

RECORD WORLD

6-7-77
DAVID PELOSO
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CANTON, OH 44714
74



Who In The World:
Jefferson Airplane/Starship

HITS OF THE WEEK

SINGLES

WINGS, "MAYBE I'M AMAZED" (prod. by Paul McCartney) (writer: McCartney) (Maclen, BMI) (3:43). The song dates back to McCartney's first solo album, but this "Wings Over America" track marks its first release as a single. Already a classic and familiar track, this version comes without the false ending. You'll be amazed, too. Capitol SPRO 8571.

GORDON LIGHTFOOT, "RACE AMONG THE RUINS" (prod. by Lenny Waronker & Gordon Lightfoot) (writer: Gordon Lightfoot) (Moose, CAPAC) (3:17). Lightfoot solidified his massive following by riding up the chart with "The Wreck of the Edmund Fitzgerald." This follow-up features an emotive reading underpinned by his acoustic guitar. Reprise 1380 (WB).

BOBBY GOLDSBORO, "ME AND THE ELEPHANTS" (prod. by Bobby Goldsboro) (writer: B. Whitehead) (Younggun, BMI) (2:53). Goldsboro is very much at ease with ballads such as this. Here he conveys a sense of warmth and emotion with a sentimental tale. It's already beginning to establish a solid pop and easy listening base. Epic 8 50342.

CANDI STATON, "A DREAMER OF A DREAM" (prod. by Bob Monaco) (writer: Allen Toussaint) (Warner-Tamerlane/Marsaint, BMI) (3:20). The "Young Hearts Run Free" gal is back in top form with a sultry production to go along with this Allen Toussaint composition. Her charm is infectious and could send the song to the top. Warner Brothers 8320.

ELTON JOHN, "BITE YOUR LIP (GET UP AND DANCE!)" (prod. by Gus Dudgeon) (writers: Elton John-Bernie Taupin) (Big Pig/Leeds, ASCAP) (3:37). Elton's raving disco-styled number from the "Blue Moves" album has been edited and given a Tom Moulton mix for maximum danceability. No doubt it'll rocket him to the top once again. MCA/Rocket 40677.

ROD STEWART, "THE FIRST CUT IS THE DEEPEST" (prod. by Tom Dowd) (writer: Cat Stevens) (Duchess, BMI) (3:19). Stewart's first WB solo single to crack the national top 40 became one of the biggest songs of the year. The follow-up is another love ballad, this time penned by Cat Stevens back in the sixties. Watch for another rapid chart ascent. WB 8321.

BARRY WHITE, "I'M QUALIFIED TO SATISFY YOU" (prod. by Barry White) (writer: Barry White) (Sa-Vette/January, BMI) (3:08). White has gotten down to basics in his production, sidestepping some of the cliches and excesses. The third single from the "Is This Whatcha Wont" album, it should be the one to do it for the Maestra. 20th Century 2328.

ANDREA TRUE CONNECTION, "YOU GOT ME DANCING" (prod. by Gregg Diamond) (writer: Gregg Diamond) (Buddah/Diamond Touch/MRI, ASCAP) (3:40). People who have been asking for "more, more, more" from Andrea True should be satisfied with this new number penned and produced by Gregg Diamond. A lively dancing beat. Buddah 564.

ALBUMS

PINK FLOYD, "ANIMALS." Returning modestly to the freer forms of its earlier albums and playing up the instrumental (rather than the sound effects) component of the group's overall sound, Pink Floyd once again strikes a powerful pose commenting on contemporary society. Production, engineering and package are equally sophisticated. Columbia JC 34474 (7.98).

QUINCY JONES, "ROOTS." The phenomenal eight-part television serialization of the Alex Haley book is the inspiration and source for the latest Quincy Jones set. Much of the music was composed by Jones for the production; some carries the themes he developed a few steps further. Letta Mbulu and Lou Gossett are among the featured artists. A&M SP-4626 (6.98).

ISAAC HAYES & DIONNE WARWICK, "A MAN AND A WOMAN." A live performance recorded at the Fabulous Fox, Atlanta, Georgia. The material on the four-sided double album leans more toward contemporary pop standards ("Feelings," etc.) than to soul, though "Body Language" and "Chocolate Chip" more than represent that realm. ABC AB-996-2 (8.98).

"STALLION." A band that calls Denver home (originally hailing from Chicago), Stallion has an excellent multi-part harmony sound that suits its western-oriented lyrics perfectly. The individual tracks are nicely defined with "I'm So Glad That I Found You," "Funny Thing" and "Loving You" helping forge an identity. Casablanca NBLP 7040 (6.98).



The Twelve Inches You've Been Waiting For...

The compatible 12", 33 1/3 stereo single



"Love in C Minor"
Frankie Crocker's
Heart & Soul
Orchestra

"Winter Melody"
Donna Summer
The First Lady of Love



from Casablanca Record & FilmWorks, Inc.



RECORD WORLD

CBS Beginning of the Year Meetings Stress Central Core Marketing Thrust

By BARRY TAYLOR

■ ATLANTA — CBS Records concluded its fourth annual beginning-of-the-year marketing meetings last weekend (30) here, announcing four new label acquisitions (see *RW*, 2/5/77), stressing its development of a "central core marketing system" and showcasing a total of 25 newly signed artists.

The four day meetings which

'Star Is Born' LP Solidifies Chart Lead

By LENNY BEER

■ The soundtrack from "A Star Is Born" (Columbia) is proving to be a more and more powerful item each week. Sales reports picked up considerably on this album, and it outdistanced its competition by a significant margin this week. It is now after the recent record for consecutive weeks at

the top by a chart analysis soundtrack set in 1974 by "The Sting" at four. The other album with a shot at the top is still the

(Continued on page 6)

were held at the Omni International Hotel brought together over 550 CBS personnel from New York, Los Angeles and Nashville, its various branches, and a contingent from CBS International in addition to artists, managers and press.

"Everyone came into these meetings with tremendous enthusiasm because of our achievements last year," Bruce Lundvall, president, CBS Records Division commented last week. "We left Atlanta knowing the steps we must take to reach the high goals we have set for 1977."

The week's activities com-

(Continued on page 16)

Price Fixing Seen as L.A. Probe Target

By SAM SUTHERLAND

■ LOS ANGELES — Despite speculation that the current Federal Grand Jury probe here may be directed at a single network record company subsidiary, new developments in the continuing spread of subpoenas originating from the U. S. District Court, Central District, State of California, increasingly point to price fixing throughout the industry as the probe's chief target.

In New York, *RW* learned that the National Association of Record Merchandisers (NARM) has been issued a subpoena by the investigating office. "NARM has received the subpoena and is going to comply with it," NARM president Jules Malamud

told *RW*. "It's now in the hands of our attorney, and that's all I can say about it."

Meanwhile, at week's end there were conflicting reports on the magnitude of the probe thus far. With the initial hearings in the case scheduled for March 16, many observers suggested that new subpoenas would be forthcoming; of those labels and retailers contacted, there were several discrepancies regarding the types of manufacturing, marketing and retailing operations being approached.

At least two majors denied the receipt of any subpoenas to date, although unconfirmed reports indicated that their distribution organizations had been

(Continued on page 18)

RIAA Urges Postal Study Commission To Preserve the Fourth-Class Rate

By MICHAEL SHAIN

■ WASHINGTON — The Recording Industry Association Of America is urging a special Postal Service study commission to abandon the idea of a break-even Post Office system, and to preserve the tax-subsidized fourth-

class rate. The special fourth-class service is used extensively by record clubs and mail order record companies advertising on TV and radio. In 1974, a Postal Service study found, the government paid nearly \$50 million— or 15 cents per piece—to make up the special fourth-class deficit.

Congressional Report

The postal study commission is currently preparing a report for Congress on how the semi-autonomous Postal Service might be overhauled. It's reported due this spring (*RW*, 2/5/77). The

(Continued on page 46)

RCA Will Keep N.Y. Studios Open

■ NEW YORK — RCA Records has announced that it has concluded negotiations with NABET and that its New York recording studio complex will remain open.

The announcement was made by Ed Scanlon, division vice president, industrial relations, who said: "We are pleased that our negotiations with NABET have concluded with a new labor agreement and that we shall now be able to continue operations at our studios in New York."

"The lengthy negotiations required the efforts of both NABET and RCA Records to resolve several serious economic problems.

(Continued on page 48)

National Public Radio Reaches Crucial Stage of Development

By IRA MAYER

■ WASHINGTON, D.C.—In May, the members of National Public Radio and the Association of Public Radio Stations will be asked to vote on a proposal that would unite the two agencies. Proponents of the reorganization, which has already been approved by the boards of directors of both NPR and APRS, feel that the move would

News

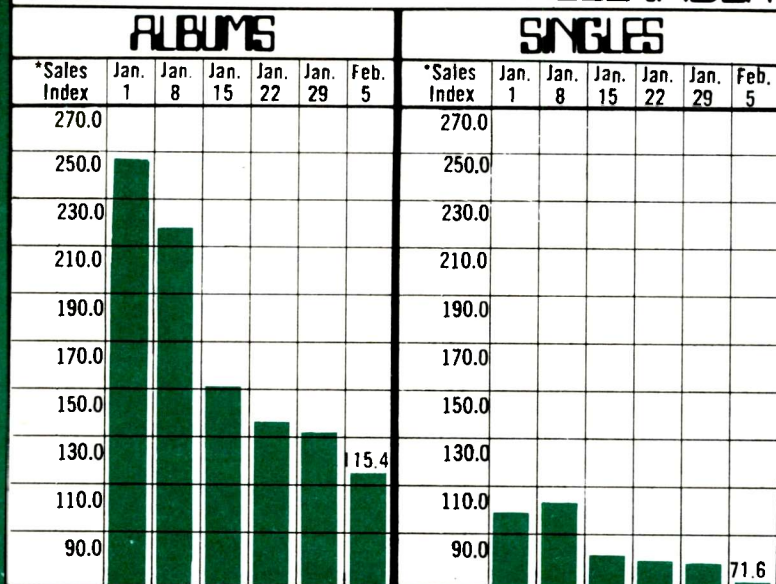
foster a sense of unity within the system itself, consolidate the services available to member stations, help

Analysis

establish greater public awareness of public radio through increased promotion and publicity efforts and, according to NPR president Lee Frischknecht, effectively answer the question for those outside the industry as to "who speaks for public

(Continued on page 37)

THE RECORD WORLD SALES INDEX



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

Jerry Bradley Keys RCA Country Success To Progressive Music, Nashville Autonomy

By IRA MAYER

■ NEW YORK—"I was pleasantly surprised when 'The Outlaws' album reached a half million units," said RCA division VP, Nashville operation, Jerry Bradley. "But I was overwhelmed when it went over the million mark."

Bradley, who succeeded Chet Atkins at the helm of RCA's Nashville operation, is rightly proud of the accomplishment. Not only is "The Outlaws" album the first platinum country lp, but it is representative of both the musical and business sides of the company's country outlook.

Bradley is a staunch advocate of the "modern" or "progressive" country sound, having helped launch the careers of Ronnie Milsap, Gary Stewart, Dave and Sugar, Steve Young and Guy Clark, among others, and having helped propel the careers of Waylon Jennings, Dolly Parton and Chet Atkins to new heights; Bradley, however, is also responsible for gaining autonomy for the Nashville operation.

"I attribute a lot of our success over the last three years, including the CMA awards and the trade awards, to the autonomy RCA gives us," Bradley told *Record World* while in New York recently. "That enables us

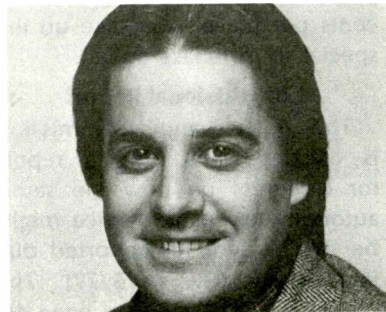
to get records out quickly and to follow them through. We print our own labels, our own covers and that alone knocks 30 to 45 days off the production schedule. We can get an album out while a hot single is still climbing rather than having to wait for the lps to get out after the single has peaked." Bradley has further streamlined the release schedule: There were 36 RCA lps released through Nash-
(Continued on page 58)

Music Week Sold To Morgan/Grampian

■ LONDON—*Record World* has learned that Billboard Publications has sold Music Week, the English trade paper, to Morgan/Grampian, a conglomerate which also owns *Record Mirror* and *Sounds* in the U.K. It is reported that Mort L. Nasatir, VP, international operations, will leave that post to take over operations of recently purchased Billboard station WLAC in Nashville. He will operate out of N.Y.

Columbia Names Andon, Mansfield VPs

■ NEW YORK—Arma Andon has been appointed to the post of vice president, artist development, Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.
(Continued on page 58)



Arma Andon

Harrington to Pvt. Stock In Exec Realignment

■ NEW YORK — Larry Uttal, president of Private Stock Records, has announced that Bob Harrington will join the label as vice president/promotion and artist relations. Uttal further revealed that the company now



Bob Harrington

has a new organizational structure, appointing two additional vice presidents and two department heads in the process.

Coming to Private Stock from his position as director of merchandising at RCA, Bob Harrington's career in the music business covers a broad range of promotion, marketing and executive experience. Starting out as a disc jockey in the mid-west, Harrington then went to work
(Continued on page 49)

■ NEW YORK — Joe Mansfield has been appointed to the position of vice president, merchandising, Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.



Joe Mansfield

In his new post, Mansfield will be responsible for the creative services area for the Columbia label. He will oversee activities in advertising planning, advertising and creative services, marketing services, merchandising planning and administration, packaging art and design. He will coordinate these departments in insuring complete merchandising support for all albums and singles released by the Columbia label. He will report directly to Don Dempsey, vice president, marketing, Columbia Records.

Mansfield was most recently branch manager, Atlanta, CBS Records.



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Bienstock Buys N.Y. Times Music

■ NEW YORK — An agreement for the sale of The New York Times Music Corporation to Freddy Bienstock Enterprises for an undisclosed sum in cash has been announced by Sydney Gruson, executive vice president of The New York Times Co.

"Removing ourselves from this field is consistent with our decision earlier last year to narrow the range of our affiliated interests," Gruson said. "We have improved our earnings by
(Continued on page 43)

Powerhouse Picks

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

Hall & Oates (RCA) "Rich Girl."

This second cut off the latest RCA lp has been an incredible demand item since the release of the album. Has been in power rotation at some majors for several weeks and now that there is stock, sales are automatically following through. Garners loads of heavy call letters this week.



No More What's-His-Name.

AHH... THE NAME IS BOOTSY, BABY!

Ex-James Brown warrior and P-funk intergalactic space bassman **BOOTSY** would like to share with you such secrets of the universe as houn' dog rock, psychoticbumpmusic and a whole lot of "silly seriousness" on his new album, *Ahh...The Name Is Bootsy, Baby*. It puts the "fun" back into "funk."

BOOTSY bedlam is aided and abetted by ghostly alter-ego Casper and Bootsy's Rubber Band. *Ahh...The Name Is Bootsy, Baby*.

Produced by George Clinton.



On Warner Bros. Records and Tapes.
BS 2972.

MacGregor, 'Star Is Born' Strengthen Hold on Top Chart Spots

Mann, Eagles in Pursuit

By LENNY BEER

■ Mary MacGregor (Ariola-America) easily topped the Singles Chart for the second consecutive week with strong sales reported everywhere and significant gains reported in New York, Chicago, Los Angeles and Philadelphia. Manfred Mann (WB) moved to the #2 position with a bullet and is scoring well in many areas. It will have to continue strong sales momentum to have a shot at the top next week. Also strong in the top ten this week are the Eagles (Asylum), even though many stations are already jumping on the title cut from the album, and three new entries: Barry Manilow (Arista), Al Stewart (Janus), and Bread (Elektra). Of the three newbies, Al Stewart seems to be the hottest and definitely has the potential to go all the way. This week was also highlighted by a surge of new superstar product.

Outside the top ten are five extremely strong singles. Steve Miller (Capitol) had another good week and moved to 11 with a bullet, just ahead of the charging Barbra Streisand (Columbia) with the "Theme From A Star Is Born" from the country's #1 album. Also moving well are Kenny Nolan (20th Century) and Bob Seger (Capitol), while ABBA (Atlantic) jumped from #28 to 18 and will be their biggest ever.

A little further on down is Fleetwood Mac (WB) which has been struggling a bit but showed some strong pickup this week, and with the release of the new album scheduled for next week to give it a boost anything could happen. Also strong is Kansas (Kirshner) which is now gaining sell-through to back up the strong airplay, Thelma Houston (Tamla) with strong major market activity and monstrous r&b sales (it moved from 12 to 5 on the r&b Singles Chart this week),

15 Winners Announced In Amer. Music Awards

■ LOS ANGELES — Fifteen winners in three major categories (pop/rock, country and soul) were announced last week on ABC TV's "American Music Awards" two-hour broadcast.

Selection of the winners was determined through the firm of Herbert Altman Communications Research, Inc., who sent ballots to a national sampling of 30,000 record buyers.

Winners in the pop/rock category were Elton John, favorite
(Continued on page 53)

Boston (Epic) has tremendous airplay and is lacking in sales to this point, 10cc (Mercury) is growing well and should easily go top twenty, the Bee Gees (RSO) are growing well both pop and r&b with airplay and early sales, and George Harrison (Dark Horse) is moving slower than expected but will definitely come across now with key radio starting to fall in line behind the hottest FM cut from the "33 and 1/3" album.

The hottest breaking record of the week (also this week's Powerhouse Pick) is Hall & Oates (RCA) with "Rich Girl." There was much discussion about this record at the recent Birmingham seminar because of lyric content (the word "bitch" is used), but the general consensus was that this was the major cut on the album. As usual, the radio ears in the South were right as the record exploded this week from 59 to 39.

As to the new excitement, Wings (Capitol) leads the way from the live concert album with "Maybe I'm Amazed" debuting as Chartmaker at 61, followed closely by ELO (UA) also off and exploding at 68, Rod Stewart (WB) with the follow-up to his six week #1 smash blasting on at 77, and Elton John at 78. Also picking up strongly from last week's debut at 98 to this week's bulleting 82 is Atlanta Rhythm Section (Polydor), who appear to have the vehicle to break them.

Al Stewart Hot

(Continued from page 3)

Eagles (Asylum), with "Hotel California" which is still hot, especially at racked accounts. However, "A Star Is Born" is outselling the Eagles 2 to 1 at most large retail sources, while the Eagles leads at the racks by a very slim margin.

The top ten continued to be basically constant with ZZ Top (London) slipping in at the ten slot and Steve Miller (Capitol) pushing up again. ZZ is very hot at retail but still not a major rack item, while Miller is scoring well across the board. With the continuing strength of the Miller single, it is possible for this album to push itself into chartopping contention.

Right outside the top ten are some extremely hot items headed by Al Stewart (Janus), who is riding both a hot single and album up the charts. The Stewart is making major gains each week, but will have to surge considerably at rack locations to break into the top ten. Barry Manilow (Arista) is surging again with his platinum "This One's For You" set with its second hit single and first top tenner. Manilow moved to 16 with a bullet and is showing considerable pickup in its catalogue sales each week. Bread (Elektra) seems to be on the verge of coming back all the way as their single hit #10 and their album jumped from 28 to 19, while

Aerosmith is surging at rack and retail with their "Toys in the Attic" catalogue album being catapulted by their huge hit single. Also moving well in this area of the chart are Bob Seger (Capitol) at 22 and the new Santana at 24.

Other important items making chart gains this week were Rufus (ABC) in their second week of release at 37, David Bowie (RCA) also in his second week at 40, Emmylou Harris (WB) completing her crossover at 49, Janis Ian (Columbia) selling well, Leon Redbone (WB) continuing to astound most experts with his growing commercial appeal, and ABBA (Atlantic) whose newest "Arrival" has broken through to immediate album sales and should be the breakthrough album for this worldwide sensation.

New in the top 100 and showing significant growth possibilities are George Benson (WB) with the follow up to the fantastically successful "Breezin'" at 71 and Chartmaker of the Week, Starcastle (Epic) with their second album receiving superb FM acceptance and immediate sellthrough, Bootsy's Rubber Band (WB) with their second album also following in the gold footsteps of its predecessor, and Diana Ross (Motown) which had some distribution problems last week but broke open strongly this week as the product reached and immediately moved out of stores.

Friedman Luncheon Set

■ NEW YORK — Joel M. Friedman, president of Warner/Elektra/Atlantic Corp., will be guest of honor at the annual Music and Performing Arts luncheon of the Anti-Defamation League Appeal on Wednesday, February 16, at the Waldorf-Astoria Hotel. Friedman will receive the Lion of Judah Human Relations Award.

The tribute was announced by luncheon chairman Ira Moss, president of Pickwick International U.S.A., and Toby Pieniek, RCA Records director of business and talent relations and president of Music and Performing Arts Lodge, B'nai B'rith, co-sponsor of the event.

The luncheon is being held on behalf of the Anti-Defamation League's national program of human relations education, research and social action. Founded in 1913, ADL is a leadership organization of American Jews.

REGIONAL BREAKOUTS

Singles

East:

10cc (Mercury)
Tom Jones (Epic)
Thelma Houston (Tamla)
Hall & Oates (RCA)

South:

Kansas (Kirshner)
Thelma Houston (Tamla)

Midwest:

Kansas (Kirshner)

West:

Hall & Oates (RCA)
David Soul (Private Stock)

Albums

East:

Rufus (ABC)
Renaissance (Sire)
George Benson (Warner Bros.)
Average White Band (Atlantic)
Trammps (Atlantic)

South:

George Benson (Warner Bros.)
Rufus (ABC)
Jimmy Buffett (ABC)
Bootsy Collins (Warner Bros.)

Midwest:

Rufus (ABC)
Diana Ross (Motown)
Starcastle (Epic)
Bootsy Collins (Warner Bros.)
Jimmy Buffett (ABC)
David Soul (Private Stock)

West:

George Benson (Warner Bros.)
Rufus (ABC)
Jimmy Buffett (ABC)
Journey (Columbia)
Harold Melvin (Phila. Intl.)
Jefferson Airplane (Grunt)

How do you
do one gold
album after
another?

ASK RUFUS

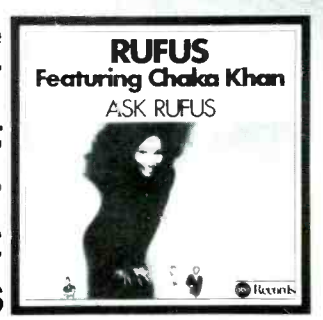
The new one from

Rufus
FEATURING CHAKA KHAN



Includes the hit single
"AT MIDNIGHT
(MY LOVE WILL
LIFT YOU UP)"
ABC 12239

On ABC
Records



©1977 ABC Records Inc.

*SOME NIGHTS
ARE JUST TOO BEAUTIFUL
TO CALL IT QUIT'S AT SUNRISE.*

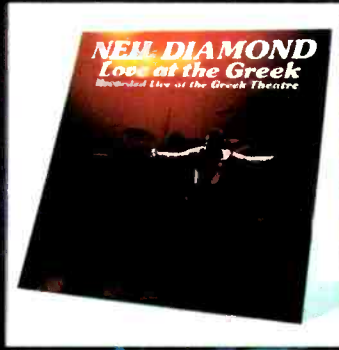


Neil Diamond. Twenty-one classics on four sides, recorded live in concert at Los Angeles' Greek Theatre.

"Love at the Greek." KC2 34404

On Columbia Records and Tapes.

Don't miss the Neil Diamond special on NBC television, Monday, February 21st at 9 PM (EST).



Produced by Robbie Robertson.

Arista Names Lippman West Coast VP

■ NEW YORK — Michael Lippman has been named vice president, west coast operations, for Arista Records, it was announced by Clive Davis, president of the company.

Lippman, who as an attorney has represented such artists as Leo Sayer, Patti Smith, Bette Midler, ELO and David Bowie, will be involved in coordinating the activities of Arista's west coast office, maintaining contact with artists and participating in the negotiation and implementation of artist contracts. In addition, Lippman will serve as a liaison with Columbia Pictures in order to develop a closer relationship in the area of motion picture and television soundtrack production.

Lippman, who specialized in entertainment law for the past

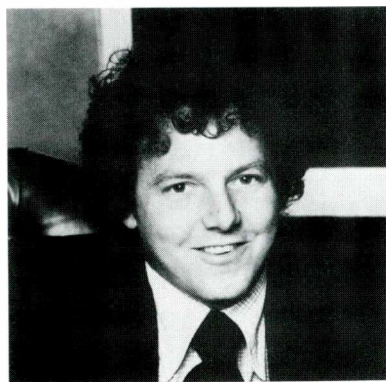
John Reid Forms Jodrell Pubbery

■ LOS ANGELES — John Reid, president of John Reid Enterprises, has announced the formation of Jodrell Music Inc., which will act as the United States and Canadian sub-publisher for the Big Pig Music Ltd. catalogue, owners of copyright in current and future Elton John and Bernie Taupin compositions. Jodrell will also work closely with MCA Music as joint administrator for past Elton John/Bernie Taupin compositions in the Big Pig catalogue.

Leeds Levy has been appointed professional manager of Jodrell Music Inc., located at 445 Park Avenue, New York, N.Y. 10022. Prior to joining Jodrell, Levy was membership representative at ASCAP, where his responsibilities included recruiting writers and publishers, developing and maintaining record producer/arranger contacts, talent scouting, negotiating advances, and arranging collaborations between composers and authors. At Jodrell Music Inc., Levy will work with current and future Elton John/Bernie Taupin compositions and will also be involved in acquiring publishing rights to other catalogues for the United States and Canada.

PAMS Is Sold

■ DALLAS — PAMS, the largest domestic producer of radio logos and jingles as well as a major syndicator of automated radio programming, has been sold. Consolidated Communications Counselor of Omaha acquired 100 percent of the stock of PAMS two weeks ago for an undisclosed sum.



Michael Lippman

five years, began in the legal department for what was then CMA. During his tenure there, Lippman became an attorney/agent, representing clients and working in the legal department. Upon his departure from CMA, Lippman became a member of the law firm of Cooper, Epstein and Hurewitz, where he practiced law up until his Arista appointment.

Crewe Hospitalized After Auto Accident

■ LOS ANGELES—Producer/performer Bob Crewe has been confined to UCLA Medical Center for injuries he sustained in an automobile accident Jan. 30.

According to sources close to Crewe, he was hit by a speeding automobile while crossing a Los Angeles Street. An exploratory operation on his left leg was planned at press time. The hospital listed his condition as stable.

Crewe is in the Hazel Wilson Pavilion, UCLA Medical Center, Westwood, Calif.

England Names VPs At ABC Distributors

■ LOS ANGELES—Don England, president of ABC Record Distributors, Inc. has announced several major appointments within the newly formed division of ABC Records, Inc.

Mel Price has been appointed to the position of vice president, special markets, ABC Record Distributors, Inc. Price was formerly director of sales, ABC Records, Inc., and in his new position will be responsible for sales, merchandising and advertising to national accounts.

Bill Shaler has been appointed vice president, sales, ABC Record Distributors, Inc. Shaler, formerly branch manager, San Francisco, for ABC Records, Inc., brings with him experience in the record industry including his work as branch manager of Columbia Records' Los Angeles and San Francisco branches, and two years with Phonodisc.

Bill Grady has been appointed

A&M Sales Meet



A&M Records recently held their national sales meetings in Los Angeles at the Century Plaza Hotel. The meetings were held to review the success of '76 and to plan strategy for the coming year. Pictured standing (from left), Jimmy Zisson, New York general manager; Steve Leavitt, Los Angeles marketing coordinator; Rick Stone, New York marketing coordinator; Dave Fitch, Southern regional manager; Jayne Neches, Chicago marketing coordinator; David Steffen, Midwest regional manager; Bob Elliott, national tape director; Arnie Orleans, national sales director; Ernie Campagna, national singles sales director; Bob Stull, Eastern regional manager; Bernie Grossman, Western regional manager; Bob Fead, vice president-marketing; and Don Mizell, Horizon product manager. Seated (from left) are John Powell, Washington, D.C. marketing coordinator; Marv Dorfman, national key accounts director; Tom Sheehy, Philadelphia marketing coordinator; and JoAnne Heidrick, San Francisco marketing coordinator.

WB Promotes Keane

■ LOS ANGELES — Bert Keane has been named west coast regional promotion manager at Warner Bros. according to Russ Thyret, vice president and director of promotion. Keane, based in San Francisco, will cover the entire coast including the Seattle and Los Angeles markets as well as the Colorado, Arizona and Utah markets.

Keane started with Warner Bros. in 1974 as San Francisco promotion manager. He was later transferred to Denver and returned to San Francisco last year.

Amerama Label Bows

■ NEW YORK — The formation of Amerama Records has been announced by its executive vice president and general manager, Maury Benkoil. The new company was founded by George Osserman, a Boston attorney and financial consultant, and several other attorneys along with Benkoil. Osserman has been elected chairman of the board and Barry A. Witchell has been elected president of the firm. Benkoil will be Amerama's chief operating officer.

Into The Mainstream

Benkoil, a well-known radio program executive, stated that the company will "get into the mainstream of American popular music as soon as possible." He estimates that the first releases will be towards the end of February. Benkoil has engaged Herb Goldfarb Associates, Inc. to act as Amerama's sales and marketing coordinator. Goldfarb has already assembled a list of independent distributors for the new company, which will be announced soon.

Joining Amerama Records as its director of administration is Gordon Baker, most recently news director of Channel 67 on Long Island. Prior to that, Baker was associated with several metropolitan area radio stations in a variety of programming and music positions. Amerama's national promotion director will be Jeff McClusky, who until recently filled the same position at Project 3 Records.

Amerama Records will be quartered at 250 West 57th Street, New York, New York 10019.

Now Is The Right Time For Jennifer Warnes

Jennifer Warnes' simply breathtaking voice has instantly made her first Arista album one of the most talked-about debuts of the year. It's a stunning effort that marries her brilliant vocal performance and a collection of beautifully produced songs.

The Hit Single:
**"Right Time
Of
The Night"**



*An indelible
first impression.
On Arista Records*

FBI Seizes 'Bootleg' LPs from Cutler's

By DAVID McGEE

■ NEW YORK — On January 25, five FBI agents entered Cutler's Records in New Haven, Connecticut, presented a search warrant and a complaint to owner Jason Cutler and proceeded to seize, by Cutler's count, over 200 of what they believed to be bootleg records. Cutler has yet to hear anything from the FBI, and he's upset. Moreover, he claims the records that the agents took were not bootlegs.

"I thought it was a joke," Cutler told *Record World*. "I didn't think it was for real. But they had a search warrant and complaints from a couple of publishers for a couple of records. Now, what the warrant says to me is that you take the records listed in the complaint. But they took everything. You don't tell FBI agents with handcuffs and guns not to take something. This paper they had listed no more than three different violations, if that's what you want to call them. They didn't even ask me where I got the records, so that they could go after the guys who sold them to me."

Cutler would not reveal the name of the distributor who sold him the records ("I'm waiting for the FBI to come back and ask me that question."), but said he has

Pickwick Directors Approve Stock Sale

■ WOODBURY, N.Y. — Pickwick International, Inc. has announced that its board of directors has approved in principle the previously announced proposal of American Can Company to acquire the outstanding stock of Pickwick in a merger transaction involving a cash payment to Pickwick's shareholders of \$23.00 per share. Pickwick has been informed that the Board of American Can met on February 1, 1977 to consider the proposed transaction. If the Board of American Can approves the proposed transaction in principle, the transaction would be subject to further investigations by both companies, the negotiation of definitive documents and the further approval of the Boards of Pickwick and American Can and the stockholders of Pickwick. The Hartz Mountain Corporation, holder of 17 percent of Pickwick's outstanding stock, has agreed with American Can that it will vote its shares in favor of such merger transaction.

Sylvers Secure Gold

■ LOS ANGELES — The Sylvers, Capitol, have had their single, "Hot Line," certified gold.

invoices, packing slips, record catalogues, telephone numbers and addresses to prove the distributor's legitimacy.

The records in question, Cutler said, were sold openly in bins at the front of the store. He claimed that the bins were labelled "bootlegs"—". . . because that's what the kids call them, but according to Cutler, they are not really bootlegs.

"But it's not like bootleg whiskey where you've got a tax violation or that type of thing. I understand that this is more of a civil thing."

And what did the FBI agents say to Cutler?

"They were so apologetic. They were very nice. They acted as if they were middlemen just doing their job. The head of the agents apologized profusely to me for causing all the commotion. Then they packed up the records and gave me a receipt. I would love to have my records back."

An FBI agent in New Haven told *RW* that the actual number of records seized was "significantly larger" than Cutler estimated—actually closer to 1000 than 200. In a release prepared by the Bureau, special agent in charge Thomas R. Dugan said that the value of the records seized is "approximately \$10,000," and defined bootleg as "albums recorded from live performances without authorization and duplicated without authorization for distribution and sale." According to the release, the FBI operation falls under the classification of "white collar crime which costs the American consumer billions of dollars yearly." Dugan stated further in the release that the seizure of the bootlegs is the first step in what will be a lengthy investigation.

ARS at the Bottom Line



Seen backstage at the Bottom Line debut of Polydor recording artists the Atlanta Rhythm Section are, from left: group members Dean Daughtry and Ronnie Hammond; Alex Hodges, president of Paragon Booking; group member Robert Nix; Lou Simon, executive vice president and general manager of Polydor Inc.; group member Barry Bailey; Buck Williams, administrative assistant to Alex Hodges; and group member J. R. Cobb.

'Evita' in L.A.



Andrew Lloyd Webber and Tim Rice were in Los Angeles recently where they completed the fourth and final leg of their initial U.S. promotional tour for their new MCA opera, "Evita." The promotional tour included stops in New York (for the "Evita" U.S. premiere presentation and party), Philadelphia, Chicago and Los Angeles. Above, the talented writing duo gathered with MCA executives outside the Tower Records' Sunset Strip store after visiting the retail outlet. From left: Richard Bibby, MCA vice president/marketing; Tim Rice, Andrew Lloyd Webber; Art Patterson, MCA L.A. salesman; Sam Passamano, MCA vice president/sales; Bill Wagoner, MCA L.A. sales manager; Santo Russo, MCA western district manager.

Goody Commercials Win Two Awards

■ CHICAGO — George Levy, president of Sam Goody, Inc., accepted the first place award in the Best Ad of '76 Awards Contest, Friday night, January 28th at the Drake Hotel, Chicago. The first place award went to Goody's sixty-second "Let Us Entertain You" commercial at the opening session of the Retail Advertising Conference celebrating its silver anniversary. L & B Time Buying, Inc. is the agency for the chain. The commercial was in the TV Broadcast category. There were 700 entries in all.

A second award for advertising excellence also went to Sam Goody and L & B Time Buying Agency for the "Play It Again Sam" commercial which supported a WEA promotion during the fall of 1976.

Reddy & Wald Receive City of Hope Award

■ LOS ANGELES—Singer Helen Reddy and her manager/husband Jeff Wald have been named the 1977 "Spirit of Life Honorees" in the music industry by the City of Hope. The couple was honored at a testimonial dinner Sunday (Feb. 6) at the Century Plaza Hotel.

On The Dais

Among those on the dais were Gov. Jerry Brown, Mayor and Mrs. Thomas Bradley, Carol Burnett (honorary chairperson for the event), Olivia Newton-John, Rona Barrett, and Glen Campbell. Campbell also provided the entertainment at the affair.

Cites Reasons

A spokesman for the City of Hope cited the couple's "outstanding and meaningful work in the community, their civic awareness as well as their overall commitment to humanitarianism" as the reasons for the honor. They are the first couple to receive this special tribute, and Ms. Reddy is the first woman and first performer selected for this honor. Past honorees include Hal Cook, Herman Platt, Sy Leslie and Bill Austin.

Coyote Adds Two

■ LOS ANGELES — Len Sachs, president of Coyote Productions Inc., has announced the signing of Ray Cooke, former back-up singer-guitarist with the Main Ingredient. Coyote has also acquired Rick Kellis & The Sound Foundation, a contemporary pop group.

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 Kim Simmonds
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THE STORY OF THEM
 featuring
 Van Morrison, lead singer
 LC 50001

TOM JONES GREATEST HITS
 It's Not Unusual;
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 Delilah; others.
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JOHN MAYALL
 Primal Solos
 Legendary performances
 from the archives
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THIN LIZZY
 Rocker
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 LC 50004



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 **LONDON**® COLLECTOR
 RECORDS & TAPES SERIES



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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ LOS ANGELES — Any west coast visitor learns in about five minutes that the principal public art form in L. A., other than car washes and taco stands, is the billboard (or, as we at RW prefer to call it, outdoor advertising). Ever since some red-eyed house hippie decided it would be a nice goof to challenge car dealers and Vegas casinos with rock 'n' roll, record company boards have become a fixture along the Strip. Hell, the only way we can tell for sure that time has passed out here is when a **Stevie Wonder** board metamorphoses into **The Babys'** bigger-than-life blue jean pouting.

Now some of Southern California's most familiar visual rock styles are showing up on billboards that are mysteriously free of credit lines, logos, and other signposts to commerce. The Eyes and Ears Foundation, recently formed as a non-profit multi-media combine here, has unveiled its second major project in nine 16' by 50' billboards painted by California artists. Among them are **Neon Park**, **Rick Griffin** and **Paul Whitehead**, an Englishman who relocated here two years ago. Park's sense of lotusland surrealism should be familiar to **Little Feat** freaks, who usually savor his cover art ("Sailin' Shoes" lurid Gainsborough cake-slice, complete with Fragonard backdrop, is a prime example) as much as the music inside: Park's new billboard is the culmination of a drawing somehow appropriated for the xerox cover art to "Electrif Lycanthrope," an excellent live bootleg of European Feat dates that was circulating last year.

Griffin, meanwhile, is virtually a part of Bay Area psychedelic history: logos, cover graphics, posters and handbills all employed his ornate, acid-heraldic printing and vignetting, and his own work has been used for albums by everybody from **Quicksilver** and the **Dead** to **Jackson Browne** and **Richie Furay**. As for Whitehead, his pale fantasies provided early Genesis covers.

Of the first billboards up, including work by **Karen Carlson**, **Mendji**, and the project's one overground "star," **Ed Ruscha**, what we've seen has been stunning. And most of the boards are within minutes of every record company and manager in town . . .

ELEMENTS OF STYLE: **Frank Zappa**, patriarch of musical madmen, can always be counted on to have something on his mind besides those labyrinthine chord changes and arcane time signatures. In the January issue of *Guitar Player*, he takes quill in hand to single out '50s guitar solos by **Johnny Guitar Watson**, **Guitar Slim** and **B. B. King** as among his personal faves.

He writes, "For my taste, these solos are exemplary because what is being played seems honest and, in a musical way, a direct extension of the personality of the men who played them. If I were a music critic, I would have to say that these values mean more than the ability to execute clean lines or clouds of educated gnat-notes."

Old Frank himself has been known for his insect-like meanderings, but the observation is well-taken. And this from the man who gave us **Captain Beefheart** . . .

RUMOURS CONFIRMED: We were able to sneak an early listen to **Fleetwood Mac's** "Rumours" (Warner Bros.), and it's quite an item. "Go Your Own Way" is already frying the airwaves out here, and the rest of the album is just as hot, displaying a more cohesive, truly integrated band style while maintaining the canny economy of "Fleetwood Mac." "Don't Stop" and "You Make Loving Fun," two fine **Christine McVie** songs, sound like ripe alternatives for the next single.

RUMOURS DENIED: There is no truth to the rumor that **Johnny Musso** and **Michael Franks** are bankrolling a new restaurant on Hollywood Boulevard, to be called Johnny and Mike's . . . Also dispelled were recent speculations that **Roy Clark** would open a Chinese eatery on the Strip—with music biz expense accounts a fiscal cornerstone—to be called Clark's.

GET IT IN THE MIX: SF music folk turned out in force last Friday (28) for the unveiling of **David Rubinson's** Automatt, touted as the most fully-automated recording studio extant. A technocrat's dream, the facility is reportedly the prototype for other self-rolling rooms already in the works, the next slated for Munich.

For Rubinson's coming-out party, the studio wore basic reel-to-reel; well-wishers included **Paul Kantner**, **Grace Slick**, **Herbie Hancock**, **Terry Garthwaite**, **Ron Nagle**, a few members of **Tower of Power**, and **Mimi Farina**, along with a formidable phalanx of managers. **Bill Thompson**, **Bill Graham**, **Steve Levine** (co-manager for the Beserkley stable), **Herbie Herbert** (**Journey**) and **Natalie Nielson** (**Graham Central Station**) headed that lineup. And there was a healthy

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CLUB REVIEW

Helen Reddy's Lavish Las Vegas Show

■ LAS VEGAS — While the planned MIDEEM satellite telecast of Helen Reddy's (Capitol) MGM Grand opening fizzled, Reddy's lavish new Vegas package clearly didn't. Incorporating elaborate and visually striking set design, choreography and even an animated short, the show serves as the basis for her forthcoming concert appearances, but the need to pare down on production values in some venues should have little effect on the overall polish and pace of the two-part program.

As a club performer in her early years, Helen Reddy adopted a straightforward stage style dictated more by her material than by cabaret chatter. Her subsequent emergence as a television performer and top-dollar cabaret attraction has since drawn criticism for that style, and in recent years Reddy has experimented with various new wrinkles in on-stage presentation. The new show is easily the most satisfying solution to those barbs, for, in this package, the performer isn't relying on forced patter or a major shift in style.

Instead, Reddy began the show's first segment on a familiar note, adopting her original stance for new songs from the current "Music, Music" package. When she moved to the piano to play an original song, the first stage of a carefully paced transition began: following that selection, she announced her next turn would be a Rachmaninoff piano concerto, which she begun playing with nicely exaggerated sweeps across the keyboard, only to be interrupted by two dancers (Rich-

ard Bohannon and Joe Chavez) who unceremoniously pulled her from her chair, ripped off her breakaway skirts, and launched her into a quick and effective apache burlesque.

Reddy's aplomb and successful comedic timing clearly scored with the audience, as did John Wilson's award-winning short on "Angie, Baby," which immediately followed and provided a set change. At the cartoon's conclusion, the curtain was again raised, and the artist reappeared for a smoothly paced medley of her most familiar material. Reaction from the audience, which was heavily infiltrated by visiting L.A. celebrities and industry figures, was keen and clearly heartfelt; Las Vegas observers confirmed that the overall show is one of the most effective and visually stunning to date.

Produced by Reddy and Jeff Wald, the show used a full orchestra, a supporting vocal trio, and set design by Imero Piorentino & Associates. Kim Richmond served as conductor, while Joe Latona choreographed Reddy's debut as a dancer.

Sam Sutherland

London Names Schwartz Brothers

■ NEW YORK—Sy Warner, national sales manager for London Records, has announced that the label has appointed Schwartz Brothers, Inc. as its exclusive record and tape distributor for Baltimore, Washington, DC., the state of Virginia and the southeastern sector of West Virginia.

Above Average Affair



Atlantic recording group the Average White Band wrapped up their preliminary mini-tour (Illinois, Ohio, Tenn., Georgia) with a concert at the Palladium in New York City last weekend. Shown at a post-concert party at Sheppard's are, from left: Malcolm 'Molly' Duncan, Onnie McIntyre, manager David Mintz, percussionist Sam Clayton, Steve Ferrone, producer Arif Mardin, Hamish Stuart, Alan Gorrie, Atlantic chairman Ahmet Ertegun, and Roger Ball.

*Some "Thank You's" are in order for
Ariola America's first #1 record:*

Thanks —

*Mary Macgregor for an unbelievable rendition
of "Torn Between Two Lovers"
and for being our girl.*

Thanks —

*Peter Yarrow and Barry Beckett for the
extraordinary production and
to Peter again, for writing another one of
your never-to-be-forgotten songs.*

Thanks —

*To the early Believers from
the world of radio*

*P.S. It's a pleasure to report that
Mary's album is also racing up
the charts, as evidenced by the
numbers in this publication.*



CBS Beginning-of-Year Meetings (Continued from page 3)

menced with two days of departmental meetings providing the opportunity for the staff to re-evaluate the past six months' activities and set outlines for the future.

Paul Smith, VP, marketing and branch distribution, who co-chaired the meeting with Jack Craig, senior VP, general manager, marketing, delivered the keynote address on Saturday morning, remarking on the dynamism of growth and change within the music industry as a whole. "The only way we can survive as a company is to grow and change also. And how do we do it? By getting records in the marketplace at the right time."

Smith went on to cite the number of new retail outlets that have opened and expanded throughout the country in 1976 and underlined the opportunities they afford an aggressive record company in terms of increased consumer cognizance of product.

"To strengthen our position in stores, we've added 17 field merchandisers and nine inventory clerks giving us 55 sales support people" Smith said. "A study conducted by the marketing research department late in 1975 showed that 32 percent of lp and tape purchases were learned of through store displays. That's one of every three records sold. These field merchandisers and inventory clerks will insure that no one is more visible than CBS."

Smith further noted that a couple of record labels who "built their companies on seven inch product" recently stated they wanted out of the singles business, but he was emphatic that CBS "did not share their feeling."

"Singles are a growing and profitable line for us and we expect they'll stay that way." Smith pointed out that CBS had three of the first four platinum singles certified by the RIAA last year with "Disco Lady," "Kiss and Say Goodbye" and "Play That Funky Music" and that seven other CBS singles attained gold status during 1976.

Walter Yetnikoff, president CBS Records Group, who opened the day's meetings with a short address, applauded the company for its success last year, claiming that "in sales, in direction, in momentum, drive, energy, and professionalism, we are number one." Yetnikoff also took the opportunity to announce the signing of James Taylor to Columbia, with an album to be produced by Peter Asher expected in three months.

Bruce Lundvall, president, CBS Records Division, in his address, reviewed the "campaign prom-

ises of the past year" and set the platform for the "challenging period ahead" by discussing the company's artist development programs, its self-contained Nashville operation, the formation of the Portrait label and further developments in the fields of special markets, a&r and marketing.

Central Core M'k'ing

Lundvall emphasized that the concept of central core marketing, developed by Jack Craig, has served to "intensify our overall marketing effectiveness for all of the artists and labels we serve and further strengthen our marketing arm." Also within the marketing division, Lundvall announced the Columbia appointments of Joe Mansfield to VP, merchandising and Arma Andon to VP, artist development.

In the field of a&r, Lundvall stressed that a conscious effort had been made to build a strong in-house producing team and introduced several additions to the staff: Bert DeCoteaux, John Boylan, Bruce Botnick and Jay Chat-taway.

"We've been criticized somewhat by jealous competitors for over-signing, but statistically, this is untrue," Lundvall said. "Our artist roster is, in fact, no larger than it was five years ago, but there has been a decided up-

grading in terms of commercial potential."

On the subject of pricing, Lundvall pronounced a "watchful and cautiously aggressive" stance, noting that economics dictate that higher pricing on a selective and studied basis is necessary, but warrants a far more professional posture than that which has been exhibited by competitors."

Previewed at the meetings over the weekend were upcoming single releases and music from some 60 albums to be released within the next 90 days. Among those highlighted were lps by Pink Floyd, Neil Diamond, Jeff Beck, Southside Johnny and the Asbury Jukes, Minnie Riperton, Phoenix, Roger McGuinn, Teddy Pendergrass, Eric Gale and Al DiMeola.

Target Areas

Jack Craig made predictions for the first six months of 1977 on Sunday morning, underlining "central target areas for work." Craig went on to say that the marketplace is ready for aggressive marketing programs and that just as "the number of sales units for hits and best sellers are increasing, this unit growth will come from exciting retail merchandising by rack serviced loca-

(Continued on page 33)

CBS All Star Show Highlights Atlanta Meet

■ ATLANTA—The musical highlight of the CBS convention for many was the closing night performance by the CBS Records All Stars, an ensemble comprising many of the label's jazz artists.

On Stage

Among those on stage were Herbie Hancock and George Duke, keyboards; Al DiMeola, guitar; Tony Williams, drums; Hubert Laws and Bobby Humphrey, flutes; Benny Golson, saxophone and Freddie Hubbard, trumpet.

The group was assembled by Bruce Lundvall who admitted to **Record World** that he had second thoughts about using the group as the closing act for the convention, fearing that the music might "go over peoples' heads." Nonetheless, the musicians were called and they agreed to do it.

Amazing

"Jay Chattaway rehearsed the artists one day before the show and wrote an original piece of music which they performed," Lundvall said. "We took a chance and it worked well beyond our wildest expectations. In fact, it was amazing—not that the music

(Continued on page 47)

CBS Institutes Field Merchandising Thrust

By LUKE LEWIS

■ ATLANTA — As a result of NARM and CBS market research reports, which indicate that as much as 32 percent of product sold at the retail level comes as a direct result of point-of-purchase display material, cross-merchandising and in-store play, CBS Records has recently instituted an intensive merchandising thrust aimed directly at the retail level of the marketplace.

Label execs, gathered here for their semi-annual convention, outlined the project for **RW**.

According to Joe Mansfield, VP merchandising, CBS Records, "We want to establish a stronger dialogue with retail outlets and an individual was needed who didn't have to concentrate on selling or promoting. In order to strengthen our position we have hired 17 people to serve as field merchandisers, one for each of our major markets. They will report directly to their respective branch managers and provide feedback on regional action to Bob Gordon, our director of customer merchandising in New York."

Gordon told **RW**, "The field merchandisers will concentrate on obtaining optimum posi-

tioning of product and display material and attempt to broaden our base of cross-merchandising. They will be making sure that product added to local playlists is available in the racks, and that our key artists are getting in-store airplay. I look on it as account goodwill as well as an effort to increase sales. We are giving them (the retailers and racks) a specialist who will work to meet their needs. We want them to reap the rewards too."

Both Mansfield and Gordon stressed the importance of in-store airplay. Mansfield pointed out that Blue Oyster Cult broke as a result of in-store airplay. "Norm Hunter, the buyer for Record Bar, loved the album and saw that it was played in his stores. The response was incredible." Gordon followed up by saying, "A lot of full line retail stores also have studio departments and the audio guys really haven't been getting serviced. The Boston album makes a tremendous demo for their equipment, and the fact that they have been using it as such has really helped generate sales. Once someone hears that album, especially on fine equipment, chances are they will want

it. Another good example is the Boling-Rampal "Suite for Flute and Jazz Piano." There was no one logical radio format where it would fit so we concentrated on getting it playing in the stores and having it racked under three different categories — pop, classical and jazz — and it took off."

With many major retail outlets creating "formats," or controlled look within their stores, it becomes increasingly important for the labels to stay in touch in order that display material which they provide correlates to the look of the individual stores. Paul Smith, VP, marketing and branch distribution, described the Peaches stores as "the kind of place a kid can take his date." Gordon said, "Peaches can't use mobiles. They want 4'x4' silk-screen blow-ups of album covers. That's what they will get. We will custom tailor our material to meet their needs."

The field merchandisers will also work closely with rack accounts, according to Mansfield, to aid the rackjobber in meeting the needs of their accounts. "We have already worked with Handleman in their Penny's

(Continued on page 58)

At the CBS Atlanta Meetings...



Among those speaking or performing at the four days of CBS Records meetings in Atlanta Jan. 27-30: (top row, from left) Walter Yetnikoff, president, CBS Records Group; Bruce Lundvall, president, CBS Records Division; Ron Alexenburg, senior vice president, Epic & Associated Labels; Jack Craig, senior vice president and general manager, marketing, CBS Records; (second row) Paul Smith, vice president, marketing, branch distribution, CBS Records; Alexenburg with Joe Tex after the latter's convention performance; Lundvall presenting Barbra Streisand with a platinum album for "A Star Is Born"—over the telephone—as 700 people heard the conversation through loudspeakers; Lou Rawls (center) receiving a platinum plaque for "All Things In Time" (Phila. Intl.) from Harry Coombs (left), executive vice president, PIR, and Tony Martell (right), vice president and general manager, associated labels; (third row) Burton Cummings (fourth from left) receiving a gold record for his Portrait single, "Stand Tall," from Rick Swig, Alexenburg, Randy Brown, Jim Jeffries, Lorne Saifer,

Shep Gordon (rear) and Larry Harris; Boston (Epic) receiving platinum plaques for their debut album from Alexenburg; Yetnikoff, Richard Kimball, manager of Ned Doheny, Doheny and Don Ellis; (fourth row) Johnny Winter and Muddy Waters (Blue Sky) in performance at the convention; civil rights leader Coretta King with Yetnikoff and LeBaron Taylor; CBS country artists Patti Leatherwood, Johnny Duncan, Charly McClain; Rick Blackburn, VP, marketing, CBS-Nashville; and artists Marshall Chapman and Moe Bandy; (bottom row) Stan Monteire, Terry Powell, Bob Sherwood, Mike Dilbeck, LeBaron Taylor, Don DeVito and Don Dempsey at a marketing seminar chaired by Dempsey; Richard Mack, Gregg Geller, Mickey Eichner and Don Ellis at a luncheon hosted by the Columbia a&r department; and, at a similar lunch hosted by the Epic a&r staff, (bottom, left to right) Bonnie Garner, Diane Hyatt, Becky Sharge, Tom Werman, (top) Larry Schneurr, John Boylan, Alexenburg, Billy Sherrill, Mike Atkinson and Lennie Pelze.

Grand Jury Pricing Probe (Continued from page 3)

included in the initial sweep, with subpoenas issued to all executives from branch manager up. At the same time, several smaller independent labels—including operations only recently formed, and presumably unable to produce the required accounting, marketing, sales, advertising, distribution and credit books for the 1971-1976 period cited in the subpoenas — were served.

Stanley Gortikov, president of the Recording Industry Association of America, declined comment, in accordance with the association's bylaws prohibiting the RIAA from involvement with the commercial operations of its member companies. Gortikov would only add that, given the delicacy of the situation and the lack of any concrete complaint or legal objective behind the investigation, such comment would be premature even if the bylaws did not exist.

However, the subpoenas issued specified delivery of notices and minutes of meetings, along with any correspondence or documents received from, sent to, or referring to the RIAA, NARM or any other organizations currently listing record manufacturers, distributors and retailers in their membership.

Record companies, distributors, sub-distributors and retailers contacted remained guarded about the investigation, but several respondents confided, off the record, that the grand jury's inquiries clearly suggest an appraisal of the entire industry here, despite the probe's confinement to California. The large number of major labels, and the broader range of major retail chains in the state, were cited as possible reasons for the investigation's focus on Los Angeles, although other observers continued to suggest that prior antitrust complaints still pending in state and federal courts here may be factors.

At the L. A. field office of the antitrust division of the Department of Justice, the office handling the probe, department policy was still being invoked regarding public access to the case. Jonathan C. Gordon, one of the three attorneys handling the investigation, would only confirm that the actual hearings will be confined to Los Angeles. Also assigned to the probe are government attorneys Lionel Griffith and Bryan Robbins.

Despite conjecture of earlier cases' effect on the current grand jury proceedings, there was no evidence at press time

of any link to the continuing Federal investigation of record bootlegging and piracy.

Subpoenas issued to date are seeking prices, terms and conditions of sales; competitive practices in the industry, with emphasis on possible monopolistic implications in distribution methods, discounts and credit terms, market share, multiple pricing mechanisms, advertising practices, artist royalties, handling of supply problems, and factoring of free merchandise into advertising allowances.

All subpoenaed companies are also being asked to deliver full records dealing with price changes, leading some respondents to posit recent list prices as a possible facet of the probe. However, **RW** learned that companies served included several

Three From Capitol

■ LOS ANGELES—CRI vice president, marketing, Jim Mazza has announced a three-album Capitol Records release set for February 14. Albums to be released include "Unpredictable" by Natalie Cole, "Amnesia" by the Pousette-Dart Band and "Bareback" by Richard Torrance.

Golden Car Wash



Rose Royce, the group featured on the original motion picture soundtrack "Car Wash," surround composer-producer Norman Whitfield (kneeling); MCA Records' President, J. K. Maitland (third from left); and Walter Ainsworth, vice president and general manager of Whitfield Records (far right), who gathered at their local L.A. car wash as Maitland presented them with gold records commemorating the RIAA gold certification of both the MCA album and its first single, "Car Wash."

labels that had yet to announce such changes, along with at least one label that currently plans to hold its list price to the previous \$6.98 level.

Documentation requested by the grand jury also includes structuring of marketing and distribution operations, wholesale and retail distribution practices, means of enforcing pricing above the minimum retail level, correspondence between distributors and retailers pertaining to those practices, and circumstances of price cutting by distributors and/or sellers.

The next phase of the probe will begin with the receipt of AK statements from the subpoenaed companies this Thursday (10).

MCA Releasing Five

■ LOS ANGELES—MCA Records will release five new albums in February, announced Richard Bibby, vice president/marketing. Included in the release are "Rollin' On" from the Steve Gibbons Band, "Breakin' It" from Law, "Heart Healer" from Mel Tillis, Tanya Tucker's "Ridin' Rainbows" and the original motion picture soundtrack to "Scott Joplin."

Stiles Joins Atlantic

■ NEW YORK—Hillery Johnson, vice president/director of special markets for Atlantic Records, has announced the appointment of Cal Stiles as national jazz promotion director for the label in New York. In this capacity, Stiles will report directly to Primus Robinson, national r&b promotion director.



Cal Stiles

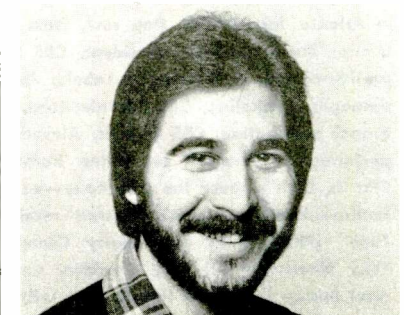
As national jazz promotion director, Stiles will be responsible for the coordination of all jazz promotion activities conducted by Atlantic, involving jazz, FM progressive, R&B, and AOR radio stations across the U.S. His duties will include acting as a liaison between Atlantic's growing roster of jazz artists and the various departments at the label that are directly involved in the development of jazz product, especially in the areas of sales, merchandising, publicity, advertising, marketing, artist relations, and international operations. He will also maintain a close working relationship with Herbie Mann's newly-reactivated Embryo Records label (distributed worldwide by Atlantic), as well as with director Jim Delehant and Ramon Silva of the a&r department.

Prior to his appointment, Stiles had served as New York area promotion rep for Roulette Records during 1976.

Nowak Joins Lifesong

■ NEW YORK—Stan Nowak has been appointed manager, internal operations, for Lifesong Records, it was announced by Phil Kurnit, executive vice president.

Nowak, who is also general manager, LSR Strings for Cashwest Productions, will be responsible for Lifesong's purchasing, personnel, and physical plant administration.



Stan Nowak



LONE

**Don't be misled-
This Lone Star
is from
deep in the heart
of Wales.**

This Lone Star is one of the hottest groups in England.

This Lone Star is produced by Roy Thomas Baker (who works well with metal).

This Lone Star was picked by Record World as one of the "Stars To Watch For, 1977." 1977 is upon us. And so is the U.S. debut of Lone Star... including their blockbuster version of "She Said She Said."^{PC 34475}
On Columbia Records and Tapes.

Ray Davies:

Getting the Kinks Out

By MARC KIRKEBY

■ NEW YORK — The Kinks' two label debuts of past years have been remarkable: "You Really Got Me," in 1964 for Reprise, and the album "Muswell Hillbillies," in 1971 for RCA, had little in common stylistically, but both stand as major achievements. After another change, this time from RCA to Arista, the group and its leader, Ray Davies, appear on the verge of another shift in structures and concerns which is likely to gladden the hearts of fans and label executives alike.

The transition will involve an abandonment, however temporary, of Davies' theatrical experiments, in favor of what he calls "just a batch of songs."

"Anyone I've talked to at Arista, I've told them I was not going to do a show first, just an album," Davies said. "It's good, because we haven't used any extra people, just the basic band. And they're happy—because the others were a bit upset, that other people came in to do vocals. They felt a bit upstaged at times—upstaged by the show itself. 'Soap Opera,' for instance, was bigger than the Kinks. The show was the thing, and we were just the players. Now they want to be seen as a band and play the music, which is understandable."

The band's first Arista album is due later this week, and the Kinks have begun an American tour in support of it, also without the theatrical trappings that have been part of their show since 1974. Songs from the concept albums will be featured, along with new material and "a few things we recorded around '68, things we've never done before," Davies said. Somewhere in there, he added, will perhaps be the hit single the Kinks have lacked here since "Lola" in 1970.

Davies admitted "there was a lot of conflict in the shows we did, from my brother, first of all, because he likes to play rock 'n' roll, and he likes to play loud." He also confirmed the rumored tension between the group and RCA over the concept albums. "When we went there, they thought they were buying people from 1965, and I wanted to go on, and change."

Davies also indicated he has moved away from the didactic figure of the "shows." "A few of the songs on the album are . . . not lightweight, but I've just deliberately tried to make words work with the song," he said. "I just want to entertain a little. I think everybody's got to be some kind of entertainer. I don't want

to go to a play that gets too heavy, when I've had a heavy day. Especially now, the way things are—I think people have got to have some sort of enjoyment."

Davies, who has written his share of message songs, was also unconvinced that even Kinks fans were always listening that closely to his songs, or to lyrics in general.

"I think it's one word a sentence," he said, and stated that the average listener receives rather "an idea, a rhythm that is compatible with their lives, a rhythm that sounds like another record they know, they have memories of, and they feel comfortable with, and they feel secure. And as soon as there's a sound that is alien to that, it's sort of immaterial. Everybody's got memories—I like that song, because it reminds me of something, reminds me of when I graduated, or whatever, our first date, and I think that without knowing it, people do that."

With the Kinks embarking on a new phase in their career, Davies finds himself changing his way of living as well. "I'm trying to be more organized in my application to my duties to my work. I'm not a very articulate person, but I can handle interviews now. Also, my duty is looking smart sometimes, or looking what I should be.

"A lot of people who are contemporaries of mine, I don't feel any hunger in their music. I like to think there is in mine. You see, I've never made it. I've never been established, I don't think. That's what's made me work, I think."

Davies claimed to have five or six songs completed, and another 20 or so projected for future albums, and in general seemed pleased to be back to songwriting after three years of theatre, although a stage musical is still on his mind. With the Kinks—Davies, his brother Dave, Mick Avory, Andy Pyle and John Gosling, plus a small supporting cast—back on the road, and back in the stores with a new record, there is a new Kinks period at hand, and for their fans, that alone is cause for celebration.

Golden Gate to MGP

■ LOS ANGELES—Golden Gate, a Los Angeles based five piece musical group, has signed an exclusive management and production contract with Marc Gordon Productions, and a separate publishing agreement with Tunesmith Music Co., a subsidiary of MGP.

CLUB REVIEW

Barry White Meets A Tough Challenge

■ LAKE TAHOE — It was a challenging opening night for Barry White (20th Century) at Harrahs; he was facing a tough gambling and skiing minded audience as his first test after a 10 month lay-off. White was more than up to the task. From the opening number, White had the audience completely mesmerized. After singing one song and displaying his brilliant writing ability by conducting the 57 piece orchestra performing two of his most familiar thematic compositions, White yielded the stage to his glamorous side kicks, Love Unlimited.

Love Unlimited, sounding much like the vintage Supremes, were excellent in not only the many hits they have had, but also on a number of tunes from their newly released lp, "He's All I've Got" (Unlimited Gold). Particularly well received were the renditions of "Walking in the Rain" and "It May Be Winter Outside."

White's return to the stage set the audience up for continuous changes. Dead silence and attentive ladies were the fare during his soulful ballads; his hits were greeted by dancing in the aisles and people standing on tables and chairs to cheer.

White is the consummate entertainer. Very few artists could arouse such devotion and enthusiasm during the height of a career but considering his long layoff from the stage, the feat becomes even more astonishing.

White begins a nationwide tour late in February; that, plus his newly released 20th Century single, "I'm Qualified to Satisfy You," should easily return him to the superstar status he so richly deserves.

Jerry Farver

CBS/U.K. Reports Successful Year

■ LONDON—CBS Records/U.K. can look back on 1976 as the most successful year in its history, according to managing director Maurice Oberstein, who himself completes his first full year as head of the CBS affiliate.

No fewer than 43 CBS singles placed on industry charts here during the year—an average of one new chart entry nearly every week. In addition, CBS artists realized an aggregate total of two platinum albums (sales over 1 million pounds), 10 gold albums (sales over 250,000 pounds), five gold singles (sales over 500,000 units), 30 silver albums (sales over 100,000 pounds) and 12 silver singles (sales over 250,000 units).

The British Market Research Bureau survey of the 1975 fourth quarter shows that CBS was the No. 1 company in U.K. singles sales for that period, with a 20.7 percent share of the market.

The BMRB survey also indicates that CBS/U.K.'s share of the singles market for the final quarter of 1976 represents an 11.4 improvement over the company's position for the same period in 1975.

NRDN Reorganizes

■ NASHVILLE—With two albums slated for an end-of-February release, National Rock Distribution of Nashville has gone through a major reorganization with the appointments of Deborah Stone, administrative VP in charge of operations, and Charles Howe, formerly head of HSE's pop/r&b Ken-Tone division, as director of promotion and product manager.

Promotion veterans Ted Johnson, Sandy Cartier and John Hawkins, formerly WHIN's PD, are holding down regional promotion slots with a number of spots still to be filled.

Inaugural Visit



After performing at President Carter's inauguration at the D.C. Armory on Thursday, January 20th, James Talley presents President Carter and Mrs. Carter with a copy of his latest album entitled "Blackjack Choir." From left: Mrs. Carter, President Carter, James Talley, Mrs. Jan Talley.

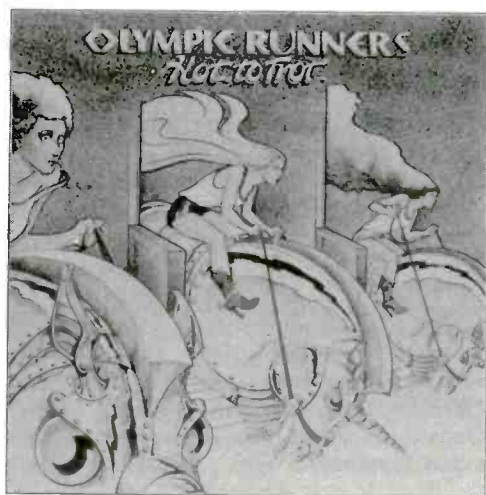
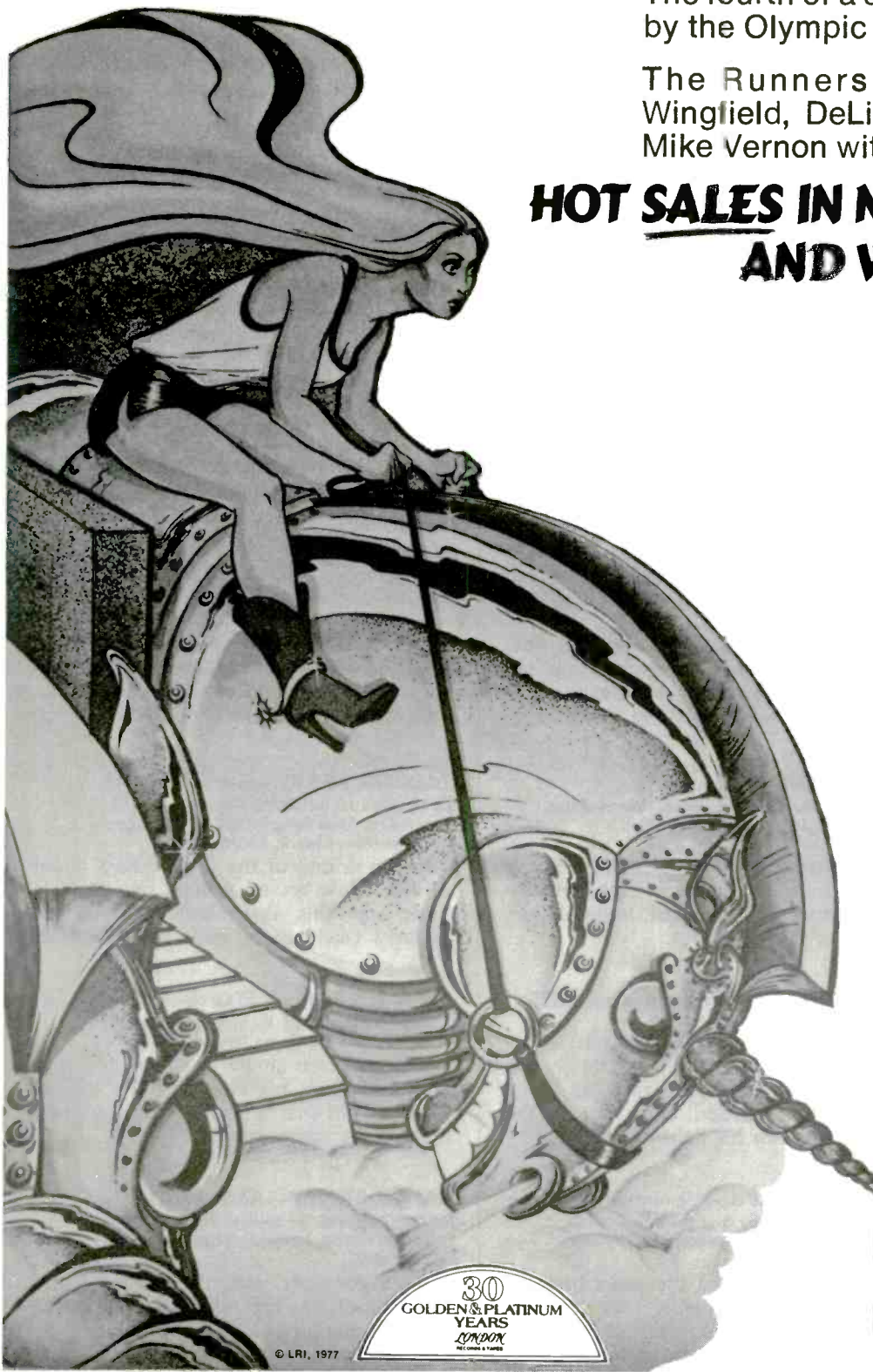
OLYMPIC RUNNERS

Hot to Trot AND DO WE MEAN HOT!

The fourth of a series of sensational albums by the Olympic Runners:

The Runners are: Joe Jammer, Pete Wingfield, DeLisle Harper, Glen Le Fleur, Mike Vernon with George Chandler, vocals.

HOT SALES IN NEW YORK, BALTIMORE AND WASHINGTON!



PS 678

LONDON OLYMPIC RUNNERS PS 668
DON'T LET UP
Party Time Is Here To Stay; In The Can;
Don't Let Up; The Kool Gent



PS 668

OLYMPIC RUNNERS PS 658
OUT IN FRONT
Drag It Over Here; Freeze On Funk;
Dump The Bump.



PS 658

LONDON OLYMPIC RUNNERS PS 653
PUT THE MUSIC WHERE YOUR MOUTH IS
Includes: Do It Over; Put The Music
Where Your Mouth Is.



PS 653

BET YOU GOTTA DANCE TO THIS!

LONDON®
RECORDS & TAPES

Produced by Mike Vernon for Brand New Productions.

30
GOLDEN & PLATINUM
YEARS
LONDON
RECORDS & TAPES

© LRI, 1977

MINNIE RIPERTON

STICK TOGETHER (prod. by Freddie Perren) (writers Riperton-Rudolph-Wonder) (Dickie Bird/Jobete/Black Bull, ASCAP) (3:24)

Minnie's by now familiar vocal style is incorporated into the texture of this song from the "Stay in Love" album and gives it an extra added boost.

SMOKEY ROBINSON—Tamla 54279F

THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) (prod. by Michael Sutton) (writers: Wakefield-Sutton-Sutton) (Jobete, ASCAP; Stone Diamond, BMI) (2:56)

A sentimental song from Smokey with a doo wop sound that recalls the slow, loving beauty of "You Really Got A Hold One Me." This one will be going places.

THE RUNAWAYS—Mercury 73890

HEARTBEAT (prod. by Kim Fowley & Earle Mankey) (writers: Currie-Ford-Fowley-Fox-Mankey) (Bad Boy, BMI; Mankey Melodies, ASCAP) (2:49)

These California girls are rocking again with a haunting melody about a teenager's heartbeat. With their popularity growing, it should be a big one.

Q—Epic/Sweet City 8 50335

DANCIN' MAN (prod. by Q) (writer: Peckman) (Ameb/Gravenhurst, BMI) (2:38)

A hot, handclapping dance record from the stable that spawned Wild Cherry is the debut for this band. Rack up another winning combination for them.

THE CHI-LITES—Mercury 73886

VANISHING LOVE (prod. by Marshall Thompson) (writer: Dees) (Moon Song, BMI) (3:20)

An up-tempo groove is established by the group around the plush sounding chorus. The Sam Dees tune shows off their strong harmonies and gives them pop potential.

L.A. EXPRESS—Caribou ZS8 9018 (CBS)

DANCE THE NIGHT AWAY (prod. by L.A. Express) (writer: V. Feldman) (Good Vibes, ASCAP) (3:03)

With a disco-styled approach that sounds like it could have come straight out of Philadelphia, the Express should find a new audience. A sparkling instrumental.

BERYL DAVIS—Zodiac 1017

STORMS OF TROUBLED TIMES (prod. by not listed) (writer: Weathery) (Keca, ASCAP) (3:29)

A songstress of international renown, Davis is making a comeback with the Jim Weatherly standard. A stunning interpretation of the ballad, it has a warm appeal.

JACKIE LOMAX—Capitol 4384

MORE (LIVIN' FOR LOVIN') (prod. by Lomax & Richards) (writer: Lomax) (Jackmax/Warner-Tamerlane, BMI) (3:17)

An experienced singer whose rock roots reach back into the '60s, Lomax has developed a polished soulfulness reminiscent of Boz Scaggs. A notable comeback.

MR. BIG—Arista 0229

ROMEO (prod. by Val Garay) (writers: Dicken & Edward Carter) (Jet Lag, BMI) (2:43)

The new English group is led by the enigmatic Dicken and features some Hollies sounding harmonies on a very melodic track from their new lp. It could be one of the welcome surprises of the year.

DOROTHY MOORE & EDDIE FLOYD —

Malaco 1040 (TK)
WE SHOULD REALLY BE IN LOVE (prod. by Eddie Floyd) (writers: Floyd & Cropper) (East/Memphis, BMI) (3:00)

A superb new vocal combination, Eddie Floyd and Dorothy Moore demonstrate a complementary style on this ballad that should take them all the way to the top.

SANTANA—Columbia 3 10481

LET THE CHILDREN PLAY (prod. by David Rubinson & Friends) (writers: Santana & Patillo) (Light, BMI) (3:19)

The group has gone through some growing pains in the past, but here it's business as usual with the familiar ingredients that initially made them a success.

LANI HALL—A&M 1003

TOO MANY MORNINGS (prod. by Herb Alpert) (writer: Bill Quateman) (High Ness, BMI) (3:22)

The Bill Quateman composition is an excellent choice of material for Lani whose expressive vocal makes it a personal statement. A fine edit keeps it moving.

JEAN CARN—Phila. Intl. ZS8 3614 (CBS)

FREE LOVE (prod. by Kenneth Gamble & Leon Huff) (writers: Gamble & Huff) (Mighty Three, BMI) (3:25)

Formerly with Norman Connors and now on her own having made a name for herself, Carn demonstrates a flexible and relaxed style that should win new fans.

RAY SAWYER—Capitol 4386

RED-WINGED BLACKBIRD (prod. by Ron Haffkine) (writer: Joel Jaffe) (Whispering Wind, ASCAP) (2:49)

On this solo effort by the Dr. Hook man, the mood is quickly established with a light, country-tinged beat. It should get him off on the right foot.

EUGENE RECORD—Warner Bros. 8322

LAYING BESIDE YOU (prod. by E. Record) (writer: E. Record) (Angelshell, BMI) (3:46)

The former leader of the Chi-Lites is out on his own and poised to crack the charts with a self-composed tune that is the perfect match for his light tenor.

BOOTS RANDOLPH—Monument 209

HONKY TONK (prod. by Fred Foster) (writers: Doggett-Butler-Sheppard-Scott) (W&K/Islip, BMI) (3:29)

The song has survived the years through many different treatments. This time, by Boots Randolph and his saxophone, it is played straight and to the point.

GENERAL JOHNSON—Arista 0234

ONLY LOVE CAN MEND A BROKEN HEART (prod. by Johnson & Chertoff) (writer: Johnson) (Music in General, BMI) (3:02)

The General is still going strong and there should be nothing holding him back this time. A sincere vocal and throbbing accompaniment lends the distinction.

THE BAR-KAYS—Mercury 73888

TOO HOT TO STOP (prod. by Allen Jones) (writers: Freeman-Nehis III, Oldson, Alexander, Beard, Stewart, Smith, Allen, Henderson, Thompson) (Barkay/Dumbar, BMI) (3:43)

The group is coming off a successful ride to the top with "Shake Your Rump To The Funk" and here they display their talents once again with a riveting follow-up.

NAZARETH—A&M 1895

I WANT TO (DO EVERYTHING FOR YOU) (prod. by Manny Charlton) (writer: J. Tex) (Tree, BMI) (3:10)

These Scotsmen make the Joe Tex song their own by giving it a distinctive blues reading. Dan McCafferty's gravelly vocal should help send it chartward.

FRANKIE AVALON—Delite 1589

MIDNIGHT LADY (prod. by Billy Terrell) (writers: Terrell & Woolley) (Delightful, BMI) (3:39)

A glossy production and an affable vocal by Frankie should find a base at the pop or easy listening levels. The John Davis arrangement adds a sympathetic touch.

DENISE LA SALLE—ABC 12238

FREEDOM TO EXPRESS YOURSELF (prod. by Ordena Ent.) (writer: La Salle) (Ordena, BMI) (3:28)

A vigorous production and an extroverted vocal performance by Denise who uses several song titles to get the point across. This is what dance records are all about.

TALKING HEADS—Sire 737 (ABC)

LOVE GOES TO BUILDING ON FIRE (prod. by Tony Bongiovi) (writer: D. Byrne) (Index/Bleu Disque, ASCAP) (2:56)

The trio is one of the most talked about of the "new wave" groups out of New York and this first single penned by guitarist David Byrne goes to show why.

SLY & THE FAMILY STONE—Epic 8 50331

FAMILY AGAIN (prod. by Sylvester Stewart) (writer Stewart) (Stone Flower, BMI) (2:46)

Sly has his best single in some time with this track from his latest lp. The bubbly rhythms and chants hint at a vibrance that marked his earlier efforts.

RANDY BISHOP—A&M 1899

DAYBREAK (prod. by Spencer Proffer) (ATV/Sasha/Warner Tamerlane/Upward Spiral, BMI) (3:25)

Bishop, formerly with the Wackers and later the Dudes has refined his approach with this memorable David Pomeranz tune that has broad potential.

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ DON'T WORRY, YOUR NOT VERY HUMBLE GUEST COLUMNIST HAS BEEN RETURNED TO HIS CELL AND IS RESTING COMFORTABLY BEFORE A CLOSED-CIRCUIT TV FEEDING HIM ENDLESS RERUNS OF 'I LOVE LUCY.' That said we apologize for any inconvenience caused by last week's column but congratulate one **Marc Nathan** of Playboy Records who called in the correct answer to the contest at 10:30 Monday morning (7:30 his time—got in late Marc, eh?) and thank the rest of you for your patience when the phone lines got all tied up with entrants phoning in their guesses. Almost makes you appreciate the drivel we normally write.

GATHERING OUR COOKIES TOGETHER AFTER FOUR DAYS IN THE SLUSH OF WASHINGTON, D.C. AND ATLANTA DEPT.: Since the inception of this column we've wanted to find a way to celebrate the singular glories of a local New York media star. Her appearances on an early **Andy Warhol** cable tv venture are legendary among connoisseurs of New York publicity people, and we've even mentioned her role in the upcoming Warhol flick, "Bad." She's done interviews for Interview and generally been a welcome presence wherever she's publicized public events (rock and roll or otherwise). She's one of those people who can call and tell you, "You don't want to do what I'm about to ask you to do but won't you please . . ." and because she is the way she is (and never nasty), of course you do it. It is merely coincidental that a New Yorker writer, **Rick Hertzberg**, who has quoted her in On the Town, was invited to join the **Jimmy Carter** administration as a speech writer the same week that she learned she would be promoted to the top publicity post at Epic. In other words, congratulations, **Susan Blond**. (She'll be the focus of a **Frank Rose** piece on publicists for MORE.)

TOO HOT TO STOP: **Ian Hunter** and his band narrowly escaped serious injury (death even) in Montreal when the house they were in was levelled by a flash fire last week. The five musicians along with producer **Roy Thomas Baker** and engineer **Garry Lyons**, who rented the house while recording at Morin Heights studio, were forced to
(Continued on page 53)

Pepper to RCA



RCA Records has announced the signing of Pepper. The three-member group will have its debut album, "Pepper" released next week. Seen here after their signing are, from left: Mike Berniker, RCA's division vice president, pop a&r; Paul Shindler, Pepper's manager; Eric Thorngren and Billy Hoche of Pepper; Ted Rosenblatt, the group's attorney; Ralph Moss, the group's producer, and seated at the piano is Pepper's John Tori.

Doherty to UA Promo

■ LOS ANGELES — Pat Pipolo, vice president, promotion, United Artists Records, has named Marcy Doherty to the position of national secondary promotion manager for singles.

Ms. Doherty comes to United Artists from Chelsea Records where she spent one year handling all top 40 singles as assistant national promotion director.

Skouras Motown VP

■ LOS ANGELES — Daniel Skouras has been named vice president and executive assistant to Motown Industries' vice chairman Michael Roshkind, it has been announced.

Relocating

Skouras has been based in London in recent years and will be relocating to Motown's headquarters in Los Angeles.

Today's
the day the
dam bursts.

Beaverteeth
is on the loose,
and they're
good on rock.

RCA Records
Beaverteeth
APRIL 1976

STANDING UP FOR LOVE

THREE DEGREES—Epic PE 34385 (6.98)

This internationally respected femme trio has a classic soul sound of universal appeal. The breadth of material offered here is itself impressive, from Boz Scaggs' "We're All Alone" to "Chorus Line's" "What I Did For Love" to the George Clinton title track, all of it performed stylishly and with class.



I'M EVERYONE I'VE EVER LOVED

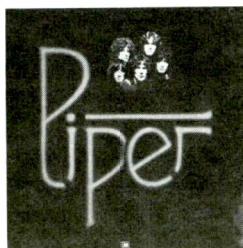
MARTIN MULL—ABC AB-997 (6.98)

Zanier than ever, with Mary Hartman fans added to the believers, Mull has, for the first time, made an "album." Not just a collection of songs or sketches, "I'm Everyone . . ." is a wild-eyed musical comedy collage full of yuks for the yuksters and music for all others. Michael Cuscuna's production is soulfully inspired.

PIPER

A&M SP-4615 (6.98)

Former Sidewinder Billy Squier heads up this new five-man group managed by Bill (Kiss, Starz) Aucoin's organization and produced by A&M east coast a&r head John Anthony. Given all those associations it should be plain that this is hard rock with much experience behind it. "Out of Control" & "42nd Street" show it.



HAPPINESS HEARTACHES

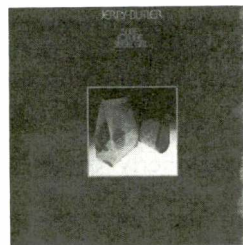
BRIAN AUGER'S OBLIVION EXPRESS—WB BS 2981 (6.98)

Auger's star has been on the rise for some time; the move to WB may be just the jolt needed to propel the jazz/rock keyboardist to the heights many have predicted he would eventually reach. With Lenny White, Jack Mills and Clive Chaman, this is one of his strongest units.

SUITE FOR THE SINGLE GIRL

JERRY BUTLER—Motown M6-87851 (6.98)

The Iceman's got it all together; the style is so well defined—from writing and singing points of view—that it would be hard for him to do wrong. "I Wanna Do It To You," "You Gotta Believe In Me" and "What A Pleasant Surprise," along with the title cut, are the kind of songs which earned him his reputation.



ALIAS

DIRK HAMILTON—ABC AB-976 (6.98)

The promise of last year's debut set is further delivered as Hamilton opts for fewer cuts of greater scope and an increased emphasis on the rock side of his musical personality. "Los Gatos," "Joanna Ree" and "The Classic Sweat Poze" are the most completely realized of the eight varied tracks.

CHEAP TRICK

Epic PE 34400 (6.98)

Comparisons to the MC 5 and Sweet establish reference points for this new mid-west group (not to mention lead guitarist Rick Nielsen's resemblance to Hantz Hall). "Speak Now," "Taxman, Mr. Thief" and "The Ballad of T.V. Violence" maintain an identity with the help of producer Jack Douglas.



MAZE FEATURING FRANKIE BEVERLY

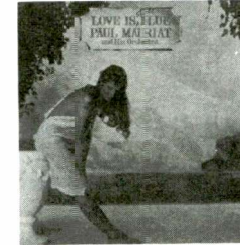
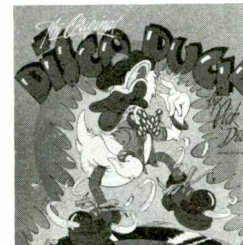
Capitol ST-11607 (6.98)

A rhythm and blues album all the way. Leader Frankie Beverly has been associated at various points in his career with Gamble & Huff and Marvin Gaye, among others, Maze having toured with Gaye. Beverly's soul touch is apparent in his writing, arranging, production and vocals on "While I'm Alone" and "Lady of Magic."

DISCO DUCK

RICK DEES—RSO RS-1-3017 (Polydor) (6.98)

"Disco Duck (Part II)" materializes as an instrumental on this lp spinoff of the monster hit. Similarly original treatments are given to such pop cliches as "Bionic Feet," "Flick the Bick" and "Bad Shark." There's even a tribute to sorts to the newly inaugurated President via "The Peanut Prance."



LOVE IS STILL BLUE

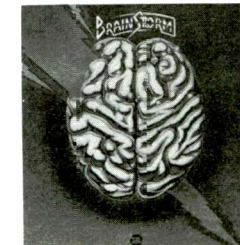
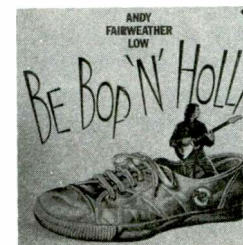
PAUL MAURIAT AND HIS ORCHESTRA—Free Spirit FZS-6500 (Cayre) (6.98)

The world famous Mauriat theme "Love Is Blue" is discofied by the renowned composer/producer using a solid base of synthesizers and string arrangements. "I Will Follow Him," "Thanks to Yesterday" and "Black Swan" go the same route along with five other numbers.

BE BOP 'N' HOLLA

ANDY FAIRWEATHER LOW—A&M SP-4602 (6.98)

Low has a mildly eclectic approach to recording, combining various styles seamlessly in a unified patchwork pattern. Whether the old Cliff Richard hit "Travelin' Light," the Lennon/McCartney "Rocky Raccoon" or any of nine originals, the light-hearted variety is most endearing. Produced and engineered by Glyn Johns.



STORMIN'

BRAINSTORM—Tabu BOLT-2048 (RCA) (6.98)

A most capable soul ensemble (nine people) helps debut a new RCA-distributed label. Working both the ballad and up-tempo sides of the track, and adding a touch of disco here and there, Brainstorm is already scoring with the single "Wake Up and Be Somebody" as well as the disco number "Lovin' Is Really My Game."

LEAVE HOME

RAMONES—Sire SA 7528 (ABC) (6.98)

The group that put the "four" back in 4/4 built a substantial following here and abroad with their first album, and this second effort is determined to drive home the point. Such timeless themes as "Carbana Not Glue" and "Swallow My Pride" seethe with energy, as does their trademark encore, "California Sun."



OJAH AWAKE

OSIBISA—Island ILPS 9411 (6.98)

Every Osibisa album has at least one irresistibly energetic performance. There are several on "Ojah Awake," including the title track, the long familiar "Coffee Song" and one cover of a tune from the Bertha Egnos/Gail Lakier musical, "Ipi Tombi," called "The Warrior." Rhythms are the key.

(Continued on page 56)

TOO TOO
TOO TOO
TOO TOO
HOT
TO
STOP

#73888

The Bar-Kays' new single "Too Hot To Stop"
(from the album of the same name) is aptly titled.
#1 on WIGO, Atlanta 2 weeks after release.
#1 on WAOK, Atlanta 3 weeks after release.



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101 THE SINGLES CHART 150

FEBRUARY 12, 1977

FEB. 12	FEB. 5	
101	110	I LOVE LUCY THEME WILTON PLACE STREET BAND—078 (Desilu, ASCAP)
102	106	SHAKEY GROUND PHOEBE SNOW—Columbia 3 10463 (Jobete, ASCAP)
103	104	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373 (Warner-Tamerlane, BMI)
104	114	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
105	143	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol P 4376 (Warner-Tamerlane/Marsaint, BMI)
106	107	BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER—RCA PB 10854 (Cherry Lane, ASCAP)
107	111	TURN LOOSE OF MY LEG JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Jamburger, ASCAP)
108	113	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS—A&M 1888 (Last Cabin, BMI)
109	109	ISN'T IT A SHAME LABELLE—Epic 8 50315 (Hastings, BMI)
110	—	TOO HOT TO STOP BAR KAYS—Mercury 73888 (Bar Kay/Dunbar, BMI)
111	112	RIGHT TIME OF THE NIGHT JENNIFER WARNES—Arista 0223 (American Broadcasting, BMI)
112	119	GET CRAZY WITH ME RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)
113	101	MY PEARL AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI)
114	104	FEELINGS WALTER JACKSON—ChiSound CH 17599F (UA) (Fermata, ASCAP)
115	116	DANCE LITTLE LADY DANCE TINA CHARLES—Columbia 3 10442 (Chappell & Co./Subbiddu, ASCAP)
116	136	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325 (Ensign, BMI)
117	122	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK) (Stallion, BMI)
118	124	CARNIVAL ERIC CLAPTON—RSO RS 868 (Polydor) (Stigwood/Unichappell, BMI)
119	120	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI)
120	121	LET IT FLOW TAMIKO JONES—Contempo 7001 (TK) (Fudge Lips/For Better or Worse/Tamiko, BMI)
121	123	FIRE SIGN CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Time, ASCAP)
122	129	I KNOW TOMMY WEST—Lifesong 45017 (ABC/Dunhill, BMI)
123	—	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE ABC 12243 (UA, ASCAP; Unart, BMI)
124	108	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI)
125	127	HIGH ROLLER ALEX HARVEY—Buddah BDA 555 (UA/Big Ax, ASCAP)
126	132	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang) (Web IV, BMI)
127	—	COULDN'T GET IT RIGHT CLIMAX BLUES BAND—Sire 736 (ABC) (Bleu. Disque, ASCAP)
128	—	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI—RCA 10888 (Spellgold, BMI)
129	—	JENNIFER STYX—A&M 1900 (Almo/Stygian, ASCAP)
130	—	YOU + ME = LOVE UNDISPUTED TRUTH—Whitfield 8231 (Stone Diamond, BMI)
131	115	SWEET DREAMS EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI)
132	138	BE MY GIRL MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP)
133	131	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown) (Stone Diamond, BMI)
134	—	SAILING SHIPS MESA—Ariola America P 7654 (Capitol) (Song Tailors/Everybodies/Intercontinental, BMI)
135	—	YOU'RE MOVING OUT TODAY BETTE MIDLER—Atlantic 3379 (Divine/Begonia/Unichappell/Fedora, BMI)
136	144	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10837 (Bridgwood, ASCAP)
137	—	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic) (Song Tailors, BMI; I've Got the Music, ASCAP)
138	150	FEEL FREE FOUR TOPS—ABC 12236 (ABC-Dunhill/Rall, BMI)
139	103	EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI)
140	118	HAIL! HAIL! ROCK & ROLL STARLAND VOCAL BAND—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP)
141	141	TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON—Warner Bros. 8286 (Nick-O-Val, ASCAP)
142	—	IF WE COULD LIVE OUR LOVE OVER NICK NOBLE—Epic 850327 (Debon; ASCAP)
143	—	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
144	128	SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic) (WIMOT, Friday's Child, BMI)
145	117	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA PB 10842 (Silver Fiddle, BMI)
146	126	'ROUND THE WORLD WITH THE RUBBER DUCK C. W. McCall—(American Gramophone, SESAC)
147	133	DADDY COOL BONEY M.—Atco 7063 (Heath Levy, ASCAP)
148	140	ASHES AND SAND JOHNNY RIVERS—Soul City 007 (Rivers, ASCAP)
149	—	IT AIN'T EASY COMING DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
150	—	TRY IT ON EXILE—Atco 7072 (Chinnichap/Island, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP).....	37	JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Ent., ASCAP).....	99
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP).....	20	KEEP ME CRYING Willie Mitchell (Jec/Green, BMI).....	88
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/Elaine, ASCAP).....	76	KONG Dickie Goodman (Unichappell, BMI).....	62
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BODYHEAT James Brown (Dynatone/Belinda/Unichappell, BMI).....	96	LOVE ME Freddie Perren (Unichappell, BMI).....	40
BOOGIE CHILD Bee Gees (Stigwood/Unichappell, BMI).....	35	LOVE SO RIGHT Bee Gees & Albhy Galuten (Casseroles/Unichappell, BMI).....	57
CAR WASH Norman Whitfield (Duchess, BMI).....	3	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbara Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP).....	12
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C. B. SAVAGE Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI).....	84	MAYBE I'M AMAZED Paul McCartney (Maclen, BMI).....	61
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI).....	49	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI).....	62
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DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI).....	18	MUSKRAT LOVE Captain & Toni Tenille (Wishbone, ASCAP).....	27
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DISCO DUCK (Part I) Bobby Manuel (Staifree, BMI).....	56	NIGHT MOVES Bob Seger & Punch Andrews (Gear, ASCAP).....	14
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DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP).....	53	REACH Charles Platkin (Siren, BMI).....	93
DO IT TO MY MIND Johnny Bristol (Bushka, ASCAP).....	60	RICH GIRL Christopher Bond (Unichappell, BMI).....	39
DO WHAT YOU WANT, BE WHAT YOU ARE Christopher Bond (Unichappell, BMI).....	65	ROCK'N ME Steve Miller (Sailor, ASCAP).....	50
DO YA Jeff Lynne (UA Jet/Intersong, ASCAP).....	68	SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP).....	95
DREAMBOAT ANNIE Mike Flicker (Andorra, ASCAP).....	48	SATURDAY NIGHT Maurice White & Charles Stepney (Saggifire, BMI).....	42
DRIVIN' WHEEL Dan Hartman (Knee Trembler, ASCAP).....	51	SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI).....	30
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HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI).....	75	THE FIRST CUT IS THE DEEPEST Tom Dowd (Duchess, BMI).....	77
HERE IS WHERE YOUR LOVE BELONGS Keith Olsen (JSH, ASCAP).....	69	THE RUBBERMAN MAN Thom Bell (Mighty Three, BMI).....	23
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I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Enterprises/Chappell & Co., ASCAP).....	71	TRYING TO LOVE TOO William Bell & Paul Mitchell (Bell-Kat, BMI).....	98
I JUST CAN'T SAY NO TO YOU K. Lehnning (Dawnbreaker, BMI).....	79	WALKS THIS WAY Jack Douglas (Daksel, BMI).....	15
I KINDA MISS YOU Manhattan Prod./Bobby Martin (Nattahnam/Blackwood, BMI).....	94	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI).....	7
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI).....	13	WHEN LOVE IS NEW John Davis & Sam Weiss (Mighty Three Music, BMI).....	80
I LIKE TO DO IT Casey/Finch (Sherlyn/Harrick, BMI).....	54	WHISPERS/CHERCHEZ LA FEMME/C'EST SE SI BON Sandy Linzer (Miller/Fisher-Pink Pelican, BMI).....	52
I NEVER CRY Bob Ezrin (Ezra Early Frost, BMI).....	32	WINTER MELODY/SRING AFFAIR Giorgio Moroder & Pete Bellotte (Rick's, BMI).....	91
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IN THE MOOD Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP).....	45	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI).....	41
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		YOU GOT ME RUNNING Steve Gibson (Dawnbreaker Music, BMI).....	83

Marc Brickman on the Art of Concert Lighting

By DAVID McGEE



Photo: Waring Abbott
Marc Brickman

■ Ask Mr. X what there is to concert lighting and he'll answer, "Flip a switch and the lights go on, flip another switch and the lights go off." However, anyone who has seen Bruce Springsteen perform will tell you that Mr. X is a fool. Springsteen and the E Street Band—the nonpareil live act—present powerful, urgent material that is driven home by awesomely proficient musicians and is doubly heightened by Springsteen's performances. The more subtle element in this show is the lighting, which, in its sim-

licity, is at odds with the elaborate designs that have accompanied the biggest rock shows of the '70s. A single blue back light, for example, at the beginning of Springsteen's "Thunder Road," is a memory that endures; an artistic marriage, of staging and music, of the most emotional sort. The unsung hero's name is Marc Brickman, a native Philadelphian who entered the lighting business in 1971 when McAvoy Lighting, in his home town, hired him to sweep floors. In less than a year, he was providing lighting for local concerts and was a part owner of McAvoy. "To me it was a business thing," Brickman says of those days. "I wasn't trying to be an 'artiste.' I was just trying to make a few bucks." In 1974 he began working with Springsteen. Two years later, the 23-year-old Brickman, having affected a quiet revolution in industry thinking in regards to concert staging and lighting, is at the top of his profession. In the following exclusive Dialogue, Brickman (who has also worked with Carole King and Kiss) discusses his career and his art.

Record World: At McAvoy, were you doing only concert lighting?

Marc Brickman: No, I used to do some crazy stuff. I lit up a private air strip one night for a moving company. This moving company used to store rockets for NASA. What they had to do was move a rocket from the warehouse to a waiting plane, and the plane could only touch down at three in the morning. So they needed the whole airstrip illuminated because the size of the plane to the rocket was like a quarter of an inch on either side; the fit into the plane was unbelievably close. We lit up this whole airstrip and just sat there and waited until they shoved the rocket into the airplane. I got paid \$1500 or something like that. An outrageous amount of money. That was the kind of gigs I was doing. Lit up high school football fields for marching band competition. A lot of football fields in the Philadelphia suburbs didn't have lights so they'd hire us and we'd come out with our poles and generators. We used to do big Christmas wreaths for Gimbels, replacing every single bulb each October. I did all kinds of things, plus selling too. It was quite an education, seven days a week, about 18 hours a day. Just doing it.

RW: And you were also doing small concerts.

Brickman: Yeah, and getting \$25 a night extra. At that time I was taking home about \$100 a week. That's the most I ever made there. It was a crazy business. Lot of the stuff I was just taking—"Yeah I can do it." If I screwed up, I screwed up. What can you say? You learn by your mistakes, and that's what I was doing.

RW: Had you any contact at that point with what you considered big time rock and roll?

Brickman: It's hard to think back and pinpoint dates because I did a lot. I did the Temptations. I was in awe! Most of the acts I worked with were r&b acts. I wasn't getting any white rock and roll. Bill McManus, who'd started at McAvoy and then split to form McManus Enterprises, had most of the big time rock and roll and left the smaller acts to me. It went on like that until I met Bruce.

RW: You once told me that there was only a yellow spotlight on Bruce the first time you saw him perform.

Brickman: The whole stage was yellow. It was November of '73. He opened for Jackson Browne. I remember him doing one song at

the piano by himself and nothing changed. Yellow lights, everything up. I think all they had there that night was border lights anyway. I was so blown away by Bruce, it was like "Who was that masked man!" Even though I was really into Jackson Browne at the time I just couldn't get my mind off of Bruce.

RW: That first time you saw him, as much as the music moved you, did you think of how you'd be doing the lights?

Brickman: No. At the time I never thought of myself and, until people started pounding it into my head in the last year, I never wanted to be considered an "artiste" or whatever. *Lighting director.* I don't like titles; I like to just stay clear of that stuff. I was there for the business aspect of it. Or telling a guy, "Hey look, that's no way to put on a show. You should have lights. Real lights. It'll look better." All the time I've been with Bruce I've never sat down and wrote anything out about cueing for him. Never.

RW: How and when did you finally get associated with Bruce?

Brickman: It was probably around February or March of '74. I got a call from a sound company, Dave Hughes. He knew he could get me cheap. He knew he could get the whole package cheap and make a little money. I would bite at anything. I figured if you got the exposure you'd get the business. That was my basic philosophy. It was like a loss leader. So I figured I'd take the gig. The first time I did Bruce I couldn't put up my back lights. My design had included back lights, but all I could use were the side lights.

My whole thing is cueing—pinpointing the song and the music. I can't do (my job) unless the music's right.

When I got this job to do Bruce I was really excited. I really wanted to do a good job. But when I couldn't put up the back lights I was a little bummed out. I'll always remember that first night. Mike Appel was on the headsets trying to tell me lighting cues. And I kept saying, "Yeah, I know what's coming up." During "E Street Shuffle" Bruce does a little guitar part at the end, the music goes down and comes back up. I remember Appel saying, "Don't black out! He's going to do a guitar solo!" I said, "Yeah, he's going to do this," and Appel said, "Wait a minute. I'll tell you the cues." So we finished the gig and I met Bruce that night. It was a weird meeting. He came down to thank everybody after the show. He was that type of guy; he'd come down after every show and thank the crew, even though it wasn't his sound company or his lighting company, and then he'd leave. I was so impressed by him that time that I wanted to see him again. Two days later I heard an announcement on WMMR that he was appearing in Jersey. I called up the promoter and said, "I do Bruce Springsteen's lights." The promoter says, "Really? The agency didn't tell me this." I said, "Yeah, well, I do it." He asked me how much I wanted. "\$325." That was the most I'd ever gotten for a show. The guy says, "Great! This other guy was going to charge me \$350." So I went up there. In this place I could hang my back lights and do my design. Both Appel and Bruce commented on my work that night. For the first time those blue back lights were up and for the first time the music and the lights were coordinated. That night Appel pretty much left me alone and was very happy with the way it came out. I made the most money that night I'd ever made on a show and I thought I was on easy street, even though it cost me \$400 to do the show. I felt great.

Bruce did a gig in Philadelphia two weeks later and I did the lights again. Mike didn't come down for that one, but his brother, Steve, came down. That night he told Mike that the lights were great. I had thought about the design a little bit more and had added a few things.

RW: What were you doing differently?

Brickman: I was basically just doing it to the music. I knew his music so well that I just knew what was coming up. I knew what

(Continued on page 52)

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THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	FEB. 12	FEB. 5	WKS. ON CHART
1 1 TORN BETWEEN TWO LOVERS MARY MacGREGOR Ariola America P 7638 (Capitol) (2nd Week)			12
2 3 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252			14
3 2 CAR WASH ROSE ROYCE/MCA 40615			14
4 6 NEW KID IN TOWN EAGLES/Asylum 45373			9
5 4 I WISH STEVIE WONDER/Tamla T 54274F (Motown)			11
6 7 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283			18
7 11 WEEKEND IN NEW ENGLAND BARRY MANILOW/ Arista 0212			11
8 14 YEAR OF THE CAT AL STEWART/Janus 266			8
9 10 ENJOY YOURSELF JACKSONS/Epic 8 50289			14
10 12 LOST WITHOUT YOUR LOVE BREAD/Elektra 45365			12
11 13 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372			10
12 18 LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450			8
13 15 I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287			14
14 16 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369			11
15 5 WALK THIS WAY AEROSMITH/Columbia 3 10449			13
16 8 HOT LINE SYLVERS/Capitol P 4336			17
17 9 DAZZ BRICK/Bang 727			22
18 28 DANCING QUEEN ABBA/Atlantic 3372			9
19 20 HARD LUCK WOMAN KISS/Casablanca 873			8
20 17 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270			16
21 25 GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304			7
22 19 YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208			23
23 21 THE RUBBERBAND MAN SPINNERS/Atlantic 3355			22
24 22 TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262			20
25 23 SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645			14
26 24 STAND TALL BURTON CUMMINGS/Portrait 6 77001			20
27 26 MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870			21
28 42 CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267			8
29 35 DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)			8
30 33 SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232			11
31 29 LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y			16
32 27 I NEVER CRY ALICE COOPER/Warner Bros. WBS 8228			21
33 43 LONG TIME BOSTON/Epic 8 50329			4
34 48 THE THINGS WE DO FOR LOVE 10CC/Mercury 73875			5
35 41 BOOGIE CHILD BEE GEES/RSO 867 (Polydor)			16
36 31 SOMEBODY TO LOVE QUEEN/Elektra 45362			12
37 34 AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363			13
38 30 JEANS ON DAVID DUNDAS/Chrysalis 2094			17
39 59 RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860			3
40 36 LOVE ME YVONNE ELLIMAN/RSO 858 (Polydor)			16
41 38 YOU ARE THE WOMAN FIREFALL/Atlantic 3335			25
42 32 SATURDAY NIGHT EARTH, WIND & FIRE/Columbia 3 10439			12
43 39 MORE THAN A FEELING BOSTON/Epic 8 50266			21
44 37 NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856			25
45 45 IN THE MOOD HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301			8
46 47 FREE DENIECE WILLIAMS/Columbia 3 10429			14
47 50 LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)			10
48 46 DREAMBOAT ANNIE HEART/Mushroom M 7023			9
49 58 CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)			3
50 44 ROCK 'N ME STEVE MILLER BAND/Capitol P 4323			26
51 49 DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB)			13



52 40 WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	12
53 65 DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	3
54 52 I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020	10
55 57 BE MY GIRL DRAMATICS/ABC 12235	8
56 53 DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	27
57 51 LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	16
58 71 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic 8 50308	6
59 60 BABY DON'T YOU KNOW WILD CHERRY/Epic/Sweet City 8 50306	6
60 55 DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3360	13

CHARTMAKER OF THE WEEK

61 — MAYBE I'M AMAZED WINGS Capitol SPRO 8571	1
62 72 KONG DICKIE GOODMAN/Shock SH6 (Janus)	2
63 67 MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857	5
64 66 SOMEONE TO LAY DOWN BESIDE ME/CRAZY LINDA RONSTADT/Asylum 45361	9
65 54 DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808	13
66 62 FREE BIRD LYNRYD SKYNYRD/MCA 1948	11
67 70 FANCY DANCER COMMODORES/Motown M 1408F	5
68 — DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939Y	1
69 74 HERE IS WHERE YOUR LOVE BELONGS SONS OF CHAMPLIN/Ariola America P 7653 (Capitol)	3
70 56 SHAKE YOUR RUMP TO THE FUNK BAR KAYS/Mercury 73833	14
71 85 I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	2
72 76 GLORIA ENCHANTMENT/United Artists XW912 Y	4
73 83 REACH ORLEANS/Asylum 45375	2
74 61 IT KEEPS YOU RUNNIN' DOOBIE BROTHERS/ Warner Bros. WBS 8282	9
75 89 HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	2
76 86 AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	2
77 — THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Brothers WBS 8321	1
78 — BITE YOUR LIP (GET UP AND DANCE!) ELTON JOHN/ MCA/Rocket 40677	1
79 88 I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 16082 (Atlantic)	2
80 81 WHEN LOVE IS NEW ARTHUR PRY SOCK/Old Town 1000	6
81 73 FLOWERS/I DON'T WANT TO LOSE YOUR LOVE EMOTIONS/Columbia 3 10347	21
82 98 SO INTO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	2
83 80 YOU GOT ME RUNNING GENE COTTON/ABC 12217	7
84 75 C.B. SAVAGE ROD HART/Plantation/Little Richie PL 144	9
85 68 NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	19
86 91 SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	2
87 79 DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS/ Phila. Intl. ZS8 3610 (CBS)	7
88 78 KEEP ME CRYING AL GREEN/Hi 2819 (London)	14
89 63 LUCKY MAN STARBUCK/Private Stock 125	10
90 77 OPEN SESAME KOOL & THE GANG/De-Lite 1586	11
91 97 WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874	2
92 93 DISGORILLA (PART I) RICK DEES/RSO RS 866 (Polydor)	3
93 94 HEY BABY RINGO STARR/Atlantic 3371	3
94 87 I KINDA MISS YOU MANHATTANS/Columbia 3 10430	9
95 — SAM OLIVIA NEWTON-JOHN/MCA 40670	1
96 99 BODYHEAT JAMES BROWN/Polydor 14360	24
97 100 HA CHA CHA (FUNKTION) BRASS CONSTRUCTION/ United Artists XW921 Y	2
98 — TRYING TO LOVE TOO WILLIAM BELL/Mercury 73839	1
99 84 JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F	24
100 69 SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	29



FLASHMAKER



CHANGES IN LATITUDES, CHANGES IN ATTITUDES
JIMMY BUFFETT
ABC

MOST ADDED

- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
IN FLIGHT—George Benson—WB
ANIMALS—Pink Floyd—Col
HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
SLEEPING GYPSY—Michael Franks—WB
JUST A STONE'S THROW AWAY—Valerie Carter—Col
NEXT—Journey—Col
I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
NIGHT AFTER NIGHT—Bill Quateman—RCA

WNEW-FM/NEW YORK

- ADDS:**
ALIAS I—Dirk Hamilton—ABC
ANIMALS—Pink Floyd—Col
DENIM—Epic
GATE OF DREAMS—Claus Ogerman Orchestra—WB
JOYOUS LAKE—Pat Martino—WB
MIND EXPLODING—Lucifer's Friend—Janus
NEXT—Journey—Col
PIPER—A&M
STRANGER IN THE CITY—John Miles—London
SWEET EVIL—Derringer—Blue Sky

HEAVY ACTION (airplay, in descending order):

- NOVELLA**—Renaissance—Sire
PRETENDER—Jackson Browne—Asylum
SAILIN'—Kim Carnes—A&M
IN FLIGHT—George Benson—WB
IF THE LIGHTS DON'T GET YOU, THE HELOTS WILL—Stanky Brown Group—Sire
WIND & WUTHERING—Genesis—Atco
JUST A STONE'S THROW AWAY—Valerie Carter—Col
NIGHT MOVES—Bob Seger—Capitol
HOTEL CALIFORNIA—Eagles—Asylum
BORN TO RUN—Bruce Springsteen—Col

WBCN-FM/BOSTON

- ADDS:**
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
IN FLIGHT—George Benson—WB
JUST A STONE'S THROW AWAY—Valerie Carter—Col
NO STRINGS—Ace—Anchor
PLAYING THE FOOL—Gentle Giant—Capitol

- SLEEPING GYPSY**—Michael Franks—WB
SWEET EVIL—Derringer—Blue Sky
TRUTH IS THE POWER—Mighty Clouds of Joy—ABC

HEAVY ACTION (airplay):

- BOSTON**—Epic
DAY AT THE RACES—Queen—Elektra
DINNER AT THE RITZ—City Boy—Mercury
SAMMY HAGAR—Capitol
HEJIRA—Joni Mitchell—Asylum
HOTEL CALIFORNIA—Eagles—Asylum
JAMES MONTGOMERY BAND—Island
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

WLIR-FM/LONG ISLAND

- ADDS:**
ANIMALS—Pink Floyd—Col
BIG WHA-KOO—ABC
BLACKJACK CHOIR—James Talley—Capitol
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
JOYOUS LAKE—Pat Martino—WB
JUST A STONE'S THROW AWAY—Valerie Carter—Col
KING SIZE—B.B. King—ABC
NEXT—Journey—Col
SWEET EVIL—Derringer—Blue Sky

HEAVY ACTION (airplay, in descending order):

- HOTEL CALIFORNIA**—Eagles—Asylum
NIGHT MOVES—Bob Seger—Capitol
SLEEPING GYPSY—Michael Franks—WB
TEJAS—ZZ Top—London
BOSTON—Epic
WHO ARE THOSE GUYS—New Riders—MCA
DENIM—Epic
HEAT TREATMENT—Graham Parker—Mercury
WINGS OVER AMERICA—Capitol
GARDEN OF LOVE LIGHT—Narada Michael Walden—Atlantic

WCOZ-FM/BOSTON

- ADDS:**
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
MIRACLE ROW—Janis Ian—Col
HEAVY ACTION (airplay):
BOSTON—Epic
DAY AT THE RACES—Queen—Elektra
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HEJIRA—Joni Mitchell—Asylum
HOTEL CALIFORNIA—Eagles—Asylum
LUXURY LINER—Emmylou Harris—Reprise
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
WINGS OVER AMERICA—Capitol

WIOQ-FM/PHILADELPHIA

- ADDS:**
ANIMALS—Pink Floyd—Col
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC

- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
IN FLIGHT—George Benson—WB
JUST A STONE'S THROW AWAY—Valerie Carter—Col
LONE STAR—Col
NEXT—Journey—Col
TOM PETTY & THE HEARTBREAKERS—Shelter
SLEEPWALKER—Kinks—Arista
SWEET EVIL—Derringer—Blue Sky

HEAVY ACTION (airplay, phones):

- LIGHT OF SMILES**—Gary Wright—WB
LOW—David Bowie—RCA
NIGHT MOVES—Bob Seger—Capitol
OCTOBERON—Barclay James Harvest—MCA
PLAYING THE FOOL—Gentle Giant—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
SANFORD-TOWNSEND BAND—WB
TEJAS—ZZ Top—London
TROUBADOUR—J.J. Cale—Shelter
WIND & WUTHERING—Genesis—Atco

WMAL-FM/WASHINGTON

- ADDS:**
THE BABYS—Chrysalis
CADO BELLE—Anchor
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
DOWNTOWN TONIGHT—Racing Cars—Chrysalis
FOUNTAINS OF LIGHT—Starcastle—Epic
NO STRINGS—Ace—Anchor
NOVELLA—Renaissance—Sire
GRAHAM PARKER AT MARBLE ARCH—Mercury
PAST TIMES BEHIND—Hall & Oates—Chelsea
SLEEPING GYPSY—Michael Franks—WB

HEAVY ACTION (airplay, phones):

- DAY AT THE RACES**—Queen—Elektra
HEJIRA—Joni Mitchell—Asylum
HOTEL CALIFORNIA—Eagles—Asylum
LOW—David Bowie—RCA
LUXURY LINER—Emmylou Harris—Reprise
PRETENDER—Jackson Browne—Asylum
ROSSLYN MTN. BOYS—Adelphi
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
WIND & WUTHERING—Genesis—Atco
YEAR OF THE CAT—Al Stewart—Janus

WKLS-FM/ATLANTA

- ADDS:**
ANIMALS—Pink Floyd—Col
BEAVERTEETH—RCA
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
IN FLIGHT—George Benson—WB
NEXT—Journey—Col
PLAYING THE FOOL—Gentle Giant—Capitol
SAILIN'—Kim Carnes—A&M
SLEEPING GYPSY—Michael Franks—WB

HEAVY ACTION (airplay):

- BOSTON**—Epic
HOTEL CALIFORNIA—Eagles—Asylum
LEFTOVERTURE—Kansas—Kirshner

- LOST WITHOUT YOUR LOVE**—Bread—Elektra
NIGHT MOVES—Bob Seger—Capitol
PRETENDER—Jackson Browne—Asylum
ROARING SILENCE—Manfred Mann's Earth Band—WB
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
STAR IS BORN (soundtrack)—Col
YEAR OF THE CAT—Al Stewart—Janus

WORJ-FM/ORLANDO

- ADDS:**
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
FLIGHT LOG—Jefferson Airplane—Grunt
I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
JUST A STONE'S THROW AWAY—Valerie Carter—Col
NIGHT AFTER NIGHT—Bill Quateman—RCA
NOVELLA—Renaissance—Sire
GRAHAM PARKER AT MARBLE ARCH—Mercury
RENAISSANCE—Lonnie Liston Smith—RCA

HEAVY ACTION (sales, airplay, phones):

- BOSTON**—Epic
LEFTOVERTURE—Kansas—Kirshner
LIGHT OF SMILES—Gary Wright—WB
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
TEJAS—ZZ Top—London
WIND & WUTHERING—Genesis—Atco
WINGS OVER AMERICA—Capitol
WINTERS BROS. BAND—Atlantic

WQSR-FM/TAMPA

- ADDS:**
THE BABYS—Chrysalis
DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
FUTURE GAMES—Spirit—Mercury
IN FLIGHT—George Benson—WB
JUST A STONE'S THROW AWAY—Valerie Carter—Col
JUST LIKE A RECURRING DREAM—Meisburg & Walters—Casablanca
NEXT—Journey—Col
NIGHT AFTER NIGHT—Bill Quateman—RCA
OCTOBERON—Barclay James Harvest—MCA
SLEEPING GYPSY—Michael Franks—WB

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

- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
NIGHT MOVES—Bob Seger—Capitol
HOTEL CALIFORNIA—Eagles—Asylum
FESTIVAL—Santana—Col
LIGHT OF SMILES—Gary Wright—WB
HEJIRA—Joni Mitchell—Asylum
PRETENDER—Jackson Browne—Asylum
TEJAS—ZZ Top—London
WIND & WUTHERING—Genesis—Atco
SPACE TRAVELER—James Vincent—Caribou

WYDD-FM/PITTSBURGH

- ADDS:**
GEES & THE GHOST—Anthony Phillips—Passport

- HAPPINESS HEARTACHES**—Brian Auger's Oblivion Express—WB
IN FLIGHT—George Benson—WB
JOYOUS LAKE—Pat Martino—WB
NEXT—Journey—Col
NIGHT AFTER NIGHT—Bill Quateman—RCA
PHOTOGRAPHIC SMILE—Mr. Big—Arista
PLAYING THE FOOL—Gentle Giant—Capitol
ROADMASTER—Village
SLEEPING GYPSY—Michael Franks—WB

HEAVY ACTION (airplay, sales):

- AUTOMATIC MAN**—Island
BOSTON—Epic
FREE FOR ALL—Ted Nugent—Epic
LEFTOVERTURE—Kansas—Kirshner
LIGHT OF SMILES—Gary Wright—WB
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
TEJAS—ZZ Top—London
WIND & WUTHERING—Genesis—Atco

WMMS-FM/CLEVELAND

- ADDS:**
ANIMALS—Pink Floyd—Col
BLONDIE CHAPLIN—Elektra
CYCLONE (single)—Melanie—Atlantic
HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
NIGHT AFTER NIGHT (single)—Bill Quateman—RCA
STALLION—Casablanca
SWEET EVIL—Derringer—Blue Sky

HEAVY ACTION (airplay, sales):

- ARRIVAL**—Abba—Atlantic
HOTEL CALIFORNIA—Eagles—Asylum
LIGHT OF SMILES—Gary Wright—WB
LOST WITHOUT YOUR LOVE—Bread—Elektra
LOW—David Bowie—RCA
NIGHT MOVES—Bob Seger—Capitol
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
WIND & WUTHERING—Genesis—Atco
WINGS OVER AMERICA—Capitol
YEAR OF THE CAT—Al Stewart—Janus

WEBN-FM/CINCINNATI

- ADDS:**
DINNER AT THE RITZ—City Boy—Mercury
SAMMY HAGAR—Capitol
IN FLIGHT—George Benson—WB
MUSIC FUH YA—Taj Mahal—WB
OCTOBERON—Barclay James Harvest—MCA
WIND & WUTHERING—Genesis—Atco

HEAVY ACTION (airplay):

- BOSTON**—Epic
HOTEL CALIFORNIA—Eagles—Asylum
LIGHT OF SMILES—Gary Wright—WB
NEW WORLD RECORD—ELO—UA
PRETENDER—Jackson Browne—Asylum
ROARING SILENCE—Manfred Mann's Earth Band—WB
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
TEJAS—ZZ Top—London
WINGS OVER AMERICA—Capitol
YEAR OF THE CAT—Al Stewart—Janus

Early warning signs of a Heartsfield attack:

- 1.** A unique aural sensation produced by David Rubinson and Friends, causing a variety of ecstatic reactions including heightened fever and shortness of breath.
- 2.** Spontaneous and massive delirium in a public forum. (Last year 500,000 people experienced these effects while seeing Heartsfield on tour with the Nitty Gritty Dirt Band, the Charlie Daniels Band, Elvin Bishop and Michael Murphey.)
- 3.** Pathological contagion. Symptoms have reached epidemic proportions in Ohio, Indiana, Illinois, Wisconsin and Missouri. Musical authorities predict similar breakouts throughout the country.

What to do:

Should any or all of these symptoms occur in your community, do not be surprised. Do not call a doctor. Do not call the police. Do not call this magazine.

Simply listen to Heartsfield's new album, "Collectors Item."

They may not warn you again.



PC 34456

On Columbia Records and Tapes.

TOP AIRPLAY



HOTEL CALIFORNIA
EAGLES
Asylum

MOST AIRPLAY

- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco
- LIGHT OF SMILES—Gary Wright—WB
- BOSTON—Epic
- PRETENDER—Jackson Browne—Asylum
- DAY AT THE RACES—Queen—Elektra
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- YEAR OF THE CAT—Al Stewart—Janus

WKDF-FM/NASHVILLE

- ADDS:**
- ANIMALS—Pink Floyd—Col
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - DINNER AT THE RITZ—City Boy—Mercury
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - NOVELLA—Renaissance—Sire
 - GRAHAM PARKER AT MARBLE ARCH—Mercury
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - LEFTOVERTURE—Kansas—Kirshner
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - PRETENDER—Jackson Browne—Asylum
 - DAY AT THE RACES—Queen—Elektra
 - LIGHT OF SMILES—Gary Wright—WB
 - TEJAS—ZZ Top—London
 - BOSTON—Epic
 - YEAR OF THE CAT—Al Stewart—Janus

WABX-FM/DETROIT

- ADDS:**
- ALIAS I—Dirk Hamilton—ABC
 - NIGHT AFTER NIGHT—Bill Quateman—RCA
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- HEAVY ACTION (airplay, sales, phones):**
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - FESTIVAL—Santana—Col
 - SAMMY HAGAR—Capitol

- LIGHT OF SMILES—Gary Wright—WB
- NEW WORLD RECORD—ELO—UA
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

CHUM-FM/TORONTO

- ADDS:**
- ANIMALS—Pink Floyd—Col
 - BIG WHA-KOO—ABC
 - DINNER AT THE RITZ—City Boy—Mercury
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - LEO KOTTKE—Chrysalis
 - MENTAL NOTES—Split Enz—Chrysalis
 - MIRACLE ROW—Janis Ian—Col
 - MUSIC FUH YA—Taj Mahal—WB
 - JENNIFER WARNES—Arista

HEAVY ACTION (airplay, sales):

- ANIMALS—Pink Floyd—Col
- FOUNTAINS OF LIGHT—Starcastle—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- MIRACLE ROW—Janis Ian—Col
- MY SPANISH HEART—Chick Corea—Polydor
- OCTOBERON—Barclay James Harvest—MCA
- PERSON TO PERSON—AWB—Atlantic
- WIND & WUTHERING—Genesis—Atco

WXRT-FM/CHICAGO

- ADDS:**
- THE BABYS—Chrysalis
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - DINNER AT THE RITZ—City Boy—Mercury
 - JOE ELY—MCA
 - HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
 - KING SIZE—B.B. King—ABC
 - PLAYING THE FOOL—Gentle Giant—Capitol
 - SHADES—Keith Jarrett—Impulse
- HEAVY ACTION (sales, phones, airplay):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERTURE—Kansas—Kirshner
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - NIGHT SHIFT—Foghat—Bearsville
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
 - YEAR OF THE CAT—Al Stewart—Janus

WQFM-FM/MILWAUKEE

- ADDS:**
- BOYS WILL BE BOYS—Rabbit—Capricorn
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - FUTURE GAMES—Spirit—Mercury
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - NEXT—Journey—Col
 - NOVELLA—Renaissance—Sire
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - PHOTOGRAPHIC SMILE—Mr. Big—Arista

HEAVY ACTION (airplay, sales):

- DAY AT THE RACES—Queen—Elektra
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- LOW—David Bowie—RCA
- NEW WORLD RECORD—ELO—UA
- PRETENDER—Jackson Browne—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- WINGS OVER AMERICA—Capitol

KSHE-FM/ST. LOUIS

- ADDS:**
- ALIAS I—Dirk Hamilton—ABC
 - NIGHT AFTER NIGHT—Bill Quateman—RCA
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca

HEAVY ACTION (airplay, sales, phones):

- DAY AT THE RACES—Queen—Elektra
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- FOUNTAINS OF LIGHT—Starcastle—Epic
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT AFTER NIGHT—Bill Quateman—RCA
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SYMPHONIC SLAM—A&M
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

KZEW-FM/DALLAS

- ADDS:**
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - FUTURE GAMES—Spirit—Mercury
 - HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
 - KING SIZE—B.B. King—ABC
 - PIPER—A&M
 - SLEEPING GYPSY—Michael Franks—WB
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERTURE—Kansas—Kirshner
 - TEJAS—ZZ Top—London
 - WINGS OVER AMERICA—Capitol
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - BOSTON—Epic
 - YEAR OF THE CAT—Al Stewart—Janus
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - HEJIRA—Joni Mitchell—Asylum

KLOL-FM/HOUSTON

- ADDS:**
- DENIM—Epic
 - DOUBLE TIME—Leon Redbone—WB
 - ELI—Jan Akkerman & Kaz Lux—Atlantic
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - IN FLIGHT—George Benson—WB
 - KING SIZE—B.B. King—ABC
 - MY SPANISH HEART—Chick Corea—Polydor
 - GRAHAM PARKER AT MARBLE ARCH—Mercury
 - SLEEPING GYPSY—Michael Franks—WB
 - WHO ARE THOSE GUYS—New Riders—MCA
- HEAVY ACTION (airplay):**
- DAY AT THE RACES—Queen—Elektra
 - HEJIRA—Joni Mitchell—Asylum

- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- PRETENDER—Jackson Browne—Asylum
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- TEJAS—ZZ Top—London
- 33 1/3—George Harrison—Dark Horse
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

KWST-FM/LOS ANGELES

- ADDS:**
- ALIAS I—Dirk Hamilton—ABC
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - BILL QUATEMAN—RCA
- HEAVY ACTION (airplay, sales, phones):**
- DAY AT THE RACES—Queen—Elektra
 - DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LIGHT OF SMILES—Gary Wright—WB
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco

KGB-FM/SAN DIEGO

- ADDS:**
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - IN FLIGHT—George Benson—WB
 - LEAVE HOME—Ramones—Sire
 - MIRACLE ROW—Janis Ian—Col
 - PLAYING THE FOOL—Gentle Giant—Capitol
 - A STAR IS BORN (soundtrack)—Col
 - YESTERDAY & TODAY—London
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - NEW WORLD RECORD—ELO—UA
 - LEFTOVERTURE—Kansas—Kirshner
 - BOSTON—Epic
 - YEAR OF THE CAT—Al Stewart—Janus
 - DAY AT THE RACES—Queen—Elektra
 - LOW—David Bowie—RCA
 - LIGHT OF SMILES—Gary Wright—WB
 - TEJAS—ZZ Top—London

KOME-FM/SAN JOSE

- ADDS:**
- ANIMALS—Pink Floyd—Col
 - THE BABYS—Chrysalis
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - GEESE & THE GHOST—Anthony Phillips—Passport
 - HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - IN FLIGHT—George Benson—WB
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - SLEEPING GYPSY—Michael Franks—WB
 - WHITE ROCK—Rick Wakeman—A&M
- HEAVY ACTION (sales, airplay, in descending order):**
- PRETENDER—Jackson Browne—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum

- WIND & WUTHERING—Genesis—Atco
- SAMMY HAGAR—Capitol
- NEXT—Journey—Col
- HEJIRA—Joni Mitchell—Asylum
- IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger—Capitol
- FESTIVAL—Santana—Col

KZAP-FM/SACRAMENTO

- ADDS:**
- THE BABYS—Chrysalis
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - HARD AGAIN—Muddy Waters—Blue Sky
 - IN FLIGHT—George Benson—WB
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col
 - NO STRINGS—Ace—Anchor
 - SLEEPING GYPSY—Michael Franks—WB
 - WINTERS BROS. BAND—Atlantic
- HEAVY ACTION (airplay):**
- BOSTON—Epic
 - DAY AT THE RACES—Queen—Elektra
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IMAGINARY VOYAGE—Jean-Luc Ponty—Atlantic
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

KSAN-FM/SAN FRANCISCO

- ADDS:**
- HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
 - IN FLIGHT—George Benson—WB
 - PIPER—A&M
- HEAVY ACTION (airplay):**
- ALPHA BAND—Arista
 - FESTIVAL—Santana—Col
 - SAMMY HAGAR—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LOW—David Bowie—RCA
 - LUXURY LINER—Emmylou Harris—Reprise
 - NIGHT MOVES—Bob Seger—Capitol
 - OCTOBERON—Barclay James Harvest—MCA

KZAM-FM/SEATTLE

- ADDS:**
- BIG WHA-KOO—ABC
 - BLACKJACK CHOIR—James Talley—Capitol
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col
 - NO STRINGS—Ace—Anchor
 - 25TH ANNIVERSARY REUNION—Dave Brubeck Quartet—A&M
 - WATER BABIES—Miles Davis—Col
- HEAVY ACTION (airplay):**
- JOAN ARMATRADE—A&M
 - HARD AGAIN—Muddy Waters—Blue Sky
 - LUXURY LINER—Emmylou Harris—Reprise
 - MY SPANISH HEART—Chick Corea—Polydor
 - PAPAYA—Wolf
 - PRETENDER—Jackson Browne—Asylum
 - TURNSTILES—Billy Joel—Col
 - YEAR OF THE CAT—Al Stewart—Janus

DISCO FILE TOP 20

FEBRUARY 12, 1977

1. **DISCO INFERNO/BODY CONTACT CONTRACT**
TRAMMPS—Atlantic (lp cuts)
2. **DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
3. **DREAMIN'/HIT AND RUN**
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
4. **LOVE IN MOTION/GIVIN' BACK THE FEELING**
GEORGE McCRAE—TK (lp cuts)
5. **DON'T BURN NO BRIDGES/I FEEL LIKE I'VE BEEN LIVIN'/'STARVIN'**
TRAMMPS—Atlantic (lp cuts)
6. **FREE LOVE/IF YOU WANNA GO BACK**
JEAN CARN—Phila. Intl. (lp cuts)
7. **LOVE IN C MINOR**
CERRONE—Alligator (import lp cut)
8. **SIX-MILLION DOLLAR MAN**
ORIGINALS—Soul (lp cut)
9. **O BA BA/OVERTURE**
D. C. LaRUE—Pyramid (lp cuts)
10. **DANCIN'**
CROWN HEIGHTS AFFAIR—De-Lite (lp cut/disco disc)
11. **RIPPED OFF**
LOLEATTA HOLLOWAY—Gold Mind (lp cut)
12. **LOVE IS YOU/COME BACK/MY TIME OF NEED**
CAROL WILLIAMS—Salsoul (lp cuts)
13. **SPRING RAIN**
SILVETTI—Sa'soul (disco disc)
14. **HURRY UP AND WAIT/YOU ARE A BLESSING TO ME**
ORIGINALS—Soul (lp cuts)
15. **I WANTCHA BABY/ALL MY LIFE**
ARTHUR PRY SOCK—Old Town (lp cut)
16. **WELCOME TO OUR WORLD**
MASS PRODUCTION—Corillon (lp cut)
17. **OPEN SESAME**
KOOL & THE GANG—De-Lite (disco disc)
18. **EVERYBODY HAVE A GOOD TIME**
ARCHIE BELL & THE DRELLS—Phila. Intl. (lp cut)
19. **LET YOURSELF GO**
SUZUKI—Motown (lp cut)
20. **SPRING AFFAIR**
DONNA SUMMER—Casablanca (lp cut)

Mizell to A&M Horizon

■ LOS ANGELES — Dr. Don Mizell has been named director of product management for A&M Records' Horizon series, Gil Friesen, A&M senior vice president, has announced.

Mizell's new responsibilities at A&M's Hollywood offices will include coordination of both production and marketing activities for Horizon. A Harvard Law School graduate, he was most recently an associate with the Beverly Hills entertainment law firm of Rosenfeld, Meyer, and Susman.

Horizon's creative director, John Snyder, will continue his base of operations at A&M's New York offices.

Bill Mirkin Named Buddah Finance VP

■ NEW YORK—Bill Mirkin has been appointed to the position of vice president of finance by Art Kass, president of The Buddah Group. In his new position, Mirkin will be responsible for fashioning budgets, computing earning projections and general financial reporting for The Buddah Group.

Before his appointment, Mirkin served as the label's controller for the past two and a half years.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ I've accumulated a tremendous backlog of 12-inch pressings in the past few weeks, so, in an effort to catch up, here's a quick run-down of the best and/or most noteworthy of the lot: The **Love Unlimited Orchestra's** "Theme from King Kong" (20th Century) becomes rather overlong toward the end of its eight minutes but its structure—an ominous, percussive opening section followed by a pretty symphonic section—echoes "My Sweet Summer Suite" so it's catching on fast. The pounding first part is like entering a dark and teeming jungle; **Barry White** produced . . . **Barbara Pennington's** "Twenty-four Hours a Day" (UA) was already reviewed here as a single but now that it's available as a disco disc (promotional copies only), it deserves another mention. This 9:22 version highlights the plaintive sweep of strings and cushions Pennington's vocals between thick slabs of instrumentation; already successful as an import, this longer length should do very well . . . The **Black Light Orchestra's** "Touch Me, Take Me," an import disc from RCA in Canada, starts out sounding suspiciously like "Love in C Minor" but after a nearly identical opening, the song shifts and moves in a slightly different direction—a few choruses of light-weight female vocals, a very good percussion break and a dense instrumental reprise followed by another neat break, running 6:55 altogether. One suspects "C Minor" was the take-off point for "Touch Me, Take Me"—and they would certainly make an easy mix—but the end result is something else again and should stand on its own quite well. Made in Montreal, this one's

(Continued on page 47)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

MOON'S TRUCK/PHOENIX

DJ: Jack Witherby

DANCIN'/LOVE ME—Crown Heights Affair—Delite (disco disc)

DISCO INFERNO/BODY CONTACT CONTRACT/I FEEL LIKE I'VE BEEN LIVIN'/'STARVIN'—Trammps—Atlantic (lp cuts)

DON'T LEAVE ME THIS WAY/ANY WAY YOU LIKE IT/I DON'T KNOW WHY I LOVE YOU—Thelma Houston—Tamla (lp cuts)

FUNK DE MAMBO—Karma—Horizon—(disco disc)

GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ultrafunk—TK (disco disc)

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

LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (disco disc)

LOVE IN MOTION/GIVIN' BACK THE FEELING/DANCE IN A CIRCLE—George McCrae—TK (lp cuts)

O BA BA/OVERTURE/INDISCREET/DON'T KEEP IT IN THE SHADOWS—D.C. LaRue—Pyramid (lp cuts)

THEME FROM 'KING KONG'—Love Unlimited Orchestra—20th Century (disco disc)

REGINES/NEW YORK

DJ: Jonata Garavaglia

DISCO INFERNO—Trammps—Atlantic (lp cut)

DISCO REGGAE—Kalyan—MCA (lp cut)

DOUBLE DUTCH—Fatback Band—Spring

HIT AND RUN—Loleatta Holloway—Gold Mind (lp cut)

LIFE IS MUSIC—Ritchie Family—Marlin (lp cut)

LOVE IN C MINOR—Cerrone—Alligator—(import lp cut)

REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC

SIX-MILLION DOLLAR MAN—Originals—Soul (lp cut)

THAT'S THE TROUBLE—Grace Jones—Beam Junction (disco disc)

THEME FROM 'KING KONG'—Love Unlimited Orchestra—20th Century (disco disc)

LE JOCK/NEWARK, NEW JERSEY

DJ: Rafael Charres

BODY CONTACT CONTRACT/DISCO INFERNO/DON'T BURN NO BRIDGES—Trammps—Atlantic (lp cuts)

FREE LOVE/IF YOU WANNA GO BACK/YOU GOT A PROBLEM/TIME WAITS FOR NO ONE—Jean Carn—Phila. Intl. (lp cuts)

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

HURRY UP AND WAIT/SIX-MILLION DOLLAR MAN/YOU ARE A BLESSING TO ME—Originals—Soul (lp cuts)

I'VE LEARNED FROM MY BURNS—Spiders Webb—Fantasy (lp cut)

LADY LUCK/SUPER LOVE—Ritchie Family—Marlin (lp cuts)

LET'S GO DOWN TO THE DISCO/LOOSE—Undisputed Truth—Whitfield (lp cuts)

LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Alligator (import lp cuts)

LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (lp cuts)

LOVE IS YOU/YOU'RE SO MUCH A PART OF ME/MY TIME OF NEED—Carol Williams—Salsoul (lp cuts)

CIRCUS MAXIMUS/ LOS ANGELES

DJ: Mitch Schatsky

BENIHANA—Marilyn Chambers—Roulette (disco disc)

BON BON—S.D.V. & Friends—Deram (import)

DISCO INFERNO/DON'T BURN NO BRIDGES/'STARVIN'—Trammps—Atlantic (lp cuts)

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

FOR ELISE—Philarmionics—Capricorn (lp cut)

LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (disco disc)

LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (lp cuts)

SIX-MILLION DOLLAR MAN/HURRY UP AND WAIT/YOU ARE A BLESSING TO ME—Originals—Soul (lp cuts)

THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (lp cut)

UPTOWN FESTIVAL—Shalimar—Soul Train (disco disc)

CBS Meetings

(Continued from page 16)

tions and imaginative full line retailers.

"This industry will not grow on a daily diet of legal haggling, ego negotiations, arbitrary inventory reductions and boring radio," he forewarned. "Those obstacles must be moved aside and replaced with enthusiastic merchandising and promotion."

Ron Alexenburg, senior VP, Epic and Associated Labels and Portrait, remarked on the turnaround that Epic has experienced over the past seven months, due in large part to the sales generated by Boston, Wild Cherry, Engelbert Humperdinck, Lou Rawls and Burton Cummings, giving the label the best year in its history.

After a lunch hosted by Epic's a&r department, Sunday afternoon was devoted to a merchandising seminar chaired by Don Dempsey, VP, marketing, Columbia. The agenda included studies of consumer buying habits and how the music industry can tie in their merchandising efforts with other consumer areas.

Seven platinum and gold records were awarded during the meet to Lou Rawls, Philadelphia International; Boston, Epic; Blue Oyster Cult, Columbia; the Emotions, Columbia; Kansas, Kirshner; Burton Cummings, Portrait and to Columbia's Barbra Streisand via a telephone link to Los Angeles for the soundtrack to "A Star Is Born." Of the seven, five received certifications this month, which along with Engelbert Humperdinck's "After the Lovin'," brings the number to six (four gold, two platinum).

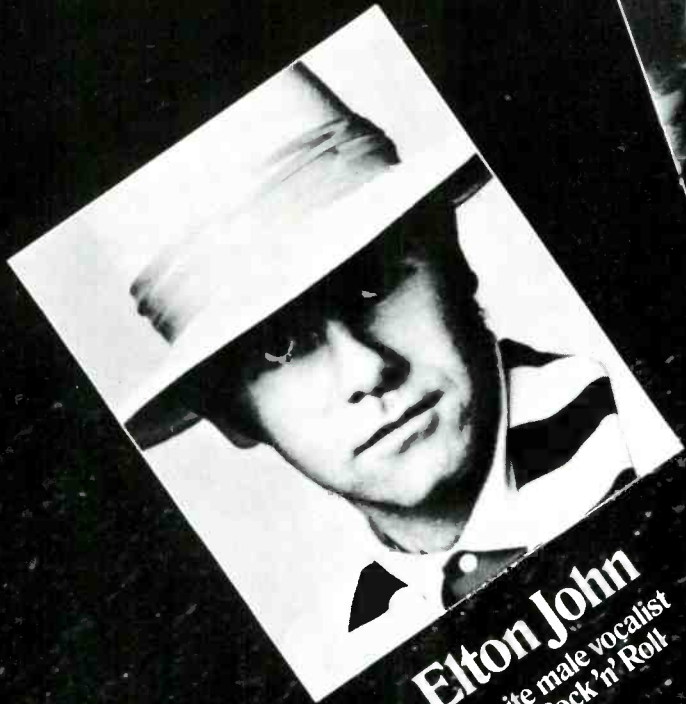
Performances during the four evenings featured mostly newly signed artists. The opening night's presentation featured new and established country artists including Shylo, Charly McClain, Marshall Chapman, Marty Robbins, Moe Bandy, Patti Leatherswood and Johnny Duncan.

The other evenings showcased performances by the Sutherland Brothers and Quiver, Valerie Carter, Starwood, Deniece Williams, Dexter Wansel and Jean Carn, Cheap Trick, Muddy Waters and Johnny Winter, Mark and Clark, Joe Tex and a closing night all star jazz ensemble featuring Herbie Hancock, Freddie Hubbard, Tony Williams and George Duke among others.

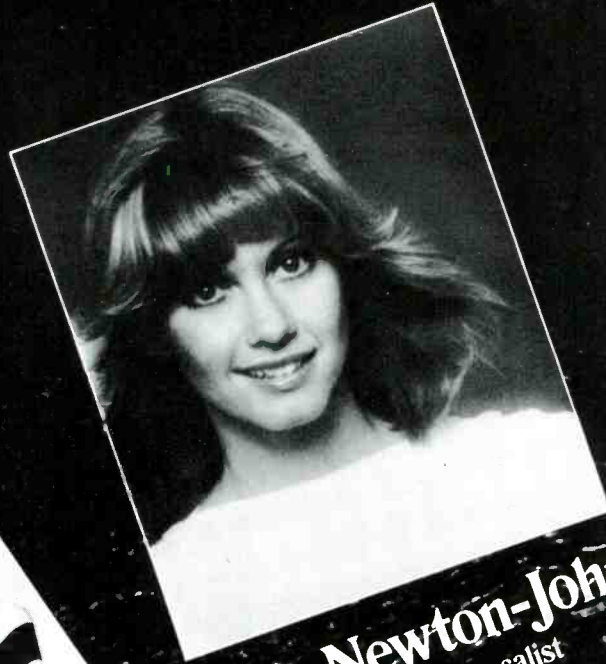
Stewart Down Under

■ LOS ANGELES — Rod Stewart is set to embark on a month long tour of Australia and New Zealand with concert dates scheduled for Perth, Melbourne, Sydney, Brisbane, Christchurch, Auckland plus two dates the second week in March in Hawaii.

HIGH



Elton John
Favorite male vocalist
Pop/Rock 'n' Roll



Olivia Newton-John
Favorite female vocalist
Pop/Rock 'n' Roll

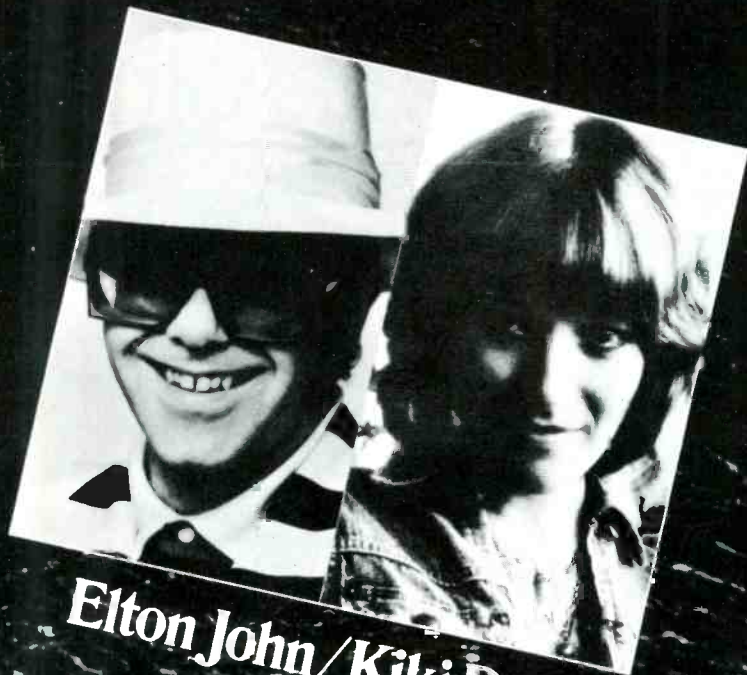


Loretta Lynn
Favorite female vocalist
Country

RECORDS

American Music
Ridin' the tide in for a great 1977

TIDE



Elton John/Kiki Dee

Favorite single
Pop/Rock 'n' Roll



Conway Twitty/Loretta Lynn

Favorite duo
Country

LA AWARDS

Music Awards
Congratulations to all our winners

Four Stars to RCA

By SPEIGHT JENKINS

NEW YORK—Every year record reviewers bitterly complain about the way standard operas are slung together—each star records his part with no thought for the whole and the album has no feel of performance. This is particularly true in the most popular operas, works that sell because of their names. And of all the composers, the one most often mistreated is Giuseppe Verdi. The reason is simple: his works tend to be indestructible.

No record company is more or less a sinner in this regard, but in its new release of *La Forza del Destino* RCA has added the most important and exciting recording of a standard Verdi opera to come before the public in a long time. In almost every regard this pressing fights all the negative remarks listed above: its singers are practiced in their roles and familiar to each other; they bring the sense of the stage to the recording; they understand and revel in the opera's style; they are not on any star turn; their voices are uni-

formly in the superstar category; and the conductor is firmly and thrillingly in control. The cover may not be very pretty, but it is interesting that the only face there is that of Verdi's, and that is what this recording is all about.

Last November, James Levine led the revival of *Forza* at the Met with a somewhat different cast, but the ingredients found in this recording were present; it was natural, unforced, propulsive and well-balanced. One was of course conscious of the opera's sheer beauty, but the vast canvas of Verdi's "Russian" opera has never seemed so compact. The Met's *Forza*, like the recording, is complete, and somehow this always makes any work make more sense, and the order of scenes as Verdi intended them makes the opera move faster. The plum must go to Levine in the recording for making it a live, vital effort. Every singer seems to be giving his all, and though there must have been all the splicing and other folderol

(Continued on page 55)

CLASSICAL RETAIL REPORT

FEBRUARY 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
DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
SIBELIUS: SYMPHONY NO. 1, FINLANDIA—Davis—Philips
TOMITA: THE PLANETS—RCA
VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel

RECORD WORLD/TSS/ LONG ISLAND

JOSE CARRERAS SINGS RARE ITALIAN OPERA ARIAS—Philips
DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
DVORAK: SYMPHONY NO. 7—Davis—Philips
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
PACHELBEL: CANON—Paillard—RCA
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
TOMITA: THE PLANETS—RCA
VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

SAM GOODY/EAST COAST

ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
CONCERT OF THE CENTURY—Columbia
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyng—London
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
SIBELIUS: SYMPHONY NO. 1, FINLANDIA—Davis—Philips
THE EXQUISITE MAGGIE TEYTE—EMI (Import)
TOMITA: THE PLANETS—RCA
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel
WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG
WELL: THREE PENNY OPERA—Original Cast Shakespeare Festival—Columbia

RECORD AND TAPE COLLECTORS/BALTIMORE

BACH: MUSICAL OFFERING—Leonhardt—ABC
BLAKE: WILD ABOUT EUBIE—Morris, Bolcom, Blake—Columbia
CHOPIN: POLONAISE—Pollini—DG
MEYERBEER: LE PROPHETE—Scotto, Horne, McCracken, Lewis—Columbia
MOZART, HAYDN: PIANO CONCERTOS—Vera DeWaart—Philips
MOZART: PIANO CONCERTOS—Pollini—DG
SIBELIUS: SYMPHONY NO. 1 FINLANDIA—Davis—Philips
VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

TOWER RECORDS/SAN DIEGO

ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
CHOPIN: POLONAISES—Pollini—DG
MASSENET: LE CID—Bumbry, Domingo, Queler—Columbia
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyng—London
MOZART: PIANO CONCERTOS NOS. 19, 23—Pollini, Boehm—DG
CHRISTOPHER PARKENING AND THE GUITAR—Angel
SCHUBERT: DEATH AND THE MAIDEN—Guarneri Quartet—RCA
FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
STRAUSS: DIE FLEDERMAUS—Pons, Welitsch, Tucker—Odyssey
TOMITA: THE PLANETS—RCA

VOGUE RECORDS/LOS ANGELES

MRS. BEACH: PIANO CONCERTO—Cooper, Bohm—Vox/Turnabout
BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
GO FOR BAROQUE—RCA
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
STRAVINSKY: PETRUSHKA—Pollini—DG
WEBER: DIE DREI PINTOS—Popp, Prey, Bertini—RCA (Import)

ODYSSEY/SAN FRANCISCO

BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
BLAKE: WILD ABOUT EUBIE—Morris, Bolcom, Blake—Columbia
DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
DVORAK: SYMPHONY NO. 7—Davis—Philips
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
PACHELBEL: CANON—Paillard—RCA
LILY PONS MEMORIAL—Columbia
SIBELIUS: SYMPHONY NO. 1 FINLANDIA—Davis—Philips
VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel

Legendary Artists Budget Prices Odyssey—The Best

GEORGE SZELL
CONDUCTS BEETHOVEN
SYMPHONY NO. 5/SYMPHONY NO. 4
CLEVELAND ORCHESTRA



Y 34600

CLAUDIO ARRAU
EUGENE ORMANDY
BEETHOVEN—PIANO CONCERTO
NO. 3 IN C MINOR
LISZT—PIANO CONCERTO
NO. 1 IN E-FLAT MAJOR
THE PHILADELPHIA ORCHESTRA



Y 34601

GREGOR
PIATIGORSKY
DVORAK
CONCERTO IN B MINOR
FOR CELLO AND
ORCHESTRA OP. 104
EUGENE
ORMANDY
THE
PHILADELPHIA
ORCHESTRA



Y 34602

Never Before Released
Recorded at the Library of Congress
THE
BUDAPEST QUARTET
Mendelssohn Quartet in D Major
Schumann Quartet in A Minor



Y 34603

Nathan Milstein
Mendelssohn/Tchaikovsky
Violin Concertos
New York Philharmonic
Chicago Symphony Orchestra
Bruno Walter/Frederick Stock



Y 34604

Beethoven
THE FIVE SONATAS FOR
CELLO AND PIANO
DANIEL SHAFRAN
Cello
ANTON GINZBURG
Piano

Y 34645



RADIO WORLD

National Public Radio Reaches Crucial Stage of Development

(Continued from page 3)
radio."

NPR is essentially a programming and resource center for 201 non-commercial radio stations around the country; APRS serves as a lobbying group on behalf of some 117 non-commercial stations, most of whom are also members of NPR. According to a memorandum circulated to the members of both, specific goals of the new unit would include "strengthening the role of local stations and their selected representatives into a unified and controlling force for systemwide public radio policy;" effecting maximum representation to Congress, the Corporation for Public Broadcasting (the governmental funding agency for the independent NPR), federal agencies and the public; strengthening programming, production and distribution systems with a balance of quality national and local programming; and encouraging maximum fiscal independence for national and local programming.

In interviews with various officials at NPR, **RW** established a general consensus as to projections for the future of National Public Radio. There is agreement that NPR today is perhaps a year or two ahead of where its television equivalent was when the Public Broadcasting System (PBS) was formed in the late 50s. As Jim Barrett, director of public information for NPR, put it, "We learned a lot from the mistakes PBS made in its early stages. But we're still about four years behind television in promotion and in attracting underwriters." Both Frischknecht and Barrett, among others currently at NPR, came to the organization from National Educational Television, the New York forerunner of PBS.

In fact, promotion, the seeking of underwriters, the launching of a satellite which will handle public broadcasting relays (estimated to become fully operative by mid-1979) and realization of the NPR-APRS merger are the basic priorities expressed by all associated with NPR. Frischknecht is credited with having raised the organizational and management sophistication of NPR in the time since he became president in 1973. Today he freely outlines the steps being taken to ready NPR (and the agency he feels it will become after the merger) to take its place among the major radio programming forces.

Of key importance to the recording industry is the recent revision of NPR's long-range programming plan which takes into account preparations for the day when the satellite will provide National Public Radio with four channels, allowing for efficient distribution as well as high quality stereo broadcasts.

Frischknecht sees a "significant expansion in music programming. Music now makes up about 30 percent of our programming. We hope

to expand that in each of the three areas we cover—classical, folk and jazz/contemporary. Ultimately, although I couldn't put a date on it, we hope to provide a live or taped-live concert in each area every night."

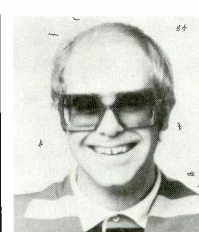
Currently, NPR programs are distributed either via limited response phone lines or through a cumbersome and costly tape duplication process. Although stations belonging to NPR must meet certain minimum requirements (a seven days a week/18 hours a day broadcast schedule, 250 watts for AM stations, 3000 watts for FMs), they are not obligated to pick up any specific amount of programming material. The \$100 annual membership fee, however, entitles them to all NPR programs, whether centrally or locally produced, and the "average" NPR station actually does pick up approximately 20 percent of NPR's 50 hours per week worth of music and/or cultural, news and information programs. (About 70 percent of the member stations have classical formats.)

"The first phase of our programming expansion," Frischknecht continued to explain, "is building on what we are already doing. A second phase would be special audience programming such as a service for the handicapped—volunteers reading newspapers and magazines to the blind and carried via special lines into their homes is one possibility."
(Continued on page 49)

AM ACTION

(Compiled by the Record World research department)

■ **ABBA** (Atlantic). Rapidly filling all the gaps on this record. Added to WABC at #12(!), WQXI, WSAI, WHBQ, KFRC and WMET. Sales are everywhere and radio surveys are reflecting just that. 28-23 Z93, 30-19 KDWB, 26-18 WLAC, 24-18 WCOL, 21-17 WFIL, 24-21 KTLK, 31-20 WOKY, 18-17 WGCL, 21-19 CKLW, 13-12 KLIF, HB-36 KILT and HB-23 KJR.



Elton John

Kansas (Kirshner). Rounding up another myriad of heavy call letters this week including WSAI, WLAC, WQXI and WTIK, and starting to take healthy moves in all areas where on. 30-23 WOKY, 15-10 WCOL, 40-34 KILT, 26-20 WMET, HB-24 KLIF, extra-27 WNOE, 26-21 Z93, 21-19 WGCL, 30-25 WMPS. Note: The action on the single has kicked off

the LP again which is bulleted at #27 on this week's lp chart.

10 cc (Mercury). Looking good in all areas where on and continues to acquire new primary markets. Jumps include 24-18 WGCL, 31-26 WCOL, 27-19 WLAC, 26-21 WQAM, 30-26 WNOE, 30-25 Z93, 26-20 Q102, 32-30 WOKY, 15-13 WRK0, 18-16 KILT, #24 CKLW, 21-12 CK101, 23-13 WKIX, 30-22 KCPX, 18-14 14ZYQ, 17-13 KRBE, 29-23 KKLS, 23-20 WBBQ, 13-19 WGLF, 15-13 WGSV and also on KDON, K100, WFLI, KYNO, KERN, WOW as well as on KFRC, KJR, WQXI and KLIF.



Rod Stewart

Hall & Oates (RCA). One of the biggest gainers of the week with key adds and strong upward movement across the board. New on CKLW, KHJ, KFRC, WHBQ, WQAM, KLIF, Q102 and WGCL. It moves 28-20 WMPS, 18-12 KDWB, 34-30 WCOL, 19-15 WLAC, 10-9 WDRQ, 20-16 KJR, 32-29 KILT, 26-19 KEZY, 26-21 K100, 30-24 WFOM, 24-18 WFLI, 23-19 WRFC,

14-9 KVOX, 19-15 WOW, 10-6 14ZYQ, 26-19 KERN, 26-16 WJBQ, 30-26 WFLB, 16-12 WGSV, 27-22 WGLF, 25-18 WCUE,

(Continued on page 43)

Religious Broadcasters Negotiating with ASCAP

■ WASHINGTON — The National Religious Broadcasters, a group of 1200 religious radio station and television owners, has decided to form its own music-licensing committee to negotiate a contract with ASCAP. Before, religious broadcasters were included in the National Association of Broadcasters' all-industry music licensing committee, which negotiates contracts for all radio. The religious broadcasters believe they are using less ASCAP music than they are paying for in the flat percentage licensing fee paid by all other commercial radio stations. "We want to pay a fair fee based on the music we play," the committee said.

The religious broadcasters' music committee was formed at last month's NRB convention in Washington. The new committee was scheduled to meet with

ASCAP representatives Feb. 3. The ASCAP licensing contract with radio expires at the end of February.

Paley, Sarnoff Among NAB Hall of Famers

■ WASHINGTON—The National Association of Broadcasters has established a radio hall of fame, to be formally launched at the NAB's annual convention in Washington this March. The radio board of the NAB approved the idea at its winter board meeting in Maui, Hawaii last week. The first 14 entrants were also chosen. They include CBS chairman William Paley, the late chairman of RCA, David Sarnoff, Fred Allen, Amos & Andy, Bob Hope, Edward R. Murrow, Lowell Thomas, FM inventor Edwin Armstrong and former President Herbert Hoover.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

DON'T GIVE UP ON US—David Soul—Private Stock
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree

Most Actives

YEAR OF THE CAT—Al Stewart—Janus
LOVE THEME FROM 'A STAR IS BORN' (Evergreen)—Barbra Streisand—Col
NEW KID IN TOWN—Eagles—Asylum

WHAM/ROCHESTER

Adds

BEFORE SHE BREAKS MY HEART—Roger Whittaker—RCA
BLESS THE BEASTS AND CHILDREN—Barry DeVorzon & Perry Botkin Jr.—A&M
DISCO LUCY—Wilton Place Street Band—Island
MIRACLE ROW—Janis Ian—Col
YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils—A&M

Active

DREAMBOAT ANNIE—Heart—Mushroom
YEAR OF THE CAT—Al Stewart—Janus

WMAL/WASHINGTON

Adds

DON'T GIVE UP ON US—David Soul—Private Stock
GONNY FLY NOW (Theme from 'Rocky')—Rhythm Heritage—ABC
LAY ME DOWN, ROLL ME OUT TO SEA—Vic Dana—GRT
MOTHER EARTH—Nitty Gritty Dirt Band—UA
SUNDAY SCHOOL TO BROADWAY—Anne Murray—Capitol
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
WRAP YOUR LOVE AROUND YOUR MAN—Lynn Anderson—Col

Active

AIN'T NOTHING LIKE THE REAL THING—Donny & Marie—Polydor
DANCING QUEEN—ABBA—Atlantic
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree
LOVE THEME FROM 'A STAR IS BORN' (Evergreen)—Barbra Streisand—Col
NEW KID IN TOWN—Eagles—Asylum
THE THINGS WE DO FOR LOVE—10cc—Mercury
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista
YEAR OF THE CAT—Al Stewart—Janus

WLW/CINCINNATI

Adds

I CAN'T SAY NO TO YOU—Parker McGee—Big Tree
SAVE THE LAST DANCE FOR ME—John Davidson—20th Century
THEME FROM 'KING KONG'—Roger Williams—MCA
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista

WCCO/MINNEAPOLIS

Adds

GONNA FLY NOW (Theme from 'Rocky')—Bill Conti—UA

GONNA FLY NOW (Theme from 'Rocky')—Current—Playboy
I KNOW—Tommy West—Lifesong
I WROTE THIS SONG FOR YOU—John Valenti—Ariola America
STAY AWHILE WITH ME—Donny Gerrard—Greedy
YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils—A&M

KMOX/ST. LOUIS

Adds

BEST FRIENDS—Byron Berline & Sundance—MCA
IF YOU SHOULD FALL—Ned Doheny—Col
LOST IN FRANCE—Bonnie Tyler—Chrysalis
SIMONE—England Dan & John Ford Coley—A&M
SPACE TRAVELER—James Vincent—Caribou
STICK TOGETHER—Minnie Riperton—Epic
THE WAY YOU MAKE ME FEEL—Melba Moore—Buddah
THIS SONG WILL LAST FOREVER—Lou Rawls—Phila. Intl.

KULF/HOUSTON

Adds

DON'T GIVE UP ON US—David Soul—Private Stock
HERE COMES THOSE TEARS AGAIN—Jackson Browne—Asylum
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree
YOU GOT ME RUNNING—Gene Cotton—ABC

KFI/LOS ANGELES

Adds

BLINDED BY THE LIGHT—Manfred Mann's Earth Band—WB
DON'T GIVE UP ON US—David Soul—Private Stock
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
HERE COMES THOSE TEARS AGAIN—Jackson Browne—Asylum
MAYBE I'M AMAZED—Paul McCartney & Wings—Capitol
SO IN TO YOU—Atlanta Rhythm Section—Polydor
SOUTHERN NIGHTS—Glen Campbell—Capitol
WE'LL NEVER HAVE TO SAY GOODBYE—Deardorf & Joseph Arista

Active

CRACKERBOX PALACE—George Harrison—Dark Horse
LOST WITHOUT YOUR LOVE—Bread—Elektra
NEW KID IN TOWN—Eagles—Asylum
THE THINGS WE DO FOR LOVE—10cc—Mercury
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista
YEAR OF THE CAT—Al Stewart—Janus

KSFO/SAN FRANCISCO

Adds

DANCING THE NIGHT AWAY—Amazing Rhythm Aces—ABC
QUEEN OF THE PURPLE SAGE—Free Beer—RCA
SPRING RAIN—Silvetti—Salsoul
THEME FROM 'CHARLIE'S ANGELS'—Henry Mancini—RCA
UNTIL THE MORNING COMES—Catherine Howe—RCA
WE'LL NEVER HAVE TO SAY GOODBYE—Deardorf & Joseph Arista

Also reporting this week: WNEW, WIP, WHDH, KMBZ, WSB, WTMJ, WIOD, KOY, WSM, WGAR

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

As the role of the publisher of modern music changes, so apparently does the style of the music being covered. According to the brand new "Bomp Newsletter," edited by premier punk rocker **Greg Shaw**, three songs off a demo by **Kim Fowley's Venus and the Razorblades** are being recorded. **The Runaways** (Mercury) have grabbed two for their next album and **Lynyrd Skynyrd** (MCA) is rumored holding another. The fourth tune "Punk-A-Rama" b/w a recorded press conference, hosted by **Rodney Bingenheimer**, will be released on the Bomp label.

In the same issue of the newsletter, it was noted that **Kingsley Ward** at the legendary Rockfield studios, Monmouth, Wales, is looking for "mind blowing obscure classics" for an album he's putting together. Only "'50s ravers" need apply to Bomp, Box 7112, Burbank. They'll send them on to Ward.



APPOINTMENT: Bob Cobb has been named professional manager of the Midland Music Companies. Cobb was in the professional department at Shada Music for five years before joining Midland. He will be based in New York but will also cover Nashville, Los Angeles and Canada. Cobb is pictured above with Midland executive vice president **Eddie O'Loughlin**.

THE LOST CHORD: Atlantic's west coast director of a&r **John David Kalodner** was searching for

a copy of the first **Henry Gross** album for many months. The record is so obscure even ABC Records couldn't find one. Finally, through the graces of Blendingwell Music's **Marie Gewartz**, Kalodner received a package from Henry's mom **Zelda** with a note apologizing for sending only two. Zelda Gross can still be heard on the more available "Henry Gross" lp on A&M. We don't know if her son used her singing talents again on his next album, due momentarily from Lifesong.

George Pincus, just back from MIDEM, reports a flurry of interest in "Be My Woman Tonight" b/w "Dance, Dance, Dance" by **Bob Saker**. The master was produced by Pincus' Ambassador Music in England and has already been assigned to companies in Germany and Italy. The record was produced by **Mike Berry**. "Be My Woman" was written by **Peter Hawkins** and **Michael Tinsley**. According to Pincus, he's also very close to deals in France and the U.S. . . . **Joe Pellegrino** at C.A.M.-U.S.A., one of this country's largest publishers of motion picture soundtracks, has just finished coordinating the score to "Tentacles," a film due for release next month. The score was written by **Stelvio Cipriani** ("The Anonymous Venetian") and the soundtrack was produced by **Giuseppe Giacchi** at Media Sound. The film, about a giant octopus (what else?), stars **John Huston, Henry Fonda** and **Shelley Winters**.

BOOGIE: In their continuing attempt to give the Jersey shore a good name, **Southside Johnny and the Asbury Jukes** are finishing up their second album for Epic. Included are "Without Love" by **Carolyn Franklin** and **Ivory Joe Hunter** (Insa Music/Probe 2 Inc.) and "Check Mr. Popeye" by **Delores Johnson** (Ron Publishing). The rest of the album is original material by **Springsteen** cohort **Miami Steve Van Zandt** who also produced.

SIGNED: Lyricist **Estelle Levitt** to Chappell . . . **RECORDING:** **Merilee Rush** doing the fourth version of **Frankie Miller's** "Fool In Love" (Chrysalis) with **Denny Diante** producing . . . **NAMED:** Buttermilk Sky Associates, headed by **Murray Deutch**, will act as consultant on marketing and promotion to Charles H. Hansen Music Corp. They'll also acquire print rights from independent publishers for publication by Hansen . . . **BRIEFING:** ASCAP general counsel **Bernard Korman** to lecture on the new copyright bill at the ASCAP membership meetings in Beverly Hills (Feb. 24) and Nashville (March 16).

Harrison Euro Tour

■ **LOS ANGELES**—George Harrison has embarked on a promotion tour which will bring him to Germany, Holland, France and England in support of his "33 1/3," album on Dark Horse.

Abraham Exits RCA

■ **NEW YORK** — Bunny Abraham has left her position in the a&r department at RCA Records. She can be reached at (212) 787-4839.

SALESMAKER OF THE WEEK



TEJAS
ZZ Top
London

TOP SALES

- TEJAS—ZZ Top—London
- ASK RUFUS—Rufus—ABC
- IN FLIGHT—George Benson—WB
- LOW—David Bowie—RCA
- LIGHT OF SMILES—Gary Wright—WB

ABC/NATIONAL

- ARRIVAL—ABBA—Atlantic
- DAVID SOUL—Private Stock
- FOUNTAINS OF LIGHT—Starcastle—Epic
- LIGHT OF SMILES—Gary Wright—WB
- LOST WITHOUT YOUR LOVE—Bread—Elektra
- LUXURY LINER—Emmylou Harris—WB
- PERSON TO PERSON—Average White Band—Atlantic
- TIME IN A BOTTLE—Jim Croce—Lifesong

CAMELOT/NATIONAL

- A STAR IS BORN—Col (Soundtrack)
- CAR WASH—MCA (Soundtrack)
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

HANDLEMAN/NATIONAL

- A SECRET PLACE—Grover Washington Jr.—Kudu
- DAVID SOUL—Private Stock
- FESTIVAL—Santana—Col
- FOUNTAINS OF LIGHT—Starcastle—Epic
- LEO KOTTKE—Chrysalis
- LIGHT OF SMILES—Gary Wright—WB
- MIRACLE ROW—Janis Ian—Col
- TEJAS—ZZ Top—London
- THE NEW MICKEY MOUSE CLUB—Disneyland
- WAYLON LIVE—Waylon Jennings—RCA

MUSICLAND/NATIONAL

- A SECRET PLACE—Grover Washington Jr.—Kudu
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- ARRIVAL—ABBA—Atlantic
- DOUBLE TIME—Leon Redbone—WB
- FESTIVAL—Santana—Col
- IAN THOMAS—Chrysalis
- LEFTOVERTURE—Kansas—Kirshner
- LUXURY LINER—Emmylou Harris—WB
- PERSON TO PERSON—Average White Band—Atlantic
- WIND & WUTHERING—Genesis—Atco

RECORD BAR/NATIONAL

- AN EVENING WITH DIANA ROSS—Motown
- BLIND FAITH—RSO
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- DISCO DUCK—Rick Dees—RSO
- DOUBLE TIME—Leon Redbone—WB
- IN FLIGHT—George Benson—WB
- LAST NIGHT ON EARTH—Rhythm Heritage—ABC
- LEO KOTTKE—Chrysalis
- METHOD TO THE MADNESS—Undisputed Truth—Whitfield
- TEJAS—ZZ Top—London

KING KAROL/NEW YORK

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- AN EVENING WITH DIANA ROSS—Motown
- BLONDIE—Private Stock
- I LOVE TO LOVE—Tina Charles—Col
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- NOVELLA—Renaissance—Sire
- SYMPHONIC SLAM—A&M
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
- WIND & WUTHERING—Genesis—Atco

RECORD WORLD-TSS STORES/LONG ISLAND

- FLIGHT LOG—Jefferson Airplane—Grunt
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- LUXURY LINER—Emmylou Harris—WB
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- PERSON TO PERSON—Average White Band—Atlantic
- PHOTOGRAPHIC SMILE—Mr. Big—Arista
- SATURDAY NIGHT LIVE—Arista
- SO SO SATISFIED—Ashford & Simpson—WB
- TEJAS—ZZ Top—London

TWO GUYS/EAST COAST

- A DAY AT THE RACES—Queen—Elektra
- CAR WASH—MCA (Soundtrack)
- FESTIVAL—Santana—Col
- GOOD HIGH—Brick—Bang
- HEAT TREATMENT—Graham Parker & the Rumour—Mercury
- I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr.—ABC
- LOW—David Bowie—RCA
- ROCK & ROLL OVER—Kiss—Casablanca
- TEJAS—ZZ Top—London
- YEAR OF THE CAT—Al Stewart—Janus

STRAWBERRIES/BOSTON

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- AN EVENING WITH DIANA ROSS—Motown
- ASK RUFUS—Rufus—ABC
- GET DOWN WITH THE PHILLY JUMP—Instant Funk—Phila. Intl.
- IN FLIGHT—George Benson—WB
- JEAN CARN—Phila. Intl.
- LIFE IS MUSIC—Ritchie Family—Marlin
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC
- SO SO SATISFIED—Ashford & Simpson—WB

WAXIE MAXIE/WASHINGTON, D.C.

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

- FESTIVAL—Santana—Col
- LOW—David Bowie—RCA
- MAN'S THEORY—MCA
- MAZE—Capitol
- TEJAS—ZZ Top—London
- VIBRATIONS—Roy Ayers Ubiquity—Polydor
- YEAR OF THE CAT—Al Stewart—Janus

GARY'S/RICHMOND

- A STAR IS BORN—Col (Soundtrack)
- CAR WASH—MCA (Soundtrack)
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- TOYS IN THE ATTIC—Aerosmith—Col
- WINGS OVER AMERICA—Wings—Capitol

FATHER'S & SUN'S/MIDWEST

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ASK RUFUS—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- FOUNTAINS OF LIGHT—Starcastle—Epic
- LEO KOTTKE—Chrysalis
- NEXT—Journey—Col
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- THE OFFICIAL LIVE GENTLE GIANT—Capitol
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

NATL. RECORD MART/MIDWEST

- A DAY AT THE RACES—Queen—Elektra
- A SECRET PLACE—Grover Washington Jr.—Kudu
- AN EVENING WITH DIANA ROSS—Motown
- FESTIVAL—Santana—Col
- LIGHT OF SMILES—Gary Wright—WB
- LOST WITHOUT YOUR LOVE—Bread—Elektra
- MIRACLE ROW—Janis Ian—Col
- TEJAS—ZZ Top—London
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
- WIND & WUTHERING—Genesis—Atco

RECORD REVOLUTION/CLEVELAND

- ASK RUFUS—Rufus—ABC
- DINNER AT THE RITZ—City Boy—Mercury
- IN FLIGHT—George Benson—WB
- MAKINGS OF A DREAM—Crackin'—WB
- NEXT—Journey—Col
- PASTELS—Ron Carter—Milestone
- SHADES—Keith Jarrett—Impulse
- THE LION & THE RAM—Larry Coryell—Arista
- VIMANA—Nova—Arista
- WIND & WUTHERING—Genesis—Atco

ROSE RECORDS/CHICAGO

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- FESTIVAL—Santana—Col
- FOUR SEASONS OF LOVE—Donna Summer—Casablanca
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland Intl.
- MIRACLE ROW—Janis Ian—Col
- NIGHT AFTER NIGHT—Bill Quateman—RCA

- REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC
- WIND & WUTHERING—Genesis—Atco

1812 OVERTURE/MILWAUKEE

- AN EVENING WITH DIANA ROSS—Motown
- ASK RUFUS—Rufus—ABC
- DEEP IN MY SOUL—Smokey Robinson—Tamla
- HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
- NOVELLA—Renaissance—Sire
- ONE TO ONE—Syreeta—Tamla
- SHADES—Keith Jarrett—ABC/Impulse
- TEJAS—ZZ Top—London
- THE OFFICIAL LIVE GENTLE GIANT—Capitol
- TIME IN A BOTTLE—Jim Croce—Lifesong

POPLAR TUNES/MEMPHIS

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ASK RUFUS—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- DISCO DUCK—Rick Dees—RSO
- EYES—Tony Joe White—20th Century
- FLIGHT LOG—Jefferson Airplane—Grunt
- IN FLIGHT—George Benson—WB
- KING SIZE—B.B. King—ABC
- TARGET—A&M
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America

TAPE CITY/NEW ORLEANS

- A STAR IS BORN—Col (Soundtrack)
- ASK RUFUS—Rufus—ABC
- CALIENTE—Gato Barbieri—A&M
- CRYSTAL BALL—Styx—A&M
- FESTIVAL—Santana—Col
- IN FLIGHT—George Benson—WB
- LIGHT OF SMILES—Gary Wright—WB
- LOST WITHOUT YOUR LOVE—Bread—Elektra
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

PEACHES/DALLAS

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- AN EVENING WITH DIANA ROSS—Motown
- ASK RUFUS—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- IN FLIGHT—George Benson—WB
- LOW—David Bowie—RCA
- NEXT—Journey—Col
- NOVELLA—Renaissance—Sire
- REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC
- THE OFFICIAL LIVE GENTLE GIANT—Capitol

INDEPENDENT RECORDS/DENVER

- FOUNTAINS OF LIGHT—Starcastle—Epic
- IN FLIGHT—George Benson—WB
- LOW—David Bowie—RCA
- LUXURY LINER—Emmylou Harris—WB
- RONNIE MILSAP LIVE—RCA
- SAILIN'—Kim Carnes—A&M
- TEJAS—ZZ Top—London
- UNFINISHED BUSINESS—Blackbyrds—Fantasy
- VIMANA—Nova—Arista
- WIND & WUTHERING—Genesis—Atco

ODYSSEY/SOUTHWEST & WEST

- ASK RUFUS—Rufus—ABC
- CARICATURES—Donald Byrd—Blue Note

- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- FESTIVAL—Santana—Col
- IN FLIGHT—George Benson—WB
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- NEXT—Journey—Col
- NO STRINGS—Ace—Anchor
- SWEET EVIL—Derringer—Blue Sky
- WIND & WUTHERING—Genesis—Atco

LICORICE PIZZA/LOS ANGELES

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- A STAR IS BORN—Col (Soundtrack)
- CERTIFIED LIVE—Dave Mason—Col
- LEFTOVERTURE—Kansas—Kirshner
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- TEJAS—ZZ Top—London
- TOYS IN THE ATTIC—Aerosmith—Col
- YEAR OF THE CAT—Al Stewart—Janus

MUSIC PLUS/LOS ANGELES

- A DAY AT THE RACES—Queen—Elektra
- ASK RUFUS—Rufus—ABC
- FLIGHT LOG—Jefferson Airplane—Grunt
- IN FLIGHT—George Benson—WB
- JEAN CARN—Phila. Intl.
- MAZE—Capitol
- MY SPANISH HEART—Chick Corea—Polydor
- NEXT—Journey—Col
- REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC
- ROARING SILENCE—Manfred Mann's Earth Band—WB

TOWER/LOS ANGELES

- HAPPINESS HEARTACHES—Brian Auger's Oblivion Express—WB
- HE'S ALL I'VE GOT—Love—Unlimited—Unlimited Gold
- IN FLIGHT—George Benson—WB
- NEXT—Journey—Col
- NOVELLA—Renaissance—Sire
- PASTELS—Ron Carter—Milestone
- SLEEPING GYPSY—Michael Franks—WB
- SONGS OF THE WIND—Joe Farrell—CTI
- STANDING UP FOR LOVE—Three Degrees—Epic
- SWEET EVIL—Derringer—Blue Sky

RECORD FACTORY/SAN FRANCISCO

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ALBEDO 0.39—Vangelis—RCA
- BABYS—Chrysalis
- I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
- LOW—David Bowie—RCA
- MIDNIGHT CAFE—Smokie—RCA
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- SAMMY HAGAR—Capitol
- SPACE TRAVELER—James Vincent—Col
- SPLIT ENZ—Chrysalis

EVERYBODY'S RECORDS/NORTHWEST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- A SECRET PLACE—Grover Washington Jr.—Kudu
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- DOUBLE TIME—Leon Redbone—WB
- FESTIVAL—Santana—Col
- MAIN REFRAIN—Wendy Waldman—WB
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- WHITE BIRD—David LaFlamme—Amherst



THE ALBUM CHART

PRICE CODE
 E - 5.98 H - 9.98
 G - 7.98 J - 12.98
 I - 11.98 F - 6.98

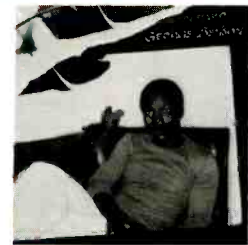
TITLE	ARTIST	Label, Number (Distributing Label)	WEEK ON CHART
1	1	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403 (2nd Week)	10 X
2	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	8 F
3	3	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	18 X
4	5	BOSTON /Epic PE 34188	21 F
5	7	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	38 F
6	4	WINGS OVER AMERICA /Capitol SWCO 11593	8 X
7	8	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	9 F
8	6	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	55 G
9	9	A DAY AT THE RACES QUEEN/Elektra 6E 101	5 G
10	11	TEJAS ZZ TOP/London PS 680	5 F
11	10	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	13 F
12	14	YEAR OF THE CAT AL STEWART/Janus JXS 7022	17 F
13	12	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	30 F
14	13	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	50 F
15	16	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	12 F
16	23	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	26 F
17	18	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G	15 F
18	20	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	3 F
19	28	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	4 F
20	38	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	67 F
21	22	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	12 G
22	25	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	13 F
23	24	SPIRIT EARTH, WIND & FIRE /Columbia PC 34241	18 F
24	27	FESTIVAL SANTANA/Columbia PC 34423	4 F
25	19	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	11 F
26	17	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	48 F
27	32	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	13 F
28	21	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	12 F
29	34	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	4 F
30	15	CHICAGO X /Columbia PC 34200	33 F
31	29	FLEETWOOD MAC /Reprise MS 2225 (WB)	81 F
32	30	DESTROYER KISS/Casablanca NBLP 7025	32 F
33	31	GOOD HIGH BRICK/Bang 408	12 F
34	36	KISS ALIVE KISS/Casablanca NBLP 7020	71 F
35	40	WIND & WUTHERING GENESIS/Atco SD 36 144	4 F
36	26	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	10 F
37	57	ASK RUFUS RUFUS/ABC AB 975	2 F
38	47	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965	7 F
39	41	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	9 F
40	54	LOW DAVID BOWIE/RCA CPL1 2030	2 G
41	37	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	97 F
42	39	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	21 F
43	43	ROCKS AEROSMITH/Columbia PC 34165	38 F
44	49	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	5 F
45	44	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523	12 F
46	35	HEJIRA JONI MITCHELL/Asylum 7E 1087	10 F
47	46	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	20 G
48	45	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	14 J
49	59	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	3 F
50	51	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	13 F
51	50	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	48 F
52	48	FREE-FOR-ALL TED NUGENT/Epic PE 34121	21 F



53	42	SPIRIT JOHN DENVER/RCA APL1 1694	24 F
54	52	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	15 I
55	53	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR./ABC ABCD 952	15 F
56	55	NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412	11 F
57	69	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	4 H
58	56	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	34 F
59	33	SATURDAY NIGHT LIVE /Arista 4107	7 F
60	61	BRASS CONSTRUCTION II /United Artists LA677 G	12 F
61	64	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	5 F
62	73	MIRACLE ROW JANIS IAN/Columbia PC 34440	3 F
63	74	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	3 F
64	65	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	28 F
65	62	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	16 F
66	67	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	10 F
67	70	MY SPANISH HEART CHICK COREA/Polydor PD 2 9003	5 H
68	77	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015 (Capitol)	2 F
69	71	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	6 F
70	63	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" /RCA APL1 1504	25 F

CHARTMAKER OF THE WEEK

71 — **IN FLIGHT**
 GEORGE BENSON
 Warner Bros. BSK 2983



72	60	CHICAGO'S GREATEST HITS /Columbia PC 33900	64 F
73	58	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	13 F
74	86	ARRIVAL ABBA/Atlantic SD 18207	2 F
75	68	RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822	8 F
76	66	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	24 F
77	79	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	24 F
78	80	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091	4 F
79	89	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	2 X
80	88	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	3 F
81	75	BURTON CUMMINGS /Portrait PR 34261	12 F
82	81	BEACH BOYS '69 /Capitol ST 11584	5 F
83	72	THE BEST OF GEORGE HARRISON /Capitol ST 11578	12 F
84	78	THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/Casablanca NBLP 7034	19 F
85	84	THE PLANETS TOMITA/RCA Red Seal APL1 1919	6 F
86	87	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	12 F
87	85	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	32 F
88	90	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	5 F
89	83	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	34 F
90	93	GREATEST HITS ABBA/Atlantic SD 18189	19 F
91	91	A FIFTH OF BEETHOVEN WALTER MURPHY BAND/Private Stock PS 2015	23 F
92	111	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	1 F
93	123	AHH...MY NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	1 F
94	82	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 1 6068	9 F
95	104	METHOD TO THE MADNESS UNDISPUTED TRUTH/Whitfield WH 2967 (WB)	1 F
96	100	LEO KOTKE /Chrysalis CHR 1105	2 F
97	92	GREATEST HITS ELTON JOHN/MCA 2128	117 F
98	112	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969	1 F
99	—	AN EVENING WITH DIANA ROSS /Motown M7 877 R2	1 G
100	98	NEW SEASON DONNY & MARIE/Polydor PD 1 6083	13 F

151-200 ALBUM CHART

151 **WHAT'S WRONG WITH THIS PICTURE** ANDREW GOLD/Asylum 7E 1086
 152 **HARD AGAIN MUDDY WATERS/** Blue Sky PZ 34449 (CBS)
 153 **BRISTOL'S CREME JOHNNY BRISTOL/** Atlantic SD 18197
 154 **THE LION AND THE RAM LARRY CORYELL/**Arista AL 4109
 155 **FOCAL POINT McCOY TYNER/** Milestone M 9072
 156 **LED ZEPPELIN IV/**Atlantic SD 7208
 157 **THE BEST OF ROD STEWART/** Mercury SRM 2 7507
 158 **SHADES KEITH JARRETT/ABC/** Impulse ASD 9322
 159 **MUSIC FUH 'YA (MUSICA PARA TU)** TAJ MAHAL/Warner Bros. BS 2994
 160 **HAPPINESS HEARTACHES BRIAN** AUGER'S OBLIVION EXPRESS/ Warner Bros. BS 2981
 161 **SWEET EVIL DERRINGER/**Blue Sky PZ 34470 (CBS)
 162 **SAMMY HAGAR/**Capitol ST 11599
 163 **BEST OF GLEN CAMPBELL/**Capitol ST 11577
 164 **JEAN CARN/**Phila. Intl. PZ 34394 (CBS)
 165 **CARELESS STEPHEN BISHOP/ABC** ABCD 954
 166 **MAZE FEATURING FRANKIE BEVERLY** /Ariola America ST 11607 (Capitol)
 167 **QUEENS OF NOISE RUNAWAYS/** Mercury SRM 1 1126
 168 **SWEET SOUL MUSIC JOSE** FELICIANO/Private Stock PS 2022
 169 **PASTELS RON CARTER/**Milestone M 9073
 170 **TIME IN A BOTTLE—JIM CROCE'S GREATEST LOVE SONGS JIM CROCE/**Lifesong LS 6007
 171 **MIDNIGHT CAFE SMOKIE/**RSO RS 1 3005 (Polydor)
 172 **CARICATURES DONALD BYRD/**Blue Note BN LA633 G (UA)
 173 **ROCKY (ORIGINAL SOUNDTRACK/)** United Artists LA693 G
 174 **THE OFFICIAL LIVE GENTLE GIANT/** Capitol SKBB 11592
 175 **RONNIE MILSAP LIVE/** RCA APL1 2043

176 **L STEVE HILLAGE/**Atlantic SD 18205
 177 **GRATITUDE EARTH, WIND & FIRE/** Columbia PG 33694
 178 **KING KONG (ORIGINAL SOUNDTRACK/)** Reprise MS 2260 (WB)
 179 **VOL. II BARRY MANILOW/**Arista 4016
 180 **THE ALL NEW MICKEY MOUSE CLUB/** Disneyland 2501
 181 **SOLID MICHAEL HENDERSON/** Buddah BDS 5662
 182 **HIGH CUMBERLAND JUBILEE JIMMY** BUFFETT/Barnaby BR 6014 (Janus)
 183 **RAIN ON GENE COTTON/ABC** AB983
 184 **LIFE IS MUSIC THE RITCHIE FAMILY/** Marlin 2203 (TK)
 185 **BEAVERTEETH/RCA** APL1 2076
 186 **VIMANA NOVA/**Arista 4110
 187 **DISCO DUCK RICK DEES/**RSO RS 1 3017 (Polydor)
 188 **GREATEST HITS SHIRLEY BASSEY/** United Artists LA715 G
 189 **RED HOT DON HARRISON BAND/** Atlantic SD 18208
 190 **OCTOBERON BARCLAY JAMES** HARVEST/MCA 2234
 191 **WHAT YOU NEED SIDE EFFECT/** Fantasy F 9513
 192 **I'M EVERYONE I'VE EVER LOVED** MARTIN MULL/ABC AB 997
 193 **LOVE'S A PRIMA DONNA STEVE** HARLEY & COCKNEY REBEL/ Capitol ST 11596
 194 **THE BABYS/**Chrysalis CHR 1129
 195 **DARK SIDE OF THE MOON PINK** FLOYD/Harvest SMAS 11163 (Capitol)
 196 **JOAN ARMATRADING/**A&M SP 4588
 197 **CRYSTAL BALL STYX/**A&M SP 4604
 198 **RETURN OF THE 50 GUITARS** 50 GUITARS/Musicon 2500 (Springboard)
 199 **DEEP IN MY SOUL SMOKEY** ROBINSON/Tamla T6 35051 (Motown)
 200 **HAVE YOU NEVER BEEN MELLOW** OLIVIA NEWTON-JOHN/MCA 2133

101 THE ALBUM CHART 150

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FEB. 12	FEB. 5	
101	105	FLOWERS EMOTIONS/Columbia PC 34163
102	103	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919
103	101	GOLD VOL. I BEE GEES/RSO RS 1 3006 (Polydor)
104	102	THE BEST OF FRIENDS LOGGINS & MESSINA/Columbia PC 34388
105	109	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G
106	95	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896
107	117	IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195
108	76	MAN WITH THE SAD FACE STANLEY TURRENTINE/Fantasy 9519
109	96	CERTIFIED LIVE DAVE MASON/Columbia PG 34174
110	121	DISCO INFERNO TRAMMPS/Atlantic SD 18211
111	107	SUDAN VILLAGE SEALS & CROFTS/Warner Bros. BS 2976
112	—	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
113	113	TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099
114	115	WILD CHERRY/Epic/Sweet City PE 34195
115	99	THE JACKSONS/Epic PE 34229
116	126	GEORGE BENSON IN CONCERT—CARNEGIE HALL/CTI 6072 S1 (Motown)
117	110	IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387
118	120	CALIENTE GATO BARBIERI/A&M SP 4597
119	106	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965
120	94	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1072
121	97	FIREFALL/Atlantic SD 18174
122	125	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053
123	122	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7269
124	116	GOLD OHIO PLAYERS/Mercury SRM 1 1122
125	129	WELCOME TO OUR WORLD MASS PRODUCTION/Corillion SD 9910 (Atlantic)
126	119	DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND/United Artists LA670 L3
127	114	SOMETHING SPECIAL SYLVERS/Capitol ST 11580
128	—	NEXT JOURNEY/Columbia PC 34311
129	118	MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4612
130	—	BEST OF BREAD/Elektra EKS 75056
131	128	HEAT TREATMENT GRAHAM PARKER & THE RUMOUR/Mercury SRM 1 1117
132	132	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
133	144	DAVID SOUL/Private Stock PS 2019
134	136	AT THE SPEED OF SOUND WINGS/Capitol SW 11525
135	—	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)
136	137	ALL MY LIFE ARTHUR PRY SOCK/Old Town OT 12 004
137	—	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060
138	143	JOYRIDE DRAMATICS/ABC ABCD 955
139	141	MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34245 (CBS)
140	127	LONG MISTY DAYS ROBIN TROWER/Chrysalis CHR 1107
141	133	JOHN DENVER'S GREATEST HITS/RCA APL1 0374
142	130	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181
143	138	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894
144	—	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992
145	139	OPEN SESAME KOOL & THE GANG/De-Lite DEP 2023
146	140	LOVE TO THE WORLD LTD/A&M 4589
147	—	NIGHT AFTER NIGHT BILL QUATEMAN/RCA APL1 2027
148	124	WHITE BIRD DAVID LaFLAMME/Amherst AMH 1007
149	149	MIDNIGHT LOVE AFFAIR CAROL DOUGLAS/Midland Intl. BKL1 1798 (RCA)
150	108	NO REASON TO CRY ERIC CLAPTON/RSO 1 3004 (Polydor)

RECORD WORLD FEBRUARY 12, 1977

ALBUM CROSS REFERENCE

ABBA	74	90	LED ZEPPELIN	54
AEROSMITH	20	43	GORDON LIGHTFOOT	58
AMERICA	143		LOGGINS & MESSINA	104
ASHFORD & SIMPSON	144		LTD	146
ATLANTA RHYTHM SECTION	61		LYNYRD SKYNYRD	47
AVERAGE WHITE BAND	57		MARY MacGREGOR	68
ROY AYERS UBIQUITY	78		CHUCK MANGIONE	129
GATO BARBIERI	118		BARRY MANILOW	16, 137
BAR KAYS	113		MANFRED MANN'S EARTH BAND	38
BEACH BOYS	64, 82		DAVE MASON	109
BEE GEES	42, 103		MASS PRODUCTION	125
GEORGE BENSON	71, 102, 116		MARILYN McCOO & BILLY DAVIS JR.	55
BLACKBYRDS	66		HAROLD MELVIN & THE BLUE NOTES	98
BLUE OYSTER CULT	89		STEVE MILLER BAND	5
BOOTSY'S RUBBER BAND	93		JONI MITCHELL	46
BOSTON	4		WALTER MURPHY BAND	91
DAVID BOWIE	40		OLIVIA NEWTON-JOHN	50
BRASS CONSTRUCTION	60		NITTY GRITTY DIRT BAND	126
BREAD	19, 130		TED NUGENT	52
BRICK	33		OHIO PLAYERS	124
JACKSON BROWNE	28		O'JAYS	139
JIMMY BUFFETT	112		ORIGINAL SOUNDTRACK,	
DR. BUZZARD'S ORIG. SAVANNAH BAND	70		A STAR IS BORN	1
CAPTAIN & TENNILLE	26, 41		CAR WASH	21
CHICAGO	30, 72		GRAHAM PARKER & THE RUMOUR	131
ERIC CLAPTON	150		PARLIAMENT	84
COMMODORES	87		JEAN LUC PONTY	107
ALICE COOPER	106		ARTHUR PRY SOCK	136
CHICK COREA	67		BILL QUATEMAN	147
BURTON CUMMINGS	81		QUEEN	9, 122
JOHN DENVER	53, 141		LEON REDBONE	63
NEIL DIAMOND	119		RENAISSANCE	135
DONNY & MARIE	94, 100		LINDA RONSTADT	7, 120
DOOBIE BROTHERS	11		DIANA ROSS	99
DRAMATICS	138		RUFUS	37
CAROL DOUGLAS	149		SANTANA	24
EAGLES	2, 14		SATURDAY NIGHT LIVE	59
EARTH, WIND & FIRE	23		LEO SAYER	86
ELECTRIC LIGHT ORCHESTRA	17, 105		BOZ SCAGGS	51
EMOTIONS	101		SEALS & CROFTS	111
ENGLAND DAN & JOHN FORD COLEY	76		BOB SEGER & THE	
ENGELBERT HUMPERDINCK	39		SILVER BULLET BAND	22, 45
FIREFALL	121		LONNIE LISTON SMITH	75
FLEETWOOD MAC	31		PHOEBE SNOW	117
FOGHAT	73		DAVID SOUL	133
PETER FRAMPTON	8		SPINNERS	142
GENESIS	35		STARCASTLE	92
DARYL HALL & JOHN OATES	77, 123		AL STEWART	12
EMMYLOU HARRIS	49		ROD STEWART	13
GEORGE HARRISON	36, 83		DONNA SUMMER	65
HEART	18		SYLVERS	127
THELMA HOUSTON	80		JAMES TAYLOR	25
JANIS IAN	62		TOMITA	85
JACKSONS	115		TRAMMPS	110
JEFFERSON AIRPLANE	79		ROBIN TROWER	140
WAYLON JENNINGS	69		STANLEY TURRENTINE	108
ELTON JOHN	48, 97		UNDISPUTED TRUTH	95
JOURNEY	128		VARIOUS ARTISTS:	
KANSAS	27		NADIA'S THEME	56
KISS	15, 32, 34		GROVER WASHINGTON, JR.	44
KOOL & THE GANG	145		WILD CHERRY	114
LEO KOTIKE	96		DENICE WILLIAMS	88
DAVID LaFLAMME	148		WINGS	6, 134
			STEVIE WONDER	3
			GARY WRIGHT	29, 132
			ZZ TOP	10

Who In The World:

Airplane/Starship Continues to Soar

■ The Jefferson Airplane set America's tempo in rock and roll ten years ago when they blew out of San Francisco and conquered first the United States, and then the world with their music, their lights, and, their style.

Musically different, with their own sense of who and what they were, the Airplane was the first San Francisco group to sign a major record deal (with RCA) and paved the way for San Francisco's music scene to become the country's dominant influence for years to come.

Songs like "White Rabbit," "Somebody To Love," "Wooden Ships," "Volunteers," "Pretty As You Feel," and many, many others lead logically to the magical "Miracles," and are part of music history and legend. Their current "Flight Log" (now at a bulleted 79 on the Album Chart) shows the cohesiveness of their sound. From the heights to the Haight, the

Airplane, now the Starship, has managed to maintain their own kind of identity.

Over the years the band has changed people, but never its feel or distinction. The Jefferson Starship today is light years away from the Jefferson Airplane of 1966. Craig Chaquico, the Starship's guitarist was 10 years old when Grace Slick fronted the Airplane and sang "Somebody To Love," yet when she sings it today, Craig has already played it too many times to remember.

And the audiences. The Starship is one of a handful of groups that plays to audiences that were in diapers or college ten years ago. Yet they share the universality of knowing this band. "Caroline" and "Spitfire" draw the same rave as "Wooden Ships" and "Have You Seen The Saucers." The appeal is total, as in the Airplane. If you loved the Starship, you'll love the Airplane.

CONCERT REVIEW

Hancock's Sophistication Pays Off

■ LOS ANGELES—The sophistication of Herbie Hancock's (Columbia) sound was especially evident on Sunday night at the Santa Monica Civic Auditorium. All of the musicians in the Herbie Hancock group were technically excellent, and Hancock and Wah Wah Watson added their electronic innovativeness to the display. Watson, sitting by himself in a little palm grove to the side of the stage (part of the tropical setting of the performance), made music with his hands, feet and mouth. Use of a synthesizer enabled him to play a duet with himself that was amazing in its creative technology. This is not a traditional jazz sound; and it is important to hear as part of today.

Hancock performed on several different keyboards, as usual to great effect. His control and experience gave enormous depth to the music. Among other recorded tunes, "Doin' It" was enthusiastically received by the audience. A substantial part of the audience was younger than one might expect at a jazz concert, but the entire crowd was in motion while Herbie Hancock was onstage. Hancock projected his rhythms into everyone—especially during the encore, when the beat remained fast and driving throughout, sometimes almost in contrast to the melody.

John Klemmer's (ABC) opening had been received so enthusiastically it was hard to imagine the audience getting into anyone more, but the Herbie Hancock

group drew them in effortlessly and expectedly. Klemmer's act was extremely professional, with good, mood-creating percussion techniques, and well-rehearsed sound and light cues. Klemmer himself also showed his own versatility and long-time proficiency on the saxophone. He has perfected "echoplex"—employing electronics to create duplication and continuity of sound from his sax—which can be eerie as well as fascinating sound amplification.

Becky Sue Epstein

Lonnie Liston Smith's Carnegie Success



The Carnegie Hall Quartet seen here features, from left: Ron Moseley, RCA Records division vice president, special markets; WRVR's syndicated jazz DJ Les Davis; concert promoter Don Friedman; and Mel Ilberman, RCA's division vice president, commercial operations. The celebration was for two recent shows by RCA's Lonnie Liston Smith, produced by Friedman in association with WRVR.

Grammy Celebrations Detailed

■ NEW YORK—Members of the Recording Academy (NARAS) will be celebrating both before and after this year's special two-hour, star-studded Grammy Awards Show on Saturday, February 19, as four of the chapters participate in gala events in conjunction with the live CBS telecast.

In Los Angeles, where the Grammy show, again hosted by Andy Williams, will emanate from the Hollywood Palladium, awards presentations will be made just prior to the telecast in all categories not scheduled for envelope-opening ceremonies on the telecast itself. Following the live program before what is already assured to be a capacity audience, Academy members and guests, including many recording field luminaries, will go disco-dancing and partake of an elaborate buffet

Salsoul, Teldec Pact



Joe Cayre, (right) president of Salsoul Records, and Jack Dimenstein, representing Teldec in Germany, Austria, Switzerland and Scandinavia, signed a long-term licensing agreement in New York February 7 under which Teldec will promote and market Salsoul and Gold Mind records in those countries. Salsoul represents one of the first major components in Teldec's movement into the pop field.

supper in the International Ballroom of the Beverly Hilton Hotel, with provisions made for another viewing in an adjacent room of the west coast airing of the show.

New York members and guests will gather in the Terrace Ballroom of the Statler Hilton Hotel (formerly the Cafe Rouge of the Hotel Pennsylvania) for cocktails, a buffet dinner, live music, presentations of nominations plaques and Grammys in the non-telecast categories by industry celebrities to attending nominees and winners, and then viewing of the live telecast on several seven-foot screens.

The Atlanta chapter will hold a formal banquet at the Northlake Hilton Hotel beginning with cocktails, accompanied by a special "History of Jazz" slide and tape show, followed by dinner and cabaret entertainment featuring the Cotillions paying musical homage to past Grammy winners, then a viewing of the TV show on large screens, and finally several hours of dancing to the music of the Sharon Scott Sextet.

San Francisco

San Francisco members and guests will gather at Bimbo's 365 Club for cocktails, dinner, local chapter awards presentations to the city's outstanding musicians, vocalists, engineers, arrangers and producers, with Scott Beach and John Wasserman as m.c.'s and Maria Muldaur and members of the Jefferson Starship scheduled among the presenters, and winding up with a large viewing of "The Grammy Awards Show" which this year again will be produced and directed by Marty Pasetta with Pierre Cossette once more its executive producer.

Marsel, Barnum Pact

■ LOS ANGELES — Marsel Records, a division of Marsel Enterprises, Inc. and Barnum Entertainment Enterprises have entered into a long term overall production and development agreement, it was jointly announced by Tim Lane, president of Marsel Records and H. B. Barnum, president of Barnum Entertainment Enterprises.

Under the terms of the agreement, Marsel Records will first release and distribute the soundtrack album for the Pro International Films motion picture release "Emma Mae" which was produced by H. B. Barnum.

Other current projects jointly planned by the companies include four individual albums by artists Keisa Brown, Louis Dyer, Ron Shy, and H. B. Barnum.

Bacharach's 'Futures'



In town to promote his new A&M album "Futures," Burt Bacharach signed autographs for fans at Korvettes' midtown store. Pictured from left are: Michael Leon—A&M promotion, Bob Bruno—PD, WNEW-AM, Burt Bacharach, Bill Dalton—GM, WNEW-AM, and Harold Childs—vice president A&M promotion.

WEA Taps Murphy

■ CHICAGO — Irv Rothblatt, Warner-Elektra-Atlantic's Chicago regional branch manager has announced the promotion of Bud Murphy to the newly created position of district marketing coordinator for the St. Louis and Kansas City district sales offices.

Murphy's responsibilities will include creating, implementing and coordinating marketing campaigns for Warner Bros., Elektra/Asylum, and Atlantic records and tapes. He will be working with local sales and promotion personnel and will report to WEA sales managers Pete Pidutti of St. Louis and Jim McAuliffe of Kansas City.

Murphy was the Warner Bros., Elektra/Asylum and Atlantic promotion rep in St. Louis.

Cherokee Cowboys Reunion Announced

■ NASHVILLE — The first "Reunion of the Cherokee Cowboys" show, scheduled for February 18 at Ft. Worth's Tarrant County Convention Center, will bring together for the first time many of the musicians and singers who have worked as members of ABC/Dot artist Ray Price's band through the years.

Among those who will perform with Price on the 8:00 p.m. bill are Willie Nelson, Johnny Bush, Darrell McCall, John Austin Paycheck, Charlie Harris, Bob Collins and Buddy Emmons.

BMI Music Clinic

■ LOS ANGELES — Broadcast Music Inc. will conduct the BMI Music Clinic, "The Anatomy of the Popular Song," in conjunction with the University of Colorado in Denver on Wednesday, February 16, according to Ron Anton, BMI vice president—west coast performing rights.

Motown Repackages

■ LOS ANGELES—Motown Records will release three albums of repackaged original hits by various artists, as part of its upcoming release schedule. Each album will be titled "Motown's Preferred Stock" and will contain 20 songs representing the five best-selling hits of four artists.

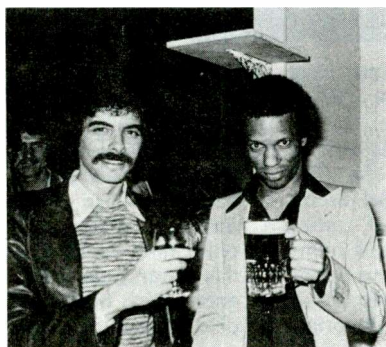
The first will feature Gladys Knight & the Pips, the Spinners, Marvin Gaye & Tammi Terrell and the Marvelettes; the second, the Four Tops, Michael Jackson, Martha Reeves & the Vandellas and Mary Wells; and the third, the Temptations, Smokey Robinson & the Miracles, Edwin Starr and Jr. Walker & the All-Stars.

The albums will be promoted similarly to comparable albums marketed on television, but with more concentration on radio and consumer advertising.

Reynolds to Lanier

■ LOS ANGELES — Warren Lanier, president of Warren Lanier Enterprises, has announced the appointment of Art S. Reynolds as vice president and senior account executive.

Wilson to Bearsville



Bearsville Records' Paul Fishkin toasts Tony Wilson on the occasion of a London reception in honor of Wilson's signing with Bearsville. Wilson is the co-founder of Hot Chocolate, a group he had led for the past six years. His Bearsville and solo album debut, "I Like Your Style," will be released this month.

Times Music to Bienstock (Cont. from page 4)

almost 100 percent in the last five years in our consumer magazines, broadcasting and other newspaper properties, books and related publishing ventures. We have decided to concentrate our developmental planning and financial resources in those areas."

Among the copyrights acquired by Freddy Bienstock Enterprises from The New York Times Music Corporation are the scores of "Cabaret," "Fiddler on the Roof," "Godspell" and "Fiorello!"

Freddy Bienstock's music pub-

lishing companies include Carlin Music, a leading publisher in the United Kingdom, and the Hudson Bay Group in the United States, under which are 19 music publishing enterprises.

Joint Administration

Bienstock's operations administer catalogues in partnership with such stars as Elvis Presley, Frank Sinatra and Nancy Sinatra. Bienstock's company in the United Kingdom, Carlin Music, also represents Walt Disney Music in all British territories.

AM Action (Continued from page 37)

22-18 WGUY, 25-23 WAUG and is also on at KING, KRBE, KAAV, WAAY, WERC, BJ105, WPRO-FM, KYNO, KBSR, KCBQ, KKLS, WPEZ and it goes on. (This week's powerhouse pick.)

David Soul (Private Stock). Covers a substantial amount of new ground again this week as WSAI, KJR, KILT, WCAO, WGCL and KCPX come in on the disc. The secondary base solidifies with the adds of WERC, K100, 98Q, WAIR, WABB, KERN, WJON, KAKC, WKIX, KKLS, WGUY, WBSR, KYA (22), KBEQ (30-25), KVOX (31-28), WGSV (#32), WFOM (29-22) and WGLF (29-25). Some numbers at majors include HB-28 WRKO, 37-31 WCOL, 24-21 KFRC, 24-21 KLIF, 27-26 WOKY.

Atlanta Rhythm Section (Polydor). This record, which has been establishing itself in the South, garners some biggies in other regions this week. Among them are KTLK and WGCL. Also WLAC (night play to HB), WMPS (night), WAUG, WGUY, KDON, KEZY, KAKC, WJON, WKIX, B100, WBBQ, BJ105, WFOM, WCUE, WGLF, WABB, WFLI, WFLB (27-22) and WGSV (34-29).

NEW ACTION

Wings (Capitol) "Maybe I'm Amazed." This first release off the current live three-record set debuts as this week's Chartmaker of the Week at 61 with a bullet with a ton of powerhouse adds. Among them are WABC, WMPS, WFIL, WPGC, KTLK, KXOK, WCOL, KCPX, KRBE and KING. Secondaries are filling in swiftly and this week's tally includes WAUG, WGUY, WSAR, KVOX, WAAY, M105, WSGA, WICC, WJBQ, WAIR, WGLF, KSLY, WBBQ, WMFJ, 14ZYQ, WFOM, WPRO-FM, WGSV to name but a few.

Elton John (MCA) "Bite Your Lip (Get Up and Dance!)." Another out of the box automatic culled from "Blue Moves" and on immediately at KILT, WFIL, Y100, KTLK, WMPS, WLAC (LP), KCPX, 10Q, KFYZ, K100, KJRB (LP), KANO, BJ105, WMFJ, WGLF, WSGA, KVOX, KSLY, WSAR, WORC, WPRO-FM, KEZY, WICC, WAAY and WGUY.

Rod Stewart (Warner Bros.) "The First Cut Is The Deepest." Although still feeling tremors from his monster record-breaking smash the marketplace has finally settled down enough to accept his latest offering. Added last week at WRKO (HB-29), CKLW, WMPS, KILT, WPGC, WNOE, KJR (LP), WLAC (LP), K100, KAKC, KKLS, WERC, WAIR, 98Q, WBBO, KEZY, WFLB, WBEQ and several others.

ELO (United Artists) "Do Ya." The early excitement from programmers on this disc should be an indication of great things to come — and quickly it seems with WABC, WOKY, KTLK, KVOX (last week) and WLAC (LP), KRBE, KFYZ, KVOX, WBAQ, 98Q, WAIR, KKLS, WSAR, KEZY, 14ZYQ, WAUG, WICC, WGUY and KERN all hitting it as soon or sooner than there are commercial copies on the street.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "I Get High (On Your Memory)" — Freda Payne (Capitol). Producer Tony Camillo has captured Ms. Payne in the right mood for her soft, sultry vocals which enhance the lyrics written by Sawyer and McCloud. Her main objective is to get the point across that memories can give you an insight as to

what was.

DEDE'S DITTIES TO WATCH: "Double Dutch" — The Fatback Band (Spring); "Love In 'C' Minor" — Cerrone (Cotillion); "Love Is Better In The A.M." — Johnnie Taylor (Columbia).

Radio Highlights

Ever since the Frankie Crocker investigation, radio station WBL5-FM (New York) has gone through managerial changes. It is rumored that Ken Webb is now in charge of programming with Wanda Ramos still maintaining her slot as music librarian.

Several weeks ago Rona Barrett let her viewers know about the WOL-AM (Washington, D.C.) probe which the FCC is now making. She went as far as stating that the recent death of Seavy Campbell (Soul Poppa) was tied to the disappearance of 'OL's radio announcer.

Sonderling empire grows: Egmont Sonderling recently added to his empire one of the hottest stations in Philadelphia and the east coast — WDAS-AM & FM — for a reported to be \$4.5 million. Sonderling's other holdings include: WDIA-AM (Memphis); KDIA-AM (Oakland); WOL-AM (Washington, D.C.); and WWRL-AM (New York). Word also has it that a 50,000 watt transmitter is currently in the planning stages for the Philadelphia station.

WRVR-FM (New York) is undergoing a format change — Top 20. Program director is Dennis Waters; music director is Donna Halpern.

There is also a change in format at OK 100 formerly WOOK-FM (Washington, D.C.). The change? Mostly albums. United Broadcasting's regional program director is Bill Paris and the in-house program director is Leonard Roberts. Please make note of the change.

People's Convention is Jack The Rapper's Family Affair. This meet will be held in Atlanta at Atlanta's Internationale Hotel June 9th thru the 12th. As Jack Gibson stated, there'll be "good speakin' brothers breakin' a little bread — just a get down weekend." For further details you may write Box 2027,

Orlando, Florida, 32802 or phone 305-423-2328.

Artist Corner



Clear the way! Faster than a speeding bullet is the pace of this Brooklyn, New York group that swiftly rose to stardom: B.T. Express.

B.T. Express is known for its originality among the many new groups rising to the forefront of the disco world. Jeff Lane, producer, began exposing Leslie Ming, Bill Risbrook, Dennis Rowe, Richard Thompson and Carlos Ward with a lyrical phrase, "Do It 'Til You're Satisfied" that garnered them their first gold record.

Now on Columbia the group has slated for a late February release a new album entitled "Function At The Junction," over which both Lane and personal manager are quite elated. After three gold records and a Grammy nomination, B.T. Express is rising to big fame, its unique sound coupled with great professionalism.

Barry's Tahoe Debut



Enjoying the festivities following Barry White's opening night at Harrahs, Lake Tahoe were, from left: Mrs. Glodean White, Love Unlimited; Diane Taylor, Love Unlimited; Hosea Wilson, vice-president, r&b promotion 20th Century Records; Linda James, Love Unlimited; Spence Berland, Record World VP; and White.

R&B PICKS OF THE WEEK

SINGLE

BARRY WHITE, "I'M QUALIFIED TO SATISFY YOU," (Sa-Vette Music Co./January Music Corp., BMI). Once again the golden voice of White comes on with a ditty destined to please all of his fans. His distinct vocals and compelling monologues are still there and although his story is different, it should make for interesting reaction on the disco side of the dial. An excellent number to show the versatility of this artist. 20th Century TC-2328.

SLEEPER

DOROTHY MOORE & EDDIE FLOYD, "WE SHOULD REALLY BE IN LOVE," (East/Memphis Music Corp.). Place these two artists among the greats such as the late Dinah Washington and Brook Benton when the soul comes out as strong as on this number. Floyd produced and wrote it with a bit of help from Steve Cropper. The flavoring is powerful enough and laced with the sweetness of Ms. Moore, it should garner much chart action. These artists are on the gold horizon. Malaco M-1040 (TK).

ALBUM

DIANA ROSS, "AN EVENING WITH DIANA ROSS." Melodies are weaving a pattern to be long remembered—not only by those who were in the audience, but for all in ear shot of this double package live album. The only thing lacking with an lp of this magnitude is the stage presence which had all the dynamics of a Broadway play. Her artistry supercedes any when a performance such as hers can be captured with all the grace and finesse which she maintains on stage on record. One of the highlights of her performance, "One Giant Step," should take place on the charts. Motown M7-877R2.



Look What Brunswick
Has For You!

BOHANNON'S
DISCO

DK 76922

LIONEL HAMPTON

“Off Into
A Black Thing”

754213

JACKIE WILSON'S
“Nobody But You”

754212

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

FEBRUARY 12, 1977

FEB. 12	FEB. 5	ARTIST	RECORD
1	1	I WISH STEVIE WONDER—Tamla T 54274F (Motown)	
2	3	FREE DENIECE WILLIAMS—Columbia 3 10429	
3	2	CAR WASH ROSE ROYCE—MCA 40615	
4	4	DAZZ BRICK—Bang 727	
5	12	DON'T LEAVE ME THIS WAY THELMA HOUSTON— Tamla T 54278F (Motown)	
6	7	FANCY DANCER COMMODORES—Motown M 1408F	
7	5	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020	
8	8	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS— Phila. Intl. ZS8 3610 (CBS)	
9	6	ENJOY YOURSELF THE JACKSONS—Epic 8 50289	
10	10	WHEN LOVE IS NEW ARTHUR PRYSOCK—Old Town 1000	

11	15	BE MY GIRL DRAMATICS—ABC 12235	44	53	DANCIN' CROWN HEIGHTS AFFAIR— De-Lite DE 1588
12	18	GLORIA ENCHANTMENT—United Artists XW912 Y	45	51	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA— 20th Century YC 2325
13	16	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)	46	40	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES— RCA PB 10808
14	9	HOT LINE SYLVES—Capitol P 4336	47	60	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
15	30	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 436C	48	59	SPY FOR THE BROTHERHOOD MIRACLES—Columbia 3 10464
16	11	I KINDA MISS YOU MANHATTANS—Columbia 3 10430	49	56	BETCHA BY GOLLY WOW NORMAN CONNORS FEATURING PHYLLIS HYMAN— Buddah BDA 554
17	13	DO IT TO MY MIND JOHNNY BRISTOL—Atlantic 3350	50	58	FEEL FREE FOUR TOPS—ABC 12236
18	20	BODYHEAT JAMES BROWN—Polydor 14360	51	55	EVER LOVIN' GIRL TYRONE DAVIS—Dakar DK 4561 (Brunswick)
19	14	SATURDAY NIGHT EARTH, WIND & FIRE— Columbia 3 10439	52	63	LOVE TO THE WORLD LTD—A&M 1897
20	25	SPRING AFFAIR/WINTER MELODY DONNA SUMMER—Casablanca 874	53	57	GIFT WRAP MY LOVE REFLECTIONS—Capitol P 4358
21	22	BE MY GIRL MICHAEL HENDERSON— Buddah 552	54	—	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
22	23	EASY TO LOVE JOE SIMON—Spring 169 (Polydor)	55	64	BABY, DON'T YOU KNOW WILD CHERRY—Epic/Sweet City 8 50306
23	29	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373	56	—	SPACE AGE JIMMY CASTOR BUNCH— Atlantic 3375
24	31	TRYING TO LOVE TOO WILLIAM BELL—Mercury 73839	57	70	WAKE UP AND BE SOMEBODY BRAIN STORM—Tabu 10811 (RCA)
25	33	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)	58	67	TOO HOT TO STOP BAR KAYS—Mercury 73888
26	32	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION— United Artists XW921 Y	59	65	FIESTA GATO BARBIERI—A&M 1885
27	26	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown)	60	66	SAY YOU LOVE ME PATTI AUSTIN—CTI 0J33
28	28	FEELINGS WALTER JACKSON—Chi Sound CH 17599 E (UA)	61	68	FEEL THE BEAT (EVERYBODY DISCO) OHIO PLAYERS—Mercury 73881
29	19	I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10348	62	62	RIGOR MORTIS CAMEO—Chocolate City 005
30	21	WHISPERING/CERCHEZ LA FEMME/C'EST SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"—RCA PB 10827	63	69	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
31	24	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK)	64	—	THE WAY YOU MAKE ME FEEL MELBA MOORE—Buddah 562
32	17	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12208	65	—	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
33	27	LOVE BALLAD LTD—A&M 1847	66	—	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
34	37	ISN'T IT A SHAME LABELLE—Epic 8 50315	67	—	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
35	36	LET IT FLOW TAMIKO JONES—Contempo 7001 (TK)	68	75	I LOVE LUCY THEME WILTON PLACE STREET BAND— Island 078
36	34	SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic)	69	—	WHAT YOU NEED BABY CAPRELLS—Ariola America P 7649 (Capitol)
37	61	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239	70	—	LIFE GOES ON FAITH, HOPE AND CHARITY— RCA PB 10865
38	38	LOVE SO RIGHT BEE GEES—RSO 859 (Polydor)	71	72	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY— ABC 12241
39	44	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283	72	—	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 5C313
40	43	CLOSE TO YOU TYRONE DAVIS—Columbia 3 10457	73	—	WELCOME TO OUR WORLD (OF MERRY LOVE) MASS PRODUCTION—Cotillion 44213 (Atlantic)
41	39	WORN OUT BROKEN HEART LOLEATA HOLLOWAY— Gold Mind 4000 (Salsoul)	74	54	TRIED, TESTED AND FOUND ASHFORD & SIMPSON— Warner Bros. WBS 8386
42	47	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10837	75	—	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
43	49	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang)			

Postal Commission Urged

(Continued from page 3)

Postal Service was more than \$1 billion in the red last year.

Henry Brief, executive director of the RIAA, appeared before the commission in Washington recently (Jan. 28) to urge that it recommend the retention of the special fourth-class service at current rates. Among the RIAA's specific suggestions were that Congress re-assume its roles as mail rate-maker and reduce the Postal Rate Commission to an investigatory and advisory body. The RIAA urged the commission to abandon the concept of a self-supporting Postal Service and that Congress broaden and clarify in law the idea of mail service being a public—subsidized, that is—service. In order to keep the Postal Service deficit down, Brief recommended that "certain service reductions be considered," but offered no specifics. In the short term, the RIAA wants Congress to prevent the Postal Rate Commission from allocating the full cost of each service to its users, in line with a recent U.S. Court of Appeals decision.

The philosophical underpinnings of the RIAA's pitch to the study commission was that a subsidized special fourth-class rate is a service to taxpayers, not necessarily the disc clubs, mail order firms and others. "Since the taxpayer, through his tax assessments, has earned his entitlement to government services," Brief said, "it is entirely reasonable that he should be granted a special rate for educational and cultural materials ordered by him for delivery through the mail." A delicate economic balance, Brief explained, allows record clubs to offer its members new product at reduced prices. The economics of scale which make clubs possible are threatened by increases in shipping and handling costs a breakeven Post Office would require.

The trade association came out in support of an amendment to the Postal Service Act that would re-politicize the mail system by reestablishing the Postmaster General as a Presidential appointee with approval by the Senate. The amendment, which also calls for Congressional oversight of rates and large capital investments, is sponsored by Rep. Charles Wilson (D-Calif.). But the RIAA wants to see a permanent subsidy provision added to the Wilson amendment.

Alan Kayes, manager of business affairs for RCA Music Services, and Herbert Trossman, vice-president of consumer and governmental affairs for Columbia House, appeared at the hearings along with Brief.



THE R&B LP CHART

FEBRUARY 12, 1977

- SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)
- CAR WASH (ORIGINAL SOUNDTRACK) MCA 2 6000
- THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34232
- BRASS CONSTRUCTION II United Artists LA677 G
- GOOD HIGH BRICK/Bang 408
- UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518
- THE JACKSONS Epic PE 34229
- TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099
- ASK RUFUS RUFUS/ABC AB 975
- SPIRIT EARTH, WIND & FIRE/Columbia PC 34241
- ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551 (Motown)
- A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
- FEELING GOOD WALTER JACKSON/ChiSound CH LA656 G (UA)
- THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/Casablanca NBLP 7014
- OPEN SESAME KOOL & THE GANG/De-Lite 2023
- JOY RIDE DRAMATICS/ABC ABCD 955
- I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR./ABC ABCD 952
- PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002
- CHAMELEON LABELLE/Epic PE 34189
- AHH . . . THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969
- VIBRATIONS ROY AYERS UBQUIQUITY/Polydor PD 1 6091
- METHOD TO THE MADNESS UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
- SOLID MICHAEL HENDERSON/Buddah BDS 5652
- DO IT YOUR WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
- FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038
- LET 'EM IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- PART 3 KC & THE SUNSHINE BAND/TK 605
- IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
- JEAN CARN Phila. Intl. PZ 34394 (CBS)
- BODYHEAT JAMES BROWN/Polydor PD 1 6093
- DISCO INFERNO THE TRAMMPS/Atlantic SD 18211
- DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" RCA APL1 1504
- SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992
- FLOWERS EMOTIONS/Columbia PC 34163
- MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34243 (CBS)
- ALL MY LIFE ARTHUR PRYSOCK/Old Town OT 12 004
- MOMENTS WITH YOU MOMENTS/Stang 1030 (All Platinum)
- CARICATURES DONALD BYRD/Blue Note BN LA633 G (UA)
- FESTIVAL SANTANA/Columbia PC 34423

Goldfarb Organizing Steady Distribution

■ NEW YORK — Arthur Treffer-son, president of Steady Records, has announced that the entire catalogue of reggae albums available on Steady Records will be serviced by a new distributor network now being assigned by Herb Goldfarb Associates, Inc.

CBS All Stars

(Continued from page 16)
was so far out, but that the reaction had the same enthusiasm that is usually reserved for rock acts."

Besides the Chattaway composition, there were two numbers by Herbie Hancock performed and one each by George Duke and Benny Golson which illicit standing ovations and two encores.

The event, which was filmed for its historical value, was also recorded for the possibility of a live album. "Commercially, it's very viable," Lundvall said. "There is an hour and a half of music on tape and at very least we will have copies of it sent out to our people."

Lundvall did not rule out the possibility of more all star concerts in the future, hinting that the musicians may convene at the next CBS Convention, to be held in London.

Readers Poll Top 20 Disco Records For 1976

- THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY**
TRAMMPS—Atlantic (lp cuts)
- TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
- LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
- YOU + ME = LOVE**
UNDISPUTED TRUTH—Whitfiell (disco disc)
- TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
- YOU SHOULD BE DANCING**
BEE GEES—RSO (disco disc)
- CHECZ LA FEMME/I'LL PLAY THE FOOL**
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—(lp cuts)
- TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco disc)
- DOWN TO LOVE TOWN**
ORIGINALS—Motown (disco disc)
- HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (disco disc)
- DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
- SPRING AFFAIR/SUMMER FEVER**
DONNA SUMMER—Casablanca (lp cuts)
- I DON'T WANNA LOSE YOUR LOVE**
EMOTIONS—Columbia (lp cut)
- NICE 'N' NAASTY**
SALSOL ORCHESTRA—Salsoul (disco disc)
- MY SWEET SUMMER SUITE**
LOVE UNLIMITED ORCHESTRA—20th Century (disco disc)
- MORE, MORE, MORE**
ANDREA TRUE CONNECTION—Buddah (disco disc)
- MOVIN'/CHANGIN'**
BRASS CONSTRUCTION—UA (lp cuts)
- BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
- MIDNIGHT LOVE AFFAIR**
CAROL DOUGLAS—Midland Intl. (lp medley)
- I WISH**
STEVIE WONDER—Tamla (lp cut)

Disco File

Continued from page 33)

worth searching for . . . **Silver Blue's** "We Got Love On Our Side" (TK) is a bright, Philadelphia-style instrumental with an effusive female chorus repeating the song's title throughout and some particularly nice flute, drum and horn solos—delightful and breezy, especially in its 6:25 length (also available on the "disco version" side of the Marlin single) . . . "Uptown Festival" by **Shalimar** (Soul Train) is a fabulous medley of Motown classics kicking off, appropriately, with "Going to a Go Go" and running through old favorites like "Uptight," "This Old Heart of Mine," "Stop! In the Name of Love" and a number of others all strung on a tight, throbbing drum-beat continuum and sung by a variety of voices. Very zippy, great fun and certain to be a crowd-pleaser in a lot of clubs (also contains one fine instrumental break that you wish was longer).

Also recommended: "Classically Elise" by **Dino Solera and the Munich Machine** (Hidden Sign), the **Donna Summer** treatment of **Beethoven** produced by **Giorgio Moroder**, now on a 12-inch disc 6:20 on one side, 5:34 on the other ("For Elise," another disc-style version of the same piece by **The Philharmonics**, a British studio group whole lp, "The Masters in Philadelphia," was previously mentioned as an import, is out now as a 4:37 single or album cut (same length) on **Capricorn** (yes, Capricorn) . . . **The Softones'** "Call It Love" (H&L) sounds a little like "Hollywood Hot" with an **Eddie Kendricks**-style falsetto in the lead and has an especially strong final segment when the violins cut through like bolts of lightning; the message: "Call it love/(When you get down)/Any other name just don't sound right." . . . Collector's item: a French version of "Disco Duck" by **Paul Vincent** which Beam Junction has released on a 12-inch backed with an exuberant instrumental version, "Disco Duck Symphony" (5:44), that's an incongruous mixture of quacks and strings. Hilarious, and packaged in a Richard Bernstein-designed Donald Duck sleeve that should appeal to Disney fetishists . . . Also now available on disco discs: **The Destinations'** "I've Got to Dance to Keep From Cryin'," which AVI has lengthened to 5:34, blending in "The Hustle and the Bus Stop" from the single's B side—both songs are included as separate cuts on the Giant 45's flip side; "Philly Armada" and "For the Love of Money" by the **Armada Orchestra** back-to-back on TK; and, finally, **Crown Heights Affair's** great "Dancin'" and "Love Me" tracks, both same lengths as on the album, on one Delite disc.

Recommended album cuts: Two fiery Brazilian instrumentals in the carnival rhythm known as batucada, one called "Batucada" (4:42) from the new **Airto** album, "Promises of the Sun" (Arista), the other titled "Ritmo Number One" (8:26) from an album called "Agora" by another Brazilian percussionist, **Paulinho da Costa** (on Pablo, through RCA). Both are incredible percussive explosions, Airto's the more intense, da Costa's the more sustained. Anyone who got off on the Brazilian-flavored opening of "My Sweet Summer Suite" will be in ecstasy with these tracks—the ultimate drum solos, but featuring a whole spectrum of unusual percussion instruments (da Costa lists solos by pandeiro, cuica, a-go-go, reco-reco, whistle, spoons, frying pan, congas) for a particularly spicy effect. Sensational.

The records people are talking about this week: **Kalyan's** infectious "Disco Reggae" (MCA); the whole **Originals** album, especially "Six Million Dollar Man" (Soul); **G.C. Cameron's** "This Will Make You Dance" (Motown); "O Ba Ba," the strong second-wind cut from **D.C. LaRue's** "Tea Dance" lp (Pyramid) and, still, "Love in C Minor," both in its original **Cerrone** version and the **Heart and Soul Orchestra** interpretation. The latter, on Casablanca's first commercial disco disc, hit the stores nearly a week before Cotillion's album, but Cerrone's already on our Top 20 as an import so far now he has the edge. A number of DJs, like David Mancuso at the Loft, are playing both versions, getting into each one's unique qualities.

The results of DISCO FILE's readers poll follow—another view on the Top 20 records of 1976. The **Trammps'** "That's Where the Happy People Go" and "Disco Party" and **Vicki Sue Robinson's** "Turn the Beat Around" (which came in at 3 and 5, respectively, on my own year-end list) were the only cuts everyone polled agreed upon, and they were very nearly tied for the top spot. Although a number of other records edged very close to the final 20—among them **Candi Staton's** "Young Hearts Run Free," "Get Up Offa That Thing" by **James Brown**, **Lou Rawls'** "You'll Never Find Another Love Like Mine," "Going Up in Smoke" by **Eddie Kendricks**, **The Glitter Band's** "Makes You Blind" and **El Coco's** "Let's Get It Together"—there was surprisingly little consensus overall. Nearly everyone raved about the quality of release in '76 but hardly anyone agreed on just what they were once you got past the obvious blockbusters. That's disco business. Thanks to everyone who participated—hope to have many more next year.



THE JAZZ LP CHART

FEBRUARY 12, 1977

- A SECRET PLACE**
GEORGE WASHINGTON, JR./Kudu KU 3251 (Motown)
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- CALIENTE**
GATO BARBIERI/A&M SP 4597
- RENAISSANCE**
LONNIE LISTON SMITH/RCA APL1 1822
- SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439 (Atlantic)
- MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
- I HEARD THAT!!**
QUINCY JONES/A&M SP 3705
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
- GEORGE BENSON IN CONCERT—CARNEGIE HALL**
CTI 6072 S1 (Motown)
- SOLID**
MICHAEL HENDERSON/Buddah 5662
- IT LOOKS LIKE SNOW**
PHOEBE SNOW/Columbia PC 34387
- HANK CRAWFORD'S BACK**
HANK CRAWFORD/Kudu KU 3351 (Motown)
- LIVING INSIDE YOUR LOVE**
EARL KLUGH/Blue Note BN LA667 G (UA)
- CAPRICORN PRINCESS**
ESTHER PHILLIPS/Kudu 31 (CTI)
- SECRETS**
HERBIE HANCOCK/Columbia PC 34280
- SOPHISTICATED FUNK**
JACK McDUFF/Chees 19004 (All Platinum)
- THE BEST OF THE CRUSADERS**
ABC Blue Thumb BTSY 6072/2
- FEELING GOOD**
WALTER JACKSON/ChiSound CH LA656 G (UA)
- SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
- STUFF**
Warner Bros. BS 2968
- FOCAL POINT**
McCOY TYNER/Milestone M 9072
- STILL CAN'T SAY ENOUGH**
JOHN LEE & JERRY BROWN/Blue Note BN LA701 G (UA)
- VERY TOGETHER**
DEODATO/MCA 2219
- THE LION AND THE RAM**
LARRY CORYELL/Arista 4109
- JIMMY OWENS**
Horizon SP 712 (A&M)
- RED BEANS**
JIMMY McGRUFF/Groove Merchant GM 3314
- YESTERDAY'S DREAM**
ALPHONSO JOHNSON/Epic PE 34364
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- CARICATURES**
DONALD BYRD/Blue Note BN LA633 G (UA)
- "LIVE" ON TOUR IN EUROPE**
COBHAM/DUKE BAND/Atlantic SD 18194
- SOUND OF A DRUM**
RALPH McDONALD/Marlin 2202 (TK)
- SEAWIND**
CTI 5002
- LOVE AND SUNSHINE**
MONTY ALEXANDER/MPS BASF G 22620 (AFE)
- BASIE JAM #2**
COUNT BASIE Pablo 2310 786 (RCA)

Rough Diamond to Island



Island Records has signed Rough Diamond, a new British band, to a worldwide recording contract. The group is composed of former members of Uriah Heep, Humble Pie and Wings, among others, with lengthy studio and touring credits. Pictured at the signing are (seated, from left) Tim Clark, managing director of Island and Stephen Barnett, Rough Diamond's manager. Looking on are (from left) David Byron (vocals), Geoff Britton (drums), Steve Smith (producer), Clem Clempson (guitar), Butch Butcher (keyboards), Willie Bath (bass) and, by proxy, Island founder Chris Blackwell.

Chrysalis Tull Campaign

■ LOS ANGELES—Chrysalis Records has planned an extensive promotional campaign in support of Jethro Tull's "Songs From The Wood," due in stores next week. The campaign will include posters, mobiles, a cardboard standup of Tull founder Ian Anderson, a Sunset Strip billboard, matchholders modeled on the tree stump on the lp cover, extensive radio and print advertising and in-store display contests among retailers, to be coordinated by Chrysalis' independent distributors.

WB Euro Tours

■ LOS ANGELES—A number of Warner Brothers recording artists are currently on European tours, according to Tom Ruffino, international director for the label. For most of the artists involved the schedule included both concerts and television appearances.

Artists

Currently performing in Europe are Leon Redbone, Al Jarreau, Kate and Anna McGarrigle, Ry Cooder, Frank Zappa and Todd Rundgren's Utopia.

RCA Keeping N.Y. Studios Open

(Continued from page 3)

These efforts have made it possible to keep our New York facilities open and operating.

RCA's New York studios, on 44th street off Sixth Avenue were opened in 1969 as the finest, best-equipped recording studios in the world. They have undergone constant modernization and refinement since then. During the last 18th months, the Studio D control room has been totally renovated, cosmetically and acoustically, including the latest state-of-the-art studio console. Studio C has also had a Neve-24-Bus-32 input console installed. A new mixing room has been constructed and is now equipped with a Neve mixing console. A new lacquer mastering channel containing the most

sophisticated and modern computerlogic cutting lathe and Neve mixing and mastering console has just been completed.

There are five studios of varying sizes in the complex, ranging from the largest studio ever constructed expressly for recording—capable of handling recordings of opera, symphony orchestras and Broadway shows—to small, intimate specially decorated rock environments.

Forty-one engineers are employed at the studios.

Peter Pan Sales Reach New Highs

■ NEW YORK — Sales at Peter Pan Records are at an all-time high, according to Martin Kasen, president of the firm. Peter Pan Records specializes in children's product.

The exclusive rights to "Super Heroes" were recently acquired and added to the current line that includes "Six Million Dollar Man," "Batman," "Spiderman," "Conan," "Superman," "Space 1999" and "Star Trek." Peter Pan has been using TV advertising in selected markets, resulting in excellent sales there, according to the firm.

Bandy Signs With Circle 'T' Mgmt.

■ NASHVILLE — Ron Blackwood, president of Circle "T" Entertainment, Inc., has announced that Columbia recording artist Moe Randy is now exclusively represented by Circle "T" Entertainment Inc. of Nashville.

Agreements were reached between Bandy's manager-producer, Ray Baker, and Blackwood.

James Talley: Breaking Through

■ NEW YORK—James Talley (Capitol) has already achieved his critical breakthrough. On a recent promotional tour, which included a visit to RW's New York offices, he spoke about the breakthroughs in FM airplay and, ultimately, sales, that are yet to come.

"You make music to share it, sharing is part of the creative process," he said. "That's why I'd like for us finally to break, airplay-wise."

A single from Talley's second album, "Are They Going To Make Us Outlaws Again," achieved response from country stations, but only the more progressive country-oriented of FM rock stations played that album, or his first, heavily. A third lp, "Blackjack Choir," has just been released.

Talley's big break, though, may have come with the revelation on national television that President Jimmy Carter planned to bring his James Talley records with him to Washington, and that Talley was a favorite artist of the First Lady, Rosalynn Carter. The Inaugural Committee invited Talley to perform along with the Charlie Daniels and Marshall Tucker bands at one of the inaugural balls, and the new President and Talley later traded autographs.

"The fact that you have a president like Jimmy Carter shows that people are ready for this, they're ready to know the truth," Talley asserted. "The level of education in this country is much higher than it was 10 years ago—you don't have to be treated like children any more."

Talley's music recalls a time when the divisions between folk, country and blues music were not so pronounced, and he numbers among his influences Jimmie Rodgers, Muddy Waters, Woody Guthrie and Bob Wills.

"I love anybody who has integ-

ity in his music," Talley said. "Blues, jazz, country—the ingredient is, if it moves you. If it doesn't move you, the hell with it."

Lyricaly, Talley's concerns are often the lives of working people, rural and urban, black and white, and his best songs resemble a musical equivalent to Walker Evans' photographs.

A highlight of "Blackjack Choir" underscores the respect Talley has already earned among his fellow musicians. On "Bluesman," which opens the album, Talley is backed by B. B. King, in what is reportedly the blues legend's first appearance as a sideman in many years. King also expressed a desire to work with Talley in the future.

Trained as a painter and steeped in American musical history, Talley seems ready to reach a much wider audience. For the moment, a handful of progressive and country stations are in the vanguard, but with the release of "Blackjack Choir" they could soon have plenty of company.

Marc Kirkeby

Jimmy Smith Feted



In conjunction with the release of Jimmy Smith's new album, "Sit On It," Phonogram/Mercury threw a bash for the jazz organist at his supper club in North Hollywood. Flying in from Mercury's Chicago office for the festivities were Charles Fach, executive vice president & general manager (far right), Smith in the middle, and Denny Rosencrantz, vice president west coast a&r (far left).

El Coco Kudo



Lenny Beer, Vice Pres. of Record World, was presented with a plaque by Laurin Rinder and Michael Lewis, producers of El Coco, for helping establish El Coco as artists. Accompanying them for the presentation were Adrienne Williams and Doug Richardson, two members of the group. Pictured from left: Doug Richardson, Laurin Rinder, Lenny Beer, Michael Lewis and Adrienne Williams.

Gray to DMA



Capricorn recording artist Dobie Gray has signed a new agreement with Diversified Management Associates (DMA), which signals an increase in Gray's involvement in film and theatre in addition to his recording activities. Shown at the inking are (from left) Eddie Haddad, president of DMA; Larry Mandel of DMA; Gray; Tim Barker of Brokrow Public Relations and Jay Warner, VP of the Wes Farrell Organization.

Opatrny Label Bows

■ LOS ANGELES—Opatrny Records has been formed in Mountain View, California, by producer Howard Capp. The company's first release will be a single by singer, composer and pianist Linda Laflamme, formerly of "It's a Beautiful Day."

Sandler to Blue Note

■ LOS ANGELES — John Smith, vice president, marketing, Blue Note Records, has announced the appointment of Scott Sandler to the position of west coast regional promotion representative for Blue Note.

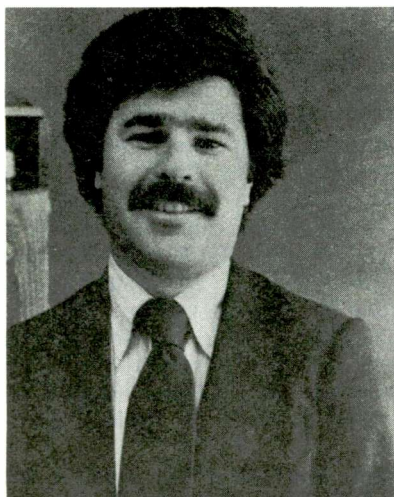
Private Stock Exec Realignment

(Continued from page 4)
for the Wes Farrell Organization where he became vice president/promotion. Harrington then went with GRC, where he rose to the position of vice president and general manager prior to joining RCA.

In other changes designed to provide more autonomy for key executives, national sales manager Harold Sulman has become

vice president/sales and director of business affairs. Joe Serling has been upped to vice president/business affairs.

Developing separate departments within the company for other key exploitation functions are Sandy Jones, newly appointed director of advertising, and Jody Uttal who has been named director of publicity.



Clockwise, from top left: Harold Sulman, Joe Serling, Judy Uttal, Sandy Jones

National Public Radio

(Continued from page 37)

bility. We would also expand our spoken word, dramatic programs. And hopefully we would develop a morning show along the lines of what is now our most popular program overall, the magazine-format "All Things Considered."

"We have always felt it our obligation to provide our stations with hearings, conferences and the like and with four channels we would be able to devote one full-time to that if we wanted to."

Virtually everyone at NPR sees the need for seeking underwriting from the corporate community. The organization is currently funded 80 percent by the Corporation for Public Broadcasting and 20 percent from foundations including the National Endowment for the Arts, the National Science Agency and other organizations.

Jim Barrett: "We learned a lot from the mistakes PBS made in its early stages. But we're still about four years behind television in promotion and in attracting underwriters."

"Our impression is that most of the money in the corporate community comes from public relations rather than advertising budgets," said Frischknecht in response to a question concerning the maintenance of NPR's non-commercial stance. "There was a lot of criticism of the oil companies lately over bribes and many are now creating foundations to disperse their money in a more structured fashion."

The biggest obstacle in the way of corporate underwriting at the moment concerns NPR's inability to guarantee markets or air times and dates to potential underwriters. But, again, there is a general feeling that this can be overcome if the stations understand that programs they want will have to be scheduled within a loose NPR structure and if the underwriters themselves are sympathetic to the growth potential of NPR. Frischknecht further sees a direct relationship between underwriting dollars and public awareness of NPR as a programming entity.

According to a survey conducted by CPB, only about 13 percent of the people in the country are aware of National Public Radio. (NPR members cover approximately 60 percent of the nation.) Barrett put it most succinctly when he told **RW**, "The NPR image today is whatever the last program a person listened to was. But the groundwork is there for us more than it was for PBS when it started operations." Barrett also added that he believed Congress would eventually pass all-channel legislation (meaning that all radios manufactured for sale in the U.S. would have to include both AM and FM bands) and that that would greatly help increase listenership and awareness of NPR.

Norman Kaderlan, director, cultural programs for NPR, sees the image problem a little differently. "If we're going to work on overall image of the system we're going to have to develop some kind of commonality among the stations. But we're very concerned with there being a proper balance. We wouldn't want total similarity. We want our members to produce their own programs." In efforts to encourage such independence, NPR offers money as well as guidance to its members and will, when the quality and content merit, distribute locally produced shows ("we want programs of local origin but national interest" is a commonly proffered notion) to the membership.

In the six years since it was founded, NPR has brought its member stations to at least "minimum levels of competence," concluded Frischknecht. "And now we need to move beyond that in program development, fund raising and promotion and publicity. You put all these things together with the coming of the satellite, the NPR/APRS merger, the long-range financing act which Congress passed last year and which gives us an advance view of the money we will be getting any given year, and National Public Radio will be able to rise above the plateau it's been on the last two years."

It remains to be seen whether the members of NPR and APRS will accept the proposed merger of the two bodies. A dues structure will have to be devised that will not overburden the stations and, as Frischknecht points out, there will be some stations that will fear the dilution of programming services as the new organization tries to move ahead in other areas. There is little skepticism, however, among those at NPR that its goals will be accomplished. It is simply a matter of how much time it will take should any forceful opposition to the merger—or any of NPR's other programs for development—arise.

Record World en Brazil

By OLAVO A. BIANCO

■ Como siempre, la delegación brasileña al MIDEM será muy concurrida. Ya están confirmadas la presencia del Grupo Editorial Arlequim, de la sigla (SOM LIVRE), TAPECAR, TOP-TAPE, COPACABANA, Grupo Editorial Alborada, Grupo Editorial Intersong, EMI/Odeón, y RCA. Es posible que otras compañías vayan a Francia para ese importante evento. La revista Pesquisa anuncia un número especial, en inglés, para su distribución durante este evento.

Las religiones que han venido de Africa, y que están profundamente contenidas en el folklore brasileño, están más que nunca presentes en la música popular: Véase por ejemplo: "Moca Bonita", c/Angela María (Copacabana), "Nem Ouro, Nem Prata", c/Ruy Mauriti (Som Livre) "No Tereiro Dos Orixas", c/Luiza Maura (Beverly), "Perolá de Agonita", c/Sonia Lemos (Continental), "Festa de Santana", c/Georgete da Mocidade (Tapecar), y también se pueden sentir en los L.P.s "Canto das Tres Racas", de Clara Nunes (EMI-Odeón), y "Rosa de Povo", de Martinho Da Vila (RCA).

El nuevo L.P. de Wando (Beverly) ya empieza a escucharse en la radio. "Jesús Negro Bonito de Olhos Azuis", "Coracao Bandido", y "El Amigo" son las que están a merecer la atención de los DJ's.

Salió por la Top-Tape, el L.P. que contiene los "sambas-enredo" de las Escuelas de Samba del grupo I, para el carnaval del '77, como siempre, el disco es muy apreciado por su valor artístico, y porque anticipa las músicas que serán presentadas en el carnaval del próximo año. Todavía, no está muy claro que Jorge Ben firme con la WEA, o tal vez, si firma con la RCA. Por cierto, un artista de mucha fuerza dentro y fuera del Brasil, que está — podemos decir— ya en una de las dos firmas, casi fuera de la Phonogram... La gran cantante Clara Nunes, victoriosa por dos años consecutivos como la cantante que más L.P.s haya vendido, según el premio que le otorga la Asociación Brasileña de Productores de Discos, tuvo una propuesta muy interesante para abandonar la EMI/Odeón... ¿Quién habrá sido?

Según la prensa de Río de Janeiro, Jorginho do Imperio (que

le fué muy bien en sus dos primeros L.P.s) previamente con Phonogram, firmó ya con CBS... La gran atracción de la "Noche de Navidad" en Brasil a través de la televisión brasileña, lo fué el "Special" de Roberto Carlos (CBS), espectáculo presentado con todas las de la ley y contando con todos los recursos técnicos y financieros. En este "Special", Roberto Carlos hizo un homenaje especial al autor Milton Carlos (cantante de la RCA) que desapareció en un accidente de auto con su novia, la cantante Mariney (Copacabana) y que no tuvo ocasión de ver su música grabada en su nuevo álbum. El otro homenaje fué dedicado a los músicos brasileños, pero la prensa de Río de Janeiro dice que eso no será suficiente para borrar la mala impresión que existe entre los músicos de grabación, ya que el artista brasileño lleva ya años grabando sus discos en los Estados Unidos, lo que luce curioso aún en su mínima expresión, contando con el homenaje que le brindó localmente a los músicos brasileños y sobre todo siendo miembro del CNDA (Conselho Nacional do Direito Autora).

Marcos Lázaro, su empresario, dice que la razón por la cual el cantante graba en Estados Unidos, es porque no existen las mismas condiciones apropiadas para grabar en Brasil, ya que mucha gente descubriría el estudio donde está grabando el artista e iría a verle, creando muchos problemas. Lo que no se explica es que una gran parte del sonido para este "Special" fué grabado en Sao Paulo (Estudio Eldorado) sin que hubiese presente nadie extraño y sin que existiese ningún problema. Al fin, el programa fué muy bien producido, con música del año pasado y alguna del nuevo, salidas hace pocas semanas al mercado. Fué un gran programa de lujo pero sin ninguna novedad, salvo la gran popularidad y nombre del artista... Otro que finalizó su actual contrato es Joao Bosco. No se sabe si el extraordinario autor e intérprete firmará con RCA de nuevo o con WEA o Phonogram... Debe de salir muy pronto al mercado el nuevo album de Milton Nascimento bajo el sello EMI/Odeón titulado "Gerais"... Y esto es todo por hoy... ¡Hasta la próxima!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ He dicho antes que generalmente oigo más de una vez una grabación, cuando ésta me impresiona notablemente y pasa a mi discoteca personal. La última que ha llegado a mis manos del intérprete español Camilo Sesto ha sido en mí motivo de preocupación, por ello la he oído ya varias veces. Aún cuando "Alguien," "Háblame" y "Sólo mía" tienen gran fuerza, la exageración en arreglos y orquestaciones musicales, hacen lucir a Camilo como una cosa más dentro del disco.

Su aparente capricho en usar esos "falsetes" incomprensibles, los tonos a los cuales se somete, la maraña musical producto de todo ello y mi natural preocupación ante un intérprete que considero de primera línea, no me deja más alternativa que suplicar a todos los involucrados en su producción, que reconsideren esta actitud apartada totalmente de mi comprensión, preparada exclusivamente para asimilar simpleza y sinceridad interpretativa, sin estar adornado con características geniales, lo cual me hace un oyente simple como la mayoría del público que estará expuesto a ello. O a lo mejor están planeando realizar después con estos "tracks" (pistas musicales) excelentes instrumentales.

Horacio Roncagliolo, que se encontraba desempeñando la posición de Jefe de Prensa y Difusión del sello Parناسo, de Argentina, ha dejado esta posición para dirigir junto a Tony Ruiz la empresa "Exitos Producciones"... Se celebrará los días 10, 11 y 12 de Febrero, el "Festival de la Canción de Piriápolis," Uruguay, bajo la organización del empresario uruguayo Juan Carlos Solá y con el auspicio de la revista "Dimes y Diretes" de la Argentina... Muy comerciales arreglos y excelente interpretación en Español, la del long playing de



Camilo Sesto

Steve Lawrence, que Gala Records lanzará próximamente al mercado. Harvey Averne y Sam Goff se encuentran muy satisfechos de la producción lograda... Itaipu Ltda Edicoes Musicais de Brasil ha cambiado su dirección a Mena Barreto, 151, Botafogo, Caixa Postal 2752, ZC 00, Río de Janeiro, Brasil, con el teléfono 286-1212... Firmó por otro período de cinco años, el excelente compositor y muy popular intérprete argentino Palito Ortega, con RCA Argentina... Iván Mogull se encuentra muy satisfecho ya que varias de las canciones incluidas en las últimas grabaciones de Ricardo Ceratto, Camilo Sesto y Julio Iglesias se encuentran firmadas con su editora en Estados Unidos. Por otra parte me informa Iván que situó los derechos de sub-edición de las editoras del conglomerado Caytronics con firmas japonesas, así como las producciones de sus etiquetas (Cayre) en Alemania, Austria, Suiza y Escandinavia, a través de Teldec, ¡Excelente labor Mogull!



Ismael Miranda

Presentarán Ralph Mercado y Ray Avilés a Iris Chacón de Puerto Rico, en el famoso Radio City Music Hall de Nueva York. Iris estará respaldada por una banda llamada The Standing Ovation, y un cuerpo de coro de quince personas. También se presentarán Tito Puente y su Orquesta Concierto, Cheo Feliciano, Ismael Miranda y Bobby Rodríguez y La Compañía... Brindará Larry Harlow una serie de conferencias en la Universidad de Yale en New Haven, Conn, en momentos en que esta edición esté circulando. Tocaré los temas relacionados con la "salsa" y la "Historia de la música afro-cubana." A pesar de que Larry no es de origen latino, permaneció tres años en Cuba, antes



Larry Harlow

(Continued on page 51)

LATIN AMERICAN HIT PARADE

Bakersfield, Cal.

By KWAC (RENE DE CORONADO)

1. **SOLO TU**
CAMILO SESTO—Pronto
2. **NO VALES LA PENA**
ROSENDA BERNAL—Latin Int.
3. **LA OTRA ESPANA**
MOCEDADES—Zafiro
4. **SI SUPIERAS**
MANOELLA TORRES—Caytronics
5. **ESTA MIEL AMARGA**
VICTOR MANUEL SOSA—Musart
6. **TE VOY A OLVIDAR**
JUAN GABRIEL—Arcano
7. **BUCHIPLUMA NA MA**
CHARLIE PALMIERI—Coco
8. **MI NEGRO CASTIGO**
LOS JILGUEROS DEL ARROYO—Rovi
9. **PRETENDER**
TINA ROSSI—Orfeon
10. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano

New York

By RADIO JIT (MIKE CASINO)

1. **EL BUEN PASTOR**
RAPHY LEAVITT
2. **CUIDADO AMOR**
JULIO IGLESIAS
3. **VOLVERE**
DIEGO VERDAGUER
4. **HIPOCRESIA**
PERLA
5. **SOLO TU**
CAMILO SESTO
6. **HOLA SOLEDAD**
ROLANDO LASERIE
7. **SANSON BATALLA**
WILFRIDO VARGAS
8. **MUCHAS VECES POR TI LLORO**
CARLOS TORRES VILA
9. **CATALINA LA O**
ESTE "CONDE" RODRIGUEZ
10. **PERIODICO DE AVER**
HECTOR LAVOE

Miami

By FM 92 (Betty Pino)

1. **CAMINEMOS**
RAPHAEL—Pronto
2. **AMIGOS Y AMANTES**
MARTINHA—Columbia
3. **REMA REMA, MARINERO**
ACUARIUS—RCA
4. **CUANDO TE ASOMES AL AMOR**
ALBERTO CORTES—Pronto
5. **HIPOCRESIA**
PERLA—Audio Latino
6. **PRUEBO**
SUSY LEMAN—Vico
7. **LLAMARADA**
ISADORA—Caytronics
8. **RENACER**
MIAMI SOUND MACHINE—Audio Latino
9. **MANANA DE CARNAVAL**
JULIO IGLESIAS—Alhambra
10. **YO PERDI EL CORAZON**
JUAN BAU—Novola

Brazil

By PESQUISA (J. ROSEMBERG)

1. **NEM OURO NEM PRATA**
RUY MAURITY—Son Livre
2. **MY LIFE**
MICHAEL SULLIVAN—Top Tape
3. **NUVEM PASSAGEIRA**
HERMES AQUINO—Tapecar
4. **WHEN YOU'RE GONE**
MAGGIE MacNEAL—WEA
5. **FERNANDO**
ABBA—RCA
6. **DON'T GO BREAKING MY HEART**
ELTON JOHN & KIKI DEE—WEA
7. **REMEMBER**
TONY STEVENS—Young
8. **FIM DE TARDE**
CLAUDIA TELLES—CBS
9. **ESTUPIDO CUPIDO**
CELLY CAMPELLO—EMI
10. **SOY LATINO AMERICANO**
ZE RODRIG—Odeon

Nuestro Rincon (Continued from page 50)

de formar su orquesta hace diez años. Actualmente ha producido más de cuarenta grabaciones de "salsa" para el sello Fania... En momentos en que la última grabación de **Danny Rivera**, lanzada en el sello Graffiti, está rompiendo records de ventas en la historia de Coco Records, este sello acaba de lanzar en la misma etiqueta "Pájaros Marinos" por **Alberto Carrión**... Grabó RCA en Argentina dos temas de "salsa" en interpretación de **Sherikó**. "Todos debemos brindar" y "Brindaré por tí" son los primeros temas producidos en Argentina de este tipo de expresión musical. Por supuesto, ¡con el toque argentino incluido!... Comienzan a dar fuerte **The Judge's Nephews** (Los Sobrinos del Juez) en Florida con "Who do you think you are" (¿Quién te crees que eres?)... ¡Y esto es todo por el momento!

I have already mentioned several times that it is almost impossible for us in this trade, as critics, to listen to a record more than one or two times, unless it is something that creates some commotion in our concepts. I received a new album by **Camilo Sesto** from Spain and I had already played it several times, but because of a different reason. I do not understand how could it be possible that the producers of this album could really go into these out of this world orchestrations, in which mixing becomes almost impossible to control, and expose such an outstanding performer to such extremes. His performance as a singer sounds like just another component in the record. For a group, in which vocals are supposedly a part of the whole sound, it is quite understandable, but for a soloist it is a crime. There are some tunes that could really make it, such as "Alguien," "Háblame" and "Sólo mía," but with Camilo singing in those tunes, I really do not see how it could be done. For me, without pretending or intending to be a genius it doesn't sound like it should. And that's the way the general public will listen to it. I do not find a proper explanation for this procedure when producing Camilo, unless there were some genius around, and they are planning to release a real good instrumental album using Camilo's musical tracks.

Horacio Roncagliolo, previously with Parnaso Records in Argentina, is no longer in his post. Now he is directing a new firm, together with **Tony Ruiz**, named Exitos Producciones... February 10-12, the Festival of the Song of Piriapolis, Uruguay is taking place, directed by Uruguayan impresario **Juan Carlos Solá** and sponsored by the Argentinean trade magazine "Dimes and Diretes"... I heard the album that **Steve Lawrence** recorded in Spanish. Superb and commercial arrangements, very good sound and Steve pronounces Spanish with an enchanting flavor. It is not even noticeable. Great!... Itaipu Ltda Edicoes Musicais de Brasil moved their offices to Mena Bareto, 151, Botafogo, Caixa Postal 2752, ZC 00, Rio de Janeiro, Brazil... Excellent Argentinean composer and very popular singer **Palito Ortega** re-inked with RCA Argentina for five more years... **Ivan Mogull** has informed us that his publishing companies have several songs on **Ricardo Ceratto's** Latin International lp as well as **Camilo Sesto** on Pronto and **Julio Iglesias** on Alhambra. Iván also placed **Joe Cayre's** Salsoul label in Japan with Nippon Phonograph and also secured the subpublishing rights in Japan for Joe's publishing companies as well as placing these labels in Germany, Austria, Switzerland and Scandinavia with Teldec, Hamburg, Germany... **Ralph Mercado** and **Ray Avilés**, the two major promoters of Latin music

(Continued on page 52)

Pomona, Cal.

By KKRR (Bardo Sanchez)

1. **EL CUATRERO**
CARLOS GUZMAN—Falcon
2. **LLAMARADA**
TACHO RIVERA/MANOLO MUNOZ—Falcon/Gas
3. **AYUDAME A VIVIR**
HERMANITAS NUNEZ—Orfeon
4. **SI SUPIERAS**
MANOELLA TORRES—Caytronics
5. **NO VALES LA PENA**
ROSENDA BERNAL—Latin Int.
6. **NO ME DEJES NUNCA, NUNCA**
LUCHA VILLA—Musart
7. **NECESITO TENERTE**
SYLVIA GILBERTO—Raff
8. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
9. **EL CAPIRO**
MANUEL RODRIGO "EL YAQUI"—Cronas
10. **A BUSCARTE VENGO**
JOSUE—ARV

New York (Salsa)

By JOE GAINES

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

Record World en Colombia

By WILLIAM VINASCO Ch.

■ Este año, como los anteriores, la "XIX Feria de Cali" fué un rotundo éxito; realizada con la presencia de **Los Caribes**, **La Sonora Matancera**, y otros artistas nacionales e internacionales. Paralelamente se celebró el "VI Reinado Panamericano de la Belleza. Los turistas se sorprendieron de la inmensa popularidad que tiene la "salsa", ritmo afroamericano que cada día toma más fuerza en esta ciudad, capital del Valle del Cauca.

Yaco Montí ha sido demandado ante un juzgado de la Ciudad de Cali, al incumplir contratos firmados con anterioridad, donde se comprometía a presentarse en diversos sitios de esta ciudad y del resto del país. Si usted lo vé, por favor dígame que en Colombia lo estamos esperando.

Acompañando a **Lola Flores** en su reciente visita, vino su hija **Lolita**, quien se constituyó en la revelación indiscutible de la música hispana del año anterior, inundando los mercados disqueros con éxitos continuos.

Al desear un feliz año a todos los Colombianos a través del programa "William...OK!" que origina Radio Continental de Bogotá, **Juan Bau** prometió regresar antes de finalizar 1977 para realizar una gira más extensa.

Esta noticia fué muy bien recibida teniendo en cuenta el buen cartel que posee este español en nuestro medio.

Van McCoy vuelve a ser éxito sorprendiendo en esta oportunidad con un magnífico tema en Español incluido en su último lp "Rhythms of the World," titulado "Soul Cha Cha."

Con agrado leí en una de las columnas del colega **Luis Gerardo Tovar**, que "My Spanish Album" de **Albert Hammond** es uno de los L.P.s mejor vendidos en Venezuela. Se trata de una muy buena realización que desafortunadamente, tal vez por falta de promoción, no ha tenido mayor trascendencia en nuestro país.

FBI Seizes Tapes

■ MT. AIRY, N.C. — About 4000 allegedly pirated tapes, close to 100 pancakes, two winders, shrink-wrap equipment and a quantity of labels and sleeves were seized by FBI agents and officers of the Surrey County Sheriff's Office in a raid on a warehouse at 121 Muse Avenue here.

Special agent Edgar Best, in charge of the FBI's office in Charlotte, identified the owner of the warehouse as Ivan Monroe Martin.



LLEGUE TRAYENDO MI CANTO (QUIEN GUSTA DE HOMBRE ES MUJER)

LINDOMAR CASTILHO—*Arcano DKL1 3346*
Lindomar Castilho va tomando gran fuerza en toda Latinoamérica ahora a través de "Llegué Trayendo mi Canto" (A. Gomes-J. Pierre-T. Fundora) contenida en este repertorio en el cual también son ganadores "Camas Separadas" (L. Castilho-R. Adriano-T. Fundora), "Gracias a la Vida" (Violeta Parra) y "Bienvenido Fernandiño" (Gabino Correa-Tomás Fundora).

■ Lindomar Castilho is smashing all over Latin America with "Llegué trayendo mi canto," contained in this very commercial package. Also outstanding in "Aventurera" (L. Castilho-R. Adriano-T. Fundora), "Fibra de Madre" (Clayton-Murano-G. Correa) and "Hijo del Pueblo" (L. Castilho-R. Adriano-T. Fundora).

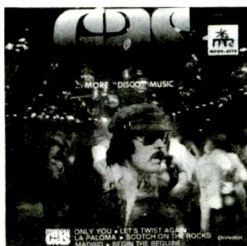


DIMENSION LATINA 77

DIMENSION LATINA—*Top Hits THS 2008*

Con Wladimir y Argenis en las partes vocales, la orquesta Dimensión Latina de Venezuela sigue tomando fuerzas con su salsa. Arreglos de César Monje. "No me mires así," "Delirio," "Dame tu Querer," "Cuando me faltas tú" y otras.

■ With Wladimir and Argenis handling the vocals, Orquesta Dimensión Latina from Venezuela keeps moving forward with their salsa. Arrangements by César Monje. "Dame tu querer" "El Paseito," "Dos Corazones" and "Para tu altar."

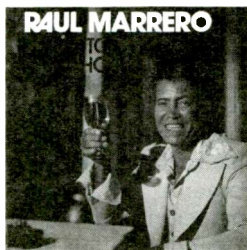


MORE DISCO MUSIC

MANOLO GAS & THE TINTO BAND BANG—
Miami MPOS 6170

Temas de gran popularidad en ritmo "disco" al modo de Manolo Gas. "Only You" (B. Ram-A. Rand), "Madrid" (Lara), "Begin de Beguine" (C. Porter) y "La Paloma" (Iradier).

■ Very popular oldies presented as disco music in this production by Manolo Gas from Spain. More or less the usual sound. "Princess, Princess" (D.R.), "La Paloma" (Iradier), "Let's Twist Again" (K. Mann-D. Appell) "Only You," more.



ESO ES TODO . . . POR AHORA!

RAUL MARRERO—*Mericana XMX 142*

El popular bolerista puertorriqueño Raúl Marrero sigue adelante en su popularidad. Repertorio que aplica a grandes masas. Boleros románticos. "Amor de Novela" (R. Marrero), "Los Mejores Años de mi Vida" (R. Marrero-M. Quiles), "A tu Salud" (F. Curiel) y "Thank You, Baby" Produced by Joe Cain.

■ The very popular Puerto Rican bolero singer Raúl Marrero keeps moving ahead with his romantic mood. "Pase lo que pase" (B. Capó) "Eso es todo" (R. Marrero), "Un Ratito más contigo" (R. Marrero). Produced by Joe Cain.

Nuestro Rincon (Continued from page 51)

in New York, have announced that they will present the first Latin show ever to be staged at the world famous Radio City Music Hall, Sunday, February 20th. Headlining will be Puerto Rico's No. 1 star of television, motion pictures and records, **Iris Chacón**. She will be backed up by a band called **The Standing Ovation**, and a revue consisting of 15 people. Also on the bill will be "The King of Latin Music," **Tito Puente and his Concert Orchestra**, **Cheo Feliciano**, **Ismael Miranda** and **Bobby Rodriguez y la Compañía** . . . Latin bandleader **Larry Harlow** will do a lecture at Yale University in New Haven, Conn. during this week.

Dialogue (Continued from page 27)

was going to happen. Again, Bruce came down and thanked everyone and I spoke to him briefly. Then they split on a road trip out west. I'd been in touch with Appel all along and it just happened that I called up the office one week, found out they'd come back early and were going to play the Bottom Line. Steve Appel asked me to do those gigs and I was right there. No money was discussed. I paid my own expenses to the Bottom Line. Three night stand, two shows a night. Clive Davis was in the audience one night and he went to Appel and Bruce and said "You know your light man is great." Stanley Snadowski also commented that it was the best lights he'd ever had in there. Told Bruce and Mike that too. So Mike, with all these people telling him that, right away grabbed me and said, "Listen we're going out to the West Coast in a couple of weeks. You want to come with us? I'll pay your expenses." I'd never been to L.A. Never had been anywhere. So I said, "Yeah, I'll go." Big time. On the road. We did real good. Bruce and I started to talk to each other and get to know each other a little bit, and I was getting to know the guys in the band. I was really happy.

RW: Did Bruce have any ideas about what you should be doing?

Brickman: No. The only time he expressed an opinion was later on when I'd throw gimmicks into the show—if he didn't like them he'd say so. Any time I threw a gimmick in it usually went out the window three shows later.

RW: Did you use the blue back lights at the first Bottom Line shows?

Brickman: First time at the Bottom Line I don't know what I used. All I know is that I walked in there and they had a bunch of lights. I know the blue back lights have become a trademark of Bruce's.

RW: Were they your idea?

Brickman: Yeah. I never thought about them adding to his mystique. I just did it. I never put any thought into it. I just figured it would look good. As I was doing this I was learning a lot about color. People I worked with loved the lighting because of my cueing. I got every solo: every time Bruce was up the lights were up full; if a song was down, the lights were down. There was symmetry to the whole set. The music was great and the lights went right along with it. That's what impressed them. I was only using 24 lights at the time. Some guy from TFA at that time told me if I ever wanted a job just to call him. That was the first time I ever thought that what I was doing was special. I mean, this guy wanted me? I didn't want to think about it. Next.

RW: How has the lighting evolved in terms of the amount of colors you use during a show?

Brickman: I use more colors now. I use the basic primaries and then I use the rest of the colors for specials. I'll use anywhere from half a dozen to nine assorted colors plus white. I have a lot of white now. At the beginning Bruce's show was very dark, but now I use the total spectrum of colors. It can be totally bright or it can be as dark as two lights on Bruce. Just backlights. I've designed a board for myself with a little keyboard mechanism that TFA helped me develop.

RW: How many lights do you use now?

Brickman: Last tour I had 116 instruments hung onstage, plus two follow spots onstage and, depending on where we were playing, between two and four spotlights out in the house.

RW: Is every show basically the same?

Brickman: Basically yes. If you ask me right now what I do in a certain song I couldn't tell you. When a song is happening it just comes to me. I don't write anything down. It got to the point where one of the guys who's working for me, Tom Beck, expressed an interest in calling follow spot cues for Bruce. I was a little hesitant at first, but Tom sat with me for a month on the "Born To Run" tour, and after that he was calling the follow spot cues. From that time to now I would set the follow spot cues and he would take them over, which would give me more freedom on the board to do a lot more things.

Tom knows Bruce so well by now that I don't even have to sit on the phones. When Bruce did a week in Red Bank, though, Tom was out with Graham Central Station, so I did that gig all by myself. I called all the follow spots and ran the board. That was when I started the new design—sidelights, and spotlights on stage. I got down the basic cueing there, and when we went out on tour Tom sat with me for the first three or four shows, got the new songs down, got the new cueing down that I was using for the follow spots, and then he took it over. By the time we hit New York at the Palladium I wasn't even on headsets.

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New York, N. Y.

(Continued from page 23)

leap through windows and into the snow of an early —20° morning . . . stark naked. They barely (sic) escaped in Hunter's Blazer.

SO YOU THINK YOU'VE SEEN HOSTILE AUDIENCES but nothing can compare to the mob that went to a **Sutherland Brothers and Quiver** concert in Germany recently. It seems that the lines have been drawn fairly rigidly between pop and rock there, and though the crowd had some difficulty understanding English, the mere mention of the song title "Sailing" roused them to a frenzy. SB&Q wrote the song, but it was **Rod Stewart** who had a hit with it throughout Europe, much to the disgust of the rockers who felt betrayed by his placing on the pop lists. According to SB&Q drummer Willie Wilson, cans and bottles flew fast and furious a couple of bars into the song. One can landed on his kit—crushed and laced with 6" nails. The group fled at that moment and vowed never to return.

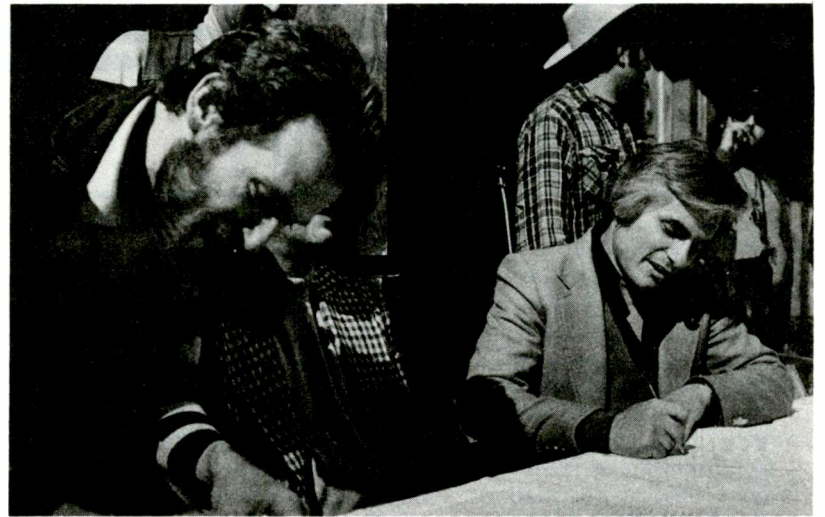
BIRTHDAYS, COMING OUT PARTIES AND A FEW EXITS: **Outlaws** manager **Charlie Brusco** and his wife **Lorr** are the proud parents of a baby girl born January 28. Mr. Brusco is reported to have commented to the effect that he was happy the child wasn't a Capricorn—she just made it to Aquarius. You know how we love the subtitles . . . The Bottom Line celebrates its third birthday (or is that an anniversary?) February 12 with its now annual **David Bromberg** and **Friends** traveling show. The evening's first show will be broadcast live by WNEW-FM . . . Rolling Stone has finally announced where the previously announced move to New York will place the magazine: 745 Fifth Avenue, which means you'll probably be able to find any number of editors a few blocks below the offices by the electric trains or life-size doll houses (745 also houses F.A.O. Schwartz). The 15-year, \$5 million lease covers four floors (and a terrace). Stone takes possession April 1, with a target date of June for the move to be completed—in time for a tenth anniversary celebration in the fall. Thirty staffers will be moved here from San Francisco, the latter office to remain a Stone bureau and become headquarters for the company's new **Outside** magazine. A direct line will also be established to the French fries counter at **Nathans** . . . **Manhattan Transfer** is the first group to have solo headlined a MIDEEM gala; three nights later **ABBA** began its first tour in two and a half years in Oslo, Norway . . . While **Michael Jackson** was at **RW** being interviewed by **Marc "The Barber" Kirkeby**, New York, N.Y. took the opportunity to talk with the security guard who's been traveling with **The Jacksons** for eight years now, **Bill Bay**. Bay related some of the more bizarre escape routines they've been forced to design over the years, including use of such modes of transportation as police boat, Ford Pinto (with nine people—the Pinto was the only car available that would fit a freight elevator) and helicopter (thought the latter was never actually put into use).

CATCHING UP: The Ballroom continues to be a hotbed of show-people who don't perform performing. Most recent have been **Estelle Parsons**, whose act didn't reflect her personally, as much as one might have liked—she appeared to be a brassier person than the songs and treatments suggested—and **Jo Sullivan**, wife of the late **Frank Loesser**, who came out of "retirement" (she's been heading the publishing operation which administers Loesser's catalogue) to sing some of the songs written for her as well as some associate with artists ranging from **Fred Astaire** to **Bette Davis**. She herself was most effective on the ballads, largely because her big voice adapted best to the small Ballroom environment on numbers such as "Why Fight the Feeling" and "Spring Will Be A Little Late This Year." Above all, though, both performers evidenced a touch of grace and charm that was most endearing. Among those now scheduled for future participation in the Broadway at the Ballroom series are **Leslie Bricusse**, **Andrew Lloyd Webber** and **Tim Rice**, **Leonard Sillman's** Best of New Faces and possible dates for a **Ben Bagley** Revisited and for **Michel LeGrand** . . . **Henny Youngman** and **Split Enz** coming to the Bottom Line? Together?

WE'LL HOLD A CONTEST IF THEY WANT, WE LOVE HOLDING CONTESTS: Midland International Records has to change its name thanks to a suit brought against them by Midland CB. So far they don't know what they'll change it to. We suggest New York, N.Y. (or, failing that, Nut Central, as we're affectionately known to our friends) or we'll welcome your suggestions on their behalf.

SO YOU DON'T LIKE FLASHMAKERS NEWS HUH? WELL, SUCK ON THIS: In a bloodless coup, **Steven Baker** has deposed **Pat "Swine Flu Sally" Baird** as the Flashmakers' publicity director, thereby regaining the post he voluntarily resigned last fall in the wake of what he termed "general insanity" on the part of coach slash general manager slash Grand Wazoo **David McGee**. At press time it was rumored that Baird was making frantic transAtlantic calls to her cousin **Idi Amin** in an effort to enlist his aid in a counterrevolutionary action designed to overthrow the incorruptible but slightly bananas ("Banana") Baker.

Levon Helm to ABC



Levon Helm, drummer and vocalist for **The Band**, recently hosted a party at his new home and studio complex in Woodstock, N.Y. to celebrate his solo signing to **ABC Records**. Helm will continue to record with **The Band** but his new group, formed for the solo project, consists of **Henry Glover**, **Mac Rebennack**, **Albert Singleton**, **Fred Carter Jr.**, **Billy Jones**, **Larry Packer** and **Richard Grando**. Shown here are Helm (left) and **Jerald Rubinstein** (right) chairman of the board of **ABC Records** signing the final contracts. Pictured in the background are **Henry Glover**, **Fred Carter** and **Mac Rebennack**.

American Music Awards

(Continued from page 6)

male vocalist; **Olivia Newton-John**, favorite female vocalist; **Chicago**, favorite duo, group or chorus; "Don't Go Breakin' My Heart" (**Elton John** and **Kiki Dee**), favorite single; and "Eagles Greatest Hits," favorite album.

In the country category the winners were **Charlie Pride**, male vocalist; **Loretta Lynn**, female vocalist; **Conway Twitty** and **Loretta Lynn**, duo, group or chorus; "Blue Eyes Cryin' in the Rain" (**Willie Nelson**), single; and "Rhinestone Cowboy" (**Glen Campbell**), album.

Winners in the soul category were **Stevie Wonder**, male

vocalist; **Aretha Franklin**, female vocalist; **Earth, Wind and Fire**, duo, group or chorus; a tie between "Play That Funky Music" (**Wild Cherry**) and "You'll Never Find Another Love Like Mine" (**Lou Rawls**), single; and "Songs in the Key of Life" (**Stevie Wonder**), album.

Hosts

Hosting the event were **Glen Campbell**, **Helen Reddy** and **Lou Rawls**. The television special was produced by **Dick Clark** **Teleshows, Inc.**, **Al Schwartz**, producer, **John Moffitt**, director. **Nelson Riddle** served as musical director.

The Coast

(Continued from page 14)

turnout from **KSAN**, **KOME** and the Bay Area printmongers.

And, for just a touch of cultural history, the **Meters** were there (**Rubinson** is producing their next longplayer) to represent second-line, while **Kenny Laguna** (currently producing **Steve Gibbons Band**) let the cognoscenti know that the long shadow of bubblegum has yet to fade.

CONDOLENCES, CONGRATULATIONS: **Labelle** have parted amicably after 17 years of prime r&b and pop. Announcements on individual projects are expected shortly, but **Vicki Wickham**, the group's manager, will continue to work with **Patti**, **Nona** and **Sarah** separately . . . **Amerama**, a New York-based label now setting up shop, will be shipping its first albums by **Dorian**, a new performer we know absolutely nothing about, save that he's been seen trekking across the Paramount lot and is reportedly slated for TV work . . . **Tim Hogan** and **Barbara Birdfeather**, both veteran Big Orange rockwriters, are now on staff at **Wartoke Concern's** west coast office. Now they should be capable of empathy.

END IN SIGHT: Heartening reports afoot regarding **Steely Dan** and **Little Feat**, and their current album projects. The Dan is trying to wrap up two at once, but one studio interloper claims that the first elpee may be just about there. And producer **Ted Templeman** is reportedly winding up sessions for "Time Loves A Hero," his reunion with the Feat (he produced "Sailin' Shoes"), and ready to start work on the next **Doobie Brothers** set. Still our beating hearts!

GERMANY

By JIM SAMPSON

■ CANNES—German publishers and record company executives were generally very satisfied with the atmosphere and results of MIDEM '77. As **Erwin Bocher** of Gerig Music Publishing commented, it has become mandatory to make an appearance at Cannes, if only to maintain international contacts. Musik unser Zeit's **Ed Heine** noted the increased attendance by industry attorneys, observing that it was possible to make more personal contact with lawyers who are becoming more directly involved in the management of their clients' catalogues.

Confirmation of most agreements will have to wait until after the lawyers finalize negotiations. Publishing catalogues including music of the **Beach Boys**, **Pink Floyd** and **Stephen Stills** were reportedly on the block. Important international renewals were secured by **Dr. Joe Bamberger** of UFA and **Andy Budde**. There was greater international interest in German product this year, too. **Giorgio Moroder** and **Pete Bellotte** of Say Yes were frequently queried on possible future material. The Meisel organization, headed by **Peter, Trudy** and **Thomas Meisel**, sold rights to disco oriented artists **Boney M.**, **Ziggie Addy** and **Safety First** in many markets. **Ingo Kleinhammer** of Intercord reported tremendous interest in the group **Tender Aggression**, made up of prominent musicians like **Curt Cress**, **Ack Van Rooyen** and **Dieter Reith**. Breeze's **Fred Hoock** claimed an important breakthrough when he completed a deal with the Poles involving the Swiss group **Tea**.

Our award for the best stand goes to **Peter Kirsten's** Global Music Group, even though the wurst didn't make it through customs. And **Ralph Siegel** performed a valuable public service by importing palatable beer to MIDEM. Some publishers, such as **Johann Michel** and **Rudolf Slezak**, preferred to work out of stand offices at the Palais. Others did quite well without stands (**Dr. Hans Sikorski**, **Alfred Schacht** and **Rolf Baierle** of Roba Music, to mention a few).

Many came to Cannes for company meetings. United Artists' **Gaby Richt** got a preview of coming UA releases. **Hans Georg Baum** was kept busy by RCA, but found time to accept an award from **Minoru Ishijima** of RCA Japan on behalf of his hot rock group **Scorpions**. The entire European K-Tel management was called together by **Garry Kieves**, including **Jens Boldt** from Frankfurt. Let's not forget the media at MIDEM, either. Making the rounds were Sudwestfunk's **Walther Krause** and ZDF "Disco" boss **Dr. Klaus Weising**. Europawelle Saar broadcast live from Cannes during MIDEM.

Rumor Control: I was waiting to hear that **Branko Zivanovic** had signed the **Rolling Stones**, but it never happened. And **Helmut Fest** quashed the A&M/EMI rumors (for the moment). But that leaves us with one provocative and disturbing rumor left hanging. Did representatives of a major group try to get a German sub-publisher on a 0 to 100 percent split of the royalties, mechanical and/or performance? That would give a publisher only a few percentage points of short-term bank interest, hardly enough to meet costs. Many expressed amazement when they heard of this proposal, but some added that this follows a disturbing trend in terms being advanced by people controlling important catalogues.

FRANCE

By GILLES PETARD

■ Pathe—Marconi is launching an important series of reissues from its past and present artist roster, all in the form of double-lps, selling for the price of one. A wide variety of talent is included, ranging from **Marlene Dietrich**, **Georges Moustaki** and **Gilbert Becaud** to **Diana Ross**, **Marvin Gaye** and the **Beach Boys**.

Pink Floyd, the most steadily selling foreign artist in France, is coming up with a new lp, entitled "Animals." The album was given its first audition at MIDEM and the group is scheduled to give four concerts in Paris by the end of February. Another hot group is **Kraftwerk**: after selling over 500,000 singles of "Radioactivity," they are now hoping to top it with "TransEuropean Express" . . . As expected, **Julien Clerc** is blowing up a storm at the Palais des Sports. Other artists booked for concerts in the near future include **Manhattan**

(Continued on page 55)

ENGLAND

By RON McCREIGHT

■ CANNES — Since the success of many European and Scandinavian artists in England, the search by British MIDEM participants to find the hit of 1977 was intense. However, the feeling was that although a great deal of strong product was around, the obvious one was not found, and once again most record companies and publishers were busily exporting. Pye Records placed current Top 5 version of "Isn't She Lovely" by **David Parton** with Private Stock for USA and Canada, a deal which renews the relationship between the company and **Larry Utall** in his days at Bell. Important publishing deals revolved around EMI Music who has signed **Elton John** and **Bernie Taupin's** Big Pig Music for the world outside North America, UK and Eire. A separate deal was concluded between Big Pig and Castle Music of Australia. EMI Records and Music has concluded a world-wide representation deal with independent production/publishing company Rebel Records whose joint managing directors, **David Gare** and **David Howman** have been responsible for several European hits in the past year. RCA's new a&r manager **Lee Gopthal** was certainly one of the most active of dealers, so expect the announcement of several new acquisitions in the near future.

The first single released under the new EG/Polydor deal is the record of the week—**Bryan Ferry's** "This Is Tomorrow." Other hits are **Racing Cars' "They Shoot Horses Don't They?"** (Chrysalis), **Sailor's "One Drink Too Many"** (Epic), **Sutherland Brothers & Quiver's "If I Could Have Your Loving"** (CBS) and possibly two re-releases—**Chicago's "Wishing You Were Here"** (CBS) and **the Teddy Bears' "To Know Him Is To Love Him"** (Contempo). Chart battle on "Don't Leave Me This Way" sees **Harold Melvin & the Bluenotes'** version on CBS currently out front at No. 25, although **Thelma Houston's** version on Motown is rapidly gaining airplay. **Al Stewart** looks set to break in the UK at last with "Year Of The Cat" which could well repeat its enormous American success.

Tony Macaulay is currently in L.A. completing the next **David Soul** album and will also be cutting some tracks with **Dana** for GTO. Macaulay composed and produced the current Soul single which has already topped the million mark in the UK and looks set for No. 1 status in Holland. He is also currently sharing the credits with **Roger Greenaway** on the **Drifters'** top five single and one of this year's Eurovision finalists, which is being recorded by **Carl Wayne** for Target Records.

New artist signings—Rocket Records will issue a single by **Bill Bowden** (A new version of **Lennon & McCartney's "Help"**) having signed him on the day of their move into new offices; DJM has set a March release for ex-Shadow **Brian Bennett's** first album for the company; and **Andy Bown** debuts on EMI with his own "Love Love Love" since signing a record and publishing deal with the company.

Top composer **Roger Greenaway** has been appointed to the PRS General Council to succeed **Andrew Lloyd Webber**, who resigned last October. **Tony Fell** also becomes a councillor succeeding **David Adams**, former MD of Boosey & Hawkes. **Brian Hopkins** becomes general manager of Screen Gems-EMI, **John Parker** transfers from promotion manager Midland area to assistant head of regional promotion at CBS, **Don Mackenzie** switches from Threshold Records to personal business associate to **Justin Hayward**, **Chris Denning** has been signed by Ember Records on an exclusive promotion contract, **Richard Griffiths** becomes artiste liaison manager at Island and **Patti Litten** leaves Arista to join Red Shadow Music as assistant to the company's three directors **Clive Banks**, **Terry O'Neil** and **Julian Spear**.

Hodosh to A&M Intl.

■ LOS ANGELES—David Hubert, vice president of A&M's international division, has announced the appointment of Mark Hodosh to an international promotion post.

In his new role, Hodosh will be writing an international newsletter and will be in close

contact with international press and affiliates.

Prior to his appointment, Hodosh was with Robert Ellis & Associates, as a manager, working closely with Billy Preston, Rufus, and Ron Wood. Hodosh had previously worked as an agent at CMA and ICM.

MIDEM '77 Highlights



Seen at Record World headquarters at MIDEM or at sites nearby: (top row, from left) Mr. & Mrs. Aaron Schroeder of Schroeder Music Publishing, with their daughter, visiting the RW stand; on hand for the signing of an agreement giving Barclay Records rights to material on Wes Farrell's Chelsea Records in France, RW publisher Bob Austin, Barclay VP Jean Fernandez, Eddie Barclay, Farrell and attorney Richard Roemer; Hugo (Peretti) and Luigi (Creatore) of H&L Records look over Austin's shoulder at the RW MIDEM special; Austin visiting the CAM anniversary stand to see Vittorio Benedetto; (second row) a toast at the Watanabe Music Publishing saki ceremony among Mr. & Mrs. Shin Watanabe and Austin; RCA UK's general manager, Gerry

Oord with Austin; September Music president Stanley Mills and Austin go over some MIDEM material; Mrs. Bob Austin, American Variety International executive VP Ray Harris, Bob Krasner and AVI president Seymour Heller; (bottom row) publishers Al Gallico of Los Angeles and Hanna Sikorski of Hamburg at the RW stand; Mike Stewart, Marilyn Mark and Ed Slattery of United Artists Music Publishing; executives of the Tokyo Music Festival announcing plans for its sixth installment—festival advisor Kei Takahashi, board member Shin Watanabe, executive director Kimio Okamoto, executive producer Masafumi Watanabe and secretary Taki Katoh.

Four Stars to RCA (Continued from page 36)

that sets a studio recording apart from a live performance, the seams do not show.

Leading the cast in one of the grandest performances of her career is Leontyne Price as Leonora. What can one say about such singing except that anyone who even has the vaguest interest in the voice should hear it. On this record Miss Price makes no attempt to force her bottom register; it is not full or expressive. But by allowing what is a reality, she concentrates feeling, intensity and emotion on the middle and top, both of which sound almost heaven sent. Her ability to revel in the top notes staggers the ear. No one can take much pianissimos in alto and show such a consistently radiant high and middle register. And this is not by any stretch of the imagination singing without feeling; she makes Leonora into a suffering, passionate, intense woman. She has never been more the great Verdi soprano of this era.

All that really needs to be said about Placido Domingo is that,

thank God, he was not tired when he recorded this. His tenor pours out with meaning, passion and taste. Never a moment unmusical, he has no trouble anywhere in the exhausting role of Don Alvaro. It is the kind of part that exposes everything in the voice, and Domingo is all gold. Sherrill Milnes shows, as he has all season at the Met, a voice without the fuzziness on some other recent recordings, and a clear, firm sound on top. Milnes caresses the line of Don Carlo and yet never milks it by screaming or shouting.

Bonaldo Giaiotti has been at the Met for 16 years, but in the last two seasons, he seems to be coming into his own. His Padre Guardiano has correct style, good voice and lacks only the ultimate resonance and presence. But it is in no way a detriment. His voice is clear and full. Fiorenza Cossotto undertakes the role of the vivandiere, Preziosilla, with aplomb, and Gabriel Bacquier makes the same positive impression as Melitone that he did when he sang it two years ago at the Met. The

chorus sings effectively and the London Symphony Orchestra plays brilliantly. All in all, it is a recording that must do big business. We have not had its likes in a very long time.

It should be noted, incidentally,

that last Monday Miss Price made one of her rare personal appearances in New York at the Sam Goody store on Sixth Avenue and 51st Street and a mob of people waited for her to autograph their records.

France (Continued from page 54)

Transfer, Al Jarreau and Procol Harum. And Thelma Houston is expected for a TV show, following the release of her hit, "Don't Leave Me This Way" . . . Barclay released the integral recordings of Leo Ferre (1960-1977) in a multi-lp box . . . Topping the French hit parade is the original soundtrack of the TV series "Happy Days" by Pratt & McLain.

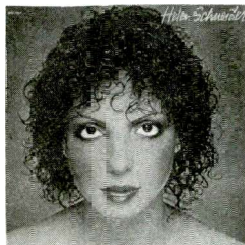
Music critic Kurt Mohr offers the following comment: "Jean-Paul Guiter of RCA, whose vast collection of jazz reissues (over 150 lps so far) has received universal acclaim, is facing a problem. He received an injunction from Mercer Ellington, demanding immediate withdrawal and destruction of the Duke Ellington albums featuring previously unissued tracks. Mercer Ellington feels that these releases—some of which suffer from poor recording—are detrimental to the memory of his father. This raises a delicate point: the casual performances (from the 1940-42 period) show the band in absolute top form and include several masterpieces. Since when, now, does a heir have the authority to demand the destruction of artworks on the ground that they are incomplete or poorly reproduced? By the same token, why not then demand the destruction of the Venus de Milo, of Beethoven's "Unfinished" or of the sketches of Da Vinci and Picasso! It all depends on whether one prefers to hear platitudes in hi-fi or real artistry in lo-fi. But that should be left up to the listener, it seems!"

(Continued from page 24)

HELEN SCHNEIDER

Windsong BHL1-2037 (RCA) (6.98)

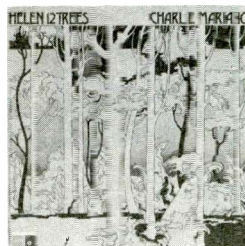
Schneider made an impression on the cabaret circuit in New York last summer, appearing at Tramps and garnering strong notices. Produced by Ron Dante, singing Sedaka, Nyro, Manilow, Holmes and others, she registers most favorably as an interpreter with a spunky presentation.



HELEN 12 TREES

CHARLIE MARIANO—MPS/BASF G22941 (Audiofidelity) (6.98)

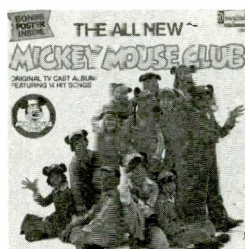
Mariano is a reedman working in a progressive jazz-rock frame, assisted here by Jack Bruce, Jan Hammer, Zbigniew Seifert, John Marshall and Nippy Noya. Recorded in Munich in May, 1976, the set is highlighted by two duets (flute-violin/sax/piano) as well as fine ensemble playing.



THE ALL NEW MICKEY MOUSE CLUB

Disneyland 2501

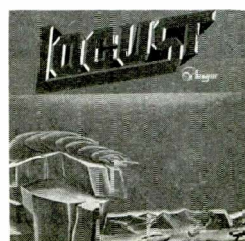
The original television cast album features 14 songs from the revitalized series. Some are familiar, some new, all up-dated to be attractive to contemporary Mouseketeers. A fold-out poster in a generally appealing package will be further appreciated by the sub-teen fans of the perennial favorite of them all.



PLAYGUE

LOCUST—Annuil Coeptis AC 1004 (6.98)

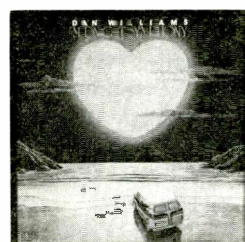
This Ft. Dodge, Iowa based quartet rocks both hard and delicately, adding the guitar and keyboard effects that have proven so successful for Boston and others. Guitarist-writer-producer Keith Brown is the focus of the band; his "Hesitation" and "Madonna" sound the strongest on this debut set.



MIDNIGHT SYMPHONY

DAN WILLIAMS—Zodiac ZLP-5008 (6.98)

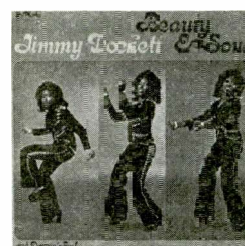
Williams is a songwriter most at home with the ballad form ("Midnight Symphony," "Midnight") though occasional forays into stronger rock sounds ("Good Ole Rock and Roll") are also successful. Very understated middle-of-the-road arrangements and great clarity in the reproduction of Williams' vocals are assets.



BEAUTY & SOUL

JIMMY DOCKETT—Image 302 (AFE) (6.98.)

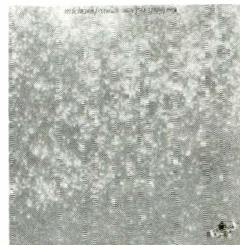
Dockett recently enjoyed a hit single with "Get Down Happy People," included here in two parts and capsulizing his sound, which ranges from prancing up-tempo grooves (all on side one) to the more personal and emotive sounds of side two. Dockett's voice is solid and versatile enough to carry it off.



WHAT I DID FOR LOVE

HILDEGARD—Audiofidelity AFSD 6286 (6.98)

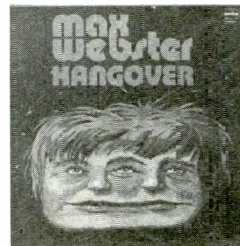
1976 marked Hildegarde's 50th year as an entertainer. This lp is an effort at summation and keeping up with the times. "Darling Je Vous Aime Beaucoup" and "I'll Be Seeing You" are in perfect company along with the "Chorus Line" title song and "Feelings." It's just Hildegarde and piano—a perfect combination.



SLEEPING GYPSY

MICHAEL FRANKS—WB BS 3004 (6.98)

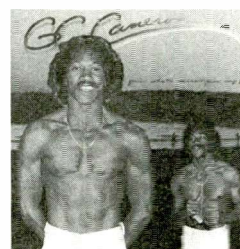
Franks' "Popsicle Toes" stands as one of the left-field hits of last year, and with a broad-based FM and MOR following he seems ready to scale the pop charts with this album. A who's who of L.A. sessiondom graces the work, with Tommy LiPuma's production another plus. Fine cover, too.



HANGOVER

MAX WEBSTER—Mercury SRM-1-1131 (6.98)

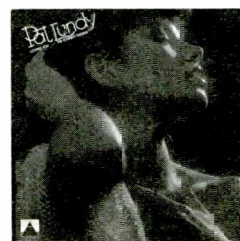
The latest wave of the Canadian invasion, this quartet can handle a range of styles, but is most comfortable with hard, clean rock 'n' roll. Kim Mitchell seems to be a guitar star to watch, and lyricist Pye Dubois is an added asset. The title cut, "Coming Off The Moon" and "Lily," the finale, are best.



YOU'RE WHAT'S MISSING IN MY LIFE

G. C. CAMERON—Motown M6-88051 (6.98)

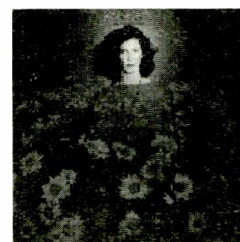
The title cut is a pleasing synthesizer-based rhythmic chant while "Kiss Me When You Want To" and "I'll Be Your Servant" are more lyrical in content and execution. The uptempo "This Will Make You Dance" and "Let's Run Away Together" are indeed dance cuts. The unifying strength is Brian Holland production.



LOVING YOU—THE FUNKIEST FEELING

PAT LUNDY—Pyramid PY 9004 (Roulette) (6.98)

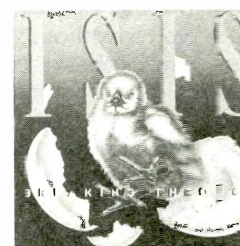
A vocalist of unusual tenderness, the Oscar Brown/Nat Adderly "Work Song" offers Pat Lundy the opportunity of a departure from the softer ballad approach which comprises the majority of the album. "Work Song" is a gritty, danceable seven minute number of great power.



ESSRA

ESSRA MOHAWK—Private Stock PS 2024 (6.98)

Perseverance has paid off for Essra Mohawk, who returns on a new label, with much new material. The second side in particular is varied fare, the second take of "People Will Talk" finding her in Bette Midler territory while "Hello Winter" is more in Laura Nyro's league. Welcome back, Essra.



BREAKING THROUGH

ISIS—UA LA706-G (6.98)

Isis and Fanny led the way for all-woman rock and roll bands, and Isis carries the tradition on at a new label with a lighter touch than before and one that begs to be danced to, disco or otherwise. "Love, Love, Love" and "It's Only A Matter of Time" are the best examples of this new image. Side two is closer to the old.



TOMPALL GLASER AND HIS OUTLAW BAND

ABC AB 978 (6.98)

Glaser reached his largest audience as part of last year's platinum "Outlaws" album, and presents a very strong collection of standards and new material here to further build that following. "You Can Have Her" is best, but "Release Me" and several others aren't far behind.

Dialogue (Continued from page 52)

RW: What kind of different designs have you had for Bruce's stage show at different points in his career?

Brickman: It's been built upon from the very first gig until now. I've just kept building and building on it to the point where I'm at the most I can possibly do with Bruce in a theater unless we move to staging. We even carry our own black linoleum flooring that we take down every morning.

RW: Is the show blocked out? Is Bruce supposed to go to the same spot every night?

Brickman: No, he doesn't go to the same spot. But when he does "She's The One" his miked stand is marked. I told him, "Look, you wanted those down lights? They can only be focused in one place." He never said he wanted a spotlight on him. I think an artist can feel a little more comfortable if he doesn't have this big white light shining in his face. If you're lit from above or from on the stage and you're rapping to the people it feels a little bit better than being pinpointed. The people still know who Bruce is; everybody knows he's in center stage. He's lit when he has to be lit; he's bright when he has to be bright. By not pinpointing you place the audience closer to the performer. That's my feeling; that's the way I've always felt when I watched a show.

I went on tour with Carole King last year because she requested me personally, even though her management had already hired a lighting designer. The first time I worked with her, bango!, as soon as she walked onstage they pinpointed her with a white spotlight. She's a very laid back person, you know, and I didn't feel the spotlight was her style. I told her that right off the bat. I thought it'd be better if she'd come on, sit down at the piano and have me bring the lights up onstage. I think that's much more mellow. Who the hell is she? Frank Sinatra or somebody coming out there with that big white spotlight? For someone like Southside Johnny the white spotlight works, because he's that type of act. There's times when there isn't a white spotlight on Bruce and you can still see him perfectly. All the crazy photographers in the world have plenty of light to take pictures; just cool out and wait. There's no need for it; you gotta have some kind of feeling for the whole show.

RW: Do you use any special equipment? Anything out of the ordinary?

Brickman: The special equipment I use is the spotlights onstage. They're called CSI's. It's a new type of light made in Belgium; a metal halo type of bulb, like a streetlight. It's a very efficient light, really bright when it hits onstage and, used at short distances, really effective. I had a lot of success with them on the last tour.

I saw a band, I really don't want to mention its name, a couple of weeks ago, use four CSI's around the stage. But you could see the towers, you could see the guys on the towers, you could see where the light was coming from. They were using them at a very low height. Didn't do anything, just looked bad. You try not to let people see everything. In Bruce's show you really don't see any of the lights, except maybe the backlights. It depends on where you're sitting. But if you're sitting in the back of the theatre or in the balcony you don't see any of the lights; it's totally masked. All you see are the beams, and in a smokey hall the beams are great.

You can go to a McCartney show and get tripped out on lasers—which I still don't think are being used properly, just as an effect to shoot around the hall and get kids to go "Oooh." They're very intense lights, just like CSI's. They hit and they pinpoint—the light is amazing. To get a laser and just shoot it around the hall during a song. I mean, if you want to blow 10 grand that's great. I guess you have to give that to the people if you charge them such a high ticket price. But the actual cueing in the McCartney show was ridiculous. When he was playing his music everything was up full most of the time. When he got to the special effects they were great, they were timed perfectly. In fact, the whole show was based around the special effects. But they didn't actually take into account the actual stage lighting, theatrical lighting—which is my whole thing. My whole thing is cueing: pinpointing the song and the music. I can't do it unless the music's right.

RW: Bruce's audiences, even though they get excited about the music, are fairly well controlled. Have you worked with any artists who have discussed lighting as a means of crowd control?

Brickman: Yeah. Lighting as a means of affecting applause. Weird stuff. It's gotten to the point where rock and roll is such a heavy business and the production costs are so huge that I'm sometimes in disbelief of what happens around me.

RW: What have you been asked to do?

Brickman: I was called in to consult on a show recently—I won't

name the group. I felt I had good ideas for these guys. They'd been doing the same thing for three years and had hired one of the top lighting designers in the country, had problems with him—he never really consulted with them—and they got screwed around. But they knew that certain things in their show affected applause each night. When I came in they wanted me to continue using the same things, but I thought a couple of those things were just cheap tricks. I didn't see any use for chaser lights running straight down the aisles. Great. "Put them on because the kids love them." Well, that's great, but why don't you worry about the kids loving you because you're so outrageous looking? I should take care of you first. I usually walk away from scenes like that. That's why I'm very happy with Bruce and Southside. That whole scene is golden; it's the best scene in rock and roll.

RW: What do you want to accomplish in the long run?

Brickman: The thing that upsets me most in the industry is the way rock and roll is handled on TV. I think lighting can be done properly on rock and roll TV shows. Technology is so far advanced that I can't believe it can't be done right if someone worked on it. The way it's just slapped out—they put chaser lights up and they do nice risers and stuff—with no regard for the band is very Las Vegas and in keeping with the format of any variety show on TV. It's not really any different; it's turned into the Merv Griffin Show. Not that there's anything wrong with the Merv Griffin Show, but that's not what these bands are about. I've never seen a show where the lighting's been done right. I think if I could get something on TV I could do it right, and that's what I'd eventually like to get into. Other goals? I want to be a millionaire, no problem, just like everybody else.

RW: How has your life changed since you've been working with Bruce?

Brickman: It's changed to the point where I feel much more secure in what I'm doing. I'm very happy, feel like I'm doing the right thing and that all the mistakes I made in getting here were for the good. I'm in a pretty good groove now; what I'm doing now can't be doing me any harm. The people I'm associated with are the finest ones I've ever been with in my life. They drive me more than anybody else. Bruce, Miami Steve, Southside—those guys are my incentive. ☺

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COUNTRY SINGLES PUBLISHERS LIST

A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL (Bob Ferguson (Sweet Dreams/Arabella, BMI)	73
A MANSION ON THE HILL Jim Fogel song (Milene, ASCAP)	17
ADIOS AMIGO Billy Sherrill (Al Gallico, Algee, BMI)	61
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP/Ocean, BMI)	36
ALL MY LOVE Chip Young (Ere, ASCAP)	93
ALL TREE SWEET Johnny MacRae (Combine, BMI/Music City, ASCAP)	74
ARE YOU READY FOR THE COUNTRY Waylon Jennings & Ken Mansfield (Silver Fiddle, BMI)	44
BABY, YOU LOOK GOOD TO ME TONIGHT Milton Okun (Cherry Lane, ASCAP)	16
BILLY THE KID Paul Hornsby (Hat Band/Rada Dara, BMI)	72
BLUE SKIES AND ROSES James Garland (Acuff-Rose, BMI)	92
BROKEN DOWN IN TINY PIECES Ron Chancy (Pick A Hit, BMI)	56
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CHEROKEE FIDDLE Michael Murphey & Jeff Guercio (Mystery, BMI)	57
CRAZY Peter Asher (Tree, BMI)	9
DESPERADO Jerry Kennedy (WB/Kicking Bear, ASCAP)	25
DON'T BE ANGRY Stan Silver (Acuff-Rose, BMI)	11
DON'T THROW IT ALL AWAY Jerry Bradley & Charley Pride (Famous, ASCAP)	64
DON'T YOU EVER GET TIRED (OF HURTING ME) Don Davis (Tree, BMI)	95
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EASY LOOK Billy Sherrill (Tree, BMI)	54
EVERY BEAT OF MY HEART Prod. unlisted (Fort Knox, BMI)	59
EVERYBODY'S HAD THE BLUES J. Gibson & L. Green (Shade Tree, BMI)	100
GET CRAZY WITH ME Ray Stevens (Ray Stevens, BMI)	89
GOOD 'N' COUNTRY Dave Burgess (Singletree, BMI)	34
HAND ME ANOTHER OF THOSE Ronnie Gant (Acuff-Rose, BMI)	86
HEART HEALER Mel Tillis, Jimmy Bowen & John Virgin (Sawgrass, BMI)	23
HE'LL PLAY THE MUSIC Owen Bradley (Ash Valley/Forrest Hills, ASCAP/BMI)	46
HER L-O-V-E'S GONE Glenn Sutton (Flagship, BMI)	63
HE'S GOT A WAY WITH WOMEN Johnny Cash (Lu-Ner, BMI)	75
I CAN'T BELIEVE SHE GIVES IT ALL TO ME Owen Bradley (Twitty Bird, BMI)	4
I HAVE A DREAM, I HAVE A DREAM Jim Fogel song (House of Bryant, BMI)	35
I JUST CAME HOME TO COUNT THE MEMORIES Walter Haynes (Contention, SESAC)	38
IF LOVE WAS A BOTTLE OF WINE Ron Chancy (Tree, BMI)	21
IF NOT YOU Ron Haffkine (Horse Hairs, BMI)	24
I'M GETTING HIGH REMEMBERING Earl Richards (Blue Echo, ASCAP)	80
I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD Dave Burgess (Singletree, BMI)	42
I'M NOT EASY Larry Butler (Hotel, ASCAP)	51
IN THE MOOD prod. not listed (Lewis, ASCAP)	28
IT COULDN'T HAVE BEEN ANY BETTER Billy Sherrill (Blue Echo, ASCAP)	60
IT'S NOT SUPPOSED TO BE THAT WAY Roy Dea (Willie Nelson, BMI)	84
LET MY LOVE BE YOUR PILLOW Tom Collins & Ronnie Milsap (Chess, ASCAP)	2
LIARS ONE, BELIEVERS ZERO Buddy Killen (Tree, BMI)	5
LITTLE THINGS MEAN A LOT Gene Kennedy (Leo Feist, ASCAP)	99
LIVIN' HER LIFE IN A SONG Prod. not listed (100 Oaks, BMI)	94
LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) The General & Tommy Overstreet (Tommy Overstreet, SESAC)	87
LOVING ARMS Jim Malloy & David Malloy (Almo, ASCAP)	79
LOVIN' YOU LOVIN' ME Scott Turner (Tree, BMI)	67
LUCILLE Larry Butler (Brougham Hall/Ardite Invasion, BMI)	50
MAY I SPEND EVERY NEW YEAR'S WITH YOU Bill Browder, Jr., Jack Gilmer Ray Ruff (Highball, BMI, Lowball, ASCAP)	49

ME AND THE ELEPHANT Snuffy Miller (Youngun, BMI)	83
MIDNIGHT ANGEL Tom Collins (Music City, ASCAP)	20
MOCKINGBIRD HILL Stan Silver (Southern, ASCAP)	67
MOODY BLUE Felton Jarvis (Screen Gems-Columbia/Sweet Glory, BMI)	7
MY MOUNTAIN DEW Chet Atkins (Charlie Rich, BMI)	31
NEAR YOU Billy Sherrill (Supreme, ASCAP)	1
NEON LADY Larry Butler (Blackwood Danor, BMI)	71
NEON LIGHTS Jerry Kennedy (Window, BMI)	78
NEON WOMEN Jim Malloy (Algee/Aside, Balk, BMI)	91
NEW KID IN TOWN Bill Szymczyk (publisher not listed)	45
NIGHT FLYING Slim Williamson (Tree, BMI)	85
ORDINARY MAN Bill Walker (Con Brio/Blue Branch, BMI)	58
OUR BABY'S GONE Mike Post (Daria, ASCAP)	70
OUT OF MY MIND Margie & Marcy Cates (Sound Corp., ASCAP)	82
PAPER ROSIE Russ Reader (Doublelay/Quality, BMI)	55
POOR SIDE OF TOWN Johnny Howard & Charlie Fields (Johnny Rivers, BMI)	66
RIDIN' RAINBOWS Jerry Crutchfield (Paddle Wheel/Dixie Jane, ASCAP/BMI)	15
'ROUND THE WORLD WITH THE RUBBER DUCK Don Sears & Chip Davis (American Gramophone, SESAC)	96
SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP)	68
SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE Bob Ferguson (Don Kirshner/Songs, ASCAP)	3
SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	6
SHE'S JUST AN OLD LOVE TURNED MEMORY Jerry Bradley (Chess, ASCAP)	33
SLIDE OFF YOUR SATIN SHEETS Billy Sherrill (Rose Bridge, BMI)	77
SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	41
STATUES WITHOUT HEARTS Fred Foster (First Generation, BMI)	53
SUNDAY SCHOOL TO BROADWAY Tom Catalano (Mandy, ASCAP)	69
TENNESSEE WOMAN Alexander Harvey (UA/Big Ax, ASCAP)	98
TEXAS ANGEL Jerry Kennedy (Jack & Bill, ASCAP)	88
THE CLOSEST THING TO YOU Jerry Kennedy & Charlie Fach (Hall-Clement, BMI)	30
THE LAST OF THE WINFIELD AMATEURS Ray Griff (Blue Echo, ASCAP)	26
THE SON OF HICKORY HOLLER'S TRAMP Tom Collins (Acuff-Rose, BMI)	40
THE MOVIES Jerry Kennedy (American Cowboy, BMI)	29
THERE SHE GOES AGAIN Norro Wilson (Al Gallico, BMI)	18
(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN Jerry Kennedy (Mandy, ASCAP)	97
TORN BETWEEN TWO LOVERS Peter Yarnow & Barry Beckett (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	27
TWO DOLLARS IN THE JUKEBOX David Malloy (Briarpatch, BMI)	22
TWO LESS LONELY PEOPLE Norro Wilson (Vogue, BMI)	13
TWENTY FOUR HOURS FROM TULSA Fred Kelly (Arch, ASCAP)	19
UNCLOUDY DAY Arif Mardin (Willie Nelson, BMI)	8
VEGAS Bobby Bare & Bill Rice (Evil Eye, BMI)	34
WHEN IT'S JUST YOU AND ME Larry Butler (House of Gold, BMI)	65
WHEN THE NEW WEARS OFF OF OUR LOVE Jerry Crutchfield (Black Sheep, BMI)	32
WHISPERS Eddie Kilroy (Chappell & Co., ASCAP)	14
WHY LOVERS TURN TO STRANGERS George Richey (Hartline, BMI)	10
WIGGLE WIGGLE Chip Young (Ahab, BMI)	12
WRAP YOUR LOVE ALL AROUND YOUR MAN Glenn Sutton (Starship, ASCAP)	43
YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) Allen Reynolds (Hall-Clement, BMI)	37
YOU'RE FREE TO GO George Richey (Intersong USA, ASCAP)	47
YOUR PLACE OR MINE Roy Dee (Chappell, ASCAP)	81
YOUR PRETTY ROSES CAME TOO LATE Jim Vieneau (Jack & Bill, ASCAP)	52

Jerry Bradley

(Continued from page 4)

ville in 1976 compared to 76 lps four years earlier. And 33 of the 36, Bradley adds, were money makers.

Music

On the musical side, Bradley suggests that it's time for some of the older, established country artists to "listen to producers with ideas to get them into today's mainstream. When the old-timers go into a studio and say, 'This is how it is,' what they're really saying is 'This is how it was.' The audience is younger now — I'm amazed at the number of 13-18 year olds I see when I go to country concerts—and I see their side; but it's up to them to make their own changes, change their own minds."

Stigma

Bradley is also conscious of the stigma that remains attached to country music. "For an artist who is already established as country," he said a little sadly, "it's hard to get rid of that stigma. But it's so ingrained. When I was in publishing, before I came to RCA, we would send our Nashville-made demos and lead sheets to Muscle Shoals to be mailed to Jerry Wexler because we knew he wouldn't listen to anything that came from Nashville."



Jerry Bradley

That attitude, though, is symptomatic of the difficulty in bringing country music to a national audience. "I think the stigma's diminishing," he added, "and maybe it's better that it's a slow process."

Gaining Status

While he feels that it still remains before Waylon Jennings to find the right studio setting to make him the national star so many people feel he will become, Bradley says that increased national awareness via television and press exposure, the readiness of such artists as Jennings, Milsap, Parton and Bobby Bare to "explode," and the growth of a whole new generation of country performers will eventually give country equal status among contemporary pop idioms.

Arma Andon

(Continued from page 4)

In his new capacity, Andon will be responsible for coordinating all phases of artist affairs for Columbia Records. He will be in close communication with the a&r, marketing, merchandising and sales departments in devising and developing strategies for the label's artists in regard to long-term career building. Andon will be involved in all phases of the record operation, dealing directly with the artists, managers, agents, promoters, television producers and theatre and club owners. He will report directly to Don Dempsey, VP marketing, Columbia.

CBS Execs Detail Field Merchandising

(Continued from page 16)

stores, and everyone seemed well pleased."

"The field merchandising concept got its start last year in Harlem," said Don Dempsey, VP, marketing, Columbia Records. "There were neighborhood stores up there that had been receiving little or no attention and we hired someone specifically to go and work with them. It worked so well we decided to expand it to the national level."

Jim Tyrell, VP, marketing, Epic and Associate Labels, explained that "the field merchandiser is an entry-level position at CBS and that people with varied backgrounds have been hired and are receiving intensive training." Jack Craig, Senior VP and general manager, marketing, CBS Records, said, "They should develop into fine salesmen."

Although the field merchandising concept is not entirely new, this looks to be the most dynamic effort in this direction to date as evidenced by the fact that the entire 17 member field force was in attendance at the recent convention and will continue to be invited in the future. Gordon is planning a monthly newsletter comprised of input from the field and will present a plaque and monetary award for the National Merchandiser of the Year to the deserving individual.

Within the ever-changing marketplace, retail outlets have taken to catering to the lifestyle of their customers by creating a stimulating and comfortable environment in which to shop, and CBS Records seems determined to keep pace. It is vital for both parties to do so in order to sustain their growth, and the fact that CBS has initiated such a bold, far-reaching venture of this sort serves as an indicator of continued sophistication.

GMA Telethon Raises \$54,000

By LUKE LEWIS

■ NASHVILLE — Approximately \$54,000 in one time gifts and monthly pledges was raised during the 40 hour GMA telethon January 15 and 16. The telethon emcee was gospel music personality Jerry Goff, who graced the tube throughout the two day stint, using his talents to entertain and hold the entire show together.

Don Butler, GMA executive director, jumped in with hard hitting facts and doubled as relief MC.

Talent Lineup

The talent lineup was coordinated by Lou Hildreth, hostess of the TV show "Nashville Gospel Music," and included big names from the country and gospel music scenes. Connie Smith, Jeannie C. Riley, Skeeter Davis, Roy Acuff, Minnie Pearl, Wilma Lee and Stony Cooper, Stu Phillips, Donna Stoneman and Merle Kilgore were a few of the country artists who gave of their time and talents to aid the Hall of Fame cause.

Various styles of gospel were represented throughout the telethon. The 21st Century Singers, the New World Singers, the Johnson Ensemble, and Sonny Burton came from the realms of black gospel.

Viewers got a small but good taste of contemporary gospel

Billy Carter Signs With Top Billing

■ NASHVILLE — Billy Carter, brother of President Jimmy Carter, has signed with Nashville's Top Billing Inc. for management "in the area of personal appearances, and with the media," according to Tandy Rice, TBI president. The company will now handle all of Carter's negotiations except those dealing with his agricultural holdings.

with the appearance of Dogwood and Randy Matthews.

The more traditional gospel music was presented by such well-known names as the Hemphills, the Downings, Marijohn Wilkin (backed by Ray Walker and the Jordanares), Johnny Cook and Voices Triumphant, Willie Wynn and the Tennesseans, the Blackwood Brothers, the Concorde, the Eddie Crook Singers, and Regeneration.

Some of the music industry executives who appeared were Ed Shea and Charlie Monk, ASCAP; Jim Black, SESAC; Helen Maxson, BMI; John T. Benson, III, Benson Publishing; Aaron Brown, Canaanland Music; John Sturdivant, Record World VP; Biff Collie, Con Brio Records; Joe Morgan, Peaceful Valley Music; Ronnie Page, Nashville Gospel; and Ty Coppinger, WSIX. James Blackwood and Lee Roy Abernathy, who have been inducted into the Hall of Fame, also appeared.

(Continued on page 61)

ACM Announces '76 Awards Nominations

■ LOS ANGELES—The Academy of Country Music has released its 1976 Awards nominations, with winners in each of the 11 separate categories to be announced on Thursday, February 17, at the 12th Annual Academy of Country Music Awards Show.

The five finalists for Most Promising Male Vocalist are Rex Allen, Jr., Moe Bandy, Billy "Crash" Craddock, Larry Gatlin, and Johnny Lee. Nominees for Most Promising Female Vocalist are Dotsy, Mary Kay Place, Margo Smith, Sunday Sharpe, and Billie Jo Spears.

Nominated for Band of the Year, Touring, are Loretta Lynn's Coalminers, Mickey Gilley's Red Rose Express, Mel Tillis' State-siders, Merle Haggard's Strangers, the Marty Robbins Band, and Asleep at the Wheel. Band of the Year, Non-Touring, nominees are Bayou City Beats (Johnny Lee), Palomino Riders (Jerry Inman), Possum Holler (George Jones), The Rebel Playboys (Danny Michaels) and The

Marksmen (Brian Marks).

Nominees for Top Vocal Group are Conway Twitty and Loretta Lynn, the Statler Brothers, Willie Nelson and Waylon Jennings, Dave and Sugar, and George Jones and Tammy Wynette.

Loretta Lynn, Crystal Gayle, Emmylou Harris, Tammy Wynette, and Dolly Parton have been nominated for Female Vocalist of the Year; Male Vocalist of the Year nominees are Marty Robbins, Tom Bresh, Mel Tillis, Mickey Gilley, and Conway Twitty.

Loretta Lynn, Mickey Gilley, Conway Twitty, Marty Robbins, and Mel Tillis have also been nominated Entertainer of the Year.

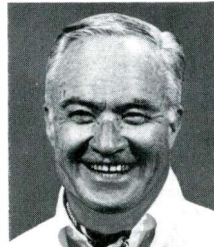
Single Record of the Year nominees are "Teddy Bear," by Red Sovine; "Bring It on Home," Mickey Gilley; "El Paso City," Marty Robbins; "Good-Hearted Woman," by Waylon Jennings and Willie Nelson; "Somebody Somewhere," Loretta Lynn. Nominees for Album of the Year are "El Paso City," Marty Robbins; "Smokin'" by Mickey Gilley; "Now and Then," Conway Twitty; "Somebody Somewhere," Loretta Lynn; "Wanted—Outlaws," by Waylon Jennings, Willie Nelson, Tompall Glaser, and Jessie Colter.

Nominees for Song of the Year, which is a writer's award, are "Bring It on Home," written by Sam Cooke; "Don't the Girls Get Prettier at Closing Time," Baker and Knight; "El Paso City," Marty Robbins; "Somebody Somewhere," written by Lola Jean Dillon; "Teddy Bear," by Raye, Hill, Burnette, and Sovine.

The Awards Show, which will be taped at the Shrine Auditorium in Los Angeles and aired on ABC-TV February 24th, will be hosted by Pat Boone and Patti Page.

NASHVILLE REPORT

By RED O'DONNELL



■ NASHVILLE — Porter Wagoner and Jan Howard are natives of West Plains, Mo. . . . So is actor-TV personality Dick Van Dyke . . . "Although he and I are about the same age, I never met Van Dyke when I was growing up in West Plains," says Wagoner. "I understand he moved to Danville, Ill. while he was still in his childhood." Jan said: "He was a little ahead of my time—agewise."

The outlook for Johnny Paycheck is looking brighter. A nightclub in Nashville's well-known Printers Alley has been named for him and logically he'll have a "piece" of the action, at least for use of his name. (He'll perform there when his schedule permits) . . . Paycheck also has been signed for role in a movie called "Nashville Bust." Paycheck explains: "It'll be filmed in Texas and Tennessee this spring. I play a deputy sheriff. Ben Johnson has the main role. It's a comedy about two cowpokes who head to Nashville with lawmen in pursuit."

Names Dept.—Bobby Gosh has signed a five-year contract with Capitol Records. If the label can hire somebody named "Golly" to

(Continued on page 61)

COUNTRY PICKS OF THE WEEK

SINGLE



MICKEY GILLEY, "SHE'S PULLING ME BACK AGAIN" (J. Foster/B. Rice; Jack & Bill, ASCAP) Gilley reminds us that he hasn't restricted himself to "smokin'" up-tempo cuts with this pleading ballad. No matter what the pace it's good—and it may well prove to be his most successful effort to date. Playboy 6100.

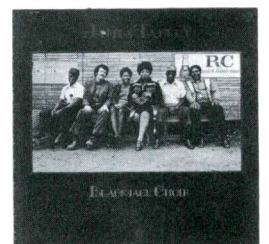
SLEEPER



JERRY FOSTER, "FAMILY MAN" (J. Foster/B. Rice; Jack & Bill, ASCAP) While nearly everyone in Nashville seems to be cutting Foster and Rice tunes, Jerry wisely saved this one for himself. Potent lyrics, emotive vocals and Jimmy Bowen's production provide all the ingredients necessary for a hit. Hitsville 6052.

ALBUM

JAMES TALLEY, "BLACKJACK CHOIR." After having already won over the critics and established a cult following, this, his third album, should be the one to take Talley's music to the masses. "Mississippi River Whistle Town," "Bluesman" and "You Know I've Got To Love Her" deserve special attention. Do yourself a favor—give it a listen. Capitol 11605.



COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Dene Hallaman** joins WFEC in Harrisburg, Pa. as PD and on Feb. 14th will take the station into a modern country format. He needs service, particularly from the smaller labels. The FCC will re-open hearings on alleged acts of payola and/or plugola. The station whose logging tapes are being checked is WOL in Washington, D.C. Stories coming from the FCC seem to be concentrated on reported payments by a couple of major concert promoters to certain air personalities for on-the-air plugs for upcoming concerts. This is brought to your attention simply because there is a very fine line observed by the FCC folk as to what's a plug and what isn't. With many country air personalities booking and promoting it might be well to get some clear definition from attorneys as to where that line is . . . that's cheaper than being called down by big brother in Washington. More from the FCC, in that your station might be in line for some sort of refund from fees collected by the FCC. The commission has collected some 46¼ million dollars from broadcasters since 1970, and recent court decisions regarding the legality of the collection of those fees could very well put broadcasters in line for a refund. Fee collections have been stopped by the FCC since January 1 of this year.

Mike Siegling goes to KIDN in Pueblo, Colo. as the new PD and the station will begin to format country . . . **Craig Scott**, Plough VP/programming, will be moving his offices to Memphis and into the headquarters complex . . . The UA Tower in Nashville has some new tenants moving into the sixth floor . . . a pair of psychiatrists. Can you think of a better potential market than the record industry ??? Business will probably have them going around in circles at 78 rpm . . . **Don McCoun** moves from his sales manager post at KXL in Portland to the general manager's chair at KCKN in Kansas City . . . **Jim Richards** moves to the WOKK night shift from sister station WIGL, both in Miami.

Tom Plaskett joins WRCP in Philly as the all nighter, comes from WHUM in Reading, Pa. . . KBUY/FM in Amarillo is switching formats to a progressive country sound around the first of March . . . KKAAB in Aberdeen, S.D. is in need of a promotion oriented air personality. WKYD in Andalusia, Alabama has an opening for an experienced air person . . . KVOC in Casper, Wyo. needs a morning personality with heavy production experience . . . WRCP in Philadelphia is looking for a chief engineer, **Ed Chandler** at KSON in San Diego has need of a super morning personality, **Mike Burger** at WHOO in Orlando is accepting tapes for future openings, **Nancy Turner** at WJVA in South Bend, Ind. is in need of an air personality with MD experience.

Those stations in need of thoroughly qualified programming help might want to drop me a note, or a call. There are two or three of the country's better programmers, with good numbers, looking to make a move. Bucks are necessary . . . I couldn't get positive confirmation prior to deadline but you can expect some major changes within the Columbia organization in Nashville. One long time exec is out and there appears to be a shuffle among some of the others.

The hold-your-breath-it's-ARB-time-again shows WWOK-Miami up just a tad, KENR-Houston took a big loss, WPOC-Baltimore showed a point gain, KGA-Spokane showed a 50 percent increase and is no. 1, and that's a good way to end the column.

COUNTRY HOTLINE

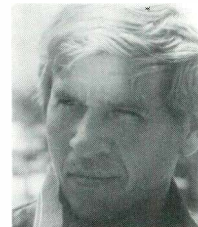
By MARIE RATLIFF



■ **FEARLESS FORECAST:** Mickey Gilley is headed for his biggest in a good while! He's got a tough original ballad penned by the Foster-Rice team, and "She's Pulling Me Back Again" will pull the phones and buyers immediately! Stand aside and watch it soar!

Randy Cornor's "Love Doesn't Live Here Anymore" is being rush re-serviced by ABC-Dot due to some problems on the first outing. On it right out of the box are KKYX, WBAP, WTSO, KXLR, KFDI.

The Nation's Innkeeper gets a good plug on **Buck Owens** new release, "World Famous Holiday Inn." Immediate adds at WPLO, KSOP, KXLR, KTTS, KNIX, KGFX, KTCR, KFDI, WMTS.



Buck Owens

A Grammy nomination has sparked some renewed interest in the **Ace Cannon** instrumental "Blue Eyes Crying In The Rain." Already a hit in Mobile; it's now been picked up at KCKC (where it's heavily requested), KENR (#40), KIKK, WMC, WKDA, and KDJW.

Bobby Bare's new "Me and McDill" lp is sparking a lot of comment! Most mentioned cuts are "Tired of the Road" and "Look Who I'm Cheatin' On Tonight."



Ace Cannon

The **Emmylou Harris** "Luxury Liner" lp continues to draw numerous reports; already on "(C'est Le Vie) You Never Can Tell," reportedly the next single, are WSUN (#5), KHEY, KCKC, WONE; featured at WPLO is "When I Stop Dreaming," "Luxury Liner" at KLAK.

Super Strong: Dave & Sugar, Donna Fargo, Johnny Paycheck, Marty Robbins.

Jennifer Warnes continues to draw a country following to her "Right Time of the Night." Add this week KBOX (#47), WBAM, KBUL, WMTS.

Ray Stevens' interesting ballad "Get Crazy With Me" is growing like crazy! New believers include KJJJ, WSM, KLAK, WAME, KDJW, KGFX, WPIK, KERE, KTTS, WHOO.

Kenny Serratt's "Daddy They're Playing A Song About You" is building in the south and southwest; Ditto for **Chuck Price's** "Anybody Going to San Antonio."

Kenny Dale's "Bluest Heartache of the Year," which has been getting a lot of attention in the Texas markets of KIKK, KENR, KKYX, and KBOX, has been picked up by Capitol Records for national distribution, so you should be hearing a lot more about it shortly!

SURE SHOTS

Narvel Felts — "The Feeling's Right"
Ray Sawyer — "Red-Winged Blackbird"

LEFT FIELDERS

Charly McClain — "Lay Something On My Bed Besides A Blanket"
Willie Rainsford — "No Relief In Sight"
Jeanne Pruett — "I'm Living A Lie"
Don King — "I've Got You To Come Home To"

AREA ACTION

Mike Lumsford — "If There Ever Comes A Day" (KKYX, WINN)
John Wesley Ryles — "Fool" (KXLR, KFDI)
Marie Owens — "When Your Good Love Was Mine" (WPOC, WGBG)

Artists Recording Company

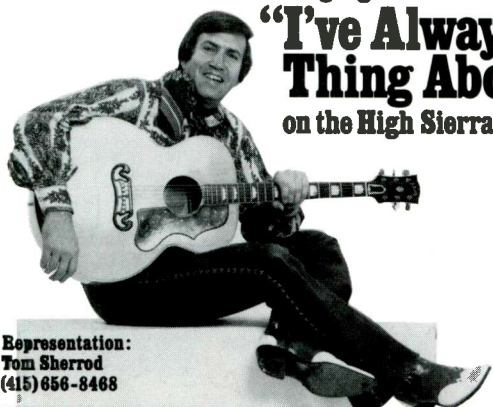
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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

LARRY GATLIN—Monument 45 212
ANYTHING BUT LEAVIN' (L. Gatlin; First Generation, BMI)
 Hot on the heels of a smash, Larry seems determined to out-do himself. He may just have done it, as this cut should receive strong MOR support to bolster his swelling country audience.

RAY SAWYER—Capitol 4386
RED-WINGED BLACKBIRD (J. Jaffe; Whispering Wind, ASCAP)
 Sawyer and producer Ron Haffkine continue to provide a unique country sound without having to rely on that quality alone. Crisp percussion and rich texture enhance this cut, which should go far.

FREDDY WELLER—Columbia 3 10482
STRAWBERRY CURLS (R. Leigh; United Artists, ASCAP)
 Freddy has a way with suggestive songs and this one's no exception. The combination of Weller's smooth vocals and Billy Sherrill's production on this waltz-type tune make it a solid contender.

NARVEL FELTS—ABC/Dot 17680
ANOTHER CRAZY DREAM (J. Elgin/J. Morris; Narvel the Marvel, BMI)
 With songs like this it's easy to see why he's called the Marvel. Adding this uptempo cut will be no problem—the time and tune are right.

CHARLY McCLAIN—Epic 8 50338
LAY SOMETHING ON MY BED BESIDES A BLANKET (G. J. Scaife/R. Scaife/D. Hogan; Julep/Partner, BMI)
 Pretty Charly lays down another strong one. Her smooth, sensual vocals compliment the equally sensual lyrics.

JOHNNY CASH—Columbia 3 10483
THE LAST GUNFIGHTER BALLAD (G. Clark; Sunbury, ASCAP)
 No one is better suited to pay tribute to the old west than "the man in black." Vocal clarity sets off this fine Guy Clark song, which should catch on.

JEANNE PRUETT—MCA 40678
I'M LIVING A LIE (W. Holyfield; Vogue/Mapel Hill, BMI)
 Jeanne departs from her usual ballad genre to successfully deliver this rousing up-beat tune. This one will mark her as a remarkably versatile songstress.

COLLEEN PETERSON—Capitol 4349
SIX DAYS ON THE ROAD (E. Green/C. Montgomery; New Keys/Tune, BMI)
 The Canadian songstress tackles a song which has met with much success for the menfolk, and comes off in fine form. Definitely worth another listen.

SHERRI KING—UA 943
YOUR SWEET LOVE (S. Davis/S. Lyons; Al Gallico/Algee, BMI)
 For programmers who have been looking for a positive country cut this one should fit the bill. A rollicking testimonial of one woman who is happy with what she's got.

AMAZING RHYTHM ACES—ABC 12242
DANCING THE NIGHT AWAY (H. H. Smith/J. H. Brown Jr.; Fourth Floor/Rick Hall, ASCAP)
 The group has developed their sound for potential crossover play and crafty instrumentation should give this one a boost. Watch for it.

DON KING—Con Brio 116
I'VE GOT YOU (TO COME HOME TO) (D. King/D. Woodward; Wiljex, ASCAP)
 An uplifting tune about a trucker who is happy to be headed home. King's strong vocals should carry it up the charts in a hurry.

LYNN NILLES—GRT 100
YOU'RE GONNA MAKE LOVE TO ME (Levine/Brown; Larbill/Erwin Levine, BMI)
 You are gonna play this record once you hear Lynn's technique for catching a man. It's hypnotic.

Nashville Report (Continued from page 59)

promote him it should result in a "Golly! Gosh!" arrangement???

Helen Cornelius, RCA artist, is now a regular member of the syndicated "Nashville On The Road" TV series, co-hosted by **Jerry Clower** and **Jim Ed Brown**. Yes, she also is a member of Jim Ed's on-an-off the road country music show.

Dolly Parton must've made a point—or two—with **Johnny Carson** in her appearance on his Tonight TVer last month. She's been booked for a Feb. 17 encore! . . .

Vernon Oxford, of "Redneck" and "A Good Old Fashioned Saturday Night Honky Tonk Barroom Brawl" recording play, appeared at Houston's "Biggest Dance in the World," scheduled simultaneously at five different venues—which Oxford visited for approximately 20 minutes each. (Vernon was shuttled in a limousine from one function to another).

Singer **Rex Allen Jr.** has received his pilot's license. He now is approved to fly his own plane—a Cessna. (Dad Allen rode a horse; offspring Junior flies a plane?).

Don't know how many copies **Buck Owens'** latest Warner Bros. single is going to sell, but it certainly should be well received by a Memphis-based, worldwide motel chain. It's titled "World Famous Holiday Inn." (Co-written by **Dennis J. Knutson** and **James B. Shaw**). It's a ballad—a "hurting song"—according to producer **Norro Wilson**. "In fact," jokes **Wilson**, "I think when **Buck** travels he stays at the Ramada or Howard Johnson."

In its seventh consecutive season on TV—network and syndication—the weekly locally produced "Hee Haw" country-oriented series, continues to please. The Jan. 15 segment—featuring **Tennessee Ernie Ford**, **Brenda Lee** and **Merle Travis** as special guests—was seen in 13,800,810 households by approximately 37 million viewers, according to the American Research Bureau (ARB) periodical survey. The most-watched in Hee Haw's history!

Syndicated radio commentator **Paul Harvey** recently broadcast that a man named **Tommy Overstreet** had shot a man to death in St. Louis . . . Singer **Tommy Overstreet's** relatives, friends and fans immediately were upset. Well, to put the story straight, the St. Louis Overstreet is not related to singer Tommy Overstreet. "I never heard of the guy, have no kin in St. Louis and rarely go there," explained Nashville's Tommy Overstreet.

Bobby Vinton, here for ABC recording session under direction of **Bob Morgan**, said: "Nashville is the place to produce hits. The musicians are 'hit-insulated.' I was a bit weary of recording in Los Angeles studios. So I came here. Nashville is refreshing."

DeLaney To Direct MCA Country Publicity

■ LOS ANGELES—Kelly DeLaney has been promoted to the position of country publicity director for MCA Records, Inc., announced Joan Bullard, vice president/artist relations and publicity for the label.

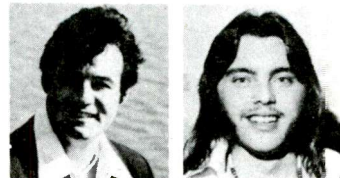
DeLaney, who is headquartered in the Nashville office, will be responsible for all national print media as it relates to country artists and will work closely with the MCA branch offices, as well as product development, country marketing and promotion, headed by vice president Ed Spacek, and directors John Brown and Jeff Lyman respectively.

GMA Telethon

(Continued from page 59)
 The telethon was broadcast from the Four-Star building on Music Row via Opryland's mobile unit and appeared on WZTV, Channel 17, in Nashville. Producer Martha Wheeler of Showtime Productions, Inc. plans on making the telethon an annual event.

Nashville Calling!

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THE COUNTRY ALBUM CHART

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FEB. 12	FEB. 5		WKS ON CHART
1	1	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	9
2	2	RONNIE MILSAP LIVE—RCA APL1 2043	11
3	3	LINDA RONSTADT'S GREATEST HITS—Asylum 7E 1092	8
4	4	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	18
5	6	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	31
6	7	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	10
7	5	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	13
8	8	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	15
9	23	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	3
10	9	BEST OF GLEN CAMPBELL—Capitol ST 11577	12
11	13	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	15
12	18	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	5
13	14	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	24
14	15	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	9
15	10	TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353	17
16	16	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	13
17	11	I DON'T WANNA HAVE TO MARRY YOU JIM ED & HELEN—RCA APL1 2024	10
18	12	HIGH TIME LARRY GATLIN—Monument MC 6644	9
19	19	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	9
20	20	20-20 VISION RONNIE MILSAP—RCA APL1 1666	24
21	25	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	38
22	22	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	24
23	17	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	27
24	28	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	12
25	21	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	18
26	30	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	16
27	27	DAVE & SUGAR—RCA APL1 1818	11
28	33	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	22
29	29	BREAKEROO ROD HART—Plantation PLP 500	54
30	32	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	6
31	24	SPIRIT JOHN DENVER—RCA APL1 1694	55
32	36	TEN YEARS OF DIRT, SILVER & GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	22
			4
33	40	THE COUNTRY AMERICA LOVES STATLER BROTHERS—Mercury SRM 1 1125	2
34	34	YOU AND ME TAMMY WYNETTE—Epic KE 34289	19
35	35	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	20
36	43	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	2
37	26	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	23
38	42	WELCOME TO MEL TILLIS COUNTRY MEL TILLIS—MGM MG 1 5022	12
39	41	FAMILY PORTRAIT EARL SCRUGGS REVUE—Columbia PC 34346	11
40	44	HOTEL CALIFORNIA EAGLES—Asylum 7E 1084	3
41	50	AFTER THE LOVIN' ENGELBERT HUMPERDINCK—Epic PE 34381	3
42	47	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	23
43	48	BEST OF STATLER BROTHERS—Mercury SRM 1 1037	51
44	45	PLAY IT AGAIN, CHARLIE CHARLIE McCoy—Monument MC 6630	6
45	—	VISIONS DON WILLIAMS—ABC Dot DO 2064	1
46	46	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	15
47	53	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	83
48	49	TEDDY BEAR RED SOVINE—Starday SD 968 X	31
49	—	ME AND McDILL BOBBY BARE—RCA APL1 2179	1
50	54	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	33
51	51	SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SMS 3301	13
52	52	KENNY ROGERS—United Artists LA689 G	14
53	60	BEST OF DOLLY PARTON—RCA APL1 1117	38
54	—	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	1
55	62	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	70
56	31	AFTER THE STORM WYNN STEWART—Playboy PB 416	10
57	39	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	25
58	55	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	7
59	57	DANCE PURE PRAIRIE LEAGUE—RCA APL1 2924	9
60	58	SOMEDAY SOON KATHY BARNES—Republic IRDA 6019	3
61	37	CHET ATKINS AND FRIENDS—RCA APL1 1985	9
62	38	COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109	16
63	56	I'M NOT EASY BILLIE JO SPEARS—United Artists LA684 G	12
64	59	HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE—Hi SHL 32102	7
65	63	L.A. SESSIONS BRENDA LEE—MCA 2233	9
66	64	A HEAD OF HIS TIME ROY HEAD—ABC Dot DOSD 2066	8
67	65	TEXAS RED RED STEAGALL—ABC Dot DOSD 2068	10
68	61	ALONE AGAIN GEORGE JONES—Epic KE 34290	18
69	68	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	63
70	66	THE MAGNIFICENT MUSIC MACHINE TOM T. HALL—Mercury SRM 1 1111	17
71	70	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	29
72	67	KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559	19
73	72	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	31
74	74	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	20
75	73	SUPER SONGS DANNY DAVIS—RCA APL1 1986	13

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FEBRUARY 12, 1977



THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
1	4	NEAR YOU GEORGE JONES & TAMMY WYNETTE Epic 8 50314	10
2	1	LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843	12
3	3	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10822	13
4	2	I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY/MCA 40649	13
5	7	LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661	11
6	8	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	9
7	10	MOODY BLUE ELVIS PRESLEY/RCA PB 10857	8
8	9	UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453	10
9	13	CRAZY LINDA RONSTADT/Asylum 45361	10
10	12	WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363	11
11	5	DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660	17
12	11	WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624	15
13	14	TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297	10
14	15	WHISPERS BOBBY BORCHERS/Playboy 6092	10
15	17	RIDIN' RAINBOWS TANYA TUCKER/MCA 40650	8
16	16	BABY YOU LOOK GOOD TO ME TONIGHT JOHN DENVER/RCA PB 10854	9
17	18	A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666	11
18	25	THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316	8
19	19	TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazelle IRDA 330	12
20	22	MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17668	9
21	26	IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ABC Dot DOA 17672	8
22	6	TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/ Elektra 45357	15
23	28	HEART HEALER MEL TILLIS/MCA 40667	5
24	20	IF NOT YOU DR. HOOK/Capitol 4364	11
25	30	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	5
26	29	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF/ Capitol 4368	9
27	35	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638	6
28	33	IN THE MOOD HEN HOUSE FIVE PLUS TOO/ Warner Bros. 8301	8
29	37	THE MOVIES STATLER BROTHERS/Mercury 73877	5
30	23	THE CLOSEST THING TO YOU JERRY LEE LEWIS/Mercury 73872	9
31	36	MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859	5
32	27	WHEN THE NEW WEARS OFF OF OUR LOVE JODY MILLER/Epic 8 50304	11
33	46	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	3
34	39	VEGAS BOBBY & JEANNIE BARE/RCA PB 10852	7
35	40	I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667	9
36	42	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	6
37	24	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y	15
38	47	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671	4
39	44	GOOD 'N COUNTRY KATHY BARNES/Republic IRDA 338	8
40	43	THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOIN' NOW JOHNNY RUSSELL/RCA PB 10853	9
41	54	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	3
42	49	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343	6
43	50	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	4
44	21	ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN WAYLON JENNINGS/RCA PB 10842	13
45	51	NEW KID IN TOWN EAGLES/Asylum 45373	7
46	56	HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668	4
47	57	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	3
48	52	DRINKIN' MY WAY BACK HOME SHYLO/Columbia 3 10456	7
49	34	MAY I SPEND EVERY NEW YEAR'S WITH YOU T. G. SHEPPARD/Hitsville 6048	8



50	58	LUCILLE KENNY ROGERS /United Artists XW929 Y	3
51	60	I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	3
52	59	YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371	5
53	31	STATUES WITHOUT HEARTS LARRY GATLIN/Monument 45201	16
54	75	EASY LOOK CHARLIE RICH/Epic 8 50328	2
55	68	PAPER ROSIE GENE WATSON/Capitol 4378	3
56	32	BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ABC Dot DOA 17659	17
57	63	CHEROKEE FIDDLE MICHAEL MURPHEY/Epic 8 50319	4
58	38	ORDINARY MAN DALE McBRIDE/Con Brio 114	13
59	65	EVERY BEAT OF MY HEART PEGGY SUE/Door Knob 6021	4
60	79	IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/Columbia 3 10474	2
61	93	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	2
62	64	LOVIN' YOU, LOVIN' ME SONNY THROCKMORTON/ Starcrest GRT 094	9
63	66	HER L-O-V-E'S GONE RED STEAGALL/ABC Dot DOA 17670	8

CHARTMAKER OF THE WEEK

64 — **DON'T THROW IT ALL AWAY**
DAVE & SUGAR
RCA PB 10876



65	41	WHEN IT'S JUST YOU AND ME DOTTIE WEST/United Artists XW898 Y	13
66	72	POOR SIDE OF TOWN BOBBY WAYNE LOFTIS/Charta 104 (NSD)	4
67	—	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	1
68	83	SAM OLIVIA NEWTON-JOHN/MCA 40670	3
69	80	SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375	2
70	76	OUR BABY'S GONE HERB PEDERSON/Epic 8 50309	3
71	70	NEON LADY BOBBY WRIGHT/United Artists XW813 Y	8
72	73	BILLY THE KID CHARLIE DANIELS BAND/Epic 8 50322	4
73	78	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL VERNON OXFORD/RCA PB 10872	4
74	82	ALL THE SWEET MEL McDANIEL/Capitol 4373	4
75	81	HE'S GOT A WAY WITH WOMEN BOB LUMAN/ Epic 8 50323	3
76	84	CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674	2
77	—	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	1
78	77	NEON LIGHTS NICK NIXON/Mercury 73866	6
79	86	LOVING ARMS SAMMI SMITH/Elektra 45374	2
80	74	I'M GETTING HIGH REMEMBERING BOBBY LEWIS/ Record Productions of America 7613	7
81	48	YOUR PLACE OR MINE GARY STEWART/RCA PB 10833	13
82	90	OUT OF MY MIND CATES SISTERS/Caprice 2030	8
83	92	ME AND THE ELEPHANT KENNY STARR/MCA 40672	2
84	89	IT'S NOT SUPPOSED TO BE THAT WAY STEVE YOUNG/ RCA PB 10868	4
85	85	NIGHT FLYING ROY DRUSKY/Scorpion 0521	5
86	94	HAND ME ANOTHER OF THOSE MICKEY NEWBURY/ ABC/Hickory 54006	2
87	87	LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136	5
88	97	TEXAS ANGEL JACKY WARD/Mercury 73880	2
89	—	GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318	1
90	100	SWEET CITY WOMAN JOHNNY CARVER/ABC Dot 17675	2
91	91	NEON WOMAN CARMOL TAYLOR & STELLA PARTON/ Elektra 45367	5
92	88	BLUE SKIES AND ROSES KARON BLACKWELL/Blackland 254	6
93	96	ALL MY LOVE JOE ELY/MCA 40666	3
94	—	LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 1014	1
95	—	DON'T YOU EVER GET TIRED (OF HURTING ME) CONNIE CATO/Capitol 4379	1
96	45	'ROUND THE WORLD WITH THE RUBBER DUCK C.W. McCALL/Polydor 14365	9
97	—	(THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN REBA McENTIRE/Mercury 73879	1
98	99	TENNESSEE WOMAN ALEXANDER HARVEY/Buddah 555	2
99	—	LITTLE THINGS MEAN A LOT LINDA CASSADY/CinKay 115	1
100	—	EVERYBODY'S HAD THE BLUES MAURY FINNEY/ Soundwaves SW4541	1

1
BILL ANDERSON

"LIARS ONE, BELIEVERS ZERO" MCA-40661
6 BILLBOARD 5 RECORD WORLD
6 CASHBOX

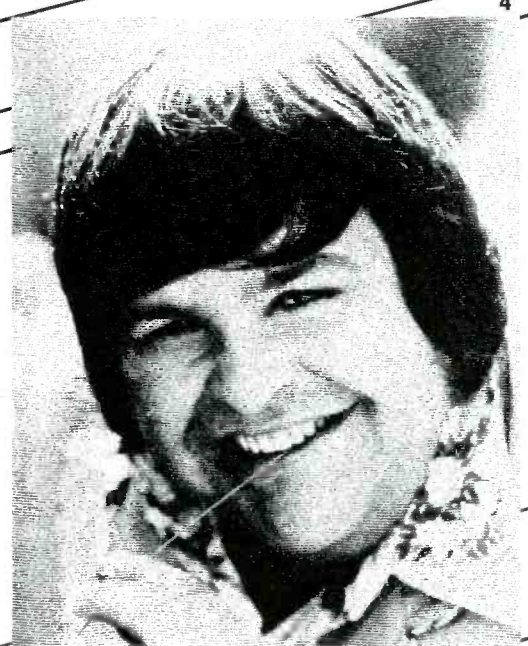


2
CAL SMITH

"I JUST CAME HOME TO COUNT
THE MEMORIES" MCA-40671
33 BILLBOARD 48 CASHBOX
38 RECORD WORLD

3
**MARY LOU
TURNER**

"CHEATIN' OVERTIME" MCA-40674
72 BILLBOARD
96 RECORD WORLD



4
**LITTLE DAVID
WILKINS**

"HE'LL PLAY THE MUSIC (BUT YOU
CAN'T MAKE HIM DANCE)" MCA-40668
47 BILLBOARD 59 CASHBOX
46 RECORD WORLD

HIGH FLYIN' COUNTRY

MCA Records new singles "looking good,"
and climbing on the country charts.

FLEETWOOD MAC RUMOURS



THIS TIME, WE'RE READY.

When Fleetwood Mac's album *Fleetwood Mac* was released in July, 1975, we knew it was good. What we didn't know was that it would become one of the greatest record success stories in memory. With the help of such single smashes as "Over My Head," "Rhiannon (Will You Ever Win)" and "Say You Love Me," Fleetwood Mac has gone Triple Platinum —

and is still selling strong. So now that Fleetwood Mac's long-awaited new album, *Rumours*, is ready to go, we're pressing and shipping it in greater quantity than we've ever done with any album before. We figure that should hold the legions of Fleetwood Mac devotees. For a while, anyway. **Fleetwood Mac's *Rumours* (BSK 3010).**

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