Up Front" and "What It Be Foxy Baby" stand out . . . It's been a long time since **Cleveland Eaton's** "Chi-town Theme," but he's back with a solid jazz/funk album called "Instant Hip" (Ovation), containing two tasty disco-style tracks, "The Funky Cello" and "Bama Boogie Woogie," both of them energetic and fun . . . **Tata Vega's** second album, "Totally Tata" (Tamla), is better than its title and has been generally well-received, largely due to the charm and spark of her vocals. "It's Too Late" is the only cut that really holds me, but the second half of "Come in Heaven Earth Is Calling" and "Jesus Takes Me Higher"—both too blatantly religious for my taste—are also getting some club play. **NOTE:** Roulette has finally released the **Stratavarius** album in the States, including the ever-fabulous "I Got Your Love" and the vocal and instrumental versions of "Let Me Be Your Lady Tonight"—plus some great slow cuts on the second side.

RECOMMENDED DISCO DISCS: The feeling of **Ted Taylor's** "Ghetto Disco" (TK) is aptly summed up in its title—more funky southern disco that gets off to a somewhat uneven start but gradually grabs you. The 12-inch is seven minutes long and a 3:20 single version is also available on the Alarm label. (Note that TK has changed their disco disc speed here from 45 to 33—a move sure to add to the confusion in an already confusingly unstandardized market.) . . . **Crown Heights Affair** is always coming back with remixed, revitalized versions of their records—this time it's "Dancin'" that undergoes the transformation (on Delite). The track's been lengthened to 7:50 and totally revamped and the result is terrific. On the reverse side of this commercial disc is something called "Dreaming a Dream (Goes Dancin')" which com-

(Continued on page 103)

MARCH 26, 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. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
6. **CARICATURES**
DONALD BYRD/Blue Note BN LA633 G
7. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
8. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
9. **CALIENTE**
GATO BARBIERI/A&M SP 4597
10. **MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
11. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
12. **GEORGE BENSON IN CONCERT—
CARNEGIE HALL**
CTI 6072 S1 (Motown)
13. **BIG CITY**
LENNY WHITE/Nemperor NE 441
(Atlantic)
14. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
15. **RENAISSANCE**
LONNIE LISTON SMITH/RCA
APL1 1822
16. **SEAWIND**
CTI 5002
17. **SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
18. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
19. **STILL CAN'T SAY ENOUGH**
JOHN LEE & GERRY BROWN/Blue Note
BN LA701 G (UA)
20. **HAPPINESS HEARTACHES**
BRIAN AUGER'S OBLIVION EXPRESS/
Warner Bros. BS 2981
21. **NOTHING WILL BE AS IT WAS...
TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
22. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
23. **PASTELS**
RON CARTER/Milestone M 9073
24. **SLEEPING GYPSY**
MICHAEL FRANKS/Warner Bros. BS 3004
25. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
26. **SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439
(Atlantic)
27. **BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
28. **SOLID**
MICHAEL HENDERSON/Buddah 5662
(RCA)
29. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
30. **SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
31. **THERE'S MUSIC IN THE AIR**
LETTA MBULU/A&M SP 4609
32. **CONQU'STADOR**
MAYNARD FERGUSON/Columbia
PC 34457
33. **KEITH JARRETT HYMNS-SPHERES**
ECM 2 1086 (Polydor)
34. **THE SAN FRANCISCO CONCERT**
HUBERT LAWS/CTI 7071
35. **I HEARD THAT!!**
QUINCY JONES/A&M SP 3705
36. **WATCH THE TIME**
JOE BECK/Polydor PD 1 6092
37. **THE FOLLOWING MORNING**
EBERHARD WEBER/ECM 1 1084 (Polydor)
38. **THE WAY I FEEL**
SONNY ROLLINS/Milestone M 9074
39. **AURORA**
JEAN LUC-PONTY/Atlantic SD 18163
40. **RISING SUN**
TERUO NAKAMURA/Polydor PD 1 6097

RECORD WORLD MARCH 26, 1977

R&B REGIONAL BREAKOUTS

Singles

East:

McCoo & Davis (ABC)
Earth, Wind & Fire (Columbia)
Arthur Prysock (Old Town)
Tavares (Capitol)
Average White Band (Atlantic)
Hot (Big Tree)

South:

Jean Carn (Phila. Intl.)
Minnie Riperton (Epic)
McCoo & Davis (ABC)
Earth, Wind & Fire (Columbia)
Gap Band (Tatoo)

Midwest:

McCoo & Davis (ABC)
The Manhattans (Columbia)
Earth, Wind & Fire (Columbia)
Average White Band (Atlantic)
Hot (Big Tree)

West:

Kool & The Gang (De-Lite)
Arthur Prysock (Old Town)

Albums

East:

Wild Cherry (Epic/Sweet City)
Donna Summer (Casablanca)
Weather Report (Columbia)

South:

Wild Cherry (Epic/Sweet City)
Donna Summer (Casablanca)
Weather Report (Columbia)
Earth, Wind & Fire (Columbia)

Midwest:

Wild Cherry (Epic/Sweet City)
Donna Summer (Casablanca)
Weather Report (Columbia)
Side Effect (Fantasy)
William Bell (Mercury)
Earth, Wind & Fire (Columbia)

West:

Wild Cherry (Epic/Sweet City)
Donna Summer (Casablanca)
Side Effect (Fantasy)
William Bell (Mercury)
Earth, Wind & Fire (Columbia)

Paul Livert Joins CTI

■ NEW YORK — Jerry Wagner, VP/general manager, CTI Records, has announced the appointment of Paul Livert to the newly-created position of national sales manager.

Livert was for two years

national sales manager at Pickwick International before joining CTI. Prior to that, he was for ten years with London Records in various capacities, including national director of sales for special markets.

Disco File (Continued from page 102)

binesthe classic cut with "Dancin'" in a not particularly deft disco blend (7:17). (There's no speed indicated on the label here—more confusion—but it's a 45.) Now available on commercial disco discs: David Todd's excellent remixes of **Faith, Hope & Charity's** "You're My Peace of Mind" and "Life Goes On" (RCA), "Spaced Out" by **Cloud One** (P&P) and the **Rice & Beans Orchestra's** "Disco Dancing" backed with "Our Love Concerto" (TK). Promotional items: **The Hues Corporation's** "I Caught Your Act," which sounds even better at 4:31 than it did on the single (Warner Bros.); **Gloria Gaynor's** "Most of All," just beginning to catch on after the initial surprise, backed with "As Time Goes By" (Polydor) and four cuts from the **Kalyan** lp—"Disco Reggae," "Hello Africa," "Sweet Music" and "Nice and Slow"—all their original lengths (MCA).

RECOMMENDED SINGLES: **Jesse Green's** "Flip," the follow-up to "Nice and Slow" that has already been cropping up on disco playlists as an import, now out on United Artists and spunky enough to reach an even wider audience... "The Party Song" by **Lavender Hill Mob**, a Montreal group, is another successful disco import (in the top 10 on the most recent Canadian Record Pool chart) that UA has released here—it's good-time rock flavored almost a blend of early **Beatles** and **Bay City Rollers** gone disco... **Garnett Mims'** "What It Is" (Arista) was produced and written by **Jeff Lane** and **Randy Muller** so this is a voice from the past in a whole new format.

OFF THE WALL: A new single called "Demolition Disco" by **Spike Jones, Jr.**, who is apparently following in the footsteps of his father, king of bizarre novelty records, with this insane mix of auto sound effects (beeping horns, skidding tires), unusual instruments and an ultra-bright girl chorus. The lyrics begin with an animated cartoon image—"All the Chryslers, Fords and Chevys are dancin'"—and end shortly thereafter with this verse: "In Demolition Disco, start your engines/And plow your front-end into someone's rear!" "Demolition Disco" is in two parts, the second the longer (4:07) and more instrumental of the two, and was disco-mixed in part by L.A. DJ Mitch Shatsky. The label: Florence Greenberg's new company, Chinchilla Records, in Beverly Hills.

MARCH 26, 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. **ROOTS**
QUINCY JONES/A&M SP 4626
7. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 34551
(Motown)
8. **UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
9. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
10. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
11. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2
1002
12. **LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
13. **DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
14. **A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICK/
ABC AB 996 2
15. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
16. **THE JACKSONS**
Epic PE 34229
17. **RATED EXTRAORDINAIRE**
JOHNNIE TAYLOR/Columbia PC 34401
18. **STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
19. **THIS IS NIECY**
DENIECE WILLIAMS/Columbia PC 34232
20. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
21. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
22. **CARICATURES**
DONALD BYRD/Blue Note LA633 G (UA)
23. **SUITE FOR A SINGLE GIRL**
JERRY BUTLER/Motown M6 878S1
24. **ENCHANTMENT**
United Artists LA682 G
25. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros.
BS 2992
26. **METHOD TO THE MADNESS**
UNDISPUTED TRUTH/Whitfield WH 2967
(WB)
27. **DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 35051
28. **AN EVENING WITH DIANA ROSS**
Motown M7877 R2
29. **LOVE IN C MINOR**
CERRONE/Cotillion SD 9913 (Atlantic)
30. **SLAVE**
Cotillion SD 9914 (Atlantic)
31. **ELECTRIFIED FUNK**
WILD CHERRY/Epic/Sweet City PE 34462
32. **FOUR SEASONS OF LOVE**
DONNA SUMMER/Casablanca NBLP 7038
33. **JOY RIDE**
DRAMATICS/ABC ABCD 955
34. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
35. **MAZE FEATURING FRANKIE BEVERLY**
Ariola America ST 11607 (Capitol)
36. **WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
37. **COMING BACK FOR MORE**
WILLIAM BELL/Mercury SRM 1 1146
38. **STORMIN'**
BRAINSTORM/Tabu L... 2048 (RCA)
39. **LOVE CRAZY**
MIRACLES/Columbia PC 34460
40. **SPIRIT**
EARTH, WIND & FIRE/Columbia PC 34241

Who In The World:

Seals & Crofts Cover All Bases

■ NEW YORK — Through nine albums, Jim Seals and Dash Crofts have covered a variety of musical styles, including country, rock, jazz and classical, and now, with their most recent album, "Sudan Village," they have moved on to r&b and gospel. Like its predecessor, the successful "Get Closer," "Sudan Village" features Carolyn Willis, a third vocalist with an r&b style. Willis sang on the "Get Closer" title track, which reached the top five on the Singles Chart, and her success convinced Seals and Crofts that she deserved a larger role.

The latest Seals & Crofts single is "Goodbye Old Buddies," also from "Get Closer," which had received play as an lp cut at a number of stations.

"Sudan Village" is not at all a typical live album. Not one former single hit appears on the lp, with Seals & Crofts preferring rather to include older works—include the title cut—and a number of new compositions, such as "Baby I'll Give It To You," "Cause You Love" and "Put Your Love In My Hands."

Seals & Crofts now look forward to their next project, the scoring of the soundtrack for "Forever Like A Rose," an animated fantasy film from Hungary which Hanna-Barbera is distribut-

Krieger Solo LP Due

■ LOS ANGELES — Robbie Krieger, former guitarist with the Doors and composer of "Light My Fire," will release his debut album with Blue Note Records in early April.

Curtain Call



Atlantic recording group Manhattan Transfer added a final historic note to their recent tour of Europe when they accepted an invitation by the Cultural Office of Poland to perform in the Iron Curtain country. As a result, the group is now arranging further appearances in Czechoslovakia and the U.S.S.R. In Poland, the group played a sold-out concert in Danzig and two concerts in Poznan—one of which was nationally-televised—before an estimated total of 20,000 fans. Following three sold-out nights at London, England's New Victoria Theatre, Phil Carson, Atlantic's newly-appointed VP, international operations, presented Manhattan Transfer with gold record plaques indicating European sales in excess of one million dollars for their first Atlantic album, "Manhattan Transfer." Shown above at the gold record presentation are, from left: Manhattan Transfer's Janis Siegel and Alan Paul, Carson, Manhattan Transfer's Laurel Masse and Tim Hauser, and the group's manager, Brian Avnet.

ing domestically.

Such musical transitions come easy for Seals and Crofts, perhaps because they have performed together for so long. Natives of Texas, they started playing in junior high school, moved to California in 1958 and became part of the Champs, whose hit "Tequila" sold six million copies. They toured with the Champs for seven years, and Jim and Dash were barely in their twenties when the group disbanded. When the breakup came, in 1965, Crofts returned to Texas while Seals stayed in California.

In 1966 they came together again, with Seals asking Crofts to play drums for a new group that also included Louie Shelton and Joseph Bogan. Shelton has been Seals & Crofts' producer since their third lp, "Year Of Sunday," and Bogan is now their engineer.

At about this time they also met Marcia Day, who became their manager and exposed them to the Baha'i faith. Three of Day's daughters joined with the four men to form the Dawnbreakers, a group that lasted for three years, and each of the three women eventually married one of the band's members. Seals & Croft ultimately split off from the band, and began a separate recording career with Talent Associates Records, which gave way to their current association with Warner Brothers. "Summer Breeze," the third album, sold close to three million copies, and opened a path to sales of millions more, continued most recently by "Get Closer" and "Sudan Village."

20th Inks Peter McCann



Peter McCann has signed a recording contract with 20th Century Records. "Do You Wanna Make Love," the recently released debut single on 20th, is composed by McCann and produced by Hal Yoergler. Pictured at the signing in Los Angeles are (from left): Harvey Cooper, senior vice president, marketing; Hal Yoergler, vice president, ABC Music and McCann's producer; McCann; Russ Regan, president, 20th Century; Jay Morgenstern, president, ABC Music; and McCann's publisher, and Pat Glasser, director of a&r.

CABARET REVIEW

Webber & Rice Mix Music and Wit

■ NEW YORK — Of all the participants in the Broadway at the Ballroom series, Andrew Lloyd Webber and Tim Rice seemed to have the greatest potential as stand-up comics.

Webber and Rice, composer and lyricist, respectively, of such works as "Jesus Christ Superstar," "Joseph and the Amazing Technicolor Dreamcoat" and "Evita," were the final offering in the Soho restaurant's series. And while the above comment is in no way meant to be facetious, the pair was a perfect example of writers who, by virtue of personality, were able to come across exceptionally well despite any musical shortcomings. They were the first to announce that their voices were not those of singers and that Webber's piano playing is not that of the seasoned accompanist.

Such carping aside, it was interesting to hear the Webber-Rice material in the simple context of piano and vocals (Marta Heflin assisted on several numbers). The songs held up surprisingly well and in some cases, particularly the three numbers from "Evita," fared better in the unadorned state. The lyrics were allowed their own drama. The melodies, too, took on more character than is recognizable in the recorded versions.

Both Webber and Rice, however, were full of dry English wit, their 45-minute set sprinkled with a few stories (one would have liked to hear more) and their interpretations lighter than those of others.

Ira Mayer

Pickwick Debuts Classical Line

■ LOS ANGELES — Pickwick International unveiled its new budget classical record line, Quintessence, at the NARM convention here two weeks ago. The first Quintessence release, to consist of 22 albums, will bear a \$2.98 list price, compared to the normal budget classical list of \$3.98 or more.

According to Pickwick's Peter Munves, the Quintessence product will be divided into two lines, to be called "Critics' Choice" and "Classics For Joy." The former series will bear quotations from reviews on its covers, and will stress out of print or previously unrecorded works and performances. "Classics For Joy" will stress popular concert names and well-known light classics.

New packaging and art work have been designed for the Quintessence lines. Edward Sorel, the artist and caricaturist, has provided art work for advertising and publicity.

Cooley Announces Staff Changes

■ ATLANTA — Alex Cooley, president of Alex Cooley Associates, has announced the appointment of Janet Caldwell to the position of assistant to the president, while Judy Masterson has been promoted to the position of media coordinator.

Frank Hughes will assume all financial affairs for the Cooley Organization, assisted by Rebecca Denny, and Mary Ellen Pettigrew has been retained for press and public relations.

Wallace Barr is no longer connected with the company.

GRT, Peter Pan Set Tape Pact

■ SUNNYVALE, CAL. — GRT Music Tapes and Peter Pan Records have announced a license agreement under which GRT acquires exclusive U.S. rights to manufacture and distribute Peter Pan's children's recordings on pre-recorded tape. An immediate release of five albums is planned by GRT, with additional product from Peter Pan's catalogue to be released in the near future.

The first release features three albums by "Irwin the Disco Duck" and two collections of popular theme songs from hit TV shows.

Jack Woodman, vice president, sales, of GRT Music Tapes indicated that GRT and Peter Pan will be working closely to coordinate joint promotion efforts on records and tape.

Court Limits FCC (Continued from page 3)

sidered the fine an encroachment on its First Amendment guarantees to free speech and took the case to the appeals court."

Significantly, the WBAI appeal was welcomed by the commission. The FCC believed a court test would determine with relative finality its authority to regulate "indecent" language, a concept never defined by the courts. The Carlin broadcast was not "obscene" according to the most recent Supreme Court definition. The forbidden words did not appeal to prurient interests, the FCC conceded. But the broadcast was indecent, the

Nolan Gets Gold

■ LOS ANGELES — "I Like Dreamin'" by 20th Century artist Kenny Nolan, has been certified Gold by the RIAA.

commission ruled, because the words referred to parts of the human anatomy, excretory functions and sexual activity and were broadcast at a time of day when children might be part of the audience. (The original complaint against WBAI was lodged by a Manhattan businessman driving home from work with his young son in the car when the WBAI broadcast came over his radio.)

The appeals court found that the FCC's definition was overly broad and transformed a government agency into the "forbidden realm of censorship." Using the FCC's definition of indecency, the court said, would forbid the broadcasting of certain sections of the Bible, Shakespeare, a long list of works by other famous authors and even "the Nixon tapes."

"The dial scanner may avoid exposure simply by turning the dial," Judge Edward Tamm wrote for the majority. "The commission's order is a classic case of burning the house to roast the pig."

The decision by the three-judge panel was divided, with Chief Judge David Bazelon siding with Tamm and Judge Harold Leventhal dissenting. The ruling left undecided the FCC's ability to draw up a rule banning "indecent" language that will pass a judicial test. Judge Tamm said that there was no need to address the larger issue of constitutionality since the rule under review was too broad to be enforced. Judge Bazelon wrote in his concurring opinion that had the the larger issues been decided, he would have voted to prohibit the FCC from regulating certain types of language. The dissenting judge believed the commission was not acting as a censor in the WBAI case but merely trying to regulate what time of day such controversial expressions may be broadcast.

The FCC would not say last week whether it will appeal the decision. When the WBAI proceeding began at the FCC, under Chairman Richard Wiley, there was a resolve to take the issue all the way to the high court. But now that the FCC's reigns of power are being transferred to Democrats, the fate of the WBAI case is uncertain.

The commission's case for a strong indecency rule was crippled early on in the appeals process. Just days after the FCC publicly welcomed WBAI's petition for review, the Supreme Court ruled that Jacksonville Florida city council could not ban the showing of films with nudity in outdoor, drive-in theatres as a matter of traffic safety. The Jacksonville case, on its face, foreclosed a major avenue of defense for the FCC. The high court said that a movie had to be found obscene before it could be banned. Since nudity itself is not obscene (one of the high court's more famous First Amendment rulings in the mid 1950s), the films could not be regulated by the government. Any person in a passing car could simply turn away from the screen if offended by the nudity. The court used practically the same language to decide the WBAI case in favor of the station.

The court said that even if parents do not want their children exposed to such language, it is not up to the government to use censorship to help those parents.

The Convent Revisited (Continued from page 99)

most in the live performances last year. *Suor Angelica* is a difficult opera, a tale of a nun who commits suicide when she learns that her baby, born out of wedlock and because of whom she was forced to enter the convent, has died. All the characters are women, and there are only two important ones: Angelica and the old Princess, her aunt who has nothing but contempt for the girl for ever having had the baby. In the one act there is only time for Puccini to establish the sense of the convent and the nuns, to allow for the confrontation with the aunt and to wring our hearts as Angelica bewails the loss of her child and dies. It is an opera that ever since its premiere at the Metropolitan Opera in 1918, has been a little too sanctimonious for most audiences.

Renata Scotto

Whatever it was in the past, however, there is something strange, intense and completely believable about Miss Scotto's reading of the part. On the stage it seemed as though she was totally, completely one with the suffering of Angelica, that she represented not just a little nun but all parents who had ever lost a child. It was searing. The same intensity comes over on record. It is a brilliant performance and in general is completely effective even if there are a few top notes here and there that might have been sweeter. To this listener the important factor is the lifelike quality of the soprano's creation and that the engineers have in general kept their hands off the

finished product (the final note in "Senza Momma" was one place where they tinkered and should not have; Miss Scotto's approach in the theater to that note is more moving.)

Marilyn Horne

But just to hear Miss Scotto sing Italian and put together the phrases gives a lesson in the nature of Italian opera. It is a performance that raises the character of Suor Angelica so far above her normal status. The soprano is aided and abetted by the grim, brilliantly etched characterization of Marilyn Horne as the old princess, Angelica's aunt. Again a woman who knows exactly how to make Italian work and who can beautifully phrase. Too often an older contralto sings this music; Miss Horne's power and good musicianship, not to mention her unique lower register, makes her scene chilling. In an excess of largesse Columbia has used the talents of Ileana Cotrubas on the tiny role of Sister Genevieve, a gesture that Miss Cotrubas pulls off with elan.

Lorin Maazel

Lorin Maazel has led several operas on record, but on none has he reached the level of understanding or musical phrasing that he finds here. To him goes much of the praise for making the Columbia *Suor Angelica* such a living theatrical experience. He supports Miss Scotto (and Miss Horne) every inch of the way, and one feels that there is an intense communication between him and the orchestra and singers. *Suor*

Angelica will never have a huge public following, but this is a moving recording of one of Puccini's most special operas.

Vladimir Atlantov

On the subject of non-special, very popular Puccini, Columbia has just brought out one of the wierdest opera discs in a long time: "Vladimir Atlantov Sings Scenes from Puccini's *Tosca*." Atlantov, of course, is the Soviet tenor who made such a hit when the Bolshoi visited the Metropolitan Opera House in the summer of 1975. He was due to return this week to make his Met debut as Cavaradossi but for reasons the Soviets know best his exit visa was cancelled by them. The record shows us again that Atlantov has a gigantic, brilliant tenor, but the funny part is that the most idiomatic singing on the record comes from the character who happens to have the title role, Atlantov's wife, Tamara Milashkina. She is heard in the first and third act duets and the "Vissi D'artey," and she is a real *Tosca*. She has a brilliant high C (much better than when she sang here) a generally rich voice and her phrasing is intelligent. If neither singers' Italian is ideal and at places funny, she really knows what she is doing and is more than enough reason to buy the record. As for the tenor, he is a potentially great Cavaradossi, for whom Italian vocal coaching is desperately needed. At the moment his singing is on the course side. His wife, however, would be something to experience as the famous Roman prima donna.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Con el propósito de intentar nuevos sonidos y realizar una producción de corte más internacional, **Juan Gabriel** cambia de estudios de grabación y para sus nuevos temas empleará los estudios RCA de Sao Paulo, Brasil. Este cambio, comienza desde los arreglos hasta el corte final, intentando darle una transformación al sonido de sus anteriores grabaciones. La producción que se realizará en el país carioca constará de 10 temas, los mismos que integrarán su próximo elepé.

Esta medida, es como consecuencia del acuerdo de apoyo mutuo que han establecido las filiales de RCA de Argentina, Brasil, España y México, con la finalidad de internacionalizar un intérprete de cada país, habiendo sido elegidos **Silvana di Lorenzo** por Argentina, **Lindomar Castillo** por Brasil, **Junior** por España y **Juan Gabriel** por México. De la misma forma, siguiendo el sistema de cambio de estudios, **Lindomar Castillo** tiene ya tiempo reservado para grabar en RCA México, para lo cual llegará con **Osmar Zan** director artístico de la filial brasilera, quien dirigirá la producción de Lindomar y también la de **Juan Gabriel** cuando éste grabe en Brasil.

Los Baby's

La idea indiscutiblemente luce interesante, y si consideramos que el sello RCA en cada uno de los países involucrados tiene la imagen de compañía de grandes alcances, tenemos que vislumbrar con el tiempo debido, que estamos frente a cuatro futuras estrellas internacionales en el plano latino. Así mismo, este proyecto servirá para medir la fuerza promocional que actualmente ostenta cada una de las filiales de RCA en su respectivo país... Definitivamente **Los Baby's** (Peerless), lograron otro hitazo de enormes proporciones con el tema "Triángulo." La difusión que comenzó lenta, ha llegado en estos momentos a su máximo nivel y cubre toda la República Mexicana. ¡Felicitaciones a todo el equipo humano del sello Peerless, por esta brillante labor promocional! ... Por más intentos que hacen los interesados en que la Salsa entre en México, hasta el momento no es posible. Los esfuerzos económicos no dan resultado, por lo que todo indica, por el tiempo transcurrido, que defi-

nitivamente México no acepta la Salsa... **Joe Cayre** (Caytronics) tratará de repetir para Abril, el éxito latino económico-artístico que logró el año pasado en el Madison Square Garden de Nueva York. Esta vez, proyecta presentar como una de las figuras principales a **Camilo Sesto**. ¡Que haya suerte!... **Héctor Meneses** (Mélody) consolidó en plan grande su creación "La vida te llamas tú." El hit se extiende de costa a costa... Extensa respuesta prepara la SACM (Sociedad de Autores y Compositores de México), con relación a las declaraciones hechas por el autor brasilero **Mario Zan** sobre las liquidaciones de la obra "Los hombres no deben llorar" (Nova flor). Y como adelanto, diré que los directivos de la SACM manifiestan que son totalmente inexactas las apreciaciones del citado autor... Conocido disquero de Los Angeles, Cal. involucrado en la piratería de los hits más sobresalientes del grupo venezolano **Los Terrícolas**. El nombre del disquero-estafador, lo mantengo en reserva por ética periodística, ya que sólo es cuestión de darle tiempo a las investigaciones que se están realizando para dar a la luz pública su identidad. Esta información, me fué proporcionada en la visita que realicé fugazmente hace unos días a California; comprobando personalmente las ediciones de discos que contienen los éxitos de **Los Terrícolas** bajo un sello desconocido, los mismos que sin ningún escrúpulo fueron puestos a la venta... A pesar de que para el evento de premiación de artistas latinos que organiza anualmente **Pepe García** en Los Angeles, Cal. fué anunciado **Juan Gabriel**, el compositor-intérprete no estuvo presente; ya que el contrato de exclusividad para todas sus incursiones artísticas, dentro y fuera de México, lo tiene el empresario **Arnulfo Delgado**, quien ya manifestó que no permite que **Juan Gabriel** participe en dicho festival... Tremendo el éxito que en ventas obtiene **Lucha Villa** (Musart) con su "No me dejes nunca, nunca, nunca." Las ediciones agotadas alcanzan cifras records, confirmando una vez más el sello que dirige el Lic. **Eduardo Baptista**, que cuando hay producto bueno el aspecto promocional su red de distribución son efectivos. ¡Congratulaciones!... Y ahora... ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El espectáculo anunciado este pasado fin de semana en el Hollywood Sportatorium, en la ciudad de Hollywood, Florida, y en el cual se presentarían varios grupos de gran popularidad en el área de Miami, llevando al frente al cantante español **Miguel Gallardo**, fué cancelado inesperadamente; dejando a los artistas presentes y a los concurrentes con la boca abierta. La mayoría de los artistas cobraron los anticipos de sus actuaciones pero nunca llegó nadie que cubriera los requisitos económicos adicionales antes de abrir el espectáculo. Los norteamericanos involucrados en estas presentaciones sufrirán ahora los normales procedimientos de demandas, comentarios, etc., pero lo doloroso es que no se aprenda la lección y se lancen gentes sin experiencia en el mercado latino de Estados Unidos a presentar espectáculos sin tomar en consideración elementales conceptos necesarios para el triunfo.



Luciana

Cheo Feliciano y la **Típica 73** salen hacia París, Francia a finales de Marzo, para actuaciones en el "Hipodrome" de París los días 25 y 26... **Coco Records** lanzó el sencillo de **Steve Lawrence** cantando en Español "Adiós mi Vida" y "Si me Faltas Tú" contenidos en su próximo release larga duración titulado "Tú Serás mi Música"... Bello el tema "Al Llegar la Tarde" (Mauro Motta-R. Jorge-L. Alberto) que en interpretación de **Claudia Telles**, CBS acaba de lanzar en México en castellano. Este

número interpretado en portugués por la cantante brasileña ha disfrutado de una gran popularidad durante semanas en el No. 1 de los "rankings" brasileños. ¡Un acierto!... Los meneses de KXEM Radio de McFarland, California, abrirán una nueva estación latina en el área de Salinas, California. **Ignacio Peinado**, Director de Programas de KXEM será también Director de esta nueva emisora. ¡Felicidades, Ignacio!... Gran éxito de cantantes y artistas españoles en el último Festival de Montecarlo, al cual asistieron los Príncipes. **Jeannette** conquistó al público con su interpretación de "¿Por Qué te Vas?, que ha logrado gran impacto a través de la película de **Saura**, "Cría Cuervos."



Eunice Valle

Paloma San Basilio cantó una canción dedicada a los maníes (caca-huetes) del **Presidente Carter**. **María Jiménez** alborotó con sus rumbas sexy. El grupo **Jarcha**, éxito en España con su canción "Libertad, Libertad." **Angela Carrasco** repitió su exitoso número "Jesucristo Superstar." **Manolo Sanlucar** cosechó aplausos con su guitarra. **Luis Gardey**, que después de mucho tiempo, iba a aprovechar esta oportunidad presentándose con dos canciones, "Nosotros" y "La Mitad de Ti, la Mitad de Mí" (D. Daniel) no pudo presentarse por males biliares... **Luciana** de Argentina, que ha logrado impactar en Miami con su interpretación de "A Veces me Parece" y "En la Soledad de mi Departamento," actuó exitosamente la semana pasada en el "Centro Español" de Miami. También en esta ciudad en viaje promocional, de paso a Puerto Rico, el cantante español **Miguel Gallardo** acompañado por su "manager" **Paco Gordillo**... Le damos la más cordial bienvenida a **Eunice Valle**, como nuestro corresponsal en Los Angeles, California... **Paolo Salvatore** de Chile actuando exitosamente en Caracas, Venezuela... T. R. Records mudó sus facilidades en Nueva York al 747 10th Avenue, entre las avenidas 50 y 51. Adicionalmente, TR Records acaba de nombrar a **William Becker** como encargado del departamento de "Marketing and product Development." ¡Éxitos, William!



Paolo Salvatore

Chucho Avellanet, **Los Tres Grandes** y **Carmita Jiménez** se unirán

(Continued on page 107)

N. AMERICAN HIT PARADE

Spain

By ROSE CLIMENT

VE

E WAY
ON
MI LUGAR
ARDO

CIANTE

OND
E OLVIDES
RIA
AHORA

Mexico

By ARIAS SILVA

Peerless
NUNCA, NUNCA,

-Musart
AMAS TU
SES—Melody
/IDAR
—RCA
ASAR
—Melody

-Musart

Isne RAFF
CHALO
—Polydor
TU CUMPLEANOS
S—Microfon
AS Y PREGUNTAS
Capitol

New York

By RADIO JIT (MIKE CASINO)

1. HIPOCRESIA
PERLA
2. HOLA SOLEDAD
ROLANDO LASERIE
3. SOLO TU
CAMILO SESTO
4. VOLVERE
DIEGO VERDAGUER
5. MUCHAS VECES POR TI LLORO
CARLOS TORRES VILA
6. CUIDADO AMOR
JULIO IGLESIAS
7. EL BUEN PASTOR
RAPHY LEAVITT
8. AMOR CON AMOR SE PAGA
RICARDO CERATTO
9. LA SOLUCION DE LA SALSA
SOCIEDAD 76
10. NO SE VA A PODER
LUIS OVALLE

Argentina

By CENTRO CULTURAL

1. QUE SERA DE TI
CAMILO SESTO—RCA
2. SI
JOSE LUIS PERALES—Microfon
3. Y HOY ME RECUERDAS
DANNY—RCA
4. POR EJEMPLO
NICOLA DI BARI—RCA
5. RESPIRANDO
BARBARA Y DICK—RCA
6. MI PROMESA
POMADA—RCA
7. PORQUE TE VAS
JEANETTE—Microfon
8. FALTA POCO TIEMPO
SANDRA MIANOVIK—CBS
9. NO ME PREGUNTEN COMO ES MI
NAZARENO—Phonogram
10. ESE AMOR... SOY YO
FERNANDO DE MADARIAGA—RCA

Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. LA LLAMADA
SERGIO Y ESTIBALIZ
2. LLAMARADA
MANOLO MUNOZ
3. BESAME Y DIME ADIOS
BANDA MACHO
4. TAPAME
COSTA CHICA
5. JAMBALAYA
LOS FELINOS
6. SIMPLES PALABRAS
YERBA MALA
7. TRIANGULO
LOS BABY'S
8. QUEDATE
ABRACADABRA
9. TE VOY A OLVIDAR
AMALIA MENDOZA
10. TU YA NO SOPLAS
GUSTAVO Y SU COMBO

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. LLORAME
LOS FREDY'S—Peerless
2. EN MI MESA FAVORITA
GERARDO REYES—Caytronics
3. SI YO FUERA EL
DYANGO—Latin
4. QUISE TENERTE CONMIGO
LA CONSTITUCION—Latin
5. HERIDA DE AMOR
YNDIO—Philips
6. ESTARE
NACHO ORTIZ—ARV
7. LA CALANDRIA
TORTILLA FACTORY—Falcon
8. SIEMPRE EN MI CORAZON
FRESA SALVAJE—Discolando
9. LO DIJO EL CURA
OSCAR DE LA FUENTE—Cronos
10. LA FRONTERA DE TIJUANA
FELIPE Y AURELIA—Falcon

Miami

By WCMQ (HECTOR VIERA)

1. RENACER
MIAMI SOUND MACHINE—Audio Latino
2. ALIVIO
WILLIE CHIRINO
3. DAME UN BESO
ALBERT HAMMOND
4. LO QUE TE HAS PERDIDO
OMAR SANCHEZ—Pronto
5. TRES PALABRAS
LUISA MARIA GUELL—Alhambra
6. DURMIENDO EN LA MISMA CAMA
MANOLO GALVAN—Pronto
7. EL PICAFLO
KATUNGA—RCA
8. DONDE ESTAN TUS OJOS NEGROS
GRUPO SANTA BARBARA
9. FELICIDAD
ANTONIO MARCOS—RCA
10. CHIQUILLA A DONDE VAS
JOSE VELEZ—Alhambra

New York (Salsa)

By JOE GAINES

1. LA MORA
WILLIE COLON/RUBEN BLADES—Fania
2. REUNION EN LA CIMA
PUERTO RICO ALL-STARS—Pras
3. ISLA DEL ENCANTO
ORCH. BROADWAY—Coco
4. MONONO
ORCH. TIPICA NOVEL—Fania
5. NADA PARA TI
ISMAEL QUINTANA—Vaya
6. EL PIO PIO
SONORA PONCENA—Inca
7. LEJOS DEL BATEY
SAOCO—Mericana
8. NO ESTAS EN NADA
JUSTO BETANCOURT—Fania
9. LO QUE ESTA PASANDO
ORCH. HARLOW—Fania
10. WHAT HAPPENED
BOBBY RODRIGUEZ—Vaya

ro Rincon (Continued from page 106)

ril al merecido homenaje al compositor puertorriqueño lores, que habrá de celebrarse en el "Coliseo Roberto e Puerto Rico. Una orquesta compuesta por 20 músicos usicalmente esta actividad. Y hablando de Carmita, sus en el Hotel Cerromar de Dorado Beach, Puerto Rico, elogiadas. De allí, pasará a Arecibo, Puerto Rico, donde inauguración de Uni-Coop, para recibir el 25 de Marzo trofeo extendido por la Asociación de Cronistas de (ACE) de Nueva York.

ncert which was supposed to take place this past week Hollywood Sportatorium, Hollywood, Florida, was cancelled very last minute by the American organizers. The show among others, the most popular Latin groups in the area, singer Miguel Gallardo, who flew from Los Angeles, received the "Globo de Oro" award, in order to perform d. Poor attendance, poorly planned promotion and poor planning, the event went down the drain creating a lot of problems result in suits to the organizers, even though most performers received 50 percent of their monies in advance. e that such efforts should be condemned as a fiasco after of money, simply because when Americans get involved in such efforts, they should at least be informed about the different which they are going to be exposed. And on the other hand, the wood is too far away from Miami, which is the center of the nation. To induce thousands of fans to drive over 50 miles for any kind of event requires a lot of know-how . . . Paolo from Chile is performing this week in Caracas.

iciano and Típica 73 will perform at the Hippodrome in the arch 25th and 26th . . . Coco Records just released a single by wrence in Spanish performing "Adios mi Vida" b/w "Si tú" from his album, titled "Tú serás mi música" . . . CBS released in Mexico a single by Claudia Telles, containing "Al lado" (in Spanish). Claudia from Brazil has been enjoying success on this number in Portuguese, steady number one in several weeks. A superb cut that deserves the best in any . . . KXEM Radio, located in McFarland, California, will be a radio station in Salinas, California very shortly. Ignacio program director for KXEM, will also manage the new radio

(Continued on page 108)

Record World en Los Angeles

By EUNICE VALLE

■ Un saludo desde esta bella ciudad en ésta mi primera columna. Espero mantenerles informados de lo que pase en nuestro mundo musical . . . Un éxito rotundo resultó la entrega de los "Globos de Oro." Los señores José García Sr. y José García Jr., de Música Latina, lograron un lleno total en la "Arena Deportiva" de la Metrópoli Angelina. Con varios días de anticipación, ya nos daba la corazonada que el evento sería un éxito de taquilla. De antemano las emisoras locales estaban recibiendo telefonemas del auditorio para confirmar la fecha y el lugar donde se presentarían los ganadores del "Globo de Oro" y otros artistas que recibirían un merecido homenaje por su fructífera carrera. El público se entregó a las interpretaciones que hizo Víctor Yturbe, El Pirulí, quien causó gran conmoción cuando se bajó del escenario y se mezcló con el auditorio. Me atrevo a decir que él, junto con Leo Dan, fueron unas de las estrellas de la canción que el público más ovacionó.

De las tres canciones que interpretó Olga Guillot, homenajeada por cumplir 30 años en la labor artística, solamente una, "Tú Me Acostumbraste," fué la más gustada, posiblemente porque hizo recordar a muchos, la bella época del bolero romántico. Las otras

dos canciones eran desconocidas para nuestro público, ya que aún no se han oído en las emisoras locales. No pudo faltar la canción mexicana en las voces de los Hermanos Zaizar, tan queridos por el público de la costa del Oeste; la voz muy bravía del Michoacano Felipe Arriaga cantando la canción peruana "Llamarada," bien acompañada por el mariachi Los Caballeros de Pedro Rey, quienes también fueron laureados con el Globo de Oro como el mejor mariachi del año. La guapa Rosenda Bernal, laureada como la Mejor Folklorista Mexicana, fue muy aplaudida.

Otro de los homenajeados fué el Gran Tariácuri, Juan Mendoza, quien cantó unas coplas inspiradas precisamente en ese momento cúspide, al cumplir 50 años en la profesión de los "gorgoritos." Fue un gesto muy conmovedor ver cómo todo el elenco artístico rodeó al Tariácuri y le cantó "Las Mañanitas" . . . Sin embargo, a pesar de estos conmovedores momentos y del valor de muchos de los artistas invitados, el público me pareció un poco apático y frío, especialmente con los verdaderos valores . . . También me pareció que el tiempo fué muy corto para ver desfilar y escuchar a tan magnífico elenco, ya que tuvieron que limitarse a casi sola

(Continued on page 108)

RECORD WORLD LATIN AMERICAN ALBUM PICKS

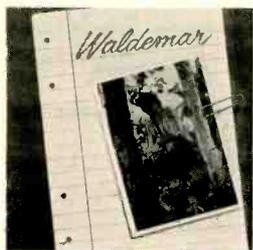


SONIA RIVAS

Caytronics CYS 1471

Con arreglos de Luis Cárdenas y Enrique Nery, la baladista mexicana Sonia Rivas encuentra marco apropiado para excelentes interpretaciones de baladas y temas en ritmo hustle tales como "Flauta de Pan" (Senneville-Toussaint-Velazquez), "Quiero bailar" (Lerner - Loewe - Bermejo), "Es amor" (S. Rivas), "Como el cantar" (R. Ponce) y otras.

■ With arrangements by Luis Cárdenas and Enrique Nery, Mexican balladeer Sonia Rivas offers an outstanding package of ballads and hustle tunes. "Es Amor," "Como el cantar," "En algún Lugar" (Morales-Napier-Bell) and "No nos Comprenden" (R. Rosas).



WALDEMAR

Star SRS LP 1001

Con arreglos musicales de Héctor Garrido y Jorge Calandrelli, la muy hermosa y matizada voz de Waldemar de Puerto Rico, pudiera dar fuerte en todos los mercados internacionales. Se destacan sus interpretaciones aquí de "Ven acá" (R. López), "Esta noche para Amarte," "No he Podido Verte Hoy," "Si no Hubiera Sueños" y "Un Poco de Paz."

■ With arrangements by Héctor Garrido and Jorge Calandrelli, the warm and sentimental performances of Waldemar of Puerto Rico are collected in this superb package. Could make it real big! "Y Después me Arrepentí," "No he Podido Verte Hoy," "Sophia en la Ciudad" and "Esta Noche Para Amarte."

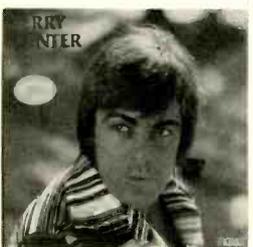


VOLVERAS

AQUAMARINA—Velvet VPR 8001

El grupo Español Aquamarina se luce en esta grabación dirigida por Edgardo Díaz y con arreglos de Horacio Icasto Courtil. Muy potente repertorio! "Volverás" (E. Díaz-Pepe L. Soto), "Vete de mí" (J. Pardo), "El Cristo de Palacaguina" (L. E. Mejía) y "Aún me queda la Esperanza" (Mochi-R. Ferro).

■ With arrangements by Horacio Icasto Courtil and directed by Edgardo Díaz, group Aquamarina from Spain is at its best in this superb package. Good mixing and sound! "Fué su Voz" (A. Morales), "Hombre y Mujer" (Luarca-Bernal-Burrull) and "Volverás" (E. Díaz-P. L. Soto).



EVERYBODY KNOWS THAT I LOVE YOU

TERRY WINTER—RCA 991-1308

Después de su éxito en Brasil con "Our Love," Terry Winter está moviendo fuerte esta grabación en varios mercados. Puede dar muy fuerte si apropiadamente promocionado. "Words, Words, Words," "Thanks" (Winter), "Our Love" y "On a Sunny Day."

■ After his smashing success in Brazil with "Our Love," Terry Winter keeps moving very strongly with this package released in English. He could really make it big if properly and energetically promoted. "On a Sunny Day" (T. Winter), "Our Love" (T. Winter), "Everybody Knows That I Love You" (Winter) and "Words, Words, Words" (T. Winter-Mercy López).

AGAC To Hold Membership Meet

■ LOS ANGELES—The American Guild of Authors and Composers (AGAC) will hold its annual west coast membership meeting on Tuesday, March 22, 1977 at 8:00 p.m. in the Studio Room of the Holiday Inn, 1755 N. Highland, Hollywood. The meeting will be addressed by president Ervin Drake, executive director

Lewis Bachman and general legal counsel Alvin Deutsch.

Following the regular meeting the guild will pay tribute to Sammy Fain, two time Academy Award winner. Johnny Green will MC. The tribute to Sammy Fain will be produced by AGAC co-chairmen Bernie Wayne and Donald Kahn.

Nuestro Rincon (Continued from page 107)

station... Singers from Spain were quite successful in the "Festival of Montecarlo," which the Royal Family attended. Among them were Jeannette, Paloma San Basilio (who performed a song dedicated to the peanuts of President Carter), María Jiménez, Group Jarcha and Angela Carrasco. Luis Gardey, who was supposed to perform two new songs, was not able to attend because of a sudden illness... Luciana, from Argentina, who smashed several weeks ago in the Miami area with "A veces me parece," performed last week at the Centro Español. Also in Miami, Miguel Gallardo, who will fly to Puerto Rico this week on a promotional tour, accompanied by his manager, Paco Gordillo... Our warmest welcome to our new correspondent in Los Angeles, Eunice Valle from Costa Rica. Best wishes Eunice!... TR Records moved to new facilities in New York. Their new address is 747 10th Avenue, between 50th and 51st Sts. In addition to relocating, TR has added a new member to its staff. William Becker will be in charge of marketing and product development... Chucho Avellanet, Los Tres Grandes and Carmita Jimenez will perform at the "Coliseo Roberto Clemente" in Puerto Rico on the occasion of a celebration dedicated to the great Puerto Rican composer, Don Pedro Flores. Carmita, one of the top voices from Puerto Rico, was a success last week at Hotel Cerromar in Dorado Beach, Puerto Rico. She will fly next week to New York in order to receive an award extended by the Association of Critics of New York (ACE). Alfred D. Herger just produced a new album by this outstanding singer that will be shortly released under the titled "Llueve"... And that's it for the time being!

En Los Angeles (Continued from page 107)

mente dos canciones por inéprete.

La cantante argentina Luciana recibió también muchos aplausos en sus interpretaciones poco conocidas por esta área. De Carlos Guzmán diré que el joven tiene con qué y si lo cuidan y lo promueven tendrán un gran vendedor de discos en su nueva faceta de intérprete con Mariachi. Una pareja cómica que se está destacando como cantante en el mercado discográfico, me refiero a Quico y Chespirito, quienes fueron premiados también por ser los más destacados en 1976. Gilberto Valenzuela con su famosa canción "De Que Te Quiero, Te Quiero," que fué la de mayor impacto, fué otro de los homenajeados. El baladista Argentino Ricardo Cerrato y también gran compositor, que goza de gran popularidad en México, fué una de las estrellas más aplaudidas, con su interpretación de "Parangaricutirimícuaro," que ya se venía escuchando desde hacía unos días en algunas emisoras locales, provocó aplausos, pero talvez hubiera causado más conmoción, si hubiera interpretado su éxito "El Sol Nace Para Todos," por ser más conocida.

Marta Caramelo recibió su Glo-

bo de Oro por ser la revelación juvenil del año, y lució muy segura e irradiando belleza. El grupo local Los Diablos, fueron merecedores de otra presea por ser el grupo juvenil del año. La Orquesta de Hermes Niño, que fué la que acompañó a los artistas en el evento, también fue agasajada. Dos de los artistas que iban a recibir el "Globo de Oro" y no estuvieron presentes, fueron Mario Echeverría que por razones desconocidas no se presentó, y el famoso cantante y compositor Mexicano Juan Gabriel, que por razones de un contrato firmado con anterioridad, no pudo presentarse. También fueron premiadas Las Jilguerillas, como el mejor dueto femenino ranchero. Nacho De Haro recibió una placa, así como La Constitución.

Entrevisté a dos valores internacionales, Leo Dan y Miguel Gallardo, de los cuales les hablaré en otra oportunidad.

Los señores García ofrecieron después de la presentación un "cocktail" a la prensa, radio y TV en el University Hilton... ¡Y con dolor de cabeza por el sonido tan pésimo que siempre se escucha en el Sports Arena de Los Angeles, me despido hasta la próxima!

Bergstresser Joins Levinson Associates

■ LOS ANGELES—The appointment of Patricia Ann Bergstresser as an account executive in the Los Angeles office of Levinson Associates, Inc. has been announced by Robert S. Levinson, president of the international public relations organization.

Bergstresser most recently was public relations director for the

San Francisco Bridge Company, San Francisco, and before that an associate producer of specials for KGO-TV, the ABC station in the Bay area.

Prior affiliations include Quality Inns International, Korty Films, Studio 16, and the World Wide Development Co., Inc. of Hong Kong.

Mendelsohn (Continued from page 3)

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in business." That
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reductions or elimi-
ord departments in

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Sales in December
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as vice president,
late '74 when the
was still the Seattle
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warehouse organiza-
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of a dynamic sales
supported by ware-
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lising programs.

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nd sensed no real
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all operational struc-
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ABC's inventory and
trol. The original nine-
figuration has been
Mendelsohn noted, so
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es, Indianapolis and
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nt control since that
id now we're planning
bling and development
ch we've started in In-

dianapolis."

That move, designed to expedite return cycling and permit branch staffs to focus more on marketing and merchandising in stores, also began with an internal study. The current findings, as yet inconclusive, may require two return cycling depots, although Mendelsohn said the management hopes to limit the operation to a single facility, with all returns to be centralized there by the end of '77.

The development of marketing executives on the national and regional staff was also cited as a key factor. Conceding a "lack of direction" during the company's first years, Mendelsohn recalled, "the labels used to get really furious. They'd give us the ad dollars, and we could never really develop a national campaign. There were no instore displays, radio spots were all cut in Seattle, and research was ridiculous. Everything was very neat, every program had its 30 second spot cut. But there were basic problems."

Toward rectifying that situation, ABC has since become involved with developing its own instore merchandising tools, ranging from permanent marquee displays in 1200 locations nationally to color-coded divider cards, a central record index to assist customers in unmanned departments keyed to the dividers, and specialized display materials for regional and thematic campaigns.

Mendelsohn noted that ABC's development of national campaigns hasn't really run counter to the trend toward more fragmented, regionalized market activity because overall product mix remains fairly universal. By adjusting advertising regionally, he maintained a strong profit margin could still be supported in each location providing instore merchandising was adequate.

Other refinements in the overall operational structure have in-

cluded a recent product ticket re-write program underway that will expand the information on each ticket. That move is itself a new wrinkle in another fairly recent move, the decision to implement a universal ticket system for all branches. An emphasis on educating individual accounts is also evident, with a 500-page presentation kit designed to assist stores in cross-merchandising between departments to build record sales and striking the right product mix in the store.

Other recent test projects have included special audio-visual promotions using rear-projected film displays to draw customers into record departments. Those factors, Mendelsohn asserts, all point to the aggressive rack jobbers' potential for restoring higher profit margins.

"While a guy can be making 18 percent on one title, he could be making 32 percent on another," he commented. "We know we can develop 28 to 30 percent profit margins on certain items," noting that such a figure was once the overall margin for most racked locations, he added, "They may have been achieving that a few years ago, but there's been a lot more pressure in the last few years."

E. B. Byrd

(Continued from page 4)
distribution.

Don England, former president of the division, has left ABC to pursue personal enterprises in the continental U.S. and Hawaii.



E. B. Byrd

Chrysalis Honors The Babys



Chrysalis president Terry Ellis is shown hosting a party honoring the conclusion of the Babys' promotional tour. Shown from left: Sam Sutherland (Record World), Terry Ellis, Wolt Stocker, John Waite, Tony Brock, Sam Graham (Record World), and Mike Corby.

Cline Joins E/A

■ LOS ANGELES—The appointment of David Cline to the position of west coast regional sales manager for E/A Records has been announced by Stan Marshall, vice president/sales. Cline will be responsible for coordinating E/A's sales activities through the WEA branches on the west coast.

Cline was previously western regional sales manager for Pickwick International. Prior to that post he spent six years as district sales manager for Capitol Records in their Los Angeles, Albany and Chicago regions. He was also with E.J. Korvette Inc. and Angott Distributing Co. in Detroit.

Epic Taps White

■ LOS ANGELES—Tommy White has been appointed to the position of manager, west coast artist development, Epic Records and the associated labels. The announcement was made by Al DeMarino, director, artist development, Epic Records and the associated labels.

White comes to CBS Records from Lordly & Dame, a Boston concert and lecture agency, where he served as label liaison and agent for their entire roster. He was previously general manager of Hub Recording Studios in Boston.

Arista's Month

(Continued from page 4)

figure represents a record-breaking performance by the company on its three operating fronts—Domestic, British and Int'l.

The overall company performance was attributed to a combination of singles and albums. The Arista debut by the Kinks, who have tallied over 250,000 albums in less than a month, according to the company, figured considerably in the final totals.

Jennifer Warnes' "Right Time on top 40, MOR and country charts, as was her album. Shirley Brown's r&b chart performance with her "Blessed is the Woman" also contributed to the overall company gains. The continuing strong performance by Arista's comedy lp, "Saturday Night Live," added to the totals as well.

Domestically, all of this sales activity was capped by the performance of the Barry Manilow catalogue, exploding all four of his albums on the charts. His hit, "Weekend In New England," in addition to generating its own sales, spurred the "This One's For You" album from which the song was culled.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — After all the rumors and speculation it can now be told: **The Rolling Stones** did not do any extensive studio work during their stay in Toronto. Two nights of high-security "impromptu" gigging at the El Mocambo were captured for the long-awaited live album. Meanwhile, **Keith Richard's** drug bust situation gets more complicated as another charge of possessing cocaine has been added to the charge of possessing an ounce of heroin for the purpose of trafficking. The unposted bail of \$1,000 quickly turned into bail of \$25,000 cash. Local newspaper editorials have called for stiffer handling of Richard and other jet-setters who, according to the Toronto Sun, have received preferential treatment. Also crucified in the local media: **Margaret Trudeau** for daring to catch both the Stones dates in Toronto and partying with them during their stay. Local wags are having a field day with the fact that Margaret was rubbing elbows with the band while she and hubby Pierre should have been celebrating their sixth wedding anniversary. **David Bowie's** appearance here with **Iggy Pop**, along with the Stones' stay, seems to be giving this town two reputations: Toronto is the place to be and it isn't the place to be. David was to appear with Iggy on a national CBC-TV show until a local musician's union chief nixed the performance. He waited until the entire band had arrived and was rehearsing before he handed down his decision. Meanwhile, the word "harassment" is being used frequently and there are worries that if this treatment continues, Toronto will soon become a cultural desert.

ON THE OTHER HAND: Ex-Spooky Tooth singer **Mike Harrison** will likely move here soon and put together a local band. He seems to view Canada as a viable alternative to Britain. Also, **Thin Lizzy** is said to be looking at local studio facilities for their next album.

CH-CH-CHANGES: Capitol Records has combined their press and artist relations departments with the departure of national publicity head **Karen Ball**. **Barbara Onrot** will now oversee both departments. Capitol's Calgary man **Graham Thorpe** has also departed and will relocate in Toronto and announce his future plans shortly. Attic Publishing Group has appointed **Lorraine Hume** to the post of professional manager, taking care of the catalogues Attic represents in Canada.

STRONG AND FREE: True North's stable of artists is on the move. **Murray McLauchlan's** "Boulevard" has been certified gold and his next album, tentatively titled "Hard Rock Town," begins production soon. This album will also feature Murray's band, **The Silver Tractors**, and is described as being an electric concept album.

FRANCE

By GILLES PETARD

■ While **Stevie Wonder's** album, "Songs In The Key Of Life," turned to gold in France, there has been a growing demand for a single release of "Isn't She Lovely." The request was turned down by Stevie, with the result that Vogue is now cashing in with heavy sales of a British cover version by **David Parton**. Vogue has opened up a production office in London, Radar, under the direction of **Roberto Danova** . . . Veteran vocal group **Les Compagnons de la Chanson** signed up with Phonogram. The diskery has launched a major series of reissues in the form of 20 albums, featuring their most popular artists, such as **Brassens**, **Brel**, **Gainsbourg** and **Halliday**. **Mort Schuman** has a new lp titled "Mortimer."

Paul Santoni, former radio-producer, has joined the promo staff at Barclay. The staff is giving a heavy push to **Peter Allen's** "I Go To Rio" (A&M) . . . A sales gimmick that found much favor with the shops is Pathé's Plastic Piglet, a lifesize contraption holding up to 100 lps. To launch **Kraftwerk's** latest album, "Transeuropean Express," Pathé organized a special train hike between Paris and Reims for representatives of the media . . . **Chicago** did three shows in Paris before sell-out crowds. With "If you Leave Me Now," the group has now for the first time a major hit in the singles market. Also sold out were the four concerts by **Pink Floyd**.

ENGLAND

By RON McCREIGHT

■ LONDON—Stars on parade for **Frank Sinatra's** Albert Hall concerts with **George Harrison** and **Paul McCartney** attending the opening gala charity night and **Elton John** turning out for the last show to hear Ol' Blue Eyes' version of his "Sorry Seems To Be The Hardest Word."

This year's Song For Europe, the contest that decides Britain's entry in the Eurovision Song Contest, was blacked out by industrial action by BBC's outside broadcast cameramen. However, the 12 artists overcame their disappointment and put on what became a radio show with **Lyney De Paul** and **Mike Moran** finally emerging as winners, performing their own song, "Rock Bottom."

In a letter to dealers explaining recent lack of stock on certain product, EMI MD **Leslie Hill** stated that these difficulties were caused by "an enormous demand resulting from the considerable success enjoyed by nearly every label with which we are associated. Monthly figures for November, December, January and our forecast for February show that our sales have increased in unit terms by between 50 percent and 100 percent each month. Based on the earlier sales trends throughout 1976) increases of this magnitude could not have been expected." At the same time EMI Ltd.'s unaudited figures have been issued for the six months ending 31st December, which show profits of nearly £42 million.

Meanwhile, following the recent controversy concerning the **Sex Pistols** which caused **Hill** to cancel their contract with EMI, the "punk rock" group has been signed by A&M. Their first single for the label will be "God Save The Queen" and appropriately their contract signing was staged outside Buckingham Palace.

American independent producer and ATV writer **Spencer Proffer** has just completed a highly successful three week stay here having finalized major record and production deals through his Pasha Music Organization for **Hollies** lead singer **Allan Clarke** and new group **Taxi**—with Polydor; and songwriter/performer **Scott English**—with EMI, all for the world outside North America.

Three British Phonogram artists are to be the subject of a heavy marketing campaign in the U.S.A. under the banner of "British Rock." **Thin Lizzy's** "Johnny The Fox" and "Jailbreak" albums; **Graham Parker's** new EP (first 20,000 to be pressed in pink vinyl) and "Heat Treatment" album; and **City Boy's** "Dinner At The Ritz" lp will enjoy the benefit of the campaign being undertaken by Phonogram, Inc., which will include radio and press advertising as part of the package.

The Kinks are set to play the Rainbow Theatre on March 24th in between American tours. Also promoting his first Arista album is **Lou Reed**, who is expected to play the same venue during the first week of May following an extensive European tour commencing March 22nd in Stockholm.

GERMANY

By JIM SAMPSON

■ MUNICH — In a couple of weeks, a new, significantly improved national sales chart will be inaugurated in Germany, according to Ariola managing director **Friedrich Schmidt**, current president of the German Phonograph Industry Association. For three months, the association will underwrite two sets of charts, one based on computer analysis programmed by **Karlheinz Koegel's** Media Control, the other using market research sampling compiled by the Allensbach Institute. After the test period, the association will choose one of the two methods for a continuing national sales chart. Schmidt estimated annual chart production costs at between \$40,000 and \$80,000, a bill picked up mainly by the record firms which make up the association. Sharing expenses and helping get the chart off the ground is the trade magazine "Musikmarkt," whose current sales chart will be replaced by the new service. There is still no plan for an integrated national chart including input from retailers, juke boxes and radio stations. For detailed analysis of domestic airplay on the 27 regional radio services, you have to turn to Media Control, whose computer keeps tabs on

(Continued on page 111)

RCA Hosts International Meetings

■ NEW YORK—RCA, a&r, marketing and publishing managers from Europe and America met in London recently (7) for three days of meetings concerning artist development and marketing.

Chaired by Ralph Mace, director of European marketing coordination, the meetings' agenda included open discussions of the philosophy and potential of television advertising, development of catalogue, maximization of tour opportunities and the international development of new artists.

Reps On Hand

Representatives in attendance were Hans-George Baum, managing director of RCA Schallplatten; Francesco Fanti, international department manager of RCA Italy; Marc Exiga, manager of marketing and international,

RCA France; Myrian Von Schreiber; international repertoire manager of RCA Spain; and Lee Gopthal and Julian Moore, respectively a&r manager and general label manager of RCA United Kingdom.

Publishing executives there were Peter Ingwersen of Germany, Mario Cantini of Italy, John Merritt of England, Michel Lamand of France and Spain's Antonio Martinez.

Representing RCA International, New York were Joe Vias, director, international headquarters operations, and Jack Tessler, newly appointed manager, international marketing.

The meetings were planned to coincide with the scheduled Iggy Pop concert at London's Rainbow Theatre, after which a reception for Iggy was given at Les Ambassadeurs.

CBS Intl. Signs Belafonte



Harry Belafonte has signed an exclusive long-term contract with CBS Records International, calling for worldwide distribution exclusive of the U.S., Canada, Australia and New Zealand. With first product due sometime before a projected European tour this fall. Belafonte is here shown with CRI executive personnel (from left) Dick Asher, president; Paul Atkinson, a&r director; Bunny Freidus, vice president, marketing services; Allen Davis, vice president, creative operations; and Marvin Witofsky, business affairs director.

Germany (Continued from page 110)

all shows on all stations around the clock. They're at Postfach 625, 7570 Baden-Baden.

There was a lot of experimentation during the recently completed 20 stop **Pink Floyd** continental tour. Parts of a film that, when completed, will run from beginning to end at forthcoming U.S. engagements, were previewed and tests were made with fireworks, leaders and special lighting effects. After their unprecedented third consecutive sold out performance at the Munich Olympiahalle, the group celebrated at a local club with German EMI chief **Friedrich E. Wottawa**, English EMI boss **Leslie Hill** and the label's European director **Wilfred Jung**, plus a few hundred invited guests. Tour promoters **Marcel Avram** and **Marek Lieberberg** (who have booked **Peter Frampton**, **Cat Stevens** and others in Germany) presented Ariola archon **Monti Lueftner** with a diamond-studded gold pin as the MaMa Record Company President of the Year. Incidentally, if you're wondering about future plans for Pink Floyd, we're told they'll stop performing live for two years after the current tour schedule so members of the band (**Rick Wright** and possibly **Roger Waters** and **David Gilmour**) can concentrate on solo albums.

Chris Wright, **Doug D'Arcy** and **Des Brown** of Chrysalis were spotted shopping around in Hamburg, Cologne and Munich . . . RCA prexy **Hans-Georg Baum** reports that RCA GmbH has bought out Teldec's 49 percent share in the RCA German operation . . . **Elton John** has left town after recording and mixing down sessions with **Davey Johnstone**, **James Newton-Howard**, **Cooka Lo Presti** and **Roger Pope** at **George Naschke's** MusicLand Studio; the band calls itself **China**.

ENGLAND'S TOP 25

Singles

- 1 CHANSON D'AMOUR MANHATTAN TRANSFER/Atlantic
- 2 KNOWING ME KNOWING YOU ABBA/Epic
- 3 BOOGIE NIGHTS HEATWAVE/GTO
- 4 ROMEO MR. BIG/EMI
- 5 SOUND AND VISION DAVID BOWIE/RCA
- 6 WHEN SHOWADDYWADDY/Arista
- 7 WHEN I NEED YOU LEO SAYER/Chrysalis
- 8 TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola
- 9 ROCKARIA ELO/Jet
- 10 BABY I KNOW RUBETTES/State
- 11 WHAT CAN I SAY BOZ SCAGGS/CBS
- 12 DON'T CRY FOR ME ARGENTINA JULIE COVINGTON/MCA
- 13 THIS IS TOMORROW BRYAN FERRY/Polydor
- 14 MOODY BLUE ELVIS PRESLEY/RCA
- 15 DON'T LEAVE ME THIS WAY THELMA HOUSTON/Motown
- 16 SING ME THE BROTHERS/Bus Stop
- 17 SATURDAY NIGHT EARTH, WIND AND FIRE/CBS
- 18 THEY SHOOT HORSES DON'T THEY RACING CARS/Chrysalis
- 19 DON'T LEAVE ME THIS WAY HAROLD MELVIN/CBS
- 20 MY KINDA LIFE CLIFF RICHARD/EMI
- 21 DON'T GIVE UP ON US DAVID SOUL/Private Stock
- 22 SUNNY BONEY M/Atlantic
- 23 YOU'LL NEVER KNOW WHAT YOU'RE MISSING REAL THING/Pye
- 24 LOVE HIT ME MAXINE NIGHTINGALE/UA
- 25 JACK IN THE BOX MOMENTS/All Platinum

Albums

- 1 20 GOLDEN GREATS SHADOWS/EMI
- 2 HEARTBREAKERS VARIOUS ARTISTS/K-Tel
- 3 ANIMALS PINK FLOYD/Harvest
- 4 LIVE STATUS QUO/Vertigo
- 5 IN MY MIND BRYAN FERRY/Polydor
- 6 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 7 PETER GABRIEL/Charisma
- 8 DANCE TO THE MUSIC VARIOUS ARTISTS/K-Tel
- 9 RUMOURS FLEETWOOD MAC/Warner Bros.
- 10 EVITA VARIOUS ARTISTS/MCA
- 11 ARRIVAL ABBA/Epic
- 12 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 13 SONGS FROM THE WOOD JETHRO TULL/Chrysalis
- 14 BOSTON/Epic
- 15 22 GOLDEN GUITAR GREATS BERT WEEDON/Warwick
- 16 DAVID SOUL/Private Stock
- 17 GREATEST HITS ABBA/Epic
- 18 LOW DAVID BOWIE/RCA
- 18 VISION DON WILLIAMS/ABC
- 20 RED RIVER VALLEY SLIM WHITMAN/UA
- 21 HOTEL CALIFORNIA EAGLES/Asylum
- 22 BEST OF LENA MARTELL/Pye
- 23 WINGS OVER AMERICA/Parlophone
- 24 MOTORVATIN' CHUCK BERRY/Mercury
- 25 BULLINAMINGVASE ROY HARPER/Harvest

AM Action

(Continued from page 24)

Boz Scaggs (Columbia). The third single off this platinum plus LP is having no trouble at all garnering primary airplay, and enjoys new support this week from WOKY, KSTP, WQAM, WLAC, Z93, KJR, Q102, WNOE, WJON and KBEQ. Some encouraging moves include 38-28 KTLK, 26-21 WGCL, 35-31 KSLQ, 23-20 WPGC, 23-21 KLIF, HB-29 13Q, HB-25 WFIL, 28-22 WRK0, 28-25 KHJ, 39-37 WCOL and 23-21 KFRC. (Note: It appears to have a slightly stimulating effect on the LP, which is moving back up and is #46 on this week's LP chart.



Foreigner

Leo Sayer (Warner Bros.). One of the hottest records on the street and looking like it will be bigger even than his most recent smash. Added WPGC, WHBO, KFRC, KLIF, KJR, WQAM, 130Q (#28) and KTLK. Sales are all over the place, as evidenced by these terrific gains: 29-10 WKBW, 28-21 WQXI, 25-20 WMPS, HB-24 KHJ, extra-26 WLAC, 12-7 WRK0, 40-33 KILT, 31-28 KSLQ, HB-27 Z93 and 27-24 WOKY. A winner!

Q (Epic). Broke out of three or four major markets this week and last. Added full time at WQXI, one of the first stations in the country to test the record with a degree of success and also at KCBQ, Z93, WCOL and 10Q, WBBQ and WRFC. Already on WGCL (24-20) and WMAK (HB) as well as WGLF (30), 98Q (29-25), KYNO (30), WCUE (25-19) and HB-30 WFLB.

Rose Royce (MCA). Selling like crazy nationwide — across the board both r&b and pop and picks up some noteworthy stations this week. Y100, WPGC, Z93, KYNO, WERC, WRFC, WGLF and 98Q went with the record this week and is already on in Memphis (18-13 WHBQ), 22-17 K-100, 45-26 14ZYQ, 18-14 KERN and debut #28 KSLY.

Kiss (Casablanca). In "A" rotation after one week of play at WCOL (40-28). Also making strong gains at KSLQ (29-19), WGCL (28-23), WKBW (HB-30) and WPGC (18-12). Adds KILT, KTLK, WQXI (#29), KELY, WBBQ and WGLF to the growing list of supporters. Already on KSTP, Z93, WGUY, WCUE, FM 92, WCAO and 98Q.

NEW ACTION

Foreigner (Atlantic). "Feels Like the First Time." This first single release and the debut LP are meeting acceptance on a top 40, FM and retail level. Adds last week and this at DPGC (extra-27), KSLQ, WOKY, KJR (LP cut), WLAC (LP cut), WBBF, KJRB (NT LP cut), WRFC (35) and WFLB (LP cut).

Tavares (Capitol) "Whodunit." Following last week's lead of WABC are KSLQ, WLAC, WDRQ.

Captain & Tennille (A&M) "Can't Stop Dancin'." Instant heavyweight support on this up-tempo toe tapper. Last week, prior to availability of commercial stock, it went on KHJ, WGCL (29-24) and WFIL (HB-24) and this week its gets WMPS, KSLQ, 13Q, KTLK, WSGA, KDON, KRBE, WJON, WGSV, K100, WVBF, WCAO, 10Q, KYNO, 14ZYQ, KSLY, KERN and WOW.

McAuliffe To Chappell

■ NEW YORK — John McAuliffe has joined Chappell Music Company as director of finance, it was announced by Dick Anderson, vice president of finance.

Reporting directly to Anderson, McAuliffe will be responsible for financial reporting and the operations of the accounting department.

Commodores World Tour

■ LOS ANGELES — Motown recording group the Commodores are embarking on an extensive three month concert tour "Commodores — World Tour 1977." The group's itinerary includes performances in the United Kingdom, Holland, France, Germany, New Zealand, Australia, Malaysia and Hong Kong.

CLUB REVIEW

Ray Stevens: More Than Clever

■ NEW YORK — Ray Stevens (WB) is more than clever. He has taste. And he is a musician in the classic sense of the word. The show he brought to the Bottom Line recently was professional in every way—from horn arrangements, to the pacing, to the lighting.

Refreshing

It is the combination of cleverness, taste and musicianship, however, that was, in the words of one WB exec, so refreshing. "Ahab the Arab" and "The Streak," to mention two of his chart-toppers which were revitalized on this occasion, are not your sophisticated satires spilling over in social or political significance. They are funny songs. But Stevens is equally adept with a more serious tone,

as with the title song of his latest album, "Feel the Music."

A Ray Charles segment of the show gave indication of how strong a keyboardist Stevens is, and demonstrated how vital a part the Charles influence is in Stevens' own work. If there was anything lacking in his presentation it was a live performance of his latest hit (under the name Hen House Five Plus Too), "In the Mood." Maybe next time.

Opening was Doris Abrahams (Philo), known to local audiences for her laid-back northeast country-rock stylings. The focus is shifting ever more toward the rock end of the spectrum for her, as a four-piece band led by pianist Jeff Gutcheon provides a solid-back musical base.

Ira Mayer

Sylvers Get Gold



Capitol recording artists The Sylvers are shown receiving individual gold record awards for their single "Hot Line" while appearing with Bill Cosby at the Las Vegas Hilton. Pictured (standing, from left) are: Ricky Sylvers; manager Al Ross; Larkin Arnold, vice president, soul division; Don Zimmermann, executive vice president and chief operating officer; Dan Davis, vice president, creative services merchandising & advertising/press & artist relations; Jim Mazza, vice president, marketing; Larry Hathaway, district sales manager for the Los Angeles area; Joe Petrone, director, international marketing; and Bruce E. Garfield, director, press & artist relations. Seated are Leon, Pat, Foster, Angie, Edmund and James Sylvers.

New York, N.Y. (Continued from page 14)

Sex Pistols here . . . Is the **Small Faces** reunion finally about to happen with **Rick Wills** taking the place of **Ronnie Lane** on an album already recorded and about to be distributed through a branch of WEA?

HOLD THE ONIONS: Local fave **Elliott Randall**, whose "Elliott Randall's New York" is out about a month from Kirshner, did not let the recording of a solo album keep him from other endeavors. He'll be heard on **Harry Chapin's** next, be seen on Saturday Night Live again in a few weeks, is featured on **Steely Dan's** up-coming single (said by insiders to rival "Reelin' In the Years") and is arranging and playing guitar on **Joan Baez'** first for Portrait . . . The **Grateful Dead**, doing a total of 20 shows in 12 cities, will do eight nights in this area alone—three at **John Scher's** Capitol Theater in Passaic and five at the Palladium—all of which sold out a few hours after radio announcements were made that tickets would go on sale. One person is reported to have broken through a window of a store on Long Island in order to be the first on line at the Ticketron counter. Scher, incidentally, is promoting (or in some cases co-promoting) all the shows . . . Present and accounted for at CBS' fete for **Cheap Trick:** Swine Flu Sally, and members of **Kiss**, **Henry Gross**, the **Runaways**, **Sparks** and the **Mumps** (including **Lance Loud**) not necessarily at the same table.

CONFIDENTIAL TO A.C.: That's F-O-R-E-I-G-N-E-R!

Intl. Publishers Association Planned

■ NEW YORK — Implementing the decision reached by music publishers at MIDEM in January, plans are proceeding for the formation of a new international federation of popular music publishers. In the past, there has been a light music publishers division of the music section of the International Publishers Association. This subordinate structure, however, was deemed to deprive a vital segment of the industry of a clear and independent structure and voice. It is contemplated that the new popular music publishers' federation and the existing music section of IPA, which consists mainly of classical music publishers, will form a confederation for the purpose of joint expression of policy and action in implementing it on matters of interest to all music publishers.

Bylaws Being Drafted

At the meeting in Cannes, Salvatore T. Chiantia, chairman of the board of national Music Publishers' Association (USA), was designated chairman of the organizing committee, and Leonard Feist, president of NMPA, was designated executive secretary. In addition to Chiantia and Feist, members of the organizing committee are: Felix Faecq, Belgium; Hans Gerig, Germany; Dick James, U.K.; Georges Roquiere and Georges Meyerstein-Maigret, France; Stig Andersen, Sweden; Guus Jansen, Jr., Netherlands.

Representatives of Japan and Italy will be added to the organizing group.

Bylaws are being drafted which will be submitted first to the organizing committee and later to a meeting of representatives of all popular music publishing associations to be convened in May in

CBS International Taps Eliot Loshak

■ NEW YORK—Eliot Loshak has been appointed to the position of director, administration, CBS Records International, by Bernard DiMatteo, CRI vice president, development and administration.

Responsibilities

In this post Loshak will be responsible for administering the company's contracts and licensing agreements and evaluating its acquisition and diversification opportunities, including expansion into new markets. He will also assist CRI subsidiaries in their internal development efforts and participate in the development of CRI's long-range strategic plan.

Joining CBS with this appointment, Loshak was previously a vice president of Chelsea National Bank and Bank Leumi le-Israel.

Amsterdam.

It was agreed at the meeting in Cannes that the first undertakings for the new organization, the name of which has not yet been determined, will be to ensure a continuing flow of information among music publishers of various countries as to significant developments wherever they may appear and to establish a visible and audible presence at international meetings where the opinions and concerns of the popular

Ascher at AGAC Lunch

■ NEW YORK — Ken Ascher, composer of "A Star Is Born," will be the next featured speaker at the American Guild of Authors & Composers luncheon on March 24.

Veteran composer / lyricist George Weiss spoke at the first session last month. Reservations are required for the seminar and may be secured through AGAC. music publishing fraternity may be effectively expressed.

'Evita' College Broadcast Set

■ NEW YORK—Monday (21) at 9:30 p.m., 11 New York area college radio stations, in conjunction with MCA Records, will broadcast "Evita," the recently released double-record set by Andrew Lloyd Webber and Tim Rice.

"Evita," the opera based on the life of Eva Peron, second wife to the late Argentine dictator, Juan Peron, will be aired in its entirety by the following college radio stations: WNYU (New York University); WRSU (Rutgers University); WPRB (Princeton University); WBAU (Adelphi University); WBCR (Brooklyn College); WFMU (Upsala College); WVHC (Hofstra University); WRVC (Union College); WPUB (Pace University); WBJB (Brookdale Community College); WVBU (Bucknell University).

Daniels Band Scores Movie



Charlie Daniels and The Charlie Daniels Band have just completed scoring the motion picture "Whiskey Mountain," produced by Richard Davis and directed by William Grefe. "Whiskey Mountain," filmed in Rayburn County, Georgia, stars Christopher George and newcomer Preston Pierce. Seen here (from left) are: Daniels' manager Joseph E. Sullivan, Preston Pierce, Christopher George, Charlie Daniels, William Grefe and Daniels' publicist, Ron Huntsman.

Gersh Promotes Zucker

■ NEW YORK — Richard Gersh Associates, Inc. has announced the promotion of Bonnie Zucker to senior account executive.



Bonnie Zucker

Ms. Zucker, who has been with the Gersh office for the past five years, has been involved as publicist on campaigns for major accounts including Kris Kristofferson, Barry Manilow, Melba Moore, K.C. & The Sunshine Band, Blondie, Walter Murphy and Peter Lemongello.

As a tie-in to the college broadcast, MCA will host an audio-visual presentation of "Evita," similar in format to the North American album listening preview held in January at New York's Barbizon Plaza Hotel Theatre, on March 26 at 8 p.m., in New York University's Loeb Student Center. In addition to inviting college radio stations that did not participate in the network broadcast, college press, and some New York area dealers, MCA will be giving away over 400 tickets to the presentation, via college radio plugs.

To insure a maximum listening audience at participating colleges, MCA placed ads in various school publications and supplied campuses with "Evita" merchandising materials to promote the broadcast.

20th Plans Campaign For Keane Brothers

■ LOS ANGELES—20th Century Records has announced a merchandising campaign to coincide with the debut album release by The Keane Brothers. The promotion drive will include television, radio and consumer press in key markets throughout the country.

A debut single from the album "Help! Help!" will be shipped immediately, and extensive television thrust will be the primary emphasis of the drive.

The Keane Brothers, Tom, age 12, and John, age 11, will be making repeat appearances on the Mike Douglas Show, Dinah, and the CBS special, "Razzmatazz," and will also be making supplementary national TV appearances, plus heavy local appearances in New York, Los Angeles, Detroit and Cleveland.

In addition, special 60-second and 30-second TV advertising spots have been devised for saturation in Detroit and Cleveland for a two week period. The spots have been created by filmmaker Andrew Chiamonte.

Major advertisements will also be utilized at the consumer level, along with a special promotional tour by the Keane Brothers in all key markets. Drives in each city will include concentrated in-store displays, special mobiles, full color posters, T-shirts and related promotion activities, including "hot dog" parties.

The campaign will carry into April, when the Keane Brothers begin production for their own half-hour variety show which will air on CBS-TV this summer.

CBS Promotes Kotecki

■ NEW YORK — John Kotecki has been appointed to the position of vice president, national accounts marketing, CBS Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.

In his new post, Kotecki will be responsible for the direction and coordination of sales, merchandising and advertising programs with the industry's national rack merchandisers and retail accounts. He will also be directly involved with the development of national sales programs and artist development campaigns. He will report directly to Paul Smith, vice president, marketing, branch distribution, CBS Records.

Kotecki joined CBS Records in 1966 as Detroit branch manager. In 1975, he was promoted to New York branch manager. Prior to joining CBS Records, he was the general manager of Musical Isle Record Corp.

RCA Names Galante N'ville Operations Dir.

■ NASHVILLE—The appointment of Joe Galante as director, Nashville operations, has been announced by Jerry Bradley, division vice president, Nashville operations, RCA Records.



Joe Galante

In addition to marketing, Galante has a broad range of responsibilities, including recording budgets, scheduling country music product into RCA's overall release program, serving in liaison with RCA's business and talent affairs, serving in liaison between country artists and product and RCA's product managers, and serving in financial and budgetary capacities.

Before going to Nashville, Galante had been manager, merchandising administration, for RCA Records in New York. He joined RCA Records in 1971 as a budget analyst, shortly thereafter becoming a budget administrator, and a short time later becoming administrator of promotion.

All American Pacts With New Image

■ NASHVILLE — Bob Fuller and Jack Adams of All-American Record Distributing Incorporated have announced the signing of New Image Records of Toledo, Ohio to the roster of labels it now distributes.

Snuffy Miller Joins Twitty Bird Prod.

■ NASHVILLE — Effective March 1, 1977, Snuffy Miller, former producer for MCA Records, has been retained as a producer for Twitty Bird Productions, an independent company owned by Conway Twitty.

Lou Manley has been appointed promotion director for the company and will coordinate all radio and media relations for those artists produced by Twitty Bird.

Dee Henry, a former employee of Woodland Studios, has been named to replace Manley as secretary to Conway Twitty and Conway Twitty Enterprises.

Hugh Carden, business manager, and Don Garis, accountant for Conway Twitty Enterprises, will oversee the administrative facets of Twitty Bird Production Company.

Fan Fair Scheduled for June 6-12

■ NASHVILLE — Once again Nashville is gearing up for Fan Fair, a week of shows and activities which is scheduled to take place June 6-12 at Nashville's Municipal Auditorium. Fan Fair includes more than 25 hours of live entertainment featuring top country music artists, a bluegrass concert, an old-time fiddlin' contest, picture taking and autograph sessions with the stars, a large fan club and record label exhibition, tickets to Opryland USA and the Country Music Hall of Fame, and three lunches.

Softball Tourney

Once again the event will be kicked off by a Fan Fair Slow-Pitch Softball Tournament. The free-to-the-public tourney will be held at Nashville's Two Rivers Park, located just off Birley Park-way near Opryland.

Any country music organization wishing to enter a team in the competition should contact Ray Pradines at the Country Music Association, 7 Music Circle North, Nashville, Tennessee; phone: 244-2840.

Registration

Fan Fair registration per person (adult or child) is \$30. Those arriving in Nashville may pick up their registration credentials at the Municipal Auditorium (Fan Fair Headquarters) beginning Monday, June 6, 1977 at 12 noon.

For registration forms and brochure, write to Fan Fair, Box 2138, Nashville, Tennessee 37214. Fan Fair is co-sponsored by the Country Music Association, Inc. and the Grand Ole Opry.

Asleep at the Wheel Broadcast in USSR

■ LOS ANGELES—The "Western Swing" music of Capitol Records' Asleep At The Wheel was broadcast to Russia last week through the United States "Voice of America" program. The broadcast, beamed from Washington, D.C. to Moscow, featured songs from all the group's albums.

Song Series

In conjunction with this broadcast, Asleep At The Wheel performed at the American Song Series in Washington, D.C. on March 20. The series has, as special guests, members of the U.S. State Department's Cultural Exchange Program.

Upcoming Show

In addition, Asleep At The Wheel was to re-enter the Voice of America studios on March 21 to tape a show to be broadcast all over the world. After the telecast is re-dubbed in 20 different languages, the program will be distributed for an April 9 airing date.

NASHVILLE REPORT

By RED O'DONNELL



■ Did I tell you that Loretta Lynn is booked for appearance April 7 on CBS-TV's "Viewers Choice" special to be hosted by George Burns? It's to be a show where all guests were selected in a survey by CBS of its viewing audience's performance. April is going to be network exposure month for Loretta. She's on Frank Sinatra's ABC special April 21 . . . Meanwhile, her hardback "Coal Miner's Daughter" biography, which sold 175,000, soon hits the market as a paperback. Originally scheduled for press run of 250,000 it now will run at more than 600,000. Conservative marketing estimates figure it'll hit a million in sales by June!

Or did I tell you that Kris Kristofferson and wife Rita Coolidge are expecting an addition to the family in September? They are parents of a 3-year-old daughter, Casey.

Singer Lois Johnson is in the local Vanderbilt Hospital for treatment for viral infection of the optic nerve. In situations such as this there always is a danger to the eye! . . . Just learned the other day that Playboy Records' hit recording artist Mickey Gilley underwent open heart surgery 15 years ago. He still performs from the heart!

Trivia Dept.: When Sonny James phones a friend or acquaintance he begins the conversation with, "This is Son." (He's Sonny in public but Son at home?) . . . Dolly Parton explaining why she quit her
(Continued on page 116)

COUNTRY PICKS OF THE WEEK

SINGLE MERLE HAGGARD, "IF WE'RE NOT BACK IN LOVE BY MONDAY" (G. Morton/S. Throckmorton; Tree, BMI). One of Haggard's strongest attributes has to lie in the fact that the man refuses to disappoint anyone in his choice of material. His vocals remain flawless and they are pushed way out front here. Take it out of the box and add it. MCA 40700.

SLEEPER TOMPALL GLASER, "IT'LL BE HER" (B. R. Reynolds; Devereaux/Kimtra, ASCAP). Tompall has one here which shouldn't find any format restrictions. A good solid country song receives superb support from the Outlaw Band, which continues to provide spicy instrumentation. It's on the mark and chart-bound. ABC 12261.

ALBUM CONWAY TWITTY, "PLAY, GUITAR PLAY." The "High Priest" of country music serves-up a collection of prime cuts here, including two no. ones, "I Can't Believe She Gives It All To Me" and "The Letter." Also included is his currently bulleted title cut, and a great remake of "Good Time Charlie's Got The Blues." MCA 2262.



COUNTRY HOTLINE

By MARIE RATLIFF

■ **FEARLESS FORECAST:** Mercury's newest addition, Sherri Williams, has an unusually good first entry with "Triangle." A superb Jerry Gillespie production emphasizes the fine performance — watch for big things to happen!

Randy Barlow takes the Elvis Presley classic, "Kentucky Woman," and gives it another run at national chart status. Already strong at WIRE, KLAQ, WEMP, KKYX, WJQS, WONE, WWOL, KNIX, KDJW, WAME, KFDI and KJJJ.

Rayburn Anthony's "Lonely Eyes" gaining a nationwide following. It's on and moving at KERE, WHOO, WMTS, WJQS, WTSO, KSOP, WINN, KKYX, WDEE, WBAM and KFDI.



Randy Barlow

Ray Price has a super version of Larry Gatlin's "Help Me" that is breaking nationwide. It's hot at WBAP, KJJJ, WEET, WKDA, WBAM, KKYX, WHOO, WIRE, KFDI, WJQS and KSO.

Monster Movers: Crystal Gayle, Freddy Fender, Dickey Lee.

LP Interest: Charlie Rich's "On My Knees" from the "Take Me" album looks good at WINN; Mickey Newbury's "Bless Us All" playing at WHK; Jonathan Edwards' "Angelina" spinning at WSLR.

Barbara Mandrell has an early start on "Married But Not To Each Other," pulled from her "Midnight Angel" LP. It's already added at KBOX, WIRE, WDAF, WIVK, WCMS, KSO, WKDA and WINN.



Linda Hargrove

Connie Smith's "The Latest Shade of Blue" starting in the midwest and southwest markets; Roy Clayborne's "Different Kind of Flower" big in the Phoenix-Tucson area.

Linda Hargrove beginning to move at KVOO, WSLC, KGFX and WSLC with "Old Fashioned Love." John Wesley Ryles' "Fool" added at KENR, KIKK, WBAM, KFDI and KVOO.

LaWanda Lindsey's "Walk Right Back" starting to show in Texas markets; Ann J. Morton's "You Don't Have To Be A Baby To Cry" added at KWJJ, WSLC, KFDI and KJJJ.

SURE SHOTS

Eddie Rabbitt — "I Can't Help Myself"
Merle Haggard — "If We're Not Back In Love
 By Monday"
Joe Stampley — "She's Long Legged"

LEFT FIELDERS

Bellamy Brothers — "Crossfire"
Billy Thundercloud — "Let Me Be Your Man"
Tompall Glaser — "It'll Be Her"
Lloyd Goodson — "Down Home Up Bringin'"

AREA ACTION

Mike Finnigan — "Misery Loves Company" (KIKK)
Tommy O'Day — "Billy Bayou" (WEMP)
Nat Stuckey — "Please James" (KNIX)
Mary Kay Place — "Vitamin L" (WCMS)

Nashville Hosts AFTRA Talks

■ NASHVILLE — The American Federation of Television and Radio Artists (AFTRA) opened negotiations with representatives of the phonograph recording industry on March 8 in Nashville for the first time in the history of the industry. Traditionally, negotiations have been held only in New York and L.A., but in response to the growth and importance of Nashville record production, AFTRA scheduled negotiation meetings in Nashville at the ASCAP building.

Support Expressed

Tennessee Governor Ray Blanton invited AFTRA national president Joe Slattery, national executive secretary Bud Wolff and national general counsel Mortimer Becker to his office upon their arrival to welcome them to Tennessee, and present them with certificates naming them as Honorary Citizens of Tennessee. Governor Blanton expressed the support and interest of all Tennesseans in the growth and development of all aspects of the entertainment industry to AFTRA's national leadership, according to the Nashville local president Carol Montgomery. Mayor Richard Fulton (an AFTRA member himself), Davidson County Sheriff Fate Thomas and the Nashville Chamber of

Commerce were assisted by MCA recording artist Jeannie Pruett, composer Kenny O'Dell, ABC Dot recording artist O. B. McClinton, and singer Yvonne Hodges, in presenting a series of Honorary Awards to roll out the red carpet for the visiting AFTRA delegation.

AFTRA represents over 30,000 singers, announcers, actors and dancers in the radio, television and phonograph industry nationally, and over 900 members in Nashville and Memphis.

Negotiation Team

AFTRA's negotiation team was led by national executive secretary Sanford I. (Bud) Wolff; national president Joe Slattery; national general counsel Mortimer Becker of New York; Ken Groot, executive secretary, New York; Bob Spiro, staff executive, New York; Allan Davis, executive secretary, Los Angeles; Louis Nunley, national vice president, Nashville; and David Maddox, Nashville, local executive secretary.

Next Meeting

The Nashville meetings were expected to center around AFTRA's proposals to the recording industry and the clarification of issues. The next round of talks are set for March 22 in New York at CBS headquarters.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Bob Lockwood**, long-time air personality in Nashville and other cities, now looking. Most recently Lockwood was with WKDA in Music City. He can be reached at (615) 383-0450 . . . Scratch some of what appeared here about the format change in Salt Lake City at KSOP. There'll be a change, but mostly in the mixture. **Joe Flint** says the top 30 will get a better rotation, new adds will be between 15 and 20 per week and when a record peaks it'll go straight to the oldie file rather than taking a slow slide down the survey. The station showed a number two overall in the last book . . . One of the better known PD types around the country "would make a move." If you've a need get in touch with me . . . **Ed Chandler** and his crew at KSON held a Dolly Parton weekend in conjunction with her appearance in the city. They gave away a bunch of "New Harvest" albums and presented an hour long special on the lady. Response was excellent.

John Lego moves from KHOW to KERE as GM. Both are in Denver . . . WVOK, 50kw outlet in Birmingham, is now a full-time country outlet—again. Years ago the station was a country giant with folks like **Joe Rumour** doing his show from studios at the house. **Dan Brennan** will handle the programming and **Dianne Brennan** from WBAM (Montgomery, Ala.) will offer some consultation on the music. They'll use OK/69 as a logo. No Freudian symbolism there—maybe . . . The line-up at WHK (Cleveland), now that **Ron Jones**, PD, has taken himself off the air, is **Gary Dee**, **Joe Finan**, **Jim Brady**, **Mike Winchester**, **Terry Stevens** and **Doc Lemmon** . . . **Dene Hallam**, PD at WFEC (Harrisburg, Pa.), needs a bright morning man yesterday . . . **Chris McGuire** at KFTN (Provo) needs a mid-day personality, and **Jim Moore** at WFMB (Springfield, Ill.) needs a morning man and an evening personality. He lost both ends of the day to major markets in the same week . . . WBIR-FM, new full-time country signal in Knoxville, has appointed **Karl Shannon** as PD. He comes from WINN in Louisville . . . **Dan Williams** moves from WHIM (Providence) to WCMS (Norfolk) in p.m. drive . . . The line-up at KWIP (Merced, Cal.) is **Kent Hopper**, OM, **Bob Lee**, **Jerry Daniels** and **Mark Stevens**.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

EDDIE RABBITT—Elektra 45390

I CAN'T HELP MYSELF (E. Rabbitt/E. Stevens; Briarpatch/DebDave, BMI)
Great record! Rabbitt may be helping himself to another No. 1 spot on the charts with this infectious cut. Producer David Malloy's impeccable work helps too.

JODY MILLER—Epic 8 50360

SPREAD A LITTLE LOVE AROUND (R. Leigh; UA, ASCAP)

Jody's switch to producer Jerry Crutchfield seems to have worked like magic. Her best yet and undoubtedly a hit.

JOE STAMPLEY—Epic 8 50361

SHE'S LONG LEGGED (D.D. Darst/N.D. Wilson; Al Gallico, BMI)

A solid back-beat bolsters this foot-stomper which carries that unmistakable Stampley sound. It shouldn't have any trouble going to the top of anyone's list.

JEAN SHEPARD—UA 956

HARDLY A DAY GOES BY (R. J. Jones; Brougham Hall, BMI)

Soft, sensuous vocals mark this tune about the haunting memory of a lost love. A fine performance.

SHERRI WILLIAMS—Mercury 73894

TRIANGLE (J. Kelly; Tree, BMI)

A guy gets torn between two lovers on this cut, and one of them decides to blow him away. Both the lyrics and a catchy, lilting melody should carry it far.

LLOYD GOODSON—UA 952

DOWN HOME UP BRINGIN' (L. Goodson; Brother Karl's, BMI)

Goodson's upbringing shines through on this solid, self-penned country cut. It's a tribute—and a fine one. Watch for it.

JAMES TALLEY—Capitol 4410

ALABAMA SUMMERTIME (J. Talley; Hardhit, BMI)

The First Lady has good taste. Talley is reportedly one of her "favorite" artists. He needn't rely on her endorsement, though, as long as he comes forth with songs like this. It's in the grooves, as they say.

TINA RAINFORD—Epic 8 50340

SILVER BIRD (R. Vapulus; Intersong, ASCAP)

Someone discovered this tune in Germany, where it was a smash, and wisely brought it home. It's got charm all its own and could be one of the year's big surprises.

ROY CLARK—ABC/Dot DOA 17667

HALF A LOVE (R. Clark/R. Lane; Tree, BMI)

Clark may not have dreamed it but the flip side of his previous single was a hit, and here it is. It garnered so much attention as a "B" side, ABC/Dot decided to officially flip it. It's a cooker.

NATE HARVELL—Republic 372

JUST ANOTHER MAN (D. Pfrimmer; Singletree, BMI)

A lady joins a construction outfit and creates a furor on this peppy up-tempo number, spiced up by some of the finest pickin' we've heard in a while.

GEORGE HAMILTON IV—ABC/Dot DO 17687

I WONDER WHO'S KISSING HER NOW (J.E. Howard/F.R. Adams/W.M. Hough; Jerry Vogel, ASCAP/B. Marks, BMI)

Hamilton has teamed up with both ABC/Dot and producer Alan Reynolds recently and this is their debut as a unit. The easy-paced, waltz-type tune sounds like a hit.

REBECCA LYNN—Calliope 8002

SOMETHING PRETTY BAD (B. Mize; Wemar, BMI)

The emphasis is on Rebecca's bright, perky delivery and it has all the momentum necessary to carry it chartward.

JESSECA JAMES—MCA 40703

MY FIRST COUNTRY SONG (C. Twitty; Twitty Bird, BMI)

Pretty little Jesseca embraces her daddy's song with a strong vocal performance which should elicit immediate favorable response.

Songwriters on the Air



Nashville's public broadcasting station, WDCN-TV, became the recent television scene of an experiment in entertainment entitled "Songwriter's Night," which was instigated this year as part of that facility's fund-raising Festival '77 program, and netted the operation an additional \$6,700. Staged in cooperation with the Nashville Songwriter's Association International, the five hour "live" broadcast presented viewers with a close look at the creative world of songwriters at work, and offered samplings by many of the industry's best-known writers. Shown above are Bobby Borchers and Harlan Howard (both seated), who were among the many authors performing on the show, along with co-hosts Ed Bruce and Nat Stuckey.

Nashville Report *(Continued from page 114)*

weekly syndicated series: "It was too time consuming. Money had nothing to do with it. I couldn't seem to get it together the way I wanted it. It was difficult to do well and keep my tour schedule of personal appearances going. I decided the strain just wasn't fair to me or the TV producers (Show Biz, Inc.)."

Ruth Buzzi, here to promote her United Artists single of "You Ought To Hear the Song," phoned more than 100 deejays across the nation. "It's a country song—and I'm a country singer," vows the vivacious Buzzi . . . When ABC hosts a party for its affiliates March 27-28 in Washington at the National Association of Broadcasters meeting, the RCA recording trio of **Dave and Sugar** will be the "country entertainment."

Speaking of classy, "achiever-type" (?) names for singers, **Dee Dee Prestige** is a newcomer (relatively) to the local scene. Dee Dee is from Minnesota—and who knows, perhaps one day Prestige may be a prestigious performer? . . . **Myron Floren**, assistant conductor and accordionist with **Lawrence Welk**, was here to talk with reporters about his GRT album, "Nashville Sessions," due for release in the near future. The lp, produced by old pro **Gary Paxton**, was cut at Sound Shop Studio, with an assist from **Dick Heard** and arrangements by **Don Tweedy**.

The songs include "Tennessee Waltz," "San Antonio Rose," "Country Boy," "Before the Next Teardrop Falls," "Angel's Serenade," "He'll Have To Go" and "Delta Dawn." Strictly accordion, backed up by voices and 10 strings, Floren said.

Birthdaying: **Stan Hitchcock**, **Charley Pride**, **Bonnie Guitar**, **Carol Lee Cooper**, **David Rogers**.

Capitol recording artists **Asleep at the Wheel** will tour Europe with **Emmylou Harris** March 22-April 18 . . . KFTN (Provo, Utah) program director **Chris McGuire** persuaded his boss & station owner **Bill Anderson** to get involved in a recent promotion. Bill pumped free gasoline at a service station to any motorist who showed up with a KFTN bumper sticker.

Judy Richards has a new single, "Love Among the People," on the IRDA label—produced by **Chuck Glaser** for Eau Gallie Productions of Satellite Beach, Fla. Interesting story about Judy: She owns two florist shops in Florida. (Started 'em with two carnations and a rose!) Incidentally, **B. D. Cullen** of Palm Bay, Fla. wrote the song. It's lyrics have undertones of President **Jimmy Carter**—but don't capitalize on the peanuts angle! . . . **Red Steagall** has been singing his latest, "I Left My Heart In San Francisco," all over Europe.

Listening to **Chet B. Atkins**: "Yes, I'm a perfectionist. I frequently wish I wasn't. Perfectionists have a habit of performing for their peers—musicians, in my case.

"I probably would be much better off if I played for the people—instead of other pickers. After all, the people decide whether you're going to be popular or not."

Country music and Nashville Sound artists are slated for more network exposure. NBC-TV will tape one of its "Big Event" series at the Grand Ole Opry House April 4-7 for airing April 27. Performers set for appearances on the 90-minute program include **Tammy Wynette**, **George Jones**, **Tennessee Ernie Ford**, **Crystal Gayle**, **Mel Tillis**, **Larry Gatlin**, **Ronnie Milsap** and **Don Williams**. **Ray Stevens** has been tentatively set as host.

Rodriguez Telethon Raises \$100 Thousand

■ CORPUS CHRISTI — A star filled line-up of talent raised over \$100 thousand March 6 during the 12-hour Johnny Rodriguez Telethon '77 broadcast live over KRIS-TV, an NBC affiliate, and cable television from Corpus Christi, Texas.

Celebrities

Joining Rodriguez for the telethon were Dr. Hook, Dolly Parton, Tom T. Hall, Johnny Bush, former Texas football coach Darrell Royal and Willie Nelson and his Family Band. Money raised during the telethon will be used to help support the Johnny Rodriguez Life Enrichment Activities Center, a recreational project for multi-handicapped children and adults serving South Texas.

Late Start

The Telethon kicked off nearly an hour late, due to technical problems, with Rodriguez and his Music City Band taking the first time slot at 6:45 a.m. He was followed by several Mexican-American bands popular in the South Texas area, who provided Spanish music. At 10:15 Dr. Hook took to the stage and performed such hits as "Only Sixteen," "Cover of the Rolling Stone," "A Couple More Years" and "A Little Bit More." During the 90 minutes that Dr. Hook performed a set, pitched for money to the audience, left the stage and signed autographs and did an encore, over \$15,000 was raised for the Rodriguez project.

Willie Nelson

Willie Nelson and his Family Band went on stage at 4 p.m. and raised nearly \$15,000 in the ensuing hour. He was joined by Dolly Parton, Hall, Johnny Bush and Rodriguez and the Music City Band at 5 p.m. for a two hour jam. Revenues collected in the final three hours of the show amounted to nearly \$50,000.

Last year's telethon had previously held the record of over \$68,000 raised at the event.

Tommy Jennings Joins Roger Miller's Music

■ NASHVILLE—Carole Dove, general manager of Roger Miller's Music organization, has announced the appointment of Tommy Jennings as director, creative development and artist relations. In Jennings' new capacity, he will take the reins of the catalogues administered by Miller's firm (Channel, Cordial and Debar) as well as being responsible for representing the music from Miller's own companies, Alrhond and Royal Oak.



THE COUNTRY ALBUM CHART

MARCH 26, 1977

MAR. 26	MAR. 19		WKS. ON CHART
1	2	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	9
2	3	VISIONS DON WILLIAMS—ABC Dot DOA 2064	7
3	1	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	15
4	4	RONNIE MILSAP LIVE—RCA APL1 2043	17
5	5	THE COUNTRY AMERICA LOVES STATLER BROTHERS—Mercury SRM 1 1125	8
6	6	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	8
7	9	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468	3
8	7	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	14
9	15	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON—RCA APL1 2188	4
10	10	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	21
11	17	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	3
12	25	HEART HEALER MEL TILLIS—MCA 2252	4
13	14	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	60
14	16	BEST OF DONNA FARGO—ABC Dot DO 2075	5
15	19	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	4
16	20	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	5
17	12	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	19
18	18	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	7
19	23	TAKE ME CHARLIE RICH—Epic KE 34444	4
20	24	JOHNNY DUNCAN—Columbia KC 34442	5
21	37	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601	2
22	26	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	5
23	8	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	24
24	27	I'M SORRY FOR YOU MY FRIEND MOE BANDY—Columbia KC 34443	3
25	30	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	4
26	33	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	4
27	41	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA APL1 2072	2
28	28	BEST OF THE STATLER BROTHERS—Mercury SRM:1 1037	57
29	11	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	16
30	29	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	16
31	31	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	11
32	35	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	4
33	22	ME AND McDILL BOBBY BARE—RCA APL1 2079	7
34	34	BEST OF GLEN CAMPBELL—Capitol ST 11577	18
35	43	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON—Columbia KC 34439	2
36	36	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	30
37	39	FOUR BILLY SWAN—Columbia PZ 34473	4
38	38	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	89
39	45	PAPER ROSIE GENE WATSON—Capitol ST 11597	2
40	21	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	37
41	13	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	21
42	56	FEEL THE MUSIC RAY STEVENS—Warner Bros. BS 2997	2
43	49	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990	5
44	44	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	76
45	—	24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS—MGM MG 2 5303	1
46	32	BEST OF FARON YOUNG—Mercury SRM 1 1130	6
47	48	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	9
48	40	BEST OF DOLLY PARTON—RCA APL1 1117	44
49	—	THUNDER IN THE AFTERNOON MAC DAVIS—Columbia PC 34313	1
50	42	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	10
51	51	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	39
52	60	HERE'S JODY MILLER—Epic KE 34446	2
53	—	CAROLINA DREAMS MARSHALL TUCKER BAND—Capricorn CP 0180	1
54	54	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	4
55	47	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	19
56	46	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	61
57	50	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	30
58	53	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	15
59	57	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	22
60	52	YOU AND ME TAMMY WYNETTE—Epic KE 34289	25
61	—	RAIN ON GENE COTTON—ABC AB 983	1
62	55	GREATEST MOMENTS AT THE GRAND OLE OPRY VARIOUS ARTISTS—RCA CPL2 1904	6
63	62	DAVE & SUGAR—RCA APL1 1818	28
64	58	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	24
65	59	20-20 VISIONS RONNIE MILSAP—RCA APL1 1666	44
66	65	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	18
67	63	HIGH TIME LARRY GATLIN—Monument MC 6644	15
68	64	AFTER THE LOVIN' ENGELBERT HUMPERDINCK—Epic 34381	9
69	61	BILL MONROE SINGS BLUEGRASS BODY AND SOUL—MCA 2251	6
70	69	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	31
71	71	TEDDY BEAR RED SOVINE—Starday SD 968X	37
72	74	KENNY ROGERS—United Artists LA689 G	20
73	66	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	29
74	67	MIKE LUNSFORD—Starday SD 969X	6
75	68	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	29

THE NEW STAR ON THE HORIZON!

58



CRISTY LANE & HER NEW HIT "TRYIN' TO FORGET ABOUT YOU"

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& RADIO ACTION

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WVYN	KLLT	KSO
WONE	KWAT	KRAK
WTSO	KHAK	KDJW
WMAY	KKYX	KTTS
WSLC	KNUZ	KOYN
WWOL	KVOO	KEBC
WSLR	KWJJ	KOOO
WHK	WYDE	KMO
WSB	WXOX	KIKN
WGN	WAXX	KGRI
WSIX	WNAD	KQIN
WMNI	WPNX	WOIK
WCMS	WDEN	WLBB
WLOL	WMAD	WPIK
WVOJ	WGBG	KRKT
WYNK	WESC	KCMX
WUNI	WTOD	KBMV
WJQS	WQQT	KCIL
WITL	WBIE	KYKR
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Written By:
B. BRYANT
HOUSE OF BRYANT PUBL.

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	MAR. 26	MAR. 19	WKS. ON CHART
1 2 SOUTHERN NIGHTS GLEN CAMPBELL Capitol 4376			9
2 1 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875			9
3 6 LUCILLE KENNY ROGERS/Unired Artists XW929 Y			9
4 3 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638			12
5 5 DESPERADO JOHNNY RODRIGUEZ/Mercury 73878			11
6 8 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474			8
7 10 ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472			8
8 12 PAPER ROSIE GENE WATSON/Capitol 4378			9
9 9 YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466			9
10 13 DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876			7
11 4 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308			15
12 14 EASY LOOK CHARLIE RICH/Epic 8 50329			8
13 16 MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305			7
14 23 SHE'S GOT YOU LORETTA LYNN/MCA 40679			5
15 17 I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y			9
16 15 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671			10
17 24 SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334			7
18 21 SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100			6
19 25 (YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329			5
20 20 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467			10
21 26 LOVIN' ARMS SAMMI SMITH/Elektra 45374			8
22 31 PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682			4
23 7 HEART HEALER MEL TILLIS/MCA 40667			11
24 29 ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212			5
25 22 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371			11
26 18 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668			10
27 11 MOODY BLUE ELVIS PRESLEY/RCA PB 10857			14
28 40 YESTERDAY'S GONE VERN GOSDIN/Elektra 45353			4
29 33 TEXAS ANGEL JACKY WARD/Mercury 73880			8
30 45 SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683			3
31 44 LOVIN' ON T. G. SHEPPARD/Hitsville 6053			4
32 19 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343			12
33 43 THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680			3
34 27 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316			14
35 28 THE MOVIES STATLER BROTHERS/Mercury 73877			11
36 42 I'M LIVING A LIE JEANNE PRUETT/MCA 40676			6
37 54 I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487			3
38 38 ME AND THE ELEPHANTS KENNY STARR/MCA 40672			8
39 51 SEMOLITA JERRY REED/RCA PB 10893			4
40 49 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223			6
41 41 CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674			8
42 50 I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116			5
43 56 LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339			3
44 30 IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC Dot DOA 17672			14
45 36 SAM OLIVIA NEWTON-JOHN/MCA 40670			9
46 37 MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859			11
47 61 JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17682			3
48 63 I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899			4
49 60 LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DO 17685			3
50 77 (LET'S GET TOGETHER) ONE LAST TIME TAMMY WYNETTE/ Epic 8 50349			2



51 57 LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	6
52 70 THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	2
53 65 THE LAST GUNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483	5
54 58 AUDOBON C. W. McCALL/Polydor PD 14377	5
55 71 LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	2
56 32 CRAZY LINDA RONSTADT/Asylum 45361	16
57 66 BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389 4	
58 67 TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110	5
59 34 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314	16
60 72 I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DO 17684	3
61 35 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453	16
62 73 IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/RCA PB 10914	2
63 75 LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	3
64 64 GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318	7
65 68 DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049	6
66 39 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	12
67 79 FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010	2

CHARTMAKER OF THE WEEK

68 — I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE United Artists XW948 Y		1
69 80 MY SWEET LADY JOHN DENVER/RCA PB 10911		4
70 74 STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482		4
71 46 TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297		16
72 83 LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480		3
73 — EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y		1
74 78 IF THERE EVER COMES A DAY MIKE LUNSFORD/Starday SD 149		4
75 48 SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375		8
76 47 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650		14
77 84 I'M SAVIN' UP SUNSHINE DALE McBRIDE/Con Brio 117		3
78 86 RODEO BUM MEL STREET/GRT 116		2
79 81 LAY SOMETHING ON MY BED BESIDES A BLANKET CHARLY McCLAIN/Epic 8 50388		4
80 — LONELY EYES RAYBURN ANTHONY/Polydor 14380		1
81 — KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381		1
82 90 ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342		2
83 91 RUBY'S LOUNGE BRENDA LEE/MCA 40683		2
84 — HELP ME RAY PRICE/Columbia 3 10503		1
85 82 LOVE DOESN'T LIVE HERE ANYMORE RANDY CORNOR/ ABC Dot DOA 17676		5
86 62 SWEET CITY WOMAN JOHNNY CARVER/ABC Dot DOA 17675		8
87 87 WORLD FAMOUS PARADISE INN BUCK OWENS/ Warner Bros. WBS 8316		6
88 52 ALL THE SWEET MEL McDANIEL/Capitol 4373		10
89 97 THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393		2
90 94 LUNCHTIME LOVERS ROBB REDMOND/NBC 001		2
91 — I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383		1
92 — I CAN GIVE YOU LOVE MUNDO EARWOOD/True 101		1
93 — THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118		1
94 53 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661		17
95 — FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679		1
96 76 LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 11014		7
97 99 THE REASON WHY I'M HERE JONI LEE/MCA 40687		2
98 100 DO THE BUCK DANCE RUBY FALLS/Fifty States FS 50		2
99 88 WAITIN' AT THE END OF YOUR RUN AVA BARBER/ Ranwood 1071		6
100 — WHAT KIND OF FOOL (DOES THAT MAKE ME) BRIAN SHAW/Republic IRDA 360		1



Confused about next week's add's?



We have the solution!

Dickey Lee

"If You Gotta Make A Fool Of Somebody" PB-10914

BB-64★ RW-62★

Eddy Arnold

"(I Need You) All The Time" PB-10899

BB-43★ RW-48★

RCA Records

"Sugar and spice and all things nice!"

FARGO COUNTRY



Featuring
the smash hit

"Mockingbird Hill"

(WBS 8305)

On Warner Bros. records & tapes.

BS 2996



"Warner Country is Fargo Country."