

RECORD WORLD

Who In The World: Al Stewart

HITS OF THE WEEK

SINGLES

QUEEN, "TIE YOUR MOTHER DOWN" (prod. by Queen) (writer: Brian May) (Queen/Beechwood, BMI) (3:43). The song which kicked open Queen's recent triumphant concert tour is a no holds barred rocker. While the harmonies remain ever present, the operatic overtures do not figure into this biting Brian May composition. Elektra 45385.

TAVARES, "WHODUNIT" (prod. by Freddie Perren) (writers: Ken St. Lewis & Freddie Perren) (Bull Pen/Perren-Vibes, BMI/ASCAP) (3:35). It is no mystery why this group has enjoyed success with its last few singles produced by Freddie Perren. Their close harmonies and brisk rhythmic hooks are naturals for pop and r&b play. Capitol 4398.

BRICK, "CAN'T WAIT (TICK TOCK)" (prod. by Jim Healy-Johnny Duncan-Robert E. Lee-Brick) (writers: Hargis-Ransom-Irons) (Silver Cloud/Trolley, ASCAP) (3:24). The group that brought the sound of "Dazz" to the chart is headed for a return trip with another soulful blend. The band has made a name for itself in short order. Bang 732.

FIREBALL, "CINDERELLA" (prod. by Jim Mason) (writer: Larry Burnett) (Powder, ASCAP) (3:32). The group went gold with its first album, which has already yielded two hit singles. A third seems very possible with this laid back but forceful number driven by a country-tinged arrangement. Jim Mason's production captures it all vividly. Atlantic 3392.

SLEEPERS

VALERIE CARTER, "OOH CHILD" (prod. by George Massenburg) (writer: S. Vincent) (Kama Sutra/Sleeping Sun, BMI) (2:55). Carter is already being tabbed as one of the year's most promising new female vocalists, and for good reason. This ballad was first popularized by the Five Steps in 1970, but her arrangement is all Valerie Carter. Col 3 10505.

MAXINE NIGHTINGALE, "LOVE HIT ME" (prod. by Denny Diante) (writer: J. V. Edwards) (ATV, BMI) (2:45). The songstress is still in search of a sizeable follow-up to "Right Back Where We Started From" and may have found it this time around. Here she hits the mark with a grooving vocal to match the finger poppin' arrangement. UA XW944 Y.

KENNY PASSARELLI, "I'M NEVER GONNA BREAK YOUR HEART" (prod. by Christopher Bond) (writers: Kenny Passarelli & Bernie Taupin) (K.P./Stephen Stills, BMI; Big Pig, ASCAP) (3:17). On his first solo single, Elton John's bassist displays a sweet voice. The ballad swells at the chorus with a stirring string arrangement. RSO 869 (Polydor).

THE ALAN PARSONS PROJECT, "TO ONE IN PARADISE" (prod. by Alan Parsons) (writers: Wolfson & Parsons) (Fox Fanfare, BMI; Wolfsongs, Ltd.) (3:59) The ballad, taken from Alan Parsons' celebrated "Tales Of Mystery and Imagination" album, features an excellent vocal performance by Pilot. The producer's lush sound is his trademark. 20th Century 2333.

ALBUMS

JOHNNIE TAYLOR, "RATED EXTRAORDINAIRE." Taylor resurfaces with great regularity—and increasing frequency. A classy Don Davis production is reflected even in the cover design; but what's happening for real are tracks like "Love Is Better In the A.M.," "Stormy," "Did He Make Love To You" and "I'm Just A Shoulder To Cry On." Columbia PC 34401 (6.98).

GLEN CAMPBELL, "SOUTHERN NIGHTS." The Allen Toussaint-penned title track is Campbell's current single, rapidly ascending The Singles Chart, and sure to carry the album on its wings. Two Jim Webb tunes ("Early Morning Song," "This is Sarah's Song") and Neil Diamond's "Sunflower" help make it a well-rounded set. Capitol SO-11601 (7.98).

MINNIE RIPERTON, "STAY IN LOVE." Sub-titled "A romantic fantasy set to music," this is not so much a concept album as one given over to a particular subject and outlook—the many sides of love. "Could It Be I'm In Love," "Gettin' Ready For Your Love" and "How Could I Love You More" feature her unusual vocal acrobatics. Epic PE 34191 (6.98).

DARYL HALL, JOHN OATES, "NO GOODBYES." Three previously unreleased tracks, originally produced by Arif Mardin but now bearing a current Hall and Oates imprint as well, supplement the certified classic "She's Gone" and six other tunes from H&O's Atlantic catalogue. "It's Uncanny" is but one likely single possibility. Atl. SD 18213 (6.98).





NEW NILS LOFGREN. "I CAME TO DANCE"

Produced by Nils Lofgren and Andy Newmark

SP 4628



RECORD WORLD

FCC Payola Hearings Suspended Due to Conflicts Among WOL DJs

By MICHAEL SHAIN

■ WASHINGTON — A Federal Communications Commission investigation into allegations of payola/plugola in the Washington radio market and elsewhere came to an abrupt halt last week as the concerted defense presented by local disc jockeys showed signs of coming unstuck. The FCC hearings, now in their third week, were suspended last Wednesday and Thursday (2 and 3) when the attorney for five WOL-AM Washington deejays, David Meyers, announced to the judge that conflicts among his clients might prevent him from representing two of them in the

Frankie Crocker Gets A Year and a Day

■ NEW YORK—Frankie Crocker, the former program director of WBLS-FM here, was sentenced to one year and a day in prison and a \$1,000 fine last week (28) for his December conviction on charges of perjury before a Federal grand jury.

Crocker was released on \$20,000 bail while an appeal in the (Continued on page 50)

proceeding. Meyers would not give details of the conflict, but it is widely believed that Mel Edwards and Bobby Bennett, two WOL jocks and principals in a concert promotion company operated by deejays at the station, will soon have to give testimony at the hearings that will clash with statements already given by other jocks.

The suspension came in the middle of the "defense" portion of the hearings. Egmont Sonderling, chairman of the company which owns WOL, and Roger Bethel, a WOL deejay who broadcasts under the name Raymond St. James, spent a total of three (Continued on page 21)

Variable Pricing: A Hot Issue

By DAVID MCGEE

■ NEW YORK—Variable pricing — the concept of pricing albums on an escalated scale relative to a group's popularity—shows signs of becoming one of the hot issues of 1977, at least among retailers. Record companies, particularly Columbia/Epic, once experimented with a \$5.98 price on new artists, but have since re-

NARM Convention Underway; Registration, Enthusiasm High

By SAM SUTHERLAND

■ LOS ANGELES — Broad-based economic analysis, geared toward promoting more sophisticated marketing techniques, is shaping up as the central theme at the 19th annual NARM Convention, which kicked off Friday morning (4) and continues through Monday evening (7) at the Century Plaza Hotel. On the eve of the meet, the largest in the convention's history, NARM president Jules Malamud spoke with RW, reviewing scheduled seminars and summarizing general market problems expected to dominate the gathering.

While Malamud attributed the estimated 20 percent increase in

registrants to an industry sales boom during the last quarters of '76 and a dramatic surge in new NARM members since the new year, he also cautioned that this year's scheduled activities—which place special emphasis on economic and marketing analysis through an array of featured speakers culled from outside the (Continued on page 61)

Speculation Continues On Pickwick's Future

■ NEW YORK—Speculation on the future of Pickwick International, sure to be one of the main topics of discussion at this year's NARM Convention, is based on no hard facts and is causing needless panic at a time of great uncertainty, according to a spokesman for the company. At the moment, the acquisition of Pickwick is subject to additional investigations by American Can, and is admitted to be "not a 100 percent certainty."

Status

As for the future status of Pickwick executives, the spokesman indicated the conventional wisdom is that American Can will be buying a winning team that it would not want to break up. The executive line-up remains: Charles Smith, chief executive officer; Cy Leslie, chairman of the board; Dave O'Connell in charge of Pickwick 33, an economy line; Amos Heilicher, head of distrib- (Continued on page 61)

jected the concept on the grounds that good music, regardless of the artist's notoriety (or lack thereof) will find its proper sales level. Hence the abandonment of variable pricing.

\$7.98 Lists

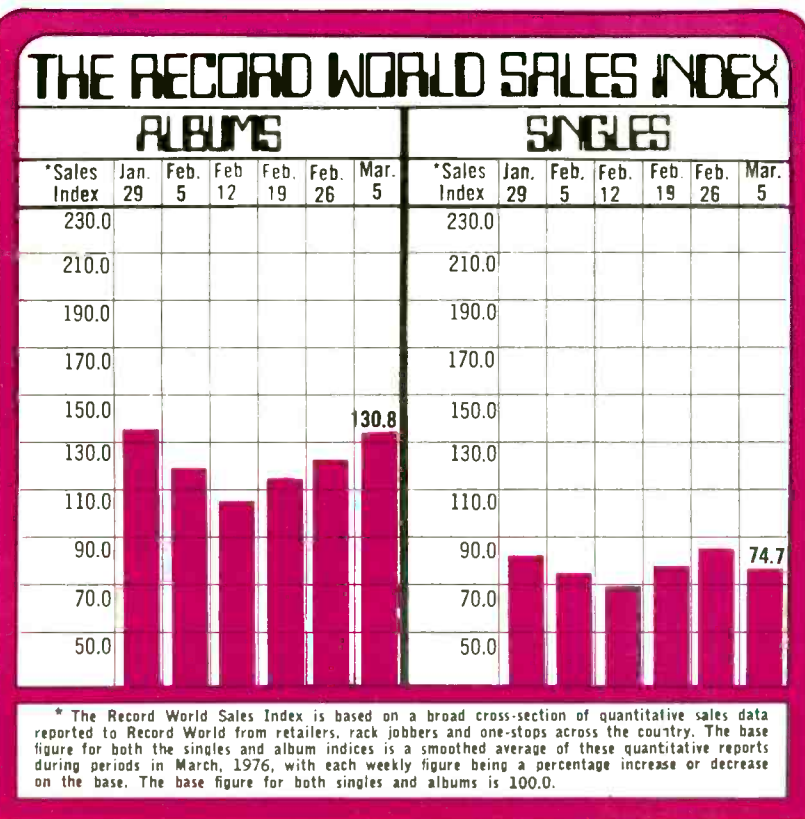
But as more new releases come with a \$7.98 suggested list price, more retailers come to believe that variable pricing will be the salvation of many new artists. Their argument is that the book industry places more value, and a higher price, on the works of major authors, and that the record industry should follow suit. No NARM convention passes (Continued on page 61)

Cleveland Intl. Bows; New Label Thru CBS

■ NEW YORK—Steve Popovich, Stan Snyder and Sam Lederman have joined forces to form Cleveland International, a multifaceted record complex. Cleveland International Records has signed an exclusive distribution pact with CBS Records. An agreement has been reached between Ron Alexenburg, senior vice president, Epic Records and the Associated Labels, and Steve Popovich, president, Stan Snyder and Sam Lederman, vice presidents, of Cleveland International for a production arrangement (Continued on page 27)

RCA Distribbs Buddah

■ NEW YORK—Art Kass, president of the Buddah Group and Ken Glancy, president of RCA Records, have announced that all future Buddah records and tapes as well as Buddah's current record catalogue will be distributed exclusively through the facilities of the RCA Records distribution system. "This marks the first time in the history of the music industry that a company with its own distribution system has taken on the product of a major independ- (Continued on page 18)



Court Decision on Cross-Ownership May Force Sale of Radio Stations

By MICHAEL SHAIN

■ WASHINGTON—Several of the nation's most prominent MOR radio stations will be going up on the block in the years to come, if the Supreme Court upholds a lower court ruling last week banning the common ownership of broadcast stations and newspapers in the same city. The decision was handed down last Tuesday (1) by the U.S. Court of Appeals in Washington and affects 79 joint-ownership operations in 74 cities.

The landmark ruling, which said the Federal Communications Commission did not go far enough in its January, 1975 cross-ownership rules, opens the way for protracted litigation on the issue of federal regulation of media concentration and control. Media crossownership has been one of the hottest issues in broadcasting since the FCC decided in the late 1960s to refuse renewal to WHDH-TV Boston because the station was owned by the now-defunct Boston Herald Traveler.

In 1975, the FCC said that all future media combinations are banned, but "grandfathered" all

existing combinations. The court ruling said that the FCC should have broken up existing cross-ownership arrangements too.

Among the most prominent stations affected by last week's decisions are WSB-AM-FM Atlanta (owned by Cox Communications, publisher of the Atlanta Constitution), WBAX-AM-FM Baltimore (owned by Hearst Corp., publisher of the Baltimore Herald-American), KSD-AM St. Louis (owned by Pulitzer Publishing Co., publisher of the St. Louis Post-Dispatch), WAPI-AM-FM Birmingham, Ala. and KOIN-AM-FM Portland Ore. (both owned by the Newhouse papers, publisher of the Birmingham News and the Portland Oregonian), WFAA-AM Dallas (owned by A. H. Belo Corp., publisher of the Dallas Morning News), WGN-AM Chicago (Chicago Tribune), WHAS-AM-FM Louisville (Louisville Courier-Journal), KPRC-AM Hous-

(Continued on page 52)

ABC Inc. Reports Highest Earnings Ever

■ NEW YORK — The American Broadcasting Companies, Inc., rebounded strongly from 1975's fourth quarter losses with highest-ever revenues and earnings for 1976 reported last week. Broadcast earnings from the ABC radio and television networks, and from the owned radio and TV stations, led the way. The corporation's recorded music division cuts its 1975 losses.

Revenues for ABC, Inc. during the year were \$1.34 billion, up from 1975's previous record total of \$1.06 billion. Net income for the year was also a record—\$71.8 million—up from \$17.1 million the year before. Earnings per share rose from .99 to \$4.05.

The corporation took in \$391 million during the fourth quarter of 1976, compared to \$321 million for the same period in 1975; net earnings increased to \$24.3 million, versus a \$3.9 million loss for the fourth quarter of the previous year.

ABC Records, the domestic (Continued on page 58)

Dickey Betts to Arista



Dickey Betts, former member of the Allman Brothers Band, and his new band, Great Southern, have been signed to a long-term contract with Arista Records, it was announced by Arista president Clive Davis. In making the announcement, Davis indicated that Betts is now free of all prior recording commitments. The first album, titled "Dickey Betts & Great Southern," will be released in early April to coincide with a coast-to-coast tour of the U.S. Pictured here at the announcement of the signing are, from left: Steven Massarsky, Betts' manager; Clive Davis; Dickey Betts, and Michael Klentner, Arista vice president, promotion and artist management.

Bos To Preside Over UA Pubberies

■ LOS ANGELES — L. Joseph Bos, presently chairman of the board of United Artists Music and Records Group, Inc., has announced that he has assumed the additional function of president and chief executive officer of United Artists Music Publishing companies. In this position he will be working closely with Artie Mogull, president of United Artists Records, and Wally Schuster, vice president and general manager of United Artists Music, as well as the managing directors of the publishing companies' international subsidiaries.

Intl. Musexpo '77 Is Set for Miami

■ NEW YORK — The U.S.A.'s Third Annual International Record and Music Industry Market — International Musexpo '77 — will take place on October 28-November 1, 1977 at the Doral Hotel, Miami, Florida, it was announced by Roddy S. Shashoua, president of International Music Industries, Ltd.

Participating at International Musexpo '77 will be record com- (Continued on page 58)

Powerhouse Picks

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

Eagles (Asylum) "Hotel California."

Currently enjoying the most positive response of any so-called "automatically added" record in recent memory. Instant sales and a huge phone item across-the-board. The album is a factor, but this single definitely stands strong on its own and should add longevity to the lp's sales.

Glen Campbell (Capitol) "Southern Nights."

Currently top 10 on the country side, and all indicators are pointing straight up as far as top 40 goes. Broke wide open nationally this week, as many biggies outside of Dixie hit it.



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CHERRY BABY

(4399)



PICK IT!

From STARZ Forthcoming Album, Violation (SW-11617).



Streisand Tops Both Pop Charts with 'Evergreen,' 'Star Is Born'

Eagles LP Pulls Closer

By LENNY BEER

■ "A Star Is Born" (Columbia) again topped The Album Chart, but the competition is definitely gaining. This week's sales activity reflected a three-way battle for the top with a new contender in the action, Fleetwood Mac (WB). "A Star Is Born" won again and has now topped the chart for six consecutive weeks, but the Eagles (Asylum) pulled yet closer and Fleetwood was not far behind either of the others. Overall sales in the country gained again, as exemplified by *The Record World Sales Index*.

Also strong in this week's top 10 was the new Pink Floyd (Columbia), which moved from seven to six with strong sales reported, although the album does seem to have lost some of its initial momentum. The Doobie Brothers (WB) jumped back into the top 10 and is showing amazing consistency of sell-through at all levels of the industry. Just missing the top 10 was Bob Seger (Capitol), which is amazingly strong at retail with top 5 numbers now in most areas. The Seger album, which is riding the "Night Moves" single, is still a bit slow at racked accounts, and that factor is keeping it out of the select 10.

Other hot items in the top 20 this week were Kansas (Kirshner), with continued slow and steady growth each week, Rufus (ABC), selling up a storm r&b and finally passing Stevie Wonder (Tamla) for the #1 position on The R&B Album Chart, and Neil Diamond (Columbia), hot off the television special with his "Live" set at 19, up from 39. Close behind and hot in the twenties were George Benson (WB), who

ABC Promotes Sklar

■ NEW YORK — Rick Sklar has been elected vice president, programming, for the ABC Radio Division, it has been announced by Harold L. Neal, Jr., president of ABC Radio. Sklar, who has served for the past two years as vice president and director of program development for ABC Radio, will now expand his responsibilities to include "guidance, council and direction" for the program directors and operations manager of the corporation's owned AM and FM stations and for the ABC Radio Network. He will continue to be based in New York, and will report directly to Michael Hauptman, senior vice president, ABC Radio.

is seeing strong sell-through on the new album at 21 bullet and a pick-up on the almost double platinum "Breezin'" set since the Grammy Awards, Jethro Tull (Chrysalis), off to his strongest start in some time and moving from last week's Chartmaker position of 44 to 22 this time, and Natalie Cole (Capitol), an across-the-board monster jumping from 57 to 24.

In the thirties area this week, the two hottest items are Quincy Jones (A&M), with his "Roots" album at 30 bullet, and John Denver (RCA), with his "Greatest Hits Vol. 2" at 32 bullet.

The hottest new album of the week was America (WB), which debuted as Chartmaker of the Week at 83 bullet, followed closely by Peter Gabriel (Atco), which came onto the top 100 at 83 bullet. Other hot new items this week were Johnnie Taylor (Columbia), Justin Hayward (Deram), Minnie Riperton (Epic), BTO (Mercury), and Teddy Pendergrass (Phila. Intl.).

Of special interest this week is the reemergence of the Capricorn label with two hot retail albums. Marshall Tucker is off and away at 58 bullet, up from 75 with positive reports coming from the midwest as well as the expected action in the south, and Sea Level, with their first release ever making some strong sales inroads and standing at 75 bullet.

ABBA, Kansas Surge

■ Barbra Streisand tops The Singles Chart this week with the theme from "A Star Is Born" (Columbia), which gives her both the #1 single and album in the country. The single scored heavily in sales at both the retail and rack levels, which enabled it to pass the still strong Mary MacGregor (Ariola America), which had been #1 for four weeks. The only bulleting records making any move at all towards the top were ABBA (Atlantic), with their biggest ever moving to #4 and showing strong sales action nationally, and Kansas (Kirshner), with their first hit breaking into the top 10 this week at #9. Overall singles sales continued to drop, as seen by *The Record World Sales Index*, with no help in sight. This week's index for singles reads out at 74, which is a drop of 26 percent from last year's normalized March figures.

An overview of the teens on the charts reveals five hot records, all of which have a good shot at going top 10. Thelma Houston (Tamla) has closed almost every market now on her hit crossover item, which now stands at #11, followed closely by Hall & Oates (RCA) with what will be their biggest seller ever now at #12, and 10cc (Mercury) at 13. David Soul (Private Stock) is going to be a very big record and its move of 24 to 17 this week was a strong one. Also, Tom Jones (Epic), a former

#1 country hit, has completed most of its crossover and stands at #18 with sales ahead of pop airplay.

The three hottest charging singles on the charts are Atlanta Rhythm Section (Polydor), William Bell (Mercury) and the Eagles (Asylum). The ARS single is their first hit ever. It broke, of course, in the south and spread slowly for a couple of weeks until it totally exploded, and appears a definite for top 10 or better. The William Bell has a solid r&b sales base (it is currently #5 nationally) and has the pop buzz going around the radio industry so that it could go all the way. The Eagles have released the cut that radio demanded from their huge album and the results have been swift, with national play out-of-the-box and sales developing quickly on both a singles and album level.

Also very strong this week were Glen Campbell (Capitol), with "Southern Nights" scoring heavily both pop and country, and Jennifer Warnes (Arista) doing the same double number. The Leo Sayer (WB) follow-up has now gone to #1 in England and although the radio pick-up has been slow, the moves at certain key secondaries are pointing out the possibility that this will be a record to follow very closely in the next few weeks. It seems that the combination of the recurrent play and the extra sales generated from his previous single and the fact that it is a ballad have made it slow to spread, but signs show it to be a hit record.

There was some strong new single action this week, highlighted by Boz Scaggs (Columbia) with the fourth release from his platinum album. Initial reaction is sensational and its debut as Chartmaker at 73 reflects radio's belief in this one. Also debuting strongly were Rose Royce (MCA) with the second r&b smash from "Car Wash" now beginning its crossover, Kiss (Casablanca), off with their second from "Rock and Roll Over," and Champagne (Ariola America), which received a strong push from the Bartell chain.

Masslers Sell ASR Stock

■ NEW YORK — Sani Rothberg and Al Weintraub, principals of ASR Recording Services, Fairfield, N.J., have announced the purchase of ASR stock from Al, Jerry and Howard Massler.

REGIONAL BREAKOUTS

Singles

East:

Glen Campbell (Capitol)
Atlanta Rhythm Section
(Polydor)
Electric Light Orchestra (UA)

South:

Eagles (Asylum)
Atlanta Rhythm Section
(Polydor)
Glen Campbell (Capitol)
John Travolta (Midsong Intl.)

Midwest:

Atlanta Rhythm Section
(Polydor)
William Bell (Mercury)
Glen Campbell (Capitol)
John Travolta (Midsong Intl.)
Eagles (Asylum)

West:

Eagles (Asylum)

Albums

East:

Teddy Pendergrass
(Phila. Intl.)
Jennifer Warnes (Arista)
Jean Carn (Phila. Intl.)

South:

America (Warner Bros.)
Marshall Tucker (Capricorn)
Johnnie Taylor (Columbia)
Peter Gabriel (Atco)
Lenny White (Nemperor)

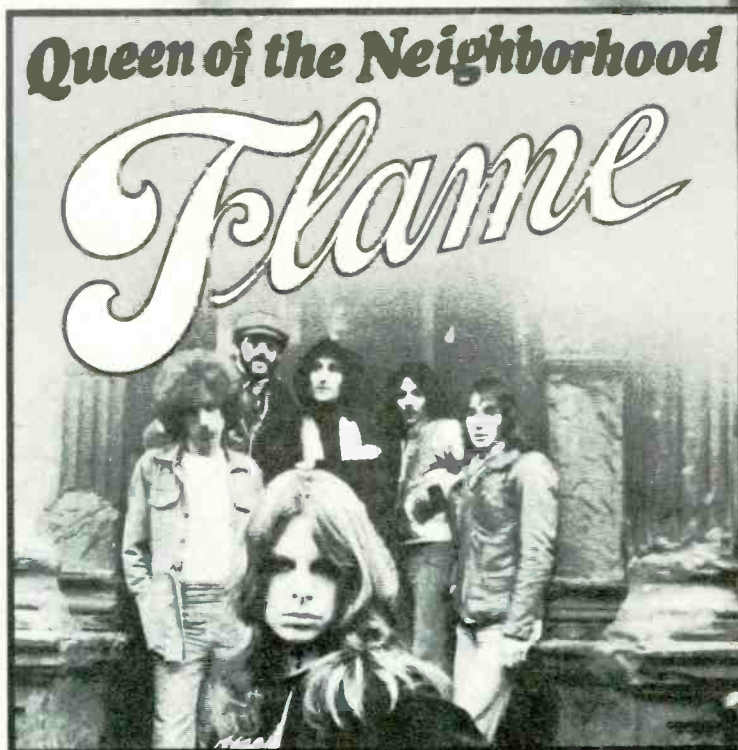
Midwest:

Justin Hayward (Deram)
Marshall Tucker (Capricorn)
Minnie Riperton (Epic)
David Soul (Private Stock)
Peter Gabriel (Atco)
Lenny White (Nemperor)

West:

America (Warner Bros.)
Bachman-Turner Overdrive
(Mercury)
Manhattans (Columbia)
Justin Hayward (Deram)
Marshall Tucker (Capricorn)

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RCA Records

Produced by Jimmy Iovine
SKYBIRD Management

N.Y. Supreme Court Enjoins T-Shirt Manufacturer

By MARC KIRKEBY

■ NEW YORK—A New York State Supreme Court injunction issued last week, prohibiting a major t-shirt manufacturer from selling unauthorized shirts bearing the likenesses of several top rock stars, is the latest in a series of legal actions that are making a dent in, if not curtailing, the multi-million dollar traffic in illegal "personality merchandise."

The injunction, issued against Our Front Inc., a Brooklyn, N.Y.-based t-shirt manufacturer and printer, was hailed as a major victory by attorneys for Star Rights, a firm that leases merchandising rights on behalf of Yes, Bruce Springsteen, Rick Wakeman, Jeff Beck, Roger Daltrey and others. According to Elliott Hoffman, of the firm of Beldock, Levine and Hoffman, the injunction is the first and only such order obtained against a t-shirt manufacturer, and others against makers of unauthorized posters, belt buckles and other merchandise may be following.

"This is farther than any personality suit has gone," Hoffman said. "Each of these personalities has valid licensing arrangements which would be jeopardized by ignoring these pirates."

"In the past, most complaints about t-shirts have either not followed through or accepted a

promise from the manufacturer that it won't happen again," Hoffman continued. His firm is insisting on injunctions which, if violated, will result in contempt of court citations. "Although injunctions don't get you money," he said, "manufacturers must understand that they can't deal with these personalities with the risk of only a slap on the wrist."

Among the other recent actions in the field have been:

—Tandy Corp., which owns Radio Shack, voluntarily agreed to stop selling Peter Frampton belt buckles in its stores nationwide after learning that the buckles, made by the Pacifica Company of California, had not been authorized by Bandana Productions, Frampton's merchandising representative. Pacifica had requested a license, according to Hoffman, who also represents Bandana, but had never been granted one.

—Korvettes and Marboro stores have both withdrawn from sale unlicensed posters of Yes, Roger Daltrey and Frampton, manufactured in England and marketed in this country by representatives of Big O posters. Korvettes had also been selling, through t-shirt pressing concessions in its stores, Daltrey shirts and iron-on transfers that infringed on copyrighted record cover photographs. In both cases, the distributor had assured Korvettes that the products were legitimate.

"Korvette at no time behaved in any unethical manner," Hoffman said, "but they made no strenuous effort in advance to find out whether these goods were legitimate or not."

Such laissez-faire attitudes on the part of retailers, concert promoters and police are at the core

of the success of the unauthorized use of stars' faces and names for t-shirts and posters, which encompass both large-scale operations generating revenues in the millions of dollars, and individuals in cities across the country who are silkscreening a few shirts for sale each time an artist comes to town.

"I suspect that we're only seeing the tip of the iceberg," Hoffman said. "I have a feeling there's a tremendous amount of shoddy merchandise being imported from the Far East or wherever. Even the guy selling from a box a block away from the Garden is probably making a tremendous profit, and he's paying no licensing fees."

"There's almost nothing you can do about small operators," Hoffman said. "Those people are doing it for very little money. It's the guy who's doing it for enormous profits with big chains whom I have little sympathy for."

Just how much these operators are taking out of artists' and managers' pockets is anybody's guess, according to Hoffman. Revenues from the sale of such merchandise by authorized dealers alone are increasing by the millions of dollars annually, and while such revenues are "only incidental" to the main sources of an artist's income, Hoffman said, but still make "a nice supplement to it."

Under American law, an artist—or any individual, for that matter—has the "right of publicity"—the right to keep for financial profit any association with merchandise bearing his name or likeness offered for sale. In addition, sections of some civil rights laws extend the right to privacy to include the right to control the

(Continued on page 50)

Don Ienner Named Millennium Promo Dir.

■ NEW YORK — Jimmy Ienner and Irv Biegel, president and executive vice president of Millennium Records, have announced the appointment of Don Ienner to the post of national promotion director.



Don Ienner

In his new capacity, Ienner will be responsible for directing all promotion activities on behalf of Millennium artists.

Previously, Don Ienner was director of national promotion for C.A.M.-U.S.A. In that post he was instrumental in the success of such artists as the Raspberries, Grand Funk Railroad, Three Dog Night, Lighthouse, Eric Carmen, and the Bay City Rollers.

Ienner will be based at Millennium's new headquarters at 3 West 57th Street, New York, New York 10019, 212/759-3901. Millennium is distributed by Casablanca Record and FilmWorks.

UA Names Carbone Sales Vice Pres.

■ LOS ANGELES — Joe Carbone has been appointed vice president of sales, United Artists Records, announced Gordon Bossin, vice president of marketing.

Carbone joined United Artists Records in January of 1976 as western regional sales manager and was subsequently named national sales manager in September.



Joe Carbone

Carbone began his music industry career at Sam Goody's managing one of that retail chain's outlets, and with Raymar One Stop in New York as singles buyer. He then spent nine years with ABC Records, beginning as branch salesman in the company's New York facility.

MCA Income Down

■ LOS ANGELES — 1976 was the second best year in the history of MCA Inc., surpassed by the "Jaws"-bolstered totals of 1975, according to a corporate financial statement released last week. MCA's filmed entertainment and television operations were revenue leaders, with the corporation's records and music division reporting revenue and operating income decreased from 1975's highest-ever totals.

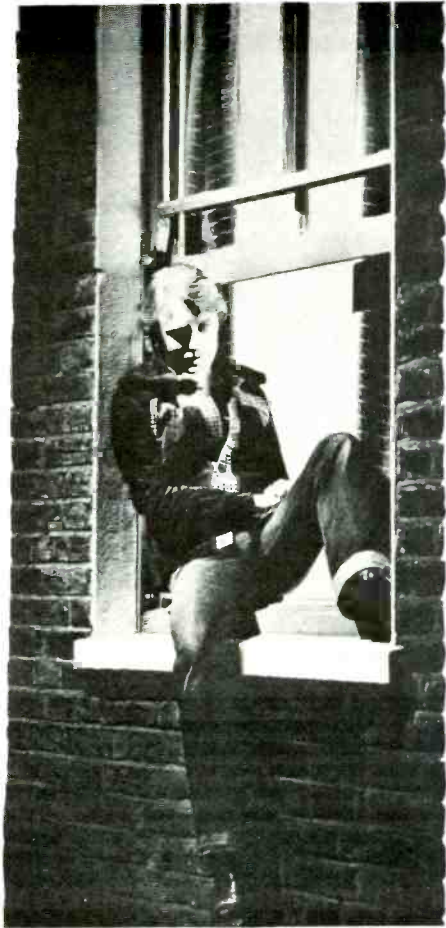
For the year ended Dec. 31, 1976, MCA's net income was \$90.2 million, a six percent decrease from 1975's \$95.5 million; revenues decreased slightly from \$811 million to \$802 million; and earnings per share were \$5.02, compared with \$5.35 for 1975. Earnings per share are adjusted figures reflecting last May's 2-for-1 stock split and December's three percent stock dividend.

For the fourth quarter of last year, MCA's net income was \$21.1 million, a 12 percent decrease from the \$24.0 million reported for the same period in 1975; revenues were \$228 million, down from \$235 million; and earnings per share were \$1.17, compared with \$1.35 for the fourth quarter of 1975.

E/A Signs Sedaka



Neil Sedaka has signed an exclusive recording contract with Elektra/Asylum Records in the United States, it was announced by E/A chairman Joe Smith. Sedaka's first album for the Elektra label was produced by George Martin and is scheduled for May release. Pictured here are, from left: attorney Gerald Edelman, Joe Smith, Leba Sedaka, Neil Sedaka and manager Elliot Abbot.

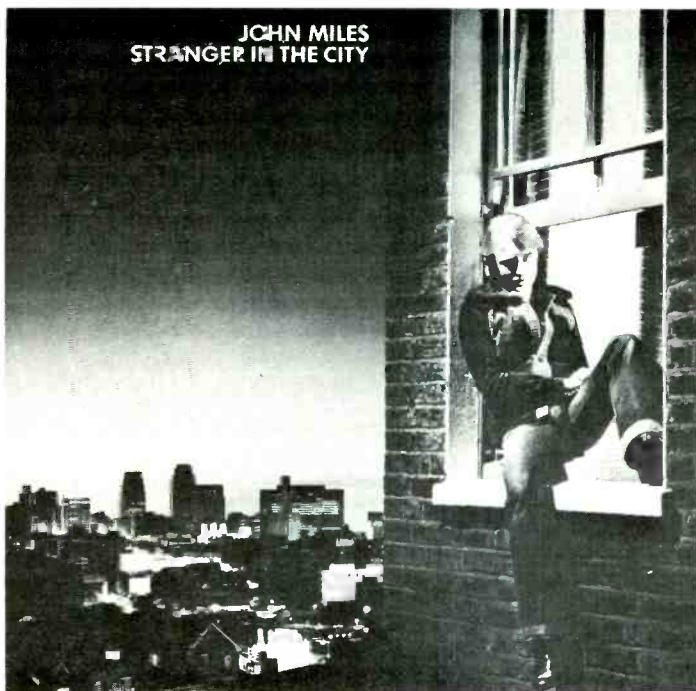


The PD's picked it out
of the LP
...the jocks played it
...the audiences loved it
...and we're rushing it out
as a single...

SLOW DOWN

LONDON 20092

From the LP. "Stranger In The City"



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RECORDS & TAPES



Arranged and conducted by
Rupert Holmes for Widescreen Productions

Capitol, with Larkin Arnold, Expands R&B Presence

By SAMUEL GRAHAM

■ LOS ANGELES—Capitol Records, traditionally a strong pop contender but until fairly recently a virtual non-entity in the black music market, has made significant strides in establishing a presence in black music with the emergence of label acts like Natalie Cole, Tavares and the Sylvers. Under the leadership of Larkin Arnold, vice president/general manager of Capitol's soul division, the company has been developing a full stable of black artists running the musical spectrum beyond pure r&b to pop, jazz, gospel and even comedy.

Arnold has been in his current capacity at Capitol for nearly four years. A 1969 graduate of Howard University Law School in Washington, D.C., he was an assistant to Senator Stuart Symington before moving to Los Angeles and serving as a corporate attorney for Capitol for some eighteen months.

Serious Commitment

When promoted to his present position by chairman/president/chief executive officer Bhaskar Menon in '73, Arnold's initial objective was simply "to show the black community that Capitol was making a serious commitment to become a significant entity in the community. It was a matter of establishing

Harvey Markowitz Exits Playboy

■ LOS ANGELES — Harvey R. Markowitz, vice president, director of the entertainment group, Playboy Enterprises, Inc., has resigned that position effective March 4, 1977.

Markowitz joined Playboy six years ago as west coast business affairs manager, was promoted to vice president, west coast operations in January, 1975, and for the past 18 months has supervised the record, motion picture and television divisions of PEI, as well as all other west coast based activities. During that period, Playboy Productions concluded a joint venture agreement with Paramount Television for the development and production of television programming. In addition, Markowitz was directly responsible for consummating the distribution agreement with Beserkley Records.

Richard S. Rosenzweig, executive vice president, Playboy Enterprises, Inc., stated that Markowitz would continue as an independent consultant for the entertainment group.

credibility." The plan was to build a diversified roster, concentrating on growing with a few unknown artists rather than established acts who might be past their peaks; one of Arnold's first moves was to sign Tavares, who had an r&b hit with "Check It Out" within three or four months of signing. Another major acquisition, coming in 1975, was that of Natalie Cole. Even though her demo tape had already been rejected by several other companies, Arnold and his staff, partly because of the track records of producer/writers Chuck Jackson and Marvin Yancy, felt that Cole was "a can't miss situation." Needless to say, they were right: Cole was named top female r&b vocalist at the Grammys this year (marking her second straight year as an award winner), while her latest single "I've Got Love On My Mind" is number one on **RW's** r&b chart and is moving up quickly on the pop list.

The first black man at Capitol actually making the decisions on who to sign, Arnold has a philosophy of getting involved with his acts on every level, from the inception of deal straight through to an album's cover art and liner notes. He goes on the road frequently to promote artists and their records; he also hired Matt Parsons, national r&b promo man, and credits him with helping to expand Capitol's black music acceptance.

Arnold's involvement extends further to the marketing of Capitol's black music, an area

he originally helped set up while working closely with Jam Mazza, the company's vice president/marketing. A large measure of their success lies in the crossover capabilities of their artists—The Sylvers, Tavares and Cole have demonstrated their impact as pop acts, not just r&b presences — which ties in with Arnold's belief that "the product should have universal appeal. I sign every act with the intention of selling to as many people as possible," an intention that has

(Continued on page 56)

Jimmy's Opens New Bronx Store

■ NEW YORK — Jimmy's, a discount chain, opened its twenty-first store in the metropolitan area last week. The new outlet is located in the Co-Op City section of the Bronx, and features the same low-pricing as other Jimmy's outlets, sticking to that company's policy of selling top LPs for as low as \$2.99.

While Jimmy's spokesman would not reveal total plans for expansion this year, sources in New York's retail and wholesale community were certain that, by the end of this year, Jimmy's outlets will total at least thirty, with possible openings out-of-state. All will stick to the highly competitive pricing structure that has been a highlight of the 'price war' in New York in recent months. Jimmy's pricing has remained the same since its inception almost two years ago.

Industry Leaders at the New School



As part of a New School class on the music business, Bruce Lundvall, president, CBS Records Division, took part in a 90 minute panel recently in which he and other record company executives addressed the class and were in turn asked questions about the industry. The topics covered included effective marketing techniques, finding creative talent and the future of the music business. Shown with Lundvall (second from the left) are, from left: Lou Simon, executive VP and general manager, Polydor, Inc.; Jerry Rubinstein, chairman of the board, ABC Records; Ron Zalkind, professor of the New School class.

Phonogram Releasing 'The Pink Parker' Four Song Single

■ CHICAGO — Phonogram, Inc./Mercury Records is releasing a four-song single by Graham Parker and the Rumour to be called "The Pink Parker," it was announced by Jules Abramson, Senior Vice President/Marketing for the firm. The initial pressing will be on pink vinyl.

"The Pink Parker" will be sold to accounts for the wholesale price of a single, and will carry a suggested list of \$1.29, the same as a single. There will be two songs per side, with an approximate playing time of six minutes per side. "The Pink Parker" will have a large hole and a playing speed of 45 rpm.

"This may be a bonanza for jukebox operators," said Abramson, because they can give two songs to the customer at the same price with playing time the same as recent singles by Queen, Peter Frampton, and Brick.

The four titles on the special single never have been commercially available before. They are studio versions of Parker's concert highlight, "Hold Back The Night" and a new tune, "(Let Me Get) Sweet On You" on the A side, and live versions of "White Honey" and "Soul Shoes" on the B side. The latter two tracks are from "Live At Marble Arch," a promotional album released on a limited basis to press and radio only.

"The pink vinyl is being used to call attention to the four-song concept and the 'Pink Parker' theme," Abramson stated. "We expect that these pink records will be consumed quickly as collectors' items."

Abramson said that the pressing of the pink vinyl singles would be only 20,000, with sales limited to no more than 500 per account on a first come, first served basis. Once the pink vinyl singles are exhausted, "The Pink Parker" will be pressed on standard black vinyl.

Part of the marketing campaign includes a special mailing to one-stops and retail accounts alerting them to the concept behind "The Pink Parker." An advance teaser campaign was also conducted by the promotion and publicity departments.

Como, Charles Singers Set for RIAA Dinner

■ NEW YORK—Perry Como and the Ray Charles Singers will be the featured entertainment at the RIAA's Ninth Annual Cultural Award Dinner to be held on March 23.

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A VOICE FOR
THE SEVENTIES...

Flora Purim

When genuinely new music happens, people notice.
1974 Number One Female Vocalist, **Down Beat**—Flora Purim
Top Female Jazz Artist, **Cashbox**—Flora Purim
1975 Number One Female Vocalist, **Down Beat**—Flora Purim
Top New Jazz Artist, **Record World**—Flora Purim
1976 Number One Female Vocalist, **Down Beat**—Flora Purim
Top Female Jazz Artist, **Record World**—Flora Purim

From Rio to Montreux, experts agree,
Flora Purim is headed for greatness.
The most innovative singer of the
decade has a new Album & a new Label.

Nothing Will Be As It Was...Tomorrow
On Warner Bros. Records and Tapes, BS 2985



Nothing Will Be As It Was...Tomorrow

Ken Fritz
Dennis Turner

RCA RECORDS
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THE BUDDAH GROUP
to our distribution network

RCA Records

Buddah's spring lineup: 4 clean-up hitters



Cookin', smokin', sizzlin'—Gladys Knight & The Pips have prepared a musical feast to satisfy your listening hunger. Served the way you like them—pipin' hot. BDS 5689



The E stands for entertaining, exhilarating, exploding. A fresh musical breeze from the Bay Area—produced by Norman Connors. Have you had your minimum daily requirement of Vitamin E? BDS 5690



The master navigator of sound is off on a new musical adventure—charting fascinating rhythms, lush melodies and exciting sensations. BDS 5682



Sweet, strong, sexy, sensational—and those are only the "S's" Phyllis Hyman's debut album will deplete your store of adjectives. BDS 5681

The Bases Are Loaded!

You know, RCA, this could be the start of a beautiful friendship!
See your local RCA distributor

On It's Way To The Top!



Dionne Warwick's Exciting Single... from her Hit Musicor Album!

THE SINGLE: "Only Love Can Break A Heart" (MUS-6303)
THE ALBUM: "Only Love Can Break A Heart" (MUS-2501)
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Harmony-Douglas To Merge Film And Record Promotion

By JOHN MANKIEWICZ

■ LOS ANGELES — Douglas Records has merged with International Harmony, a film distributorship, and the new company, Harmony-Douglas, will attempt to integrate the promotions of records and films on a specific market basis with almost total concentration on FM radio.

Stuart Shapiro and Alan Douglas are partners in this venture. Said Shapiro (whose International Harmony company distributed "Tunnel Vision" last year), "The accepted advertising

ratio in the record business is 80 percent print, 20 percent radio. We're going in the opposite direction, because we know who our audience is. The people that saw 'Tunnel Vision' listen to FM radio, and they're the same people that buy Douglas Records. It makes sense to have the same people, then, working on both kinds of projects—records and films."

Douglas Records, headed by Alan Douglas, has previously released records by John McLaughlin and Lenny Bruce, as well as the controversial Jimi Hendrix masters. It has been both an independent and custom label. Currently, Harmony-Douglas is distributed by Casablanca Record & FilmWorks. The first release under the new banner contains what Douglas calls "Third World pop" music, recordings made at loft performances last summer in New York City.

Homogenous Feeling

Douglas and Shapiro draw strong parallels between the music they release and their new style of promotion: "All the styles come together," Douglas reflected. "You can't call it jazz because there's a definite pop feel; you can't call it Brazilian because there's a mainstream melodic influence. If you extend that homogenous feeling, you can see how films can be promoted right along with records. Our audience has grown up with films, television, records—it's all media."

Harmony-Douglas will supplement Casablanca's regular promotion force with five field personnel of its own. "The FM jock," said Shapiro, "is not a man with restricted tastes. He goes to movies, too. We're noticing that many stations are sponsoring screenings in all kinds of markets — there's absolutely no reason why the same guy can't play a spot for our record and one for our movie, too."

Each of the two principals is not without experience in both industries — Douglas was involved with the Lenny Bruce film project and was the original distributor of "El Topo," which he "broke," a few years ago, with then unheard-of midnight shows in New York. Shapiro has been connected with concert promotion, and says that his and Douglas' varied experience, and knowledge of their audience, will permit the diversified company an "international scope."

Epic Names Blond Nat'l. Pub. Dir.

■ NEW YORK—Susan Blond has been appointed to the position of director, national publicity, Epic Records, Associated Labels and Portrait Records. The announcement was made by Jim Tyrrell, vice president, marketing, Epic Records and Associated Labels.



Susan Blond

One of Ms. Blond's first responsibilities will be to further develop her staff in order to broaden the reach of the publicity department and to give expanded national coverage to Portrait Records' artist roster. Ms. Blond will be responsible for press relations on a national basis. Pat Siciliano, west coast publicity for Epic, Associated Labels and Portrait will report directly to Ms. Blond, thus giving all labels fundamental publicity support on both coasts.

Ms. Blond joined CBS Records in 1974 as east coast manager, press and public information, Epic and CBS Associated Labels. A year later, she was promoted to associate director, press and public information, Epic and Associated Labels. Prior to joining CBS Records she worked for United Artists Records as east coast coordinator of publicity and artist relations.

Stars Are Born.



Their first single,
**"I Hope We Get
To Love In Time,"**
became a Top 40 R&B hit.

Their second single,
**"You Don't Have
To Be A Star,"**
became the number one
song in the country and
recently won them
the Grammy.

"Your Love" (AB 1226)
-is what's next.

All from the album
"I Hope We Get To Love In Time," (ABC 952)

Marilyn McCoo & Billy Davis, Jr.

Produced by Don Davis Or ABC Records and GRT Tapes © 1977 ABC Records, Inc

abc Records ~~duck~~ ~~broder~~
personal management incorporated

WELCOME

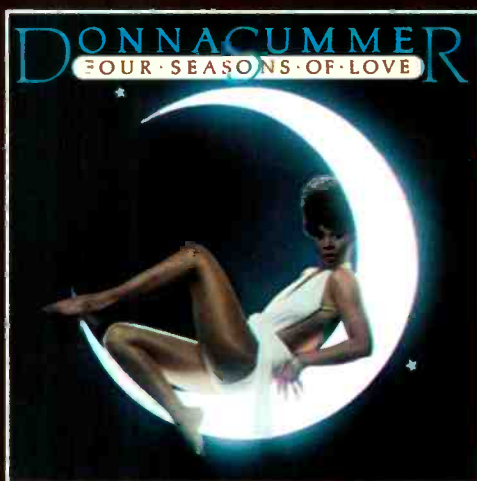


From One Who Loves You

NARM



Rock And Roll Over
KISS
NBLP 7037



Four Seasons Of Love
DONNA SUMMER
NBLP 7038



The Clones of Dr. Funkenstein
PARLIAMENT
NBLP 7034



On Earth As It Is In Heaven
ANGEL
NBLP 7043



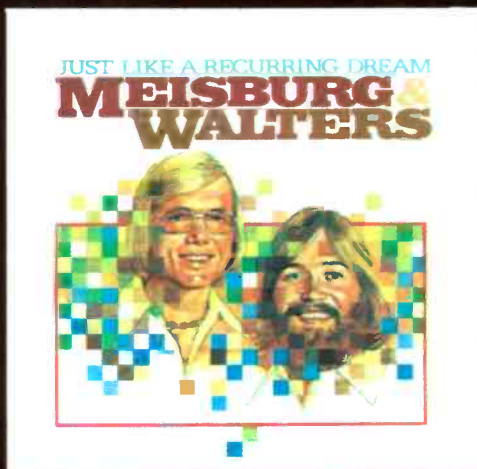
Stallion
STALLION
NBLP 7040



Frankie Crocker And The Heart &
Soul Orchestra
NBLP 7050



Melody Maker
MASEKELA
NBLP 7036



Just Like A Recurring Dream
MEISBURG & WALTERS
NBLP 7039



Cinnamon Flower
THE CHARLIE ROUSE BAND
NBLP 7044

Casablanca Record & FilmWorks, Inc.



Arista Concludes Manilow Campaign

■ NEW YORK — In conjunction with Barry Manilow's March 2 ABC-TV special, "The Barry Manilow Special," Arista Records is concluding the largest advertising and promotional campaign in the company's history, it was announced by Rick Dobbis, vice president of artist development.

Using the tie-in of a top 5 hit single, "Weekend In New England," a platinum album, "This One's For You," which is still top 20, and Manilow's first network television special as the focal points, Arista mapped out and executed a campaign that encompassed a complete cross-section of the nation's media — television, radio and press — supplementing this with heavy in-store displays and promotions. The campaign began the week ending Feb. 11 and ends March 11.

The television campaign was designed to surround the March 2 airing of "The Barry Manilow Special." Advertisements tagging the ABC-TV show were placed on major television stations in the largest markets in the country on both the weekend prior to the show (Feb. 25-27) and the weekend after (March 4-6).

The radio campaign consisted of intensified radio spots on the top AM radio stations in the 30 largest markets in the nation. Each radio spot not only featured Manilow's current hit single and album, as well as his entire catalogue.

In the print media area, a campaign was instituted that involved advertisements in the music trades, major daily newspapers, and the mass circulation weekly, People magazine.

FIDOF Plans Yearly Meetings at MIDEM

■ The Federation Internationale des Organisations de Festivals (FIDOF), has announced that because of the success of the first FIDOF gala banquet in Cannes during the MIDEM '77, that they will hold one each year during the MIDEM Convention.

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Growing Sophistication of Specialty Labels, Distributors Gives 'Esoteric' Product Increased Sales Potential

By IRA MAYER

■ NEW YORK—When the eighth annual convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD)

News Analysis meets in Chicago May 6-8, the agenda will be fairly

typical: "starting a new label, effective marketing of 'esoteric' product through racks and one-stops, setting up a new distributorship, radio promotion and effective advertising," according to a NAIRD release.

NAIRD

NAIRD concerns itself basically with specialty labels and their problems — an area of the record industry which is rapidly gaining in sophistication and professionalism. Companies such as Rounder, founded at the beginning of the decade on political principles and dedicated, at that time, to its political ideals at least as much as to the releasing of music, today tells a reporter, "We operate 99 percent the way any other record company would operate." This from one of the founders who has frequently commented to the effect that when Rounder began, "we didn't know what an invoice was."

Such was the case with many other folk, country, jazz, spoken word and blues labels. People went into the business of small labels knowing full well that the audience was limited, that person-to-person sales (at festivals, clubs and concerts, by mail order, and/or by taking a few copies to local record stores and trying to get space in a "miscellaneous" bin). That situation has changed drastically, however, and while the above-mentioned methods of distribution and sales are probably still the cornerstone for most of the specialty labels, those companies seeking broader audiences have discovered that going the route of more "traditional" distribution methods is necessary.

By the same token, a few people around the country have seen the need for a formal distribution network for specialty labels and have proceeded to do so themselves. Robert Friedman, for example, owned a record store on St. Marks Place where customers frequently asked for lps on specialty labels. In the early '70s it was necessary to call each label individually in order to obtain product. He soon discovered that ordering more than piece by piece would give him copies to display — and that if

someone cared enough to place a special order, the chances were good other people would be interested, too.

Record People

Three years ago, Friedman set up a company called Record People, a distribution outlet devoted exclusively to specialty labels ranging from companies re-issuing classic jazz sides and old radio programs, to those dealing with contemporary folk and jazz and even, occasionally, rock and roll.

Friedman's perspective on small labels is somewhat unique. Although he handles each label differently in terms of how far

his distribution extends (he recently opened a branch in Boston, where he is in competition with Roundup, Rounder's distribution organization which handles about 200 labels), he is particularly aware of how involved any given company's personnel are and how sophisticated their business practices are. He cites Bruce Kaplan's Chicago-based Flying Fish label as one of the best organized and — as a result — one of the best selling of the specialty labels.

Friedman is further convinced that many of these companies could sell far greater numbers of
(Continued on page 70)

RCA-Buddah Pact

(Continued from page 3)

ent company for total distribution," according to Kass.

Art Kass

"The Buddah Group will remain solely responsible for the promotion, advertising and merchandising of its records," Kass explained. "RCA's excellent distribution system will provide the conduit for getting our records into the marketplace. The Buddah promotion, field and marketing staff will work closely with RCA's regional and branch managers, as well as with the local salesman," Kass said.

Mel Ilberman, RCA Records newly appointed Division vice president of domestic operations welcomed Buddah's action as an

expression of confidence in RCA's distribution, and added that he "looked forward to a constructive and profitable relationship between the two companies."

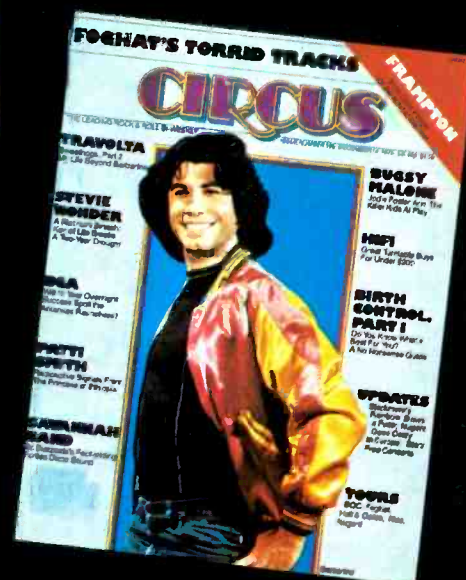
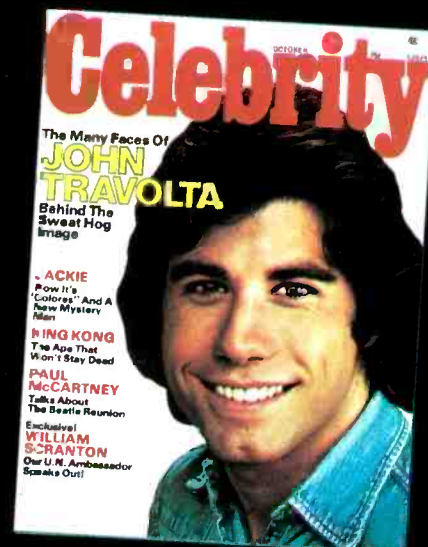
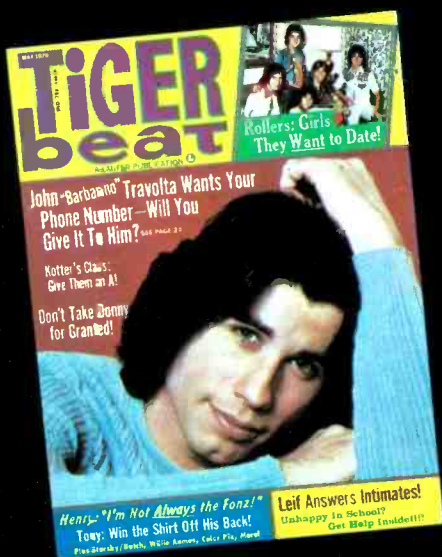
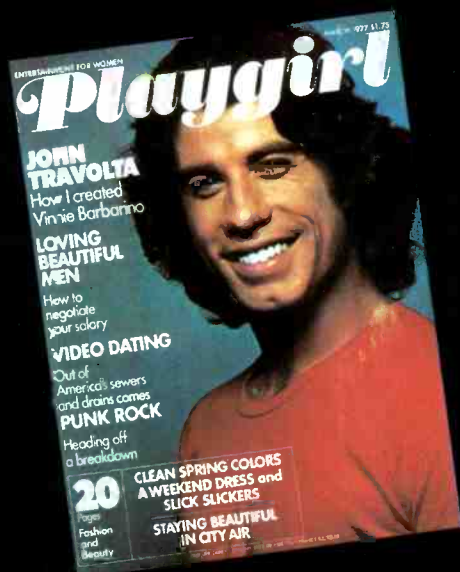
Future Growth

"There is a certain sense of sadness in leaving many of the independent distributors who we've been dealing with for the past fifteen years," Kass stated. "We appreciate their efforts on our behalf over the years and cherish their friendship. But we feel that this is an opportune moment to go with the RCA distribution system. I am certain that it will play an important role in the future growth and development of our company."



Shown finalizing details of a new agreement through which Buddah product will be distributed nationally by RCA Records are: (seated from left) Art Kass, president of the Buddah Group; Ken Glancy, president, RCA Records; and (standing from left) Mel Ilberman, division vice president, domestic operations, RCA Records; Mort Drpsnes, executive vice president, Buddah; and Myron Roth, division vice president, business affairs, RCA Records.

HIS FACE IS YOUR FORTUNE!



Contains Hit Single "ALL STRUNG OUT ON YOU"

ORDER JOHN TRAVOLTA'S NEW MIDSONG INTERNATIONAL LP (BKL 1-2211) FROM YOUR RCA DISTRIBUTOR NOW.



MIDSONG INTERNATIONAL RECORDS & TAPES

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Los Angeles
March 19

**SEMINAR
TIMETABLE.**

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

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

B. Greenfield & J. Czajkowski '76

RADIO WORLD

FCC Payola Hearings

(Continued from page 3)

days on the witness stand two weeks ago and last week denying charges made by two local concert promoters, Jack Boyle of Cellar Door Concerts and William Washington of Dimensions Unlimited, that the deejays coerced touring artists into performing for their concert promotion company by threatening to withhold airplay on their records. Bennett was scheduled to take the stand last Wednesday when Meyers asked for the postponement. Mel Edwards is slated to testify last among the five jocks subpoenaed to appear at the investigatory hearings. The deejays have been barred from the hearing room while their colleagues are testifying on the orders of Administrative Law Judge Joseph Stirmer, who is presiding at the hearings.

Bethel's testimony last week dealt heavily with station policy and procedures to insure that air personalities do not have a financial interest in the records they play and that the playlist is free of questionable selections. Bethel painted a picture of confusion with his day-and-a-half-long testimony, confusion over what information the station's "payola disclaimer" form was seeking and how regularly music log sheets, filled out daily by each deejay during his air shift, must be submitted to management. Bethel said he signed the disclaimer forms believing the station only wanted to know if he had any direct interest (such as management of the group, connections

with the record company, etc.) in the records the station was programming.

"Everyone had a different concept of those forms," Bethel, 31, told the hearing. "There was no unanimous interpretation of what should be on that sheet." Bethel said he regularly filled out the forms "without thinking about it." The disclaimer form includes a section asking disclosure of any contracts made for the appearance of artists, whether the performer was working for a "fair market price," and whether "airplays or additional airplays have . . . been consideration in engaging the talent or determining compensation." Bethel routinely wrote "not applicable" after the question when completing the forms.

Disclaimer

Deejays were expected to fill out the one-page disclaimer every week. Sonderling testified. But Bethel said that local management—which knew of the concert activities of the deejays—was lax about the every-week policy. Bethel did not file disclaimers for a six month period last year, from July 1976 through December with the exception of one week in November, FCC prosecutor Keith Fagan pointed out. No one representing the station had ever explained to him what he was expected to disclose on the form, Bethel said.

Deejays are also expected to file daily music logs with the pro-

(Continued on page 54)

AM ACTION

(Compiled by the Record World research department)

■ **Atlanta Rhythm Section** (Polydor). Biggest breaking record of the last few weeks! With no less than nine major markets all hitting it at once, and some r&b support for measure (WDAS, WCHB), the overall outlook on this is exceptional. New on KHJ, WRKO, KFRC, WHBQ, KLIF, WFIL, WNOE, WQAM and WKBW. Some other pertinent moves include 20-6 WQXI, 14-4 WMAK, 17-13 Z93, 28-26 KTLK, 17-15 KXOX, 20-17 WDRQ, 21-15 WGCL, HB-30 KSLQ, 25-23 CKLW, 32-30 WCOL and 24-21 WMPS. Sales exploded everywhere!

Eagles (Asylum). The out-of-the-box adds last week have given way to a national swing that looks like it will go all the way. New support from WFIL, 13Q (extra), WQAM, Y100, WSAI, KLIF and WKBW (18). Great moves already include 10-3 WMPS, 34-23 WCOL, 26-13 KSTP, 22-16 KHJ, HB-34 KILT, 38-30 KTLK,

(Continued on page 70)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **John Shomby**, former PD at 98Q, is now assistant PD at WERC-FM in addition to AM-PM MD at WERC, replacing **Sheila Camp** . . . **Mike Scott**, WAIR, now 2:a.m.-6:a.m. from weekends all-nite, a trade with PD **Mark Mitchell** . . . Morning man opening at WFIL; send tapes and resumes to **Jay Cook**; WFIL is launching their Big Mac Attack Bumper Sticker campaign, giving away \$50,000 in prizes, including a Datsun B-210 . . . New line-up at 98Q **Chuck Whittaker**, formerly of WAUG, MD **Scott Kerr**, assistant MD **Gary Michaels**. Good luck guys!

Mark St. John, former PD at WISE, left for Charlotte to work as promo man for Atlantic. WISE's new PD is **Ray Williams** from WFLB . . . WNDE's **Bill Hennes** moves to WIFL in Philadelphia, replaced by boogie cooker **Chris Bailey**, who left WIFE after only four weeks. He is now PD at WNDE. The marriage wasn't consummated . . . Another Big Mac Attack Contest, this time KSLY . . . New PD at WGLF is **Dennis Boyle**. Former PD **Bob Walker** remains morning man . . . KCBQ has a new morning news man, **Lee Marshall**. Marshall came from KDAY in Los Angeles. Official approval came this week that 100,000 watt KVOX-FM in Denver will start this summer . . . And still another Big Mac Attack Contest at 98Q.

Max O'Brien is new MD at WFLI from WGOW. Former MD **Jim Pirkle** goes to morning man . . . PD **Ben Hill** & MD **Michael Stone**, both formerly of CK-101, are now at KIOA's FM, KMGK, in Des Moines. New line-up for CK-101: 10 p.m.-2 a.m. & MD **Chris O'Neil**: 2-6 afternoon drive & promotion director **Spanky McCoy**; midday 10-2 **Jonathon Doll** & prod. dir., morning drive & chief engineer

(Continued on page 54)

MEET A CHEAP TRICKSTER.



He's Robin Zander
He's impeccable and
he has a nice smile.
Robin is the lead
singer of a compelling
new American rock
band called Cheap
Trick. He and his fellow
Cheap Tricksters spent
countless days and
nights on the road—
slamming Rock and
Roll in bars, bowling
alleys and warehouses—
in preparation for
this, their first album.

CHEAP TRICK.
ONLY ROCK AND ROLL
COULD BRING THEM TOGETHER.
ON EPIC RECORDS
AND TAPES.

Produced by Jack Douglas for Waterfront Productions Ltd

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Ochs Bows Firm

■ LOS ANGELES—Michael Ochs has formed Michael Ochs, Etc. in association with Kathy Wagner and Linda Montgomery to represent Freddy Fender and Dickie Goodman's public relations, Sal Valentino's record production and The Michael Och Archives.

Ochs, previously director of publicity for Columbia, Shelter and ABC Records, has just signed ABC/Dot recording artist Freddy Fender and Shock/Janus recording artist Dickie Goodman.

Mrs. Wagner joins the company having six years experience in the publicity department at Capitol Records.

WB Promotes Rosenberg, Appoints Kenton and Coleman

■ NEW YORK — Gary Kenton and Julian Coleman have been appointed to posts with Warner Bros. Records publicity department while Liz Beth Rosenberg has received a promotion. The additions and promotion, which

represent a major expansion and restructuring of the department, were announced by Bob Merlis, director of publicity for the company.

Kenton has been named associate director of publicity and

will be based in New York while Coleman, working out of the Burbank home office, assumes the position of press representative, special markets. In a related move, Liz Beth Rosenberg has been named director of New York publicity operations for the company.

Kenton comes to Warner Bros. from Island Records where he served as associate director, press and information. Previously he was at CBS Records as chief writer. Earlier in his career, Kenton was co-editor of Creem Magazine and had been review editor of Fusion.

Coleman was an account executive at the Edward Windsor Wright Corporation, handling publicity for a number of recording artists including Tavares, The Temptations, Nancy Wilson, The Supremes and Ronnie Dyson. A four year veteran of Billboard, Coleman was soul editor after having worked in the review and chart areas for that publication. He previously served as national promotion director for Savoy Records.

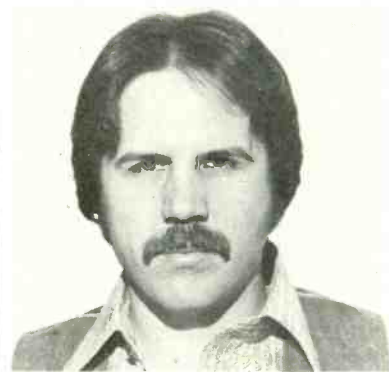
Rosenberg, most recently senior publicist in Warner's New York office, previously held posts at the public relations firm of Rogers & Cowan and Solters & Roskin as well as with Cinema Center Films.



From left: Rosenberg, Coleman, Kenton.

McKaie Joins Arista

■ NEW YORK—Andy McKaie has been named associate director, national publicity for Arista Records, it was announced by Dennis Fine, the label's director of national publicity.



Andy McKaie

McKaie will be responsible for the Arista publicity departments' written materials as well as assisting in all major publicity campaigns on Arista artists. He will also be responsible for the development of initial breakout campaigns on Arista's debuting artists during the first phase of album release and public appearances for support.

McKaie has spent the last 2½ years at the independent national public relations firm of Solters & Roskin.

The Night ASCAP Members Raided the Grammys.

Awards are nothing new to ASCAP members. Over the years they've won 108 Oscars, 71 Tonys and uncounted Emmys, Rockies, Golden Globes and Grammys. So when 36 ASCAP members won 43 Grammys on the night of February 19th, including *Song of the Year*, *Album of the Year*, *Best New Artist of the Year*, *Best R&B Song*, *Best Cast Show Album*, and two *Hall of Fame* awards, it came as a surprise to none of us.

Stevie Wonder topped the proceedings with 5 Grammys, while Chick Corea, Starland Vocal Band, and the late Duke Ellington each won two.

Besides our multiple winners, the 32 others read like a Hall of Fame in their own right. They include the Amazing Rhythm Aces, Count Basie, Eubie Blake, Chicago, Ella Fitzgerald, Benny Goodman, James William Guercio, Jimmie Haskell, Earl "Fatha" Hines, Hugo & Luigi, Bruce Johnston, Emme Kemp, Lillian Lopez, Loren Maazel, Irving Mills, Ronnie Milsap, David Paich, Mitchell Parish, Gary S. Paxton, Les Paul, Maceo Pinkard, Andre Previn, Andy Razaf, Edgar Sampson, Boz Scaggs, Artie Shaw, Noble Sissle, Billy Strayhorn, Frankie Trumbauer, Thomas "Fats" Waller, and Paul Francis Webster.

Their fellow members would like to take this opportunity to say, "Well done!"

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ **MAKING TRACKS:** That's the way east side hangout JPs is headed. Tracks will be a club/restaurant on West 72 Street. JP himself hopes it will become a trade hangout much the way his Second Avenue establishment has. But beyond a heavyweight opening star who's promised to kick things off the second week of April, and installation of a house sound system, he's not sure if the direction will be regular shows or not.

WORDS FROM THE HALLOWED HALLS: Commented Judge **Kevin T. Duffy** upon learning that the Capricorn Records suit against **Dickey D-I-C-K-E-Y Betts** had been settled out of court, "Go out, make money and God bless." Commented Judge Duffy upon learning that there were no other cases to be heard that day, "I came in to work for this?"

KEEPING IT HARD: Stiff Records ("The World's Most Flexible Record Company") has released its first album in England, a set by **The Damned**. The quartet is composed of **Dave Vanian**, **Brian James**, **Captain Sensible** and **Rat Scabies** and aside from their "more energy than know-how" approach which seems to typify similar groups, they seem to have a sense of humor about the whole thing. Something we could all use more of. And speaking of Stiff, since switching to Island distribution in the U.K., their first eight singles have all been deleted, to be replaced by a compilation album.

YOU CAN'T BURY AN ALBUM THAT ISN'T DEAD YET: It seems that the eulogies for the **Dave Edmunds** Swan Song album have been a bit premature. Despite what some people have been saying, Atlantic has the lp scheduled for release in the very near future . . . One of the most pertinent analyses of trade journalism we've seen appeared in last week's Los Angeles magazine. Of particular interest is the commentary of our own **Lenny "The Juggler" Beer** and **Sam "Zim" Sutherland** along with writer **Charlie Haas'** assessment of the various trades' respective merits. (Especially ours—pat, pat.) . . . A last minute replacement for injured **Bob Seger** drummer **Charlie Allen Martin** was found last week in **Jamie Oldaker**, and the show did go on in New York . . . Capitol, which re-released **Steve Miller's** first two albums, "Children Of The Future" and "Sailor" as a two-fer titled "Living In The U.S.A." some time ago, is now planning to re-release the two lps again, this time in their original covers.

GET READY ZYGMUNT KISZAKIEWICZ: Our good friend at 1-Mlyn-ska Street, Somewhere in Poland, will have two—count 'em—two chances to see **Manhattan Transfer** in his native land . . . **10cc's** next will be titled "Deceptive Bends," as inspired by a road sign that didn't lead where it led to. Lp is due in mid-April, given that all else stays on course . . . When **Ralph MacDonald** taped a segment of "The Story Hour" with **Ruby Dee** and **Ossie Davis** for the National Black Network, he donated his \$50 honorarium to the Schomburg Center for Research in Black Culture. The New York Public Library collection is in great need of funds. Commented MacDonald, "You talk about 'roots,' if that collection goes so do our roots." . . . **Stormin' Norman** and **Suzy** to Polydor . . . **Paul Simon** and **Linda Ronstadt** were among those who helped set a new attendance record for CBGB's when **Television** performed, breaking the recently set record of the **Ramones** . . . **Art Collins** . . . **Bob Kaus?** . . . Visiting the Bottom Line to hear **Ashford and Simpson: Stevie Wonder, George Benson and Roberta Flack** . . . (212) 535-9299.

CASTING NEWS: One marriage busts while another one moves? The infamous promotion team of **Love-Rosen** to split, with **Howie Rosen** and close friend and confidante **Soozin Kazick** moving to El Lay to work for Casablanca . . . **Steven Baker** to Epic . . . **Jim Fishel** to Columbia . . . But who will end up at Millennium?

EVERYBODY'S GOT THEIR UPS AND DOWNS: The **Rolling Stones'** **Keith Richard** has been busted once again, this time in Toronto, Canada, and charged with possession of heroin for the purpose of trafficking. Last month he had been fined \$1275 for possession of cocaine in England. A conviction this time around could very well lead to great touring difficulty.

SO, SO SPLASHY: The focus in **Nick Ashford** and **Valerie Simpson's** stage show at the Bottom Line recently shifted more in Nick's direction than was so in the past. The set has been significantly up-dated to include much from their new "So, So Satisfied" lp; and while it's still the old songs they wrote as Motown staffers that are their most powerful, they have that special magnetism that makes all the schmaltzy staging effects perfectly appropriate. Openers **New York Mary** need to edit their solo spots into more concise segments, and

(Continued on page 67)

Say the Secret Word . . .



Queen members (from left) Brian May, Roger Taylor and Freddie Mercury present Groucho Marx with a gold record for the group's two most recent gold albums "Night at the Opera" and "A Day at the Races" (titles of two of the most famous Marx Brothers' films). Band member John Deason was unavailable at the time of the presentation. The presentation was made to Groucho "for providing inspiration and genius."

RCA France, Trema Set Distrib. Pact

■ **NEW YORK**—RCA France has signed a distribution agreement with Trema Records, it was announced by Robert Summer, division vice president, RCA Records International.

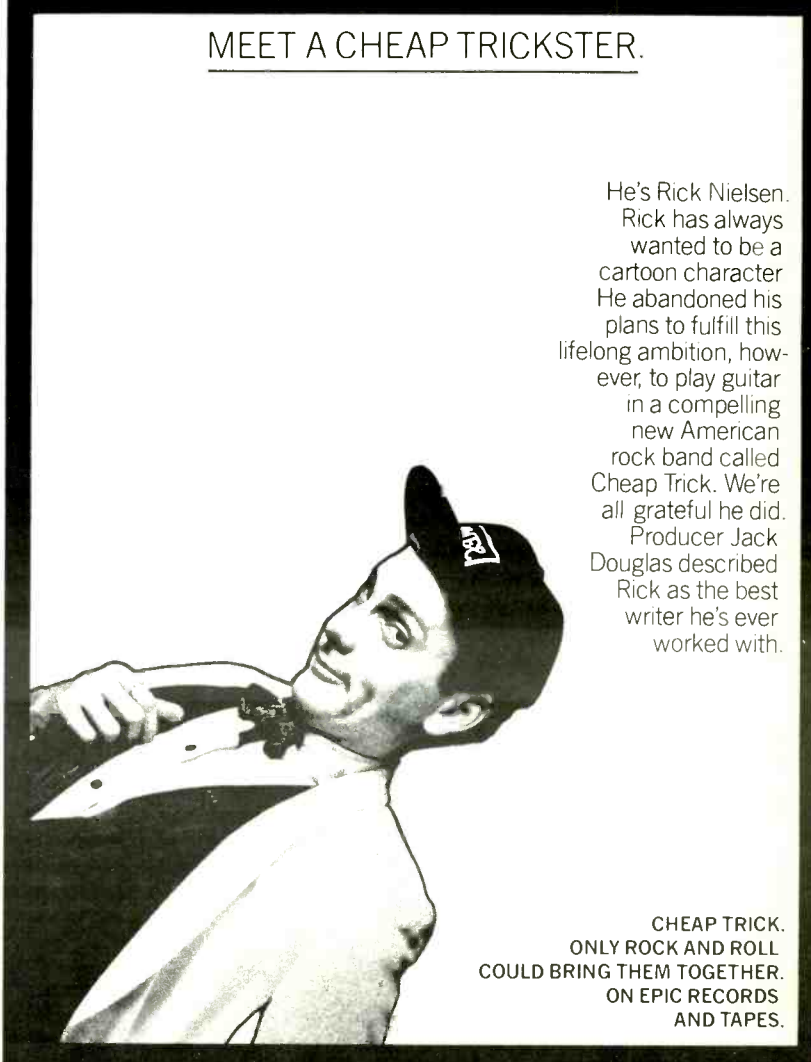
Dacla

The pact with Trema, Summer said, was arranged by Francois Dacla, president of RCA France, in concert with Trema principals

Jacques Revaux and Regis Talar.

Trema has achieved notable success in recordings and publishing with hit records by Michel Sardou and such artists as Pierre Groscolas, who wrote Carol Douglas' "Midnight Love Affair," and Herve Vilard and Richard Anthony, both of whom have received international exposure, particularly in South America.

MEET A CHEAP TRICKSTER.



He's Rick Nielsen. Rick has always wanted to be a cartoon character. He abandoned his plans to fulfill this lifelong ambition, however, to play guitar in a compelling new American rock band called Cheap Trick. We're all grateful he did. Producer Jack Douglas described Rick as the best writer he's ever worked with.

CHEAP TRICK.
ONLY ROCK AND ROLL
COULD BRING THEM TOGETHER.
ON EPIC RECORDS
AND TAPES.

Produced by Jack Douglas for Waterfront Productions Ltd

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ANDREW GOLD—Asylum 45384

LONELY BOY (prod. by Peter Asher) (writer: Andrew Gold) (Lucky, BMI) (3:54)

Having been unsuccessful with his oldies interpretations, Gold relies on his own writing here, a talent that should not have been overlooked. The tune has a perky beat and a smooth, programmable sound.

PHOEBE SNOW—Columbia 3 10504

TEACH ME TONIGHT (prod. by David Rubinson & Friends) (writers: Cahn & DePaul) (MCA/Cahn/Hub, ASCAP) (3:28)

Phoebe's interpretation of the DeCastro Sisters' 1959 hit is a highlight of her "Looks Like Snow" lp. The moody ballad should be headed for another chart life.

ASHFORD & SIMPSON—Warner Bros. 8337

SO SO SATISFIED (prod. by N. Ashford & V. Simpson) (writers: same as prod.) (Nick-O-Val, ASCAP) (3:39)

The title track from the duo's recent lp has been edited and given even stronger AM potential. The soulful ballad features a stellar vocal performance.

ROBERT PALMER—Island 081

ONE LAST LOOK (prod. by Steve Smith) (writers: B. Payne & F. Tate) (Street-lights, BMI) (2:58)

This premier blue eyed soulster has the style and class to go all the way but has yet to have that one hit single. This ballad could be the one to do it.

LAVENDER HILL MOB—UA XW 925 Y

THE PARTY SONG (prod. by Rob Stevens) (writers: Prigeno-Jones-Chandler) (UA, ASCAP) (4:02)

The rock outfit has a certain freshness to their approach which deserves a listen. A synthesizer dominates the tune and adds it to a funky backbeat.

THE MARSHALL TUCKER BAND—

Capricorn 0270 (WB)

HEARD IT IN A LOVE SONG (prod. by Paul Hornsby) (writer: Toy Caldwell) (No Exit, BMI) (3:30)

The Tuckers have hit the trail leading to the charts with a song containing a flavorful mix of rock and country stylings. A good edit keeps it moving along.

KIM CARNES—A&M 1902

LET YOUR LOVE COME EASY (prod. by J. Wexler & B. Beckett) (writers: Carnes & Ellingson) (Brown Shoes/Chappell & Co., ASCAP) (2:51)

A light pop tune that showcases Kim's wispy voice and her songwriting talent. A lilting flute solo adds to the buoyant flavor of the composition.

KOOL & THE GANG—De-Lite 1590

SUPER BAND (prod. by K G Prod.) (writers: Kool and the Gang) (Delightful/Gang, BMI) (3:20)

Already a super band of sorts with numerous hits to their credit, Kool and Co. should rack up another. The funkiest thing they've done in some time.

THE WINTERS BROTHERS BAND—

Atco 7077

SANG HER LOVE SONGS (prod. by Digregorio & Whiteside) (writers: Dennis & Donnie Winters) (Cotton States/Cotillion, BMI) (3:35)

These southerners have a sound that is reminiscent of the Grateful Dead in their vocals and the Allmans in the guitar work. A combination like that can't go wrong.

GINO VANNELLI—A&M 1911

FLY INTO THIS NIGHT (prod. by G. Vannelli & J. Vannelli with G. Emerick) (writer: G. Vannelli) (Almo/Giva, ASCAP) (2:27)

This "Gist Of The Gemini" track spotlights the singer in a setting of richly textured electronic keyboards. The funky backbeat should help it get r&b spins.

DARLENE LOVE—Warner-Spector 0410

LORD, IF YOU'RE A WOMAN (prod. by Phil Spector) (writers: B. Mann & C. Weil) (Screen Gems-EMI/Mother Bertha, BMI) (3:15)

This new Spector single leaves no doubt that he is still capable of creating magic. The song has a gospel tinge with Darlene belting out the vocal in her convincing, time honored style.

RICK DEES AND HIS CAST OF IDIOTS—

RSO 870 (Polydor)

BARELY WHITE (THAT'LL GET IT BABY) (prod. by B. Manuel) (writers: same as prod.) (Deeslite/Gold Top, BMI) (3:13)

Dees has left the ducks and gorillas behind this time as he does a credible tongue-in-cheek Barry White take off, a la Bill Cosby's "Yes, Yes, Yes."

JACKSON HAWKE—Epic 8 50343

INTO THE MYSTIC (prod. by Bob Gallo) (writer: Van Morrison) (WB/Caledonia Soul Music, ASCAP) (2:34)

This Van Morrison "Moondance" tune has always been an AOR favorite, yet it has never been a hit. Hawke's interpretation stands poised to do it.

BILL QUATEMAN—RCA 10912

NIGHT AFTER NIGHT (prod. by J. Stronach with B. Quateman & D. Seiwel) (writer: Quateman) (High Ness, BMI) (3:20)

Quateman's regional success will surely be expanded upon with his first single in some years. The seething, soulful feel marks a welcomed comeback.

MYRA CIARDI—Polydor 14375

DO YOU EVER THINK OF ME (prod. by Mesler & Vanderbeck) (writer: Richard Barron) (E. B. Marks/Rainy Night, BMI) (3:06)

A new talent with a voice reminiscent of Carly Simon, Myra takes this tune, a finalist in the American Song Fest, and turns it into a totally personal statement.

WAYNE NEWTON—Warner-Curb 8338

1-2-3 (prod. by John Madara) (writers: Madara-White-Borisoff) (Double Diamond/Champion, BMI) (3:28)

Len Barry's 1965 smash has been done up with a new arrangement to suit the Las Vegas crooner's style. Easy listening action should start it off.

GARNETT MIMS & TRUCKIN' COMPANY

—Arista 0239

WHAT IT IS (prod. by J. Lane & R. Muller) (writers: same as prod.) (Big Boro, BMI) (3:36)

The funky outfit is being steered by Jeff Lane and Randy Muller, the main thrust behind Brass Construction and B.T. Express. The song has a strong r&b orientation, but could also cross over.

MARK & CLARK BAND—Col 3 10500

JIGSAW WOMAN (prod. by Ron Dante) (writers: Dante & Snow) (Don Kirshner, BMI; Kirshner Songs, ASCAP) (3:03)

This twin connection has a tightly knit harmony sound which characterizes the rocker. The succinct Ron Dante production holds it all together.

HOUSEBAND—Midsong Intl. 10910

(RCA)

DANCING SHOES (prod. by Frank Klunhaar) (writers: Smid-Smid-Hardholt) (Midsong, ASCAP) (3:40)

The group resembles the Ohio Players vocally while musically delivering a steady, danceable groove. A European disco record, it should have a built-in appeal here.

SOUNDS OF THE CITY—West End 1202

MARY HARTMAN, MARY HARTMAN (prod. by Vince Montana Jr.) (writers: Vallee-Spikol-DeAngelis) (Cheren Kushins/Piedmont/T.A.T., ASCAP) (3:20)

Still another song inspired by "MH2," this one comes in both vocal and instrumental versions. This disco-styled accompaniment should be a dancefloor hit.

TROOPER—Legend 40685 (MCA)

SANTA MARIA (prod. by R. Bachman & M. Smith) (writers: Smith & McGuire) (Little Legend/Legendary, BMIC/BMI) (2:56)

The Canadian outfit has a sailing story to tell from the "Two For The Road" set. Their buoyant, rhythmic groove sounds reminiscent of the Doobie Brothers.

BLONDIE—Private Stock 141

IN THE FLESH (prod. by Richard Gottehrer) (writers: Harry & Stein) (Jiru/Monster Island, ASCAP) (2:26)

One of New York's finest, Blondie has recaptured the '60s girl group sound with assistance from the great Ellie Greenwich. Deborah Harry's vocal is a knockout.

CARL GRAVES—Ariola America 7660

(Capitol)

SAD GIRL (prod. by S. Proffer) (writer: A. Gordon) (Koppelman-Bandier, BMI) (3:35)

Graves exudes a sleek soulfulness not unlike Boz Scaggs. Now with a new label he is poised as ever to make inroads on the pop and r&b listings.

JAMES & BOBBY PURIFY—Mercury 73891

GET CLOSER (prod. by Don Schroeder) (writers: J. Seals & D. Crofts) (Dawnbreaker, BMI) (3:52)

The song which was recently a pop hit for Seals and Crofts has now been covered by another duo. The Purifys' soulful reading should pick up r&b spins.

Gold 'On Time'



Marilyn McCoo and Billy Davis, Jr.'s debut ABC lp, "I Hope We Get To Love On Time," has been certified gold by the RIAA, paving the way for additional recording sessions by the duo in April, a European promotional tour and a summer series on CBS-TV. Shown in Los Angeles celebrating the gold award are (from left): Otis Smith, VP, ABC Records; Dick Broder, the duo's manager; ABC chairman Jerry Rubinstein; Davis and McCoo; Charlie Minor, ABC promotion VP; and Herb Belkin, ABC VP for marketing and creative services.

Cleveland International

(Continued from page 3)

exclusively with Epic Records. All product will carry the Cleveland International logo on record labels and jackets.

In commenting on the agreement, Ron Alexenburg stated: "It is most gratifying to me to have Epic Records participate in this tremendously exciting new venture. The relationship between CBS Records and Steve, Stan and Sam is a long and close one. I am personally delighted, and I know that I speak for the entire company, that this special relationship is continuing and deepening. We look forward to many years of hits with Cleveland International."

Both Snyder, who has total marketing responsibilities for the new company and Lederman, who is in charge of business affairs, will be headquartered in New York. Popovich is currently in the process of moving to Cleveland to set up the company's main offices.

The first release on Cleveland International under the new agreement will be a single from Ronnie Spector and the E Street Band due for release in mid-March, with an album to follow.

Both the single and the album were produced by Miami Steve Van Zandt, producer-manager of Southside Johnny and the Asbury Jukes and lead guitarist for Bruce Springsteen's E Street Band.

Backgrounds

Popovich began his career with CBS Records as a local promotion man in the Cleveland branch. He rose through the promotion ranks to become vice president of promotion for Columbia Records. In 1975, he moved to Epic Records, where he became vice president of a&r.

Stan Snyder was most recently vice president, national accounts, marketing, CBS Records. He began at CBS in 1964 as a sales trainee. After promotion to salesman and assistant to the vice president, sales, CBS Records, he subsequently served as branch manager in San Francisco and New York. Snyder was then promoted to vice president, sales, CBS Records.

Sam Lederman served most recently as assistant to the vice president, a&r, Epic Records. He joined CBS Records as a financial analyst in 1970.



From left: Sam Lederman, Steve Popovich, Ron Alexenburg and Stan Snyder.

CAM Names Jurnovoy

■ NEW YORK—Joyce Jurnovoy has been named director of artist relations/promotion for CAM Productions / Publishing,, announced Victor Benedetto, head of the firm.

Ms. Jurnovoy recently has worked as a freelance journalist/publisher and has been published in Playboy, The National Lampoon, Oui, Cue and Genesis. She was also public relations director for Kelly, Nason Advertising Agency and Smith/Greenland Advertising.

Midsong Gets 'Shoes'



Midsong International Records has acquired The House Band's Dutch hit, "Dancing Shoes," from Basart Records, it was announced by Eddie O'Loughlin (left), executive vice president of Midsong. O'Loughlin, on his recent trip to Amsterdam, negotiated the deal with Basart's International Manager, Ton Van Der Bremer (right). The House Band is a 12-piece, self-contained pop/rock group that hails from Holland.

Calif. Record Distrib. Announces Expansion

■ NEW YORK—California Record Distributors, Inc., a Glendale, Calif., based distributor of over 200 record lines, has announced it will expand its sales and marketing territory to cover Northern California including the San Francisco area.

Hugh Overton, a veteran of Eric-Mainland, Pic-A-Tune and Direct Record Sales, has joined CRDI as Bay area sales and promotion manager, and the firm will be hiring additional salespeople for the area as well.

CRDI now distributes in Northern California such labels as Mark 56, Concord Jazz, Vox, Glendale, Caedmon, Abattoir, Unicorn, Testament, Revelation and Electric Lemon.

WEA Taps Edwards

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

For the past 2½ years Edwards had been assistant national advertising director for J. L. Marsh.

Edwards, who will report to Rothblatt, will be headquartered in Chicago.

MEET A CHEAP TRICKSTER.

He's Bunezuela Carlos. Bun E. to his family. Bun E. is the drummer in a compelling new American rock band called Cheap Trick. Bun E. ignored his mother's plans to "See Venezuela first" and left hearth and home to journey with the group on their tour of America's clubs, bars and bowling alleys.



CHEAP TRICK.
ONLY ROCK AND ROLL
COULD BRING THEM TOGETHER.
ON EPIC RECORDS
AND TAPES.

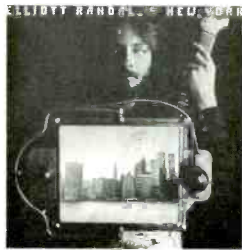
Produced by Jack Douglas for Waterfront Productions Ltd

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ELLIOT RANDALL'S NEW YORK

Kirshner PZ 34351 (CBS) (6.98)

Randall is one of N.Y.'s natural resources —his guitar has adorned any number of albums and live acts, from Sha Na Na to Martha Reeves. "It's Gonna Be Great" and "I Give Up" are the kind of rockers for which he is noted among friends; "High On Love" is a simple AM pop song that should help launch him.



I CAME TO DANCE

NILS LOFGREN—A&M SP-4628 (6.98)

Lofgren has a rightful hold on an audience that is considerably more than a cult but not yet the mass across-the-board popularity predicted for him for so long. The current lp is clearly directed at a pop crowd as well as featuring much that will please old fans. Title song, "Rock Me At Home" and "Happy" top.

DANCER WITH BRUISED KNEES

KATE & ANNA McGARRIGLE—WB BS 3014 (6.98)

The McGarrigle's debut set last year garnered unanimous critical raves here and in Europe. Their second lp is deliberately lighter than the first—an effort at off-setting the emotional intensity of the earlier work. The voices are outstandingly beautiful, the writing as sensitive as ever and Joe Boyd's production exemplary.



THE EUGENE RECORD

Warner Bros. BS 3018 (6.98)

You can joke all you want about the name (it really is Eugene Record, they say), but this former member of the Chi-Lites has what he needs to make his solo career work. An expressive soul singer, a good writer and an imaginative producer, his debut is satin smooth and fine listening.

CARNIVAL

JOHN HANDY—ABC Impulse AS 9324 (6.98)

"Hard Work" revitalized this jazz sax-man's career, having funkified his music using younger session musicians under producer Esmond Edwards' direction. The same formula's applied here. Handy's traditional style is best heard on "Love's Rejoycing" and "All the Things You Are." Title track is more pop.



SOMETHING MAGIC

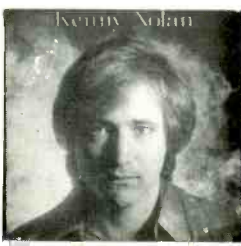
PROCOL HARUM—Chrysalis CHR 1130 (WB) (6.98)

Licensed by Chrysalis to Warners, this latest Procol collection retains the group's classic sound via Gary Brooker's vocals and piano work as well as his writing contributions. "Skating On Thin Ice" is a lovely waltz; side two is a three-part fable, "The Worm & The Tree." Fine FM fare in the old tradition.

SNAP

SCROUNGER—Anchor ANCL 2021 (ABC) (6.98)

Though there's no information on the cover as to the individual identities of what seem to be Scrounger's two members (judging by the photos), the group moves from English pop to music hall to progressive sounds with ease and humor. The programming of the album is tasty, allowing a persuasive progression.



KENNY NOLAN

20th Century T-532 (6.98)

Nolan's "I Like Dreaming" has been a major Singles Chart success, and through the combined production efforts of Nolan and Charlie Calello, "Love's Grown Deep" and "Wakin' Up To Love" are likely follow-ups. Mood is sentimental, sound clean pop and overall impression that of an emerging personality.

GLORIOUS

GLORIA GAYNOR—Polydor PD-1-6095 (6.98)

RW Disco Filer Vince Aletti writes, "The most interesting thing on the album is also the most unexpected and uncharacteristic . . . 'Most of All' is largely instrumental, gorgeously stringlaced, and sounds nothing like anything" Gaynor has done before. "Why Should I Pay" and "Life Ain't Worth Living" also stand out.



LOVE ANONYMOUS

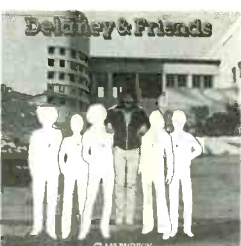
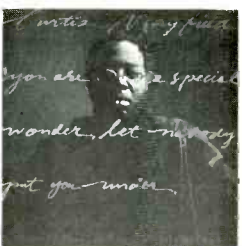
MASQUERADERS—ABC AB 962 (6.98)

Part of Isaac Hayes' Hot Buttered Soul complex, Hayes has produced this second soul/disco album with a superb balance in tempos and textures. "Love Between A Woman and A Man" is a slow-moving, multi-layered track; "Love Anonymous" and "The Bicentennial" have more obvious dancing beats.

SAY YOU CAN'T SURVIVE

CURTIS MAYFIELD—Curtom CU 5013 (WB) (6.98)

A patented voice applies itself to the writings of a highly stylized composer—both in the name of Curtis Mayfield. He sings eight songs, including the popular theme from the movie "Sparkle" (familiar from Aretha Franklin's version), "I'm Gonna Win Your Love" and "All Night Long."



CLASS REUNION

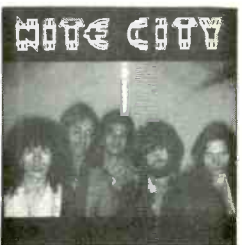
DELANEY & FRIENDS—Prodigal P6-1001751 (Motown) (6.98)

Leaning heavily on the string and horn arrangements of Glen D. Hardin, Delaney could actually find himself garnering MOR as well as AOR play. "You Can't Measure My Love" and "Invitation to Heartbreak" fulfill those needs while "I Think I Got It" is a little harder.

NITE CITY

20th Century T-528 (6.98)

Former Door Ray Manzarek told RW he felt he had said what he wanted to as a solo artist and that he needed a band again, needed "to be a part of something." Two years in the forming and execution, Nite City retains the hypnotic organ work Manzarek is noted for, but the band offers an up-to-date rock image.



TOTALLY TATA

TATA VEGA—Tamla T6-35351 (Motown) (6.98)

The sound changes somewhat abruptly from cut to cut, but the dominant force is disco, as exemplified by the nine minute "Come In Heaven (Earth Is Calling)" and "You'll Never Rock Alone." "Deep Inside" and "Ever So Lovingly" are ballads and "Jesus Takes Me Higher" is gospel based.

(Continued on page 53)

Cheap Trick
Cheap Trick
Cheap Trick

**It's never happened
like this!**



It could only happen to them because there's nothing else like them. In Columbus, Ohio, "Cheap Trick" was reported high up in the Top-Ten salesmakers solely as a result of in-store play. In Los Angeles, disc jockey, impresario and tastemaker Rodney Bingenheimer reports that he has never before received so many phone calls for an album. As a result of Rodney's enthusiasm, L.A. sales are building, building, building. And in Indianapolis, no two of the six hundred patrons who witnessed Cheap Trick's in-store appearance/performance were able to agree on what they saw. But they all agreed that whatever it was, it was great. These are not merely isolated unrelated incidents. They are indicative, in their own peculiar way, of the unusual but highly favorable reaction that is meeting the unusual but highly remarkable Cheap Trick.

**"Cheap Trick"
Their first.
On Epic Records
and Tapes.**

Produced by Jack Douglas
for Waterfront Productions Ltd.

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CONCERT REVIEW

The Kinks Rock The Coast

■ LOS ANGELES — In all the pyrotechnics, huge stages, laser extravaganzas, and mega-decibels of rock's biggest acts, indeed, in all of rock itself, there is little which matches the unique emotional intensity of a Kinks (Arista) concert. Since their return to the American stage in 1969, the Kinks have enjoyed a strange, symbiotic relationship with their audience. It's a relationship which allows for a lot of behavioral latitude on both sides of the stage, and it's one which Ray Davies resumed before the first of three

Santa Monica Civic full houses.

One does not attend a Kinks show to hear brilliantly executed renditions of "Waterloo Sunset" and "Well Respected Man;" precise performance has but rarely been part and parcel to Kinks' philosophy. Sloppy, rather incohesive chaos is pretty much the rule. Still, under the terms of the relationship, spectacles such as Dave Davies' spasmodic lead playing, Mick Avory's double time drumming, and Ray's seeming indecision regarding just which song to do next are not merely tolerated, but expected and exemplified as indigenous to the Kinks' charm.

They let no one down at the Civic. Without a current conceptual stage production to hold things together, Ray and the rest staggered through the first half hour or so as though they'd never met each other before, much less been playing many of the songs for the past decade. Only during performances from the new "Sleepwalker" album was the band at all tight, but it didn't matter—it never does. So long as he maintained his Garbo mystique, and coy flirtatiousness with the crowd, Ray could recite the mid-section of a telephone directory, and still earn his rose bouquet come encore time. Once again, the man proved able to be more suggestive with a raised eyebrow than most rockers are with two hours of scream, sweat and bared chest. For pure, understated theater, as well as his genius with word and note, Ray and the other Kinks earned every bit of the pandemonium which was theirs at show's end.

Michael Hooker

WEA Names Salem Promo Administrator

■ LOS ANGELES — Vic Faraci, vice president and director of marketing for the Warner-Elektra-Atlantic Corp., has announced that Fred Salem has been appointed WEA's national promotion administrator.

The new position is an adjunct to Salem's current responsibilities as WEA's national manager of special projects, involving the implementation and coordination of regional and national sales programs.

As national promotion administrator, Salem will be responsible for overseeing promotion persons activities, and for establishing closer liaison between the promotion staff and WEA's marketing people at their eight branches, 20 sales offices, national headquarters and the WEA labels.

Salem will continue to be headquartered in Burbank and report directly to Faraci.

Rocket Signs Blue

■ LOS ANGELES — Tony King, executive vice president of The Rocket Record Company, has announced the signing of the group, Blue. Blue's first Rocket record, a single titled "Capture Your Heart" (written by Hugh Nicholson), will be released in the near future. Elton John and Clive Franks produced.

Reid Inks McCorison

■ LOS ANGELES—Dan McCorison has signed an exclusive management contract with John Reid Enterprises, it was announced by Connie Pappas.

McCorison is currently in Los Angeles writing material for a forthcoming album to be produced by Chris Hillman. A recording contract with a major label is currently being negotiated and will be announced shortly, according to Pappas.

CONCERT REVIEW

The Sylvers Smooth Professionalism

■ LAS VEGAS — Las Vegas' familiar penchant for living in a time vacuum — the conspicuous absence of clocks, the non-stop, 24-hour activity — becomes a travesty when one considers a dinner show at one of the hotels. Beginning with the clone-like efficiency of the restaurant service, the waiters and waitresses snatching away plates mere seconds after serving them, and continuing straight through the sets of both opener and headliner, the essence of a Vegas dinner performance lies not in its timelessness but rather in the very economy of its pacing (it being vital, of course, that patrons have as many hours as possible to spend gambling). On the first night (Feb. 22) of an extended engagement at the Hilton, Bill Cosby and the Sylvers (both on Capitol Records) each displayed the professional sense of timing and taste that seem so essential to any Vegas act's success.

The Sylvers, a soul/pop group comprised of seven brothers and sisters, ran smoothly through a set that was dependent as much on its visual effects as its aural qualities; their burgeoning prowess as entertainers, not just singers, was especially important in view of a turgid vocal mix that often rendered the singing virtually inaudible. A medley of tunes from "The Wiz," with each of the Sylvers playing a character from the show (complete with costumes), was well choreographed and tightly performed, and the finale of their hits "Boogie Fever" and "Hot Line" was suitably energetic, albeit predictable. The Sylvers are an impressive young group,

both personally and professionally—Foster and Angie Sylvers in particular should have bright futures, both individually and in the group context.

Bill Cosby's hour or so of patter had the elements one has come to expect from the comedian, primarily an understated feel for the pulse of each particular audience he faces. For the Vegas crowd he included large doses of gambling jokes, an obvious move that was fairly funny in spite of one overlong routine about a drunk blackjack hustler. A number of quips about marriage and having babies were well-taken in view of the predominantly middle-aged and middle-class crowd, while sex and dope references, of which there are a surfeit on today's comedy circuit, were held to a tasteful minimum. Cosby treads with ease the fine line between improvised and rehearsed material; the mark of a seasoned pro is his ability to depart from pre-arranged routines in favor of ad-libbed banter with individuals in the audience.

Samuel Graham

ABC Inks Tate

■ LOS ANGELES — Jerry Rubinstein, chairman of the board, ABC Records, has announced the signing of Richard Tate to an exclusive recording contract. The contract was negotiated through Yves Martin Productions, Inc.

Tate's debut album on ABC, "Richard Tate," was co-produced by Tate and Kelly Kotera and is scheduled for a spring release.

Amherst Opens L.A. Offices

■ LOS ANGELES—Amherst Records has expanded its operation with the opening of a west coast office. The new Amherst office, which is located at 9229 Sunset Blvd., in Los Angeles, (213) 273-1715, officially opened on February 21 and will function primarily as the label's creative base.

Leonard Silver, president of Amherst Records, a division of Transcontinent Record Sales, Inc. has announced the appointment of Ron Kramer to the position of vice president, a&r and vice president and general manager of Amherst publishing divisions Harlem Music and Hallwill Music. Kramer will operate from the new L.A. office. His duties and responsibilities will include the acquisition of both new and established artists for Amherst.

Salsoul Renews Montana Contract



Joe Cayre, president of Salsoul Records, has announced that the label has signed conductor-writer-arranger-producer Vincent Montana, Jr. to a new long-term contract calling for Montana to continue his production of the Salsoul Orchestra. The group's forthcoming album and fourth collaboration with Montana will be released next month. Pictured here at the signing are (seated) Montana (left) and Cayre. Standing are: Normand Kurtz, attorney for Montana; Chuck Gregory, VP, marketing; Ken Cayre, VP; Stan Cayre, chairman of the board, and Arthur Indursky, attorney for Salsoul.

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you to do
all year...

“SING”

(E-45387)



The new single from

TONY ORLANDO & DAWN

On Elektra. 

Produced by Hank Medress & Dave Appell

101 THE SINGLES CHART 150

MARCH 12, 1977

MAR. 12	MAR. 5		
101	101	YOU KNOW LIKE I KNOW	OZARK MOUNTAIN DAREDEVILS—A&M 1888 (Lost Cabin, BMI)
102	102	I'LL ALWAYS CALL YOUR NAME	LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
103	107	SPRING RAIN SILVETTI	—Salsoul 2014 (Barnegat, BMI)
104	105	LOVE IN 'C' MINOR	CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)
105	106	THEME FROM "CHARLIE'S ANGELS"	HENRY MANCINI—RCA 10888 (Spellgold, BMI)
106	103	JENNIFER STYX	—A&M 1900 (Almo/Stygian, ASCAP)
107	111	YOUR OWN SPECIAL WAY	GENESIS—Atco 7076 (Warner Bros., ASCAP)
108	108	GONNA FLY NOW (THEME FROM "ROCKY")	RHYTHM HERITAGE—ABC 12243 (UA, ASCAP; Unart, BMI)
109	112	RACE AMONG THE RUINS	GORDON LIGHTFOOT—Reprise RPS 1380 (WB) (Moose, CAPAC)
110	124	DANCIN' CROWN HEIGHTS AFFAIR	—De-Lite 1588 (Delightful/Cabrini, BMI)
111	136	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN)	JOE TEX—Epic 8 50313 (Tree, BMI)
112	113	ROMEO MR. BIG	—Arista 0229 (Jet Lag, BMI)
113	109	SPACE AGE JIMMY	CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)
114	—	TIME IS MOVIN'	BLACKBYRDS—Fantasy 787 (Blackbyrd, BMI)
115	123	SAILING SHIPS	MESA—Ariola America P 7645 (Capitol) (Song Tailors/Everybody's/Intercontinental, BMI)
116	116	FIRESIGN	CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Times, ASCAP)
117	115	DANCE LITTLE LADY	DANCE TINA CHARLES—Columbia 3 10442 (Chappell & Co./Subbiddy, ASCAP)
118	110	CARNIVAL	ERIC CLAPTON—RSO RS 868 (Polydor) (Stigwood/Unichappell, BMI)
119	120	DANCE LITTLE LADY	DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)
120	118	THEME FROM KING KONG (PART I)	LOVE UNLIMITED ORCHESTRA—20th Century TC 2325 (Ensign, BMI)
121	121	WAKE UP AND BE SOMEBODY	BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
122	—	ARRESTED FOR DRIVING WHILE BLIND	ZZ TOP—London 251 (Hamstein, BMI)
123	125	FEEL FREE	FOUR TOPS—ABC 12236 (ABC-Dunhill/Rail, BMI)
124	137	KEEP IT COOL	ELVIN BISHOP—Capricorn 0269 (WB) (Crabshaw, ASCAP)
125	128	I THINK WE'RE ALONE NOW	RUBINOES—Besekly B 5741 (Playboy) (Patricia, BMI)
126	126	GET UP AND DANCE	MEMPHIS HORNS—RCA PB 10836 (Bridgewood, ASCAP)
127	132	PART TIME LOVE	KERRY CHATER—Warner Bros. 8310 (Meadowridge, ASCAP)
128	134	BENIHANA	MARILYN CHAMBERS—Roulette R 7206 (Planetary/Louise Jack, ASCAP; Big Seven, BMI)
129	—	ME AND THE ELEPHANTS	BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
130	129	GONNA FLY NOW (THEME FROM "ROCKY")	CURRENT—Playboy 6098 (UA, ASCAP/Unart, BMI)
131	114	CYCLONE	MELANIE—Atlantic 3380 (Neighborhood, ASCAP)
132	133	TRY IT ON EXILE	—Atco 7072 (Chinnichap/Island, BMI)
133	—	OLD FASHIONED BOY	STALLION—Casablanca 877 (Rick's/Variena, BMI)
134	122	GET CRAZY WITH ME	RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)
135	—	YOU TAKE MY HEART AWAY	JAMES DARREN—Private Stock 45136 (UA, ASCAP/Unart, BMI)
136	131	TURN LOOSE OF MY LEG	JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Jamburger, ASCAP)
137	140	SO CLOSE	HELEN SCHNEIDER—Windsong CB 10904 (RCA) (Out of Business, BMI)
138	135	BABY, YOU LOOK GOOD TO ME	TONIGHT JOHN DENVER—RCA PB 10854 (Cherry Lane, ASCAP)
139	138	JUST ANOTHER DAY	PEABO BRYSON—Bulet 02 (Bang) (Web IV, BMI)
140	139	BE MY GIRL	MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP)
141	130	IF WE COULD LIVE OUR LOVE OVER	NICK NOBLE—Epic 8 50327 (Debon, ASCAP)
142	—	EVERY LITTLE TEARDROP	GALLAGHER & LYLE—A&M 1904 (Irving, BMI)
143	119	I KNOW	TOMMY WEST—Lifesong 45017 (ABC/Dunhill, BMI)
144	141	WORN OUT	BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI)
145	142	GOIN' UP IN SMOKE	EDDIE KENDRICKS—Tamlam T 54277F (Motown) (Stone Diamond, BMI)
146	143	SWEET DREAMS	EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI)
147	—	SHINE ON	HARVEST MOON LEON REDBONE—Warner Bros. 8336 (Warner Bros., ASCAP)
148	145	EASY TO LOVE	JOE SIMON—Spring 169 (Polydor) (Combine, BMI)
149	—	QUEEN OF THE PURPLE	SAGE FREE BEER—RCA 10881 (Sacco, BMI)
150	127	YOU'RE MOVING OUT TODAY	BETTE MIDLER—Atlantic 3379 (Divine/Begonia/Unichappell/Fedora, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

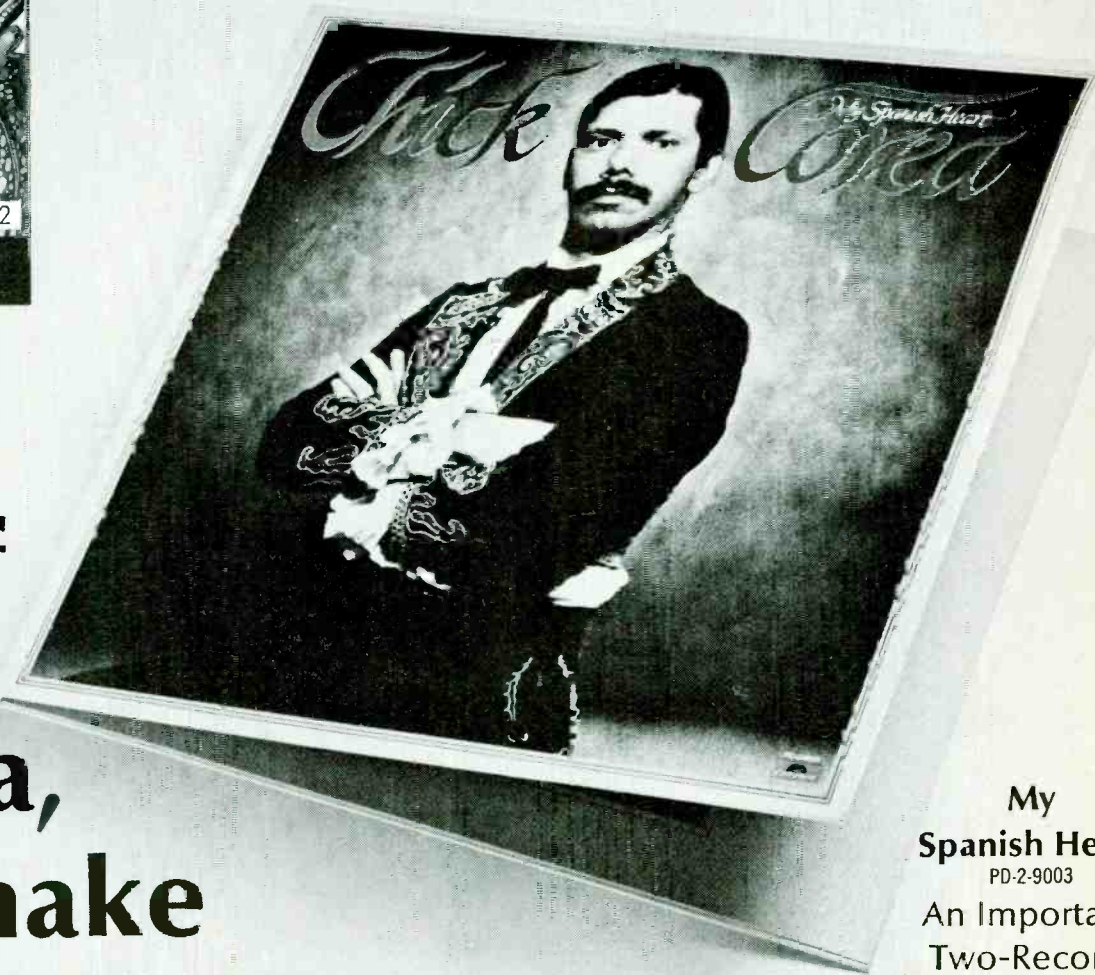
AIN'T NOTHIN' LIKE THE REAL THING	62	MICHAEL LLOYD (Jobete, ASCAP)	LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chinnichap, BMI)	43
AFTER THE LOVIN'	36	JOEL DIAMOND & CHARLIE CALELLO (Silver Blue, ASCAP)	LIVIN' THING	58
ALL STRUNG OUT ON YOU	55	JEFF BARRY (Daddy Sam, ASCAP)	LONG TIME	24
ANGEL IN YOUR ARMS	85	CLAYTON IVEY, TERRY WOODFORD (Song Tailors, BMI) / I'VE GOT THE MUSIC, ASCAP	LOOK INTO YOUR HEART	97
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)	44	RUFUS (American Broadcasting/Elaine, ASCAP)	LOST WITHOUT YOUR LOVE	20
BABY DON'T YOU KNOW	76	ROBERT PARISI (Bema Music, ASCAP)	LOVE IS BETTER IN THE A.M.	94
BE MY GIRL	64	MICHAEL HENDERSON (Electrocord, ASCAP)	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)	1
BITE YOUR LIP (GET UP AND DANCE)	41	GUS DUDGEON (Big Pig/Leeds, ASCAP)	MAGICAL MYSTERY TOUR	75
BLINDED BY THE LIGHT	3	MANFRED MANN (Laurel Canyon, ASCAP)	MAYBE I'M AMAZED	29
BODYHEAT	89	JAMES BROWN (Dynatone/Belinda/Unichappell, BMI)	MOODY BLUE	51
BOOGIE CHILD	25	BEE GEES (Stigwood/Unichappell, BMI)	MORE THAN A FEELING	69
CALLING DR. LOVE	83	EDDIE KRAMER (Cafe Americana/Kiss Songs, ASCAP)	MUSKRAT LOVE	67
CAR WASH	19	NORMAN WHITFIELD (Duchess, BMI)	NADIA'S THEME (THE YOUNG AND THE RESTLESS)	66
CARRY ON	9	WAYWARD SON JEFF GLIXMAN (Don Kirshner, BMI)	NEW KID IN TOWN	14
CHAMPAGNE	88	MARTIN DUISER (Dayglow, ASCAP)	NIGHT MOVES	5
COULDN'T GET IT RIGHT	95	MIKE VERNON (Bleu Disque, ASCAP)	PHANTOM WRITER	68
CRACKERBOX PALACE	26	GEORGE HARRISON (Ganga B.V., BMI)	REACH	54
DANCING QUEEN	4	BENNY ANDERSSON & BJORN ULVAEUS (Countless, BMI)	REACHING FOR THE WORLD	99
DAZZ	53	JIM HEALEY, JOHNNY DUNCAN, ROBERT E. LEE & BRICK (Silver Clouds/Trolly, ASCAP)	RICH GIRL	12
DEDICATION	78	JIMMY IENNER (Almo, Big Secret, ASCAP)	RIGHT TIME OF THE NIGHT	48
DISCO LUCY	65	LAWRENCE (Desilu, ASCAP)	ROOTS MEDLEY	84
DON'T LEAVE ME THIS WAY	11	HAL DAVIS (Mighty Three, BMI)	SAM	50
DON'T GIVE UP ON US	17	TONY MACAULEY (Almo/Macauley, ASCAP)	SATURDAY NIGHT	65
DO YA	32	JEFF LYNNE (UA/Jet Intersong, ASCAP)	SAVE IT FOR A RAINY DAY	46
ENJOY YOURSELF	15	KENNETH GAMBLE & LEON HUFF (Mighty Three, BMI)	SAY YOU'LL STAY UNTIL TOMORROW	18
FANCY DANCER	82	JAMES CARMICHAEL & THE COMMODORES (Jobete/Commodores Ent., ASCAP)	SHE THINKS I STILL CARE	51
FLY LIKE AN EAGLE	7	STEVE MILLER (Sailor, ASCAP)	SO IN TO YOU	28
FREE	31	MAURICE WHITE & CHARLEY STEPNEY (Kee-Drick, BMI)	SOMEBODY TO LOVE	74
GLORIA	40	MICHAEL STOKES (Desert Moon/Willow Girl, BMI)	SOMETHING 'BOUT CHA	72
GO YOUR OWN WAY	10	FLEETWOOD MAC with RICHARD RASHUT & KEN CAILLAT (Gentoo/Now Sounds, BMI)	SOMETIMES	70
HA CHA CHA (FUNKTION)	100	JEFF LANE (Desert Moon Songs/Jeffmar, BMI)	SOUTHERN NIGHTS	42
HARD LUCK WOMAN	33	EDDIE KRAMER (Cafe Americana/Kiss Songs, ASCAP)	SORRY SEEMS TO BE THE HARDEST WORD	57
HEARD IT IN A LOVE SONG	93	PAUL HORNSBY (No Exit, BMI)	STAND TALL	63
HERE COME THOSE TEARS AGAIN	39	JON LANDAU (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI)	THE FIRST CUT IS THE DEEPEST	38
HOT LINE	34	FREDDIE PERREN (Bull Pen, BMI; Perren-Vibes, ASCAP)	THE RUBBERBAND MAN	45
I'M YOUR BOOGIE MAN	87	CASEY/FINCH (Sherlyn, Harrick, BMI)	THE THINGS WE DO FOR LOVE	13
I'VE GOT LOVE ON MY MIND	27	CHUCK JACKSON & MARVIN YANCY (Jay's Ent./Chappell & Co., ASCAP)	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU)	79
I JUST CAN'T SAY NO TO YOU	56	K. LEHNING (Dawnbreaker, BMI)	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	52
I LIKE DREAMING	8	KENNY NOLAN & CHARLIE CALELLO (Sound of Nolan/Chelsea, BMI)	TOO HOT TO STOP	90
I NEVER CRY	60	BOB EZRIN (Ezra/Early Frost, BMI)	TORN BETWEEN TWO LOVERS	2
I'LL BE STANDING BY	86	DAN HARTMAN (Knee Trembler, BMI)	TRYING TO LOVE TWO	30
I WANNA DO IT TO YOU	92	JERRY BUTLER (Jobete & Butler, ASCAP)	WALK THIS WAY	23
I WANNA GET NEXT TO YOU	81	NORMAN WHITFIELD (Duchess, BMI)	WEEKEND IN NEW ENGLAND	16
I WISH	21	STEVIE WONDER (Jobete/Black Bull, ASCAP)	WHEN I NEED YOU	71
IF YOU'VE GOT THE TIME	91	BRIAN CHRISTIAN & BOB EZRIN (Hudson Bay, BMI)	WHISPERING/CHERCHEZ LA FEMME/ C'EST SE SI BON	77
IN THE MOOD	80	Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP)	WINTER MELODY/SPRING AFFAIR	49
JEANS ON AIR	37	Prod. (Moth/Dick James, BMI)	YEAR OF THE CAT	6
KONG	59	DICKIE GOODMAN (Unichappell, BMI)	YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW	47
LIDO SHUFFLE	73	JOE WISSERT (Boz Scaggs/Hudmar, ASCAP)	YOU GOT ME DANCING	96
			YOU MAKE ME FEEL LIKE DANCING	22
			YOU + ME = LOVE	98

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|----------|--|----------|---|----------|---|----------|---|
| March 10 | Myriad Civic Center
Oklahoma City, Okla.
w/Wild Cherry | March 18 | Keil Aud.
St. Louis, Mo. | March 27 | Civic Center
Roanoke, Va.
w/Wild Cherry | April 7 | Civic Center
Baltimore, Md. |
| March 11 | Hersch Mem. Aud.
Shreveport, La.
w/Wild Cherry | March 19 | Amphitheatre
Chicago, Ill. | March 31 | Coliseum
Macon, Ga.
w/Wild Cherry | April 8 | Civic Center
Hartford, Conn. |
| March 12 | Civic Center
Monroe, La.
w/Wild Cherry | March 20 | Cobo
Detroit, Mich. | April 1 | Univ. of Ala.
Tuscaloosa, Ala.
w/Wild Cherry | April 9 | War Mem. Col.
Rochester, N.Y.
w/Wild Cherry |
| March 13 | Mun. Aud.
Mobile, Ala.
w/Wild Cherry | March 24 | Mid-South Col.
Memphis, Tenn. | April 2 | Sam Houston Col.
Houston, Tex.
w/Wild Cherry | April 10 | Nassau Col.
New York, N.Y.
w/Wild Cherry |
| March 17 | Wichita State Univ.
Kansas City, Kan. | March 25 | Coliseum
Charlotte, N.C.
w/Wild Cherry | April 3 | Tarrant County Conv. Ctr.
Ft. Worth, Tex.
w/Wild Cherry | | |
| | | March 26 | Coliseum
Greensboro, N.C.
w/Wild Cherry | | | | |

"The Jacksons," on Epic Records and Tapes.

PE 34229



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MARCH 12, 1977



THE SINGLES CHART

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

MAR. 12	MAR. 5			WKS. ON CHART
1	2	LOVE THEME FROM "A STAR IS BORN"	BARBRA STREISAND Columbia 3 10450	12
2	1	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)		16
3	3	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252		18
4	7	DANCING QUEEN ABBA/Atlantic 3372		13
5	6	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369		15
6	4	YEAR OF THE CAT AL STEWART/Janus 266		12
7	5	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372		14
8	8	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287		18
9	12	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)		12
10	11	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304		11
11	14	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)		12
12	16	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860		7
13	15	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875		9
14	9	NEW KID IN TOWN EAGLES/Asylum 45373		13
15	10	ENJOY YOURSELF JACKSONS/Epic 8 50289		18
16	13	WEEKEND IN NEW ENGLAND BARRY MANILOW/ Arista 0212		15
17	24	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129		7
18	23	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308		10
19	17	CAR WASH ROSE ROYCE/MCA 40615		18
20	18	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365		16
21	19	I WISH STEVIE WONDER /Tamla T 54274F (Motown)		15
22	20	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283		22
23	21	WALK THIS WAY AEROSMITH/Columbia 3 10449		17
24	26	LONG TIME BOSTON/Epic 8 50329		8
25	25	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)		8
26	29	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)		7
27	33	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360		6
28	45	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373		6
29	34	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571		5
30	46	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839		5
31	35	FREE DENIECE WILLIAMS/Columbia 3 10429		18
32	37	DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939Y		5
33	27	HARD LUCK WOMAN KISS/Casablanca 873		12
34	22	HOT LINE SYLVERS /Capitol P 4336		21
35	56	HOTEL CALIFORNIA EAGLES/Asylum 45386		2
36	28	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270		20
37	40	JEANS ON DAVID DUNDAS/Chrysalis 2094		21
38	47	THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. WBS 8321		5
39	44	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379		6
40	50	GLORIA ENCHANTMENT /United Artists XW912 Y		8
41	42	BITE YOUR LIP (GET UP AND DANCE) ELTON JOHN/MCA/ Rocket 40677		5
42	55	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376		3
43	39	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)		14
44	49	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239		6
45	31	THE RUBBERBAND MAN SPINNERS/Atlantic 3355		26
46	32	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232		15
47	36	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208		27
48	61	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223		3
49	58	WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874		6
50	59	SAM OLIVIA NEWTON-JOHN/MCA 40670		5



51	54	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857	9
52	38	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262	24
53	30	DAZZ BRICK /Bang 727	26
54	57	REACH ORLEANS /Asylum 45375	6
55	65	ALL STRUNG OUT ON YOU JOHN TRAVOLTA/Midsong Intl. 10907 (RCA)	3
56	60	I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 16082 (Atlantic)	6
57	41	SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/MCA/Rocket 40645	18
58	43	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	20
59	48	KONG DICKIE GOODMAN/Shock SH 6 (Janus)	6
60	51	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8228	25
61	71	DISCO LUCY WILTON PLACE STREET BAND/Island 078	3
62	52	AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363	17
63	53	STAND TALL BURTON CUMMINGS/Portrait 6 77001	24
64	66	BE MY GIRL DRAMATICS/ABC 12235	12
65	62	SATURDAY NIGHT EARTH, WIND & FIRE/Columbia 3 10439	16
66	63	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	29
67	64	MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870	25
68	73	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	3
69	67	MORE THAN A FEELING BOSTON/Epic 8 50266	25
70	75	SOMETIMES FACTS OF LIFE/Kayvette 5128 (TK)	4
71	78	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	3
72	74	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	6

CHARTMAKER OF THE WEEK

73 — **LIDO SHUFFLE**
BOZ SCAGGS
Columbia 3 10491



74	68	SOMEBODY TO LOVE QUEEN/Elektra 45362	16
75	85	MAGICAL MYSTERY TOUR AMBROSIA/20th Century TC 2327	2
76	72	BABY DON'T YOU KNOW WILD CHERRY/Epic/Sweet City 8 50306	10
77	69	WHISPERING/CHERCHEZ LA FEMME/C'EST SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	16
78	81	DEDICATION BAY CITY ROLLERS/Arista 0233	3
79	39	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	2
80	76	IN THE MOOD HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301	12
81	—	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	1
82	77	FANCY DANCER COMMODORES/Motown M 1408F	8
83	—	CALLING DR. LOVE KISS/Casablanca 880	1
84	93	ROOTS MEDLEY QUINCY JONES/A&M 1909	2
85	97	ANGEL IN YOUR ARMS HOT/Big Tree BT 17085 (Atlantic)	2
86	92	I'LL BE STANDING BY FOGHAT/Bearsville 0315 (WB)	2
87	96	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/TK 1022	2
88	—	CHAMPAGNE ROCK & ROLL STAR/Ariola America P7658 (Capitol)	1
89	90	BODYHEAT JAMES BROWN/Polydor 14360	6
90	91	TOO HOT TO STOP BAR KAYS/Mercury 73888	4
91	—	IF YOU'VE GOT THE TIME THE BABYS/Chrysalis 2132	1
92	94	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	2
93	—	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	1
94	98	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/Columbia 3 10478	2
95	100	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	2
96	—	YOU GOT ME DANCING ANDREA TRUE CONNECTION/ Buddah 564	1
97	86	LOOK INTO YOUR HEART ARETHA FRANKLIN/Atlantic 3373	29
98	—	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	1
99	—	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUENOTES/ABC 12240	1
100	87	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION/ United Artists XW921 Y	6

FLASHMAKER



FREEWAYS
BACHMAN-TURNER
OVERDRIVE
Mercury

MOST ADDED

- FREEWAYS—Bachman-Turner Overdrive—Mercury
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- I CAME TO DANCE—Nils Lofgren—A&M
- SONGWRITER—Justin Hayward—Deram
- HARBOR—America—WB
- IN THE FALLING DARK—Bruce Cockburn—True North
- BAREBACK—Richard Torrance—Capitol
- PETER GABRIEL—Atco
- STAY IN LOVE—Minnie Riperton—Epic

WNEW-FM/NEW YORK ADDS:

- CLASS REUNION—Delaney Bramlett—Prodigal
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- IN THE FALLING DARK—Bruce Cockburn—True North
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- LONE STAR—Col
- MARQUEE MOON—Television—Elektra
- NEW HARVEST FIRST GATHERING—Bolly Parton—RCA
- NITE CITY—20th Century

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- SONGWRITER—Justin Hayward—Deram
- ANIMALS—Pink Floyd—Col
- BORN TO RUN—Bruce Springsteen—Col
- KENNY RANKIN ALBUM—Little David
- FOREIGNER—Atlantic
- SLEEPWALKER—Kinks—Arista
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DEAN FRIEDMAN—Lifesong
- YEAR OF THE CAT—Al Stewart—Janus

WBCN-FM/BOSTON ADDS:

- BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
- CARNIVAL—John Handy—Impulse
- CHEAP TRICK—Epic
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- GHOST WRITER—Garland Jeffries—A&M
- LONE STAR—Col
- EUGENE RECORD—WB
- SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World

SONGWRITER—Justin Hayward—Deram

STAY IN LOVE—Minnie Riperton—Epic

HEAVY ACTION (airplay):
AMNESIA—Pousette-Dart Band—Capitol

SAMMY HAGAR—Capitol

HEAT TREATMENT—Graham Parker & the Rumour—Mercury

HOTEL CALIFORNIA—Eagles—Asylum

I LIKE YOUR STYLE—Tony Wilson—Bearsville

NEW WORLD RECORD—ELO—UA

PIPER—A&M

ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

RUMOURS—Fleetwood Mac—WB

SLEEPWALKER—Kinks—Arista

WLIR-FM/LONG ISLAND ADDS:

- DEEP IN MY SOUL—Smokey Robinson—Tamla
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- MY FATHER CONFUSED ME—Bill Cosby—Capitol
- NITE CITY—20th Century
- SOMETHING MAGIC—Procol Harum—Chrysalis

HEAVY ACTION (airplay, in descending order):

- RUMOURS—Fleetwood Mac—WB
- NIGHT MOVES—Bob Seger—Capitol
- PETER GABRIEL—Atco
- ANIMALS—Pink Floyd—Col
- WINTERS BROTHERS BAND—Atlantic

BOSTON—Epic

SLEEPWALKER—Kinks—Arista

TEJAS—ZZ Top—London

33 1/3—George Harrison—Dark Horse

LOVE ON THE AIRWAYS—Gallagher & Lyle—A&M

WCOZ-FM/BOSTON ADDS:

- DEEP IN MY SOUL—Smokey Robinson—Tamla
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- NO GOODBYES—Hall & Oates—Atlantic
- ROLLIN' ON—Steve Gibbons Band—MCA
- THIS IS NIECY—Deniece Williams—Col

HEAVY ACTION (airplay):

- AMNESIA—Pousette-Dart Band—Capitol
- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- YEAR OF THE CAT—Al Stewart—Janus

WPLR-FM/NEW HAVEN ADDS:

- ATLANTA RHYTHM SECTION—MCA
- BAREBACK—Richard Torrance—Capitol
- BIG CITY—Lenny White—Nemperor
- PETER GABRIEL—Atco
- KENNY RANKIN ALBUM—Little David

ROCK THE WORLD—Hydra—Polydor

STAY IN LOVE—Minnie Riperton—Epic

UPTOWN & LOWDOWN—Mama's Pride—Atco

WATCH THE TIME—Joe Beck—Polydor

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

- RUMOURS—Fleetwood Mac—WB
- LETOVERTURE—Kansas—Kirshner
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- ANIMALS—Pink Floyd—Col
- TEJAS—ZZ Top—London
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- WINTERS BROTHERS BAND—Atlantic
- SEA LEVEL—Capricorn
- RA—Utopia—Bearsville
- L—Steve Hillage—Atlantic

WRNW-FM/WESTCHESTER ADDS:

- BLACKJACK CHOIR—James Talley—Capitol
- GET OUT OF DENVER (single)—Eddie & the Hot Rods—Island
- IN THE FALLING DARK—Bruce Cockburn—True North
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- LOVE ME—Yvonne Elliman—RSO
- NITE CITY—20th Century
- SONGWRITER—Justin Hayward—Deram
- STALLION—Casablanca
- STEEL RAIL BLUES (single)—Johnny Barnes—Nightcrawler
- WATCH THE TIME—Joe Beck—Polydor

HEAVY ACTION (airplay, sales, phones):

- ALIAS I—Dirk Hamilton—ABC
- DAY AT THE RACES—Queen—Elektra
- DEAN FRIEDMAN—Lifesong
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- NIGHT MOVES—Bob Seger—Capitol
- QUEEN OF THE NEIGHBORHOOD—Flame—RCA
- RA—Utopia—Bearsville
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SLEEPWALKER—Kinks—Arista
- TEJAS—ZZ Top—London

WIOQ-FM/PHILADELPHIA ADDS:

- FOREIGNER—Atlantic
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- I CAME TO DANCE—Nils Lofgren—A&M
- IN THE FALLING DARK—Bruce Cockburn—True North
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- LIVE (MORE OR LESS)—Richard Thompson—Island
- NITE CITY—20th Century
- PHOENIX—Col
- SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
- STRATOSFEAR—Tangerine Dream—Virgin

HEAVY ACTION (airplay, phones):

- ALBEDO 0.39—Vangelis—RCA
- AMNESIA—Pousette-Dart Band—Capitol
- BIG WHA KOO—ABC
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- PLAYING THE FOOL—Gentle Giant—Capitol

SANFORD-TOWNSEND BAND—WB

SEA LEVEL—Capricorn

SLEEPWALKER—Kinks—Arista

WMAL-FM/WASHINGTON ADDS:

- BAREBACK—Richard Torrance—Capitol
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- PETER GABRIEL—Atco
- GHOST WRITER—Garland Jeffries—A&M
- HARBOR—America—WB
- I CAME TO DANCE—Nils Lofgren—A&M
- IN THE FALLING DARK—Bruce Cockburn—True North
- MENTAL NOTES—Split Enz—Chrysalis
- NO GOODBYES—Hall & Oates—Atlantic
- SHOW ME TO THE STAGE—Henry Gross—Lifesong

HEAVY ACTION (airplay):

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LUXURY LINER—Emmylou Harris—Reprise
- NIGHT MOVES—Bob Seger—Capitol
- SEA LEVEL—Capricorn
- SONGS FROM THE WOOD—Jethro Tull—Capricorn
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WIND & WUTHERING—Genesis—Atco

WKLS-FM/ATLANTA ADDS:

- AMNESIA—Pousette-Dart Band—Capitol
- ROCK THE WORLD—Hydra—Polydor
- SONGWRITER—Justin Hayward—Deram
- HEAVY ACTION (airplay):
- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- 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
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- STAR IS BORN (soundtrack)—Col

WORJ-FM/ORLANDO ADDS:

- BAREBACK—Richard Torrance—Capitol
- BEAVERTEETH—RCA
- HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
- IN FLIGHT—George Benson—WB
- WATCH THE TIME—Joe Beck—Polydor
- HEAVY ACTION (sales, airplay, phones):
- DAY AT THE RACES—Queen—Elektra
- NIGHT MOVES—Bob Seger—Capitol
- PRETENDER—Jackson Browne—Asylum
- YEAR OF THE CAT—Al Stewart—Janus

WQSR-FM/TAMPA ADDS:

- FREEWAYS—Bachman-Turner Overdrive—Mercury

DEAN FRIEDMAN—Lifesong

I LIKE YOUR STYLE—Tony Wilson—Bearsville

GERRY NIEWOOD & TIMEPIECE—A&M

NO GOODBYES—Hall & Oates—Atlantic

PLACE IN THE SUN—Pablo Cruise—A&M

SHADES—Keith Jarrett—Impulse

25TH ANNIVERSARY REUNION—Dave Brubeck Quartet—A&M

WATCH THE TIME—Joe Beck—Polydor

WAY I FEEL—Sonny Rollins—Milestone

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

- RUMOURS—Fleetwood Mac—WB
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- NIGHT MOVES—Bob Seger—Capitol
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SEA LEVEL—Capricorn
- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- HEAT TREATMENT—Graham Parker & the Rumour—Mercury

WYDD-FM/PITTSBURGH ADDS:

- ALBERT LIVE—Albert King—Utopia
- BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
- BREAKIN' IT—Law—MCA
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- HARBOR—America
- ELLIOTT RANDALL'S NEW YORK—Kirshner
- STAY IN LOVE—Minnie Riperton—Epic

HEAVY ACTION (airplay, sales):

- HOTEL CALIFORNIA—Eagles—Asylum
- NEXT—Journey—Col
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPING GYPSY—Michael Franks—WB
- SLEEPWALKER—Kinks—Arista
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

WMMS-FM/CLEVELAND ADDS:

- I CAME TO DANCE—Nils Lofgren—A&M
- I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- QUEEN OF THE NEIGHBORHOOD—Flame—RCA
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- STAY IN LOVE—Minnie Riperton—Epic
- STRANGER IN THE CITY—John Miles—London

HEAVY ACTION (airplay, sales):

- PETER GABRIEL—Atco
- HOTEL CALIFORNIA—Eagles—Asylum
- LOW—David Bowie—RCA
- NIGHT MOVES—Bob Seger—Capitol
- RA—Utopia—Bearsville
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

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TOP AIRPLAY



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- ANIMALS—Pink Floyd—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- NIGHT MOVES—Bob Seger—Capitol
- SLEEPWALKER—Kinks—Arista
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- TEJAS—ZZ Top—London

WEBN-FM/CINCINNATI ADDS:

- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- GATE OF DREAMS—Klaus Ogerman Orchestra—WB
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SLEEPWALKER—Kinks—Arista
- SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay):

- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- NIGHT MOVES—Bob Seger—Capitol
- PRETENDER—Jackson Browne—Asylum
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- YEAR OF THE CAT—Al Stewart—Janus

WABX-FM/DETROIT ADDS:

- CHERRY BABY (single)—Starz—Capitol
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones):

- 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

SONGS FROM THE WOOD—

- Jethro Tull—Chrysalis
- TEJAS—ZZ Top—London

CHUM-FM/TORONTO ADDS:

- BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- ELLIOTT RANDALL'S NEW YORK—Kirshner
- SEA LEVEL—Capricorn
- SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay, sales):

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- PETER GABRIEL—Atco
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- IN THE FALLING DARK—Bruce Cockburn—True North
- PLACE IN THE SUN—Pablo Cruise—A&M
- RUMOURS—Fleetwood Mac—WB
- SLEEPING GYPSY—Michael Franks—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco

WXRT-FM/CHICAGO ADDS:

- ATLANTA RHYTHM SECTION—MCA
- FOLLOWING MORNING—Eberhard Weber—ECM
- HYMNS & SPHERES—Keith Jarrett—ECM
- IN THE FALLING DARK—Bruce Cockburn—True North
- LIVE (MORE OR LESS)—Richard Thompson—Island
- MARSCAPE—Lancaster/Lumley—RSO
- PLACE IN THE SUN—Pablo Cruise—A&M
- RISEING SUN—Teruo Nakamura—Polydor
- SAILBOAT—Jonathan Edwards—WB
- TRIBUTE TO WOODY GUTHRIE—WB

HEAVY ACTION (sales, phones, airplay):

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

WQFM-FM/MILWAUKEE ADDS:

- ALIAS—Dirk Hamilton—ABC
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
- SONGWRITER—Justin Hayward—Deram
- TRUE STORY—Jelly—Asylum
- TWO SIDES TO EVERY STORY—Gene Clark—RSO

HEAVY ACTION (airplay, sales):

- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- LIGHT OF SMILES—Gary Wright—WB
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

KSHE-FM/ST. LOUIS ADDS:

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- NOVELLA—Renaissance—Sire
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UPTOWN & LOWDOWN—Mama's Pride—Atco

KZEW-FM/DALLAS ADDS:

- CHERRY BABY (single)—Starz—Capitol
- FROM A RADIO ENGINE TO THE PHOTON WING—Michael Nesmith—Pacific Arts
- PETER GABRIEL—Atco
- HARBOR—America—WB
- I CAME TO DANCE—Nils Lofgren—A&M

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

- RUMOURS—Fleetwood Mac—WB
- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- RA—Utopia—Bearsville
- IN FLIGHT—George Benson—WB
- WIND & WUTHERING—Genesis—Atco
- DAY AT THE RACES—Queen—Elektra
- TEJAS—ZZ Top—London
- LIGHT OF SMILES—Gary Wright—WB

KLOL-FM/HOUSTON ADDS:

- AGORA—Pablo
- PETER GABRIEL—Atco
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- HARBOR—America—WB
- OJAH AWAKE—Osibisa—Island
- PLACE IN THE SUN—Pablo Cruise—A&M
- PLAYING THE FOOL—Gentle Giant—Capitol
- RA—Utopia—Bearsville
- SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
- SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay):

- FESTIVAL—Santana—Col
- HEJIRA—Joni Mitchell—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT ON THE TOWN—Rod Stewart—WB
- PRETENDER—Jackson Browne—Asylum
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- YEAR OF THE CAT—Al Stewart—Janus

KGB-FM/SAN DIEGO ADDS:

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- FLIGHT LOG—Jefferson Airplane—Grunt
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- HARBOR—America—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- OCTOBERON—Barclay James Harvest—MCA
- RA—Utopia—Bearsville
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WHITE ROCK—Rick Wakeman—A&M

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

- HOTEL CALIFORNIA—Eagles—Asylum
- RUMOURS—Fleetwood Mac—WB
- STAR IS BORN (soundtrack)—Col
- ANIMALS—Pink Floyd—Col
- YEAR OF THE CAT—Al Stewart—Janus
- NIGHT MOVES—Bob Seger—Capitol
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- LEFTOVERTURE—Kansas—Kirshner

KWST-FM/LOS ANGELES ADDS:

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- I CAME TO DANCE—Nils Lofgren—A&M
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

KOME-FM/SAN JOSE ADDS:

- BAREBACK—Richard Torrance—Capitol
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- HARBOR—America—WB
- I CAME TO DANCE—Nils Lofgren—A&M
- MAKIN' IT ON THE STREET—Corky Laing—Elektra

QUEEN OF THE NEIGHBORHOOD

- Flame—RCA

ROLLIN' ON—Steve Gibbons Band—MCA

SOMETHING MAGIC—Procol Harum—Chrysalis

STAY IN LOVE—Minnie Riperton—Epic

TWO SIDES TO EVERY STORY—Gene Clark—RSO

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

- HOTEL CALIFORNIA—Eagles—Asylum
- RUMOURS—Fleetwood Mac—WB
- WIND & WUTHERING—Genesis—Atco
- SAMMY HAGAR—Capitol
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SLEEPWALKER—Kinks—Arista
- PLACE IN THE SUN—Pablo Cruise—A&M
- ANIMALS—Pink Floyd—Col
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT—Journey—Col

KZAP-FM/SACRAMENTO ADDS:

- AMNESIA—Pousette-Dart Band—Capitol
- BAREBACK—Richard Torrance—Capitol
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- PETER GABRIEL—Atco
- GHOST WRITER—Garland Jeffries—A&M
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- LIVE (MORE OR LESS)—Richard Thompson—Island
- SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay):

- ANIMALS—Pink Floyd—Col
- DAY AT THE RACES—Queen—Elektra
- FESTIVAL—Santana—Col
- 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

KZAM-FM/SEATTLE ADDS:

- ALBERT LIVE—Albert King—Utopia
- CARNIVAL—John Handy—Impulse
- DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
- GHOST WRITER—Garland Jeffries—A&M
- IN THE FALLING DARK—Bruce Cockburn—True North
- JUST A STORY FROM AMERICA—Elliott Murphy—Col
- NOTHING WILL BE AS IT WAS TOMORROW—Flora Purim—WB
- EARL SCRUGGS REVUE LIVE—Col
- SOMETHING MAGIC—Procol Harum—Chrysalis
- STRATOSFEAR—Tangerine Dream—Virgin

HEAVY ACTION (airplay):

- JOAN ARMATRADING—A&M
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- HARD AGAIN—Muddy Waters—Blue Sky
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- LUXURY LINER—Emmylou Harris—Reprise
- MUSIC FUH YA—Taj Mahal—WB
- MY SPANISH HEART—Chick Corea—Polydor
- RUMOURS—Fleetwood Mac—WB
- SAILBOAT—Jonathan Edwards—WB

March 26, 1977: A good night's work.

This year's T.J. Martell Memorial Foundation Humanitarian Award Dinner honors Bruce Lundvall, president of CBS Records.

It also offers an evening of dining, dancing and great entertainment featuring Lou Rawls as star performer.

But that's not all it does.

It's all in aid of the only charitable foundation ever established by the recording industry. The generous support of music people everywhere makes it possible to channel much-needed funds into leukemia research. The place where this is done is at New York's Mount Sinai Hospital—the T.J. Martell Memorial Leukemia Research Laboratory—and the breakthrough that's so desperately needed could well come because of your assistance.

If you already have your tickets for the dinner, thanks for your support and we'll see you at the Americana.

If you don't, it's still not too late—and we could use your help.

If you won't be in New York, or just can't make it to dinner, you can still be there: Contributions of any amount (Tax-deductible) are welcome and appreciated.

Because the work goes on—even when the party's over.

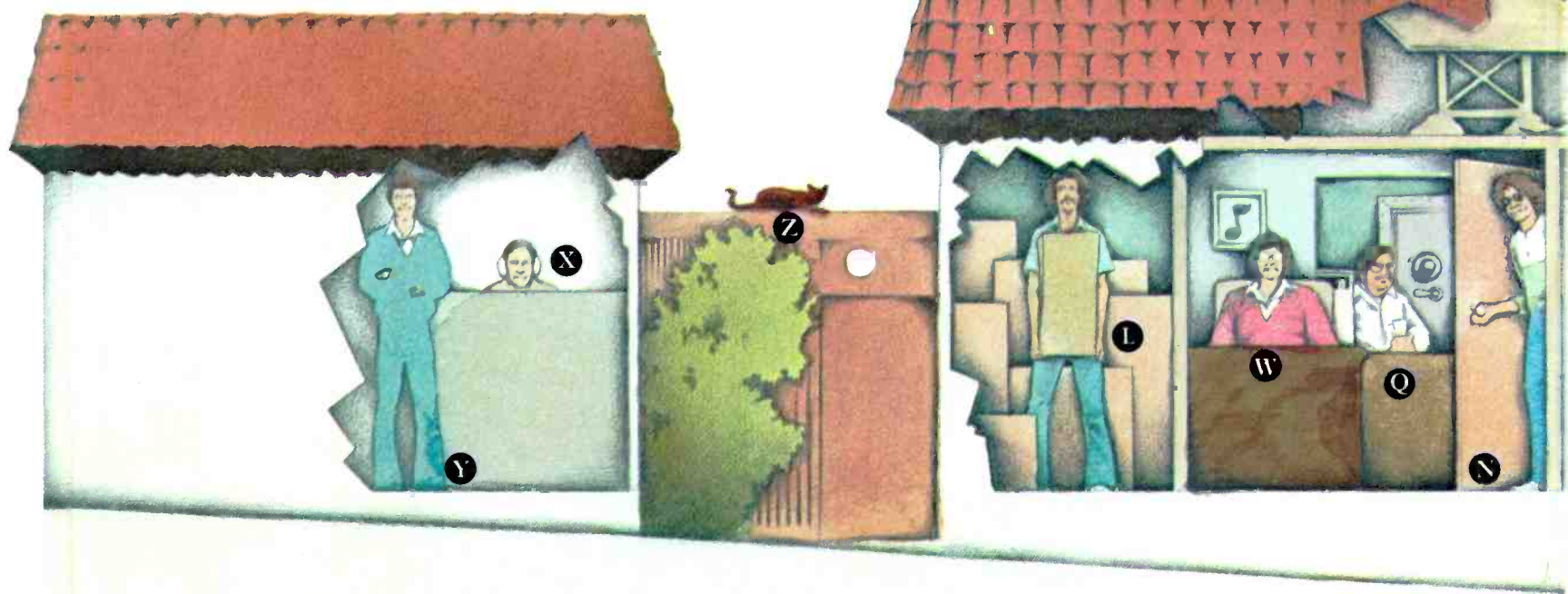
**An evening you'll remember...a cause you will never forget:
The T.J. Martell Memorial Foundation for Leukemia Research
1977 Humanitarian Award Dinner, Saturday, March 26, 7 pm
Americana Hotel, New York City**

For reservations: Call (212) 371-1551

Contributions may be mailed to:

David Rothfeld, General Chairman
T.J. Martell Memorial Foundation For Leukemia Research
130 West 57th Street New York, N.Y. 10019

THE TWO MINUTE E.A.R.* GRAND TOUR



Two weeks ago, you read about the Elektra/Asylum Expansion Program. We told you how successful we are (80% of our albums on the charts... 20% Top Ten) and we told you how nice and small we are (only 30 "pop" albums released last year). We also described ourselves (with some justification) as warm, kind, stable and efficient. Our warm, kind, stable, and efficient Chairman, Joe Smith, asked you — the Cream of the Wandering Minstrels — to phone him in hopes that you might join our family.

So, while our desk-model switchboard plays Christmas tree, we'd like to invite you to open Elektra/Asylum's hardly-Danish modern glass doors and see for yourself: we may appear to be California chic but deep-down we're really plain old-fashioned folks. Sort of. Use our handy E/A Cutaway Tour Guide and see exactly... what's what, who's who, and maybe... why's why.

A. JoAnn, our receptionist. She says "Elektra/Asylum Records" more than anyone in this or any other Hemisphere. Over 657 times per day without getting hot under the collar. Better yet, JoAnn doesn't carry a pistol. She trusts you.

B. Mrs. Helms is Office Manager and Jacqueline-of-all-trades. Should the system ever fail (and it sometimes does) she welds us all together with her keen sense of common sense.

Mrs. Helms has four full-grown German Shepherds. She is desperately sane.

C. The Upstairs Kitchen. Perfect for Joe's mid-morning hot milk and burnt cinnamon toast.

D. Joe Smith. Or, Chairman Joe. He is well-known in the business as a spry combination incarnation of uptown Will Rogers, hip George Jessel, and a little Rickles for spice. If you don't laugh at his stories, your record won't make it. So learn to chuckle. Guffaws work even better.

E. Joe's John. If he ever uses it, we don't know about it. Real glass fixtures! Wow!

F. Keith Holzman. Production. He makes sure your records are made and made right. Keith flies airplanes because they're cheaper than shrinks. Yet another bastion of sanity in a Gold and Platinum world.

G. Tony Lane and his absolutely-not-T-square graphicohorts have eyes for you. The Art Department has a knack for turning important messages (like this one) into prize-winning advertisements. They'll also turn *you* into a package you can wear with pride.

H. Chuck Plotkin and The Golden E.A.R.s Gang. A&R for short. They sport dark blue studio circles under the eyes. They know how to produce AND listen. 24 hours a day

if necessary. Sometimes they even whistle a happy tune. In tune, of course.

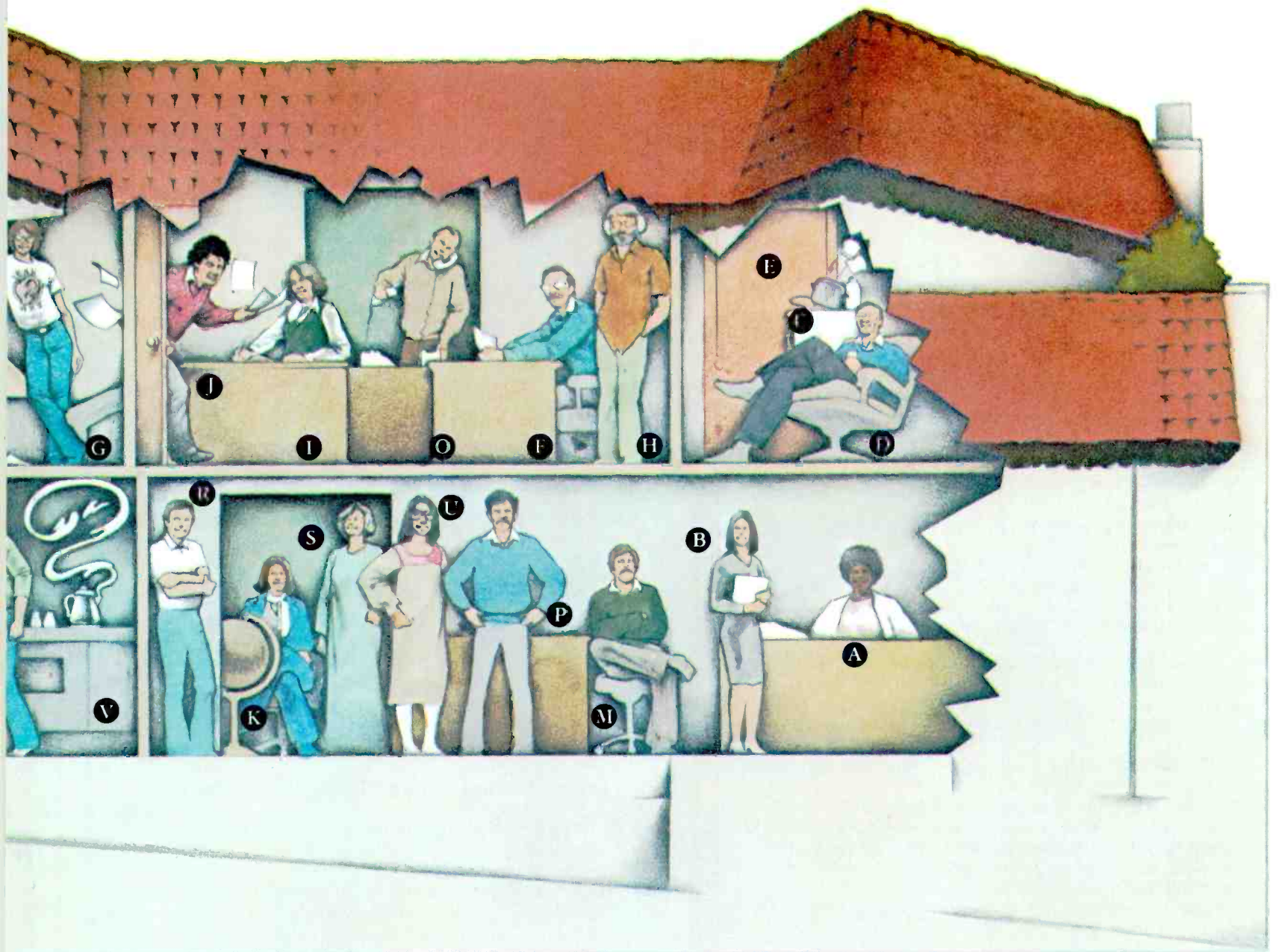
I. Susan Roberts. Business Affairs. You know — contracts with plenty of small print. Sue has a winning way with lawyers and other shrewd types. Don't be afraid. She'll also talk to you. Honest.

J. Tony Sidorski is everywhere in a flash. Among other things, he makes sure your LP gets into a package, out of the factory, onto a truck, and into the WEA branches. Without Tony, you'd be lost in Chicken Falls, Idaho. And Chicken Falls isn't even on the map.

K. Robin Loggie. International. Yes, we do sell records in Patagonia. Robin spends most of her time deciphering foreign telexes. E.G., "Please in 5,000 Jack Browne order in seven times for us thanking you." Get it...?

L. The Mailroom. First class. Go see Chris Miller if you want to know whether your record's going to make it big. The Mailroom is also a storeroom for albums. Learn to fake a requisition and you've got yourself quite a collection.

M. Kenny Buttice runs our legendary "one-on-one" Promotion Force. One promotion man for every artist on the label. He, Freddy DeMann and Burt Stein help account for our enormous amount of airplay and the laryngitis epidemic that hits the first floor every two weeks.



N. Big George Steele (“The Blur”) operates the Marketing Department behind dark glasses and a literal, lyrical mind. He knows the words to all the songs on all of our albums...so his campaigns reflect your honest intentions. Not just the old profit motive.

O. Stan Marshall coaches the Sales Team—always celebrating the longest winning streak in its history. Stan has a touch-tone permanently attached to his ear and he can read computer print-outs with his eyes closed. Try it some time.

P. Mel Posner. President. He started in the Mailroom and now poses for photographs whenever our artists go Platinum (which is often). As President, Mel is responsible for getting us where we’re going. Not only do we get there, but the ride is smooth. Even fun.

Q. Jack Reinstein. Official title: Treasurer. Function: to make sure we’re not spending too much money on Diet Pepsi (we do it, anyway). Jack also takes care of royalties, advances, and financial rewards. His door and his files are always open. You’ll like his numbers.

R. Jerry Sharell is Artist Development. More than the unpronounceable French wine you’ll find in your suite at the Holiday Inn, Farrell, Pa. Jerry converts artistry into

career. He could never be proud of a one-year flash-in-the-pan, so he sees you in terms of years. And lets you grow.

S. Susan Ostman. Advertising. She makes sure your ads, radio spots, and other commercial pauses go to the right place, at the right time, in the right way. Susan also has the coldest beer and pronouncable French wine in the whole place. She doesn’t even touch the stuff.

T. The Patio. On a nice, warm Southern California day, you can take your avocado and sprouts and have a picnic. The Patio offers a fine view of the Standard Station on Holloway.

U. Bryn Bridenthal is responsible for getting your name in print...if not in lights. Her methods are secret but not dangerous. Pick up a paper and you’ll find yourself shaking hands with Joe. Name spelled right and a proper smile to boot.

V. The Downstairs Kitchen. You can heat your own sandwich in the oven but the coffee’s not so hot. Big deal. Nobody’s perfect.

W. Steve Wax is our Executive Vice-President. He has a strategically-placed office right on the Boulevard so he can test new releases on unsuspecting pedestrians. Steve’s specialty is *perfect* understanding of your everyday needs as artist or manager. Simple!

X. Bruce Morgan controls the Elektra Sound Recorders Studio. It’s equipped with everything you need to make a record. Buttons, dials, knobs, red lights, blue lights, exotic switches, digital clocks, leather chairs, and one hundred rotating Bonsai trees.

Y. Accounting and...Bob Giovannettone. Say it fast, ten times. Bob Bob Bob Bob Bob...He is the Controller which is to say he has something to do with money which is to say he has something to do with Payroll which is to say that Bob is VERY IMPORTANT!

Z. Sam, the Cat. Sam owns the block but he prefers to live here. We prefer it, too.

And there you have it. The Two Minute E.A.R. Grand Tour. We hope you’ve enjoyed yourself and please, come again. Stay awhile. Next time, you’ll meet some other nice folks. They’ll probably say, “hello,” even if they don’t recognize you. The same will be true when you visit our Chicago and New York offices. We make it a point to restrict our staff to human beings.

So, feel perfectly welcome anytime. Bring an agent. Bring a manager. Bring your friends. Incidentally, don’t forget to feed the meter outside. We’re a family. But we don’t validate.



*Elektra/Asylum Records

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Terry Ellis on the Value of Independence

By SAM SUTHERLAND

■ As 1976 drew to a close, Chrysalis Records had just completed its first four months of operation as an independent company in the U.S., a period capped by a gold album (Robin Trower's "Long Misty Days"), underscored by significant chart singles and albums, and brightened by an active January release and tour schedule for label artists. Terry Ellis, president and, with Chris Wright, founder of the original Chrysalis organization in the U.K., spoke recently with RW about the obstacles facing the



Terry Ellis

young label and the marketing strategy behind the company's releases. With him was Sal Licata, vice president of sales and promotion and a veteran of the U.S. record industry.

Record World: When was the actual decision for Chrysalis to go independent made?

Terry Ellis: I think I made up my mind a week after I hired Sal, because I realized that I couldn't afford his salary unless we went independent.

No, actually I'd say that we had been entertaining the possibility for a very long time. We made the final decision between eight to ten months ago. It's something we've had in mind for eight years, it became more and more of a realistic prospect, and something we planned towards with the development of our English company. But I would say the first concrete move was when I moved over here, which was at the beginning of 1975.

RW: But you've been highly visible here much longer. Haven't you spent most of your time in the U. S. anyway?

Ellis: Well, I've always spent six months of the year here. During the course of a year I used to spend six months in the States, three months in England, and three months travelling around other parts of the world. I always felt much more at home here than in England anyway, and, finally, at the beginning of '75, I decided I wanted to make the move and examine the possibility of what we might do after our deal with Warners ran out, which had a year and some months to go.

Again, the primary thing in my mind was the possibility of going independent. But you know, you have to be cautious and test the wind once a month and see how things are. But I'd say that when I had employed Sal it was then that we really began to plan and to map it out.

It is a big step to take. A big step just means you have to be careful about what you're doing, it means you have to be very careful about financing, and check out all the nasty things that people say about independent distributors.

RW: Did you sense any changes in the U.S. market, in terms of the attitude toward independents, between the time you first became involved with Warner Bros. here and the actual shift to independent status?

Sal Licata: Independents have always been there. They've just had a lot of bad publicity. And in due respect to guys like Jimmy Schwartz of Schwartz Brothers in Washington, the Salstones, the Heilichers, and their peers, these people are the pioneers of distribution. They started all this. I mean, labels became branch operations because of independent distributors; they built them up to where they could afford to go on their own. It's time that people understand where they're coming from. They are really the street people, they understand the business.

Ellis: I'd like to take what Sal said a step further, because I think it's really important as far as understanding independent distributors. Now, in any business you're dealing with a range of people; they're not all going to be the same, they're not all going to be terrific, they're not all going to be crooks, and you have to be careful who

you're dealing with. Basically, handling your own business you have to be careful that you don't sell something to somebody who can't afford to pay you.

That's simplifying it, but you know, when there were a lot of independent distributors, there were amongst those people some shaky individuals. And just because they were shaky individuals and because there were people who didn't pay, and people who couldn't run their business properly and went under, that should not be used against independent distributors as a whole.

Okay, so some people went out of business. I have to say that the record companies who were dealing with these people have to bear a certain amount of the blame: you stick your hand into fire and you get burnt.

If you place your business with someone whom you haven't checked out properly, and they end up not being able to pay you, well, it's as much your fault as it is theirs. And then, taking a second step, I wasn't around when Columbia created its distribution system, but I know when Warners went to a branch format, they put people under; just by taking away their business, they destroyed a number of independents. Many of their branch managers came from independent distributors that they had put out of business by going branch.

RW: Would you agree that independents are necessarily committed to a more conservative approach to release schedules and sales strategy, given those individual relationships?

Independents have always been there.

“They've just had a lot of bad publicity.”

Ellis: Well, I think that's the essence of where an independent is, with the exception of A&M and Motown, who've grown very big. But obviously even they understand the value of independent distribution. If you want to take independent distribution against branch distribution, it would be foolish of me to not acknowledge the benefits of branches per se.

I would say that, as an independent label, for Chrysalis to have branch distribution through a major would be completely wrong for us. That doesn't mean to say that it doesn't work for Columbia and certain artists with Columbia, and for Warners, and certain artists there.

The advantage that independent distributors have for us is that we are, by and large, the same kind of people. Every dollar counts to us. I have found in talking to independent distributors that I'm talking to people who talk my language. I don't get excuses; I get excitement. I get positive ideas.

With branch distribution, you talk to your branch managers and you get the feeling that before you open your mouth they have 25 excuses ready for you. And that doesn't work for us. If you're a company the size of CBS or WEA, then it makes sense, with their huge volumes of product to have their own branches and direct their own people. We have a small number of artists, and we are committed to deliver every one of those artists. And we don't lay back on somebody. We can't afford to.

If you're a big company, you're thinking in terms of volumes of acts. You have to have volumes of acts in order to have volumes of turnover. And you have volumes of money to spend on the acts.

Now we don't have volumes of money to spend on acts. I can't go out and compete with Yetnikoff, or Clive Davis, or anybody else with big corporation dollars behind them. We are a small private company. We don't have a multi-million dollar artist acquisition budget, neither does Neil Bogart. And so you take acts that you believe in and stay with them. And if you've got any reasonable taste in choosing your artists, they will come through for you. Robin Trower took five years. Kiss is a classic case of what the perseverance and determination of a small company can achieve.

We have another guy named Frankie Miller who has been with us
(Continued on page 66)

Already a Winner!

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Produced by Danny Weiss

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12" disco single **LOVE HANGOVER** b/w **I LIKE IT** SPV 17

VANGUARD 

Vanguard Recording Society, Inc., 71 West 23 Street, N.Y., N.Y. 10010

101 THE ALBUM CHART 150

151-200 ALBUM CHART

MARCH 12, 1977

MAR. 12 MAR. 5

- 101** 110 **A MAN AND A WOMAN** ISAAC HAYES & DIONNE WARWICKE/
ABC AB 996 2
- 102 105 **CALIENTE** GATO BARBIERI/A&M SP 4597
- 103 104 **BEST OF BREAD**/Elektra EKS 75056
- 104 106 **GREATEST HITS** ELTON JOHN/MCA 2128
- 105 101 **RENAISSANCE** LONNIE LISTON SMITH/RCA APL1 1822
- 106** 125 **ON EARTH AS IT IS IN HEAVEN** ANGEL/Casablanca NB 7043
- 107 109 **THE JACKSONS**/Epic PE 34299
- 108 107 **DONNY & MARIE—FEATURING SONGS FROM THEIR
TELEVISION SHOW**/Polydor PD 1 6068
- 109 116 **BREEZIN'** GEORGE BENSON/Warner Bros. BS 2919
- 110 102 **MY SPANISH HEART** CHICK COREA/Polydor PD 2 9003
- 111 103 **ENDLESS FLIGHT** LEO SAYER/Warner Bros. BS 2962
- 112** 122 **IT FEELS SO GOOD** MANHATTANS/Columbia PC 34450
- 113** 124 **CARICATURES** DONALD BYRD/Blue Note BN LA633 G (UA)
- 114 111 **BURTON CUMMINGS**/Portrait PR 34261
- 115 99 **NIGHT SHIFT** FOGHAT/Bearsville BR 6962 (WB)
- 116 100 **SATURDAY NIGHT LIVE**/Arista 4107
- 117 115 **WAYLON LIVE** WAYLON JENNINGS/RCA APL1 1108
- 118 120 **SLEEPING GYPSY** MICHAEL FRANKS/Warner Bros. BS 3004
- 119 112 **IMAGINARY VOYAGE** JEAN LUC-PONTY/Atlantic SD 18195
- 120 113 **THE PLANETS** TOMITA/RCA Red Seal APL1 1919
- 121 114 **LEO KOTTKE**/Chrysalis CHR 1105
- 122** — **RATED EXTRAORDINAIRE** JOHNNIE TAYLOR/Columbia
PC 34401
- 123** — **SONGWRITER** JUSTIN HAYWARD/Deram DES 18073 (London)
- 124** 146 **ROCKY** (ORIGINAL SOUNDTRACK)/United Artists LA693 G
- 125** — **STAY IN LOVE** MINNIE RIPERTON/Epic PE 34191
- 126** — **LET 'EM IN** BILLY PAUL/Phila. Int'l PZ 34389 (CBS)
- 127** — **FREEWAYS** BACHMAN TURNER OVERDRIVE/Mercury
SRM 1 3700
- 128 129 **OLE ELO** ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G
- 129 132 **THE ALL NEW MICKEY MOUSE CLUB**/Disneyland 2501
- 130** — **TEDDY PENDERGRASS**/Phila. Int'l. PZ 34390 (CBS)
- 131** 141 **JEAN CARN**/Phila. Int'l. PZ 34394 (CBS)
- 132 121 **FLOWERS** EMOTIONS/Columbia PC 34163
- 133** — **BIG CITY** LENNY WHITE/Nemperor NE 441 (Atlantic)
- 134 127 **NEW SEASON** DONNY & MARIE/Polydor PD 1 6083
- 135 137 **WELCOME TO OUR WORLD** MASS PRODUCTION/Cotillion
SD 9910 (Atlantic)
- 136** — **JENNIFER WARNES**/Arista 4062
- 137 130 **HAPPINESS HEARTACHES** BRIAN AUGER'S OBLIVION EXPRESS/
Warner Bros. BS 2981
- 138 119 **BEACH BOYS '69**/Capitol ST 11584
- 139 143 **PASTELS** RON CARTER/Milestone M 9073
- 140 123 **HOT ON THE TRACKS** COMMODORES/Motown M6 867S1
- 141 135 **TOO HOT TO STOP** BAR KAYS/Mercury SRM 1 1099
- 142 — **SHOW ME TO THE STAGE** HENRY GROSS/Lifesong LS 6010
- 143 145 **SO SO SATISFIED** ASHFORD & SIMPSON/Warner Bros. BS 2992
- 144 133 **THE OFFICIAL LIVE GENTLE GIANT**/Capitol SKBB 11592
- 145 134 **ALICE COOPER GOES TO HELL**/Warner Bros. BS 2896
- 146 131 **GEORGE BENSON IN CONCERT—CARNEGIE HALL/
CTI 6072 S1** (Motown)
- 147 140 **SWEET EVIL** DERRINGER/Blue Sky PZ 34470 (CBS)
- 148 118 **THE BEST OF GEORGE HARRISON**/Capitol ST 11578
- 149 147 **HASTEN DOWN THE WIND** LINDA RONSTADT/Asylum
7E 1072
- 150 126 **THE CLONES OF DR. FUNKENSTEIN** PARLIAMENT/
Casablanca NBLP 7034

- 151 **MAZE FEATURING FRANKIE BEVERLY**
/Ariola America ST 11607
(Capitol)
- 152 **VOL. II BARRY MANILOW**/
Arista 4016
- 153 **THE KENNY RANKIN ALBUM**/
Little David ILD 1013 (Atlantic)
- 154 **A PLACE IN THE SUN** PABLO
CRUISE/A&M SP 4625
- 155 **BLIND FAITH**/RSO RS 3016 (Polydor)
- 156 **DEEP IN MY SOUL** SMOKEY
ROBINSON/Tamla T6 350S1
(Motown)
- 157 **GEESE AND THE GHOST** ANTHONY
PHILLIPS/Passport 98020 (ABC)
- 158 **SAY YOU'LL STAY UNTIL
TOMORROW** TOM JONES/Epic
PE 34468
- 159 **SAMMY HAGAR**/Capitol ST 11599
- 160 **LIVE—YOU GET WHAT YOU PLAY
FOR REO SPEEDWAGON**/
Epic PEG 34494
- 161 **TIME IN A BOTTLE—JIM CROCE'S
GREATEST LOVE SONGS** JIM
CROCE/Lifesong LS 6007
- 162 **LOVE IN C** MINOR CERRONE/
Cotillion SD 9913 (Atlantic)
- 163 **KING SIZE** B. B. KING/ABC AB 977
- 164 **AMNESIA** POUSETTE DART BAND/
Capitol SW 11608
- 165 **WHITE ROCK** (ORIGINAL
SOUNDTRACK) RICK WAKEMAN/
A&M SP 4614
- 166 **TWO SIDES TO EVERY STORY** GENE
CLARK/RSO RS 1 3011 (Polydor)
- 167 **LED ZEPPELIN IV**/Atlantic SD 7208
- 168 **LOVE CRAZY** MIRACLES/
Columbia PC 34460
- 169 **MUSIC FUH YA** (MUSICA PARA
TU) TAJ MAHAL/Warner Bros.
BS 2994
- 170 **SEAWIND**/CTI 5002
- 171 **PART 3** KC & THE SUNSHINE BAND/
TK 605
- 172 **THE BABYS**/Chrysalis CHR 1129
- 173 **LAST NIGHT ON EARTH** RHYTHM
HERITAGE/ABC AB 987
- 174 **CHEAP TRICK**/Epic PE 34400
- 175 **ALL THINGS MUST PASS** LOU RAWLS
/Phila. Int'l. PZ 33957 (CBS)
- 176 **WHAT YOU NEED** SIDE EFFECT/
Fantasy F 9513
- 177 **TOMPALL GLASER AND HIS OUTLAW
BAND**/ABC AB 978
- 178 **NEW HARVEST...FIRST GATHERING**
DOLLY PARTON/RCA APL1 2188
- 179 **SUITE FOR THE SINGLE GIRL** JERRY
BUTLER/Motown M6 878S1
- 180 **THE WINTERS BROTHERS BAND**/
Atco SD 36 145
- 181 **KALYAN**/MCA 2245
- 182 **SAILIN'** KIM CARNES/A&M SP 4606
- 183 **JOAN ARMATRADING**/
A&M SP 4588
- 184 **BEST OF SAVOY BROWN**/
London LC 50000
- 185 **CARELESS** STEPHEN BISHOP/
ABC ABCD 954
- 186 **COLLECTORS ITEM** HEARTSFIELD/
Columbia PC 34456
- 187 **BIRD IN A SILVER CAGE** HERBIE
MANN/Atlantic SD 18209
- 188 **SOLID** MICHAEL HENDERSON/
Buddah 5662
- 189 **CAN'T LET YOU GO** JOHN
TRAVOLTA/Midsong Intl.
BKLI 2211 (RCA)
- 190 **PHOTOGRAPHIC SMILE** MR. BIG/
Arista 4083
- 191 **ENCHANTMENT**/United Artists
LA682 G
- 192 **LOVE ME** YVONNE ELIMAN/
RSO RS 1 3018 (Polydor)
- 193 **SAFE IN THEIR HOMES** HOODOO
RHYTHM DEVILS/World F 9522
(Fantasy)
- 194 **SLAVE**/Cotillion SD 9914 (Atlantic)
- 195 **EVITA**/MCA 2 1100 3
- 196 **SHADES** KEITH JARRETT/ABC/
Impulse ASD 9322
- 197 **JOY RIDE** DRAMATICS/
ABC ABCD 955
- 198 **DO IT YOUR WAY** CROWN HEIGHTS
AFFAIR/De-Lite 2022
- 199 **LEAVE HOME** RAMONES/Sire
SA 7528 (ABC)
- 200 **DISCO DUCK** RICK DEES/
RSO RS 1 3017 (Polydor)

ALBUM CROSS REFERENCE

ABBA	49, 66	ELTON JOHN	91, 104
AEROSMITH	18, 65	QUINCY JONES	30
AMERICA	83	JOURNEY	81
ANGEL	106	KANSAS	13
ASHFORD & SIMPSON	143	KINGS	45
ATLANTA RHYTHM SECTION	50	KISS	20, 37, 44
BRIAN AUGER'S OBLIVION EXPRESS	137	LEO KOTTKE	121
AVERAGE WHITE BAND	56	LED ZEPPELIN	89
ROY AYERS UBIQUITY	74	GORDON LIGHTFOOT	97
GATO BARBIERI	102	JEAN LUC-PONTY	119
BAR KAYS	141	LYNYRD SKYNYRD	36
BEACH BOYS	90, 138	MARY MacGREGOR	12
BEE GEES	39	BARRY MANILOW	86
GEORGE BENSON	21, 109, 146	MANFRED MANN'S EARTH BAND	25
BLACKBYRDS	70	MANHATTANS	112
BOOTSY'S RUBBER BAND	5	MARSHALL TUCKER BAND	58
BOSTON	40	MASS PRODUCTION	135
DAVID BOWIE	33	MARILYN McCOO & BILLY DAVIS JR.	95
BRASS CONSTRUCTION	99	HAROLD MELVIN & THE BLUE NOTES	80
BREAD	27, 103	MICKEY MOUSE CLUB	129
BRICK	76	STEVE MILLER BAND	7
JACKSON BROWNE	42	JONI MITCHELL	96
BTO	127	OLIVIA NEWTON-JOHN	73
JIMMY BUFFETT	41	TED NUGENT	100
DR. BUZZARD'S ORIG. SAVANNAH BAND	87	ORIGINAL SOUNDTRACK:	
DONALD BYRD	113	A STAR IS BORN	1
CAPTAIN & TENNILLE	46, 57	CAR WASH	43
JEAN CARN	131	ROCKY	124
RON CARTER	139	PARLIAMENT	150
CHICAGO	62, 98	BILLY PAUL	126
NATALIE COLE	24	TEDDY PENDERGRASS	130
COMMODORES	140	PINK FLOYD	6
ALICE COOPER	145	QUEEN	23
CHICK COREA	110	LEON REDBONE	64
BURTON CUMMINGS	114	RENAISSANCE	85
JOHN DENVER	32, 94	MINNIE RIPERTON	125
DERRINGER	147	LINDA RONSTADT	8, 149
NEIL DIAMOND	19	DIANA ROSS	54
DONNY & MARIE	108, 134	RUFUS	17
DOOBIE BROTHERS	10	SANTANA	55
EAGLES	2, 29	SATURDAY NIGHT LIVE	116
EARTH, WIND & FIRE	51	LEO SAYER	111
ELECTRIC LIGHT ORCHESTRA	16, 128	BOZ SCAGGS	48
EMOTIONS	132	SEA LEVEL	75
ENGLAND DAN & JOHN FORD COLEY	69	BOB SEGER & THE SILVER BULLET BAND	11, 71
FLEETWOOD MAC	3, 38	LONNIE LISTON SMITH	105
FOGHAT	115	DAVID SOUL	82
PETER FRAMPTON	9	STARCASTLE	79
MICHAEL FRANKS	118	AL STEWART	15
PETER GABRIEL	88	ROD STEWART	31
GENESIS	28	DONNA SUMMER	77
GENTLE GIANT	144	JAMES TAYLOR	53
HENRY GROSS	142	JOHNNY TAYLOR	122
HARY: HALL & JOHN OATES	84	TOMITA	120
EMMY LOU HARRIS	52	TRAMMPS	92
GEORGE HARRISON	61, 148	UNDISPUTED TRUTH	93
ISAAC HAYES & DIONNE WARWICKE	101	UTOPIA	72
JUSTIN HAYWARD	123	JENNIFER WARNES	136
HEART	34	GROVER WASHINGTON, JR.	67
THELMA HOUSTON	60	LENNY WHITE	133
ENGELBERT HUMPERDINCK	35	DEBBIE WILLIAMS	68
JANIS IAN	78	WINGS	14
JACKSONS	107	STEVIE WONDER	4
JEFFERSON AIRPLANE	63	GARY WRIGHT	47
WAYLON JENNINGS	117	ZZ TOP	26
JETHRO TULL	22		

SALESMAKER OF THE WEEK



UNPREDICTABLE
NATALIE COLE
Capitol

TOP SALES

- UNPREDICTABLE—Natalie Cole—Capitol
- RUMOURS—Fleetwood Mac—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

ABC/NATIONAL

- A MAN & A WOMAN—Isaac Hayes & Dionne Warwick—ABC
- AN EVENING WITH DIANA ROSS—Motown
- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- DISCO DUCK—Rick Dees—RSO
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic

CAMELOT/NATIONAL

- A STAR IS BORN—Col (Soundtrack)
- AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- DAVID SOUL—Private Stock
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- LEFTOVERTURE—Kansas—Kirshner
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- UNPREDICTABLE—Natalie Cole—Capitol

MUSICLAND/NATIONAL

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- IN FLIGHT—George Benson—WB
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- ROCKY—UA (Soundtrack)
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

RECORD BAR/NATIONAL

- A STAR IS BORN—Col (Soundtrack)
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- HARBOR—America—WB
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LEFTOVERTURE—Kansas—Kirshner
- LOVE AT THE GREEK—Neil Diamond—Col

- NEXT—Journey—Col
- RUMOURS—Fleetwood Mac—WB
- UNPREDICTABLE—Natalie Cole—Capitol

RECORD WORLD/TSS STORES/LONG ISLAND

- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- CAN'T LET YOU GO—John Travolta—Midland Intl.
- JENNIFER WARNES—Arista
- LOVE AT THE GREEK—Neil Diamond—Col
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THE KENNY RANKIN ALBUM—Little David
- UNPREDICTABLE—Natalie Cole—Capitol

SAM GOODY/EAST COAST

- ANIMALS—Pink Floyd—Col
- JOHN DENVER'S GREATEST HITS—RCA
- LOST WITHOUT YOUR LOVE—Bread—Elektra
- LOVE AT THE GREEK—Neil Diamond—Col
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- PETER GABRIEL—Atco
- ROCKY—UA (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- WIND & WUTHERING—Genesis—Atco

TWO GUYS/EAST COAST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ANIMALS—Pink Floyd—Col
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KALYAN—MCA
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- ROOTS—Quincy Jones—A&M (Soundtrack)
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNFINISHED BUSINESS—Blackbyrds—Fantasy
- YEAR OF THE CAT—Al Stewart—Janus

STRAWBERRIES/BOSTON

- AIN'T IT GOOD FEELING GOOD—Eloise Laws—Invictus
- AMNESIA—Pousette-Dart Band—Capitol
- DO IT YOUR WAY—Crown Heights Affair—De-Lite
- LOVE CRAZY—Miracles—Col
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SLAVE—Cotillion
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

FOR THE RECORD/ BALTIMORE

- AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- FEELS SO GOOD—Manhattans—Col
- IN FLIGHT—George Benson—WB
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- STAY IN LOVE—Minnie Riperton—Epic
- THAT OLD BLACK MAGIC—Softones—H&L
- UNPREDICTABLE—Natalie Cole—Capitol

WAXIE MAXIE/ WASH., D.C.

- ASK RUFUS—Rufus—ABC
- DISCO INFERNO—Trammps—Atlantic

- FREEWAYS—Bachman-Turner Overdrive—Mercury
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KALYAN—MCA
- ROOTS—Quincy Jones—A&M
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SLAVE—Cotillion
- TEDDY PENDERGRASS—Phila. Intl.
- UNPREDICTABLE—Natalie Cole—Capitol

FATHER'S & SUN'S/ MIDWEST

- BIG CITY—Lenny White—Nemperor
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- HARBOR—America—WB
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- TWO SIDES TO EVERY STORY—Gene Clark—RSO

NATL. RECORD MART/ MIDWEST

- AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANIMALS—Pink Floyd—Col
- FLIGHT LOG—Jefferson Airplane—Grunt
- HARBOR—America—WB
- IN FLIGHT—George Benson—WB
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
- UNPREDICTABLE—Natalie Cole—Capitol

RECORD REVOLUTION/ CLEVELAND

- ANIMALS—Pink Floyd—Col
- BIG CITY—Lenny White—Nemperor
- PETER GABRIEL—Atco
- SEAWIND—CTI
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THE BABYS—Chrysalis
- THE FOLLOWING MORNING—Eberhard Weber—ECM
- UNPREDICTABLE—Natalie Cole—Capitol
- WATCH THE TIME—Joe Beck—Polydor

PEACHES/CLEVELAND

- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- CARICATURES—Donald Byrd—Fantasy
- HARBOR—America—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- MOLKIE COLE—Janus
- PETER GABRIEL—Atco
- PHOTOGRAPHIC SMILE—Mr. Big—Arista
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram

ONE OCTAVE HIGHER/ CHICAGO

- A DAY AT THE RACES—Queen Elektra
- GREATEST HITS—Linda Ronstadt—Asylum
- LOVE AT THE GREEK—Neil Diamond—Col
- NEXT—Journey—Col
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista

- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol
- WIND & WUTHERING—Genesis—Atco

1812 OVERTURE/ MILWAUKEE

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ANIMALS—Pink Floyd—Col
- LOVE AT THE GREEK—Neil Diamond—Col
- MYSTERIOUS FLYING ORCHESTRA—RCA
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- UNPREDICTABLE—Natalie Cole—Capitol
- YESTERDAY & TODAY—London
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

FRANKLIN MUSIC/ ATLANTA

- ANIMALS—Pink Floyd—Col
- ATLANTA RHYTHM SECTION—MCA
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- LOVE AT THE GREEK—Neil Diamond—Col
- ROCKY—UA (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

PEACHES/ATLANTA

- JEAN CARN—Phila. Intl.
- LOVE AT THE GREEK—Neil Diamond—Col
- MARQUEE MOON—Television—Asylum
- NEW HARVEST . . . FIRST GATHERING—Dolly Parton—RCA
- PETER GABRIEL—Atco
- RATED EXTRAORDINAIRE—Johnnie Taylor—Col
- SEA LEVEL—Capricorn
- TARGET—A&M
- UNPREDICTABLE—Natalie Cole—Capitol
- WELCOME TO OUR WORLD—Mass Production—Cotillion

TAPE CITY/NEW ORLEANS

- AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- IN FLIGHT—George Benson—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- MAZE—Capitol
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

INDEPENDENT RECORDS/ DENVER

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- HARBOR—America—WB
- JENNIFER WARNES—Arista
- JOHN DENVER'S GREATEST HITS, VOL. 2—WB
- PETER GABRIEL—Atco
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THE GESE & THE GHOST—Anthony Phillips—Passport
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

ODYSSEY/SOUTHWEST & WEST

- FREEWAYS—Bachman-Turner Overdrive—Mercury

- HARBOR—America—WB
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SEA LEVEL—Capricorn
- SONGWRITER—Justin Hayward—Deram
- TWO SIDES TO EVERY STORY—Gene Clark—RSO

LICORICE PIZZA/ LOS ANGELES

- A STAR IS BORN—Col (Soundtrack)
- ANIMALS—Pink Floyd—Col
- BOSTON—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- LOVE AT THE GREEK—Neil Diamond—Col
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- YEAR OF THE CAT—Al Stewart—Janus

MUSIC PLUS/LOS ANGELES

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- HARBOR—America—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- NOVELLA—Renaissance—Sire
- PETER GABRIEL—Atco
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

TOWER/LOS ANGELES

- A STAR IS BORN—Col (Soundtrack)
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- RUMOURS—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE PRETENDER—Jackson Browne—Asylum

RECORD FACTORY/ SAN FRANCISCO

- CRACKIN'—WB
- LONE STAR—Col
- LUXURY LINER—Emmylou Harris—WB
- NEW HARVEST...FIRST GATHERING—Dolly Parton—RCA
- NEXT—Journey—Col
- RAMONES LEAVE HOME—Ramones—Sire
- SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
- SLEEPWALKER—Kinks—RCA
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

EVERYBODY'S RECORDS/ NORTHWEST

- A PLACE IN THE SUN—Pablo Cruise—A&M
- AMNESIA—Pousette-Dart Band—Capitol
- BIG CITY—Lenny White—Nemperor
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- LEFTOVERTURE—Kansas—Kirshner
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Kirshner
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- THE KENNY RANKIN ALBUM—Little David




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. 12	MAR. 5			WKS. ON CHART	
1	1	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403 (6th Week)		14	X
2	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084		12	F
3	9	RUMOURS FLEETWOOD MAC/Warner Bros. 3010		3	G
4	3	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)		22	K
5	4	BOSTON /Epic PE 34188		25	F
6	7	ANIMALS PINK FLOYD/Columbia JC 34474		4	G
7	5	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497		42	F
8	6	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092		13	F
9	8	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703		59	G
10	11	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978		17	F
11	15	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557		17	F
12	12	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090		30	F
13	17	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)		17	F
14	10	WINGS OVER AMERICA /Capitol SWCO 11593		12	K
15	14	YEAR OF THE CAT AL STEWART/Janus JXS 7022		21	F
16	13	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G		19	G
17	19	ASK RUFUS RUFUS/ABC AB 975		6	F
18	16	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479		71	F
19	39	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404		3	I
20	20	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037		16	F
21	26	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983		5	G
22	44	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132		2	F
23	23	A DAY AT THE RACES QUEEN/Elektra 6E 101		9	G
24	57	UNPREDICTABLE NATALIE COLE/Capitol SO 11600		2	G
25	25	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965		11	F
26	18	TEJAS ZZ TOP/London PS 680		9	F
27	21	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094		8	F
28	28	WIND & WUTHERING GENESIS/Atco SD 36 144		8	F
29	30	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052		54	F
30	35	ROOTS QUINCY JONES/A&M SP 4626		3	F
31	22	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938		34	F
32	49	JOHN DENVER'S GREATEST HITS VOL. 2 /RCA CLP1 2195		2	G
33	24	LOW DAVID BOWIE/RCA CPL1 2030		6	G
34	27	DREAMBOAT ANNIE HEART/Mushroom MRS 5005		44	F
35	36	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381		13	F
36	38	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015 (Capitol)		6	F
37	31	DESTROYER KISS/Casablanca NBLP 7025		36	F
38	40	FLEETWOOD MAC /Reprise MS 2225 (WB)		85	F
39	42	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)		25	F
40	46	AHH . . . THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972		5	F
41	47	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990		4	F
42	45	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079		16	F
43	32	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000		16	G
44	33	KISS ALIVE KISS/Casablanca NBLP 7020		75	G
45	55	SLEEPWALKER KINKS/Arista 4106		3	F
46	34	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570		52	F
47	29	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951		8	F
48	50	SILK DEGREES BOZ SCAGGS/Columbia PC 33920		52	F
49	53	ARRIVAL ABBA/Atlantic SD 18207		6	F
50	52	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080		9	F
51	51	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241		22	F
52	37	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998		7	F
53	41	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979		15	F

54	58	AN EVENING WITH DIANA ROSS /Motown M7877 R2	5	G
55	48	FESTIVAL SANTANA/Columbia PC 34423	8	F
56	43	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	8	H
57	56	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	101	F
58	75	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	3	G
59	60	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	24	G
60	67	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	7	F
61	63	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	14	F
62	59	CHICAGO X /Columbia PC 34200	37	F
63	61	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	6	X
64	54	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	7	F
65	64	ROCKS AEROSMITH/Columbia PC 34165	42	F
66	76	GREATEST HITS ABBA/Atlantic SD 18189	23	F
67	65	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	9	F
68	74	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	9	F
69	66	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	28	F
70	71	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	14	F
71	72	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523	16	F
72	82	RA UTOPIA /Bearsville BR 6965 (WB)	2	F
73	68	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	17	F
74	69	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091	8	F
75	84	SEA LEVEL /Capricorn CP 0178 (WB)	2	F
76	62	GOOD HIGH BRICK/Bang 408	16	F
77	79	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	20	F
78	70	MIRACLE ROW JANIS IAN/Columbia PC 34440	7	F
79	73	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	5	F
80	83	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969	5	F
81	91	NEXT JOURNEY /Columbia PC 34311	2	F
82	92	DAVID SOUL /Private Stock PS 2019	2	F

CHARTMAKER OF THE WEEK

83	—	HARBOR AMERICA Warner Bros. BSK 2017	1	G
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84	87	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	28	F
85	95	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)	2	F
86	96	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	2	F
87	85	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" /RCA APL1 1504	29	F
88	108	PETER GABRIEL /Atco SD 36 147	1	F
89	78	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	19	I
90	93	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	32	F
91	81	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	18	J
92	94	DISCO INFERNO TRAMMPS/Atlantic SD 18211	3	F
93	80	METHOD TO THE MADNESS UNDISPUTED TRUTH/Whitfield WH 2967 (WB)	5	F
94	77	SPIRIT JOHN DENVER/RCA APL1 1694	28	F
95	89	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR. ABC ABCD 952	19	F
96	86	HEJIRA JONI MITCHELL/Asylum 7E 1087	14	F
97	90	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	38	F
98	97	CHICAGO'S GREATEST HITS /Columbia PC 33900	68	F
99	98	BRASS CONSTRUCTION II /United Artists LA677 G	16	F
100	88	FREE-FOR-ALL TED NUGENT/Epic PE 34121	25	F

NITE CITY



five unique individuals. NITE CITY. one dramatic desire.
purveying a new breed of music. poetry and passion.
precision and abandon.

T-528

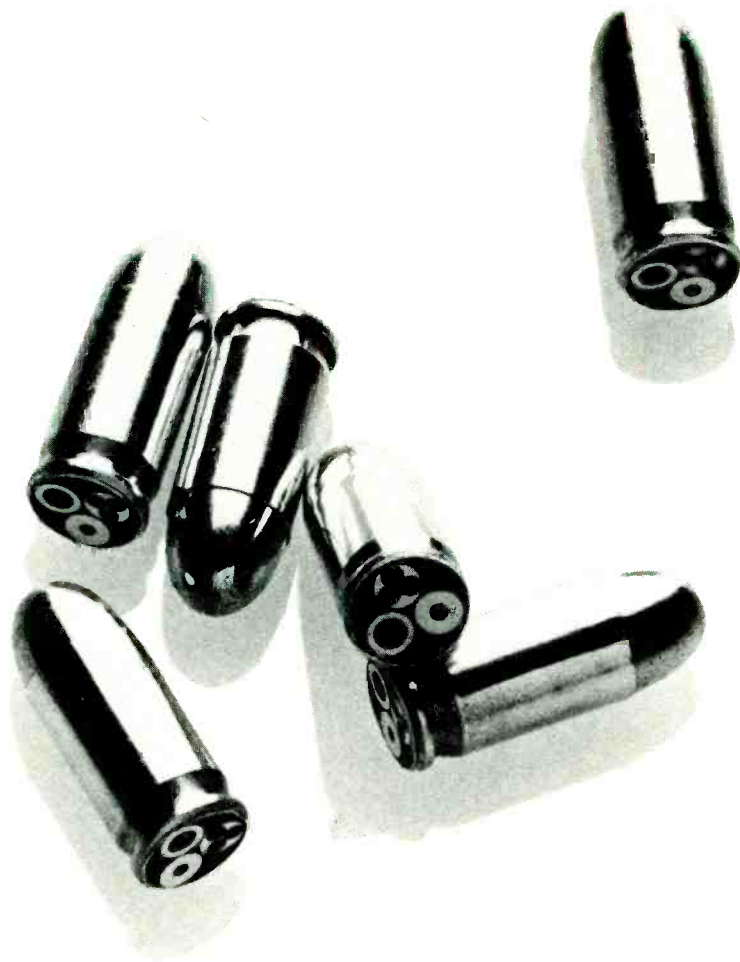


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Manhattan Beach, Calif. 90266
(213) 545 0929

public relations:
Danny Goldberg, Inc.
140 W. 79th Street
New York, N.Y. 10024
(212) 595 0888

bookings:
Leo Leichter
Variety Artists
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These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets that accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business. *You can count on us because we count on facts.*

RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

DISCO FILE TOP 20

MARCH 12, 1977

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

Crocker Sentence

(Continued from page 3)

Third Circuit Court of Appeals in Philadelphia is pending.

Crocker had been convicted late last year of giving false information to a Newark, N.J., grand jury; specifically, of having lied about receiving payments for air-play of records on WBLS. Both Charles Bobbit, manager for James Brown, and Ellsworth Groce ("Rocky G"), an independent record promoter, had testified that they gave Crocker thousands of dollars in cash payments.

Crocker's attorneys had argued that he should be given a probationary sentence because of his clean record and his claim that he was the sole support of his mother. Crocker could have received a five-year prison term and a \$10,000 fine.

Under a section of the Federal perjury laws, the sentence of a year and a day could be a substantially more lenient one than a one year sentence. Crocker's sentence will be subject to review by the parole board at any time after it has begun; a one-year term, however, would not come up for review until a third of the term, or four months, had passed. In any case, however, the action of any parole board is not predictable, and Crocker might serve his full term.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Many of the best disco discs this week are revised, usually lengthened and remixed, versions of previously released material. Like **Timmie Thomas'** infectious "Stone to the Bone," a current favorite of mine, which TK has expanded to 4:45 for the 12-inch pressing or the **Ritchie Family's** "Lady Luck" (also on TK), opened up from just under four to just over seven and a half minutes and sure to inspire a new surge of interest in the already charted cut ("Life Is Music" is featured on the flip side). "Let's Do the Latin Hustle" by **Eddie Drennon and B.B.S. Unlimited** has been remixed up to 6:07 and put into commercial release on a nicely-packaged Friends & Co. disco disc with **Manhattan Express'** "Bad Girl (Mala Femmena)," a slight, **Bimbo Jet-style** instrumental, on the flip side. "You Gotta Let Me Show You," the **Esther Williams** cut on Friends & Co., has also been brightened and filled out—to 7:02—with a six-minute version of another William track, "Every Dog Has His Day," on the reverse side. "Song from M*A*S*H," an invigorating, involving instrumental by the New Marketts originally released on the Seminole label last June, is now out as a disco disc on Farr, 5:10 on one side, 3:10 on the other. **Cameo's** "Rigor Mortis," which sounds almost like a parody of a funky party record with "Dazz" overtones, is much improved with the addition of a long instrumental section, bringing it up to 6:14 on this Chocolate City/Casablanca disco pressing (also included: the group's first hit, "Find My Way," pressed on the same side of this unaccountably one-sided disc). The most ambitious revisions of this whole group of revised works are those David Todd, RCA's DJ-in-residence, did on four **Faith, Hope & Charity** cuts: "You're My Peace

(Continued on page 59)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE ANVIL/NEW YORK

- DJ: **Richie Rivera**
BODY CONTACT CONTRACT/DISCO INFERNO—Trammps—Atlantic (lp cuts)
COME TO AMERICA—Gibson Brothers—Zagora (import, inst. version)
DANCE IF YOU WANT IT—Randy Pie—Polydor (import)
DO WHAT YOU WANNA DO—T CONNECTION—TK (disco disc)
LOVE CONNECTION—Casanoovas—Polydor (import)
LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (lp cuts)
LOVE IN MOTION—George McCrae—TK (lp cut)
SUPERMAN—Celi Bee & the Buzzy Bunch—TK (disco disc, not yet available)
TWENTY-FOUR HOURS A DAY—Barbara Pennington—UA (disco disc)
UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)

FOX TRAPPE/WASHINGTON, D.C.

- DJ: **Frank Edwards**
BEEN DECIDED/SIX MILLION DOLLAR MAN/YOU ARE A BLESSING TO ME—Originals—Soul (lp cuts)
BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'—Trammps—Atlantic (lp cuts)
BODY HEAT—James Brown—Polydor
FUNK MACHINE—Funk Machine—TK (disco disc)
GIFT WRAP MY LOVE—Reflections—Capitol (disco disc)
I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Phila. Intl. (lp cuts)
LOVE GOES DEEPER THAN THAT/PUT A LITTLE LOVE INTO IT—Eloise Laws—Invictus (lp cuts)
THERE'S LOVE IN THE WORLD—Mighty Clouds of Joy—ABC (lp cut)
THIS WILL MAKE YOU DANCE—G. C. Cameron—Motown (lp cut)
TWENTY-FOUR HOURS A DAY—Barbara Pennington—UA (disco disc)

CIRCUS MAXIMUS/LOS ANGELES

- DJ: **Mike Lewis**
BAD GIRL—Manhattan Express—Friends & Co. (disco disc)
DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (lp cuts)
DO WHAT YOU WANNA DO—T CONNECTION—TK (disco disc)
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)
LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (lp cuts)
LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (disco disc)
SLOW DOWN—John Miles—London (lp cut)
THIS WILL MAKE YOU DANCE—G. C. Cameron—Motown (lp cut)
TWENTY-FOUR HOURS A DAY—Barbara Pennington—UA (disco disc)
UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)

BOOMBAMAKAOO/NEW YORK

- DJ: **Hector Saez**
ISLA DEL ENCANTO—Orchestra Broadway—Coco (lp cut)
I WANTCHA BABY—Arthur Prysock—Old Town (lp cut)
LOVE HANGOVER—Players Association—Vanguard (disco disc)
LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (lp cuts)
MAKE IT UP TO ME IN LOVE—Odia Coates & Paul Anka—Epic (disco disc)
PABLO PUEBLO—Willie Colon & Ruben Blades—Fania (lp cut)
SIX MILLION DOLLAR MAN—Originals—Soul (lp cut)
TATTOO MAN—Denise McCann—Polydor
TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import disco disc)
VITAMIN U—Smokey Robinson—Tamla (lp cut)

Now & Then



Top photo, shot in 1967 at RCA Studios in New York, shows Jesse Colin Young and producer Felix Pappalardi hard at work on an early Youngbloods recording session. Bottom photo, taken last month by ex-Youngbloods' drummer Joe Bauer in Jesse's Point Reyes, California studio, finds the same pair at it again. Felix is producing Jesse's latest solo album for Warner Bros. which is scheduled for release this month.

Personal Merchandise

(Continued from page 8)

use of one's own picture or name. Even if an artist has no representation or contracts for merchandise, he must still give consent to any such "personality merchandise" that is sold.

British Law

Under British law, however, a public figure's face and name are considered to be in the public domain, and any poster or t-shirt that does not infringe on a copyrighted picture may be sold by any manufacturer. Thus, a number of British companies have shipped posters made in the U.K. to this country, and warranted to American distributors and retailers that those posters were protected by valid licenses. Such has seldom been the case.

Subject to Prosecution

The retailer who sells unauthorized personality merchandise in this country—whether in a record store, head shop or department store—is subject to prosecution along with the manufacturer and distributor. "You don't even have to know it's pirated, just like a recording," Hoffman said. However, for the retailer who wants to check on whether the products he is buying are valid or not, there is at present little recourse. Hoffman is lobbying vigorously for a trade annual that would list artists and their merchandising agents, but no such directory now exists. Hoffman recommends that the retailer call the artist's manager, or failing that, his record company, to try to find out if the merchandise on sale is legitimate.

DON'T MISS

The International Light & Sound Show

The Disco Industrys' Largest
at the
Hyatt Regency O'Hare Hotel
in Chicago June 5th thru 8th

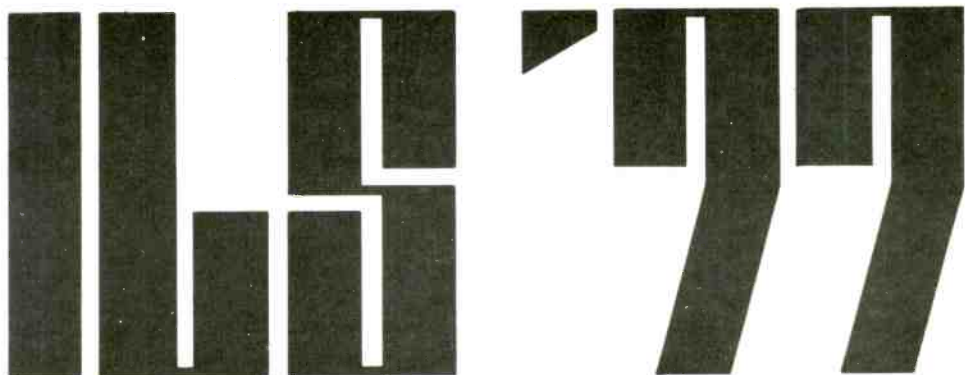
EXHIBITORS INCLUDE:

- MUSICAL INSTRUMENTS • Guitars • Trumpets
- A Complete Orchestra • SOUND • Microphones
- Headphones • Mixers • Amplifiers • Sound Shapers
- Speakers • Speaker Protection Devices • Snake Boxes
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- Audio Accessories • Tape Recorders • Synthesizers
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- Current Records • P.A. Systems • Smoke Machine
- Dry Ice Machine • Bubble Machine • Posters
- Wall Coverings • Complete Model Disco (full size)
- LIGHTING • Controllers • Strobes • Projectors
- Lenses • Spotlights • Footlights • Lamps • Neon
- Laser • Mirror Balls • L.E.D.'s in Clothing • Floors
- Spectrofect • Fluorescents • DISCO FASHION
- Disco Designers with models & drawings • Shoes
- Clothing • Hairstyles • New Dances • Dancers

THE DISCO INDUSTRY'S FINEST

ROAD SHOW EQUIPMENT FEATURES

JUNE - 1977						
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		



SHOW PRODUCERS: Robert J. Harter, Multimedia International Inc., P.O. Box 249, Jericho, N.Y. 11753 (516) 364-1912

Supreme Court Decision May Cause Radio Station Sales

(Continued from page 4)

ton (Houston Post), WTMJ-AM Milwaukee (Milwaukee Sentinel and Journal), WTAR-AM-FM Norfolk, Va. (owned by Landmark Communications, publisher of the Norfolk Ledger-Star), KFBK-FM Sacramento and KMJ-AM-FM Fresno (both owned by the McClatchy Newspapers, publishers of the Sacramento Bee and Fresno Bee), and WQXR-AM-FM New York (New York Times). Also affected by the decision would be WNQV-AM Milwaukee, a black-oriented daytimer, owned by the Milwaukee Courier.

Almost all these stations are on middle-of-the-road, adult-oriented formats. Practically none, except for WNOV, utilize top 40-type programming, though many of them skew toward younger audiences and use a lot of contemporary pop music.

Last week's decision came in the wake of a court challenge to the 1975 FCC cross-ownership rules brought by the National Citizens Committee for Broadcasting, a public interest group headed by former FCC Commissioner Nicholas Johnson. NCCB challenged the rules on the grounds that the "grandfather clause" allowed nearly 90 percent of the 79 existing media combinations to continue. The FCC said at the time it promulgated its cross-ownership rules that it would preserve existing concentrations, so as not to disturb the "stability" such combinations bring to media markets. The FCC said that forcing all cross-owners to divest would bring in buyers from out-of-town and overturn local control, an argument the court rejected.

"We believe . . . that divestiture is required except in those cases where the evidence clearly discloses that cross-ownership is in the public interest," Judge David L. Bazelon wrote for the unanimous three-judge panel.

The FCC had adopted a more strict test for media combinations, saying instead that combinations may stand unless proven to be in conflict with the public interest. Bazelon said that the FCC's view was too narrow and that divestiture is not merely a "remedy for misconduct." The legal presumption should rest on the side of media diversity, the court said, and combinations ought to be made to prove their worth to the public before being allowed to continue.

The ruling, if it is upheld by the Supreme Court, may spell doom for some of the country's dwindling number of daily newspapers, many of which depend on broadcast revenues to shore

up money-losing print operations. The Boston Herald-Traveler ceased publication shortly after it lost the license for WHDH-TV. In Washington a Texas banker, Joseph Albritton, has attempted to buy both the ailing Washington Star and WMAL-AM-FM-TV in the same deal. Albritton petitioned the FCC for an exception to its cross-ownership rules arguing that, without the WMAL revenues, Washington would soon become a one newspaper city since the Star could no longer support itself. Albritton eventually was prevented from acquiring the stations and paper together. He has until January 1979 to decide which to sell, under a special arrangement with the FCC.

Big Tree Gets Hot



Mardi Nehrbass of Big Tree Records has announced the signing of the trio Hot. Their first single is "Angel in Your Arms." Pictured from left: Juanita Curiel, Hot; Gwen Owens, Hot; Cathy Carson, Hot; Terry Woodford, producer; and Nehrbass. Seated is Hot's manager, Ed Sherman.

Misevis Bows Firm

■ POMONA, N.Y. — The formation of a new artist management, promotion and publishing company, Fist O Funk, has been announced by its president, Kevin Misevis. The newly developed company, distributed thus far in the New York Metropolitan area, saw its first release recently in a double A side 12" 45 record titled "New York Strut" and the flip side "The Feeling."

Misevis will also act as producer and composer for some of the talent signed to management in the coming weeks. The new staff of Fist O Funk includes Tom James, vice president of a&r composer / arranger / conductor / artist; Joe Davis, composer/arranger/artist; Ulla Misevis, secretary-treasurer / administration; and Lewis Colabro in promotion.

Cole Culls Gold

■ LOS ANGELES—Natalie Cole's new album "Unpredictable" on Capitol Records, has been certified gold by the RIAA.

Many of the licenses affected by the Court of Appeals ruling go all the way back to the earliest days of radio and television. Newspapers, then the dominant news and advertising medium, used their influence on Capitol Hill to get the then-vincible FCC to make the original license grants. WSB, KSD, WHAS, and KFBK all have radio licenses first granted in 1922. WGN, KPRC, and KMJ were licensed in 1925 or before.

Judge Bazelon wrote that the decision will not "guarantee greater diversity, (but) it increases the likelihood that the public will be served by broadcasters with diverse views."

CBS Launches Jazz Program

■ NEW YORK—CBS Records has launched an advertising/merchandising campaign encompassing 16 new releases by artists covering the company's entire jazz roster.

Campaign Tools

Running through April 1, the program will include trade advertising, a sampler album, special four-color inserts (titled "Musical Roots, A Collection of New Releases From CBS Records" and featuring lp cover reproductions and brief descriptions of each lp), a jazz poster featuring the new product, local advertising materials (including ad layouts and minis) and special deluxe-laminated album jackets of each release.

Albums

Product included in the jazz program are Miles Davis, "Water Babies" (Columbia); Shakti with John McLaughlin, "A Handful of Beauty" (Columbia); Weather Report, "Heavy Weather" (Columbia); Eric Gale, "Ginseng Woman" (Columbia); Maynard Ferguson, "Conquistador" (Columbia); Janne Schaffer, "Katharsis" (Columbia); Al DiMeola, "Elegant Gypsy" (Columbia); Dexter Gordon, "Homecoming Live At The Vanguard" (Columbia); Marlena Shaw, "Sweet Beginnings" (Columbia); "Jeff Back with the Jan Hammer Group Live" (Epic); Elliot Randall's "New York Live" (Kirshner); George Duke, "From Me To You" (Epic); Dexter Wansel, "What The World Is Comin' To" (Philadelphia International); Return To Forever, "Musicmajic" (Columbia); Jean Carn (Philadelphia International) and Billy Paul, "Let 'Em In" (Phila. Intl.).

Coyote Pacts with April/Blackwood

■ LOS ANGELES — Len Sachs, president of Coyote Productions Inc., has concluded a major agreement with CBS publishing firm April/Blackwood Music.

The three-year arrangement calls for collection and sub-publishing of Coyote's record productions and copyrights through the worldwide network of April/Blackwood affiliates.

Territories

Territories, under the pact, include European, Far Eastern, So. American and Third World markets, providing the firm's recording artists/writers foreign exposure.

Compositions from the catalogues of Coyote's publishing wings, Jeryl Lynn (BMI) and Carol Nan (ASCAP), will provide material for the agreement.

UA Releases Seven

■ LOS ANGELES — United Artists Records' March release schedule will include seven new albums.

Scheduled for release are: "I Want To Come Back As A Song" by Walter Jackson on Chi-Sound Records; "Friends and Strangers" by Ronnie Laws on Blue Note; "Alive 'n' Kicking" by Kingfish on Jet Records; "Supertrick" by N.C. C.U., produced by Donald Byrd; "Lavendar Hill Mob" by the Canadian group of the same name; "The Boys In The Bunkhouse" by a collection of L.A. session musicians, and "Morning, Noon and Night" by the group of the same name on Roadshow Records.

Checkmate To Greedy

■ LOS ANGELES — United Artists mates, Ltd., have signed an exclusive recording agreement with The Greedy Recording Co.

A new single "Laying My Heart On The Line," from their forthcoming lp, produced and arranged by H. B. Barnum, is being rush released this week.

Album Picks

(Continued from page 28)

KEITH JARRETT—HYMNS, SPHERES

ECM 2-1086 (Polydor) (9.98)

Jarrett performs on a baroque organ, playing two original hymns ("Hymn of Remembrance," "Hymn of Release") and a nine movement composition titled "Spheres." The performance is, as usual—especially on Jarrett's solo recordings—highly intense yet quite natural. Will be of interest to classical as well as jazz fans.



CINNAMON FLOWER

CHARLIE ROUSE BAND—Douglas NBLP 7044 (Casablanca) (6.98)

Rouse is a tenor saxist noted for his 11 year stint with Thelonius Monk. Here he presents a strongly Latin-flavored jazz set, using both Latin and American musicians. This is brightly spirited playing, full of verve and bite on tracks such as "Backwoods Echo" and "Roots" (no relation to Quincy Jones').



ALBERT LIVE

ALBERT KING—Utopia CYL2-2205 (RCA) (9.98)

Extensive liner notes by Robert Palmer place this two-record live set (also featuring Rory Gallagher, Louisiana Red and Lowell Fulson, among others) in the context of King's long electric blues career. Such staples as "Watermelon Man," "Stormy Monday," "As the Sun Goes Down" and "I'll Play the Blues for You" are here.



THE MYSTERIOUS FLYING ORCHESTRA

RCA APL1-2137 (6.98)

Bob Thiele has assembled quite a crew, including Larry Coryell, Charlie Mariano and Lonnie Liston Smith, to create a soul-filled big band that is jazz, rock and engaging. Each cut has its own personality, from traditional ("A Dream Deferred") to funky ("Improvisational Rondo for Saxophone and Guitar").



STRATOSFEAR

TANGERINE DREAM—Virgin PZ 34427 (CBS) (6.98)

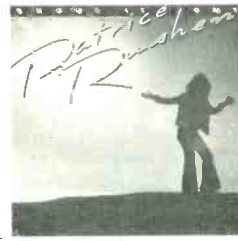
One of the most imaginative (and accessible) of the European avant garde rock ensembles, Tangerine Dream has earned an FM reputation that should be greatly enhanced via "Stratosfear." The various synthesizers, Moogs and mellotrons are creatively programmed by Chris Franke, Edgar Froese and Peter Baumann.



SHOUT IT OUT

PATRICE RUSHEN—Prestige P-10101 (Fantasy) (6.98)

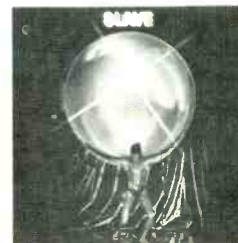
Ms. Rushen is one of L.A.'s most sought-after studio musicians, her gently expressive keyboard style a highly valued commodity. As composer, arranger and leader here, she blossoms forth expanding on the personal impressions made by her debut set last year.



SLAVE

Cotillion SD 9914 (6.98)

A nine-man black group reminiscent of B.T. Express, Brass Construction and other groups of that genre who combine propulsive rhythm sections with good horn work and come up with a generous, funky blend. "Screw Your Wig On Tite," "Slide" and "The Happiest Days" keep the momentum moving at a good clip.

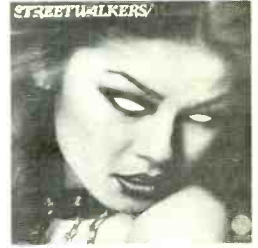


Import Albums

VICIOUS BUT FAIR

STREETWALKERS—Vertigo 9102 013 (U.K.)

Even if Roger Chapman doesn't gargle with concrete as legend insists, he still possesses the harshest delivery in rock. It is this uniqueness (along with the Family connections) that has made the group a popular entity despite their relative invisibility here. Their third lp introduces three new members but contains all the eccentricity and verve of a seasoned outfit.



DAMNED

Stiff Sees 1 (U.K.)

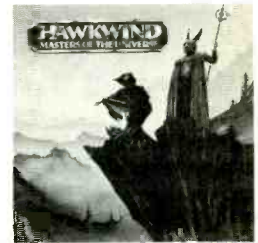
The first album for the Stiff label comes from one of the best of the new wave bands around the U.K. today. A very visual foursome (as the cover suggests), their music translates well to vinyl. The Nick Lowe production is very hot, giving songs like "Born To Kill," "Stab Your Back" and "So Messed Up" maximum intensity. Made to be played loud at low volume.



MASTERS OF THE UNIVERSE

HAWKWIND—UA 30025 (U.K.)

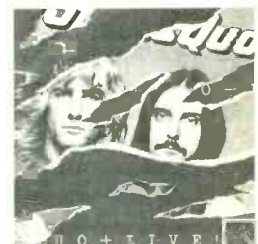
Following the success of the "Roadhawks" collection, UA has released another set of previously issued material. The six tracks span 1971-1974, covering four of the group's albums. In addition, "It's So Easy" a live track, was obtainable only as the flip side of the "Psychedelic Warlords" single. One for their fans.



LIVE

STATUS QUO—Vertigo 6641 580 (U.K.)

One of England's most loved bands, the quartet (with help from Andy Bown and Bob Young) has assembled a classy live two record set. English barrelhouse boogie at its best can be heard on selections such as "Don't Waste My Time," "Roll Over Lay Down" and their version of the Doors' "Roadhouse Blues."



LAKE

CBS 81 661 (U.K.)

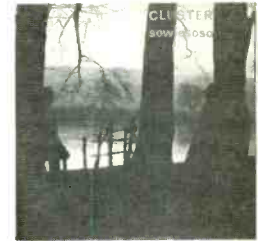
Two Germans and three Englishmen comprise this group currently making waves throughout continental Europe. Singer James Hopkins Harrison contributes the lyrics and has a voice that is reminiscent of Jack Bruce. The solid rock of "On The Run" and "Time Bomb" sparkles while "Between The Lines" is a standout.



SOWIESOSO

CLUSTER—Sky 005 (Germany)

The two members of Cluster were formerly with Kraftwerk, but have taken off on a more progressive course. You may have to know more about electric circuitry than music theory to play this type of music, but the duo has a remarkable grasp on both. The instrumental pieces run from two to eight minutes and possess a maturity and charm.



TAX EXILE

TEA—Vertigo 6360 637 (Germany)

One of Germany's better rock groups, Tea has put together their best set of songs and performances. They have yet to obtain a U.S. release, but "Tax Exile" seems primed for this market with songs like "Let's Play The Music" and "Alexandria" containing a solid, basic appeal.



FCC Payola Hearings

(Continued from page 21)

gram director, Sonderling said earlier. Bethel however testified that he kept music logs only for his own use, and didn't understand that the submission of music sheets was a strict policy. He said he used the forms to make sure he did not repeat himself the next day and so that the next scheduled shift would know what had been played within the last hour. Bethel said he turned over copies of his music log sheet to program director Cortez Thompson on an irregular basis. FCC prosecutors are interested in a series of log sheets for Saturday programming missing from station files. Saturday was often the day before deejay sponsored shows. Bethel said he did not regularly keep track of his Saturday show because his next shift was not until Monday and he had no need to know what had been played two days before.

Indications of a split among the five WOL jocks came late on Tuesday when Bethel was questioned on his involvement with DJ Productions, the jocks' concert company. Fagan was particularly concerned with a June 1976 \$20,000 loan issued by DJP to Mel Edwards, then president of the now-defunct concert company. Bethel said he knew of the loan, that Edwards had said it was for deposits on other shows Edwards was producing outside of Washington, but that he never knew whether Edwards had repaid the loan. DJP's books, subpoenaed by the FCC, showed no indication that the loan had been satisfied, Fagan said.

Bethel said that he made between \$6,000 and \$7,000 from DJP during its two year history. The books however did not reflect the profit, Fagan pointed out. According to DJP records, Bethel made only about \$400, the prosecutor said. The books however didn't reflect the company's final settlement, said the attorney for WOL, Harry Becker. He told reporters that DJP had about \$25,000 in its account when the company was finally disbanded last fall. Bethel told the FCC he received \$3,700 at that time, but could not account for all payments into and from the company during its life.

Bethel said he was involved in no more concert promotion after April 1976 when Sonderling officials forbade DJP from producing any more Washington shows for the rest of the year. Other WOL jocks however formed their own personal companies to procure artists for concerts outside the Washington market. Mel Edwards formed Novea Riche Productions, while later other WOL deejays

formed Virgo Productions, both for the purpose of promoting live music shows.

Sources close to the investigation say that the apparent split among the WOL jocks was precipitated by the \$20,000 Edwards loan and the competition between the two companies that succeeded DJP.

Meyers met last Thursday with FCC officials—and after five WOL jocks were informally interviewed by the commission staff—to resolve the conflict among his clients. By mid-afternoon, Meyers had determined that he could continue representing all five deejays. The proceeding was scheduled to reconvene last Friday (4) morning with testimony from the remaining jocks.

Practices

So far in the proceeding, the FCC prosecutors have been zeroing in on several WOL practices common throughout pop music radio. The main issue thus far has been whether or not stations which promote concerts are in a prima facie conflict of interest situation since they have the power to grant or withhold vital airplay. But Fagan has been intimating that certain other widespread practices may be used to mask abuses:

- The tradition of on-air concert-ticket giveaways, with ticket blocks supplied by record labels or concert promoters, may be used to illicitly hype performers appearing in town under the guise of innocent contests.

- The selection of oldies mixed with current, playlisted records—the choice of which is usually left up to the person on the air—may be abused by relying heavily on the records of artists scheduled to appear in concert.

- And station managements may be using payola disclaimer forms—a Top 40 radio standard practice since the early 1960s—as a legal escape hatch with the FCC, providing licensees with the ability to disown suspected employees while not holding them strictly to the station's own guidelines.

Hearings slated for other cities on payola/plugola in the near future may also focus on these and other similar practices.

Bethel said before leaving the stand last week that the FCC investigation, "with all the press releases and negative publicity (has) hurt our credibility in the music business." The deejays had planned to start a new concert company sometime this year, after "a lot of this was settled. Now, I don't think we'll be able to do a show here again," he stated.

Radio Short Takes

(Continued from page 21)

Bill Baker promoted to operations manager . . . PD **Eric Chase** of K-100 married **Karen Nelson** this week, former MD at KFRC in San Francisco. Congratulations! . . . Big Mac Attack Contest at KING radio . . . Morning drive man needed at KBEQ, Kansas City. Send tapes and resumes to **Bob Laurence** . . . New line-up at WFLB; new prod. dir. & weekend man **Chris Charles** from WBBS; 6 a.m.-10 a.m. **Stanley B. Stewart**; 10-3 afternoons **Larry Cannon**; 3-7 evenings **Chuck Larsen**; 7-midnite **John Braxton**; midnite-6 a.m. **Mike Mundy** . . . **Barry "The Legend" Kay**, originally from Houston, a drive man at KILT, then afternoons at KLIS in Dallas, again returns to Houston to KRBE-FM for afternoon drive . . . **Bobby Davis** formerly 6-10 evenings at KAKC, is looking for a gig. He has PD & MD experience. Call (918) 835-3566; **John Rabick**, formerly midday KAKC, also looking for a gig. Call (918) 492-9059.

WPEZ-new PD is **Lee Douglas**; new MD **Bo Raines** replaces **Charlie Lake**, who went to KSLQ, St. Louis . . . **Noel Scott** leaves KEWI to go to KCKN in Kansas City: Two openings for full-time jocks, one day, one nite at KEWI; send tapes and resumes to **Bob Vinot** . . . **Tom West** is consulting WMBR, Jacksonville, in addition to BJ-105, Orlando . . . MD **Matt King** will be getting married to **Cindy Chambers** March 19th. Congrats! . . . Charge! KHJ is having their Big Mac Attack Back Pack contest, ouch! . . . **Jeff Edmunds**, morning man at KNOE, changes to morning man at KEEL, Shreveport. **Mike Cochran**, former MD at KNOE, turns to TV at sister station KNOE-TV as an announcer. New line-up at KNOE: **Duffy Spears** from KMLB, now 4-8 afternoon drive, also production director; **Tim Page** from KBBS now MD & 8-midnite; **Gale Hutchison**, former police worker to all-nite, replaces **Wanda Honey**, who went to sister station WNOE in New Orleans; **Gary McKinney** of KRUS now morning man; **Jess George** promoted from production director to assistant PD.

KKXI gave away a trip to anywhere in the world this week on their "Secret Sound" contest. The rock battle between KKXL and KNOX in Grand Forks ended this week when KNOX announced they would be going adult contemporary . . . Flash! Attacks on the nation by Big Macs are outstanding. Stations WBJW, WBSR and WMPJ are among the few to be involved . . . 14-ZYQ's **Scott Davis** was promoted to PD from MD; **G. T. Stone** promoted to MD from 7-midnite; new afternoon drive man is **Steve Rivers** from WXIL . . . **Daniel Francis Haddon** promoted from prod. dir. & afternoon drive to MD at WSAR . . . CKLW is having their "Roots" contest. The winner will go to their homeland. Brooklyn? . . . **John Bina**, 10 p.m.-2 a.m. given additional duties as prod. dir. at FM92. WPRO-FM wishes to be identified as FM92 2-6 a.m. weekend opening at FM92. Send tapes and resumes to **Gary Berkowitz** . . . B-100 moves to new building in San Diego—new phone number: (714) 292-5362 . . . **Ken Burke** leaves KALY to K104, Fresno, as MD and morning man. **Curtis W. Kimball** is the new afternoon man at KSLY . . . And once more WCGQ has a Big Mac Attack contest . . . Hold the pickle, hold the lettuce, special contests don't upset us.

ELO Honored



Electric Light Orchestra was recently honored at a Gala Banquet held at the famed Chasen's Restaurant in Los Angeles. Artie Mogull, president of United Artists Records, presented members of the group with specially designed platinum awards, signifying the sale of over four million ELO albums in the U.S. The group's latest lp, "A New World Record," has also received recent RIAA platinum certification. Pictured (front row, from left) are: ELO's Jeff Lynne; Jet Records' Don Arden and David Arden. Back row: ELO's Hugh McDowell and Melvyn Gale; Artie Mogull; ELO's Bev Bevan, Kelly Groucutt and Mik Kaminski; Jet's Greg Lewerke, and ELO's Richard Tandy.

Tucker Band Wins Through Hard Work

By LUKE LEWIS

■ NASHVILLE—At a time when it is becoming increasingly difficult for critics, record labels and radio programmers to segment or label the many varied musical forms which are emerging these days, The Marshall Tucker Band (Capricorn) has found itself in a unique and possibly advantageous position, due to a wide spectrum which their music covers.

The group's members are all "good ol' boys" from Spartanburg, South Carolina, who grew up playing the southern club circuit which has spawned many of the hottest acts of our time. Rather than cranking out a hit single and relying on that sort of success to carry them, they instead have stuck with a tried-and-true standard — the "work ethic."

They are a touring band and they are comfortable in that role. Phil Walden's Macon-based label, Capricorn Records, has thrived as a result of a firm belief in the value of taking it on the road, and that tack is currently proving its merits not only for him, but for other acts throughout the country as well.

The role of the south in all of this is difficult to put your finger on, but at the same time it seems crucial. Where is James Dickey when you need him? Suffice it to say "you need to have been there." Southern clubs and their patrons must be experienced, that is at least if you are into the origins or roots of what has come to be known as the "southern sound."

The next best thing to being there is to attend a Marshall Tucker Band concert — in Portland, Oregon or wherever you happen to catch them. They carry the "feel" of those little clubs with them everywhere.

Enough about the south. The nation's present infatuation with that region becomes a bit tiresome, especially to the natives. What we are dealing with here are aesthetics. The audiences and consumers are primarily interested in whether the stuff sounds good. They are not nearly as interested in what you call it as we in the industry tend to be. The identity crisis is our baby, while the marketplace is just looking for some pleasurable music to spend their hard-earned dollars on.

The fact that the Tuckers are from south of the Mason-Dixon line can be put in the plus column for now, and the boys can remain proud, but the "southern sound" tag may need to be put to bed. The band

hasn't relied on the south to pack auditoriums across the country and give them four gold albums. They are playing American music — a blend of rock, country, blues, western swing and jazz — and they are reaching across the boards to all audiences. Musical forms are falling into the melting-pot and the Marshall Tucker Band is cooking up a tasty brew.

The band played Nashville's Municipal Auditorium last week. The set included their standards and much of the new material from their latest lp, "Carolina Dreams." "Heard It In A Love Song," which is to be the first single released from the new album, sounds like it's destined to be a hit with strong possibilities for crossing over to country playlists, and "Never Trust A Stranger" has the makings of another standard.

Although producer Paul Hornsby has done a masterful job on each of the band's six albums, what many are anxiously awaiting is a live album which captures their stage show, with its extended, free-flowing jams and unbridled energy. Well, these guys may just be a bunch of country boys, but they ain't fools. Toy Caldwell told **RW** following their show here that the next Marshall Tucker Band release will be a double live album. Can't wait.

Mundy Re-Joins Forest Company

■ LOS ANGELES—David Forest, president of The David Forest Company, Ltd., has announced that Greg Mundy has re-joined the company as executive vice president and will be responsible for the day-to-day management of all Forest companies, including artist management, publishing, and concert production.

Mundy was previously with Forest as senior vice president and was with the company from its inception in 1973 until September, 1976.

Capitol To Re-Release Two Miller Albums

■ LOS ANGELES — Capitol Records, Inc. will release The Steve Miller Band's first two albums, "Children Of The Future" and "Sailor" on March 14, it was announced by Jim Mazza, CRI vice president, marketing.

"Children Of The Future" was first released in May, 1968, and "Sailor" came out in October, 1968.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

SING—Tony Orlando & Dawn—Elektra
MY SWEET LADY—John Denver—RCA
WHEN I NEED YOU—Leo Sayer—WB
ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
ALL STRUNG OUT ON YOU—John Travolta—Midsong Intl.

Most Active

DON'T GIVE UP ON US—David Soul—Private Stock
SOUTHERN NIGHTS—Glen Campbell—Capitol

WIP/PHILADELPHIA Adds

SPACE TRAVELER—James Vincent—A&M

Active

CRACKERBOX PALACE—George Harrison—Dark Horse
DIRTY WORK—Melissa Manchester—Arista
FREE—Deniece Williams—Col
HOTEL CALIFORNIA—Eagles—Asylum
I'M SCARED—Burton Cummings—Portrait
I WISH—Stevie Wonder—Tamla
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
WE'LL NEVER HAVE TO SAY GOODBYE—Deardorf & Joseph—Arista
WHEN I NEED YOU—Leo Sayer—WB

WSB/ATLANTA Adds

OLD FASHIONED LOVE SONG—Guy & Ralda—Ranwood
1-2-3—Wayne Newton—WB
SHINE ON HARVEST MOON—Leon Redbone—WB
SINCE I DON'T HAVE YOU—J.D. Cash—GRT

Active

PORTSMOUTH—Mike Oldfield—Virgin
SOUTHERN NIGHTS—Glen Campbell—Capitol

WIOD/MIAMI Adds

BE SOMEBODY—Melissa Manchester—Arista
CRACKERBOX PALACE—George Harrison—Dark Horse
'ROOTS' MEDLEY—Quincy Jones—A&M
SING—Tony Orlando & Dawn—Elektra
THERE'S ALWAYS A GOODBYE—Randy Richards—Little Angel

Active

HAPPIER—Paul Anka—Epic
I LIKE DREAMING—Kenny Nolan—20th Cent.
SOUTHERN NIGHTS—Glen Campbell—Capitol

WTMJ/MILWAUKEE Adds

ADIOS AMIGO—Marty Robbins—Col

ALL STRUNG OUT ON YOU—John Travolta—Midsong Intl.
HOTEL CALIFORNIA—Eagles—Asylum
LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca
MY SWEET LADY—John Denver—RCA
SING—Tony Orlando & Dawn—Elektra
THE MOVIES—Statler Brothers—Mercury
WHEN I NEED YOU—Leo Sayer—WB

WCCO/MINNEAPOLIS Adds

ANYTHING BUT LEAVING—Larry Gatlin—Monument
C'EST LA VIE (YOU NEVER CAN TELL)—Emmylou Harris—WB
CROSSROADS—Tommy Leonetti—RCA
DON'T CRY FOR ME ARGENTINA—Julie Covington—MCA
GONNA FLY NOW (Theme from 'Rocky')—Rhythm Heritage—ABC
GOODBYE OLD BUDDIES—Seals & Crofts—WB
MAKE WAY MIAMI—Babyface—ASI
ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
MY SWEET LADY—John Denver—RCA
SEMOLITA—Jerry Reed—RCA
SHINE ON HARVEST MOON—Leon Redbone—WB
SING—Tony Orlando & Dawn—Elektra
SO CLOSE—Helen Schneider—Windsong
SPRING RAIN—Silvetti—Salsoul
YOU'RE MOVING OUT TODAY—Bette Midler—Atlantic

KMBZ/KANSAS CITY Adds

IF WE COULD LIVE OUR LOVE OVER AGAIN—Nick Noble—Epic
MY SWEET LADY—John Denver—RCA
SING—Tony Orlando & Dawn—Elektra
WILLIAM TELL OVERTURE—Apollo 100—Eurogram
WITH YOU—Andy White—Event

Active

I'M SCARED—Burton Cummings—Portrait
ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
SONG SUNG BLUE—Neil Diamond—Col
WINTER MELODY—Donna Summer—Casablanca

KOY/PHOENIX Adds

ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
SING—Tony Orlando & Dawn—Elektra
TRYING TO LOVE TWO—William Bell—Mercury
WINTER MELODY—Donna Summer—Casablanca

Also reporting this week: WSM, KSFO, KMOX, KULF, WGAR, WHDH, WGN, WLW, KFI, WBAL.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Come On, Have Yourself A Good Time" — Major Lance (Columbia). Lance has been around for quite some time, and he has once again emerged with a winning side. The track is excellent with an exploding downbeat. Destined to be a major chartmaker.

DEDE'S DITTIES TO WATCH: "Dynamite" — John Freeman (Dakar); "We Three" — Little Beaver (Cat); "Get Closer" — James & Bobby Purify (Mercury).

For the first time since the fifties a radio announcer has been sentenced to prison stemming from a payola investigation. Frankie Crocker, one time program director for WBLS-FM (New York), has been found guilty of perjury and was sentenced to a year and a day in prison with a \$1,000 fine. Crocker will be appealing the conviction.

Columbia has again gathered up a label which will receive much promotion and exposure. The label is Calla Records, which has had many hit records released over a period of several years. This is strictly a distribution deal.

Greedy Records, Los Angeles based company, has just obtained one of this country's oldest popular groups. The Checkmates, Ltd. — Sonny Charles, Bobby Stevens and Sweet Louie — signed an exclusive recording contract with that particular company. Their first release on that label is "Laying My Heart On The Line," which is extracted from their forthcoming album, produced and arranged by H.B. Barnum.

On the lighter side: April 1st might be April Fools Day but for many it will be a night of paying tribute to Bob "Nighthawk" Terry. It will be a "roast" held at Washington's International Inn Hotel. Tables are going for \$750 and individually for \$75.00 per person. For further details you may contact Calvin Booker at (703) 534-1390.

Wayne Jones of Atlanta and the southeast has done a superb job promoting KoKo product. Luther Ingram's "Let's Steal Away To The Hideaway" is receiving airplay across-the-board as is the lp of the same title. Let's not forget the Tommy Tate single, "If You Ain't Man Enough." If you're waiting for an lp from Tate it will be released very soon, titled "I'm So Satisfied." Watch out for all this KoKo product — it will be a winner across-the-board.

In the splitting-up department? No, not here, for it was rumored that Baker, Harris and Young were going to go their separate ways. However, when this

editor contacted Norman Harris he stated that the three came to an agreement that they would each have a "piece of the rock" — the label Gold Mind, which is distributed by Salsoul Records.



Eddie Kendricks, who just sold out a Madison Square Garden gig, is shown here receiving congratulations from (from left) David Harris, road manager for the artist; Don Adderton, New York editor for Jet Magazine; and Johnny Bradley, public relations representative for Kendricks.

On the air from 12:00 midnight to 6:00 a.m. on WEAS-FM (Savannah, Ga.) will be Casanova B. Jones. Jones was with station WSOK-AM for five years, but has since left the station for the 100,000 watter.

Capitol R & B Thrust *(Continued from page 10)*

been realized by Cole's success in Japan and The Sylver's popularity in Australia and New Zealand. Marketing campaigns such as last year's "Soulful Summer" and the efforts of associates like Bruce Wendell, vice president/promotion, have played a major role in establishing black artists in the white market, says Arnold. Recognizing that categorization within the industry is realistic, but at the same time abhorring its inherent limitations, Capitol fully intends to continue to aim for crossovers with all of its black acts.

Capitol's future plans involve controlled expansion that will include what Arnold called "a stepped-up jazz program" involving Gary Bartz, Eddie Henderson and Raul De Souza. The Rance Allen Group, described as "contemporary gospel," under-

lines the company's aim to cover all black musical styles while veteran comedian Bill Cosby (credited by Arnold with helping Cole and The Sylvers gain a foothold on the Las Vegas entertainment circuit) continues his association with the label following the success of his 1976 musical comedy excursion. Capitol will also, of course, keep working with r&b and pop acts; they are particularly excited by Maze, whose debut album is selling in the 100,000 unit range even without the benefit of a single.

After giving appropriate kudos to chief operating executive Don Zimmerman for "giving me the freedom to run the soul division as I see fit," Arnold added that "it's a continuing pleasure for me to work with so many talented producers and artists, exposing their work to the public."

R&B PICKS OF THE WEEK

SINGLE **T NECK** THE ISLEY BROTHERS, "THE PRIDE (PART 1)" (Bovina Music, ASCAP). The sizzling rhythm track is the definite hallmark of The Isley Brothers. This particular side is guaranteed to make everyone aware of their fantastic musical ability. Bass infiltration adds to the delight of dancing overtones. Disco oriented r&b flavoring enhances the possibility of another million seller for the Brothers Isley. T-Neck ZS8 2262 (CBS).

SLEEPER **PRIVATE STOCK** CISSY HOUSTON, "LOVE IS SOMETHING THAT LEADS YOU" (Louise-Jack, ASCAP/ EMP Company, BMI). The beauty of it all is her performance in this romantic melody destined to bring this artist back to the top. Lyrics are compelling, and strings make it even more lovely. Producer/arranger Michael Zager has done a marvelous job with a disc which should garner much chart action. Private Stock PS 45 137.

ALBUM JOE SIMON, "EASY TO LOVE." John Richbourg has joined with Simon to create an album loaded with delights. The package is devastating, and Simon's execution of "With You In Mind" and "What's Left To Do" is superb. An lp that has both up-tempo and easy tones has every feature for airplay on both the pop and r&b side of dial. Spring SP-1-6713. (Polydor).



DAKAR EXPLODES

With A New Record

"DYNAMITE"

John Freeman

DK 4562

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR

MARCH 12, 1977

MAR. 12	MAR. 5	
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	GLORIA ENCHANTMENT —United Artists XW912 Y
4	4	DON'T LEAVE ME THIS WAY THELMA HOUSTON— Tamla T 54278F (Motown)
5	10	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839
6	6	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
7	7	BE MY GIRL DRAMATICS—ABC 12235
8	5	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
9	8	FREE DENIECE WILLIAMS —Columbia 3 10429
10	17	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239

11	9	CAR WASH ROSE ROYCE—MCA 40615
12	11	DAZZ BRICK—Bang 727
13	14	BODYHEAT JAMES BROWN—Polydor 14360
14	18	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
15	15	WINTER MELODY / SPRING AFFAIR DONNA SUMMER— Casablanca 874
16	16	LOOK INTO YOUR HEART ARETHA FRANKLIN— Atlantic 3373
17	23	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
18	13	I LIKE TO DO IT KC & THE SUNSHINE BAND— TK 1020
19	12	FANCY DANCER COMMODORES—Motown M 1408F
20	19	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION— United Artists XW921 Y
21	24	DANCIN' CROWN HEIGHTS AFFAIR— De-Lite DE 1588
22	46	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
23	21	ENJOY YOURSELF THE JACKSONS—Epic 8 50289
24	22	WHEN LOVE IS NEW ARTHUR PRYSOCK— Old Town 1000
25	27	SPACE AGE JIMMY CASTOR BUNCH— Atlantic 3375
26	28	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA —20th Century TC 2325
27	35	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
28	20	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS—Phila. Intl. ZS8 3610 (CBS)
29	37	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
30	39	TOO HOT TO STOP BAR KAYS—Mercury 73888
31	33	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang)
32	36	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
33	34	WAKE UP AND BE SOMEBODY BRAIN STORM—Tabu 10811 (RCA)
34	29	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283
35	40	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
36	25	EASY TO LOVE JOE SIMON—Spring 169 (Polydor)
37	38	FEEL FREE FOUR TOPS—ABC 12236
38	44	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
39	26	BE MY GIRL MICHAEL HENDERSON— Buddah 552
40	41	LOVE TO THE WORLD LTD—A&M 1897
41	31	ISN'T IT A SHAME LABELLE—Epic 8 50315
42	56	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND— TK 1022
43	45	THE WAY YOU MAKE ME FEEL MELBA MOORE—Buddah 562

44	49	DISCO LUCY WILTON PLACE STREET BAND— Island 078
45	53	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
46	48	RIGOR MORTIS CAMEO—Chocolate City 005
47	—	THE PRIDE ISLEY BROS.—T-Neck 258 2262 (CBS)
48	58	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
49	54	WELCOME TO OUR WORLD (OF MERRY LOVE) MASS PRODUCTION—Cotillion 44213 (Atlantic)
50	63	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F
51	42	SPY FOR THE BROTHERHOOD MIRACLES—Columbia 3 10464
52	60	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
53	55	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY— ABC 12241
54	62	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
55	30	HOT LINE SYLVERS—Capitol P 4336
56	—	PINNOCHIO'S THEORY BOOTSY'S RUBBER BAND— Warner Bros. WBS 8328
57	66	DISCO INFERNO TRAMMPS—Atlantic 3389
58	59	STAY AWHILE WITH ME DONNIE GERRARD—Greedy G109
59	67	PARTY SILK—Prelude 71084
60	—	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3382
61	61	I'VE GOT THE SPIRIT BILLY PRESTON—A&M 1893
62	70	LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM—Koko 724
63	69	WHERE IS THE LOVE RALPH MACDONALD— Marlin 3308 (TK)
64	65	SHO FEELS GOOD CON FUNK SHUN— Mercury 73883
65	—	FREE LOVE JEAN CARN—Phila Intl ZS8 3614 (CBS)
66	—	FLY LIKE AN EAGLE STEVE MILLER BAND—Capitol P 4372
67	71	ROOTS MEDLEY QUINCY JONES—A&M 1909
68	74	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring 170 (Polydor)
69	—	GOOD THING MAN FRANK LUCAS—ICA 001
70	73	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)
71	—	STICK TOGETHER MINNIE RIPERTON— Epic 8 50337
72	—	SPRING RAIN SILVETTI—Salsoul SZ 2014
73	—	A DREAMER OF A DREAM CANDI STATON—Warner Bros. WBS 8320
74	75	DR. FUNKENSTEIN PARLIAMENT—Casablanca 875
75	68	YOUR REAL GOOD THING'S ABOUT TO COME TO AN END PAULETTE REEVES—Blue Candle 1518 (TK)

Musexpo '77 (Continued from page 4)

pany executives, music publishers, independent record producers, radio/TV program directors, songwriters and composers, concert promoters, artists, managers, agents, investors and bankers, licensing and service organizations, music trade and general press, attorneys, recording studios, distributors, retailers, record clubs, as well as every facet and market aspect in the music industry from around the world.

Opportunities

During four days in Miami, Musexpo participants will have the opportunity to sell, to buy, to license, to joint venture, to trade, to merchandise, to negotiate, highlight and discover artists and catalogues internationally.

International Musexpo '77 is supported by a worldwide advertising, promotion and sales effort to insure maximum participation from both leading and new music markets. In addition, Musexpo '77 continues to be strongly sup-

ported by leading national and international airlines as well as cooperating international governmental agencies and Chambers of Commerce.

The Doral Hotel, site of International Musexpo '77, will be used for all office/booths, exhibits, functions and activities as well as headquarter early participants. Top quality accommodations at the finest Miami hotels including the Doral, Eden Rock, Konover and Fountainbleau, among others, are all at special rates for the duration of the show for participants only.

Flight Packages

Arrangements have been made for reduced flight packages as well as additional hotel accommodation for both national and international participants.

Richard Roemer has been retained for the third consecutive year as legal counsel to International Musexpo '77.

Headquarters

The world headquarters of International Musexpo '77, IMI has changed to 720 Fifth Avenue, New York, New York 10019; phone: (212) 489-9245.

Bareback Pacts With Directions

NEW YORK — Stephen Metz, president of Bareback Records, has announced that all Bareback product will be licensed by Direction Records in Canada and the Philippines. The agreement was negotiated between John Williams, president of Direction Records, and Metz.

Initial releases involved in the agreement include "Who's Watching the Baby (Margarie)" by R. B. Greaves and "I Can Stop (Anytime I Want To)" by Limmie and Family Cookin'. An album will follow by each artist on or around April 1.

ABC Earnings

(Continued from page 4)
record company, improved its sales in 1976, according to ABC, but still reported an operating loss. ABC Record and Tape Sales, the firm's wholesale distribution arm, increased sales as well, but failed to boost profits above the break-even level, due largely to a write-down of its CB radio inventories. Word, Inc., with recording and publishing operations, reported improved revenues and profits over 1975.

R&B REGIONAL BREAKOUTS

Singles

East:

Johnnie Taylor (Columbia)
Minnie Riperton (Epic)
Teddy Pendergrass
(Phila. Intl.)
Miracles (Columbia)

South:

Johnnie Taylor (Columbia)
Minnie Riperton (Epic)
Teddy Pendergrass
(Phila. Intl.)
Jerry Butler (Motown)
Maze (Capitol)

Midwest:

Johnnie Taylor (Columbia)
Minnie Riperton (Epic)
Teddy Pendergrass
(Phila. Intl.)
Jerry Butler (Motown)
Maze (Capitol)

West:

Johnnie Taylor (Columbia)
Minnie Riperton (Epic)
Teddy Pendergrass
(Phila. Intl.)
Miracles (Columbia)

Albums

East:

Isley Bros. (T-Neck)
Double Exposure (Salsoul)
Cerrone (Cotillion)
Steve Miller Band (Capitol)
Millie Jackson (Spring)
Silvetti (Salsoul)

South:

Jerry Butler (Motown)
Barry White (20th Century)
Spinners (Atlantic)
Minnie Riperton (Epic)

Midwest:

Double Exposure (Salsoul)
Jerry Butler (Motown)
Steve Miller Band (Capitol)
Frank Lucas (ICA)
Millie Jackson (Spring)

West:

Cerrone (Cotillion)
Jerry Butler (Motown)

MARCH 12, 1977

1. **ASK RUFUS**
RUFUS/ABC AB 975
2. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2
(Motown)
3. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
4. **AHH . . . THE NAME IS BOOTSY,
BABY!**
BOOTSY'S RUBBER BAND/Warner Bros.
BS 2972
5. **UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
6. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1
(Motown)
7. **ROOTS**
QUINCY JONES/A&M SP 4626
8. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
9. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic
SD2 1002
10. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
11. **THIS IS NIECY**
DENIECE WILLIAMS/Columbia PC 34232
12. **LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
13. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
14. **A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICKE/
ABC AB 996 2
15. **DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
16. **THE JACKSONS**
Epic PE 34229
17. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu
KU 32S1 (Motown)
18. **CARICATURES**
DONALD BYRD/Blue Note LA633 G (UA)
19. **JOY RIDE**
DRAMATICS/ABC ABCD 955
20. **METHOD TO THE MADNESS**
UNDISPUTED TRUTH/Whitfield
WH 2967 (WB)
21. **REACHING FOR THE WORLD**
HAROLD MELVIN AND THE BLUE NOTES/
ABC AB 969
22. **GOOD HIGH**
BRICK/Bang 408
23. **AN EVENING WITH DIANA ROSS**
Motown M7 877R2
24. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
25. **TOO HOT TO STOP**
BAR KAYS/Mercury SRM 1 1099
26. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros.
BS 2992
27. **DEEP IN MY SOUL**
EMOKEY ROBINSON/Tamla T6 350S1
(Motown)
28. **DO IT YOUR WAY**
CROWN HEIGHTS AFFAIR/De-Lite 2022
29. **ENCHANTMENT**
United Artists LA682 G
30. **RATED EXTRAORDINAIRE**
JOHNNY TAYLOR/Columbia PC 34401
31. **BRASS CONSTRUCTION II**
United Artists LA677 G
32. **STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
33. **PART 3**
KC & THE SUNSHINE BAND/TK 605
34. **TEDDY PENDERGRASS**
Phila Intl PZ 34390 (CBS)
35. **FOUR SEASONS OF LOVE**
DONNA SUMMER/Casablanca NBLP 7038
36. **WELCOME TO OUR WORLD**
MASS PRODUCTION/Cotillion SD 9910
(Atlantic)
37. **LOVE CRAZY**
MIRACLES/Columbia PC 34460
38. **SUITE FOR THE SINGLE GIRL**
JERRY BUTLER/Motown M6 878S1
39. **KING SIZE**
B.B. KING/ABC AB 977
40. **MAZE FEATURING FRANKIE BEVERLY**
Ariola America ST 11607 (Capitol)

Chappell Pacts with Soultastic



Chappell Music Company held a luncheon in conjunction with its new exclusive worldwide co-publishing agreements covering all ASCAP catalogues of Rick Taylor and his Memphis-based Soultastic, Inc. Shown above, in Chappell's New York office, are (from left): Irwin Steinberg, president of the Polygram Record Group; chief operational officer, Polygram publishing division, Heinz T. Voigt; Chappell president Norman Weiser; Rick Taylor; and Chappell vice president, creative, Frank Military.

Disco File (Continued from page 50)

of Mind" (now 10:36), "Positive Thinking" (7:54), "Life Goes On" (6:06) and "Gradually" (7:46). Some of these new versions are, to my taste, excessively long and one wonders why they weren't attempted six months ago when the material was still fresh, but much of Todd's mixing is creative and sharp—his new slant on "Gradually" is particularly interesting—so this is a valuable addition to the Faith, Hope & Charity collection (unfortunately not in commercial release).

Other notable disco discs: I was enthusiastic about **Oliver Sain's** "B-OO-G-IE" two issues back but since then, encouraged by my friend Judy who won't stop talking about it, I've gotten seriously into the other side of the record, "Feel Like Dancin'" (Abet). This one's in a laid-back funk groove, featuring a loping guitar line, some stinging sax solos and minimal vocals; makes this disc a fine back-to-back package . . . **Jimmy Ruffin's** "Fallin' in Love with You" (Epic) is a lively production by Ruffin and **Richard Rome**, whose guitar work is reminiscent of "Tell Me What You Want" though the overall pace has a lot more punch . . . **Silver, Platinum & Gold's** "Just Friends" (4:52 on Farr) is one of those taut, tough girl group vocals from this **Dee Ervin**-produced group, remixed from a three-minute track on their recent debut lp and strengthened considerably—could grow on you . . . "Caribbean Disco" by **Bobby Sax** (Abet) is a snappy instrumental with a very slight calypso/reggae flavor that runs 7:10 and manages to be entertaining all the way through.

A trio of excellent import singles: The instrumental version of **K.K. Kong's** "Monster Walk" (on the Pink Elephant label from Belgium) is a hard, brilliantly, uniquely European record that has to be one of the strongest instrumentals (off-the-wall division) we've come across in some time. It begins with a muffled, pounding beat and layers on guitar, then razor-sharp strings for a rich urban jungle sound. At four minutes, it's hot enough to make you want to hear four minutes more; produced by **Jan Olofsson** and **Keith Bonsoir**, this one is for fans of the off-beat . . . The **Gibson Brothers'** "Come to America" is an anthemic, happy, arm-waving kind of song that is reportedly one of the biggest disco hits in France, where it was cut, and is currently the number one import on the Canadian Record Pool chart. **D.C. LaRue** picked up a copy for me on his recent visit to Montreal (now he's off on a European tour) and **Richie Rivera** from the Anvil in New York lists it in his top 10 this week, so the word-of-mouth on this record is already pretty strong. The single is on Zagora, vocal on one side, instrumental on the other—I prefer the latter but both versions have a lot of energy . . . **Boule Noir's** "Loin D'Ici" is another instrumental in the European style, though this one was cut in Montreal for the Magique label and has a somewhat more romantic spirit than the other two. The beat is choppy and appealing and there are a number of attractive changes in the 3:20 length; again, there's a vocal version on the other side, sung in French here, also highly recommended in this case. As far as I know, none of these records have hit America in any great quantity and none are currently scheduled for U.S. release, but all are worth looking for.

The fastest-moving records right now: "Do What You Wanna Do" by **T Connection** (TK), "Twenty-four Hours a Day" by **Barbara Pennington** (UA), "Uptown Festival" by **Shalamar** (Soul Train), "Up Jumped the Devil" by **John Davis & the Monster Orchestra** (Sam), and "Love Hangover" by the **Players Association** (Vanguard)—all disco discs. Also moving up: albums by **Teddy Pendergrass**, **Eloise Laws**, **G. C. Cameron**.

MARCH 12, 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 32S1 (Motown)
4. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
5. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
6. **CARICATURES**
DONALD BYRD/Blue Note BN LA633 G
7. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
8. **CALIENTE**
GATO BARBIERI/A&M SP 4597
9. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
10. **GEORGE BENSON IN CONCERT—
CARNEGIE HALL**
CTI 6072 S1 (Motown)
11. **MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
12. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
13. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
14. **RENAISSANCE**
LONNIE LISTON SMITH/RCA APL1 1822
15. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
16. **SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
17. **SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439
(Atlantic)
18. **BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
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. **SEAWIND**
CTI 5002
22. **I HEARD THAT!!**
QUINCY JONES/A&M SP 3705
23. **PASTELS**
RON CARTER/Milestone M 9073
24. **SOLID**
MICHAEL HENDERSON/Buddah 5662
25. **SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
26. **SLEEPING GYPSY**
MICHAEL FRANKS/Warner Bros. BS 3004
27. **BIG CITY**
LENNY WHITE/Nemperor NE 441
(Atlantic)
28. **LIVING INSIDE YOUR LOVE**
EARL KLUGH/Blue Note BN LA667 G
(UA)
29. **JIMMY OWENS**
Horizon SP 712 (A&M)
30. **IT LOOKS LIKE SNOW**
PHOEBE SNOW/Columbia PC 34387
31. **SOUND OF A DRUM**
RALPH MacDONALD/Marlin 2202 (TK)
32. **MISTER MAGIC**
GROVER WASHINGTON/Kudu KU 20S1
(Motown)
33. **HANK CRAWFORD'S BACK**
HANK CRAWFORD/Kudu 33S1 (Motown)
34. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
35. **THERE'S MUSIC IN THE AIR**
LETTA MBULU/A&M SP 4609
36. **THE BEST OF THE CRUSADERS**
ABC Blue Thumb BTSY 6072/2
37. **BASIE JAM #2**
COUNT BASIE/Pablo 2310 786 (RCA)
38. **THE FOLLOWING MORNING**
EBERHARD WEBER/ECM 1 1084 (Polydor)
39. **MELODY MAKER**
HUGH MASEKELA/Casablanca NBLP 7036
40. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ Everyone at Warner Brothers Music is exulting in the company's current chart success and the acceptance of the new **Alan O'Day** single on the publishing company's affiliated Pacific Records (distributed by Atlantic).

Starting with this week's #1 single ("Evergreen") and #1 album ("A Star Is Born" soundtrack), Warner Brothers publishes or co-publishes 12 singles (either 'a' or 'b' sides) and songs on 24 of the Top 100 albums. They also have three singles on the country charts by **Glen Campbell**, **Johnny Rodriguez** and **Eagles**.

The formation of a record company by a publishing company is an interesting reversal of the common corporate set-up and is an idea Warners execs **Ed Silvers** and **Mel Bly** have had for some time. The selection of Alan O'Day's "Undercover Angel" as the first single is fitting since O'Day is one of Warner's most successful staff writers.

"NEW HARVEST" . . . NEW IMAGE: **Dolly Parton**, the darling of the hardcore country music fans, included two classic r&b songs on her latest RCA album, "New Harvest . . . First Gathering." While Parton's version of "(Your Love Has Taken Me) Higher and Higher" and "My Love" (a re-wordsed version of the **Temptations** "My Girl") aren't exactly **Tina Turner**-esque, they will surely come as a surprise to those who know her only on record. Regular viewers of her syndicated TV show (which leads into "Soul Train" in New York) are already accustomed to hearing her do as many **Eagles** and **Linda Ronstadt** songs as she does **Buck Owens**. We hear it's all part of her management and record company's plan to break her as a major multi-market performer . . . COMING SOON: Atlantic Records has just released "Last Goodbyes" by **Daryl Hall** and **John Oates**, a compilation of some songs from their early albums and three cuts never before released. Meanwhile Hall & Oates are in N.Y.'s Record Plant Studios cutting a new album for RCA with **Jay Messina** engineering and co-producing . . . The first single from the new **Foreigner** lp (Atlantic) will likely be "Feels Like The First Time" by **Mick Jones**, published by Somerset Music/Evansongs Ltd., ASCAP.

Chappell Music and Cool Springs Publishing Co., Inc. have signed a worldwide co-publishing agreement covering the ASCAP catalogues of **Rick Taylor's** Soultastic, Inc. The Memphis-based Cool Springs catalogue includes songs by **Tommy Smiley**, **Ben Jenkins**, the group **Jaguar**, **Roy Howell**, **Doug Mayo**, **Drew Hayes**, **Pat Taylor**, **Walter Pope** and **Ed Forsman**.

Now that Taylor has set his production deals and artists' signings (see **RW**, 2/19) the Memphis dynamo is concentrating on publishing. The signing luncheon last week brought out Chappell execs **Norman Weiser**, **Frank Military**, **Helena Bruno**, and **Denny Cordell** as well as **Irwin Steinberg**, **Mike Berniker**, **Rick Stevens**, **Bob Schwaid**, **Chuck Jackson** and **Marvin Yancy**.

HAPPY: After just six weeks of operation, Arista Music Publishing Group is on the charts with "New York, You've Got Me Dancing" by **Andrea True** on Buddah. It was written by **Gregg Diamond**. **Billy Meshel**, VP and GM, also reports "Earth Song" is on the new **Rufus** album (ABC) and "Ed's Tune" is the 'b' side of **Dickie Goodman's** "Kong" (Shock) . . . Screen Gems-EMI Music has its third #1 country single in nine months in "Moody Blue" by **Elvis Presley** (RCA). The other two were "Suspicious Minds" by **Waylon and Jesse** on RCA and "Here's Some Love" by **Tanya Tucker** on MCA . . . **Bill Haywood**, manager of BMI's Index Department, has left that position to open his own copyright and music consulting business, **Bill Haywood Music Service Bureau**.

PROMOTED: **Bob Esposito** has been named vice president of creative affairs and **Larry Fogel** has been promoted to east coast director, both at April/Blackwood Music, N. Y. . . . SIGNING: **Emil La Viola** has signed **Billy Jones** an artist for Bassert Records in Holland, and **Sam Hamlin** of the group **Opus Seven** to Lark Music, BMI . . . NAMED: **John Davis** named promotion consultant for Buttermilk Sky Associates . . . EXPANSION: Sudden Rush Music (BMI) and All Of A Sudden Music (ASCAP) have entered into a general partnership agreement with Pearl Hut, Inc., an investment corporation. **John Schwende** has been named vice president of creative affairs.

INTERNATIONAL: **Phil Matthews**, formerly the general manager of Festival Music in Australia, has opened his own publishing company, **Matthews Music**, in Drummoyne, New South Wales. Prior to joining Festival, Matthews managed EMI's Castle Music in that territory. He

(Continued on page 67)

Coury, Carradine Congratulate Clark



RSO Records president Al Coury and actor David Carradine were on hand to congratulate Gene Clark backstage following Clark's recent Troubadour opening. From left: Carradine, Clark and Coury.

Five From Island

■ NEW YORK — Island Records' March release will consist of five albums, including one bearing the Pacific Arts label, the west coast coast company now distributed worldwide by Island.

Michael Nesmith (founder of Pacific Arts) will have his new album, "From A Radio Engine To The Photon Wing," released on that label. On Island will be Eddie & the Hot Rods' debut, "Teenage Depression;" "New Orleans Jazz Festival," recorded live at that annual event; John Cale's "Guts," a best-of compilation from his Island lps, and the 20th Century Steel Band's "Warm Heart Cold Steel," the nine-piece British and West Indian group's Isl- and premiere.

Harrison Goes Gold

■ LOS ANGELES — "The Best Of George Harrison" album on Capitol Records has been certified gold by the RIAA.

Welcoming White



Following Lenny White's Palladium concert recently, the Nemporer artist stopped by RW's New York offices to talk about his tour and new album, "Big City." Shown from left are Toby Byron, White's manager; Lenny White; RW's Ira Mayer and Atlantic publicity and sharp dresser Art Collins.

Capitol Releases Ten

■ LOS ANGELES — Jim Mazza, CRI vice president, marketing, has announced the release of 10 albums on the Capitol label.

Albums

Scheduled for March 14 release are: "The Wheel" by Asleep At The Wheel; The Band's "Islands;" "Get It Up For Love" by Deja Vu; Kraftwerk's "Trans-Europe Express;" The Late Bob Wills' Original Texas Playboys Today;" Dusty Chaps' "Honky Tonk Music;" "Open Up" by Ethos; Gene MacLellan's "If It's Alright With You;" Lonnie Mack's "Home At Last" and "Crystal Carriage" by Suzanne Stevens.

Television Tours

■ LOS ANGELES—Elektra recording artists Television are currently on a 18-city nationwide concert tour, which began March 5 at Pas-saic's Capital Theater.

Variable Pricing *(Continued from page 3)*

these days without a call for manufacturers to adopt a more realistic pricing structure. As list prices continue to go up, and as fear mounts that catalogue prices will rise across the board, that call will doubtless become more vociferous.

For one, few retailers believe higher list prices will stop cut-throat pricing, which has escalated into a major, nationwide epidemic. The profit structure will change slightly, they say, but competitive prices will remain abominably low. Worse still, if the practice continues it may spell the end of small retailers.

"If things got to a standoff the person who can sustain more quantity seemingly is going to be the winner in that contest," Don Anthony, of Tape City in New Orleans, told **Record World** recently. "It's unfortunate. One of these days some of the cutthroat pricers might realize that there is enough room for everyone to sell records. When we stop recognizing the needs and desires of our customers and start listening to every Tom, Dick and Harry along the line who wants to blow albums out at \$2.99 we're not making the most pragmatic move."

Book Business Model

A pragmatic move, say the retailers, would be for manufacturers to decide which albums are worth a higher price. Barrie Bergman, president of Record Bar, argues fervently for variable pricing, pointing to the success of this concept in the book business as a model for the record industry—an industry which he claims is "crazy" for not adopting variable pricing on a large scale.

Tom Keenan of Everybody's Records, based in Portland, is not only for variable pricing, but goes so far as to claim it is going to be "the key in the future to breaking new artists." "We think one of the reasons cutouts have done so well is because of the price. It's the same record inside as was there when the record was released, but it's a couple of bucks cheaper. Variable pricing is a very important factor."

Some retailers take an alternative stance on the issue. Variable pricing of catalogue, rather than new, product, so this argument goes, is of preeminent importance. "New artists have to be broken on radio," states Joe Bressi of Stark Records. "But variable pricing will help on the catalogue product, especially with the adult consumer. I don't think the young consumer—the rock customer per se—is that price-conscious. But with the catalogue buyer, with the adult consumer

who buys catalogue, variable pricing can be a positive factor."

Customer Relations

Anthony, who speaks eloquently on the subject, finds the current pricing structure inconducive to good customer relations. "What you get is a certain amount of credibility loss and you get people coming in saying things like 'Why is this album \$7.98 and the one right next to it \$6.98? They're both single albums. You're trying to cheat me. That's not fair. How can you do that?' I think maybe record companies should have made available to retailers a little sign, or maybe a sticker attached to the albums, explaining why some albums are more than others. Take the pressure off the retailer. He's got enough problems as it is."

However, Anthony doesn't see the light at the end of the tunnel. Not by a long shot. Rather he sees the manufacturers stalling,

NARM Gets Underway *(Continued from page 3)*

music industry—have largely developed as an outgrowth of the industry's continued need to broaden its customers.

Of those specialists slated to participate, Dr. Alfred R. Oxenfeldt, professor of marketing at Columbia University, was cited by Malamud as the most potentially controversial. Dr. Oxenfeldt's involvement in three separate NARM panels centers around a recently completed marketing analysis of the music industry conducted in preparation for the convention.

"A lot of attention will be drawn to Oxenfeldt," Malamud explained, "because he has devoted a lot of time to his study of our industry." Originally contacted as a convention speaker, Oxenfeldt had been approached for a general marketing presentation, Malamud added. "But he was on sabbatical when we contacted him, and from there the actual study grew."

Oxenfeldt's study was organized and conducted via the various NARM offices around the country, with NARM providing key retailers and distributors as initial leads. "We don't know what the outcome of the study will be," Malamud told **RW**, "but it's always healthy for our industry to have such educators involved."

While Dr. Oxenfeldt was slated at press time to speak at Friday's rack jobbers and retailers workshops, Malamud noted that the professor's early Monday breakfast address on the industry's future will be among the most heavily-attended features of the

waiting for their competitors to make the first move to a more realistic pricing structure, and ultimately dragging out the process "forever." His cry now is for sanity and responsibility on the part of manufacturers and retailers.

Catalogue Re-pricing?

"The biggest mistake I think the record industry made was in changing prices," says Anthony. "This is a time, instead of getting hacked off and saying we have to live with it, to find out how we should cope with these prices. I don't think people are going to quit buying albums. The number's going to increase. So we should begin to think about variable offers for the customers. Inevitably catalogue is getting larger and larger, and it would probably be a very pragmatic thing for record companies to reconsider some of the catalogue prices as a counter to the price increase."

shortened four-day convention agenda.

Malamud pointed toward the gains made in policing record and tape piracy, development of an industry product code, and the continuing sophistication of marketing practices as indications that past NARM meets have succeeded in providing industry formulas. But while he remains "bullish on the industry," the NARM chief pointed to the attrition of racked accounts in major department store chains as one potentially crucial issue underlying NARM's emphasis on stepped-up marketing even during a banner sales year.

"I'm worried about the rack jobber problem," he told **RW**, "about the chain store problem. The rack jobber opened the way for easier access to product for a whole range of customers, and in that sense helped build the industry." The rise of the major retail operation has since shifted the balance of power, he noted, leading to a strong upward growth for retailers, but the uncertainty that continues to cloud the future of racked record and tape departments in chain department stores could lead to hampered growth for the industry as a whole.

"If those chains start cutting out their record departments, the industry will suffer. I think the industry is going to make a big mistake if they don't keep the rack jobber in the position where he can continue to merchandise stores competitively," he said.

Malamud noted that the issue is a delicate one, and declined

A Warm Welcome



Fellow recording artists such as Susan George (left) and Olivia Newton-John turned out to greet English star Malcolm Roberts at his recent Hollywood showcase performance.

Rhodes to ICM

■ LOS ANGELES—Terry Rhodes, former vice president and west coast topper of the Paragon Agency, has joined International Creative Management as an executive in the concert department, it was announced by Tom Ross, head of ICM's west coast Concert Department.

to elaborate on specific proposals for realigning rack business. However, he pointed toward the prime customer reflected in recent NARM market surveys as a 25 to 29 year-old "super spender" already habituated to record purchases but increasingly shifting out of the retailer's grasp as the result of changes in lifestyle and income.

Pickwick Speculation

(Continued from page 3)

uting, rack and retail operations; Leonard Stern, head of the executive committee, which is composed of himself, Heilicher and Leslie. Stern apparently has made clear his intention of leaving the company once he sells his stock.

"There are all kinds of rumors floating around about various people leaving," said the spokesman, "and certain publications are doing the industry a great disservice by spreading these panic stories. People are getting scared for what may be no reason at all. This is a moment of uncertainty when employees get nervous about new management and might perhaps take other offers. I don't know of anyone who's leaving."

Pezband to Passport

■ NEW JERSEY — Marty Scott, president of Passport Records, has announced the signing of the Pezband. The Pezband, based in Chicago, Illinois, recently completed the recording of their first album for Passport, "Pezband," set for release in early March.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Cinco años de vida artística, seis elepes grabados y más de un millón de copias vendidas, fueron los motivos para que Discos Mélody y Asyra (Asesoramiento y Representaciones Artísticas), le ofrecieran un fastuoso homenaje a **Rigo Tovar** y su grupo **Costa Azul**. El evento, que lució elegante hasta en el mínimo detalle, sirvió de marco para que **Ignacio Morales** Presidente de Mélody en su breve discurso, reconociera hidalgamente el decisivo y vital impulso que le dieron a Mélody las ventas logradas en cada temporada por **Rigo Tovar** y su **Costa Azul**, así como también, dió a conocer en forma oficial que Rigo firmó contrato en exclusiva con el sello Mélody para su explotación mundial. Entre los asistentes, fué notoria la presencia de la totalidad de los más importantes programadores radiales, y de un selecto grupo de periodistas especializados. **Angélica María** con la sencillez y simpatía propia de ella, fungió como madrina y le hizo entrega de un Disco de Oro a **Rigo Tovar** en nombre de Mélody por haber rebasado el millón de elepes vendidos. La conducción del evento estuvo a cargo de **Raúl Vale**, quien se lució como un elegante y versátil maestro de ceremonias. Al final, un fin de fiesta con todo el sabor del ritmo de **Rigo Tovar**.

Victor Iturbe

Violentamente **Los Felinos** (Musart) colocan el tema "Simpática" como un éxito de enormes proporciones... Como consecuencia de la buena labor promocional del sello Peerless, "La burrita de Belén" con **La Rondallita** y "Triángulo" con **Los Baby's** se consolidan como hits nacionales... Dos producciones de Ariola se vislumbran como futuros éxitos. Se trata de "Háblame" interpretado por **Camilo Sesto** y "Adiós señorita" en la voz de **Micky**, lo que viene a confirmar que el equipo humano que dirige la recientemente creada compañía en México, va funcionando. Además, se anuncia para mediados de Marzo la gran cena-variedad de gala que será el primer evento oficial de Ariola, con asistencia de personalidades españolas encabezadas por **Ramón Segrá**. ¡Felicitaciones para **Fernando Hernández** y **Sergio Blanchet**

por estos logros!

Napoleón identificado como la estrella de Cisne RAFF acapara las simpatías con "Después de tanto" y "Vive"... ¡Qué fuerza va agarrando **Aldo Monges** con "Brindo por tu cumpleaños"! El apoyo de las emisoras de mayor "rating" se va sintiendo y puede ser el primer hitazo de Monges en el mercado mexicano... En plan grande **Manolo Muñoz** (Gas) con "Llamarada", arrebatándole el éxito que internacionalmente le pertenece a la colombiana **Isadora**. Estoy consciente de la fatigosa labor desplegada en favor de la artista sudamericana por parte de su compañía RCA Colombia que preside el caballeroso **Sergio Berdugo**, lo que dió como resultado que "Llamarada" en la voz de **Isadora** conquistara importantes mercados de América Latina, pero el de México lo acaparó definitivamente **Manolo Muñoz**.

Muy sentido el fallecimiento de **Paco de la Barrera**. En su larga trayectoria como director artístico, Paco destacó siempre como un profesional de calidad y de mucho talento. Su muerte repentina, dejó consternación y dolor... Falsos y cobardes comentarios en contra de la compañía artística que los representó en México están desparramando **Los Terrícolas**. Según versiones dignas de crédito llegadas desde Venezuela, me informan que **Johnny Hoyer**, director del grupo, afirma que en México le quedaron a deber 10 mil dólares, pero resulta que la compañía artística exhibe un documento — cuya fotostática obra en mi poder — firmado por el propio Hoyer, en el cual se da por cumplido el contrato satisfactoriamente por ambas partes, habiendo ganado **Los Terrícolas** un total de 84 mil dólares en su última visita.

Los Felinos

Muy bueno el número que le comienza a funcionar a **Victor Iturbe**; se titula "Gracias amor" y considero que sólo es cuestión de tiempo para que reviente como hit nacional. Por su parte, la compañía Polydor, de la que Víctor es artista exclusivo, despliega todas sus armas publicitarias sin escatimar esfuerzos económicos, siendo los resultados muy atractivos... Y ahora ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Pepe Domingo



Leo Dan



Lorenzo Santamaria

■ Durante esta semana visitando el mercado neoyorquino, que ha ido marcando una tendencia a mejoramiento durante los últimos meses, he podido notar varios aspectos que de no ser mejorados, seguirán manteniendo al Nueva York latino en una eterna crisis. El primer aspecto es el de siempre, la falta de utilidades brutas en una cantidad saludable siempre mantendrá en precario a los distribuidores. Es inevitable un aumento en el margen de utilidades para hacerle frente a los gastos de operación. Ligeramente mejorada la promoción en el área por una mayor devoción de la radio hacia la industria, en total aislamiento durante años, conlleva una mayor comunicación radial y discográfica para que ésta cese de ver en los ejecutivos de la industria a un posible enemigo que en cualquier momento atacará de modo preciso su propia permanencia profesional en los micrófonos. Y la peor parte de todo el problema es el descarado problema de las copias piratas de cintas y discos. Se da el caso de un distribuidor en el área, que creando un precedente de energía y valentía, se unió al FBI en la persecución de los fabricantes piratas de su producto, logrando su arresto y fidejato como tales. Ahora su producto es doblemente pirateado y se ve sumido en la ansiedad y la burla sistemática de los que impunemente le copian a todo el mundo. Es un problema al cual tienen todos en Nueva York que hacerle frente con valentía y dedicación. Entre los que están cerca de la quiebra y los que piensan que el negocio de discos es un dolor de cabeza, más la marcada tendencia del mercado a aumentar la venta de los discos sencillos de 45 r.p.m. en detrimento de los long playings, lo cual indica que la falta de economía en la familia latina de Nueva York le está haciendo volver al paso antiguo de adquirir sólo el éxito y la actuación de los piratas, es muy posible que todo el optimismo de los últimos meses se vaya al suelo. Es un momento de luchar parejo por el bien de la industria y todos aquellos que logran su sustento a través de ella.

Julio Iglesias me envía carta que dice: "Quiero comunicaros que a partir de este momento mi nueva dirección es la siguiente. Orense No. 18, Piso 11, Of. 9, Madrid 20, España, Tels. 455-3888 y 456-0307. Desearía que os dirigiérais aquí, siempre que necesitárais cualquier información sobre mis actividades profesionales, aún cuando yo esté actuando fuera de España." Por otra parte, en conversación telefónica, Julio me informó que **Alfredo Fraile** sigue siendo la persona que se ocupa de sus asuntos... Alhambra Distributing Inc. está radicada ahora en el 552 West 27th St., Hialeah, Florida 33010 con los mismos teléfonos... Infopesa de Perú tomó la representación de los catálogos Scorpio y Fonodisco de Venezuela... Firmó **Nacho Morales** al cantante español **Pepe Domingo Castaños** a su elenco. El artista establece el precedente de la firma de un intérprete español a un sello mexicano de modo directo. Morales ha tomado al artista para todo el mundo de manos del sello Belter que lanza sus grabaciones en España y que lanzará las grabaciones Mélody en ese área, excluyendo **Rigo Tovar** y **Raúl Vale** que serán lanzados a promoción y venta por CBS, España... Después de breves días de descanso en Buenos Aires, después de haberse presentado exitosamente en Venezuela, **Leo Dan** viajará a Ambato, Ecuador para actuar por dos semanas y de ahí volará a Los Angeles, California, en donde le será entregado el "Globo de Oro" por su popularidad durante 1976 en esa zona... Firmó Discos Sono-

(Continued on page 63)

LATIN AMERICAN HIT PARADE

Los Angeles

By KALI (J. FERNANDEZ MORENO)

1. **LLORAME**
LOS FREDDY'S—Peerless
2. **LA LLAMADA**
SERGIO Y ESTIBALIZ—Zafiro
3. **AMIGOS DEL UNIVERSO**
FELIPE GIL—Orfeon
4. **EN MI MESA FAVORITA**
GERARDO REYES—Caytronics
5. **CUANDO YA NO ME QUIERAS**
GILBERTO VALENZUELA—Carino
6. **YO, PESCADOR DE AMOR**
DIEGO VERDAGUER—Discolando
7. **PAGINAS DEL ALMA**
YOLANJITA MONGE—Coco
8. **QUE DIOS NO ME CASTIGUE**
LEO DAN—Caytronics
9. **HABLAME**
CAMILO SESTO—Pronto
10. **YA NO INSISTAS CORAZON**
JUAN GABRIEL—Arcano

Brazil

By ASSOCIACAO BRASILEIRA

1. **IF YOU LEAVE ME NOW**
CHICAGO—CBS
2. **CANADA**
PILOT—Odeon
3. **DON'T GO BREAKING MY HEART**
KIKI DEE-ELTON JOHN—Odeon
4. **FIM DE TARDE**
CLAUDIA TELLES—CBS
5. **NEM OURO, NEM PRATA**
RUY MAURIY—Som Livre
6. **MARCAS DE QUE SE FOI**
OS INCREVEIS—RCA
7. **DOLCE AMORE MIO**
I SANTO CALIFORNIA—RGE
8. **I NEVER CRY**
ALICE COOPER—WEA
9. **WHEN YOU'RE GONE**
MAGGIE McNEAL—WEA
10. **O QUE SERA**
SIMONE—Som Livre

Fresno, Cal.

By KXEX (ANTONIO RABAGO)

1. **BESAME Y DIME ADIOS**
BANDA MACHO
2. **EL CUATRO**
CARLOS GUZMAN
3. **TE PIDO QUE TE QUEDES**
SOPHY
4. **SIMPATICA**
LOS FELINOS
5. **HIJO QUIERO VERTE FELIZ**
PAULO SERGIO
6. **ME DISPONGO A DARLO TODO**
ALICIA JUAREZ
7. **PENA DE AMOR**
TIRZO PAIZ
8. **EL SANCHEZ**
LUFE Y LALO
9. **SOLO TU**
CAMILO SESTO
10. **MORENA SIN VALOR**
ALEGRES DE TERAN

New York (Salsa)

By JOE GAINES

1. **LA MORA**
WILLIE COLON/RUBEN BLADES—Fania
2. **NADA PARA TI**
ISMAEL QUINTANA—Vaya
3. **REUNION EN LA CIMA**
PUERTO RICO ALL-STARS—Pras
4. **ISLA DEL ENCANTO**
ORCH. BROADWAY—Coco
5. **MONONO**
ORCH. TIPICA NOVEL—Fania
6. **WHAT HAPPENED**
BOBBY RODRIGUEZ—Vaya
7. **EL PLEBEYO**
JOHNNY VENTURA—Hoy
8. **VAYA**
RAY BARRETTO—Atlantic
9. **LEJOS DEL BATEY**
SAOCO—Mericana
10. **EL PIO PIO**
SONORO PONCENA—Inca

Lancaster, Pa.

By WGAL (WILFREDO SEDA)

1. **AHORA SI QUE VAMOS A GOZAR**
RAY BARRETTO—Atlantic
2. **EL JIBARO Y LA NATURALEZA**
BOBBY VALENTIN—Bronco
3. **EL BUEN ASTOR**
RAPHY LEAVITT—Borinquen
4. **EL LAPIZ**
LOS KIMBOS—Cotique
5. **BUENA SUERTE**
TOMMY OLIVENCIA—Inca
6. **SOFRITO**
MONGO SANTAMARIA—Vaya
7. **VENCERE**
ORQ. HARLOW E. I. MIRANDA—Fania
8. **ALEGORIA**
DANNY RIVERA—Graffiti
9. **PRECIOSA, PRECIOSA**
RAFFY RODRIGUEZ Y ORQ.—Discolando
10. **VUELA LA PALOMA**
FANIA, ALL STARS—Fania

Redlands, Cal.

By KWAC (RENE DE CORONADO)

1. **NO ME DEJES NUNCA, NUNCA**
LUCHA VILLA—Musart
2. **UNA LAGRIMA Y UN RECUERDO**
GRUPO MIRAMAR—Arriba
3. **NO VALES LA PENA**
ROSENDA BERNAL—Latin
4. **SI SUPIERAS**
MANOELLA TORRES—Caytronics
5. **TE VOY A OLVIDAR**
JUAN GABRIEL—Arcano
6. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
7. **Y YO SIN TI**
MARIO QUINTERO—Orfeon
8. **PENA DE AMOR**
TIRZO PAIZ—Musart
9. **NO CUMPLI MI JURAMENTO**
JOSUE—ARV
10. **PA QUE SIEMPRE LO QUE SIENTO**
LOS MUECAS—Caytronics

Puerto Rico

By WTTR (MAELO)

1. **BUSCANDO TU AMOR**
GENESIS
2. **SOLO TU**
CAMILO SESTO
3. **TU VIVES EN MI PENSAMIENTO**
DANNY RIVERA
4. **O TU O NADA**
WILKINS
5. **PAGINAS DEL ALMA**
YOLANDITA MONGE
6. **EN LA SOLEDAD DE MI DEPARTAMENTO**
LUCIANA
7. **QUE MAS DA**
RICARDO CERATTO
8. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN
9. **HECHICERA**
LINDOMAR CASTILLO
10. **CANCION DE LOS AMANTES**
EL TOPO

New York

By RADIO JIT (MIKE CASINO)

1. **HOLA SOLEDAD**
ROLANDO LA SERIE
2. **HIPOCRESIA**
PERLA
3. **SOLO TU**
CAMILO SESTO
4. **VOLVERE**
DIEGO VERDAGUER
5. **CIUDADO AMOR**
JULIO IGLESIAS
6. **SANSON BATALLA**
WILFRIDO VARGAS
7. **AL IMPULSO**
HNOS. LEBRON
8. **MUCHAS VECES POR TI LLORO**
CARLOS T. VILLA
9. **EL BUEN PASTOR**
RAPHY LEAVIT
10. **NO SE VA A PODER**
LUIS OVALLE

Nuestro Rincon (Continued from page 62)

lux de Colombia contrato de distribución exclusiva de su producto en Estados Unidos y Puerto Rico por tres años con Discolando Records de Nueva York.

Exitosa la celebración del "Segundo Día de la Música Latina" de BMI en Puerto Rico. Entre los nuevos compositores que firmaron el control de sus obras con BMI figuran **Las Caribelles, Juan Meléndez, González Sifré, Carlos Meléndez, la Guinot, Eladio Torres, Luis de Fe y Henrico**. . . Editó EMI en España el nuevo long playing de **Lorenzo Santamaría** en el cual figuran a más de su éxito "Para que no me Olvides," una canción en la lengua vernácula del artista titulada "Coses D'es Camp." . . . El 7 de Marzo inaugurará EMI-Capitol de México sus nuevos estudios. Sir **John Read**, Chairman del Grupo EMI volará de Londres especialmente para ese propósito, así como **Bhaskar Menon**, Presidente de EMI's U.S. Capitol Records Inc. . . CBS lanzará a Latinoamérica y España la grabación en castellano del tema "Fin de Tarde" que **Claudia Telles** está vendiendo fuerte en Brasil en portugués. También CBS está logrando buenas ventas con el nuevo long playing de **Cacho Tirao** titulado "Recital" . . . Calypso Productions Inc. de **Esperanza Cárdenas** y **Alvaro Zapata Rico** es la empresa empresarial radicada en el 40-22 82nd. St., Jackson Heights, N.Y. 11372, que ha estado últimamente presentando artistas Colombianos y Venezolanos en el área neoyorquina. Anuncian para Abril, Mayo y Julio, presentaciones de **Los Melódicos de Reato Capriles** y **La Billo's Caracas Boys** de Venezuela y **El Combo Las Estrellas** de Colombia . . . ¡Saludos Alvaro! . . . **Iván Mogull** estará en México esta semana visitando a su nuevo asociado **Alfredo Gil Jr.** en la editora Iván Mogull Latina. Su asociado español, **Enrique Garea**, que dirige la Iván Mogull Española se encontrará allá con Iván. De ahí, ambos viajarán a la Convención Narm para radicarse en el Hotel Beverly Wishire de Marzo 2 al 8. . . Y ahora . . . ¡Hasta la próxima!

While in New York this week, I saw that the Latin market is still picking up in spite of the big problems created by tiny gross profits that are keeping most of the distributors in the area close to bankruptcy. Most of the top Latin labels owned by Americans went up in prices several months ago; they are recovering from the eternal crisis, but the real Latin labels have been scared to death to go up and are maintaining prices that will not permit them to overcome the usual sickness of the area, such as difficult in promo-

(Continued on page 64)

Record World en Venezuela

By LUIS GERARDO TOVAR

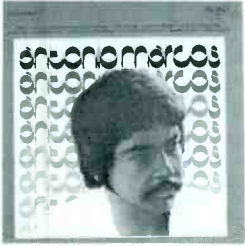
■ **Gilbert Becaud** y **Manuel Alejandro** estuvieron de visita en Venezuela en los últimos días. Becaud en un lujoso hotel de la capital y el español, firmando contrato con La Discoteca para producciones futuras; por cierto que **Manuel Alejandro** ha manifestado su complacencia por el premio Record World que obtuviera en España en el renglón de compositor. De México piden a Venezuela urgentemente el material de **Punto Sur**, grupo que graba para Velvet; su tema "Temeridad" fué un gran éxito hace un par de meses y quieren lanzarlo en el país azteca; por lo pronto Velvet ha publicado un nuevo tema de **Punto Sur** en Caracas con el que piensa repetir el éxito: se trata de "Juguete Caro, composición de **Freites** y **Rivero Bruzual**. Otro visitante disquero en Venezuela fué **Walter Rueda**, de Infopesa (Perú), quien anda muy alegre con la acogida que se le ha dado en Venezuela a **Los Pasteles Verdes**.

La semana pasada anunciamos la renuncia al Canal 4 de Venezuela, de quien fuera su gerente de producción por 13 años, **Angel del Cerro**. Del Cerro ha firmado ahora con el Canal 2 (Radio Caracas) donde estará desempeñando las mismas funciones. Por su parte, Venevisión ha nom-

brado a **Joaquín Riviera**, jefe de Producción de Programas Musicales; este nombramiento ha sido acogido con beneplácito por la industria disquera nacional, ya que Joaquín es uno de los mejores coreógrafos y productores musicales de la televisión latinoamericana, y cuenta con innumerables amigos en el medio. Discomoda anuncia la aparición de un sencillo de **Sabú** para este mismo mes, se trata de su versión de "Sailing," en la cual han puesto muchas esperanzas. Mientras tanto **El Chapulin Colorado** continúa vendiendo miles de LPs entre la gente menuda que sigue con atención sus programas televisivos. Otro LP que vende mucho últimamente en Caracas es "Delicate and Jumpy" de la **Fania All Stars**, y es que El Palacio de la Música está trabajando muy bien a la gente de **Jerry Masucci**.

Fuera de toda duda, **María Teresa Chacín**, es una de las más completas cantantes del país. A una hermosísima y bien afinada voz, une una gran personalidad y una contagiosa simpatía; todo ello la ha provisto de un "angel" envidiable tanto en sus presentaciones personales como irradiado a través de sus grabaciones. María Teresa cumplió hace poco 15 años de vida artística,

(Continued on page 64)



ANTONIO MARCOS

Arcano DK11 3354

El excelente intérprete brasileño en un repertorio balanceado, sentimental y romántico. Grandes arreglos: "Moza" (Wando-E. García), "Felicidad" (A. Marcos-M. Marcos-Olivetti-Fundora), "Corazón" (Osanah-A. Marcos-Fundora), "Puerta Cerrada" (G. Correa) y "Una Aventura Más" (O. Kinleiner).

■ Excellent Brazilian performer in a very sentimental and touching package. Great arrangements and performances. "Alguien me dijo" (Amorim-Couveia-Correa), "Vuelve a mí" (Polizzi-Natali-Ramoino-Palumbo-Fundora), "Una aventura más" (Kinleiner).

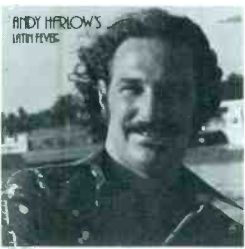


SANTA BARBARA SUPERSTAR

CBS 119641

Si buena la producción, buenos los intérpretes. Santa Bárbara Superstar pudiera dar fuerte en todos los mercados si reciben la promoción. Arreglos de Cosentino y Calandrelli. ¡Muy buena mezcla! "Cuckoo" (Sammy Gaha), "Mi vida" (Lee-Sullivan-Mark), "Samba Pa' Ti" (Santana-Schultz), "Por una vez en mi vida" (Murdén-Miller) y "Contigo en la distancia" (Portillo de al luz), grabación bilingüe.

■ Outstanding bilingual production that could make it big in the Latin market. Also great possibilities for the performers in the English-speaking markets with original material. Superb mixing and sound! Female voice is very good. "I Feel a Song" (Camilo-Sawyer), "My Life" (Lee-Sullivan-Mark), "Cuck-oo" (S. Gaha) and "Swanee" (Gershwin-Coesar).



LATIN FEVER

ANDY HARLOW—Vaya VS 59

Una producción salsa realizada muy en serio. Grandes músicos y mezcla. Arreglos de Marty Sheller, Paquito Pastor, Harry Max, Markolino Diamond y Mark Weinstein. Ismael Rosado como vocalista y las voces del Latin Fever. Formidable el hustle "Shangrila." Excelentes también "Baila mi gente" (M. San Pedro), "Salta Pa'ca, Brinca Pa'lla" (M. Guagenti), "Marcela Candela" (M. Guagenti) y "Las Mujeres" (L. Lugo). Producción de Larry Harlow.

■ One of the top salsa productions of the year. Superb musicians, arrangements and voices. "Shangrila" deserves the best of luck. Also outstanding in "Baila mi gente" (M. San Pedro), "Compórtate Jevita" (M. Guagenti), "Los cueros" (M. Guagenti) and "Marcela Candela." Salsa and hustle in a terrific way!



DEJAME

PECOS KANVAS—Audiorama LP 625

El venezolano Pecos Kanvas va adelante con su "Déjame" interpretada aquí. También muy buenas "Oh, cuánto te amo," "Voy a tu lado," "Dulce Sentimiento" y "Quiero gritar, quiero reír."

■ Venezuelan Pecos Kanvas is moving nicely with "Déjame," included in this package. Also good in "Viento," "Triki Triki Triki," "Yo por tí daría todo" and "Tu cariño se me va."

En Venezuela (Continued from page 63)

por ello, a las muchas — muchísimas — felicitaciones recibidas, queremos unir las muy sinceras de Record World. Mientras tanto, la salsa, ha invadido el país, tanto es así, que algunos cultores de este estilo, han afirmado a la prensa que la saturación en el

mercado y — por supuesto — a través de las emisoras de radio, en lugar de hacerle un favor, perjudicará a la larga, ya que el público tardará muy poco en buscar otro ritmo al cual entregarle su preferencia. Por lo pronto, entre las muchas publicaciones de salsa

Nuestro Rincon (Continued from page 63)

tion, since radio keeps looking at the record industry with conflicting views, due in great part to the great problems that the disc jockeys faced several years ago, mostly motivated by a few Latin labels. Now that the faith and a new way of performing among everybody is going strong, it is also time to erase bad moments in the past and work together in favor of the Latin market in New York. On the other hand, pirates keep going at it very energetically without being disturbed in their practices. The whole industry is facing destruction because of these individuals. One of the most important distributors in the area decided several weeks ago to face these procedures and helped the FBI in every possible way so that the pirates could be apprehended. Now he is facing a terrible situation since most of his product is being pirated without any problem and is facing jokes and menaces from the bootleggers, making him the funny part of the story. Everybody has to fight together against the bootleggers and face whatever kind of problems are necessary in order to stop them. It is either the whole industry or the pirates. There is not enough business for the two forces and one is the legal and creative one. The other one is as usual, the bad one but with the profits. Another problem is moving silently in the market, since there is a tendency to buy more singles than albums, which clearly indicates that the Latin community is running short of money. And in singles, profits are not noticeable since they have been used for a long time ago as a promotional force and not a profitable sales vehicle.

Julio Iglesias informed us of his new address, where he can be reached even when he is on tour. It is Orense No. 18, Piso 11, Of. 9, Madrid 20, Spain. When speaking with him this week on the phone, while in Buenos Aires, he informed us that Alfredo Fraile is the man who is dealing with all his affairs... Alhambra Distributing Inc. moved their facilities to 552 West 27th St., Hialeah, Fla. 33010... Infopesa, Peru, signed for distribution in Peru the catalogues of Scorpio and Fonodisco from Venezuela... Nacho Morales from Melody Records signed as an exclusive artist singer Pepe Domingo Castaños during his recent visit to Madrid. It is the first time in which an artist from Spain signed directly with a label from Mexico. Pepe Domingo was released by Belter, represented in México by Melody, which is releasing in Spain most of the Melody catalogue, excluding Rigo Tovar and Raul Vale, who will be released very shortly by CBS, Spain... After resting for several days in Buenos Aires, Argentina, Leo Dan will perform in Ambato, Ecuador. From there he will fly to Los Angeles in order to receive the award "Globo de Oro" extended to him because of his popularity in 1976. Leo was also a success several weeks ago while touring Venezuela... Sonolux signed an agreement with Discolando Records of New York in order to release their whole Colombian catalogue in the States and Puerto Rico... BMI's Second Annual Latin Music Day in Puerto Rico was a success. BMI signed new affiliates in the area, such as Las Caribelles, Juan Meléndez, González Sifré, Carlos Meléndez, La Guinot, Eladio Torres, Luis de Feo and Henrico. BMI has long been interested in Latin writers and has scheduled several seminars designed specifically to address the problems (there are a lot of them) of the Latin writer... EMI-Capitol of Mexico is inaugurating its new recording studios on Monday, March 7th. Sir John Read the chairman of the EMI Group, will be coming over from London specially for the inauguration, as will Bhaskar Menon, president of EMI's U.S. Capitol Records Inc.

CBS will release in Latin America and Spain singer Claudia Telles, who is a smash in Brazil with "Fim de Tarde," performing this theme in Spanish. CBS is also obtaining success with the distribution of a new lp by Cacho Tirao titled "Recital"... Calypso Productions, owned by Esperanza Cardenas and Alvaro Zapata Rico, is bringing most of the top names from Colombia and Venezuela to perform in the New York area. They are announcing, for April, May and July, performances by Los Melodicos and Billo's Caracas Boys from Venezuela and Combo Las Estrellas from Colombia. They can be reached at 40-22 82nd St., Jackson Heights, N.Y. 11372.

que han aparecido en estos días en Caracas, se destaca "Sofrito" del — a nuestro entender — más importante cultor de este estilo, Mongo Santamaría; pero en estos días, hemos tenido la presencia física de lo más genuinamente representativo de la "salsa" en el

mundo, lo que ha convertido a Caracas (según un titular del diario 2001) en "la capital de la salsa," ya que además de Oscar D'Leon y otros nativos del patio, hemos escuchado en las salsas de fiesta del país a El Gran Combo de Puerto Rico y otros.

CLASSICAL RETAIL REPORT

MARCH 12, 1977

CLASSIC OF THE WEEK



MEYERBEER LE PROPHETE

HORNE, SCOTTO, McCRACKEN,
LEWIS
Columbia

BEST SELLERS OF THE WEEK

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

WOLF-FERRARI: THE SECRET OF
SUZANNE—Chiara, Gardelli—
London

KORVETTES/U.S.

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

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

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

GERSHWIN: WATTS BY GEORGE—
Columbia

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

MOZART, ROSSINI: ARIAS—Von Stade—
Philips

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

SCHUBERT: "TROUT" QUINTET—
Tashi—RCA

VERDI: MACBETH—Cossotto, Milnes,
Muti—Angel

WOLF-FERRARI: THE SECRET OF
SUZANNE—London

RECORD WORLD/TSS/LONG ISLAND

BEETHOVEN: SONATAS—Horowitz—
Columbia

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

BERLIOZ: ROMEO ET JULIETTE—
Ozawa—DG

BRAHMS: HUNGARIAN DANCES—
Kontarsky—DG

MASSENET: ESCLARMONDE—Sutherland,
Aragall, Bonyngue—London

PAGANINI—GUITAR, VIOLIN DUOS—
Perlman, Williams—Columbia

SHANKAR: IMPROVISATIONS—Menuhin,
Shankar, Rampal—Angel

BEVERLY SILLS SINGS ITALIAN OPERA
ARIAS—Angel

TCHAIKOVSKY: SYMPHONY NO. 5—
Solti—London

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

KING KAROL/N.Y.

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

PACHELBEL: KANON—Paillard—RCA

POULENC: THE DIALOGUES OF THE
CARMELITES—Crespin—Angel

OFFENBACH: LA VIE PARISIENNE—
Crespin—Angel

SCHUBERT: DEATH AND THE MAIDEN—
Guarneri—RCA

SHOSTAKOVICH: THE NEW BABYLON—
Columbia

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

THOMSON: THE MOTHER OF US ALL—
Dunn, Leppard—New World Records

WEILL RESTROSPECTIVE—DG

WOLF-FERRARI: THE SECRET OF SUZANNE
—Chiara—London

FRANKLIN MUSIC/ATLANTA

BACH: GREAT TOCCATAS AND FUGUES—
Biggs—Columbia

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

GREGORIAN ANTHOLOGY—Gajaro—
London

HOLST: THE PLANETS—Mehta—London

MENDELSSOHN: SYMPHONY NO. 5—
Szell—Columbia

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

BACH: EUGENE ORMANDY CONDUCTS
BACH—RCA

OVERTURES—Mehta—London

SHOSTAKOVICH: SYMPHONY NO. 5—
Berglund—Angel

WEBER: CONCERTO NO. 1—De Peyer—
Angel

VOGUE RECORDS/LOS ANGELES

BLAKE: WILD ABOUT EUBIE—Morris,
Bolcom, Blake—Columbia

JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips

DONIZETTI: GEMMA DI VERGY—Caballe,
Queler—Columbia

GO FOR BAROQUE—Vitolra

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

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

WEILL RESTROSPECTIVE—DG

WOLF-FERRARI: SECRET OF SUZANNE—
Chiara, Gardelli—London

TOWER RECORDS/SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—
Muenchinger—London

DONIZETTI: GEMMA DI VERGY—Caballe,
Queler—Columbia

GRIEG: SONGS—Flagstad—London

HAYDN: MINUETS—Dorati—London

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

NIELSEN: SYMPHONIES, VOL. II—
Bloemstedt—Seraphim

PACHELBEL: KANON—Paillard—RCA

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

TOMITA: THE PLANETS—RCA

WOLF-FERRARI: SECRET OF SUZANNE—
Chiara, Gardelli—London

Wagner, Bach and Shostakovich

By SPEIGHT JENKINS

NEW YORK—Several discs issued in 1976 paid homage to the centenary of the Wagner festival in Bayreuth. The most notable, to which the RW critics' panel awarded a prize, was the monumental set from Electrola sampling artists over the whole hundred years of the festival. Recently, however, a new two-disc album has been issued in the U.S. by Telefunken that captures a particular moment in Bayreuth.

It comes from the unhappy political time when Bayreuth served as the artistic fulcrum for Hitler's Germany. The notes studiously avoid mention of the fact, but in 1936, Bayreuth enjoyed the kind of artistic hegemony in Germany that only could happen in dictatorship. The fact that Kirsten Flagstad, Lotte Lehmann, Karlin Branzell, Lauritz Melchior, Friedrich Schorr and many, many others were as good if not better singers and were performing in the

United States should not take away artistically from the fact that Maria Mueller, Franz Voelker, Max Lorenz, Rudolf Bockelmann and Helge Roswaenge were also major artists. Their contribution to the Wagnerian literature was immense, and the Telefunken album is an exciting one.

Heldentenor

Voelker is interesting today not only because his Lohengrin is uniquely sensitive and powerful but because he so obviously is the model on which the young German tenor Rene Kollo has modeled himself. It is a true light heldentenor voice, and one of the few that shows no strain and easy production. Miss Mueller's lyric soprano, though not unique, is beautifully produced with excitement.

Bockelmann gives evidence of having been a thoughtful, intense Sachs and a fine, lusty young
(Continued on page 69)

A New Sound for Today's Audiences Jazz + Classical = Sales

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INTROSPECTION 2
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BY ROGIER VAN OTTERLOO



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Dialogue (Continued from page 42)

for six years. He hasn't come through yet, but he certainly will. No question about it.

RW: That smaller roster also makes it a lot easier to keep your eyes on every current project.

Licata: It makes a lot of sense. There are only 24 hours in a day, and you know how this business is: there's never enough time. And answers have to be given fast; you can't wait days to give someone out in the field an answer. Here, it's a different ball game. We can give answers immediately because we work things differently. Our roster isn't big, and we can afford to spend time on an act. We put out six albums at the beginning of the fall, and that was it until January.

RW: Do you have a specific program in mind for determining the size and frequency of release schedules? Had you come out of the gate and worked those six records for just a month, it would have seemed pretty ambitious.

Ellis: Well, our philosophy behind the fall release is this: obviously, at a certain point in time since early summer, we had to tell Warner Bros. what our intentions were. Having told them that we were leaving in September, there wouldn't have been an awful lot of point in releasing any albums in July through Warner Bros. It would have been kind of silly, since it would have been almost impossible to guarantee support for those artists. So we had a release in May, and said we would not release again until September; that would be our first independent release.

Why nothing between September and January? I think that, unless you have an Elton John's "Greatest Hits," to release a record after October 1 is really dumb, certainly from our point of view. It doesn't matter if it's a Robin Trower or an Ian Thomas album; the same thing applies. Thomas is a new artist, and I have sworn that I wouldn't release a new artist after September 1, when our release was scheduled. It got necessarily put back a couple of weeks there—it always does, somebody comes in late with art work, and so forth—but, nevertheless, the release did go the middle of September.

From November 1, times get really hard. Airplay starts getting scarce, and the stores and accounts have been thinking about Christmas since Labor Day. Come November, that's all they're thinking about. So if you're trying to break a new act, you've got approximately until November to get them interested in a new act.

Even with a Robin Trower album, where you're guaranteed acceptance for the artist in terms of airplay, and store space, you want to build that album up to the point where, come November 1, that album is really strong and riding high.

RW: As long as we're discussing the problems involved in building album sales, I'd like to turn to Chrysalis' initial identity here as a predominantly album-oriented operation. The first artists to break here for you were largely in that category. But your first release as an independent included what constitutes a considerable commitment to singles as well. Is that a conscious change in your philosophy toward the business, or simply the result of particular market conditions at the beginning?

Ellis: Well, first of all, I have never thought of Chrysalis as an album company; it's an artist company. Chrysalis' philosophy began in what Chris Wright and I started to do in '67. The reason that we came into the business, and the reason we started moving in whatever direction we've moved in, is that we were just drawn to artists with talent. And it just so happened that the people who came along that we liked and got involved with were album artists. Ten years before that it would have been a different kind of music. We came on the scene in '66, '67, and that was what was happening, and we just went along with it.

Certainly in England, we were one of the front runners in quite a big change in the relationship between the artist and record companies. It was the beginning of a period where performing artists sold albums just off their appearances or reputation, and without benefit of considerable radio play from a single. Jethro Tull's "Aqualung" has sold nearly three million copies in this country alone, yet there was no single and the album never got higher than #7 on the charts. And it just sells and sells.

Jethro Tull always had hit singles in England; I think they had five top 10 singles there. In actual fact, Chrysalis first appeared as a label over an argument between us and Island about a single. Jethro Tull had a single called "Love Story" that was top 30 in England; I think it reached around 23. Then they had "Living In The Past," which was a #2 single.

We came up with a follow-up then. At that time, Tull was on Island, and Chrysalis had a production deal with Island. Part of the

. . . unless you have an Elton John's

“Greatest Hits,” to release a record after October 1 is really dumb, certainly from our point of view.

deal was that after a certain number of chart successes, we would get our own label, and at the time this particular single was about to be released, we had one more chart record to get before we got our own label. We had an argument with Island over what the "A" side of J.T.'s new single would be because we had two songs, "Sweet Dream" and "Singing All Day." Island listened to the tunes and said it would have to be "Singing All Day," and Ian Anderson said, no, he wanted it to be "Sweet Dream." Island said, "We think you're totally wrong, and we would be embarrassed to have a flop follow-up a top 3 single. So if you really want 'Sweet Dream' to be the 'A' side you can have your label now; have it come out on Chrysalis; and you can take the responsibility."

So we said, "Fine." That was the very first Chrysalis release, and it was a top 10 single. So, even with Jethro Tull, there's a history of singles. Again, in England, Leo Sayer is on our label, and we've had about five top singles with him. We've also had hit singles with Lee Garrett, Brian Protheroe, David Dundas and Nick Gilder.

RW: Still, the emphasis here has been on albums.

Ellis: That's certainly the case. It would be unfair of me to get into the reasons why I think we haven't had as much singles success here. Jethro Tull has had two top 10 singles here, and as far as David Dundas and Nick Gilder are concerned, they're as much Chrysalis as Jethro Tull or Robin Trower.

RW: Can you explain how Chrysalis has increased its presence as a singles label here recently?

Ellis: Well, I'd say that there are two differences. Number one, the fact that your attention is being drawn more to the fact that we are releasing singles; and number two, we're having some success with them. Neither thing has happened in the past.

RW: You're also placing strong emphasis on new artists during your first months of operation. How is the climate for establishing acts? Do you see any greater receptivity at the radio and sales level, or does it continue to get more competitive?

Ellis: It's an awful lot harder for a new act, and I think that most companies do not necessarily adapt their approach to the market. Now, for several years one of the main ways of breaking a band was to put them on tour. Get them a good tour, playing big dates with good headliners, and if you could get them working five days a week for a couple of months, if the act had it, you could depend on breaking it, and making some kind of impact. It doesn't work that way any longer.

RW: Are there roster changes that also point toward a different, expanded audience for Chrysalis? Until recently, the roster was entirely English, but you have since signed American acts as well.

Ellis: We have two Canadian acts and two American acts. I recently made a deal for another American act, and I have also worked out terms getting contracts together with an American lady. So there are three other American acts in the process of being signed to the label.

I'm absolutely delighted at just how quickly things have moved. And I know that it will move an awful lot faster, because the people who have come to us thus far, have come to us through whatever reputation we built up over a period of time. When people realize we're an awful lot more than a tasty label, things will change remarkably in terms of our artist acquisition activity.

RW: In revising those views of Chrysalis beyond just a tasty label, are you making a concerted effort to create a label identity through your advertising and marketing, or do you feel that's important?

Licata: Well, first of all, breaking away from Warner Bros. alone had to help create our industry identity. We're controlling our own destinies now, we're going to create a lot of excitement out there, and people are going to know Chrysalis much more easily because we're doing our own marketing now.

Ellis: We hope to create an identity with the industry through our style but as far as the public is concerned, we are 99 percent concerned with artist identity and one percent concerned with corporate identity, because people buy artists, not labels. ☺

Who In The World:

Al Stewart Breaks Through

■ NEW YORK — When the history of the great artist signings in record industry annals is published, there must certainly be mention made of Allan Mason's transatlantic wooing of Al Stewart for Janus Records at the end of 1973. Janus was then expanding its interest in English and Continental progressive rock, and Stewart, despite a substantial British following and one album—"Love Chronicles" — available in this country, had yet to crack the American market and was label shopping.

'Past, Present and Future'

The result was the domestic release on Janus of Stewart's "Past, Present and Future," the transitional album in his recording career and the one that rapidly began to build the following that ultimately brought the Scottish-born singer-songwriter to the top of album and singles charts.

For "Past, Present and Future," Stewart discarded much of his folk music persona in favor of a more rocking style that benefitted from the studio assistance of such talents as Tim Renwick, B.J. Cole and Rick Wakeman. Stewart researched the lp much as a historian delves into his subject. The songs that emerged—"Nostradamus," "Roads To Moscow" and "Old Admirals" still among Stewart's best work—succeeded more for musical than scholarly reasons, but the album's impact on FM rock stations and on critics was great.

'Modern Times'

Certain cities—chiefly Philadelphia, where Stewart enjoyed his first SRO large-hall concert—led the way to his American acceptance, but with the release of his second Janus album, "Modern Times," the word had definitely spread. As his audience grew, Stewart too improved as a performer, adding more energy, more tension and more confidence to his live shows, and ad-

justing rapidly to playing larger halls. "Modern Times" featured session help from Simon Nicol, Pete Wingfield, Gerry Conway and others, and achieved mid-chart status in 1975.

'Year of the Cat'

"Year Of The Cat," Al Stewart's mid-1976 release, has been the capstone of this growth. The album enjoyed cross-country FM attention from the outset, and momentum slowly began to build for the first single, an edit of the title track. Alan Parsons, who produced the lp, seemed to bring out the best in Stewart, as such tracks as "On The Border" demonstrated.

"Year Of The Cat" is at six this week on the Singles Chart, having risen as high as four, and at 15 on the Album Chart after a two week stay at number 10. Both have probably guaranteed Stewart a long success with American audiences, as well as the freedom to pursue his highly individual writing interests. When he and Allan Mason look back on those negotiations almost four years ago, they must consider them worthwhile both for the artist and the label.

Starr to 20th



Edwin Starr has signed to an exclusive long-term contract with 20 Century Records. "Afternoon Sunshine," Starr's first album on 20th, is scheduled for release in the near future. Pictured in Los Angeles at the signing are, from left: Russ Regan, Edwin Starr, and manager, Lillian Kyle.

Copy Writes

(Continued from page 60)

can be reached at P.O. Box #4, Drummoyn, N.S.W. 2047, Australia . . . "Don't Give Up On Us" by veteran English writer **Tony Macaulay** is the #1 selling sheet music in the U.K. The record by **David Soul** (Private Stock) went to #1 on the sales charts there and is currently in the Top 20 of **RW's** charts. The song is co-published here by Almo/Macaulay, ASCAP.

RECOMMENDED READING: Writer/producer/rhythm guitarist **Steve Cropper** is featured in the April issue of *Crawdaddy*. Cropper talks about his collaborations with **Otis Redding** ("Dock Of the Bay") and **Wilson Pickett** ("Midnight Hour") . . . Two Continents/Methuen Publications has released "The History Of Rock 'N' Roll" by Canadian writer **Ritchie Yorke**. The book was originally commissioned by Toronto's CHUM to correspond with their 48-hour audio history of rock music. Beginning this month, the CHUM program will be heard on radio stations throughout the U. S.

New York, N. Y.

(Continued from page 23)

have yet to establish a central focus for their live performances. Their first Arista-Freedom set makes the best case for their musicianship.

NEW FACES ON THE SILVER SCREEN: A documentary titled "The Music People" was screened at the Rizzolli recently by the two NYU students who filmed it over the course of the last year, **Doug Grossman** and **Ken Rothstein**. Featured representing various factions of the music industry were **Dick Wingate** (sans cake), **Bob Feiden**, **Joel Dorn**, **Alison Steele**, **David Bromberg** and **Gary Haber**.

A SAD PASSING IF IT COMES TO PASS: Seems as though every year at this time someone in the city administration announces the demise of the summer park concerts while promoter **Ron Delsener** insists on fighting on. This year parks commissioner **Martin Lang** is the villain of the story. We hope Delsener doesn't simply tire of the battle and give up. The inexpensive park concerts help make N.Y. summers exciting.

The Coast

(Continued from page 24)

Given Parton's current move toward a more pop-edged style, we couldn't help smiling when Dolly sat and chatted with producer **Peter Asher**: now that would be a pairing.

WISH FULFILLED? **B. B. King** is slated to appear on an upcoming episode of "Sanford and Son" entitled "**Redd Foxx Sings The Blues**." King will appear as himself.

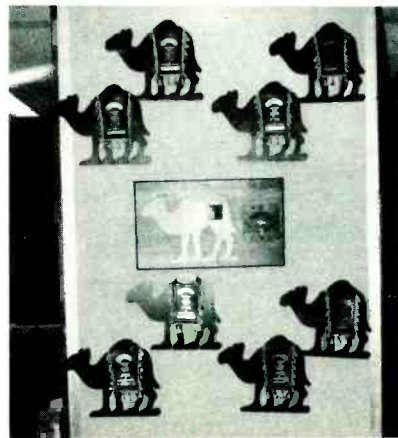
FURTHERMORE: Arranger **David Campbell**, who's provided the string settings for a roomful of west coast artists like **Linda Ronstadt**, **Jackson Browne**, and friends, has moved to the producer's chair for sessions now wrapping at The Sound Factory for **Chunky, Novi** and **Ernie**, who didn't change their names after all. **Greg Ladanyi's** engineering the Warner Bros. project, due later this month . . . In Aylesbury outside London, **Iggy Pop** opened his current overseas jaunt with **David Bowie** sitting in throughout the set on piano. An onlooker told COAST that Bowie kept a low profile while Iggy carried the show; given four ovations on his subsequent Newcastle gig, it appears Pop's on top . . . **Morgan Cavett** and **Beach Boys** keyboarder **Carl Munoz** are co-producing sessions for a projected Munoz debut lp at Heritage Records here. Cavett appears to be cornering the admittedly invisible market of Beach Boys sidemen, having started that phase of his career by producing **Daryl Dragon & Co.** before the names changed. He's also been working with **John Kay**, and we're told he's sown up a deal for "Disco Tell," a you-know-what version of **Rossini's** William Tell Overture . . . **Robert Altman** is presenting "Keeping 'Em Off The Streets," a musical variety revue starring **Heather McCrae**, **Cliff De Young**, **Allan Nichols** and **Dorian Harewood**, to be presented March 15-16 at the Roxy.

IT HAD TO HAPPEN: "Composer **Eddy Lawrence Manson** will perform his own harmonica composition, 'Elegy for a Teacher,' on Friday night, March 18, at Temple Beth El. Manson will be accompanied by noted composer and pianist **Bert Sheffer**.

"This will be the first time that Temple Beth El has broken tradition on a Friday night sabbath in having other than the organ played."

—Press release.

ANOTHER SHRINK GIG: Pictured below is the **Scott Shannon** Transcendental Levitation Shrine, currently under construction on the back lot at Coast's El Monte Research Facility.



Note the graceful, suggestive sweep of the hump motif which predominates on the shrine's decorative facade. Coast research has determined that such humps promote mental acuity, a sense of inner calm, and increased proficiency in handling percentages and growth curves. Dedication of the shrine is expected shortly after NARM, when final detailing on the shrine is completed, contributions for mission work to be initiated in Bel-Air and the San Fernando Valley, as well as joss sticks and seasonal sacrifices, should be directed to the attention of ex-Scientologist and current manager of water closet maintenance **Arnold Constable**.



CANADA

By ROBERT CHARLES-DUNNE

■ **TORONTO** — THE ENVELOPE PLEASE: Well, Juno Award Fever is in the air and it's never been a better year for independent labels. The following labels are nominated, with Attic leading the indies with eight nominations: Royalty, Boot and Mushroom are up for three awards each, Aquarius and True North are up for two each and Axe, MWC, Broadland and Legend are up for one each. Also, RCA's independently produced **T.H.P. Orchestra** is up for four awards, a remarkable achievement for an outfit which was thrown together in record time to produce a Canadian cover of "Theme From S.W.A.T." while that single was tied up here with distribution problems. The same stable has produced a number of less than successful singles, but word has it that their next project is the showstopper. Tentatively titled **The Guenther/Morrison Band**, reports indicate that this could well be the hottest export in some time.

TOWERING INFERNAL: It looks as though the FM stations currently transmitting from high atop the much-hyped CN Tower in Toronto (world's tallest free-standing structure and all that) may have to cut back in power. Another two FM stations will join the crunch soon as it seems that music lovers in the city's core are receiving muddy, low fidelity signals. So much for technological ecstasy.

CH-CH-CHANGES: **Chuck Bridges** has replaced **Larry Wilson** as CHUM-FM's main news voice. Plans call for Larry to take over **Mike McCoy's** old Night at 11 program and slowly phase himself out of doing all the news. Wilson also seems to be competing with himself one night of the week. Friday at 11 p.m. while he's at CHUM-FM doing his show, TV Ontario has a half hour taped TV show with host . . . Larry Wilson. **Doug Joury** takes over as Ontario promotion man for the London label. **Lee Silversides**, formerly the most progressive person on the prairies, has left Saskatoon's CFMC-FM in order to assume Ontario promotion duties at A&M. **Paul E. Gallant** has been upped by TransCanada Music Service from manager of their Quebec branch to general sales manager. He will concentrate on sales and promotion of the mostly French catalogue.

BITS AND PIECES: New product is expected soon from: **April Wine**, which has recorded a live album at Toronto's El Mocambo, **The Good Brothers**, who are recording this one in Nashville, **Paul Clinch** and **Choya**, whose debut album is "Living Like A Rich Man" and **Moxy's** third for Polydor, now being recorded at Sounds Interchange. **Emerson, Lake and Palmer** have been rehearsing in Montreal at the Olympic velodrome in preparation for an upcoming North American tour. Meanwhile, **The Stones** have settled in comfortably and have begun work in earnest on their new album.

SNIFFIN': Is WEA Canada finally going to hire a press person. Current reports indicate that they're looking. Any truth to the rumor that **Iggy Pop** was due into town in mid-March but probably won't come because local promoters can't find a hall with an open date that's willing to take him? Why is the Toronto Star currently denying they ever planned a huge, entertainment-packed Sunday edition? What ever happened to **Sweeny Todd**? Now that **Walter Rossi** has signed as a solo artist with Aquarius Records, perhaps someone would care to answer the following: did he really decline **Bowie's** invitation to replace **Mick Ronson**? When will the **Detective** album be finished already?

CBS Intl. Names Eze To W. African Post

■ **PARIS**—Charles Eze has been named manager, promotion and sales, for the West African territories, reporting to Simon Schmidt, area director, CBS Records International. The announcement was made by Peter De Rougement, CRI vice president in Paris.

Shepherd To Manage Capitol in Europe

■ **LOS ANGELES** — Brian Shepherd has been promoted to the position of executive manager, European operations, for Capitol Records, Inc., and will be headquartered in Holland beginning in March, announced Joe Petrone, CRI director, international marketing.

ENGLAND

By RON McCREIGHT

■ **LONDON** — Rapidly following EMI's acquisition of the **Rolling Stones**, the company has announced the signing of an exclusive licensing deal with Bronze Records for the U.K. which involves product by **Uriah Heep**, **Manfred Mann's Earth Band** and **Osibisa**. Bronze joins EMI's licensed labels division, the first acquisition since **Alan Kaupe** became the department's director, following the expiration of Bronze's deal with Island, which also recently lost the EG catalogue.

Phonogram has signed Eurovision finalist **Tony Monopoly**, who will play an eight week season at The Talk Of The Town in August. Managing director **Tony Morris** plans the kind of campaign for Monopoly that launched **Demis Roussos** on his way to 20 million sales in less than six years. Next step for Roussos is to conquer the American market and a record deal there is expected to be announced shortly.

Americans in town: producer **Spencer Proffer**, who has singles released here on Ariola-EMI (**Carl Graves'** "Sad Girl") and A&M (**Randy Bishop's** "Daybreak") and **Don Kernis**, manager of top country artists including **Charley Pride** and **Dave & Sugar**, who both have new product released by RCA.

Manhattan Transfer played an extra concert on Saturday (26th) at the New Victoria after an overwhelming demand for their two shows at the venue earlier in the week. **Frank Sinatra** has arrived for a week of concerts at the Royal Albert Hall and WEA has issued a double album of 40 of his most popular songs, titled "Portrait of Sinatra."

British singer/composer **Gary Benson** will tour the U.K. and Germany from March 5th, taking in a Royal Albert Hall appearance on March 8th as support artist to **The Hollies**. The tour coincides with the release of Benson's second album for State, "New World," which includes his new double A side record, "Can't Let You Go" and "Love Me Like The First Time." Other British acts set for tours are **Billy Connolly**, who is on the road from April 14th till July 9th, playing two Rainbow Theatre shows on July 5th and 6th; **Racing Cars**, whose current college date will be followed by major concerts; **Showaddy-waddy**, who revive **The Kalin Twins'** "When" (Arista) for their next single, which is released to coincide with an extensive club and concert tour; and teen group **Buster**, who back up their first album (RCA) with concert and ballroom appearances climaxing with a Victoria Palace show on March 20th.

Radio Luxembourg celebrated 25 years of its Top 30 show last Sunday (27th) by bringing back **Teddy Johnson**, the deejay who introduced their first disc program in 1952. The show featured the top selling single from each year right up to date, with **David Soul's** "Don't Give Up On Us," the biggest selling single so far in 1977, having reached platinum status.

Polydor artist **Maggie Ryder** goes to New York this month with manager **Donny Marchand** to cut her first solo album, since leaving **Krakatoa**, under **Paul Leka's** direction.

Pye Records' chairman **Louis Benjamin** joins international director **Fred Marks** in New York to discuss the company's future record plans in the U.S., before heading for Las Vegas and Los Angeles where he has theatre business.

Publishers **John Rush** and **Paul Rodriguez** have formed Plastic Fantastic Records, which is to be manufactured and distributed by Pye. They plan to launch three other labels—Blue Bag, which will specialize in jazz with the first release being an album by guitarist **Frank Evans**; Ultra, which will be black oriented with **Flick Wilson's** "Keep The Troubles Down" single getting the label underway; and Marquee Records, whose "Live At The Marquee Club" series of albums will comprise its initial releases. Plastic Fantastic's own debut waits for completion of tracks by **Pete Goodall**, ex-member of **Gonzalez**, **Thunderclap Newman** and **The Alan Bown Set**.

Best product this week comes from **Queen**, whose new single, "Tie Your Mother Down" (EMI), is another track from "A Day At The Races," and **The Kinks**, who make their debut on Arista with a superb album, titled "Sleepwalker."

UA Announces Intl. Appointments

■ LOS ANGELES—Harold Seider, president of the international division of United Artists Music and Records Group, has announced the following appointments:

Alan Warner has been named general manager, international repertoire. Warner will be responsible for all international a&r activities in addition to his duties with the domestic operation. He will also be responsible for the Sunset line (UA's mid-price international product line) and will initiate special packages for United Artists Records which are de-

signed for the international market. Warner has relocated to UA's Los Angeles headquarters from the firm's London office, where he was formerly head of the popular music department.

Suzanne Logan has been named manager of international operations. Logan will be responsible for the distribution of all production and merchandising elements to the company's foreign licensees. She comes to UA from 20th Century Records where she served as assistant international director for three years.

Wagner, Bach & Shostakovich

(Continued from page 65)

Wotan. Roswaenge, familiar to all record collectors for his Tamino on the Beecham *Magic Flute*, sings a stirring Prize Song and "Am stillen Herd," from "Die Meistersinger" on this record. The notes say that Roswaenge, at the age of more than 70, still sings. This listener can believe it, because he created a vivid Canio in Berlin as recently as 15 years ago.

Lorenz

Lorenz is interesting to hear in a comparison with Melchior. God knows, any opera house intendant in the world would fall down on his knees at the chance to have such a voice in his company. No one today has so much power and makes such intelligent use of it. The timbre is good and the musicianship is excellent. It may not have the raw thrill of Melchior, but this is a voice to know and enjoy.

The conducting is good if not exceptional, and the whole is very interesting. Most opera buffs who have more than a passing interest in Wagner would want to buy the record. And the sound is marginally better than the imported version of the same.

Janet Baker

It is a little hard to figure out how she does it, but the new Janet Baker album on Angel is just as memorable as those that have preceded it. This one is the mezzo-soprano singing Bach arias from oratorios and cantatas with the orchestra of the Academy of St. Martin-in-the-Fields conducted by Neville Marriner. Marriner supplies the perfect kind of leadership for Dame Janet: he allows her to be free and applies the proper baroque sound within a emotional context.

Miss Baker's haunting lyric mezzo-soprano has a marvelous capacity for meaningful floriture, and she brings to the words intensity and enthusiasm. For those who sometimes find Bach academic or even dull, they should hear this record. It is an aural experience of limpidity, musician-

ship and consummate expertise. The sound is very realistic and the balances are excellent.

Bernstein

The most surprising record of the three reviewed comes from Columbia. A few months ago Leonard Bernstein led the N. Y. Philharmonic in a performance of Shostakovich's Symphony No. 14 (Opus 135), an extended song cycle much in the manner of Mahler's "Das Lied von der Erde." The performance was a moving one and seemed at least to this listener to uncover much of the dark, Russian beauty in the tortured internalized work, which explores texts by four poets on the subject of death. Then appeared the new Columbia release with Mstislav Rostropovich conducting the Moscow Philharmonic with his wife, Galina Vishnevskaya, and the bass Mark Reshetin as soloists. The difference is extraordinary and raises the position of the work even higher in Shostakovich's output. Recorded in 1973 (though a new release in this country) the record finds Miss Vishnevskaya with her usual vocal flaws — some shelliness, thinness on top, and occasionally perilous pitch — but these characteristics are completely unimportant in this context. Her performance is involved to the point of totality and the contrast between her and the amazing Reshetin is just right. He has a bass that one would have loved to have heard live: certainly there is no one except maybe Kurt Moll in the West who can sound so black and so powerful in the lower register. In this music Reshetin's voice flows out like a black Russian river. Rostropovich, as always, proves himself to be a supreme musician; in this case the music is as though created for him to lead. Every nuance is there, and the effect is staggering in its power and scope. This is a landmark recording and one that no one should miss hearing.

ENGLAND'S TOP 25

Singles

- 1 WHEN I NEED YOU LEO SAYER/Chrysalis
- 2 BOOGIE NIGHTS HEATWAVE/GTO
- 3 CHANSON D'AMOUR MANHATTAN TRANSFER/Atlantic
- 4 ROMEO MR. BIG/EMI
- 5 DON'T CRY FOR ME ARGENTINA JULIE COVINGTON/MCA
- 6 DON'T GIVE UP ON US DAVID SOUL/Private Stock
- 7 DON'T LEAVE ME THIS WAY HAROLD MELVIN/BLUE NOTES/CBS
- 8 SING ME THE BROTHERS/Bus Stop
- 9 JACK IN THE BOX MOMENTS/All Platinum
- 10 WHAT CAN I SAY BOZ SCAGGS/CBS
- 11 THIS IS TOMORROW BRYAN FERRY/Polydor
- 12 TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola
- 13 DON'T LEAVE ME THIS WAY THELMA HOUSTON/Motown
- 14 THEY SHOOT HORSES DON'T THEY RACING CARS/Chrysalis
- 15 SOUND AND VISION DAVID BOWIE/RCA
- 16 SIDE SHOW BARRY BIGGS/Dynamic
- 17 BABY I KNOW RUBETTES/State
- 18 KNOWING ME KNOWING YOU ABBA/Epic
- 19 ISN'T SHE LOVELY DAVID PARTON/Pye
- 20 ROCKARIA ELO/Jet
- 21 DADDY COOL BONEY M/Atlantic
- 22 SATURDAY NIGHT EARTH, WIND AND FIRE/CBS
- 23 SUSPICION ELVIS PRESLEY/RCA
- 24 DARLIN' DARLIN' BABY O'JAYS/Phila. Intl.
- 25 YOU'LL NEVER KNOW WHAT YOU'RE MISSING REAL THING/Pye

Albums

- 1 20 GOLDEN GREATS SHADOWS/EMI
- 2 ANIMALS PINK FLOYD/Harvest
- 3 HEARTBREAKERS VARIOUS ARTISTS/K-Tel
- 4 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 5 DANCE TO THE MUSIC VARIOUS ARTISTS/K-Tel
- 6 EVITA VARIOUS ARTISTS/MCA
- 7 RED RIVER ALLEY SLIM WHITMAN/UA
- 8 MOTORVATIN' CHUCK BERRY/Mercury
- 9 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 10 DAVID SOUL/Private Stock
- 11 BOSTON/Epic
- 12 LOW DAVID BOWIE/RCA
- 13 BEST OF LENA MARTELL/Pye
- 14 ARRIVAL ABBA/Epic
- 15 WINGS OVER AMERICA/Parlophone
- 16 22 GOLDEN GUITAR GREATS BERT WEEDON/Warwick
- 17 GREATEST HITS ABBA/Epic
- 18 HOTEL CALIFORNIA EAGLES/Asylum
- 19 SONGS FROM THE WOOD JETHRO TULL/Chrysalis
- 20 WHITE ROCK RICK WAKEMAN/A&M
- 21 A NEW WORLD RECORD ELO/Jet
- 22 GREATEST HITS SHOWADDYWADDY/Arista
- 23 GREATEST HITS OF FRANKIE VALLI/4 SEASONS/K-Tel
- 24 WIND AND WUTHERING GENESIS/Charisma
- 25 JOHNNY THE FOX THIN LIZZY/Vertigo

Chicago Shines in France



Rudolph Nureyev and his leading lady Markarova are shown meeting members of Chicago at their recent concert at the Hippodrome de Paris. It was the first time an American rock group ever played a concert at the famous French landmark. Members of Chicago (shown from left) are Robert Lamm, Lee Loughnane (in background) and James Fankow (far right). Other notables who showed for the Chicago sell-out performance included Princess Caroline of Monaco and film director Roman Polanski. The group is currently on a 45-day concert tour in Europe.

Staple To Soundmixers

■ NEW YORK — Harry Hirsch, president of Soundmixers Studios, has named Bruce Staple general manager.

Most recently executive director of Electric Lady Studios, Staple had previously owned and operated Allegro Sound Studios in Manhattan.

'Esoteric' Product

(Continued from page 18)

records if their facilities — in terms of personnel as well as availability of product—allowed. Between his own organization, that of New Music Distribution Service here (a division of the non-profit Jazz Composers Orchestra Association which distributes New Music, jazz and avant garde classical labels), Roundup, J&F in Los Angeles (a retail and mail order operation that stocks an enormous amount of specialty material), and various distributors around the country who handle these labels to varying degrees, the opportunity to reach out beyond the original audience is there.

NAIRD is one attempt at formalizing goals in these areas and offering advice to small labels. It is also becoming increasingly necessary for these companies to pay attention to marketing and promotion practices as well as distribution. Friedman has experimented with some retailers who have allowed him to take a certain amount of space and stock it, in a concession set-up, to see what will sell. He claims to have been very successful in such ventures.

Arista Ups Fritzon

■ NEW YORK—Howard Fritzon has been promoted to the position of art director/designer of Arista Records, it was announced by Bob Heimall, director of creative services for the company.

In his new capacity, Fritzon will be responsible for the design of album covers and merchandising aids. In addition, he will be working closely with Arista's artists in regard to conceptual packaging.

Fritzon, who was a production artist for Arista for the past nine months, came to the label from Martin S. Moskof Graphics Studio, where he was art director. Fritzon began his career in the advertising department of Columbia Records and in the news-film syndication branch of CBS Broadcasting.

Capitol Ups Hughbanks

■ LOS ANGELES — Ron Hughbanks has been promoted from Chicago territory manager to district manager in the Washington area for Capitol Records, Inc., announced Dennis White, CRI vice president, sales.

Hughbanks joined Capitol in 1972, as territory manager working out of Chicago.

Music Enterprises Re-Signs Fender

■ LOS ANGELES — Huey P. Meaux, president of Music Enterprises, Inc., has re-signed Freddy Fender to a long-term production and management contract.

AM Action

(Continued from page 21)

14-11 KFRC, 27-24 KSLQ, HB-30 WMAK, 24-22 KJR and 30-27 WQXI, plus more. Sales are automatic on this one. (Note: One of this week's Powerhouse Picks.)



Glen Campbell

William Bell (Mercury). Breaks into the top five r&b this week as KFRC, WCOL, KRBE, K100, WHHY, 10Q, KDON, WAAY, KNDE and WGUY join forces and bring this disc to the attention of pop audiences in some more key markets. Top 10 now in Atlanta (18-9 Z93, 18-9 WQXI) and moves 29-23 WMPS, 28-23 WMAK, 26-20 WDRQ, 22-16 WHBQ, 26-23 KLIF, 34-31 KSLQ, extra-26 WNOE, 22-20 KILT, 28-23 WBBQ, #16 CKLW, #30 WERC, 27-21 WGSV, 25-19 WRFC and 21-17 WGLF, plus lots more.

Jennifer Warnes (Arista). This record, which began in a country vein (currently 60 with a bullet on this week's country chart), has thoroughly crossed over to a top 40 audience now and this week was added to WQXI (30), KTLK, KSTP, WNOE, WTAE, KJRB (LP), WERC, WEAQ, CK101, KYA, WAAY, KAAV, KNOE, WKIX and KSLY. It moves 31-29 WCOL, 36-27 KILT, HB-27 KFRC, 26-24 WHBQ, 12-9 WBBF, 19-14 KFYZ, 37-34 KAKC and 29-25 WBBQ plus more.



Boz Scaggs

Glen Campbell (Capitol). One of the hottest records on the street both country (#8 bullet on the country chart) and pop, now definitely a sizzling item outside the south as well as inside. New on WRKO, KSLQ, KXOK, KLIF, KTLK, WGCL, WDRC, WORC, WOW, KFYZ, KBEQ and KSLY, just to name a few. Significant numbers include 26-18 Z93, 29-19 KILT, 30-24 WMPS, 24-21 WNOE, extra-23 WLAC, extra-30 Z96, 20-15 KAAV, 27-21 WBBQ, 23-15 Y100, 33-27 CK101, etc.

David Soul (Private Stock). Only a handful of markets remain open. The progress report in areas where on warrants some banner waving. 7-2 WCOL, 15-9 WGCL, 30-21 KTLK, 11-8 WSAI, 18-10 KJR, 20-11 WMAK, 24-17 WFIL, 14-10 KHJ, 21-17 WMPS, 19-11 Z93, 9-7 KSTP, 25-16 Y100, 33-27 KSLQ, 3-3 WKBW, 17-12 WHBQ, 16-14 WRKO, 26-24 WQXI, 30-17 KILT, #12 KFRC (was top 10) and #12 KLIF.

Enchantment (United Artists). Slowly but steadily crossing over, acquiring one or two major pop markets each week while maintaining incredible national r&b action (#3 on this week's r&b singles chart). This week it garners WPGC (extra), and 13Q (extra). Some numbers include 23-19 WQAM, ex WTIX, 29-28 WGCL, #8 WDRQ, #10 CKLW (was top 7).

CROSSOVERS

Rose Royce (MCA). A strong follow-up to one of the biggest records of the year, this record, which exploded in sales this week, goes top 25 r&b and picks up WHBQ on the pop side. Also on pop stations CK101, WSAR and KERN.

NEW ACTION

Boz Scaggs (Columbia) "Lido Shuffle." Out-of-the-box adds on CKLW, KFRC and KING last week aptly followed by KHJ, 13Q, WRKO, WPGC, KJR (LP), B100, KYNO, M105, KJRB (LP), KCBQ and several others. Already shuffling its way into programmers' and audiences' hearts.

Kiss (Casablanca) "Calling Dr. Love." Radio station research has indicated that this is the cut motivating sales and requests on this latest LP from Kiss. Airplay at WPGC (23), and KSLQ (35-32) for several weeks and new this week at WPEZ and WAIR, among others.

UA, Nashville NARAS Plan Benefit Show

■ NASHVILLE — Larry Butler, vice president, country product, United Artists Records, has announced the label's setting of a benefit showcase of its artists for the National Academy of Recording Arts and Sciences (NARAS) Nashville chapter.

Appearing on the show, slated for 8:00 p.m., Monday, March 7 at Possum Holler, are UA artists Crystal Gayle, Kenny Rogers, Billie Jo Spears, Dottie West and Bobby Wright. Ms. Gayle and Ms. Spears have just returned from Los Angeles where the Academy of Country Music honored Crystal as their "Female Vocalist of the Year," and Billie Jo as "Most Promising Female Vocalist."

Tickets for this benefit show are \$5.00 and are available at NARAS, 7 Music Circle North; United Artists Records, 50 Music Square West; and at the door.

A major promotional push with local press, radio and television stations is being coordinated by UA staffers Jerry Seabolt, Lynn Shults and Debi Fleischer, with Francine Anderson of NARAS to insure maximum benefits to the NARAS organization.

IRDA, Greenway Pact

■ NASHVILLE—Mike Shepherd, executive vice president of International Record Distributing Associates (IRDA), has announced the completion of a distribution deal between IRDA and Greenway Records, Inc. of Nashville.

According to Henry Green, president of Greenway Records, his label will be releasing approximately one record per month by various artists, all of which will be distributed by IRDA.

The first release is a single called "Girl From Carolina" by the Pine Tree-O, a group consisting of Chauncey Wry, Anna Jean and Bill Blackburn. There are plans to release at least two more singles by the Pine Tree-O in the near future.

Frizzell To ABC/Dot



Allen Frizzell, youngest of the Frizzell family of singers, has signed his first-ever recording contract with ABC/Dot. ABC's Ron Chancey will produce Frizzell's Dot recordings. Born in Paris, Texas, twenty-two years after his brother Lefty, Allen was raised near Bakersfield, California, and began singing in clubs there when he was 19. Eight months ago he was discovered singing in a club in Reno, Nevada by Dottie West, and she persuaded him to come to Nashville to front her band. Among the songs recorded by Frizzell and Chancey as possible first single releases is "Leave My Chapter Out," the last song written by Lefty before his death. Pictured at the signing (from left) are: Dot VP B. J. McElwee, Frizzell and Chancey.

Nashville TV To Air 'Songwriters Night'

■ NASHVILLE — "Songwriters' Night," featuring Nashville's award-winning songwriters swapping ideas and songs, will be brought to television audiences for the first time on Monday, March 14, 1977, on WDCN-TV, Nashville's public television station.

Bruce, Stuckey Host

The four-and-half hour live program, slated to begin at 7:30 p.m. (CT), is being co-produced by the Nashville Songwriters Association International and WDCN-TV. Ed Bruce and Nat Stuckey will co-host the program. Also included will be highlights from "Austin City Limits" with Earl Scruggs and the Earl Scruggs Revue, a program produced by the public station in Austin, Texas.

Writers

Many writers have already set aside the evening to join Stuckey

and Bruce at the WDCN studios for the live program: Ray Pennington ("Ramblin' Man"), Linda Hargrove ("Fallen Angel"), Pee Wee King ("Tennessee Waltz"), Harlan Howard ("I Fall to Pieces"), Kenny O'Dell ("Behind Closed Doors"), Marijohn Wilkin ("Long Black Veil"), Eddie Raven ("Country Green"), Dave Kirby ("Sidewalks of Chicago"), Dallas Frazier ("There Goes My Everything"), Roger Bowling ("Blanket on the Ground"), Bobby Braddock ("Her Name Is"), Rafe Van Hoy ("Golden Rings"), and Larry Butler ("Hey Won't You Play Another Somebody Done Somebody Wrong Song").

Cooperative Venture

"Songwriters' Night" is a major cooperative venture between the Nashville Songwriters Association International and public station WDCN. The Association unites and serves songwriters from all parts of the world. WDCN last year provided the program "Hill Country Sounds," telling the story of country music, for national distribution on the Public Broadcasting Service (PBS).

NASHVILLE REPORT

By RED O'DONNELL



■ Lynn Anderson guest-stars in Saturday's "Star-sky & Hutch" (ABC-TV). She plays a country music singer who is the object of threatening phone calls (in each city on tour) from a raspy-voiced nut. Yes, she also sings; but only one song, "Wrap Your Love All Around Your Man" . . . Brenda Lee, a 20-year veteran at age 32, confesses she still gets nervous before a performance. "I have butterflies before the show," said the MCA recording artist, "but now they fly in formation."

Singer Jesseca James (daughter of Conway Twitty) and her college student husband, Bruce Harris—who were wed this past Christmas Eve—announce an "addition" to their family. Please, no conclusion jumping! The addition is a dachshund puppy name "Jesse Von James" . . . Tommy Overstreet's new 40-foot highway cruiser (he means a bus) has several eye-catching signs on its front. One that really grabs the attention of females is "Paul Newman."

The Canadian National Academy of Recording Arts & Sciences calls its award "Junos." (The equivalent of our NARAS' Grammys.) Charley Pride's "Charley's Best" lp is nominated for one of the prizes in the International Top Selling Album category, a first for a country music artist. The lp, released only in Canada, sold more than 500,000 copies, so there's talk it'll go on the market in the good old U.S.A.

One of country music's few black female singers, Ruby Falls' career may be in sight of the light at the end of the tunnel, to coin a

(Continued on page 74)

McMeen-Lynch Inks Barnes and Rogers

■ NASHVILLE — The McMeen-Lynch Talent Agency, headed by John McMeen and Jack Lynch, has signed Republic Records artists Kathy Barnes and David Rogers to exclusive booking contracts.

The signings were celebrated recently at North Hollywood's Palomino Club where Barnes and Rogers appeared in a showcase performance.

Hank Williams 'Greatest' Gold

■ NEW YORK — "24 of Hank Williams Greatest Hits" on MGM Records, distributed and owned by Polydor, Inc., has been certified gold by the RIAA.

COUNTRY PICKS OF THE WEEK

SINGLE TAMMY WYNETTE, "LET'S GET TOGETHER) ONE LAST TIME" (B. Sherrill/G. Richey; Algee, BMI). Once again the lady has hit the mark with another tender ballad, sung as only she can sing it. Producer and songwriter Billy Sherrill substantiates his reputation. Look for it to go straight to the top. Epic 850349.

SLEEPER KATHY BARNES, "CATCH THE WIND" (Donovan; Southern, ASCAP). This pretty songstress has been coming on strong recently and scoring well on the charts. She's ready for the big time and this will undoubtedly be the tune to put her there. Great song—great delivery. Don't miss it. Republic IRDA 376.

ALBUM MICKEY NEWBURY, "RUSTY TRACKS." Definitely not your run-of-the-mill country album! This one's a beauty. Newbury has been flirting with commercial success for quite some time and has developed a considerable cult following but he has yet to be discovered by the masses. Here's his chance. ABC/Hickory 44002.



COUNTRY HOTLINE

By MARIE RATLIFF

■ **FEARLESS FORECAST:** Kathy Barnes takes the familiar "Catch The Wind" and gives it a breath of fresh air and a high velocity start to the top of the charts! A superb job that deserves frequent airing!

Don Gibson has a crackling start with "Fan The Flame, Feed The Fire" at KNIX, KDJW, KXLR, KKYX, WHOO, WJQS, WCMS and KTTS.

Brenda Lee's tour of "Ruby's Lounge" picking up fans at WONE, WGBG, WMAD, WINN, KFDI, KNIX, KENR, WJQS and KKYX. Ruby Falls' "Buck Dance" drawing audiences at WSLR, KVOO, WSLC and KDJW.



Kathy Barnes

LP Interest: Jim Brady at WHK and Mike Burger at WHOO are very vocal in their choice of "Higher and Higher" from Dolly Parton's "New Harvest — First Gathering." Marty Sullivan at KRMD favors "The Waltz You Saved For Me" from Merle Haggard's "The Roots of My Raising."

Monster Movers: Don Williams, Moe Bandy, Margo Smith.

John Denver has an early start on his second time around with "My Sweet Lady." Action reported this week at KCKC, KJJJ, KLAK, WHK, WIRE, KDJW, KWJJ, KNIX and WCMS.

Asleep at the Wheel has a good start in the southeastern markets; "The Trouble With Lovin' Today" moving at WINN (#37), WBAM and WGBG. Kathy and Larry Barnes' "If We Can't Do It Right" added at WSLC and KFDI.



Kenny Starr

Kenny Starr's "Me and the Elephant" continues to climb charts steadily; ditto for Johnny Carver's "Living Next Door to Alice."

The Darrell McCall-Willie Nelson duet continues to spread nationally with adds at WINN (#34), WIVK, KAYO, KTCR, WGBG and KKYX.

Karon Blackwell has an early start in southwestern markets with "Up To Now;" Robb Redmond's "Lunch Time Lovers" also moving in the southwest.

Stella Parton revives the Bob McDill/Don Williams song, "I'm Not That Good At Goodbye," that did well for Mary Kay James a few years ago, and promises to make it a chart contender all over again! Already added at KBOX, WGBG and KFDI.

SURE SHOTS

Ray Price — "Help Me"

Tammy Wynette — "Let's Get Together One Last Time"

Bobby Bare — "Look Who I'm Cheatin' On Tonight"

Crash Craddock — "Just A Little Thing"

LEFT FIELDERS

Billy Don Burns — "He's The One She's Living For"

Randy Barlow — "Kentucky Woman"

Charlie Tango — "He Ain't Country"

AREA ACTION

Gene Davis — "Fiddle Rag" (KBUL, KVOO)

Rene Sloan — "What Am I Living For" (WBAM)

Pal Rakes — "That's When The Lyin' Stops" (WINN)

Country Radio Seminar Awards Scholarships

■ NASHVILLE—The Country Radio Seminar, Inc. has awarded \$8,000 in broadcast scholarships across the nation, according to seminar president Tom McEntee.

The board of trustees for the seminar have asked Dr. Harold Baker, the director of broadcasting at Middle Tennessee State University, to implement and coordinate the total scholarship program. In recognition and appreciation for his services, two scholarships have been awarded on a continuing basis to Middle Tennessee State. Additionally, awards have been made at Seton Hall University, South Orange, N.J.; Texas Tech, Lubbock and the University of Nebraska at Lincoln.

Each \$2,000 grant is to a deserving broadcasting major who is entering the junior year with a high grade average and other standards of qualification. The money may be used as the student sees fit, up to \$500 per semester.

CMA Releases Radio Survey

■ NASHVILLE—The Country Music Association's Radio Station Survey for 1977 is now available at no charge to CMA members in all categories.

Listings

Conducted for the benefit of the country music industry, the survey breaks down country music stations throughout the United States and Canada by hours, lists the station manager and program director, the wattage and frequency, as well as the address and phone number of the facility. Also listed: all current CMA deejay members.

Compilation

The annual CMA Radio Station Survey is compiled from questionnaires sent to all commercial stations in the United States and Canada as listed in the latest Broadcasters Yearbook. It is available to non-members for \$25 per copy.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ KSON-FM in San Diego has switched to an easy listening country format under the new logo SUN-97FM, "where all the good songs have gone." With a blend of soft past country hits and easy country instrumentals, the new line-up is **Bob Chaney, Mason Smith, Ron Sylvester, Tom Henry, Creig Martin** and **Jeff Sattler**. **Ed Chandler** will program both AM and FM... **Mike Hoyer** of KFGO in Fargo passed along a full-page spread he received in the Fargo newspaper. One of the more complimentary ones seen... The Federation Of International Country Air Personalities (FICAP) will hold their regular board meeting on 3/17 at the Airport Hilton in Nashville immediately prior to the opening of the Country Radio Seminar... **Michele Tyler Shawn** now PD-ing at KBHS in Hot Springs, Ark... New studios are now in use at 100 kw Stereo KYKX, (Longview, Texas) and the new MD is **Dave Nelson**... The line-up at WJQS in Jackson, Miss. is **Art Reed, John Friskillo** (PD), **Dan Steele, Davis Haley** and **Ron Harrington**... **Timothy Adams** is the new PD at WNVY in Pensacola and MD duties are shared by **Dave Alan** and **Robb Murphy**.

Charles Warner, GM of WMAQ (Chicago), has been re-elected president of the Greater Chicago Association of Broadcasters running... **Don Dempsey** is the new MD at WSLR, replacing **Bob Fuller** in that position, and **Dude Walker** comes to the station replacing Fuller on the air. Walker is from WMAQ... **Deanne Crowe** now hosting the KNEW (Oakland) "Breaker 91" all-night show. She replaces **Bob Guerra**, who moves to 7-12... **Cy Russell** leaves WWOK (Miami) and buys into WGMA (Hollywood Fla.). Russell was with WWOK for eight years as GM... WDAF (Kansas City) will be giving away about a hundred grand in cash and prizes over the next few weeks as an introduction to the market as a newly formatted country station... **Judy Gayle** comes to WVOJ for the all-night show in Jacksonville.

KSOP in Salt Lake City is undergoing a format adjustment. In a letter, **Larry Hunter** says he's been released as PD and MD and the new music policy will be 80 percent oldies and 20 percent current chart singles with a list of 30. Hunter will be replaced by **Dale Lake**, coming from Sherman, Texas, and the MD duties will become those of **Joe Flint**. Hunter has been with the station 12 years, eight as PD... **Dale Eichor** and crew at KMWT (Fort Dodge) are paying some listeners' February heating bills — if they answer the phone by saying "KMWT is gonna keep me warm."

WITL (Lansing) presented the Bill Anderson Show and added guest **Don Williams** at their second charitable fund raising country concert. **Jim Walton**, PD, reports the turnout was the largest ever in

(Continued on page 74)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RAY PRICE—Columbia 3 10503

HELP ME (L. Gatlin; First Generation, BMI)

It's gospel, it's beautiful, it's soothing, it's moving and it's destined to be a charttopper. Penned by Larry Gatlin and sung as only Price could sing it. Help yourself.

GENE MacLELLAN WITH ANNE MURRAY—Capitol 4402

SHILO SONG (G. MacLellan; Beechwood, BMI)

At the end of the 2:22 you'll be wishing there was more of this intriguing cut. MacLellan and his self-penned tune carry the load, with Murray providing background harmony vocals. The title is a mystery—the song is a hit.

RAYBURN ANTHONY—Polydor 14380

LONELY EYES (B. McDill; Hall-Clement/Vogue, BMI)

Sparked by the deft production of Bobby Bare, this mid-tempo cut sounds like Anthony's best effort to date. The Bob McDill song is the perfect vehicle.

BILLY DON BURNES—4 Star 5 1029

HE'S THE ONE SHE'S LIVING FOR (B. D. Burnes; 4 Star, BMI)

The first single from this gifted singer/songwriter is a treat. This appealing waltz-type cut should launch an impressive new talent. Give it a listen.

PAULA KAY EVANS—Autumn IRDA 368

RUNNIN' OUT AGAIN (R. Mainegra/M. Blackford; Unart, BMI/United Artists, ASCAP)

There are some familiar licks throughout this peppy number, which serve to make it that much more interesting. The songstress should have a hit on her hands.

DICKEY LEE—RCA 10914

IF YOU GOTTA MAKE A FOOL OF SOMEBODY (R. Clark; Good Songs, BMI)

Crafty production and arrangement on a proven hit, and Lee's familiarity with both the country and pop fields help make this a standout.

CONNIE SMITH—Columbia 3 10501

THE LATEST SHADE OF BLUE (E. Raven; Milene, ASCAP)

Crying steel licks accent Smith's engaging vocal treatment of this haunting ballad. There should be no holding this one back.

DOTTIE WEST—UA 946

EVERY WORD I WRITE (R. Bowling/G. Richey/J. Crutchfield; Brougham Hall/Dixie Jane, BMI)

This one deserves a careful listen. The song changes pace at the end and the lady changes her mind about a proposed Dear John letter. All the makings of a hit here.

CHARLIE TANGO—MCA 40688

HE AIN'T COUNTRY (J. Mullins/R.A. Stamps, Jr.; Johnny Horton/Belldale, BMI)

The Twitty family has a way with names, to say the least. This is Conway's son and he doesn't sound like daddy on this cut, but he does sound good.

RITA REMINGTON—Platinum 150

DON'T LOVE ME HALF TO DEATH (F. Dycus/L. Kingston; Owe-Par, BMI)

Rita's sweet, carressing vocals find the perfect vehicle in this pleading ballad. Shelby Singleton's sparse production technique serves well.

KEN WESTON—Phone 2642

CALL ME A RIVER, CALL ME A TRAIN (G. Morgan; Pi-Gem, BMI)

From the prolific pen of Geof Morgan comes this toe-tapper about rolling on down the line. Sounds like a natural for the jukes.

THE MARSHALL TUCKER BAND—Capricorn 0270

HEARD IT IN A LOVE SONG (T. Caldwell, No Exit, BMI)

Country programmers should give this one a serious listen. It has the makings of a charttopper in any format.

RANDY BARLOW—Gazelle IRDA 381

KENTUCKY WOMAN (N. Diamond; Tallyrand, BMI)

Barlow's rendition of this Neil Diamond hit sounds like a shoe-in for the country playlists.

COUNTRY SINGLES PUBLISHERS LIST

A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL Bob Ferguson (Sweet Dreams/Arabella, BMI)	100	LOVE'S EXPLOSION Norro Wilson (Jidobi/Al Gallico, BMI)	75
A MANSION ON THE HILL Jim Fogelsong (Milene, ASCAP)	97	LOVING ARMS Jim Malloy & David Malloy (Almo, ASCAP)	31
ADIOS AMIGO Billy Sherrill (Al Gallico, Algee, BMI)	15	LOVIN' ON Ray Ruff, Bill Browder, Jr. & Jack Gilmer (Ben Peters, BMI)	61
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP/Ocean, BMI)	34	LUCILLE Larry Butler (Brougham Hall/Andite Invasion, BMI)	10
ALL THE SWFET Johnny MacRae (Combine, BMI/Music City, ASCAP)	52	ME AND THE ELEPHANT Snuffy Miller (Youngun, BMI)	42
ANYTHING BUT LEAVING Fred Foster (First Generation, BMI)	38	MIDNIGHT ANGEL Tom Collins (Music City, ASCAP)	46
AUDUBON Don Sears, Chip Davis (American Gramophone, SESAC)	66	MOCKINGBIRD HILL Stan Silver (Southern, ASCAP)	25
BLUE EYES CRYING IN THE RAIN Lewis Willis (Milene, ASCAP)	69	MOODY BLUE Felton Jarvis (Screen Gems Columbia/Sweet Glory, BMI)	4
BLUEST HEARTACHE OF THE YEAR A. V. Mittelstedt (Publicare, ASCAP)	77	MR. HEARTACHE George Richey (Pi Gem, BMI)	95
CHEATIN' OVERTIME Snuffy Miller (Hello Darlin', SESAC)	47	MY MOUNTAIN DEW Chet Atkins (Charlie Rich, BMI)	32
CHEROKEE FIDDLE Michael Murphey & Jeff Guercio (Mystery, BMI)	58	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	92
CRAZY Peter Asher (Tree, BMI)	11	NEAR YOU Billy Sherrill (Supreme, ASCAP)	27
DADDY, THEY'RE PLAYING A SONG ABOUT YOU Steve Stone (Welback, ASCAP/ATV, BMI)	72	NEW KID IN TOWN Bill Szymczyk (publisher not listed)	56
DANCING THE NIGHT AWAY Barry Burton (Fourth Floor/Rick Hall, ASCAP)	98	OUT OF MY MIND Marcie & Marcy Cates (Sound Corp., ASCAP)	59
DESPERADO Jerry Kennedy (WB/Kicking Bear, ASCAP)	7	PAPER ROSIE Russ Reeder (Doubleday/Quality, BMI)	19
DON'T BE ANGRY Stan Silver (Acuff-Rose, BMI)	67	PLAY GUITAR PLAY Owen Bradley (Twitty Bird, BMI)	45
DON'T THROW IT ALL AWAY Jerry Bradley & Charley Pride (Famous, ASCAP)	17	POOR SIDE OF TOWN Johnny Howard & Charlie Fields (Johnny Rivers, BMI)	99
EASY LOOK Billy Sherrill (Tree, BMI)	18	RIDIN' RAINBOWS Jerry Crutchfield (Paddle Wheel/Dixie Jane, ASCAP/BMI)	40
EVERY BEAT OF MY HEART Gene Kennedy (Fort Knox, BMI)	44	RIGHT TIME OF THE NIGHT Jim Price (American Broadcasting, ASCAP)	60
GET CRAZY WITH ME Ray Stevens (Ray Stevens, BMI)	65	SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP)	36
GOOD 'N' COUNTRY Dave Burgess (Singletree, BMI)	39	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE Bob Ferguson (Don Kirshner/Songs, ASCAP)	41
HEART HEALER Mel Tillis, Jimmy Bowen & John Virgin (Sawgrass, BMI)	1	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	2
HE'LL PLAY THE MUSIC Owen Bradley (Ash Valley/Forrest Hills, ASCAP/BMI)	20	SEMOLITA Chet Atkins & Jerry Reed (September, ASCAP)	68
IF LOVE WAS A BOTTLE OF WINE Ron Chancy (Tree, BMI)	9	SHE'S GOT YOU Owen Bradley (Tree, BMI)	30
IF THERE EVER COMES A DAY Tommy Hill (Power Play, BMI)	86	SHE'S JUST AN OLD LOVE TURNED MEMORY Jerry Bradley (Chess, ASCAP)	5
I HAVE A DREAM I HAVE A DREAM Jim Fogelsong (House of Bryant, BMI)	94	SHE'S PULLING ME BACK AGAIN Eddie Kilroy (Jack & Bill, ASCAP)	26
I JUST CAME TO COUNT THE MEMORIES Walter Haynes (Contention, SESAC)	16	SLIDE OFF YUR SATIN SHEETS Billy Sherrill (Rose Bridge, BMI)	29
I LEFT MY HEART IN SAN FRANCISCO Glenn Sutton (General, ASCAP)	87	SOME BROKEN HEARTS NEVER MEND Don Williams (Maplehill & Vogue, BMI)	64
I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD Dave Burgess (Singletree, BMI)	21	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	8
I'M LIVING A LIE Chip Young (Vogue/Maple Hill, BMI)	53	STRAWBERRY CURLS Billy Sherrill (United Artists, ASCAP)	80
I'M NOT EASY Larry Butler (Hotel, ASCAP)	23	SUNDAY SCHOOL TO BROADWAY Tom Catalano (Mandy, ASCAP)	48
I'M SAVIN' UP SUNSHINE Bill Walker (Wiljex, ASCAP)	90	SWEET CITY WOMAN Ron Chancey (Covered Wagon, ASCAP)	62
I'M SORRY FOR YOU, MY FRIEND Ray Baker (Fred Rose, BMI)	70	TEXAS ANGEL Jerry Kennedy (Jack & Bill, ASCAP)	43
I NEED YOU ALL THE TIME Owen Bradley (House of Bryant, BMI)	79	THE FEELING'S RIGHT Johnny Morris (Jack & Bill, ASCAP)	54
IT COULDN'T HAVE BEEN ANY BETTER Billy Sherrill (Blue Echo, ASCAP)	14	THE LAST GUNFIGHTER BALLAD Charlie Bragg & Don Davis (Sunbury, ASCAP)	71
IT'S NOT SUPPOSED TO BE THAT WAY Roy Dea (Willie Nelson, BMI)	96	THE MOVIES Jerry Kennedy (American Cowboy, BMI)	12
I'VE GOT YOU (TO COME HOME TO) Bill Walker (Wiljex, ASCAP)	63	THERE SHE GOES AGAIN Norro Wilson (Al Gallico, BMI)	6
JUST A LITTLE THING Ron Chancey (Ray Stevens, BMI)	78	TORN BETWEEN TWO LOVERS Peter Yarrow & Barry Beckett (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	3
LATELY I'VE BEEN THINKING TOO MUCH LATELY Ron B'edsoe & D. A. Coe (Showfor, BMI)	74	TRYIN' TO FORGET ABOUT YOU C. Black & D. Byrd (House of Bryant, BMI)	89
LAY SOMETHING ON MY BED BESIDES A BLANKET Larry Rogers, G. C. Scafe, D. Hogan (Julep/Partner, BMI)	83	TWO LESS LONELY PEOPLE Norro Wilson (Vogue, BMI)	37
LET MY LOVE BE YOUR PILLOW Tom Collins & Ronnie Milsap (Chess, ASCAP)	50	UNCLOUDY DAY Arif Mardin (Willie Nelson, BMI)	28
LET ME LOVE YOU ONCE BEFORE YOU GO Billy Sherrill (Almo, ASCAP/Peso, BMI)	84	VEGAS Bobby Bare & Bill Rice (Evil Eye, BMI)	49
LIARS ONE, BELIEVERS ZERO Buddy Killen (Tree, BMI)	35	WAITIN' AT THE END OF YOUR RUN Dean Kay & Mac Curtis (Jack & Bill, ASCAP)	88
LILY DALE Darrell McCall & Buddy Emmons (Four Star, BMI)	93	W-ISPERS Eddie Kilroy (Chappell & Co., ASCAP)	51
LITTLE THINGS MEAN A LOT Gene Kennedy (Leo Feist, ASCAP)	85	W-Y LOVERS TURN TO STRANGERS George Richey (Harline, BMI)	57
LIVIN' HER LIFE IN A SONG Prod. not listed (100 Oaks, BMI)	76	WORLD FAMOUS HOLIDAY INN Norro Wilson (Blue Book, BMI)	91
LIVING NEXT DOOR TO ALICE Ron Chancey (Chinnichap, Island, BMI)	81	WR P YOUR LOVE ALL AROUND YOUR MAN Glenn Sutton (Starship, ASCAP)	22
LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) The General & Tommy Overstreet (Tommy Overstreet, SESAC)	73	YESTERDAY'S GONE Gary S. Paxton (Pax House, BMI)	55
LOVE DOESN'T LIVE HERE ANYMORE A. V. Mittelstedt (Blue Echo, ASCAP)	82	(YOU NEVER CAN TELL) C'EST LA VIE Brian Ahern (Arc, BMI)	33
		YOU'RE FREE TO GO George Richey (Intersong USA, ASCAP)	13
		YOUR PRETTY ROSES CAME TOO LATE Jim Vinneau (Jack & Bill, ASCAP)	24



THE COUNTRY ALBUM CHART

MARCH 12, 1977

MAR. 12	MAR. 5		WKS. ON CHART
1	1	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	7
2	2	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	13
3	4	VISIONS DON WILLIAMS—ABC Dot DOA 2064	5
4	5	RONNIE MILSAP LIVE—RCA APL1 2043	15
5	3	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	12
6	6	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	22
7	7	THE COUNTRY AMERICA LOVES THE STATLER BROTHERS—Mercury SRM 1 1125	6
8	8	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	6
9	9	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	17
10	10	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	9
11	13	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	14
12	12	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	19
13	14	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	19
14	15	BEST OF GLEN CAMPBELL—Capitol ST 11577	16
15	11	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	35
16	18	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	58
17	19	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	28
18	16	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	14
19	25	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	5
20	27	BEST OF DONNA FARGO—ABC Dot DO 2075	3
21	21	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	13
22	23	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	8
23	55	NEW HARVEST... FIRST GATHERING DOLLY PARTON—RCA APL1 2188	2
24	30	ME AND McDiLL BOBBY BARE—RCA APL1 2079	5
25	26	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	59
26	20	GILLEY'S SMOKIN' MICKY GILLEY—Playboy PB 415	17
27	47	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	2
28	29	YOU AND ME TAMMY WYNETTE—Epic KE 34289	23
29	31	GREAT MOMENTS AT THE GRAND OLE OPRY VARIOUS ARTISTS—RCA CPL2 1904	4
30	38	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	3
31	34	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	55
32	43	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	3
33	—	I'M SORRY FOR YOU, MY FRIEND MOE BANDY—Columbia KC 34443	1
34	40	BEST OF FARON YOUNG—Mercury SRM 1 1130	4
35	44	JOHNNY DUNCAN—Columbia KC 34442	3
36	48	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	2
37	32	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	20
38	17	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	28
39	39	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	87
40	35	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	22
41	64	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	2
42	42	BEST OF DOLLY PARTON—RCA APL1 1117	42
43	—	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468	1
44	41	20-20 VISION RONNIE MILSAP—RCA APL1 1666	42
45	45	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	74
46	59	FOUR BILLY SWAN—Columbia PZ 34473	2
47	60	TAKE ME CHARLIE RICH—Epic KE 34444	2
48	65	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	2
49	61	HEART HEALER MEL TILLIS—MCA 2252	2
50	50	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	37
51	—	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	1
52	51	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	7
53	56	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990	3
54	49	MIKE LUNSFORD—Starday SD 969 X	4
55	37	HIGH TIME LARRY GATLIN—Monument MC 6644	13
56	22	TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353	21
57	28	DAVE & SUGAR—RCA APL1 1818	26
58	46	BILL MONROE SINGS BLUEGRASS, BODY AND SOUL—MCA 2251	4
59	66	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	2
60	33	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	27
61	24	EL PASO CITY MARTY ROBBINS—Columbia KC 34308	28
62	52	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	27
63	36	AFTER THE LOVIN' ENGELBERT HUMPERDINCK—Epic PE 34381	7
64	54	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	15
65	57	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	16
66	53	SPIRIT JOHN DENVER—RCA APL1 1694	26
67	58	WELCOME TO MEL TILLIS COUNTRY MEL TELLIS—MGM MG1 5022	16
68	62	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	29
69	63	KENNY ROGERS—United Artists LA689 G	18
70	69	TEDDY BEAR RED SOVINE—Starday SD 968 X	35
71	68	DANCE PURE PRAIRIE LEAGUE—RCA APL1 2924	13
72	71	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	24
73	67	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	19
74	70	CHET ATKINS AND FRIENDS—RCA APL1 1985	13
75	74	SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SWS 3301	17

American Management Signs Johnny Duncan

■ NASHVILLE—Jim Wagner, president of American Management, has announced the signing of Columbia recording artist Johnny Duncan to an exclusive booking agreement.

Wagner stated that he will use every facility available to further Duncan's career, including the booking of college engagements and securing maximum television exposure.

Bray Joins CMI

■ NASHVILLE — Charlene Bray has been appointed public relations director for the newly-formed Celebrity Management, Inc., according to an announcement from Bob Bray, president of Nashville-based CMI.

Duties

Ms. Bray, former publicist for Top Billing, joined CMI March 1, and will coordinate publicity and promotion campaigns for CMI, its artist roster and other clients.

Country Radio *(Continued from page 72)*

Lansing for a benefit-type show. Don Davis has joined the station, coming from WJVA (South Bend). . . Jim Clemens at WPLO (Atlanta) is in need of a morning man to replace Jim Tyler, who has moved to WDAF (K.C.). If you're looking, try some of these: Dene Hallam needs a morning man at WFEC in Harrisburg, Pa.; tapes and resumes to Nancy Turner for an MD/personality opening at WJVA (South Bend); Miller Ganey at WTOG, 100 kw FM in Savannah, needs a good country communicator; WWOK in Miami needs a PD.

Please send all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Nashville Report *(Continued from page 71)*

cliche. Ruby opens with Tommy Cash & his Tomcats next Thursday in the Fiesta Room of Las Vegas' Fremont Hotel. Ruby also is tentatively set to make her debut as a guest on the Grand Ole Opry. "And," she admits, "I'm already nervous about that opportunity."

Adds Ruby happily: "Looks like I won't be able to deduct my entertainment as a dependent this year!"

Today (7) marks 16th anniversary of Jack Anglin's death in a local automobile accident. He was a member of the Johnny (Wright) & Jack vocal duo. (Two days previously Grand Ole Opry regulars Patsy Cline, Cowboy Copas and Hawkshaw Hawkins had died in a plane crash near Camden, Tenn., about 80 miles from Nashville.)

Dolly Parton isn't going to do her syndicated TV series next season for producers Show Biz, Inc. of Nashville. Dolly's management firm—Gallin-Katz-Cleary of Hollywood—has notified Show Biz she isn't going to be available after her current 26 shows are aired. The program is sold in 132 markets and ratings are okay, says co-producer Reg Dunlap.

Meanwhile, Show Biz is working on a weekly half-hour series with Marty Robbins—called "Marty Robbins' Showcase." "We did a pilot and every station programmer we screened it for was (is) enthusiastic about its possibilities," Dunlap said. "Marty wants to do it and I'd say it has an excellent chance of being on the air (via syndication) next fall."

Birthdaying: Mickey Gilley, Johnny Dollar, steel guitarist Jerry Byrd, Jethro (Kenneth Burns), Ralph Emery, Jan Howard, Liz Anderson, Leon Rhodes, Billy Golden and Gary Buck.

Truck driving song singer Dave Dudley checks out today on 10-day tour of Australia. It is Dave's first trip "down under" as a civilian. While he's in that part of the world, he hopes to visit some of the ports he toured while in Uncle Sam's Navy.

Singer Stoney Edwards is still scouting through Texas (his home state) in an effort to sign musicians for his all-black country music band. "I thought it would be relatively easy," said the Capitol recording artist, "but it isn't."

Ronnie Blackwell is a newcomer to Capitol's country music roster. He is a discovery of Porter Wagoner—who has discovered and developed some winners—and Ronnie's sessions will be produced by the lanky man from West Plains (Missouri, not Georgia).

A quickie from Jim Pelton: "Charly McClain (Epic) sings 'Lay Something On My Bed Besides A Blanket.' Wonder if she means something like 'Satin Sheets?'"

World of Country, a new Phoenix-based booking-promotion operation, has lined up what it considers the "biggest country music show in Arizona history." The extravaganza is set for May 14-15 at Tempe Stadium (near Phoenix), which seats 26,000. Entertainers slated to appear include Ronnie Milsap, Donna Fargo, Faron Young, Mel Street, Johnny Paycheck, Hank Williams, Jr., The Earl Scruggs Revue, Asleep at the Wheel and others. Oh yes, it'll be co-emceed by Merle Kilgore and Bud Kockler.

What's the first sign of Spring?

It starts to get hot.
Well, at Columbia Records Nashville,
Spring arrived a little early
this year.

RECORD WORLD

- 13* SONNY JAMES "You're Free to Go"
- 14* JOHNNY DUNCAN "It Couldn't Have Been Any Better"
- 15* MARTY ROBBINS "Adios Amigo"
- 22 LYNN ANDERSON "Wrap Your Love All Around Your Man"
- 70* MOE BANDY "I'm Sorry For You My Friend"
- 71 JOHNNY CASH "The Last Gunfighter Ballad"
- 74* DAVID ALLAN COE "Lately I've Been Thinkin' Too Much Lately"
- 80 FREDDY WELLER "Strawberry Curls"
- 84* BARBARA FAIRCHILD "Let Me Love You Once Before You Go"
- 93* DARRELL McCALL/WILLIE NELSON "Lily Dale"

**Don't wait. Warm up with us.
Columbia Records, Nashville**

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THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
MAR. 12	MAR. 5		
1	4	HEART HEALER MEL TILLIS MCA 40667	9
2	2	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	13
3	1	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638	10
4	3	MOODY BLUE ELVIS PRESLEY/RCA PB 10857	12
5	10	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	7
6	6	THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316	12
7	8	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	9
8	12	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	7
9	9	IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC Dot DOA 17672	12
10	16	LUCILLE KENNY ROGERS/United Artists XW929 Y	7
11	5	CRAZY LINDA RONSTADT/Asylum 45361	14
12	13	THE MOVIES STATLER BROTHERS/Mercury 73877	9
13	17	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	7
14	21	IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474	6
15	28	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	6
16	18	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671	8
17	23	DON'T THROW IT ALL AWAY DAVE & SUGAR/ RCA PB 10876	5
18	20	EASY LOOK CHARLIE RICH/Epic 8 50328	6
19	32	PAPER ROSIE GENE WATSON/Capitol 4378	7
20	25	HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668	8
21	22	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343	10
22	24	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	8
23	26	I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	7
24	29	YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371	9
25	33	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	5
26	35	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	4
27	11	NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314	14
28	7	UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453	14
29	38	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	5
30	44	SHE'S GOT YOU LORETTA LYNN/MCA 40679	3
31	40	LOVIN' ARMS SAMMI SMITH/Elektra 45374	6
32	19	MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859	9
33	46	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	3
34	27	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	10
35	15	LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661	15
36	39	SAM OLIVIA NEWTON-JOHN/MCA 40670	7
37	14	TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297	14
38	58	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	3
39	30	GOOD N' COUNTRY KATHY BARNES/Republic IRDA 338	12
40	31	RIDIN' RAINBOWS TANYA TUCKER/MCA 40650	12
41	34	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822	17
42	51	ME AND THE ELEPHANT KENNY STARR/MCA 40672	6
43	54	TEXAS ANGEL JACKY WARD/Mercury 73880	6
44	43	EVERY BEAT OF MY HEART PEGGY SUE/Door Knob 6021	8
45	65	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	2
46	37	MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17688	13
47	52	CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674	6
48	50	SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375	6
49	36	VEGAS BOBBY & JEANNIE BARE/RCA PB 10852	11
50	41	LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843	16



51	42	WHISPERS BOBBY BORCHERS/Playboy 6092	14
52	56	ALL THE SWEET MEL McDANIEL/Capitol 4373	8
53	66	I'M LIVING A LIE JEANNE PRUETT/MCA 40676	4
54	69	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	3
55	71	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	2
56	48	NEW KID IN TOWN EAGLES/Asylum 45373	11
57	45	WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363	15
58	55	CHEROKEE FIDDLE MICHAEL MURPHEY/Epic 8 50319	8
59	59	OUT OF MY MIND THE CATES SISTERS/Caprice 2030	6
60	74	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	4
61	75	LOVIN' ON T. G. SHEPPARD/Hitsville 6053	2
62	63	SWEET CITY WOMAN JOHNNY CARVER/ABC Dot DOA 17675	6
63	76	I'VE GOT YOU (TO COME HOME TO) DON KING/Con Brio 116	3

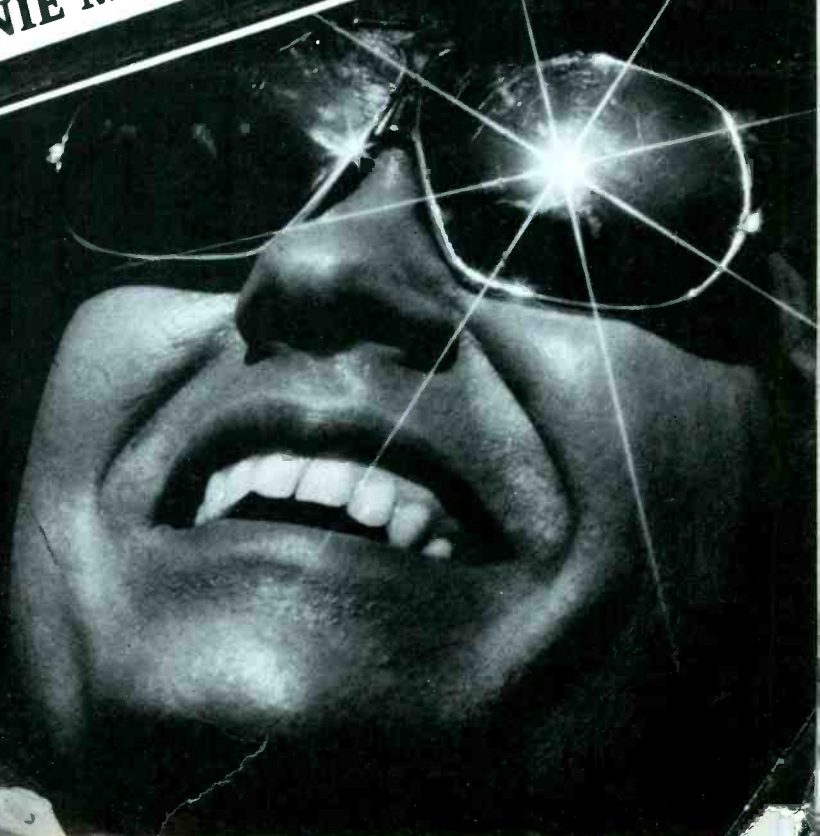
CHARTMAKER OF THE WEEK

64	—	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS ABC Dot DOA 17683	1
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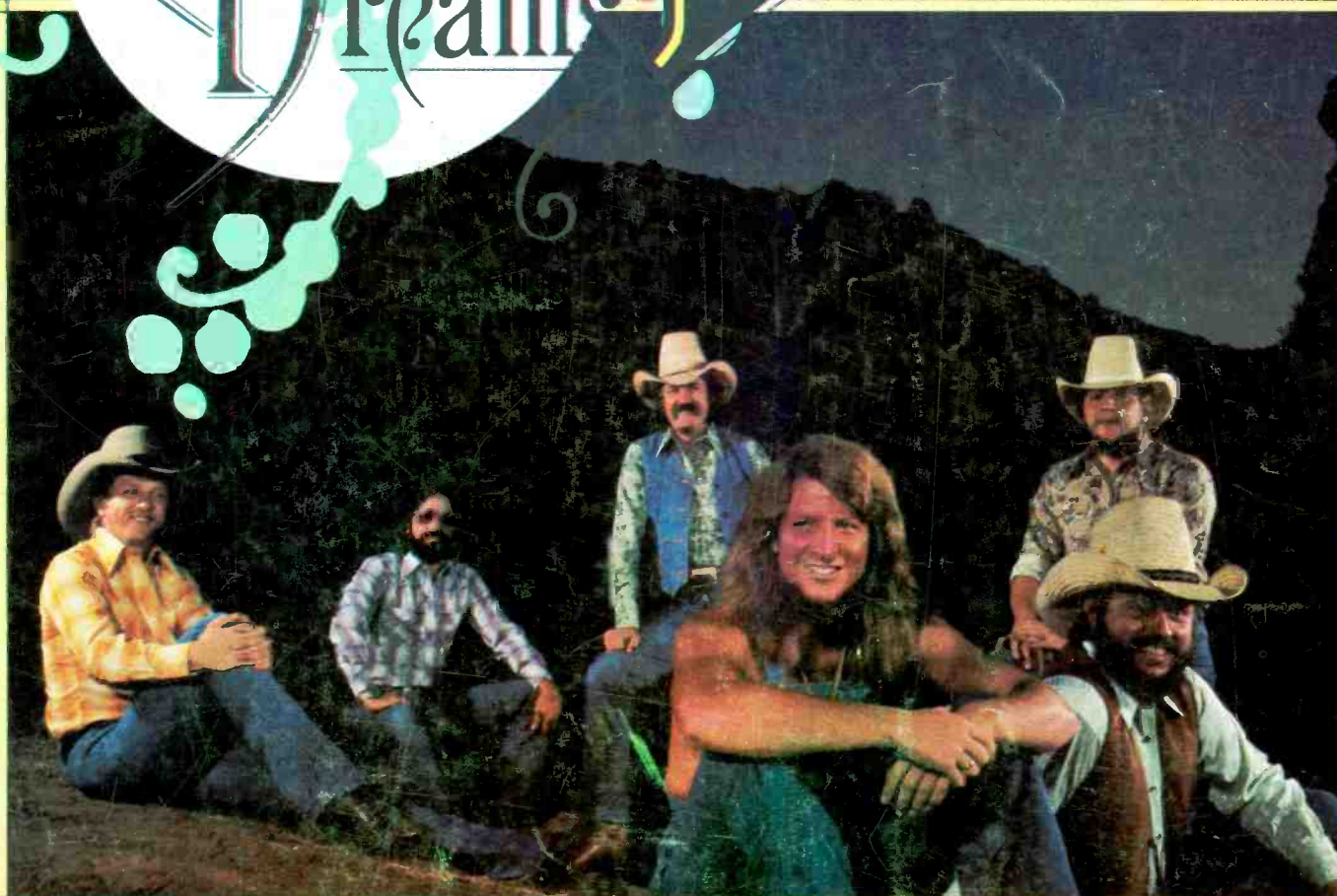
65	68	GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318	5
66	81	AUDUBON C. W. McCALL/Polydor PD 14377	3
67	61	DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660	21
68	80	SEMOLITA JERRY REED/RCA PB 10893	2
69	70	BLUE EYES CRYING IN THE RAIN ACE CANNON/Hi 2313	4
70	—	I'M SORRY FOR YOU, MY FRIEND MOE BANDY/ Columbia 3 10487	1
71	77	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483	3
72	78	DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049	4
73	73	LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136	9
74	84	LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	4
75	—	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	1
76	79	LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 1014	5
77	90	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389	2
78	—	JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DOA 17682	1
79	91	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	2
80	87	STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482	2
81	—	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DOA 17685	1
82	86	LOVE DOESN'T LIVE HERE ANYMORE RANDY CORNOR/ ABC Dot DOA 17676	3
83	89	LAY SOMETHING ON MY BED BESIDES A BLANKET CHARLY McCLAIN/Epic 8 50388	2
84	—	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	1
85	85	LITTLE THINGS MEAN A LOT LINDA CASSIDY/Cin Kay 115	5
86	97	IF THERE EVER COMES A DAY MIKE LUNSFORD/Starday SD 149	2
87	—	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DOA 17684	1
88	95	WAITING AT THE END OF YOUR RUN AVA BARBER/ Ranwood 1071	4
89	92	TRYIN' TO FORGET ABOUT YOU CRISTY LANE/LS 110	3
90	—	I'M SAVIN' UP SUNSHINE DALE McBRIDE/Con Brio 117	1
91	94	WORLD FAMOUS PARADISE INN BUCK OWENS/ Warner Bros. WBS 8316	4
92	—	MY SWEET LADY JOHN DENVER/RCA PB 10911	1
93	—	LILY DALE DARRELL McCALL & WILLIE NELSON/ Columbia/Lone Star 3 10480	1
94	47	I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667	13
95	98	MR. HEARTACHE SUSAN RAYE/United Artists XW934 Y	2
96	72	IT'S NOT SUPPOSED TO BE THAT WAY STEVE YOUNG/ RCA PB 10868	8
97	53	A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666	15
98	—	DANCING THE NIGHT AWAY AMAZING RHYTHM ACES/ ABC 12242	1
99	62	POOR SIDE OF TOWN BOBBY WAYNE LOFTIS/ Charta 104 (NSD)	8
100	67	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL VERNON OXFORD/RCA PB 10872	7

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Carolina
Dreams



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