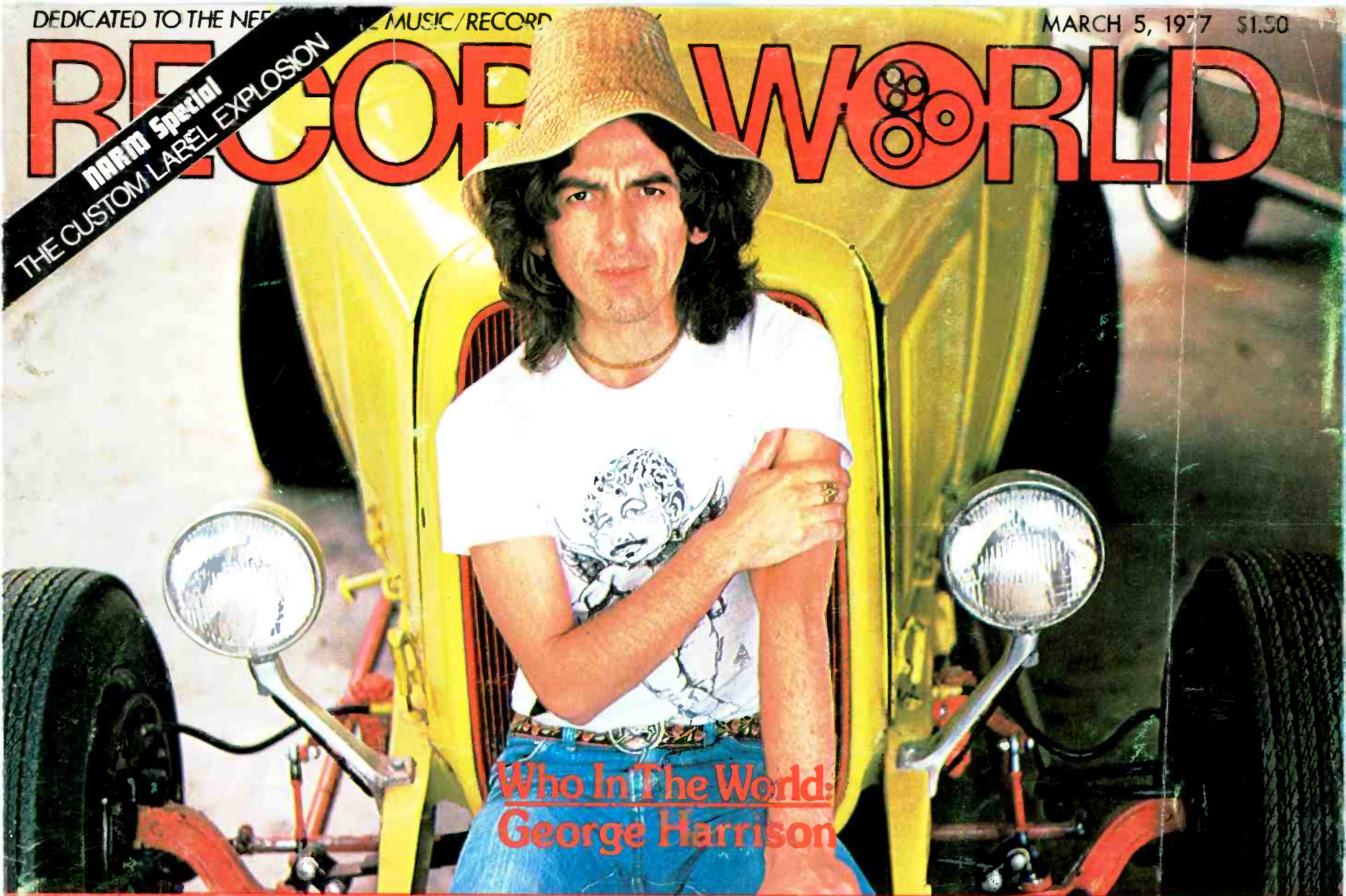


RECORDS OF THE WEEK

MARTIN Special
THE CUSTOM LABEL EXPLOSION



**Who In The World:
George Harrison**

HITS OF THE WEEK

SINGLES

EAGLES, "HOTEL CALIFORNIA" (prod. by Bill Szymczyk) (writers: Felder-Henley-Frey) (pub. not listed) (6:08). Probably America's hottest group on both the album and singles levels, The Eagles have followed the stunning success of "New Kid In Town" with the title track from their platinum lp. A mild reggae flavor pervades the tune. Asylum 45386.

THE MANHATTANS, "IT FEELS SO GOOD TO BE LOVED SO BAD" (prod. by The Manhattans Co./Bobby Martin) (Raz-zle Dazzle, BMI) (3:58). The group opens the tune with one of its by now obligatory narrative exhortations which sets the tone. A ballad about being in love, it is delivered in the style that has made them a best selling outfit. Col 3 10495.

JOHN DENVER, "MY SWEET LADY" (prod. by Milton Okun) (writer: John Denver) (Cherry Lane, ASCAP) (4:47). The song which is already a part of Denver's second volume of greatest hits should soon place the "Rocky Mountain" singer back on top. A lilting string arrangement complements his sincere vocal and gentle acoustic guitar work. RCA 10911.

ISAAC HAYES AND DIONNE WARWICK, "BY THE TIME I GET TO PHOENIX"/"SAY A LITTLE PRAYER" (prod. by Isaac Hayes & Dionne Warwick) (writers: Webb/Mason) (Emp, BMI; Mills, ASCAP) (4:28). A classy duo whose combined vocal talents create a magic with these two standards. The live performance should find a place on any MOR list. ABC 12253.

SPINNERS, "YOU'RE THROWING A GOOD LOVE AWAY" (prod. by Thom Bell) (writers: S. Marshall & T. Wortham) (Mighty Three, BMI) (3:36). The group has slowed the tempo from its romping "Rubberband Man" but maintains the eclectic sound that has made them a major force throughout pop and soul. The track is from their forthcoming lp. Atl. 3382.

THE ISLEY BROTHERS, "THE PRIDE" (prod. by The Isley Brothers) (R. Isley-O. Isley-R. Isley-C. Jasper-E. Isley-M. Isley) (Bovina, ASCAP) (3:25). A growling guitar and loping bass sound sets the pace for the group's best effort in recent attempts. The pride in the song is conveyed in the lyric and helps set it apart from all the rest. T Neck ZS8 2262 (CBS).

EARTH, WIND & FIRE, "ON YOUR FACE" (prod. by Maurice White & Charles Stepney) (writers: M. White-C. Stepney-P. Bailey) (Sagfire, BMI) (2:59). The track has been edited down from the "Spirit" album without compromising any of the flavor that has made it stand out. The group is on its way toward another crossover success. Columbia 3 10492.

LEON REDBONE, "SHINE ON HARVEST MOON" (prod. by Joel Dorn) (writers: Jack Norworth & Nora Bayes) (Warner Bros., ASCAP) (3:21). The astonishing success of Redbone's "Double Time" album could easily carry over to this single. His interpretation of the classic is in the idiosyncratic mold that has put his lp in the top 50. Warner Bros. 8336.

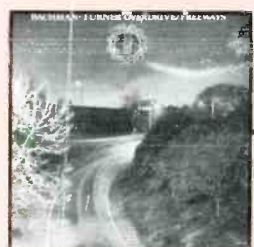
ALBUMS

AMERICA, "HARBOR." This trio has mastered a form—easy-going, soft rock built around three-part harmonies and (on its more recent lps) the sweet production and arrangements of George Martin. "Don't Cry Baby," "Now She's Gone" and "Sergeant Darkness" fill the prescription most eloquently. They'll never be in dry dock. Warner Bros. BSK 3017 (7.98).

BACHMAN-TURNER OVERDRIVE, "FREEWAYS." With "Freeways," BTO has reached a new stage of its career. Hinted at previously but fully developed now, the group has retained its power while moving to a more melody and vocal-oriented sound. Side one is Band-like; side two is good, loose fun. Will appeal to older rock fans, too. Mercury SRM-1-3700 (7.98).

"TEDDY PENDERGRASS." This is the man whose voice had become the trademark of Harold Melvin & the Bluenotes up until about a year ago. Pendergrass' solo effort, with contributions from many of the major music-makers in Philadelphia, simply sparkles with vitality on ballads and up-tempo numbers alike. Beautiful. Phila. Intl. PZ 34390 (CBS) (6.98).

ANGEL, "ON EARTH AS IT IS IN HEAVEN." A heavy metal quintet produced by Eddie Kramer. Lead vocalist Frank Marino is ever at the fore, with guitarist Punky Meadows and keyboardist Greg Giuffria helping mold the sound into blazing fare. "Telephone Exchange," "She's A Mover," "Cast the First Stone" and "White Lightning" flash through. Casablanca NBLP 7043 (6.98).



AMERICA'S

HARBOR

PRODUCED BY GEORGE MARTIN
ON WARNER BROS. RECORDS AND TAPES



BSA 3017

Chart Veterans Dominate LP Sales; New Artists Find Few Footholds

By IRA MAYER & MARC KIRKEBY

■ NEW YORK — Activity on the RW album chart through the first two months of the year indicates that the 1976 trend toward fewer and fewer lps dominating sales to the exclusion of newer releases is continuing, and may even be gaining momentum. Of the 100 albums on the chart this week, 21 were there six months ago; last year, only 12 lps had such longevity, and five years ago, only nine albums had been around that length of time.

With competition for the top slots on the chart rarely allowing more than one new entry into the top 10 in any given week, simply making the top 100 has become an even greater achievement. Nine new albums enter the chart this week, led by Jethro Tull (Chrysalis) at 44-bullet, bringing to 51 the number of lps added since the first of the year. In the first two months of 1976, 60 albums gained at least a foothold on the chart.

More telling, perhaps, is that only five of those 51 charted albums are the work of new artists — David Soul (Private Stock), Sea Level (Capricorn), Saturday Night Live (Arista), De-

Warner Bros. Creates Career Devel. Dept.

■ LOS ANGELES — Mo Ostin, chairman of the board and president of Warner Bros. Records has announced the formation of a new career development department. The department will be headed by vice president Bob Regehr and will encompass both the artist relations and publicity department of the company. Each department will retain its individual identity under the revised structure, but will be coordinated to offer label artists career guidance and opportunities.

Carl Scott has been named by Regehr to be artist relations director and Bob Merlis will be national publicity director, Re-
(Continued on page 102)

niece Williams (Columbia) and Mary MacGregor (Ariola America). Soul and the Saturday Night team have benefitted from broad television exposure, Sea Level contains three former members of the Allman Brothers band, and Soul, Williams and MacGregor have been aided greatly by hit singles.

With FM radio, long the new artist's principal avenue of exposure, continuing to decline as a showcase medium for untested talent, and increasingly monopolized by those same artists who are dominating album sales, the prospects for a brightening of the new artist's horizons do not seem good. One possible aid to getting the attention of the marketplace, the smaller or custom label, may be making greater inroads, The Album Chart indicates.

Of those 51 discs to reach the chart, nine have been on custom labels, including those by Grover Washington Jr. (Kudu), Thelma Houston (Tamla), Jeffer-

(Continued on page 103)

ASCAP Reports Record-High Revenues

■ NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) has reported record-breaking 1976 revenues of \$94,057,000. With ASCAP president Stanley Adams presiding, more than 400 composers, lyricists and music publishers assembled at the Beverly Hilton Hotel last Thursday (24) for the organization's semi-annual west coast membership meeting, responded enthusiastically as screen-scorer George Duning, vice president of the music licensing organization, in the absence of ASCAP's treasurer Ernest R. Farmer, announced domestic receipts of \$80,338,000 and foreign income of \$13,719,000.

Adams noted that these figures reflected that 1976 was ASCAP's greatest year since it was founded on Feb. 13, 1914. In 1975 ASCAP set a new income record with

Former WHBQ PD Indicted in Memphis

■ LOS ANGELES—George Klein, former program director at WHBQ, the Memphis, Tennessee outlet of the RKO radio chain, was indicted by a Federal Grand Jury on four counts of mail fraud.

According to sources in the U.S. Attorney's office in Memphis, Klein, along with postal official Robert Neil Wamnack, is charged with conspiring to violate two Federal statutes: the first, which concerns itself with stealing mail, the second, using the mails in the furtherance of fraud. There are also two substantive counts in the indictment that deal specifically with three stolen letters, allegedly taken from the Arbitron company.

Letters

Klein, along with postman Wamnack, is charged with stealing three letters containing five Arbitron books that dealt with the rating period from April 22 through May 10, 1974 and providing information. According to the U.S. Attorney's office, WHBQ's ratings "jumped from
(Continued on page 18)

\$85 million, which also covered income from U.S. and foreign performances of ASCAP licensed music.

"This healthy growth reflects the continuing success of our vigorous licensing programs, the excellent 1976 enjoyed by our broadcast customers and our commitment to the progressive management that a large and complex music licensing operation requires today," Adams stated.

"ASCAP's 25,000 members live and create in all regions of the U. S. and we license and collect license fees in these areas. We license more U. S. music users and collect more for our members than anyone else does and
(Continued on page 102)

Capitol Raising Catalogue Prices

■ NEW YORK—Record World has learned that Capitol Records will become the first major company to raise general catalogue prices. Effective March 1, Capitol albums bearing the prefixes SO, SMAS, SMAL, SWBO, SW, SWAL will carry a suggested list price. All on Capitol's Angel and dia lines will be raised from \$6.98 to \$7.98. Capitol executives were unavailable for comment.



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Powerhouse Picks

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

William Bell (Mercury) "Trying To Love Two."

Springing from r&b roots, this record has been #1 in Spartanburg for four consecutive weeks and is now showing half-chart jumps in Detroit and Atlanta as well. Everybody is yelling smash!



WE'RE HAVING A WONDERFUL 30th YEAR!

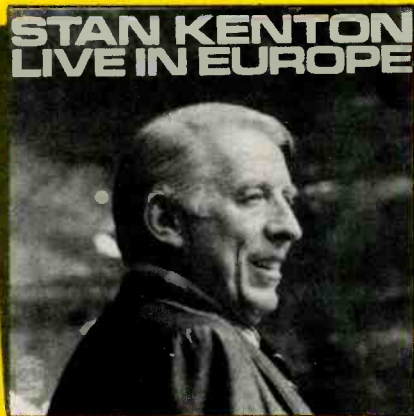
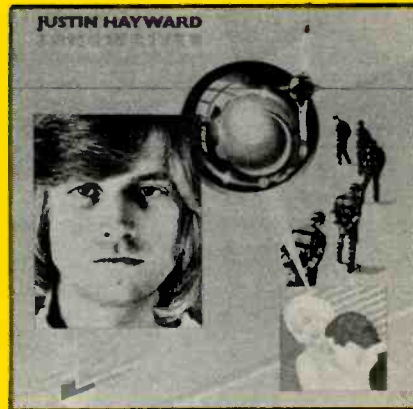


**ZZ Top ...
Pure Gold
from
"that
little ol'
band
from Texas"**

PS 680

**Justin
Hayward
... his first
solo
LP**

DES 18073

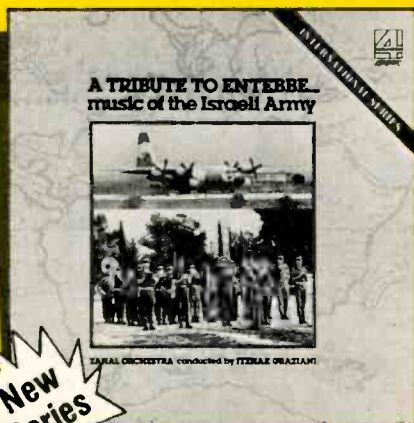
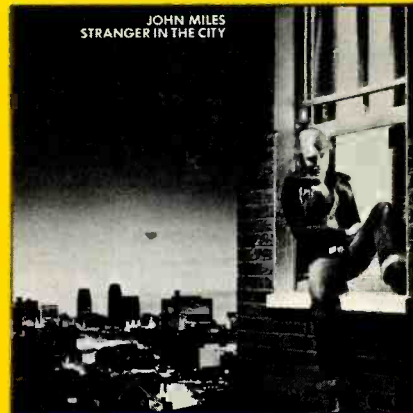


**Stan
Kenton ...
Big band
power in
the brilliance
of phase 4
Stereo**

SP 44276

**John
Miles
... Britain's
most
popular
new singer**

PS 682

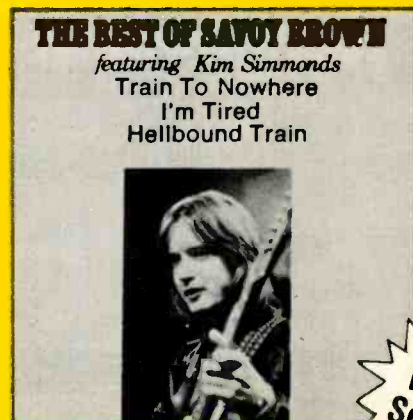


**The
phase 4
International
Series**

SPW 10001

**The London
Collector Series
also features
Thin Lizzy,
Them,
John Mayall
and Tom Jones**

LC 50000



**New
Series**

**30
GOLDEN & PLATINUM
YEARS
LONDON
RECORDS & TAPES**

MacGregor, Wm. Bell Singles Soar with Similar Themes

ABBA Single Explodes

By LENNY BEER

■ Mary MacGregor (Ariola America) held onto the top position on The Singles Chart over the fast charging Barbra Streisand record. MacGregor now has recorded four weeks at the top of the singles list and added the #1 position on The Country Singles Chart to her credit. The single has caused such a rage that it is now receiving some r&b play, and it has also led to the explosion of a single on Mercury by William Bell called "Trying To Love Two," which is an r&b-based tune about a man who loves two women, the reverse of the MacGregor situation. The William Bell single is this week's Powerhouse Pick and moves from 70 to 46. Mercury's other biggie is 10cc, currently at 15 with a bullet and heading toward the top 10.

The top 10 saw only one new entry this week, and that was ABBA (Atlantic), with their biggest hit ever in this country jumping from 11 to 7 and exploding in sales. Inside the select circle, Bob Seger (Capitol) made the biggest move, from 9 to 6, with strong sales reported everywhere on his "Night Moves." Kenny Nolan (20th Century) also picked up and moved from 10 to 8.

Outside the top 10 are five strong hit records. Fleetwood Mac (WB) is peaking now, especially with the release of their album taking sales away from the single,

but it is currently #11 and has a good chance to slip into the top ten next week if some of the biggies slow down. Kansas (Kirshner) is right behind at #12, with strong sales and airplay reported. Thelma Houston (Tamla) picked up some strong airplay this week which will add to its sales potential and give this, her first hit, a strong chance to enter and do well in the top 10. 10cc was mentioned above and is doing very well, and Hall & Oates (RCA) could have their biggest ever with "Rich Girl" picking up momentum weekly. Interestingly, the action on the Hall & Oates has caused almost 100 percent single sales reaction and has not yet affected album sales.

The Eagles (Asylum) finally released their much demanded and much aired "Hotel California" cut, which came on as Chartmaker of the Week at 56. Other hot items of note were David Soul (Private Stock), which is making believers of everyone and has the potential to go all the way if things pull together as they should; Natalie Cole (Capitol), gaining well weekly at pop radio and still the #1 r&b tune in the country; Glen Campbell (Capitol), which has now wrapped up play in the south and is spreading elsewhere; and Jennifer Warnes (Arista), which hung around for a few weeks in secondary markets and then popped wide open last week.

Eagles Close LP Gap

(Continued from page 3)

corded its fifth consecutive week.

The Eagles picked up considerably this week, most probably due to the sensational airplay being afforded to the title cut, which is now out as single and debuts on The Singles Chart as Chartmaker. Overall sales in the nation also picked up a bit again this week, as evidenced by *The Record World Sales Index*, and one of the biggest reasons was the strong sales reaction to the new Fleetwood Mac (WB). In only its second week in the street, it moved to #9 with rack sales catching up very quickly with the strong retail movement. Also very strong in the top 10 is Pink Floyd (Columbia), in its third week of charting, now at #7.

Bob Seger

The teens scored heavily in sales and are represented by three especially solid items which continued to fight their way up. Bob Seger (Capitol) inched up to #15 this week with retail still leading but rack action not too far behind. Kansas (Kirshner) is solid across-the-board at rack and retail accounts and charts at #17, while Rufus (ABC) is strongest at retail and of course in black population areas in the big cities.

Immediate Hits

This week's overall sales picture was also brightened by the addition of three major immediate hit albums: Jethro Tull (Chrysalis), John Denver (RCA)

and Natalie Cole (Capitol). The Tull album was the strongest, with mentions of strong first week activity from over 65 percent of the accounts contacted. John Denver had some stock problems this week and was only reported by about 50 percent of the accounts contacted, but it did have some strong first week rack movement which compensated for the stock situation and almost enabled it to outdistance Tull. Natalie Cole was also extremely strong in her first week, with black sales reports exceptional (she currently has the #1 r&b single from the new album) and pop sales movement also good.

George Benson

Other hot numbers this week were George Benson (WB) with the follow-up to his Grammy winning "Breezin'" set scoring well at 26 bullet; Quincy Jones (A&M), selling up a storm with the "Roots" soundtrack at 35 bullet; Neil Diamond (Columbia), exploding from 77 to 39 with his live set, which should pick up significantly again next week from reaction to his television special; Marshall Tucker Band (Capricorn), with strong retail response for the second straight week; Utopia (Bearsville), scoring well this week and breaking into the top 100; and Sea Level (Capricorn), with their first release blasting into the top 100 in only its second week in the streets.

Peter Gabriel

Of special interest this week is the emergence of Peter Gabriel (Atco), with his new album scoring heavy breakout action and debuting at 108 with a bullet. This activity is consistent with the sales interest generated by the latest Genesis album, currently at 28. Gabriel, of course, was the lead singer for Genesis.

New Stewart Pubby Dubbed 'Interworld'

■ LOS ANGELES — Michael Stewart, who recently resigned as chairman and president of United Artists Music Publishing Group, has revealed that Interworld Music Group, Inc. will be the name of the new international music firm that he will set up in Los Angeles next month.

Affiliation

Interworld, which will be engaged in the American and international music publishing industry, is an affiliate of the Bertelsmann Group of Companies.

CPME To Honor Ahmet Ertegun

■ NEW YORK—Ahmet Ertegun, chairman of the board and chief executive officer of Atlantic Records, has been chosen to receive the 6th annual "Humanitarian Award" from the Conference of Personal Managers East, it was announced by Buddy Allen, luncheon committee chairman of the CPME.

The award will be presented at an exclusive cocktail party and luncheon in Ertegun's honor at the St. Regis Roof in Manhattan on Friday, April 29, at noon. 500 friends and leading entertainment industry figures are expected to attend the luncheon, which will be hosted by George Scheck, CPME president.

Previous recipients of the "Humanitarian Award" include William B. Williams last year, Joe Kipnes in 1975, Phil Greenwald in 1974, Ed McMahon in 1973 and Geraldo Rivera in 1972.

REGIONAL BREAKOUTS

Singles

East:

Deniece Williams (Columbia)

South:

Enchantment (United Artists)
Atlanta Rhythm Section
(Polydor)
William Bell (Mercury)

Midwest:

David Soul (Private Stock)
Glen Campbell (Capitol)
Natalie Cole (Capitol)
Olivia Newton-John (MCA)
William Bell (Mercury)

West:

David Soul (Private Stock)
Wings (Capitol)
Atlanta Rhythm Section
(Polydor)
Natalie Cole (Capitol)

Albums

East:

Jethro Tull (Chrysalis)
Natalie Cole (Capitol)
John Denver (RCA)
Manhattans (Columbia)
Renaissance (Sire)

South:

Jethro Tull (Chrysalis)
Sea Level (Capricorn)
John Denver (RCA)
Marshall Tucker (Capricorn)
Natalie Cole (Capitol)

Midwest:

Jethro Tull (Chrysalis)
John Denver (RCA)
Utopia (Bearsville)
Marshall Tucker (Capricorn)
Peter Gabriel (Atco)

West:

Jethro Tull (Chrysalis)
John Denver (RCA)
Natalie Cole (Capitol)
Sea Level (Capricorn)
Marshall Tucker (Capricorn)

THEIR NEWEST ALBUM



SONGS FROM THE WOOD

CHR 1132

JETHRO TULL MARCH IS MONTH



AQUALUNG

CHR 1044



LIVING IN THE PAST CH2 1035



BENEFIT

CHR 1043



THICK AS A BRICK

CHR 1003



THIS WAS

CHR 1041



STAND UP

CHR 1042



A PASSION PLAY

CHR 1040



WAR CHILD

CHR 1067

ALSO AVAILABLE

MINSTREL IN THE GALLERY

M.U.—THE BEST OF JETHRO TULL

TOO OLD TO ROCK 'N' ROLL:
TOO YOUNG TO DIE!

We're holding a celebration. And it's all in honor of Jethro Tull. You see, Tull just released his twelfth album. And we must say, in all honesty, that it's been an unqualified success. In addition, we're letting the world know about our fine Tull cata-

log, and their other albums, with displays, posters and radio. We figure it this way. By the end of March, just about everybody will be celebrating with us. See your local Chrysalis distributor for special details.



Chrysalis records and tapes
The sound reason

Soundaround's Sales Aids Gain Ground with Retailers

By SAM SUTHERLAND

■ LOS ANGELES — In its fourth week of operation here, Soundaround, an in-store programming service developed from a successful English retail promotion, is refining the airplay and merchandising balance that has thus far enabled the young operation to build a network of over 5000 participating stores.

Retail Network

Soundaround's retail network is supplied weekly with 90 minute tapes featuring selections from albums and key singles submitted by participating record companies. With a disc jockey reading lead-in copy designed to draw the customer to the actual release, and point-of-purchase display materials for the store programming keyed to album graphics and conventional merchandising pieces, Martin Dane, president of the company, asserts his subscribing locations are seeing added business, both in single impulse buys and extra business from regular customers.

Operational Link

Much of the operation's early momentum in acquiring both retail subscribers and label advertisers — who pay a flat 12½ cent rate per minute of program, per store, per week, to have their records included in the programming — can be attributed to Soundaround's operational link with Quality Business Systems, a large telephone sales office supply distributor. Working from an initial list of retail contacts, Soundaround has used its telephone staff and WATS switchboard to expand and revise its subscriber file to include information on individual store locations covering both the average sales activity, its structure within any parent chain (and number of other store locations), and tape configuration needed for instore play.

Dane formed the company here in October, together with Chris Whittaker, secretary/treasurer; Boyd Berling, chairman; and the Hon. David Sharples, vice president. The basic idea behind the service began in England, however. "A very famous and trendy London store, back in 1971, started having an in-store jock," Dane explained, "and they found that having a jock on duty produced a remarkable rise in sales for those records featured."

Refinement

Wilde Rock Promotions then took the idea to a more refined level, pre-recording the shows and duplicating them on tape to provide broader coverage. "I was brought in as an outside financial consultant," Dane recalled,

"and I realized immediately that the ideal market for the service was in the U.S. But the American record industry is so far and away the most sophisticated record market that the whole audio point-of-purchase approach had to be refined and added to for the U.S."

Among Dane's revisions of the Wilde Rock format are fixed playdates designed to provide participating manufacturers with more precise information about when their records are being programmed; an incentives program which rewards individual retail subscribers through premium tokens if the tape is being played when the location is called; an increasing emphasis on visual merchandising designed to reinforce the actual tape programming and narration; and, in forthcoming programming, a variety of formats designed to tailor the programming to the general clientele of each location.

Four Programs

At present, Soundaround has completed four weekly programs, with each store retaining the tape for two weeks; at the end of a business week, a second tape is provided, so that each store has a total of three hours' programming. Overlapping use of tapes permits retailers to utilize fresh material each week while exploiting each program's selections for a two-week period. Thus

far, the tapes have ranged from singles to albums, pop to r&b, but Dane reported that future weekly releases will offer subscribers eight 22-minute programs, rather than a single tape, with each subscriber to choose any four segments from the service's projected selection of national pop, r&b, country, jazz and mood music programs.

Dane reports that approximately 82 percent of his subscribers are using eight-track tapes, which Soundaround is encouraging due to the configuration's continuous play feature. Because of the size of the phone staff and the computerized data bank, Dane claims Soundaround can provide accurate market readings of sales activity on a given title within a week. "It's going to be six weeks before their computers start showing up that feedback," he asserts.

Thus far, Atlantic Records, Arista Records, Elektra/Asylum Records, Warner Bros. Records, RSO Records and Pablo Records have become participants in the programming, with several other labels represented in the programming and waiting to see the results before using the service on a full-time basis. Among retailers, Soundaround has based much of its initial testing on the response from the Korvettes record departments, which were the

(Continued on page 42)

Scaffidi Sire GM

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced that Scaffidi has been named general manager of the company. Scaffidi has been Sire's director of promotion for the past two years.

With his new position, Scaffidi will oversee the areas of marketing, promotion and publicity. A new promotion director will be named shortly.

In related moves, Stein also announced the appointment of Ken Kushnick, most recently Gull Records' American representative, as director of marketing and development; Myke Dewitt, product and sales coordinator; David Kastens, formerly with ABC Burbank branch as west coast coordinator. Kastens will be based in Los Angeles and will work closely with all departments of ABC Records, Sire's national distributor.

Haley To Speak At NARM Meet

■ NEW YORK — Alex Haley, author of "Roots," will be speaking at the NARM general assembly on Sunday, March 6, immediately preceding the panel discussion on the topic "Black Beautiful . . . Bottom Line." Judy Malamud, president of NARM, has also announced that all business meetings of the 1977 NARM Convention will be open to delegates' wives.

Cooperation, Competitive Spirit Highlight UA Mktng. Meet

■ DALLAS — Close co-operation and a competitive spirit characterized United Artists Records national marketing meeting held Feb. 20, 21 & 22 in Dallas, Texas. UA's sales, promotion and merchandising specialists from across the U.S. joined label executives at the conference for a series of meetings designed to expand current efforts and explore new avenues of approach for 1977.

Artie Mogull, president of United Artists Records, defined the importance of the label's catalogue in the domestic

and international marketplace and placed heavy emphasis on complete communication and coordination between all departments. Gordon Bossin, vice president of marketing, also stressed the importance of communication, inviting every employee to draw knowledge from the company's department heads.

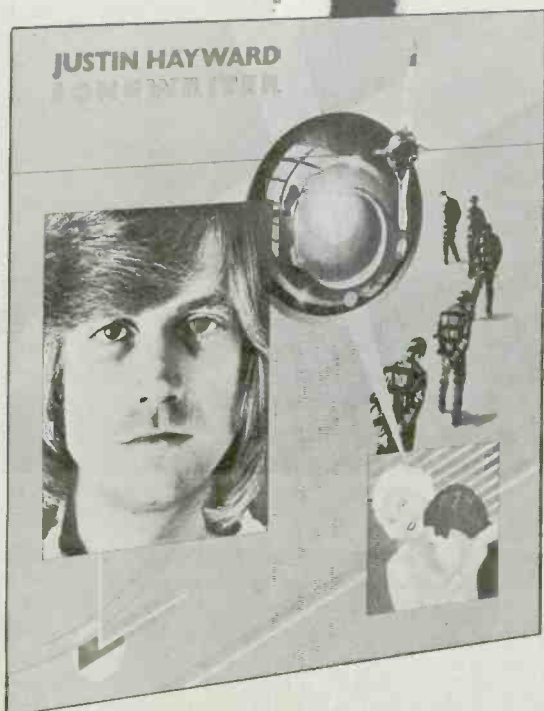
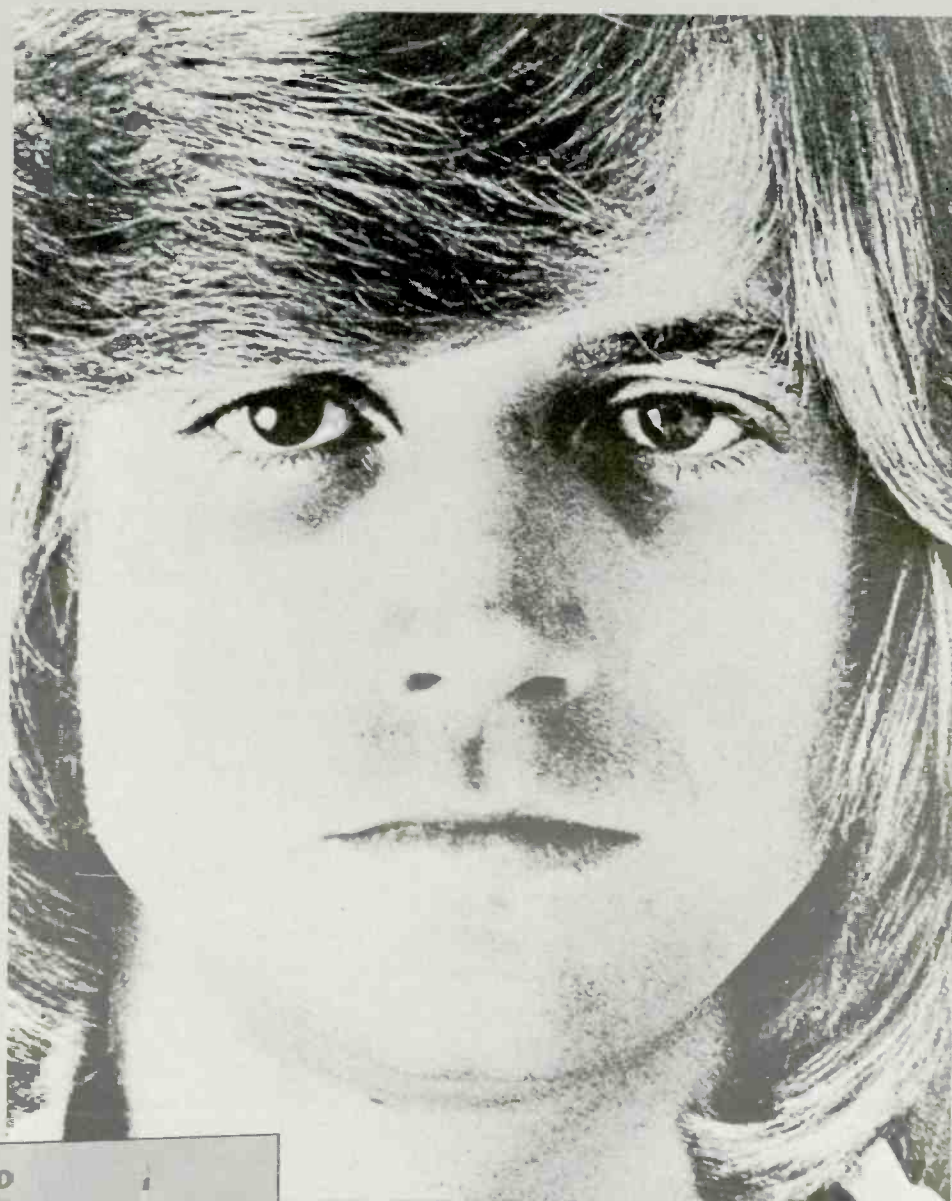
Pat Pipolo, vice president of promotion, Larry Cohen, vice president of merchandising and Joe Carbone, director of sales headed seminars with their teams of professionals.

The conference resulted in the establishment of priorities and goals for the company and definition of UA's new marketing philosophy. Country covers ranked high on the new priority list along with the further development of artists on independent labels distributed by UA. Though still in its format stages, the company's basic marketing philosophy involves customized campaign development for each artist and tight communication and follow-through on all levels.



The U.A. merchandising team (left photo, standing left to right): Howard Bernstein, Charlie Stewart, Larry Cohen, Tom Chamberlain, Dennis Armond, Dennis Osowski, (seated) Kathi Jamison and Stella White. The company's sales department, from left, is N. Wienstroer, Bob Wilder, Lynn Shults, Eileen Sanders, Jim McHugh, Bryan Blatt, Dave Skolnick, Ken Sawyer and Joe Carbone.

JUSTIN HAYWARD



DES 18073

Produced by Tony Clarke

His first solo album **"SONGWRITER".**

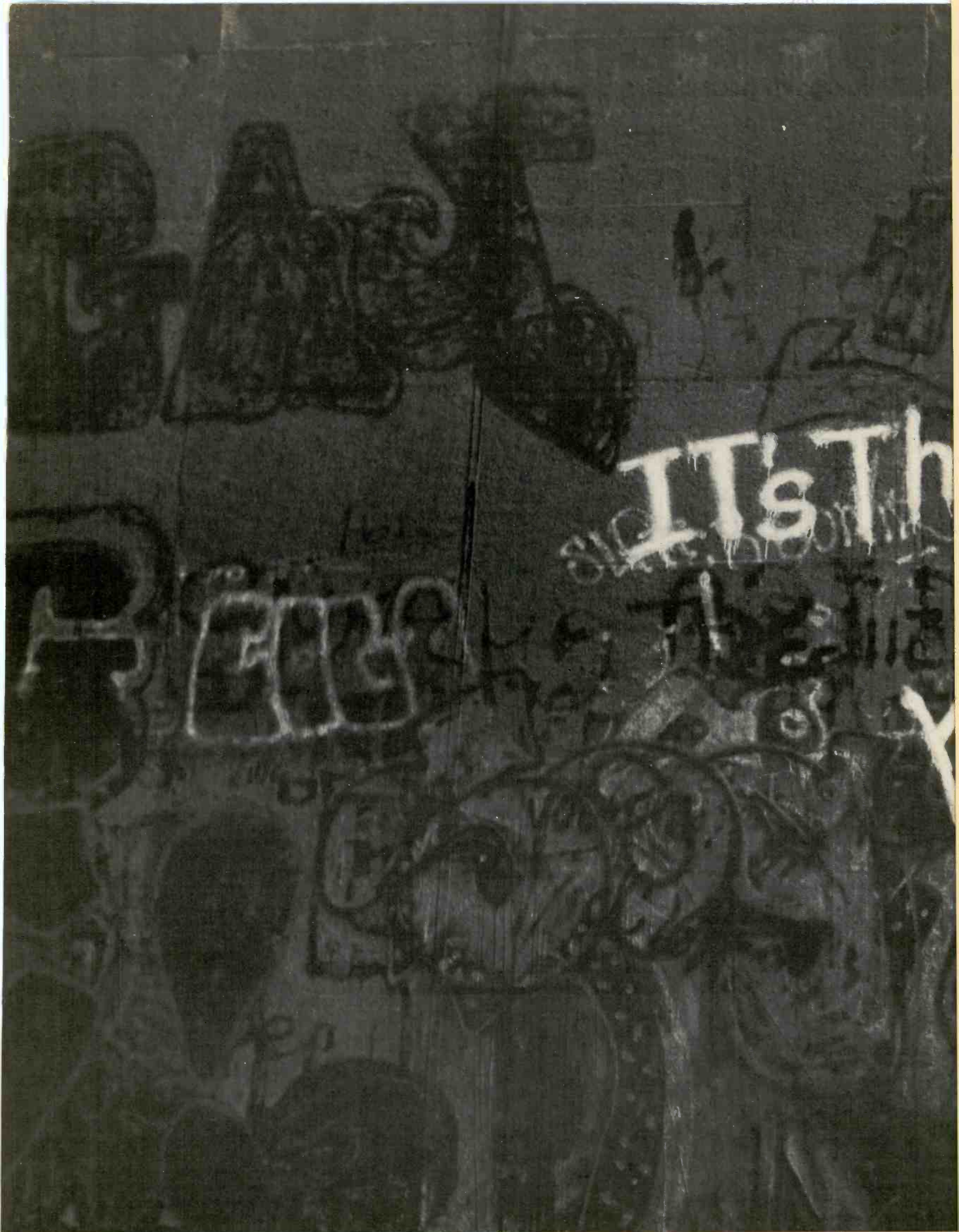
*"The album is a delight,
retaining all those finely
understated strengths which
gave the Moodies their hits."*

Ray Coleman, Melody Maker, 1/29/77

JUSTIN HAYWARD... the voice of the Moody Blues.



Jerry Weintraub, Management III



“The Pride.” The Isley Brothers’ new hit single
ZS 8-2262
It’s featured on their soon-to-be-released album

ride
what makes
strong!

for Your Guns." On T-Neck Records.

PZ 34432*

TNECK © 1977 CBS INC.
* Also available on tape.
Distributed by CBS Records.

1977 NARM Convention Agenda

FRIDAY, MARCH 4

9:00-5:00 p.m. — CONVENTION REGISTRATION California Lounge
 10:00 a.m. — RACK JOBBERS WORKSHOP Westwood Room
 Topic: "The Current Market Crisis"
 Chairman: George Souvall, president, Alta Distributing Co. & chairman,
 Rack Jobbers Advisory Committee
 Speaker: Dr. Alfred R. Oxenfeldt, professor of marketing,
 Columbia University
 12:00 noon — INDEPENDENT DISTRIBUTORS AND MANUFACTURERS LUNCHEON
 Brentwood Room
 Bel-Air Room
 Encino Room
 Meeting: "The Era Of The Professional" Pacific Palisades Room
 Chairman: Eugene Silverman, president, Music Trend & chairman,
 Independent Distributors Advisory Committee
 Panelists: Neil Bogart, president, Casablanca Records
 Terry Ellis, president, Chrysalis Records
 Arthur Mogull, president, United Artists Records
 Speaker: Ira Heilicher, VP, Pickwick Intl. — "Inventory Control"
 12:00 noon — YOUNG TURKS LUNCHEON MEETING Pacific Palisades Room
 Chairman: Joseph Cohen, associate director, corporate planning,
 American Broadcasting Company
 3:00 p.m. — RETAILERS WORKSHOP Westwood Room
 Topic: "The Current Market Crisis"
 Chairman: John Cohen, president, Disc Records & president,
 Retailers Advisory Committee
 Speaker: Dr. Alfred R. Oxenfeldt, professor of marketing,
 Columbia University
 7:00 p.m. — COCKTAIL RECEPTION
 Host: ABC Records

8:30 p.m. — BUFFET DINNER Los Angeles Ballroom
 Entertainment: Salsoul Orchestra Spectacular, courtesy Salsoul Records

SATURDAY, MARCH 5

Registration Desk will be open in the California Lounge 8:00 - 12:00 noon
 8:00 a.m. — BREAKFAST Beverly Hills Room
 9:00 a.m. — OPENING BUSINESS SESSION Los Angeles Room
 Chairman of the Day: John Cohen, president, Disc Records & chairman,
 1977 NARM Convention
 Welcome: Daniel Heilicher, senior VP, Pickwick Intl. & NARM chairman
 of the board
 Keynote Address: Walter Yetnikoff, president, CBS Records Group
 "A Century Of Sound"
 Featured Speaker: Dr. Pierre Rimmret, president, Rimmret Associates
 "A Different Drummer: New Economic Roles"
 Panel Moderator: Irwin Steinberg, president, Polygram Records Group
 Kenneth Glancy, president, RCA Records
 Jerry Moss, president, A&M Records
 Cy Leslie, chairman, Pickwick Intl.
 Jerold Rubinstein, president, ABC Records
 12:00 noon — CHAMPAGNE RECEPTION California Lounge
 12:30 p.m. — LUNCHEON-MEETING Los Angeles Room
 Host: Capitol Records
 Featured Speaker: Dr. Mortimer Feinberg
 "Corporate Bigamy"
 3:00 - 6:00 p.m. — EXHIBIT AREA VISITING California Drive
 Refreshments During All Visiting Hours Courtesy Surplus Record &
 Tape Distributors
 7:00 p.m. — COCKTAIL RECEPTION California Lounge
 Host: THE POLYGRAM CORPORATION and THE POLYGRAM RECORD GROUP
 8:30 p.m. — Entertainment: Columbia Records and Epic Records Artists —
 Janis Ian & Engelbert Humperdinck

SUNDAY, MARCH 6

Registration Desk will be open in the California Lounge 8:00 - 11:00 a.m.
 7:45 a.m. — BREAKFAST-MEETING Beverly Hills Room
 Featured Speaker: Elliot Minsker, editor, Knowledge Industry Publications
 Topic: "New Horizons In Video???"
 9:15 a.m. — GENERAL BUSINESS SESSION Santa Monica Room
 Segment I: "Black Is Beautiful . . . Bottom Line"

Chairman: Ed Wright, president, G.E.I. Communications
 Panel: Clarence Avant, president, Tabu Records
 Eugene J. Boykins, product manager, Carnation Co.
 Kenny Gamble, chairman, Philadelphia Intl. Records
 John Marmaduke, director, Western Merchandisers
 LeBaron Taylor, VP marketing & special products, CBS Records
 Jerry Wexler, consultant, Atlantic Records

Segment II: "Record Industry Advertising: This Is How It's Done —
 This Is How It Should Be Done"

Chairman: Barry Grieff, VP, advertising, merchandising & special
 projects, A&M Records

Panel: Don Dempsey, VP, marketing, Columbia Records
 Jerry Della Femina, president, Della Femina, Tarvisano & Partners
 George Hirsch, publisher & president, New York Times Magazine

12:15 p.m. — INSTALLATION & AWARDS LUNCHEON Los Angeles Room

Installation of NARM Officers & Directors
 Presentation of the Rack Jobber of the Year Award and the
 Retailer of the Year Award

Entertainment: Ronnie Milsap, Country Music Association Male Vocalist
 of the Year, RCA Records

3:00 - 6:00 p.m. — EXHIBIT AREA VISITING California Drive

8:00 p.m. — NARM SCHOLARSHIP FOUNDATION DINNER Los Angeles Ballroom

Presentation of annual NARM Scholarships
 Featured Speaker: Jacqueline Wexler, president, Hunter College
 Entertainment: Shirley Bassey — United Artists Records

MONDAY, MARCH 7

Registration desk will be open in the California Lounge 8:00 - 11:00 a.m.

7:45 a.m. — BREAKFAST MEETING Beverly Hills Room

Featured Speaker: Dr. Alfred R. Oxenfeldt, professor of marketing,
 Columbia University
 "The Record Industry: How A Marketing Expert
 Sees Its Future"

10:00 a.m. — SEMINAR SESSIONS

Session I. 10:00 a.m. - 11:30 a.m.

Session II. 11:35 a.m. - 1:05 p.m.

Each of the seminars listed below will be given twice,
 once in each time slot

"FUTURE RADIO—FUTURE SHOCK?"

Chairman: George Burns, president, Burns Media Consultants

Pacific Palisades Room

Panel: Lee Abrams, partner in Burkhart-Abrams

Harold Childs, VP, promotion, A&M Records

Ira Heilicher, VP, Pickwick Intl.

Steve Marshall, national programming consultants, CBS-FM Group

Stan Monteiro, VP, national promotion, Columbia Records

Kim Sullivan, VP & general manager, KHJ, Los Angeles

"THE MERCHANDISE MART: UNIQUE IDEAS THAT WORK"

Chairman: Sidney Davis, Music Retailer Magazine

Westwood Room

Presentation: James L. Lewis, Columbia University

Panel: Gary Arnold, Disc Records

David Crockett, Father's & Sun's

David DeFravio, Record Bar

Stephen Salsberg, Lieberman Enterprises

"AN INDUSTRY PRODUCT CODE — A FORESEEABLE REALITY"

Chairman: Henry Brief, executive director, RIAA

Casino Room

Speaker: Dr. Shelley Harrison, president, Symbol Technologies with

Harold Okinow, VP, Lieberman Enterprises;

William Robertson, director, management information

services, Capitol Records

"THE GRAMMYS: HOW TO MAKE THE MOST OF IT"

Chairman: Jay Cooper, president of NARAS

Brentwood Room

1:05 — EXHIBIT AREA LUNCHEON

California Drive

1:30 - 5:30 — EXHIBIT AREA VISITING

California Drive

7:00 — NARM AWARDS COCKTAIL RECEPTION

Los Angeles Ballroom

Host: Warner-Elektra-Atlantic Distributing Corp.

8:30 — NARM AWARDS BANQUET

Los Angeles Ballroom

Master of Ceremonies: Joe Smith, chairman, Elektra/Asylum

Presentation of annual NARM Awards

Entertainment: Tony Orlando & Dawn, Elektra Records

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MAINSTREAM - MALACO - MARLIN
MUSHROOM - NASHBORO - N.S.D.
OLD TOWN - PAULA - PRELUDE
RANWOOD - REPUBLIC - REQUEST - SAM
SHADYBROOK - SOUL CITY - SHOCK
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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **ODD COUPLE:** Gold Star Studios, operating theater for most of **Phil Spector's** most memorable sessions, still stands, and Spector himself is still the room's most celebrated client. But his current project there is clearly a far cry from **The Crystals** and **Darlene Love**.

Spector has reportedly handled production on six sides with **Leonard Cohen**, now shopping for a new U. S. label while continuing his association with CBS International abroad. The collaboration has already yielded some interesting sidelights, especially in terms of background vocalists: "Heart On," a song one interloper told us Cohen described as "six minutes of apocalypse," found **Bob Dylan**, **Allen Ginsberg** and **Ronee Blakely** providing what amounted to the Rolling Philles Review.

Apparently Cohen and Spector were first introduced awhile back by mutual friend **Marty Machat**. Early contenders for a new Cohen contract reportedly include **Clive Davis**, who was indeed chummy with the artist during Sunday's lavish Arista brunch.

WALL OF FISTS: As for Spector, he was making the rounds of L. A. clubs last week, including a stopover at The Whisky to investigate outre punk chic as demonstrated by the **Ramones** and **Blondie**. Our informant narrowly escaped bodily injury when the mixmeister was accosted by last week's COAST co-star, **Sex Pistols** manager **Malcolm McLaren**, who reportedly got rough—however briefly—with Spector.

Meanwhile, COAST this week awards its Golden Gloves Featherweight honors to attorney **Brian Rohan**, who also receives the Brunch Bringdown Citation. Special mention for referee-of-the-moment goes to **John Hartmann**.

RUMORS DENIED: There is no truth to the rumor that **Telly Savalas** and **Paul McCartney's** father-in-law have entered into a partnership for a photographic empire to be called Eastman Kojak . . . Official sources have dismissed reports that **Paul Anka's** answering service handles calls in his absence by noting "Anka's away . . ."

DOLPHIN PROJECT: Japanese and American members of the Dolphin Project Japan Concert Committee held a press conference last week to unveil plans for an environmental festival and concert to be held in Tokyo April 8, 9 and 10. Already expected among the performers: "The Rolling Coconut Review," featuring **John Sebastian**, **Fred Neil**, **Peter Childs**, **Harvey Brooks** and **Richard Bell**; **John David Souther**; **Jackson Browne** and **David Lindley**; **Eric Andersen**; **Jimmy Buffett**; **Country Joe McDonald**; **Odetta**; and the **Paul Winter Consort**, with others expected to join the roster.

ROADWORK: Return To Forever, recently realigned by **Chick Corea** as a nine-piece unit, will kick off a 43-date national tour on March 25, following sessions at Caribou for their next Columbia album . . . **Al Stewart** has been forced to cancel the last three weeks' dates on his current tour, due to physical exhaustion and an understandably shot voice. He's recovering in L. A. . . . West coast street dogs will have their first glimpse of **John Cale** onstage since the **Velvet Underground** played here during the Pleistocene when Cale brings his new band to the Starwood next Monday (9), sharing the bill with **Orange** . . . **REO Speedwagon** kicks off national tour later this month, with between 40 and 60 dates expected to focus on the band's first live album, due from Epic shortly. **Greg Philbin** has left the band, to be replaced by new bassist **Bruce Hall**.

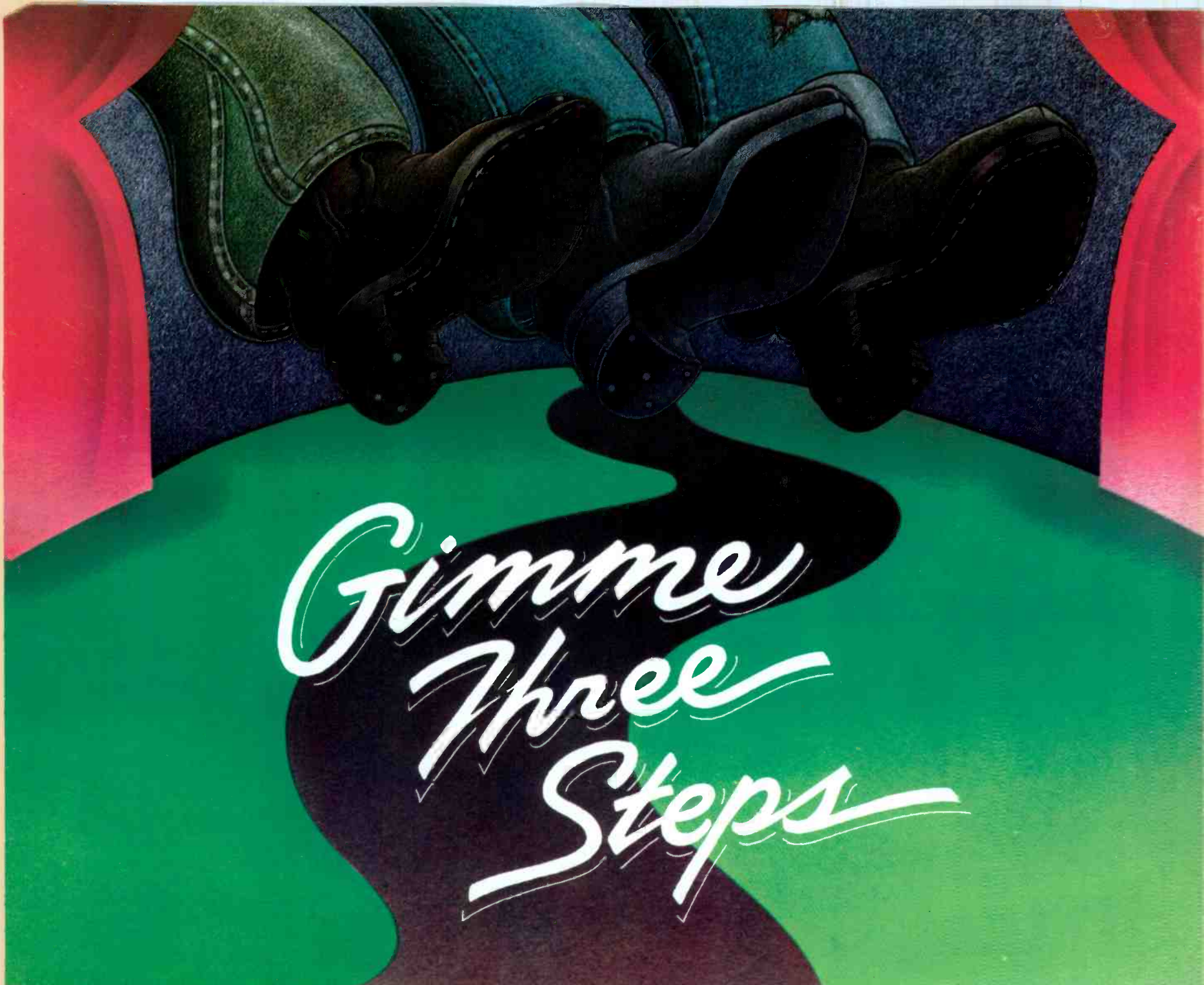
NOT FAMOUS YET: Nathan's came to the Strip last week, with Big Apple exiles and visiting sophisticates embracing shamelessly, reminiscing about poverty and comparing precipitation levels. Thus, the Whiskey seemed closer to Max's as homesteaders **Bob Merlis**, **Allen Rinde**, **R. Meltzer** and **Connie Geller**, along with honorary east coast urban type **Gene Sculatti**, joined forces with **Susan Blond**, **Joseph Fleury**, **Planets** manager **Barbara Bothwell**, **Ramones'** manager **Danny Fields** and **Lisa Robinson** to overturn reliable demographic expectations. And still, no egg creams.

Computer Music Unveils System IV

■ **PHILADELPHIA**—A new computer system designed expressly for distortion-free sound manipulation has been announced by Computer Music, Inc.

Called the System IV, the new system extends control of sound signals significantly beyond what is possible with conventional audio console equipment, according to the company.

The system, built around a Digital Equipment Corporation PDP-8/8 minicomputer, permits an audio engineer complete control of conventional functions such as echo, and in addition permits new functions such as Doppler shift and timbre alterations to be made by simple keyboard commands.



Gimme Three Steps

A new single from their platinum album "One More From The Road"

Lynyrd Skynyrd

Produced by Tom Dowd
Single: MCA-40647 Album: MCA2-6001

.MCA RECORDS

Hillage Happening



Steve Hillage (Atlantic), making his first American tour, had his New York debut at Madison Square Garden recently, opening for ELO. Following a well-received set, Hillage (second from left) met backstage with Jerry Greenberg, Atlantic Records president; Ahmet Ertegun, Atlantic chairman; and Jim Delehant, a&r director for the label.

THE FOLIO CHART

ARTIST	PUBLISHER	LIST PRICE
1 Stevie Wonder/Songs in the Key of Life	Columbia	\$ 7.95
2 Beatles/Complete	WB	\$12.95
3 Eagles/Greatest Hits	WB	\$ 6.95
4 Peter Frampton/Comes Alive	Almo	\$ 5.95
5 A Star Is Born/Soundtrack	WB	\$ 6.95
6 John Denver/Songbook	Cherry Lane	\$ 5.95
7 Barry Manilow/This One's For You	Columbia	\$ 5.95
8 Simon & Garfunkel/Greatest Hits	Big Bells	\$ 4.95
9 Kiss/Destroyer	Almo	\$ 5.95
10 Barry Manilow/Trying To Get the Feeling	Columbia	\$ 5.95
11 Bread/Greatest Hits	Columbia	\$ 5.95
12 John Denver/Spirit	Cherry Lane	\$ 5.95
13 Elton John/Greatest Hits	WB	\$ 5.95
14 Wings/Wings Over America	Big Three	\$ 6.95
15 Boston/Boston	Columbia	\$ 6.95
16 Jim Croce/Greatest Hits	Big Three	\$ 4.95
17 Queen/A Night at the Opera	Big Three	\$ 5.95
18 Beach Boys/Endless Summer	Almo	\$ 4.95
19 John Denver/An Evening With	Cherry Lane	\$ 6.95
20 America/History	WB	\$ 5.95

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

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Look or listen for Norm Winter

A 'Night' To Remember



Rod Stewart and Britt Ekland were joined for an informal platinum (times two for "A Night On The Town") and gold (for "Tonight's The Night") record presentation by Warner Bros. Board Chairman and President Mo Ostin (far right) and Evelyn Ostin (left) at Rod's home in Los Angeles. The Ostins dropped by just prior to Rod's departure for Australia on his continuing world tour.

Sweet City:

Musical Magic From Cleveland

By BARRY TAYLOR

NEW YORK—Very few labels can lay claim to having a number one song with their first record. Sweet City is one, having gone to the top and later getting a platinum certification for Wild Cherry's "Play That Funky Music." For a company that has only been in existence for slightly over a year, Sweet City, which operates under a split label deal with Epic, has already made its mark.

Advantages

Carl Maduri, who founded Sweet City and partners the label with Mike and Jules Belkin told Record World that he viewed his native Cleveland as a hotbed of musical activity and a gateway to the midwest, two reasons which prompted his decision to run the company from out of that market.

"Everybody thought that Cleveland was not a strong market," he said, "but there is a lot of tremendous talent in the midwest. There are also a lot of strong radio stations in Cleveland. WMMS-FM is one of the biggest in the country, but there are also good top 40 and r&b stations there as well. As far as promotion, you get cities like Cincinnati, Pittsburgh and New York which is just a one hour flight. You could really do a bang-up job promoting a record. In addition, you have access to a lot of bands in the mid-west."

Location

Despite the advantages Maduri foresaw, he ran into trouble convincing people that a Cleveland-based label could get off the ground. "I pursued a label deal for two years," he said. "It was a tremendous problem because of our location. Nobody thought that a label could kick off from that part of the country, but they probably said the same thing about Chicago and Philadelphia."

Maduri has been in the music business for approximately 20 years, having worked for companies like Warner Brothers, MCA, Mercury and Kapp. He returned to Cleveland from a promotion post on the west coast with the intention of scouting talent in the mid-west which would tie into Belkin Productions, one of the biggest concert firms in the area. One of the bands he found was Wild Cherry which was originally a rock group. Bob Parissi, the group's lead singer re-formed them into a funk band and touring with groups such as Santana, AWB and the Isley Brothers, the group's first single, "Play That Funky Music" took off.

"We wanted to run Sweet City on a semi-independent basis," Maduri explained. CBS and Epic distributes us, but we run the label as if it was an independent with our own national promotion director, sales manager and PR/artist relations man. We have a real strength in those areas with my national promo man working with Epic's national promo man and their merchandising man working with mine. We also have our own art department and we work with a couple of local recording studios so it's all pretty much self-contained."

Other acts signed to Sweet City include Blaze, a group from Cincinnati; a group called Q from Beaver Falls and songstresses Laura Greene and Samona Cooke. "We're going to try to keep the label down to four or five artists. I believe in putting a record out and working it to death. That's the only way you can give an artist a shot."

CBS Promotes Mankoff

NEW YORK—Gary Mankoff has been appointed to the position of director of marketing-finance and administration, CBS Records. The announcement was made by Jack Craigo, senior vice president and general manager, marketing, CBS Records.

In this newly created position, Mankoff has responsibility for analyzing marketing growth and profit opportunities, developing resource allocations and organizational structures required to achieve management objectives, and providing financial and procedural guidelines for short and long term operating decisions.

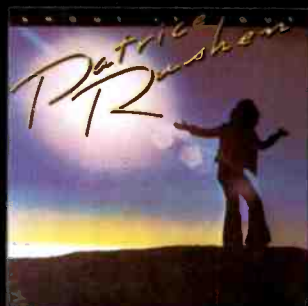
Mankoff was most recently director, marketing finance for CRU. He joined CBS in 1969 and has served as manager, profit improvement, and director, financial planning and analysis.

N.A.R.M.*

FOR

N.A.R.M.

*NEW ARTISTRY IN RECORDED MUSIC.



**PATRICE RUSHEN—
Shout It Out (P-10101)**
From the near-legendary young keyboardist comes **Shout It Out**—a spirited celebration of her abundant musical talents as composer, arranger, multi-keyboardist, and singer.

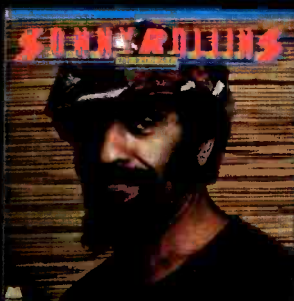


**BILL SUMMERS—
Feel the Heat (P-10102)**
An incredibly powerful debut from percussionist Bill Summers, the featured percussionist and concert-master on Quincy's *Roots* album. Produced by Skip Scarborough; notes by Quincy Jones.

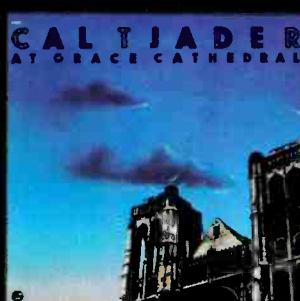


**RON CARTER—
Pastels (M-9073)**
The world-renowned bassist chose his own musical setting for his first Milestone LP, including a 16-piece string orchestra conducted by Don Sebesky. **Pastels** is an instant classic. Produced by Ron Carter.

**SONNY ROLLINS
The Way I Feel (M-9074)**
An exciting contemporary musical statement from tenor sax giant Sonny Rollins, **The Way I Feel** confirms anew, in 1977, that Rollins is the master. (With Patrice Rushen, Billy Cobham, Lee Ritenour, Bill Summers.) Produced by Orrin Keepnews.



CAL TJADER—At Grace Cathedral (F-9521)
A live benefit recording with plenty of emphasis on Cal's swinging, instantly recognizable vibe work. Dedicated to the memory of Vince Guaraldi, the LP includes a medley from **Black Orpheus**.



**HOODOO RHYTHM
DEVILS—Safe in Their Homes (F-9522)**
Hot rock from a much-loved San Francisco band, the Hoodoos are safe in their new home at Fantasy. Produced for World Records by Jack Leahy; simultaneous release of single "Safe-cracker."



**COUNTRY JOE McDONALD
—Goodbye Blues (F-9525)**
A typically delightful and varied offering from original rocker Country Joe McDonald, **Goodbye Blues** includes cameo appearances from Marty Balin, David Bromberg, and Malvina Reynolds, among others. Produced by Bill Belmont.



**PETE & SHEILA
ESCOVEDO—Solo Two (F-9524)**
Percussionist and former member of Santana and Azteca, Pete Escovedo and his daughter Sheila debut with **Solo Two**, a contemporary Latin LP encompassing both rock and funk. Produced by Billy Cobham.



**PLEASURE—
Joyous (F-9526)**
Firmly established soul/jazz band Pleasure does it again with **Joyous**, a tight, cooking LP, for your pleasure. Produced by Wayne Henderson for At-Home Productions.

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RADIO WORLD

CBS-Radar Study Confirms Growth of FM Audience

By MARC KIRKEBY

■ NEW YORK — FM's share of the total radio audience continues to grow steadily, according to a CBS Radio analysis of Radar ratings data for the spring and fall of last year. During the evening hours, FM is now close to parity with the AM band, the study shows, and on Sunday evenings has actually taken the lead. The results were announced by J. Robert Cole, vice president for the CBS owned FM stations.

The information puts in a national perspective similar conclusions reached by an Arbitron study last fall that showed radio audiences in the nation's largest markets slowly shifting their allegiance to FM, and in some cities making the FM band predominant with AM steadily declining.

The CBS Radar analysis puts FM's share of the nationwide

audience at 41.5 percent (total persons, average quarter-hours, Monday through Sunday, six a.m. to midnight). This marks an increase from the 39.6 percent level recorded in the fall '75-spring '76 Radar.

FM's share is strongest, and increasing most quickly, at night, from seven p.m. to midnight, the study shows. Almost half—49.6 percent—of the nighttime audience now tunes to FM stations, up from 46.7 percent in the previous survey. And on Sunday evenings, FM now reaches 53.7 percent of the audience. The radio audience is usually smaller on Sunday nights than on other evenings, and many stations, particularly those on the AM band, have traditionally used those hours for public affairs and other non-music broadcasting.

Cleveland Kawasaki Contest



Ryo Kawasaki's current RCA Records album, "Juice," and a drawing for a Kawasaki motor bike prize and an extensive radio campaign on WLYT were the ingredients of a promotion recently run at Peaches stores and Rick Case Kawasaki shops in Cleveland. Initiated by Hank Zaremski, RCA's Cleveland promotion manager, the enterprise successfully focused attention on and resulted in sales of Ryo's RCA lp debut. Shown here around the Kawasaki display at Peaches are (from left, standing): Ron Case, representing brother Rick; John London, Peaches store manager; RCA's Cleveland branch manager Dom Violini; Bill Becker, general manager, WLYT; and (kneeling) Zaremski and Jeff Keyes, program director of WLYT.

George Klein Indicted

(Continued from page 4)

7th to 2nd" in the period involved. Klein and Wamnick face a maximum penalty of five years for each of the four counts, a total of 20 years.

Klein had left the employ of WHBQ last September and has since then been working in a public relations capacity for a Memphis area amusement park. He could not be reached for comment at presstime.

Classified Advertisement

Pacifica Radio KPFK, Los Angeles, seeks General Manager. Challenging, creative position. Manager gives fiscal, administrative, programming leadership to talented hardworking staff and volunteers. Affirmative action important. Send resume and statement of interest by March 15, 1977, to LPS, PO Box 8639, Universal City, CA. 91608.

AM ACTION

(Compiled by the Record World research department)

■ Thelma Houston (Tamla). An exceptional week here, as several key pure pop markets take the plunge and go with the record. Among them are KTLK, KJR and WSAI, along with WHBQ and WMET. Still going strong in all other areas where on: 3-3 WRKO, 4-3 Z93, 13-6 WGCL, 10-7 WQAM, 10-8 Y100, 13-9 KSLQ, 29-23 KLIF, 22-18 WCOL, 24-21 KHJ, 8-7 KXOK, 18-11 WMPS, 7-4 WQXI, #13 WFIL and #13 WABC. The secondary base continues filling in with KJRB, WERC, KSLY, KEZY and WNDE (30). Some good moves on that level include 24-18 KAAV, 27-18 WKIX, 18-11 CK101, 27-22 KCBQ, 10-6 WPRO-FM, 19-13 WBSR, 19-13 WVBF and HB-13 WBBF.

Wings (Capitol). Garners KHJ, WRKO (29), Y100 and KJR this week on top of WSAI (29-24), WLAC and KSLQ (33-30) last week. Some other numbers are 30-24 WCOL, 28-19 WABC, 18-15 KTLK, 25-22 KLIF, 26-24 WMET, 20-18 WFIL, 28-23 WGCL and extra-25 KXOK, along with #17 WMPS and #23 WPGC.



Wings

David Soul (Private Stock). Continues to burn up the airwaves in all markets and is on its way to becoming a bona fide smash. 29-19 Z93, 39-30 KTLK, 15-11 WSAI, 22-17 WHBQ, 16-7 WCOL, 19-16 WRKO, 21-18 KJR, 23-15 WGCL, 23-20 KXOK, HB-24 WFIL, 27-21 WMPS, 20-15 WOKY, 16-14 KHJ and 29-26 WQXI. (Note: The LP has now shown a steady growth pattern and pops the top 100 this week at 92 with a bullet.)

William Bell (Mercury). This top 10 r&b record explodes nationally this week, gaining support from WHBQ, KSLQ, KLIF, WMPS, WDRQ, WERC, WABB and WFLI. Halfchart jumps reported in Detroit (25-16 CKLW), Atlanta (26-18 Z93 and 26-18 WQXI), and #1 WORD for the fourth week! 29-22 KILT, 31-25 WRFC, 29-21 WGLF, 27-24 WJDX, HB-33 WBSR, HB-25 98Q, HB-28 WBBQ and HB-28 WAIR, plus more. (Note: This week's Powerhouse Pick.)



David Soul

Natalie Cole (Capitol). #1 r&b for the second week in a row and making sweeping attempts in that direction on a top 40 level with incredible success. 13-9 CKLW, 18-14 KSLQ, 29-25 WPGC, 18-14 WGCL, HB-26 WSAR, HB-21 WKIX and HB-27 WCUE. New on KXOK, WCAO, WCOL, WBSR and WGSV.

John Travolta (Midland International). Enjoying a very positive response in its second week on the street. New airplay on WMPS, WPGC, WSAI, WCAO, WGLF, 10Q and WJON as well as others. It jumps 29-24 WOKY, 30-27 WGCL, 39-25 WCOL, HB-26 KJRB, 27-21 KCPX, HB-29 WGUY, HB-32 WKIX and HB-39 WCUE. Much programmer enthusiasm.

CROSSOVER

The Wilton Place Street Band (Island). An r&b disc of some magnitude, the pop action is starting to roll in now with adds on WOKY, KSLQ and WDRQ. Originally started pop on KCBQ (HB-29), WCAO (HB-30), KSLY 26-22) and B100 (30-25).

NEW ACTION

The Eagles (Asylum) "Hotel California." Title cut (Continued on page 108)

Warners Goes To The Grammys.

Record of the Year

"THIS MASQUERADE," George Benson
Tommy LiPuma, Producer

Best Engineered Recording [Non-Classical]

BREEZIN', George Benson
Al Schmitt, Engineer

Best Pop Instrumental Performance

BREEZIN', George Benson

Best Country Vocal Performance, Female

ELITE HOTEL, Emmylou Harris

Best Comedy Recording [Spoken Word or Musical]

BICENTENNIAL NIGGER, Richard Pryor



Mike Berniker On the Function & Future of A&R

By PAT BAIRD

■ Mike Berniker, division vice president, popular artists and repertoire, joined RCA Records in 1974 after nearly 15 years as an independent and staff record producer. During his eight years at Columbia Records, Berniker was responsible for recordings by Barbra Streisand, Steve Lawrence, Eydie Gorme, Jerry Vale and Skitch Henderson, among others. He received three Grammy Awards in the early '60s for records he produced with Streisand and Gorme and later instituted the first jazz series on Epic Records, involving recordings by Coleman Hawkins, Ben Webster and others. Prior to joining RCA he headed his own independent production company. In the following Dialogue, Berniker discusses the function and future of the RCA a&r department.



Mike Berniker

Record World: You have a very strong background in MOR and jazz and yet most of your signings here have been rock artists.

Mike Berniker: It's a change in the demands of the job. When I came in I was hired as executive producer. As time developed, this job became a managerial one in which the responsibilities that I had involved the commercial welfare of the company. My job now encompasses the entire spectrum of contemporary music. I had to sign that which I thought would sell. My change in approach, if you will, was dictated by the commercial demands of the company. I chose to make that change.

RW: What exactly are you listening to for potential signings?

Berniker: I'm listening to competitive records, first of all. I'm also going to clubs to catch new artists. That's where I'm getting my ideas. I also have young people on the staff whose advice I take. Once you've made a commitment and take care of business as far as the company is concerned, doing the commercial things best for it, there's no middle ground. You have to do everything you can to learn as quickly as you can. By learn I mean what is commercial in my competitor's record, what is commercial in a new act that is related to an ethereal trend that may be developing, etc. That's what I've been devoting my life to.

RW: Do you still produce?

Berniker: Very, very rarely. It's become a standing joke here. I don't have time to, really. If I'm to devote myself to making us viable as a commercial record company, I have to spend my time studying and learning. It really is a learning process. I also have to spend a lot of time with the acts that we have signed and believe in, helping them shape themselves technically and musically in the process. Here is where my background becomes a valuable aid. If I didn't have that—whatever it was, whether it was middle of the road or jazz background—I probably wouldn't be able to apply the musical values I use in helping to shape the careers or recordings as they go. I think that gives me an advantage as an a&r director over my competitors. I think the fact that I am a musician sort of person—not sort of, I am a musician—and the fact that I've made so many records, and I know the process so well, only helps the artist that we sign. That's a big plus I think.

RW: How specifically do you help?

Berniker: For instance, someone will have had an edit, let's say for a singer, and added something which they think enhances their recordings. Without interfering in their creative autonomy, which is very important for any producer or artist, sometimes a guy with my kind of background, who is not talking off the top of his head but with practical musical experience, can objectively help them make a decision as to whether it's too much or too little, or whatever.

RW: It seems more record companies are going back to the idea of having a&r people who are also record producers.

Berniker: Well, I think the record business itself wants to have

more control over its destiny. Despite claims to the contrary, I think that the more creative input—for want of a better phrase—the a&r department provides its company with, the more likely they are to have a better control over its investment. To just be a recipient of goods, simply to be a receptacle or just accept the results of a deal, is not enough for a record company. A record company must have a greater say in what it releases. If I can't justify the music I'm trying to sell to my own company, they certainly can't sell it well. I find that the mix of backgrounds of a&r directors in the business varies very widely. Many come out of promotion, many come out of sales. I think, I'm not sure, I think I'm one of the few who is directly out of the studio. When I first joined the company, many people said, "with the market being what it is, what does Berniker know about rock," and so forth. If you inherit a responsibility and if you are intelligent at all about what you're doing, you better learn quickly.

I'm a quick study and I hope I've learned enough to date to bring us further than we were last year. I think I've learned a little bit more every month. The things you learn are to trust your gut and to not rely too much on prevailing winds. There's a mix you have to make out of an emerging trend—in other words sometimes when you catch a trend, when you've noticed it's arrived—it's already well over. In a lot of cases there's something in the ether that shows you an emergence of a certain kind. You have to say after having heard nine examples of that, that that isn't enough to fill the ether. You have to get the one that will rise above it and bring it to fruition. I think we've done it of late. So you have to smell a trend and then make sure that you have the artist who is strong enough to make that trend an actuality. Of course, in my opinion, artists make their own markets. If you do the right job in promoting that market.

I think there's a prehistoric rock and roll revival. I use the word prehistoric in the literal sense of the term. I see a constant renaissance of a certain kind of rock and roll.

RW: Do you feel there is a trend in the ether at this point?

Berniker: I certainly do. I think there's a prehistoric rock and roll revival. I use the word prehistoric in the literal sense of the term. I see a constant renaissance of a certain kind of rock and roll. Not rock—rock and roll—I'm being much more specific. We have a punk rock band to the third power. If there's something known as punk rock I think the best thing to do is to go get the very best one I can find. It's not enough to just say there is such a thing, I'll have one of those. You have to say, there isn't such a thing, it looks like there might be, and I will then try and sum it all up with this group. Which is what we've done with Flame, who we feel sums up that ethereal, to be specific, that trend in the ether that hasn't quite exploded.

RW: When somebody sends you a tape, regardless of what kind of music it is, what is it that you are listening for?

Berniker: Well, the song. I'm a song man. The first thing that I'm looking for is the song. The second thing I'm looking for is the singer. The third thing I'm looking for is whether or not even in its rudimentary form it has been shaped in some way where it's translatable for a producer to make of it. I would put it in that kind or order. The days of the old demo are pretty well over. The business has become so sophisticated that what we receive as "demos" are in such a form that it is quite easy for a guy with my background practically to decipher. The songs are usually arranged almost to a fine point. The singers are rehearsed. It's almost ready, but not quite. It makes my job a little tougher in terms of discretion. After all, if the professional demo making has reached the state of the art that it has, it makes the judgment factor that much harder. So you have to be that much more musical in the thinking process and that much more discriminating.

(Continued on page 96)



RICK WAKEMAN WHITE ROCK

“White Rock” is the original soundtrack album to the film of the Innsbruck Winter Games.

Courage, endurance, aggression, speed, and artistry are the elements of Innsbruck. And the musical ingredients Rick Wakeman has created to capture them.

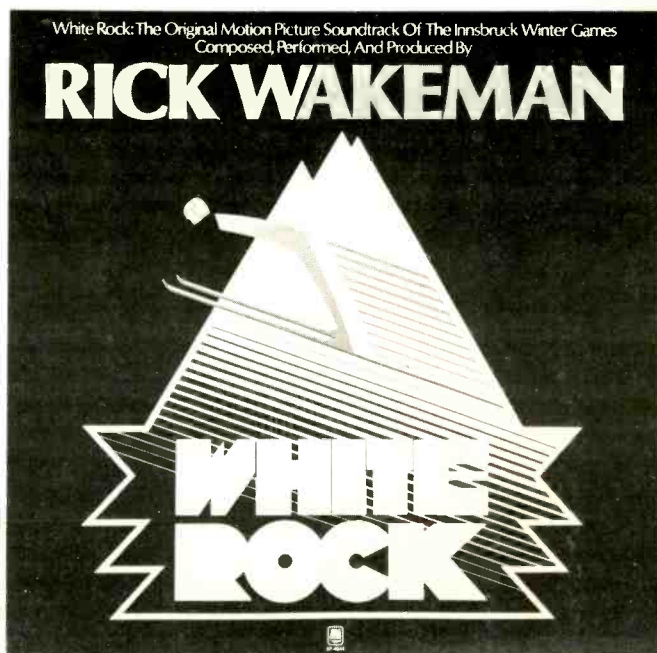
With the aid of synthesizers, grand pianos, mellotrons, clavinetts, pipe organs, and electric pianos, Rick Wakeman has written and performed new music for “White Rock” that recaptures the purity and excitement of such classics as his “The Six Wives of Henry VIII” and “Journey To The Centre Of The Earth.”

All of which makes “White Rock” a unique moment in the sport of music. And a truly chilling experience.

The Original Motion Picture Soundtrack Of The Innsbruck Winter Games

ON A&M RECORDS & TAPES SP-4614

Composed, performed and produced by Rick Wakeman



See “White Rock”: a sight and sound spectacle featuring the music of Rick Wakeman. Recorded in 4-track stereo sound and filmed in Panavision. Coming soon to a theatre near you. A Tony Maylam film.

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ WE'RE NOT MUCH ON TREND-SPOTTING: But Flashmakers fashion consultant **Slash** says, "That's okay, you're not too much on trend-setting, either."

That being the case, we have noticed a proliferation of the Multiple Producer Syndrome on some recent albums—mostly by black artists. The CBS and Warner families are leading the way, with **Teddy Pendergrass'** new Phila. Intl. album boasting six names—**Kenneth Gamble, Leon Huff, John Whitehead, Gene McFadden, Victor Carstarphen** and **Sherman Marshall**—and the current **Mystique** (Curtom) lp, which deserves some kind of award, no doubt, for the eight producers it lists: **Curtis Mayfield, Jerry Butler, Lowrell Simon, Rich Tufo, Bunny Sigler, Rodney Massey, Gene McDaniels** and **Keith Echols** (let it never be said we don't get people's names into this column. **Valerie Carter** tried—**George Massenburg** is listed as producer, but **Lowell George** and **Maurice White** co-produced one cut each. And **Buddah**, which has used this approach several times in the past, promises that the next **Gladys Knight** lp will be in the running. NARAS could go broke if two or three of these albums should win producer Grammys in any given year.

ALL THESE ACCENTS. WE ALMOST ENLISTED IAN DOVE AS AN INTERPRETER: **Justin Hayward** may be called "the voice of the **Moody Blues**," but despite his press releases, his first solo project, "Songwriter," should surprise many of the group's aficionados. In addition to some of the lushly arranged numbers that typified the sound of the Moody Blues throughout the early '70s, there are quite a few surprises—like the perky "Tightrope" and the standout, a song called "Country Girl," which with the assistance of songstress **AJ Weber** could be mistaken for an **ABBA** song. Hayward, who played guitar, piano, drums, keyboards, percussion, brass, synthesizer and horns on the lp, described "Songwriter" as "more definite and entertaining" and nixed rumors of a Moody Blues reunion in the near future when he visited N.Y., N.Y. last week. Hayward will be touring in the spring.

(Continued on page 41)

Justin Time



Justin Hayward has just released his first solo lp, "Songwriter" on Deram Records (distributed by London). Justin was in New York last week for a promotional visit and was the guest of honor at a dinner given to launch the album in the Plaza Hotel. Pictured in Trader Vics are, from left: Harry Aposterleris, president-Alpha Distributing Corporation, New York; London Records vice president of a&r, Walt Maguire; Justin Hayward and Don Wardell, creative services director of London Records, Inc.

Douglas and Harmony Announce Merger

■ NEW YORK—Alan Douglas, president of Douglas Records, and Stuart Shapiro, president of International Harmony Films, have announced the merger of the two companies and the formation of a multi-media complex now called Douglas/Harmony.

Douglas Records is distributed by Casablanca Records in the United States. The first lp released under the arrangement is by the Charlie Rouse Band, entitled "Cinnamon Flower." Forthcoming soon is an lp set of avant garde N.Y. loft jazz called the "wildflower series," a new Last Poets album, a new Bernard Purdie and others.

In films, Douglas/Harmony has recently become involved in the ownership and production of "Bahia," a Brazilian film directed by Marcel Camous.

In addition to Douglas and Shapiro, Douglas/Harmony has hired Charles Lourie to coordinate all record activities.

Diamond Screening



February has been a month of multi-media releases for Columbia Records' Neil Diamond. The airing last Monday (21) of his first television special, an hour-long segment of his SRO concerts in Los Angeles' Greek Theatre last year, was coordinated with the release of his new album, "Love At The Greek." Columbia Records held several press screenings of the Diamond TV special prior to its airing. Neil is shown here with Walter Yetnikoff, president, CBS Records Group at the Los Angeles screening.

Arista/Careers Music Signs Michael Masser

■ NEW YORK—Composer and producer Michael Masser has been signed to Arista/Careers Music publishing, it was announced by company president Clive Davis.

Masser, who will be working closely with Arista's music publishing vice president and general manager Billy Meshel, is the first major composer signed to the company.

Michael Masser has been most noted for his work with Diana Ross. Beginning with his composition "Touch Me In The Morning" for Ms. Ross, Masser has written and produced several of the singer's greatest successes.

Solters Taps Pepe

■ NEW YORK—Barbara Pepe has been named to head up the east coast music division of Solters and Roskin, Inc.

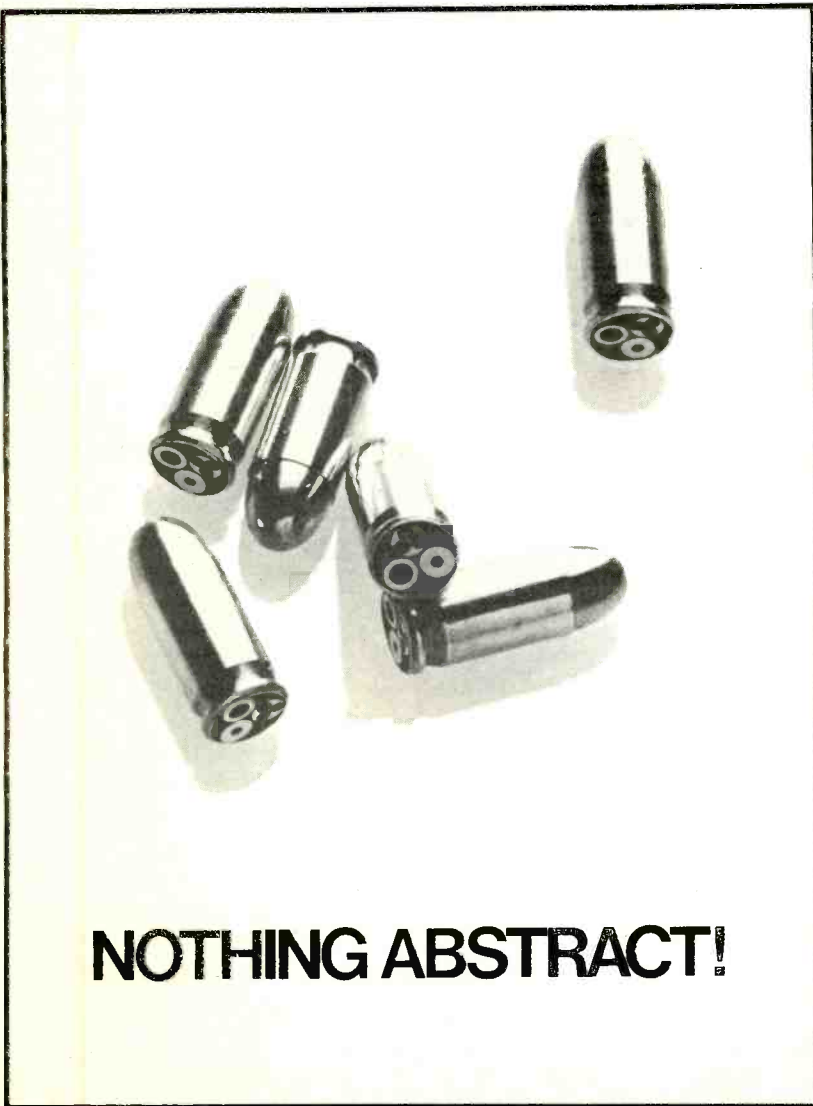
Ms. Pepe has been London Records' publicity director since July, 1975. Prior to that, she was editorial coordinator for the Famous Music Corporation and a publicist for Atlantic Records.

ABC Relocates E. Coast Offices

■ NEW YORK—ABC Records east coast operations has been relocated to offices at 1414 Avenue of the Americas, New York 10019.

Located there are Mark Meyerson, vice president and head of eastern operations; the eastern press office, headed by Marylou Capes; Barbara Harris, east coast director of artist relations; and Earlean Fisher, regional r&b promotion director. Mickey Wallach, who does pop promotion and operates out of the ABC Records branch in Woodside, also has an office in the new location.

The main switchboard number is (212) 593-9350.



NOTHING ABSTRACT!

SLAVE

SD 9914



Cotillion announces the release of a sensational new band. Slave. A spectacular 9-piece band, with a debut album as powerful and full of energy as their notoriously astonishing multi-media stage show.

So, let Cotillion's latest discovery be yours. Slave is released and there's no holding back.

On Cotillion Records and Tapes.



Produced by Jeff Dixon
for Jefke Productions Ltd.

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Lundvall, Rubinstein, Simon Upbeat at New School Class

By DAVID McGEE

■ NEW YORK—Three top executives from three major record companies visited Ron Zalkind's New School class on the music industry Tuesday (22) and told students that the industry's future is bright, its rewards many, and its career opportunities abundant. During the 90-minute-plus session, Bruce Lundvall (president, CBS Records), Lou Simon (executive VP and general manager, Polydor Inc.) and Jerry Rubinstein (chairman of the board, ABC Records) also answered student's questions concerning artist managers, promotion, returns, control of "suggestive" lyrics, the future of retailers, and other topics.

Wide Range of Talent

In their opening remarks, the three executives agreed that effective marketing and developing of product for the growing adult market is crucial to the industry's continued success. Simon told the class that finding creative talent, rather than watching trends, is Polydor Inc.'s primary concern. He noted, as did Lundvall, that talent is, and will continue, coming from a wider range of the population—from 16-year-olds to 30-, 40- and 50-year-olds; a concurrent trend

finds product by artists of different musical persuasion achieving large sales volumes.

"Traditional classifications of music are disappearing," stated Rubinstein. "The lines of distinction are eroding. Different buying patterns are present. We must be aware that when we sign artists we don't have to categorize them or their music."

Careers

On the subject of a career in the music business, Simon urged the class members to "start at any level and keep plugging. They key is to make yourself known." Lundvall, pointing out that the music business is hard to get into "because it is kind of a small business in terms of manpower," said it is wise to take any job in order to get a foot in the door. But, he added, "People do move along very quickly in this industry." Rubinstein seconded Lundvall's statement: "There's an opportunity to grow and grow fast, but you have to be willing to work. Opportunity in the music business is as great or greater than in any other business I know of."

Fielding a question regarding the effect of cutthroat retailers—"Who's going to be around to sell your records if the erosion

of the price structure, particularly by Jimmy's Music World, continues?" — Lundvall stated, "The future of the retailer is secure in every market. There is some question about the expansion of the rack jobbing business. Marketing and merchandising is the key — good, strong, creative merchandising to attract customers. There's not a great deal manufacturers can do about prices."

"The industry will not be put out of business by sharpshooter prices," Simon interjected. "Some things just take care of themselves. My advice is to take a deep breath and hold on."

All three executives agreed that good artist management, or rather finding such, is a perennial problem. Rubinstein told the class that the best managers, after they have acquired a stable of successful artists, are often unwilling to take a risk on a new artist, thus placing much of the burden of career development on the record company. "We'll have to help build the managers of tomorrow," he said. "We have no choice. There aren't enough good ones around now."

"There aren't more than 10 top-flight managers around," replied Lundvall.

Then, in the evening's dramatic moment, Rubinstein stated forcefully, "There is no question that good music standing by itself is no longer a reason for signing an artist."

Asked if record companies will respond to Rev. Jesse Jackson's call for closer scrutiny of "suggestive" song lyrics (see *Record World*, Feb. 26), Rubinstein answered for all in saying, "We have to be careful with precensoring of product; we have to be careful in telling people how to express their art. It's a tough

line to draw to say there's a moral issue here and we're overstepping our bounds."

Rubinstein, Simon and Lundvall took issue with a student whose question implied that record companies sometimes sign artists and then fail to promote them. "If every artist were advertised," said Simon, "we'd be out of money. You're talking about a heavy outlay of cash."

"We have to look at our commitment to the artist, look at the potential of the artist, look at his track record, and listen to the product," explained Rubinstein. "Sometimes we're disappointed with the product, so we'll give the artist the opportunity to buy it back, to take it to another label or to put it out without a campaign."

"We know the demographics of our major artists," added Lundvall. "We know where to advertise. With new artists you have to sell the company, you have to sell the trades, and you have to sell consumers. It's a long process. But I don't know of a single album release that hasn't had a marketing plan behind it."

Do record companies ever consider the philosophical or sociological implications of their records, or is their job strictly accounting and marketing? Lundvall answered that any "creative" record company makes a conscious effort to be aware of its artists' messages. He added, however, that there are probably more entertainers than there are artists in the business.

"We have a responsibility to sell records," said Rubinstein, stressing the bottom line. "We'd be kidding ourselves to say our responsibility is to know where these records end up or what their effect is."

New School Chart Discussion



As part of a course offered at The New School on the workings of the music industry, RW publisher Bob Austin recently took part in a panel discussion on "What Do Charts Really Mean To The Industry?" Joining Austin were Ben Karol of King Karol Stores and Marty Ostrow, executive vice president of Cashbox. The discussion centered on the use of the charts as another tool for the creation of additional sales and airplay. Karol commented that, although his knowledge of consumer demands comes directly from the public, the charts are an important aid to the industry. Pictured here are, from left: Ben Karol, Bob Austin and Ron Zalkind of the New School, moderator of the panel.



NOTHING HYPOTHETICAL!



Boston and New York are
just now finding out
something Minnesota and
Nova Scotia have known
for a long time.

Jonathan Edwards.

New York and Boston are just two of the areas getting excited about Jonathan Edwards' new *Sailboat* album. Across the country, radio is taking a big liking to the Minnesota-born, Nova Scotian "Sunshine" boy's best album yet.

Songs by Jesse Winchester, Curtis Mayfield and Jonathan Edwards.
Guest appearances by Emmylou Harris and band.

And the incomparable Jonathan Edwards voice gliding smoothly through a sterling Brian Ahern production.

Jonathan Edwards/Sailboat

Featuring "Blow On Chilly Wind" and "Girl from the Canyon"
Produced by Brian Ahern for Happy Sack Productions
on Warner Bros. records & tapes. BS 3020



A&M Restructures E. Coast Pub. Dept.

■ NEW YORK — Gil Friesen, senior vice president of A&M Records, has announced a restructuring of the company's east coast publicity operation.

Mike Ledgerwood, who has worked as publicity director for A&M's London office for almost four years, has moved to New York City and becomes east coast publicity director for A&M. Ledgerwood has wide media experience, having worked in music trade press, provincial newspapers and on BBC radio in England. In his new position, Ledgerwood will have an overall responsibility for A&M's press and public relations on the east coast, working closely with A&M's promotion, sales and creative services departments.

Janis Cercone has been promoted to the position of publicity director for A&M New York. Ms. Cercone will have special responsibility for press and television emanating from the city.

Debbie Hawkins will act as publicity administrator, in charge of day-to-day operation and functioning of the office.

The restructuring of the publicity office is part of the overall expansion of A&M in the east.

Davis Hosts Post-Grammy Bash



A post-Grammy Award party was hosted by Clive Davis in Hollywood the day after the on-camera ceremonies and attracted guests such as Paul Simon, Linda Ronstadt, Peter Asher, Brian Wilson, Barry Manilow, Ray Davies, Jann Wenner and George Benson, among others. Seen here at the picture on the left are Arista's Roger Birnbaum, Davis and Bob Feiden. In the center photo are Ray Davies, Tony Gibbons and Paul Simon. On the right are movie agent Sue Mengers and David Geffen.

Michael Jackson: Changing, Growing with the Era

By MARC KIRKBY

■ NEW YORK — In talking with Michael Jackson, one gets the sense of a wisdom beyond his years that would be unlikely for an 18-year-old were it not for the fact that he has behind him seven years as the focus of one of the most popular groups of this decade, the Jackson Five.

Now, as the Jacksons, the group (having lost brother Jermaine to a solo career) has begun a new association with Epic Records, that has produced one album, "The Jacksons," and yet another single hit to add to its collection, "Enjoy Yourself."

The group's sound "is a more mellow sound, it has something in it for everybody," Michael

Jackson told *Record World* recently. "Our fans get older, we get older—we can't do what we did five years ago. You've got to change with the era. Look at the Bee Gees—from 'How Can You Mend A Broken Heart' to 'You Should Be Dancing.'"

Jackson said his tastes extend to almost every kind of music, but "I like ballad type songs best. It shows the talent of a singer — with a ballad there's nothing for you to hide behind." The group's sound has begun to show a more mellow side through their association with Kenneth Gamble and Leon Huff, who produced "The Jacksons," and who Jackson called "really good, really smart." The Jacksons will return to Sigma Sound in Philadelphia next month to work with Gamble and Huff a second time.

Having seen or worked with almost every major talent in popular music, Michael Jackson said his favorites are "legends, people who've contributed a lot to music. These are the people who don't always get the credit for what they've done — Chuck Berry, James Brown, Jackie Wilson." He cited Stevie Wonder, Bread and Marvin Gaye as major influences on the group.

Jackson said that, although he and his brothers have changed over the years, their audiences

seem remarkably the same. "We still get the same excitement. They're still mainly 16 or 17, but you see people from 50 on down."

The group seems well on its way to duplicating its recorded success on television, where the Jacksons established themselves last summer with a "summer replacement" series that achieved fine ratings against entrenched competition.

Michael Jackson also has acting aspirations, he revealed. A schedule commitment kept him from taking part in "Roots," but another made-for-TV movie is in the works, he said. The Jacksons will also continue their fast-paced touring schedule, with visits to Africa, the Philippines and 15 American cities planned after the next album is completed.

Has the seven-year success story that began with appearances in and around the group's Gary, Indiana home, continued through the J5's Ed Sullivan Show debut, and has culminated in record sales totalling over 60 million units, kept the brothers from just being teenagers?

"We get a chance to do certain things that kids do," Michael Jackson said, and listed his goals as "producing myself, the group and other people, to go into acting, and to keep learning."



Michael Jackson of Epic Records' The Jacksons was in New York recently and made a special trip up to the Record World offices to say hello to Dede Dabney and RW VP and managing editor Mike Sigman. The Jacksons' current single, their debut on Epic, "Enjoy Yourself," has just been certified gold by the RIAA and is currently enjoying top 10 status as is their album, "The Jacksons." Shown from left are: Steve Manning, CBS Records publicist; Dede Dabney; Mike Sigman; Michael Jackson; and Susan Blond, director, press and public information, Epic Records and the Associated Labels.



NOTHING EMOTIONAL!



**OUR
CHARTS ARE
QUANTITATIVE!**

NOT ABSTRACT, HYPOTHETICAL OR EMOTIONAL...

**OUR
BULLETS
MEAN BUSINESS!**

You are reading the one and only industry trade paper with charts that are compiled by people that count. We count units, we don't count on emotion. Our charts reflect business and generate business.

When you're dealing in sales, profits and building careers you can't afford to rely on guesswork projections that result in returns. You can count on us, the quantitative people, with the charts and bullets that really mean business... accurate, reliable and merchandisable.

RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS



FRANNIE GOLDE—Atlantic 3386

I'M HYPNOTIZED (prod. by DeLugg & Callelo)
(writers: Golde-Burns-Mayoff) (Braitree/Golde's
Gold, BMI) (2:42)

One of the best white disco records we've heard in some time, the arrangement brims with dancing strings and percolating percussion under a great vocal.

BOOTSY'S RUBBER BAND—Warner Bros. 8328

THE PINOCCHIO THEORY (prod. by G. Clinton & W. Collins) (writers: same as prod.)
(Rubber Band, BMI) (4:02)

The elastic sound of the Rubber Band stretches over the four minutes of this tune. Bootsy continues to roll with a spirit that mixes Zappa with a disco strut.

ALAN O'DAY—Pacific 001 (Atlantic)

UNDERCOVER ANGEL (prod. by Steve Barri & Michael Omartian) (writer: O'Day)
(WB, ASCAP) (3:24)

The first single for the label (what better distributor?) is strictly in the pop vein. The Barri-Omartian production team has scored another winner.

BILLY SWAN—Columbia 3 10486

SWEPT AWAY (prod. by Billy Swan) (writers: Linde & Swan) (Combine, BMI) (3:20)

There's less of a rock and roll feel to this mid-tempo balled than Swan's last few outings. Crossover action could come from out of a pop, MOR or country base.

MARK ASHTON—20th Century 2329

TALKIN' ABOUT IT (prod. by Christopher Bond)
(writer: Mark Ashton) (Trident/Feldman, ASCAP)
(2:41)

A former member of the group, Rare Bird, Ashton has headed on a funky course with his first solo effort. Strings and horns lend a soulful feel to the song.

KEITH BARROW—Columbia 3 10494

MR. MAGIC MAN (prod. by Bobby Eli) (writers: Eli & Fisher) (Friday's Child/Erya, BMI) (3:32)

Pop or r&b stations should delight to this breezy number sparked by the deft production touch of Bobby Eli. He's pulling another winner out of his hat here.

JOHNNY MATHIS—Columbia 3 10496

LOVING YOU-LOSING YOU (prod. by Thom Bell)
(writers: L. Bell & T. Bell) (Mighty Three, BMI)
(3:46)

A perennial favorite, Mathis should make an intimate connection with his many fans through this ballad. The Thom Bell collaboration adds an eloquent touch.

FONTELLA BASS—Epic 8 50341

SOON AS I TOUCHED HIM (prod. by Michael Zager)
(writers: Helms & Hirsch) (Screen Gems-EMI, BMI;
Coldems-EMI, ASCAP) (3:23)

The songstress whose name at once evokes the haunting chorus to "Rescue Me" is on the verge of a comeback. This balled shows she's still got style.

CHAMPAGNE—Ariola America 7658

ROCK AND ROLL STAR (prod. by Martin Duiser)
(writers: Duiser & Tax) (Dayglow, ASCAP)
(2:52)

This European group crosses the Manhattan Transfer with ABBA and comes up with a very appealing sound. There should be no holding this one back.

THE HAPPENINGS—Midland Intl. 10897 (RCA)

THAT'S WHY I LOVE YOU (prod. by Medress & Appell) (writers: Gold & Garfin)
(Lucky/Diaper, BMI) (3:11)

Those who remember the group's warm harmony sound will not be disappointed with this comeback effort. It's quite clear that they've still got what it takes.

MAJOR LANCE—Columbia 3 10488

COME ON, HAVE YOURSELF A GOOD TIME (prod. by Lance & Leaville) (writer: F. Wallace)
(3:43)

It's been quite some time since the Major was riding high on the charts, but this seething tune has all the potential to send him to the top once again.

EDDIE AND THE HOT RODS—Island 082

GET OUT OF DENVER (prod. by Ed Hollis)
(writer: Bob Seger) (Gear, ASCAP) (3:20)

A track from the group's live U.K. ep, they exude a power and flash that is usually associated with the '60s. The Bob Seger song is the perfect vehicle.

DIONNE WARWICK—Musicor 6303

ONLY LOVE CAN BREAK A HEART (prod. by Bacharach & David) (writers: same as prod.)
(Arch, BMI) (2:53)

The label has recently released some of Dionne's great Burt Bacharach-Hal David material which is just as timely today as this lovely ballad suggests.

SUZANNE STEVENS—Capitol 4395

HIGHER MOUNTAIN (prod. by Spencer Proffer)
(writer: Eaton) (Captain Crystal, BMI) (3:35)

The Canadian songstress exhibits strong below the border potential with this tune from the "Crystal Carriage" lp. The Steve Eaton composition could be her ticket.

THE MOVIES—Arista 0235

AHEAD OF THE GAME (prod. by Vini Poncia)
(writers: Barnes & Morgan) (Columbia Pictures,
ASCAP) (2:50)

A lighthearted tune from the soundtrack to "Fun With Dick and Jane," the song is perfectly suited to the breezy style of the group. Give it a close listen.

JUMBO—Prelude 71088

TURN ON TO LOVE (prod. by C. Orieux & I. Cramer)
(writers: same as prod.) (Heath Levy, ASCAP)
(3:30)

A moody, atmospheric song in two parts, it has already picked up considerable disco action. Now in commercial release, it should pick up widescale action.

PAUL DA VINCI—Epic 8 50336

EVERY SINGLE WORD (LULLABY FOR GROWN UPS)
(prod. by Gary Lyons & John Sinclair) (writer:
DaVinci) (Geoff Stephens, ASCAP) (2:54)

The first solo single by the lead singer of the Rubettes introduces a new, unique talent. He has a remarkable falsetto which is at the core of the tune.

ELLISON CHASE—Big Tree 16086 (Atlantic)

YOU'RE THE ONLY ONE (prod. by Kyle Lehning)
(writers: Chase-Haberman-Jacobson)
(Kaskat, BMI) (4:00)

Chase has had several near misses recently, but now he's poised to go all the way. The brisk tune is punctuated by sharp rhythms and a crafty arrangement.

THE HUES CORPORATION—Warner Bros. 8334

I CAUGHT YOUR ACT (prod. by Wally Holmes)
(writer: Wally Holmes) (JiMi/Ensign, BMI) (3:34)

The "Rock the Boat" group has changed its label affiliation, but has kept its storming, danceable groove. They're going to be making waves all over again.

FRANK ZAPPA—Warner Bros. 8342

DISCO BOY (prod. by Frank Zappa) (writer: Zappa)
(Munchkin, ASCAP) (5:28)

Zappa is at his best with this sardonic send-up of the disco scene. Scenemakers: you better listen to the lyrics—they may be describing you.

THE RITCHIE FAMILY—Marlin 3309 (TK)

LIFE IS MUSIC (prod. by Jacques Morali)
(writers: Morali-Gazzola-Rome-Belolo-Hurtt)
(Can't Stop, BMI) (3:44)

The group's tempestuous rhythms continue to erupt on the disco level and this track has been no exception for them. Vocals and horns create a dynamic force.

ORCHESTRA MONTEGO—Lifesong 45020

I SHOT THE SHERIFF (prod. by Terrence P. Minogue)
(writer: Bob Marley) (Cayman, ASCAP) (3:14)

Reggae goes disco with this unique treatment of the Bob Marley song, complete with the sound of gun shots. It should pick up some r&b action.

ANGEL—Casablanca 878

THAT MAGIC TOUCH (prod. by Eddie Kramer)
(writers: Meadows-Giuffria-DiMino)
(White Angel/Hudson Bay, BMI) (3:29)

Angel's hard rockin' brand of music gets a lift here with a strong melody. Laying back just enough on this single, they could take off on the charts.

BABYFACE—ASI 1010

MAKE WAY MIAMI (prod. by Dan R. Holmes)
(writers: Bednarchuk & Jensen) (Tekra, BMI)
(3:05)

The song tells the story about someone leaving the big city behind for the Miami sun. The tune carries an easy listening slant which should result in much airplay.

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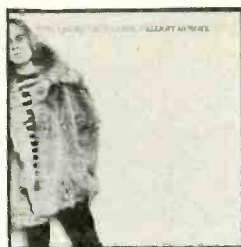


78 EAST 56TH STREET, NEW YORK 10022. (212/486-9560)/SAN FRANCISCO/LOS ANGELES/CHICAGO/LONDON

SONGWRITER

JUSTIN HAYWARD—Deram DES 18073 (London) (6.98)

The ex-Moody Blue has departed significantly from the sound pattern that that group impressed upon international rock fans. Now on Deram, the focus is on lyrics with a lighter, folk-influenced sound ("Lay It On Me") that occasionally takes a tougher rock stance ("Tightrope").



JUST A STORY FROM AMERICA

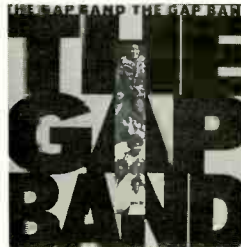
ELLIOTT MURPHY—Col PC 34653 (6.98)

Murphy went to England to record his latest set, with Phil Collins and Mick Taylor among the participants. No matter, he's still the Long Island writer looking to touch base with punk images. "Anastasia," "Think Too Hard," "Caught Short In the Long Run" and the title song find him succeeding at the effort.

AIN'T IT A GOOD FEELING

ELOISE LAWS—Invictus (CBS) (6.98)

Flautist Hubert Laws' sister, Eloise, is a forthright rhythm and blues singer given an interesting production setting by Brian Holland—a combination of '60s Motown and latter-day disco that highlights the brightness of her voice perfectly. "You Got Me Loving You Again" and "Where Did We Go Wrong" are particularly fine.



THE GAP BAND

Tattoo BJL1-2168 (RCA) (6.98)

The Gap Band is a sophisticated funk ensemble with roots firmly implanted in gospel-influenced soul ala "God Is Watching You," "Hang On (To Yourself)," "Not Guilty" and "Little Bit of Love." Especially strong horn and percussion tracks help propel the band forward. First lp for the label.

PART TIME LOVE

KERRY CHATER—WB BS 3008 (6.98)

A writer/singer/guitarist, Chater was once the source of Union Gap's material. Here he works with a number of writing partners to excellent effect. The songs have hooks, and memorable choruses; as a vocalist, he gives potent readings without over-emoting. Try "No Love On the Black Keys" and "One More Time Tonight."



BAREBACK

RICHARD TORRANCE—Capitol SW 11610 (6.98)

Torrance's new label affiliation bears the mark of a straight-forward rock album in which the tempos, arrangements, sources and playing are widely varied. The contrast between "Moonlight Trippin'" and "Stay Young" is itself indicative of Torrance's branching out into new territories. Ride 'em, and listen!

AMNESIA

POUSETTE-DART BAND—Capitol SW 11608 (6.98)

The Pousette-Dart Band has grown in sophistication tremendously since its debut lp more than a year ago. Aided by one of Norbert Putnam's better recent production efforts, the band has a jazzy tinge in its instrumental work while the folksy harmonies and rhythms continue to be the focal point.



THE LADY WANTS TO BE A STAR

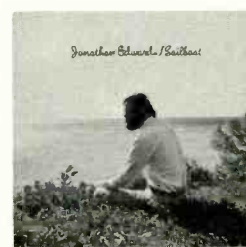
MARTEE LEBOUS—Image IM 301 (Audio Fidelity) (6.98)

Ms. Lebous is a 20 year old songwriter, singer and pianist given a loving production by Charlie Calello. A slight vibrato in her voice makes her vocals distinctive while the writing is more mature than her years would suggest. Title track and "My Inspiration" top.

SAILBOAT

JONATHAN EDWARDS—Warner Bros. BS 3020 (6.98)

If the sound is familiar, credit producer Brian Ahern (Emmylou Harris) and such top country-rock session personnel as Hank DeVito, Richard Greene, Herb Pedersen and vocalists Harris and Dianne Brooks. Half the songs are originals, by Hoyt Axton, Jesse Winchester.



IN: SANITY

360 DEGREE MUSIC EXPERIENCE—Black Saint BSR 0006/(JCOA)

The Beaver Harris-led ensemble is part of JCOA's first U.S. release of the Italian jazz label's output. As with the group's first lp, much is readily accessible to any contemporary jazz audience, with Dave Burrell, Cecil McBee and Azar Lawrence among those familiar to American listeners.

NYTRO

Whitfield WH 3019 (WB) (6.98)

Producer Norman Whitfield is currently riding high on the charts with the soundtrack to "Car Wash." NYTRO is a solid soul group whose attitude is best expressed by such titles as "Atomic Funk," "What It Is" and "Where's the Party." The eight-man band is a considerable powerhouse.



THE SOURCE

DEXTER GORDON, JACKIE McLEAN—Inner City 2020 (6.98)

With much attention centering on Gordon's return to the United States, and his up-coming Columbia lp, this 1973 SteepleChase set from Copenhagen will help put the reedman's work in perspective. Together with McLean and a rhythm section he performs Miles Davis, Gershwin, Charlie Parker and Gordon tunes.

PURIFY BROS.—JAMES & BOBBY

Mercury SRM-1-1134 (6.98)

The Purify Bros. have a way with short (mostly 2-3 minute) soulful gems, taking such numbers as "Starting All Over Again," "Hope That We Can Be Together Soon" and "When A Man Loves A Woman" and revitalizing them through the economy of their vocal arrangements. Produced by Don Schroeder.



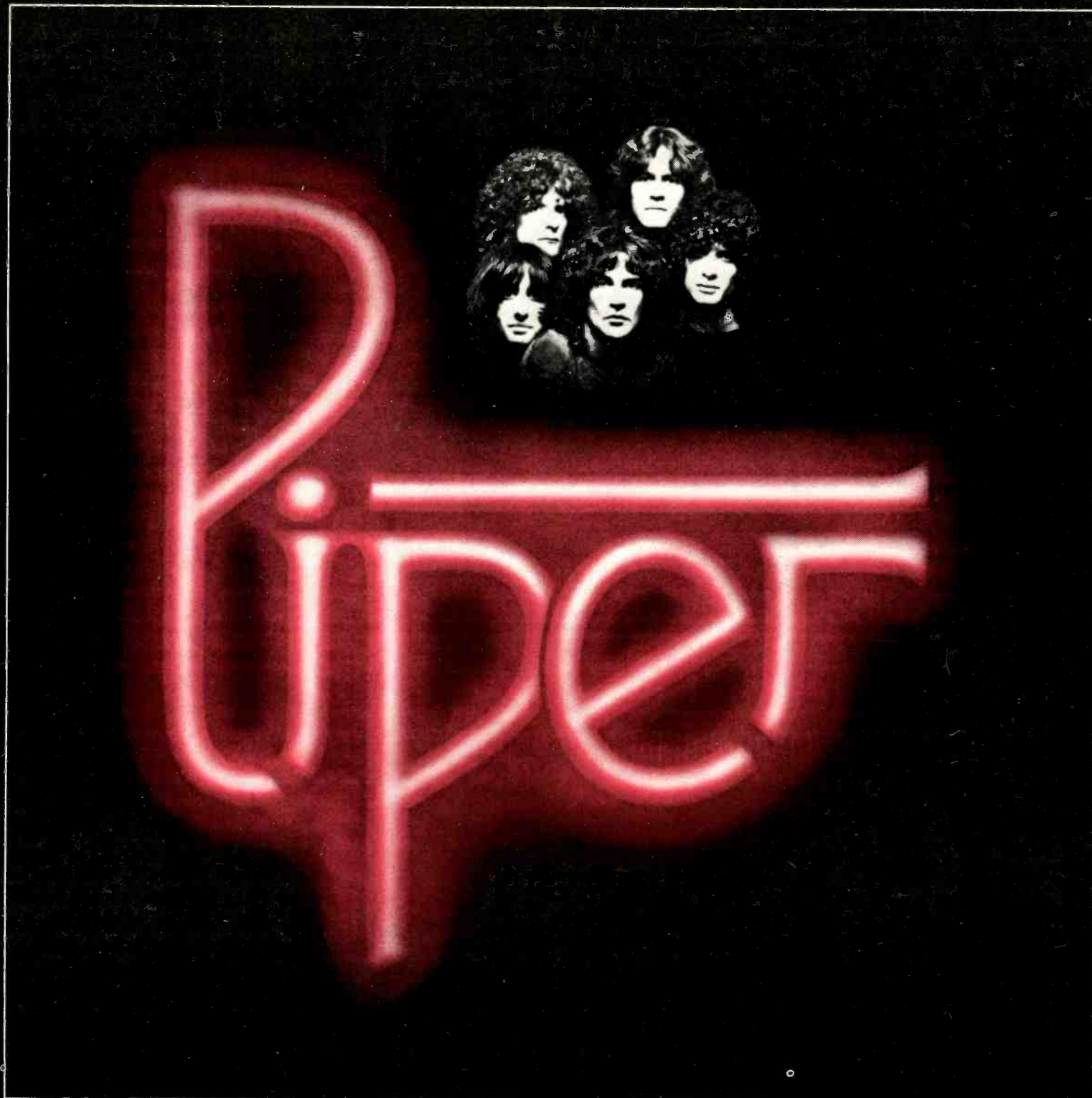
BLUES IS TRUTH

BROWNIE McGHEE—Blue Labor BL 117

An exceptional set from a legendary bluesman most renowned for his work with Sonny Terry but joined here by guitarist/harmonica player Louisiana Red, pianist Sammy Price, and a number of younger instrumentalists coming into their own.

(Continued on page 112)

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PRODUCTION INC.

101 THE SINGLES CHART 150

MARCH 5, 1977

MAR.	FEB.		
51	26		
101	101	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS—A&M 1888 (Lost Cabin, BMI)	
102	102	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)	
103	103	JENNIFER STYX —A&M 1900 (Almo/Strygian, ASCAP)	
104	104	YOU + ME = LOVE UNDISPUTED TRUTH —Whitfield 8231 (WB) (Stone Diamond, BMI)	
105	115	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)	
106	118	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI—RCA 10888 (Spellgold, BMI)	
107	116	SPRING RAIN SILVETTI —Salsoul 2014 (Barnegat, BMI)	
108	108	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP; Unart, BMI)	
109	110	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)	
110	113	CARNIVAL ERIC CLAPTON—RSO RS 868 (Polydor) (Stigwood/Unichappell, BMI)	
111	—	YOUR OWN SPECIAL WAY GENESIS—Atco 7076 (Warner Bros., ASCAP)	
112	—	RACE AMONG THE RUINS GORDON LIGHTFOOT—Reprise RPS 1380 (WB) (Moose, CAPAC)	
113	120	ROMEO MR. BIG —Arista 0229 (Jet Lag, BMI)	
114	107	CYCLONE MELANIE —Atlantic 3380 (Neighborhood, ASCAP)	
115	105	DANCE LITTLE LADY DANCE TINA CHARLES—Columbia 3 10442 (Chappell & Co./Subbidu, ASCAP)	
116	117	FIRE SIGN CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Times, ASCAP)	
117	124	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUENOTES—ABC 12240 (Simi, BMI)	
118	106	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325 (Ensign, BMI)	
119	114	I KNOW TOMMY WEST —Lifesong 45017 (ABC/Dunhill, BMI)	
120	121	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) (Chappell, ASCAP)	
121	122	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)	
122	109	GET CRAZY WITH ME RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)	
123	126	SAILING SHIPS MESA —Ariola America P 7654 (Capitol) (Song Tailors/Everybodies/Intercontinental, BMI)	
124	130	DANCIN' CROWN HEIGHTS AFFAIR —De-Lite 1588 (Delightful/Cabrini, BMI)	
125	128	FEEL FREE FOUR TOPS—ABC 12236 (ABC-Dunhill/Rall, BMI)	
126	129	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836 (Bridgewood, ASCAP)	
127	127	YOU'RE MOVING OUT TODAY BETTE MIDLER—Atlantic 3379 (Divine/Begonia/Unichappell/Fedora, BMI)	
128	132	I THINK WE'RE ALONE NOW RUBINOES—Beserkly B 5741 (Playboy) (Patricia, BMI)	
129	134	GONNA FLY NOW (THEME FROM "ROCKY") CURRENT—Playboy 6098 (UA, ASCAP/Unart, BMI)	
130	131	IF WE COULD LIVE OUR LOVE OVER NICK NOBLE—Epic 8 50327 (Debon, ASCAP)	
131	119	TURN LOOSE OF MY LEG JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Jamburger, ASCAP)	
132	141	PART TIME LOVE KERRY CHATER—Warner Bros. 8310 (Meadowridge, ASCAP)	
133	136	TRY IT ON EXILE —Atco 7072 (Chinnichap/Island, BMI)	
134	—	BENIHANA MARILYN CHAMBERS—Roulette R 7206 (Planetary/Louise Jack, ASCAP; Big Seven, BMI)	
135	123	BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER—RCA PB 10854 (Cherry Lane, ASCAP)	
136	—	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313 (Tree, BMI)	
137	—	KEEP IT COOL ELVIN BISHOP—Capricorn 0269 (WB) (Crabshaw, ASCAP)	
138	137	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang) (Web IV, BMI)	
139	133	BE MY GIRL MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP)	
140	148	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (Out of Business, BMI)	
141	138	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI)	
142	139	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown) (Stone Diamond, BMI)	
143	142	SWEET DREAMS EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI)	
144	143	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI)	
145	144	EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI)	
146	145	ISN'T IT A SHAME LABELLE—Epic 8 50315 (Hastings, BMI)	
147	146	IT AIN'T EASY COMING DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)	
148	147	HAIL! HAIL! ROCK & ROLL STARLAND VOCAL BAND—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP)	
149	125	SHAKEY GROUND PHOEBE SNOW—Columbia 3 10463 (Jobete, ASCAP)	
150	135	MY PEARL AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP)	52	LOOK INTO YOUR HEART Curtis Mayfield (Warner-Tamerlane, BMI)	86
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP)	28	LOST WITHOUT YOUR LOVE David Gates (Kipahulu, ASCAP)	18
ALL STRUNG OUT ON YOU Jeff Barry (Daddy Sam, ASCAP)	65	LOVE IS BETTER IN THE A.M. Don Davis (Groovesville, BMI)	98
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got The Music, ASCAP)	97	LOVE ME Freddie Perren (Unichappell, BMI)	95
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/Elaine, ASCAP)	49	LOVE SO RIGHT Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI)	88
BABY DON'T YOU KNOW Robert Parisi (Bema Music, ASCAP)	72	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	2
BE MY GIRL Michael Henderson (Electrocord, ASCAP)	66	MAGICAL MYSTERY TOUR Lou Reizner (Comet, ASCAP)	85
BITE YOUR LIP (GET UP AND DANCE) Gus Dudgeon (Big Pig/Leeds, ASCAP)	42	MAYBE I'M AMAZED Paul McCartney (Maclen, BMI)	34
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	3	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI)	54
BODYHEAT James Brown (Dynatone/Belinda/Unichappell, BMI)	90	MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI)	67
BOOGIE CHILD Bee Gees (Stigwood/Unichappell, BMI)	25	MUSKRAT LOVE Captain & Toni Tenille (Wishbone, ASCAP)	64
CAR WASH Norman Whitfield (Duchess, BMI)	17	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Perry Botkin, Jr. (Screen-Gems EMI, ASCAP)	63
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	12	NEW KID IN TOWN Bill Szymczyk (publisher not listed)	9
COULDN'T GET IT RIGHT Mike Vernon (Blew Disque, ASCAP)	100	NIGHT MOVES Jac Richardson (Gear, ASCAP)	6
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI)	29	PHANTOM WRITER Gary Wright (High Wave, ASCAP)	73
CRAZY Peter Asher (Tree, BMI)	80	REACH Charles Plotkin (Siren, BMI)	57
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	7	RICH GIRL Christopher Bond (Unichappell, BMI)	16
DAZZ Jim Healey, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolly, ASCAP)	30	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	61
DEDICATION Jimmy Jenner (Almo, Big Secret, ASCAP)	81	ROCK'N ME Steve Miller (Sailor, ASCAP)	79
DISCO LUCY Lawrence (Desilu, ASCAP)	71	ROOTS MEDLEY Quincy Jones (DLW, ASCAP)	93
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	14	SAM John Farrar (John Farrar/Blue Gum/Dejamus, BMI/ASCAP)	59
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	24	SATURDAY NIGHT Maurice White & Charles Stepney (Saggifire, BMI)	62
DO IT TO MY MIND Johnny Bristol (Bushka, ASCAP)	84	SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI)	32
DO YA Jeff Lynne (UA Jet/Intersong, ASCAP)	37	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	23
DRIVIN' WHEEL Dan Hartman (Knee Trembler, ASCAP)	82	SHE THINKS I STILL CARE Elvis Presley (Jack Glad, BMI)	54
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	10	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	45
FANCY DANCER James Carmichael & The Commodores (Jobete/Commodores Ent., ASCAP)	71	SOMEBODY TO LOVE Queen (Queen/Beachwood, ASCAP)	68
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	5	SOMEONE TO LAY DOWN BESIDE ME Peter Asher (Sky Harbor, BMI)	80
FREE Maurice White & Charley Stepney (Kee-Drick, BMI)	35	SOMETHING 'BOUT CHA S. Alaimo (Sherlyn, BMI)	74
GLORIA Michael Stokes (Desert Moon/Willow Girl, BMI)	50	SOMETIMES Millie Jackson (Stallion, BMI)	75
GO YOUR OWN WAY Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/Now Sounds, BMI)	11	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	55
HA CHA CHA (FUNCTION) Jeff Lane (Desert Moon Songs/Jeffmar, BMI)	87	SORRY SEEMS TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP)	41
HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	27	STAND TALL Richard Perry (Shillelegh, BMI)	53
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI)	44	THE FIRST CUT IS THE DEEPEST Tom Dowd (Duchess, BMI)	47
HERE IS WHERE YOUR LOVE BELONGS Keith Olsen (JSH, ASCAP)	83	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI)	31
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	22	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	15
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	96	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Sutton (Jobete, ASCAP; Stone Diamond, BMI)	89
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	33	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP)	38
I JUST CAN'T SAY NO TO YOU K. Lehning (Dawnbreaker, BMI)	60	TOO HOT TO STOP Allan Jones (Bar Kay/Dunbar, BMI)	91
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI)	8	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP)	1
I NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI)	51	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	46
I'LL BE STANDING BY Dan Hartman (Knee Trembler, BMI)	92	WALK THIS WAY Jack Douglas (Daksel, BMI)	21
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP)	94	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	13
I WISH Steve Wonder (Jobete/Black Bull, ASCAP)	19	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	78
IN THE MOOD Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP)	76	WHEN LOVE IS NEW John Davis & Sam Weiss (Mighty Three Music, BMI)	94
JEANS ON AIR Prod. (Moth/Dick James, BMI)	40	WHISPERING/CHERCHEZ LA FEMME C'EST SE SI BON Sandy Linzer (Miller/Fisher-Pink Pelican, BMI)	69
KONG Dickie Goodman (Unichappell, BMI)	48	WINTER MELODY/SPRING AFFAIR Giorgio Moroder & Pete Ballotte, Rick's, BMI)	58
LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chiinnichap, BMI)	39	YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, BMI)	4
LIVIN' THING Jeff Lynne (Unart/Jet, BMI)	43	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)	70
LONG TIME John Boylan and Tom Scholz (Pure, BMI)	26	YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW Don Davis (Groovesville, BMI)	36
		YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI)	20

MARCH 5, 1977



THE SINGLES CHART

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

MAR. 5	FEB. 26				WKS. ON CHART
1	1	TORN BETWEEN TWO LOVERS	MARY MacGREGOR	Ariola America P 7638 (Capitol)	15
					(4th Week)
2	3	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)	BARBRA STREISAND/Columbia 3 10450		11
3	2	BLINDED BY THE LIGHT	MANFRED MANN'S EARTH BAND/Warner Bros. WBS 8252		17
4	4	YEAR OF THE CAT	AL STEWART/Janus 266		11
5	6	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol P 4372		13
6	9	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol P 4369		14
7	11	DANCING QUEEN	ABBA/Atlantic 3372		12
8	10	I LIKE DREAMIN'	KENNY NOLAN/20th Century TC 2287		17
9	5	NEW KID IN TOWN	EAGLES/Asylum 45373		12
10	7	ENJOY YOURSELF	JACKSONS/Epic 8 50289		17
11	14	GO YOUR OWN WAY	FLEETWOOD MAC/Warner Bros. WBS 8304		10
12	15	CARRY ON WAYWARD SON	KANSAS/Kirshner ZS8 4267 (CBS)		11
13	8	WEEKEND IN NEW ENGLAND	BARRY MANILOW/Arista 0212		14
14	18	DON'T LEAVE ME THIS WAY	THELMA HOUSTON/Tamla T 54278F (Motown)		11
15	19	THE THINGS WE DO FOR LOVE	10CC/Mercury 73875		8
16	20	RICH GIRL	DARYL HALL & JOHN OATES/RCA PB 10860		6
17	12	CAR WASH	ROSE ROYCE/MCA 40615		17
18	13	LOST WITHOUT YOUR LOVE	BREAD/Elektra 45365		15
19	16	I WISH	STEVIE WONDER/Tamla T 54274F (Motown)		14
20	17	YOU MAKE ME FEEL LIKE DANCING	LEO SAYER/Warner Bros. WBS 8283		21
21	21	WALK THIS WAY	AEROSMITH/Columbia 3 10449		16
22	22	HOT LINE	SYLVERS/Capitol P 4336		20
23	33	SAY YOU'LL STAY UNTIL TOMORROW	TOM JONES/Epic 8 50308		9
24	37	DON'T GIVE UP ON US	DAVID SOUL/Private Stock 129		6
25	27	BOOGIE CHILD	BEE GEES/RSO 867 (Polydor)		7
26	28	LONG TIME	BOSTON/Epic 8 50329		7
27	23	HARD LUCK WOMAN	KISS/Casablanca 873		11
28	24	AFTER THE LOVIN'	ENGELBERT HUMPERDINCK/Epic 8 50270		19
29	34	CRACKERBOX PALACE	GEORGE HARRISON/Dark Horse DRC 8313 (WB)		6
30	26	DAZZ	BRICK/Bang 727		25
31	25	THE RUBBERBAND MAN	SPINNERS/Atlantic 3355		25
32	29	SAVE IT FOR A RAINY DAY	STEPHEN BISHOP/ABC 12232		14
33	47	I'VE GOT LOVE ON MY MIND	NATALIE COLE/Capitol P 4360		5
34	43	MAYBE I'M AMAZED	WINGS/Capitol SPRO 8571		4
35	41	FREE DENIECE	WILLIAMS/Columbia 3 10429		17
36	30	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)	MARILYN McCOO & BILLY DAVIS, JR./ABC 12208		26
37	44	DO YA	ELECTRIC LIGHT ORCHESTRA/United Artists XW939Y		4
38	31	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	ROD STEWART/Warner Bros. WBS 8262		23
39	40	LIVING NEXT DOOR TO ALICE	SMOKIE/RSO 860 (Polydor)		13
40	39	JEANS ON	DAVID DUNDAS/Chrysalis 2094		20
41	32	SORRY SEEMS TO BE THE HARDEST WORD	ELTON JOHN/MCA/Rocket 40645		17
42	45	BITE YOUR LIP (GET UP AND DANCE)	ELTON JOHN/MCA/Rocket 40677		4
43	38	LIVIN' THING	ELECTRIC LIGHT ORCHESTRA/United Artists XW888 Y		19
44	50	HERE COME THOSE TEARS AGAIN	JACKSON BROWNE/Asylum 45379		5
45	51	SO IN TO YOU	ATLANTA RHYTHM SECTION/Polydor PD 14373		5
46	70	TRYING TO LOVE TWO	WILLIAM BELL/Mercury 73839		4
47	57	THE FIRST CUT IS THE DEEPEST	ROD STEWART/Warner Bros. WBS 8321		4
48	48	KONG DICKIE	GOODMAN/Shock SH 6 (Janus)		5

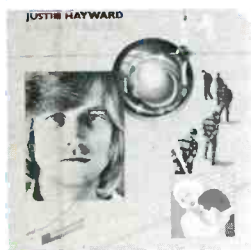


49	55	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)	RUFUS FEATURING CHAKA KHAN/ABC 12239	5
50	60	GLORIA	ENCHANTMENT/United Artists XW912 Y	7
51	42	I NEVER CRY	ALICE COOPER/Warner Bros. WBS 8228	24
52	46	AIN'T NOTHIN' LIKE THE REAL THING	DONNY & MARIE/Polydor PD 14363	16
53	35	STAND TALL	BURTON CUMMINGS/Portrait 6 77001	23
54	56	MOODY BLUE/SHE THINKS I STILL CARE	ELVIS PRESLEY/RCA PB 10857	8
55	75	SOUTHERN NIGHTS	GLEN CAMPBELL/Capitol P 4376	2

CHARTMAKER OF THE WEEK

56	—	HOTEL CALIFORNIA	EAGLES	Asylum 45386	1
57	61	REACH	ORLEANS/Asylum 45375		5
58	67	WINTER MELODY/SPRING AFFAIR	DONNA SUMMER/Casablanca NB 874		5
59	69	SAM	OLIVIA NEWTON-JOHN/MCA 40670		4
60	64	I CAN'T SAY NO TO YOU	PARKER McGEE/Big Tree BT 16082 (Atlantic)		5
61	74	RIGHT TIME OF THE NIGHT	JENNIFER WARNES/Arista 0223		2
62	49	SATURDAY NIGHT	EARTH, WIND & FIRE/Columbia 3 10439		15
63	52	NADIA'S THEME (THE YOUNG AND THE RESTLESS)	BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856		28
64	36	MUSKRAT LOVE	CAPTAIN & TENNILLE/A&M 1870		24
65	77	ALL STRUNG OUT ON YOU	JOHN TRAVOLTA/Midsong Intl. 10907 (RCA)		2
66	53	BE MY GIRL	DRAMATICS/ABC 12235		11
67	59	MORE THAN A FEELING	BOSTON/Epic 8 50266		24
68	58	SOMEBODY TO LOVE	QUEEN/Elektra 45362		15
69	56	WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA PB 10827		15
70	54	YOU ARE THE WOMAN	FIREFALL/Atlantic 3335		28
71	85	DISCO LUCY	WILTON PLACE STREET BAND/Island 078		2
72	63	BABY DON'T YOU KNOW	WILD CHERRY/Epic/Sweet City 8 50306		9
73	83	PHANTOM WRITER	GARY WRIGHT/Warner Bros. WBS 8331		2
74	79	SOMETHING 'BOUT 'CHA	LATIMORE/Glades 1739 (TK)		5
75	78	SOMETIMES FACTS OF LIFE	Kayvette 5128 (TK)		3
76	62	IN THE MOOD	HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301		11
77	71	FANCY DANCER	COMMODORES/Motown M 1408F		7
78	87	WHEN I NEED YOU	LEO SAYER/Warner Bros. WBS 8332		2
79	65	ROCK 'N ME	STEVE MILLER BAND/Capitol P 4323		29
80	73	SOMEONE TO LAY DOWN BESIDE ME/CRAZY	LINDA RONSTADT/Asylum 45361		12
81	86	DEDICATION	BAY CITY ROLLERS/Arista 0233		2
82	76	DRIVIN' WHEEL	FOGHAT/Bearsville BSS 0313 (WB)		16
83	80	HERE IS WHERE YOUR LOVE BELONGS	SONS OF CHAMPLIN/Ariola America P 7653 (Capitol)		6
84	82	DO IT TO MY MIND	JOHNNY BRISTOL/Atlantic 3360		16
85	—	MAGICAL MYSTERY TOUR	AMBROSIA/20th Century TC 2327		1
86	90	LOOK INTO YOUR HEART	ARETHA FRANKLIN/Atlantic 3373		3
87	89	HA CHA CHA (FUNKTION)	BRASS CONSTRUCTION/United Artists XW921 Y		5
88	81	LOVE SO RIGHT	BEE GEES/RSO 859 (Polydor)		19
89	—	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU)	SMOKEY ROBINSON/Tamla T 54279F (Motown)		1
90	92	BODYHEAT	JAMES BROWN/Polydor 14360		5
91	93	TOO HOT TO STOP	BAR KAYS/Mercury 73888		3
92	—	I'LL BE STANDING BY	FOGHAT/Bearsville 0315 (WB)		1
93	—	ROOTS MEDLEY	QUINCY JONES/A&M 1909		1
94	—	I WANNA DO IT TO YOU	JERRY BUTLER/Motown M 1414F		1
95	68	LOVE ME	YVONNE ELLIMAN/RSO 858 (Polydor)		19
96	—	I'M YOUR BOOGIE MAN	KC & THE SUNSHINE BAND/TK1022		1
97	—	ANGEL IN YOUR ARMS	HOT/Big Tree BT 16085 (Atlantic)		1
98	—	LOVE IS BETTER IN THE A.M.	JOHNNIE TAYLOR/Columbia 3 10478		1
99	94	WHEN LOVE IS NEW	ARTHUR PRY SOCK/Old Town 1000		9
100	—	COULDN'T GET IT RIGHT	CLIMAX BLUES BAND/Sire 736 (ABC)		1

FLASHMAKER



SONGWRITER
JUSTIN HAYWARD
Deram

MOST ADDED

- SONGWRITER**—Justin Hayward—Deram
HARBOR—America—WB
FREEWAYS—Bachman-Turner Overdrive—Mercury
PETER GABRIEL—Atco
BAREBACK—Richard Torrance—Capitol
SHOW ME TO THE STAGE—Henry Gross—Lifesong
A PLACE IN THE SUN—Pablo Cruise—A&M
SEA LEVEL—Capricorn
TWO SIDES TO EVERY STORY—Gene Clark—RSO

WNEW-FM/NEW YORK

- ADDS:**
BAREBACK—Richard Torrance—Capitol
HARBOR—America—WB
I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
MIDNIGHT SON—Son Seals—Alligator
ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
QUEEN OF THE NEIGHBORHOOD—Flame—RCA
UPTOWN & LOWDOWN—Mama's Pride—Atco
VOLUNTEERS—Arista
- HEAVY ACTION (airplay, in descending order):**
RUMOURS—Fleetwood Mac—WB
SONGWRITER—Justin Hayward—Deram
ANIMALS—Pink Floyd—Col
KENNY RANKIN ALBUM—Little David
PETER GABRIEL—Atco
SEA LEVEL—Capricorn
DEAN FRIEDMAN—Lifesong
SLEEPWALKER—Kinks—Arista
BORN TO RUN—Bruce Springsteen—Col

WBCN-FM/BOSTON

- ADDS:**
THE BABYS—Chrysalis
BLACKJACK CHOIR—James Talley—Capitol
PETER GABRIEL—Atco
LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
NIGHT AFTER NIGHT—Bill Quateman—RCA
NOVELLA—Renaissance—Sire
ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
PLACE IN THE SUN—Pablo Cruise—A&M
ROLLIN' ON—Steve Gibbons Band—MCA
SEA LEVEL—Capricorn
- HEAVY ACTION (airplay):**
AMNESIA—Pousette-Dart Band—Capitol
BOSTON—Epic

- HOTEL CALIFORNIA**—Eagles—Asylum
I LIKE YOUR STYLE—Tony Wilson—Bearsville
NEW WORLD RECORD—ELO—UA
PIPER—A&M
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
RUMOURS—Fleetwood Mac—WB
SLEEPWALKER—Kinks—Arista
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WLIR-FM/LONG ISLAND

- ADDS:**
BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
BIG CITY—Lenny White—Nemperor
COLLECTOR'S ITEM—Heartsfield—Col
GOODBYE BLUES—Country Joe McDonald—Fantasy
HARBOR—America—WB
LONE STAR—Col
ELLIOTT RANDALL'S NEW YORK—Kirshner
SAILBOAT—Jonathan Edwards—WB
SONGWRITER—Justin Hayward—Deram
TWO SIDES TO EVERY STORY—Gene Clark—RSO

HEAVY ACTION (airplay, in descending order):

- RUMOURS**—Fleetwood Mac—WB
HOTEL CALIFORNIA—Eagles—Asylum
WINGS OVER AMERICA—Capitol
WINTERS BROTHERS BAND—Atlantic
SLEEPWALKER—Kinks—Arista
NIGHT MOVES—Bob Seger—Capitol
BOSTON—Epic
PETER GABRIEL—Atco
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WBAB-FM/LONG ISLAND

- ADDS:**
BAREBACK—Richard Torrance—Capitol
BLONDIE CHAPLIN—Asylum
HARBOR—America—WB
KALAPANA—Abottair
SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay, in descending order):

- RUMOURS**—Fleetwood Mac—WB
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
NO STRINGS—Ace—Anchor
PLACE IN THE SUN—Pablo Cruise—A&M
SONGWRITER—Justin Hayward—Deram
BOSTON—Epic
PETER GABRIEL—Atco
IF THE LIGHTS DON'T GET YOU—Stanky Brown Group—Sire
NEW WORLD RECORD—ELO—UA

WCOZ-FM/BOSTON

- ADDS:**
COLLECTOR'S ITEM—Heartsfield—Col
FREEWAYS—Bachman-Turner Overdrive—Mercury
HARBOR—America—WB
I LIKE YOUR STYLE—Tony Wilson—Bearsville

SONGWRITER—Justin Hayward

- Deram
- HEAVY ACTION (airplay):**
ANIMALS—Pink Floyd—Col
BOSTON—Epic
ROCK AT THE RACES—Queen—Elektra
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
LOW—David Bowie—RCA
NIGHT MOVES—Bob Seger—Capitol
RUMOURS—Fleetwood Mac—WB
SLEEPWALKER—Kinks—Arista
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
YEAR OF THE CAT—Al Stewart—Janus

WBLM-FM/MAINE

- ADDS:**
AMNESIA—Pousette-Dart Band—Capitol
BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
CHANGES IN LATITUDES—Jimmy Buffett—ABC
BLONDIE CHAPLIN—Asylum
PETER GABRIEL—Atco
I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
SEA LEVEL—Capricorn
SHOW ME TO THE STAGE—Henry Gross—Lifesong
SLEEPING GYPSY—Michael Franks—WB
STRANGER IN THE CITY—John Miles—London

HEAVY ACTION (airplay, in descending order):

- RUMOURS**—Fleetwood Mac—WB
NO STRINGS—Ace—Anchor
MUSIC FUH YA—Taj Mahal—WB
JUST A STONE'S THROW AWAY—Valerie Carter—Col
SLEEPWALKER—Kinks—Arista
ALIAS I—Dirk Hamilton—ABC
NOVELLA—Renaissance—Sire
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
JOAN ARMATRADING—A&M
HOTEL CALIFORNIA—Eagles—Asylum

WCMF-FM/ROCHESTER

- ADDS:**
AMNESIA—Pousette-Dart Band—Capitol
BAREBACK—Richard Torrance—Capitol
BE BOP 'N' HOLLA—Andy Fairweather Low—A&M
FREEWAYS—Bachman-Turner Overdrive—Mercury
PIPER—A&M
RA—Utopia—Bearsville
SEA LEVEL—Capricorn
SONGWRITER—Justin Hayward—Deram
TRUE STORY—Jelly—Asylum
UPTOWN & LOWDOWN—Mama's Pride—Atco

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

- SLEEPWALKER**—Kinks—Arista
JUST A STONE'S THROW AWAY—Valerie Carter—Col
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
NOVELLA—Renaissance—Sire
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
LEFTOVERTURE—Kansas—Kirshner
PETER GABRIEL—Atco
IF THE LIGHTS DON'T GET YOU—Stanky Brown Group—Sire
ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
CAROLINA DREAMS—Marshall Tucker Band—Capricorn

WIOQ-FM/PHILADELPHIA

- ADDS:**
HARBOR—America—WB
MARSCAPE—Lancaster/Lumley—RSO
SAILBOAT—Jonathan Edwards—WB
SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay, phones):

- AMNESIA**—Pousette-Dart Band—Capitol
BIG WHA KOO—ABC
DOWNTOWN TONIGHT—Racing Cars—Chrysalis
LOVE ON THE AIRWAYS—Gallagher & Lyle—A&M
MAIN REFRAIN—Wendy Waldman—WB
RUMOURS—Fleetwood Mac—WB
SANFORD-TOWNSEND BAND—WB
SEA LEVEL—Capricorn
SLEEPWALKER—Kinks—Arista
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WHFS-FM/WASHINGTON

- ADDS:**
FOLLOWING MORNING—Eberhard Weber—ECM
GOODBYE BLUES—Country Joe McDonald—Fantasy
HYMNS & SPHERES—Keith Jarrett—ECM
I LIKE YOUR STYLE—Tony Wilson—Bearsville
SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
STAY IN LOVE—Minnie Riperton—Epic
STRATOSFEAR—Tangerine Dream—Virgin
TWO SIDES TO EVERY STORY—Gene Clark—RSO

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

- SEA LEVEL**—Capricorn
JUST A STONE'S THROW AWAY—Valerie Carter—Col
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
BLACKJACK CHOIR—James Talley—Capitol

WQDR-FM/RALEIGH

- ADDS:**
ALBEDO 0.39—Vangelis—RCA
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
DINNER AT THE RITZ—City Boy—Mercury
SEA LEVEL—Capricorn
SLEEPWALKER—Kinks—Arista

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

- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
SEA LEVEL—Capricorn
LUXURY LINER—Emmylou Harris—Reprise
HOTEL CALIFORNIA—Eagles—Asylum
PRETENDER—Jackson Browne—Asylum
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
BOSTON—Epic
NIGHT ON THE TOWN—Rod Stewart—WB

WQSR-FM/TAMPA

- ADDS:**
ALIAS I—Dirk Hamilton—ABC
BIG CITY—Lenny White—Nemperor

- GOODBYE BLUES**—Country Joe McDonald—Fantasy
SAMMY HAGAR—Capitol
HARBOR—America—WB
LOVE ME—Yvonne Elliman—RSO
LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
ROOTS (soundtrack)—Quincy Jones—A&M
SONGWRITER—Justin Hayward—Deram
UNIVERSAL LANGUAGE—Booker T & the MGs—Asylum

HEAVY ACTION (airplay, sales, phones):

- ANIMALS**—Pink Floyd—Col
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
CHANGES IN LATITUDES—Jimmy Buffett—ABC
HEAT TREATMENT—Graham Parker—Mercury
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
RUMOURS—Fleetwood Mac—WB
SEA LEVEL—Capricorn
SLEEPING GYPSY—Michael Franks—WB
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WINZ-FM/MIAMI

- ADDS:**
BAREBACK—Richard Torrance—Capitol
HARBOR—America—WB
KENNY RANKIN ALBUM—Little David
SHOW ME TO THE STAGE—Henry Gross—Lifesong
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
STRANGER IN THE CITY—John Miles—London

HEAVY ACTION (airplay, phones):

- ANIMALS**—Pink Floyd—Col
CHANGES IN LATITUDES—Jimmy Buffett—ABC
HOTEL CALIFORNIA—Eagles—Asylum
IMAGINARY VOYAGE—Jean Luc Ponty—Atlantic
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
RUMOURS—Fleetwood Mac—WB
SEA LEVEL—Capricorn
TEJAS—ZZ Top—London
WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
YEAR OF THE CAT—Al Stewart—Janus

WMMS-FM/CLEVELAND

- ADDS:**
FREEWAYS—Bachman-Turner Overdrive—Mercury
HARBOR—America—WB
HARD AGAIN—Muddy Waters—Blue Sky
PRIDE (single)—Isley Brothers—T-Neck
- HEAVY ACTION (sales, airplay):**
ANIMALS—Pink Floyd—Col
HOTEL CALIFORNIA—Eagles—Asylum
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
RA—Utopia—Bearsville
RUMOURS—Fleetwood Mac—WB
WIND & WUTHERING—Genesis—Capitol
WINGS OVER AMERICA—Capitol
YEAR OF THE CAT—Al Stewart—Janus

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RUMOURS FLEETWOOD MAC WB

MOST AIRPLAY

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

WYDD-FM/PITTSBURGH

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BAREBACK—Richard Torrance—Capitol
 - PETER GABRIEL—Atco
 - JUST A STONE'S THROW AWAY—Valerie Carter—Col
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - KENNY RANKIN ALBUM—Little David
 - SONGWRITER—Justin Hayward—Deram

HEAVY ACTION (airplay, sales):

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- NEXT—Journey—Col
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SANFORD-TOWNSEND BAND—WB
- SLEEPING GYPSY—Michael Franks—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London

WWW-FM/DETROIT

- ADDS:**
- PETER GABRIEL—Atco
 - RA—Utopia—Bearsville
 - STRANGER IN THE CITY—John Miles—London
- HEAVY ACTION (airplay):**
- BOSTON—Epic
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - DAY AT THE RACES—Queen—Elektra
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERTURE—Kansas—Kirshner
 - LIGHT OF SMILES—Gary Wright—WB
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - TEJAS—ZZ Top—London

WXRT-FM/CHICAGO

- ADDS:**
- ALBERT LIVE—Albert King—Utopia
 - AMNESIA—Pousette-Dart Band—Capitol
 - BIG CITY—Lenny White—Nemperor
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PETER GABRIEL—Atco
 - GOODBYE BLUES—Country Joe McDonald—Fantasy
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - SONGWRITER—Justin Hayward—Deram
 - TWO SIDES TO EVERY STORY—Gene Clark—RSO
 - UPTOWN & LOWDOWN—Mama's Pride—Atco

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT AFTER NIGHT—Bill Quateman—RCA
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

WZMF-FM/MILWAUKEE

- ADDS:**
- ALESSI—A&M
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - CHEAP TRICK—Epic
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - HARBOR—America—WB
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - SONGWRITER—Justin Hayward—Deram

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

- RUMOURS—Fleetwood Mac—WB
- LEFTOVERTURE—Kansas—Kirshner
- HOTEL CALIFORNIA—Eagles—Asylum
- BOSTON—Epic
- NIGHT MOVES—Bob Seger—Capitol
- NEW WORLD RECORD—ELO—UA
- DAY AT THE RACES—Queen—Elektra
- LIGHT OF SMILES—Gary Wright—WB
- WIND & WUTHERING—Genesis—Atco
- ANIMALS—Pink Floyd—Col

KQRS-FM/MINNEAPOLIS

- ADDS:**
- NEXT—Journey—Col
 - REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC
 - EARL SCRUGGS REVUE LIVE—Col
 - SHADES—Keith Jarrett—Impulse
 - SUNDAY STREET—Dave Van Ronk—Philo
 - TWO SIDES TO EVERY STORY—Gene Clark—RSO
 - WATER BABIES—Miles Davis—Col
 - WHITE ROCK—Rick Wakeman—A&M
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
 - BAREBACK—Richard Torrance—Capitol
 - BIG CITY—Lenny White—Nemperor

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- ELI—Jan Akkerman & Kaz Lux—Atlantic
- RA—Utopia—Bearsville
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGWRITER—Justin Hayward—Deram

KSHE-FM/ST. LOUIS

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BAREBACK—Richard Torrance—Capitol
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PETER GABRIEL—Atco
 - ROCK THE WORLD—Hydra—Polydor
 - SONGWRITER—Justin Hayward—Deram
 - WHITE ROCK—Rick Wakeman—A&M

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- DAY AT THE RACES—Queen—Elektra
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- TEJAS—ZZ Top—London

KZEW-FM/DALLAS

- ADDS:**
- FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PLAYING THE FOOL—Gentle Giant—Capitol
 - QUEEN OF THE NEIGHBORHOOD—Flame—RCA
 - SONGWRITER—Justin Hayward—Deram

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

- RUMOURS—Fleetwood Mac—WB
- ANIMALS—Pink Floyd—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- HOTEL CALIFORNIA—Eagles—Asylum
- LEFTOVERTURE—Kansas—Kirshner
- YEAR OF THE CAT—Al Stewart—Janus
- LIGHT OF SMILES—Gary Wright—WB
- PRETENDER—Jackson Browne—Asylum
- TEJAS—ZZ Top—London
- IN FLIGHT—George Benson—WB

KPFT-FM/HOUSTON

- ADDS:**
- FOR THE RECORD—Bruce McElhenny—Buttermilk
 - HEAVEN—Michael Boothman—Tabu
 - KIDNAPPED—Guthrie Thomas—Carmen
 - LIVE (MORE OR LESS)—Richard Thompson—Island
 - MARQUEE MOON—Television—Elektra
 - PART TIME LOVE—Kerry Chater—WB
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - UPTOWN & LOWDOWN—Mama's Pride—Atco

- HEAVY ACTION (airplay):**
- ALIAS I—Dirk Hamilton—ABC
 - BIG CITY—Lenny White—Nemperor
 - PETER GABRIEL—Atco
 - GEES & THE GHOST—Anthony Phillips—Passport
 - GOODBYE BLUES—Country Joe McDonald—Fantasy
 - JOYOUS LAKE—Pat Martino—WB
 - MARSCAPE—Lancaster/Lumley—RSO
 - QUEEN OF THE NEIGHBORHOOD—Flame—RCA
 - RISING SUN—Teruo Nakamura—Polydor
 - TWO SIDES TO EVERY STORY—Gene Clark—RSO

KBPI-FM/DENVER

- ADDS:**
- ALBEDO 0.39—Vangelis—RCA
 - AMNESIA—Pousette-Dart Band—Capitol
 - SEA LEVEL—Capricorn
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong

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

- RUMOURS—Fleetwood Mac—WB
- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WIND & WUTHERING—Genesis—Atco
- NIGHT MOVES—Bob Seger—Capitol
- BC STON—Epic
- LEFTOVERTURE—Kansas—Kirshner
- PRETENDER—Jackson Browne—Asylum

KWST-FM/LOS ANGELES

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BAREBACK—Richard Torrance—Capitol
 - DENIM—Epic
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - PETER GABRIEL—Atco
 - LEGS DIAMOND—Mercury
 - ROCK THE WORLD—Hydra—Polydor
 - WHITE ROCK—Rick Wakeman—A&M

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- SAMMY HAGAR—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

KOME-FM/SAN JOSE

- ADDS:**
- AMNESIA—Pousette-Dart Band—Capitol
 - BIG CITY—Lenny White—Nemperor
 - PETER GABRIEL—Atco
 - MARSCAPES—Lancaster/Lumley—RSO
 - ELLIOTT RANDALL'S NEW YORK—Kirshner
 - KENNY RANKIN ALBUM—Little David

- SAILBOAT—Jonathan Edwards—WB
- SHOW ME TO THE STAGE—Henry Gross—Lifesong
- SONGS FROM THE WOODS—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram

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

- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- HOTEL CALIFORNIA—Eagles—Asylum
- RUMOURS—Fleetwood Mac—WB
- WIND & WUTHERING—Genesis—Atco
- SAMMY HAGAR—Capitol
- NEXT—Journey—Col
- SLEEPWALKER—Kinks—Arista
- PLACE IN THE SUN—Pablo Cruise—A&M
- ANIMALS—Pink Floyd—Col
- LIGHT OF SMILES—Gary Wright—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALBERT LIVE—Albert King—Utopia
 - FREEWAYS—Bachman-Turner Overdrive—Mercury
 - HARBOR—America—WB
 - LIVE (MORE OR LESS)—Richard Thompson—Island
 - LOVE GOES TO BUILDING ON FIRE (single)—Talking Heads—Sire
 - SONGWRITER—Justin Hayward—Deram
 - SUNDAY STREET—Dave Van Ronk—Philo

HEAVY ACTION (airplay):

- ALBERT LIVE—Albert King—Utopia
- ANIMALS—Pink Floyd—Col
- SAMMY HAGAR—Capitol
- HOTEL CALIFORNIA—Eagles—Asylum
- LEGS DIAMOND—Mercury
- PLACE IN THE SUN—Pablo Cruise—A&M
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- TRUE STORY—Jelly—Asylum

KZEL-FM/EUGENE

- ADDS:**
- HARBOR—America—WB
 - LOVE ME—Yvonne Elliman—RSO
 - LOVE ON THE AIRWAVES—Gallagher & Lyle—A&M
 - MAKIN' IT ON THE STREET—Corky Laing—Elektra
 - MARQUEE MOON—Television—Elektra
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - KENNY RANKIN ALBUM—Little David
 - SHOW ME TO THE STAGE—Henry Gross—Lifesong
 - SONGWRITER—Justin Hayward—Deram
 - TWO SIDES TO EVERY STORY—Gene Clark—RSO

HEAVY ACTION (airplay, phones):

- AMNESIA—Pousette-Dart Band—Capitol
- ANIMALS—Pink Floyd—Col
- BLACKJACK CHOIR—James Talley—Capitol
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- IN FLIGHT—George Benson—WB
- JUST A STONE'S THROW AWAY—Valerie Carter—Col
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

Epic Tripleheader



Three Epic Records bands, Boston, Starcastle and Southside Johnny and the Asbury Jukes, shared a bill recently at the Nassau Coliseum, and afterwards were guests at a party in their honor thrown by the label. Shown there are (left photo) Ron Alexenburg, senior vice president, Epic and Associated Labels (center) with Starcastle members (from left) Steve Hassler, Steve Hagler, Herb Schildt, Matthew Stewart, Terry

Lettrell and Gary Strater; (center photo) Paul Ahern, Boston's manager, Alexenburg, Charlie McKenzie, Boston's manager, Erin Kull, and Barry Goudreau of Boston; (right photo) in the back row, Jukes La Bamba Rosenburg, Rick Gazda, Billy Rush, Alan Berger, Tony Pallagrosi, Kevin Kavanaugh, Kenny Pentifallo and Ed Manion, and, in front, Southside Johnny, Ronnie Spector and Alexenburg.

New York, N. Y. (Continued from page 24)

but his itinerary will be confined to Britain when he goes out with a band that will include **Mel Galley**, **Dave Holland** and **Ken Freeman**.

Also visiting Nut Central last week was **Alan Freeman**, top rated BC disc jockey who flew in to catch the **Genesis** concert at the Garden. Freeman's program is only three hours a week, but is one of the most widely listened to shows of its kind, using a progressive format with rock, classical and live tapes of new and established groups.

After the abovementioned Genesis concert, Atlantic hosted a bash at a downtown restaurant which was well attended by the brass **Nesuhi Ertegun**, **Jerry Greenberg**, **Dave Glew**, **Dickie Klein**, the barely audible but always audible **Earl McGrath**, **Barbara Carr** and artists on the label's roster including **Narada Michael Walden**, **Peter Gabriel**, and **Mick Jones**, **Ian McDonald** and **Ed Gagliardi** of **Foreigner**. Also stopping by to say hello at what must have been the friendliest party of the year were **Justin Hayward**, **Terry Gilliam**, **Larry Fast** and the **RW W.A.T.** team (see below).

THE AGE OF INNOCENCE LOST, EVERYBODY STILL WANTS TO BE A STAR: Congratulations to Newsweek's **Maureen Orth** for her score of 27 on *The Gong Show* last week. She performed her college pom-pom routine . . . And further congratulations to the winners of the Choose A New Name For The Midland International Label Contest, but a prize will not be forthcoming (unless they'd like a cake) because the name *Midsong International* was chosen over hundreds of entries by **Bob Reno** and Co. themselves. No points for originality there . . . The forthcoming **Bob Seger** tour now appears to be in jeopardy due to the near fatal accident of drummer **Charlie Allen Martin**.

HE SAID HE'D DO IT BEFORE, BUT WILL HE BE FORCED TO DO IT OR REAL NOW? **John David Kalodner**, still bearded owing to the success of the *Firefall* album last year, has ventured forth with a second prediction, putting his whiskers on the line once again. Kalodner has promised Atlantic president Jerry Greenberg and members of this staff that he will shave it all off if the *Foreigner* album (to be released during the first week of March) does not attain RIAA certified gold status. Picture report will follow.

SWINE FLU SALLY WAS CAPTURED BY MARAUDING FJORDS ON THE ROOF OF THE ASTOR HOTEL, OR ELSE THIS WOULD HAVE APPEARED IN COPY WRITES: Atlantic's Pacific label (bet you thought you couldn't get those two that close without an and), which debuted this week with **Alan O'Day's** "Undercover Angel," is the brainchild of Varner Brothers Music men **Ed Silvers** and **Mel Bly**. Publisher credit in the label? **WB Music Corp.**, of course. And it seems that the "undercover" part applied to the label as well as the angel; the record came as a surprise to some of those around the Atlantic offices.

RUMORS YOU'VE HEARD ELSEWHERE BUT WE SAY THEY'RE TRUE: **Jack Ford** will be named associate publisher of *Rolling Stone* . . . The late **Jonathan "Broke Down Piece of Man" Skiba** will be reincarnated in time for the *Flashmakers* spring season. Only this time around Skiba will appear in the person of the world's first topless/bottomless softball cheerleader . . . **Bob Sherwood** . . . **Felix Cavaliere** to Epic . . . The new *Heavy Metal* magazine is not about music . . . The *Stargate* ballroom, a new N.Y. music club, will open with **Cheap Trick** on March 12.

NOTE TO ALL SCREWHEADS: Atlantic Records' tour publicist and in-house photographer **Nikki McGee** is protected at all times by that elite force, the **Record World S.W.A.T.** team, a punk killing machine if ever there was one. Forewarned is forearmed.

Picker Named Chairman For Image Awards

■ **LOS ANGELES** — David V. Picker, vice chairman of Paramount Pictures Corporation and president of the motion picture division, has been named honorary chairman of the Tenth Annual Image Awards Show and Presentations sponsored by the Beverly Hills—Hollywood branch of the National Association for the Advancement of Colored People.

Selection

The selection of Picker was jointly revealed by founder-

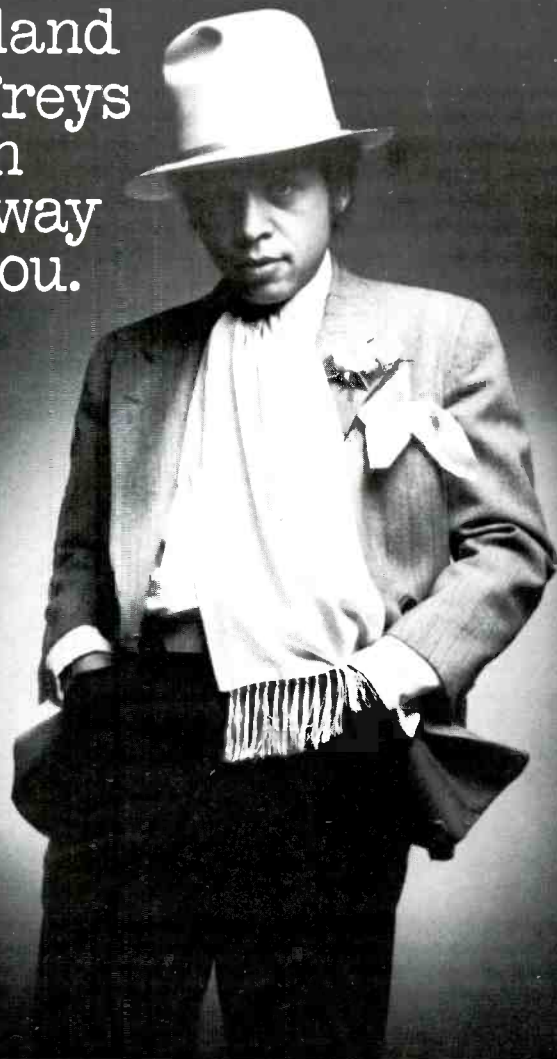
president Maggie Hathaway and Image Awards chairman Bill Lane.

The annual Image Awards program was established by the Beverly Hills-Hollywood branch to honor those in the fields of motion pictures, television and recording industries who have done most to enhance the "images" of all minorities.

Date

The presentations and show have been scheduled for April 24, at the Century Plaza Hotel.

Garland
Jeffreys
is on
his way
to you.



Blondie Bash



Blondie (Private Stock) was recently feted at the Whisky Au Go Go after their opening night engagement. On hand was Larry Uttal, Private Stock president, who is seen on the left with Deborah Harry, Blondie's lead singer. Pictured on the right are Uttal; Rosie Guevera, music director, KHJ; and Harry.

WFO Finalizes License Pacts

■ LOS ANGELES—The Wes Farrell Organization finalized some of its most important exclusive licensee arrangements for its Chelsea Records label at the MIDEM festival, it was announced by Wes Farrell, president of both WFO and Chelsea Records.

Farrell set three-year licensee contracts for Chelsea with Barclay for France and Belgium; Ricordi, Italy; Bellaphon, Germany; Teal, South Africa; Discos Belter, Spain and Portugal; Victor, The Philippines; Pye, United Kingdom; Gamma, Mexico and Femata, Brazil.

Artists

The new licensees will manufacture and distribute product covering such artists as Wayne Newton, Anson Williams, Hall and Oates, Lulu, Rick Springfield, Disco Tex and the Sexolettes, New York City, April Stevens and Nino Tempo, and others.

WFO is continuing to set up its network of licensees after recently dissolving its worldwide deal with Polydor.

Amerama Taps Urand

■ NEW YORK—Maury Benkoil, VP & general manager of Amerama Records, has announced that Robert M. Urand has been appointed general counsel and elected secretary of Amerama Records.

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Chrysalis Plans 'Tull Month'

■ LOS ANGELES — Sal Licata, Chrysalis' vice president of sales & promotion, has announced that the month of March will be dubbed "Jethro Tull Month," honoring the group and their discography.

A merchandising campaign has been developed for the event, including posters, mobiles and special projects to be coordinated through the company's independent distributors. Heavy advertising will be employed in both radio and print, including a two-page spread in 12" x 12", featuring the Tull discography, and a cardboard standup of Ian Anderson, similar to the cover of the newest lp, "Songs From The Wood."

"Jethro Tull Month" will coincide with the band's current U.S. tour, which begins the end of February and runs through March.

ABC Releases Eleven

■ LOS ANGELES — ABC Records will end February with an 11-album release, headed by John Handy's "Carnival" on Impulse. Also on the label is "The Other Village Vanguard Tapes," previously unreleased recordings by John Coltrane, Eric Dolphy and McCoy Tyner.

On ABC, the Masqueraders' "Love Anonymous," John Mayall's "Lots of People" and Delbert McClinton's "Love Rustler" are due out. Mickey Newbury's "Rusty Tracks" will be his ABC/Hickory debut, and that label will also release Don Everly's "Brother Jukebox."

ABC will release the Loving Sisters' "Running Short of Love" on the Peacock label, and will add three classical lps to its Westminster Gold roster, Haydn's "The Last Seven Words of Christ," Mozart's "Sinfonia" and volume IV of the Russian Keyboard Masters, featuring Yakov Flier.

Capitol Signs Lonnie Mack



Rupert Perry, vice president, A&R, Capitol Records, Inc., has announced the signing of singer-songwriter-guitarist Lonnie Mack to an exclusive worldwide recording agreement. Pictured from left at the signing are: Bob Young, CRI vice president, business affairs; Richard Landis, CRI director, east coast talent acquisition; Don Zimmermann, CRI executive vice president and chief operating officer; Joe Gregg, a partner in Code 615 Productions; Ben Edmonds, director, west coast talent acquisition; Lonnie Mack; Don Light, Mack's manager; Rupert Perry, CRI vice president, a&r; and Norbert Putnam, a partner in Code 615 Productions.

Capitol Names Derfler N.Y. District Manager

■ LOS ANGELES — Ira Derfler, Capitol Records district manager for the Washington, D.C. and Baltimore area, is being transferred to a similar position in New York beginning March 1, according to Dennis White, CRI vice president, sales.

Derfler, who will continue to report directly to Walter Lee, national sales manager, replaces Renny Martini, who has been promoted to the position of director, special markets.

Derfler first became a district manager in March, 1976. Prior to that he was special accounts manager in Los Angeles for a year. He first started with Capitol in May, 1973, as territory manager in his native Philadelphia. During the previous four years, he worked in sales for several other record companies.

Capricorn Moves Rush To W. Coast Office

■ LOS ANGELES — Phil Rush, Capricorn Records' national director of promotion, has announced his relocation to the label's Burbank offices and the appointment of Robin Wren to the Denver-based position of west coast regional promotion manager.

Soundaround

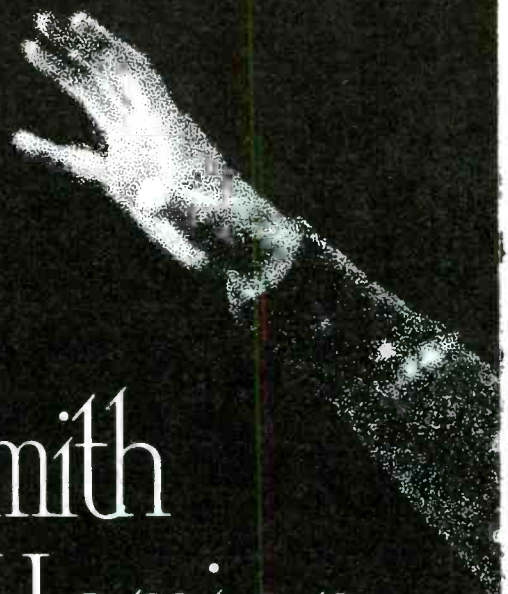
(Continued from page 8)

first major locations to become subscribers; Dane told RW that the current subscribers print-out represents 115 retail operations, each representing five stores or more.

Although the project is still in its infancy, Dane noted that at least one nationwide retail chain is already considering developing its own in-store discs, a sign he interprets as proof of Soundaround's early impact. Because of the rate structure, he is stressing the broad gap between cost-per-listener for his service and cost-per-reader in conventional national print media and radio ad campaigns. Sample comparisons, based on his research, indicate that a week's spot schedule on KHJ would reach an estimated 805 listeners, while Soundaround programming at the same cost level would reach 8000 potential customers in-store. Pointing toward his own subscribers — who suggest that 57 percent of all purchases are impulse buys — Dane also notes that in-store personnel will also be influenced by the programming and make corresponding suggestions to customers.

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You



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Dwight Hemion
Jerry Weintraub
NBC TV Network
Columbia Records
Datsun Nissan Corp
William Morris Age

For making the
Neil Diamond Special
a night to remember



Grammys (Continued from page 3)

as such live presentations often are, by an occasional gaffe, the program was highlighted by several memorable performances. Perhaps most notable was that of the Oak Ridge Boys, who sang excerpts from the various gospel nominees.

Double Winners

The Windsong quartet was named Best New Artist of the Year and its hit, "Afternoon Delight," was honored as Best Arrangement For Voices. Chicago added to its Grammy achievements with two citations for "If You Leave Me Now," named Best Pop Vocal Performance by a Duo, Group or Chorus as well as Best Arrangement Accompanying Vocalists. The group's most recent lp, "Chicago X," also won Best Album Package honors.

Chick Corea, who also won a Grammy last year, earned two awards, for Best Instrumental Arrangement ("Leprechaun's Dream") and Best Jazz Performance By A Group ("The Leprechaun" album). Arthur Rubinstein and Daniel Barenboim's collaboration on Beethoven's Five Piano Concertos was named Classical Album of the Year and Best Classical Performance Instrumental Soloist.

In keeping with its habit of continuing to favor past winners, the Academy honored for the second consecutive year Natalie Cole, Linda Ronstadt, Eddie Palmieri, Richard Pryor and Sir Georg Solti and the Chicago Symphony.

The following is a complete list of this year's Grammy winners:

Record of the Year: "This Masquerade"—George Benson; Tommy Lipuma, producer (Warner Bros.);

Album of the Year: "Songs in the Key of Life"—Stevie Wonder; Stevie Wonder, producer (Tamla);

Song of the Year: "I Write the Songs"—Bruce Johnston, songwriter;

Best New Artist of the Year: Starland Vocal Band (Windsong);

Best Instrumental Arrangement: "Leprechaun's Dream"—Chick Corea; Chick Corea, arranger (Polydor);

Best Arrangement Accompanying Vocalists: "If You Leave Me Now"—Chicago; Jimmie Haskell & James William Guercio, arrangers (Col);

Best Arrangement for Voices (Duo, Group or Chorus): "Afternoon Delight"—Starland Vocal Band; Starland Vocal Band, arrangers (Windsong);

Best Engineered Recording (Non-Classical): "Breezin'"—George Benson; Al Schmitt, engineer (Warner Bros.);

Best Album Package: "Chicago X"—Chicago; John Berg, art director (Col);

Best Album Notes: "The Changing Face of Harlem, The Savoy Sessions"—Dan Morgenstern, annotator (Savoy);

Best Producer of the Year: Stevie Wonder—"Songs in the Key of Life" (Tamla);

Best Jazz Vocal Performance: "Fitzgerald & Pass... Again"—Ella Fitzgerald (Pablo);

Best Jazz Performance by A Soloist: Count Basie for the album "Basie & Zoot" (Pablo);

Best Jazz Performance by a Group: "The Leprechaun"—Chick Corea (Polydor);

Best Jazz Performance by a Big Band: "The Ellington Suites"—Duke Ellington (Pablo);

Best Pop Vocal Performance, Female: "Hasten Down the Wind"—Linda Ronstadt (Asylum);

Best Pop Vocal Performance, Male: "Songs in the Key of Life"—Stevie Wonder (Tamla);

Best Pop Vocal Performance by a Duo, Group or Chorus: "If You Leave Me Now"—Chicago (Col);

Best Pop Instrumental Performance: "Breezin'"—George Benson (Warner Bros.);

Best R&B Vocal Performance, Female: "Sophisticated Lady (She's a Different Lady)"—Natalie Cole (Capitol);

Best R&B Vocal Performance, Male: "I Wish"—Stevie Wonder (Tamla);

Best R&B Vocal Performance by a Duo, Group or Chorus: "You Don't Have To Be a Star (To Be in My Show)"—Marilyn McCoo, Billy Davis, Jr. (ABC);

Best R&B Instrumental Performance: "Theme from Good King Bad"—George Benson (CTI);

Best Rhythm & Blues Song: "Lowdown"—Boyz Scaggz; Boyz Scaggz, David Paich, songwriters (Col);

Best Soul Gospel Performance: "How I Got Over"—Mahalia Jackson (Col);

Best Country Vocal Performance, Female: "Elite Hotel"—Emmylou Harris (Reprise);

Best Country Vocal Performance, Male: "(I'm a) Stand By My Woman Man"—Ronnie Milsap (RCA);

Best Country Vocal Performance by a Duo or Group: "The End Is Not in Sight (The Cowboy Tune)"—Amazing Rhythm Aces (ABC);

Best Country Instrumental Performance: "Chester & Lester"—Chet Atkins, Les Paul (RCA);

Best Country Song: "Broken Lady"—Larry Gatlin, songwriter;

Best Inspirational Performance: "The Astonishing, Outrageous, Amazing, Incredible, Unbelievable, Different World of Gary S. Paxton"—Gary S. Paxton (Newpax);

Best Gospel Performance (Other Than Soul Gospel): "Where The Soul Never Dies"—Oak Ridge Boys (Col);

Best Ethnic or Traditional Recording: "Mark Twang"—John Hartford (Flying Fish);

Best Latin Recording: "Unfinished Masterpiece"—Eddie Palmieri (Coco);

Best Recording for Children: Prokofiev: Peter and the Wolf/Saint Haens: Carnival of the Animals—Hermione Gingold, Karl Bohm (DG);

Best Comedy Recording: "Bicentennial Nigger"—Richard Pryor (Warner Bros.);

Best Spoken Word Recording: "Great American Documents"—Orson Welles, Henry Fonda, Helen Hayes, James Earl Jones (CBS);

Best Instrumental Composition: "Bellavia"—Chuck Mangione; Chuck Mangione, composer;

Album of Best Original Score Writers for a Motion Picture or a Television Special: "Car Wash"—Norman Whitfield, composer (MCA);

Best Cast Show Album: "Bubbling Brown Sugar"—Hugo & Luigi, producers (H&L);

Album of the Year, Classical: Beethoven: Five Piano Concertos—Arthur Rubinstein & Daniel Barenboim conducting the London Philharmonic Max Wilcox, producer (RCA);

Best Classical Orchestral Performance: Strauss: Also Sprach Zarathustra—Sir Georg Solti conducting the Chicago Symphony; Ray Symphony Chorus: Andre Previn conducting London Symphony Orchestra (Angel);

Best Chamber Music Performance: The Art of Courtly Love—David Munrow conducting the London Minshull, produced (London);

Best Opera Recording: Gershwin: Porgy & Bess; Lorin Maazel conducting the Cleveland Orchestra & Chorus; Michael Woolcock, producer (London);

Best Opera Performance, Classical (Other Than Opera): Rachmaninoff: The Bells—conducting Early Music Consort of London (Seraphim);

Best Classical Performance, Instrumental Soloist or Soloists (With Orchestra): Beethoven: The Five Piano Concertos—Arthur Rubinstein, piano (Daniel Barenboim conducting London Philharmonic) (RCA);

Best Classical Performance, instrumental Soloist or Soloists (Without Orchestra): Horowitz Concerts: 1975/76 — Vladimir Horowitz, piano (RCA);

Best Classical Vocal Soloist Performance: Herbert: Music of Victor Herbert—Beverly Sills (Angel);

Best Engineered Recording, Classical: Gershwin: Rhapsody in Blue—George Geishwyn (1925 Piano Roll) & Michael Tilson Thomas conducting the Columbia Jazz Band; Edward Graham, Ray Moore, Milton Cherin, engineers (Col).

Best Engineered Recording, Classical: Gershwin: Rhapsody in Blue—George Geishwyn (1925 Piano Roll) & Michael Tilson Thomas conducting the Columbia Jazz Band; Edward Graham, Ray Moore, Milton Cherin, engineers (Col).

HALL OF FAME AWARDS

Bach: The Well Tempered Clavier (Complete)—Wanda Landowska; released in 1949 through 1954 (RCA Victor);

Beethoven: Symphonies (9)—Arturo Toscanini conducting the NBC Symphony; released in 1950 through 1953 (RCA Victor);

"Begin The Beguine"—Arte Shaw; released in 1938 (Bluebird);

"My Fair Lady"—Original Broadway Cast Album with Rex Harrison and Julie Andrews; released in 1956 (Columbia);

"Singin' The Blues"—Frankie Trumbauer and his Orchestra featuring Bix Beiderbecke on cornet; released in 1927 (Okeh).

A.A./Wonderland Raises Prices

NEW YORK—A.A./Wonderland Records, Inc. marketing vice president Bob Goemann has announced an increase in suggested list prices for the entire Wonderland catalogue of children's product and for the company's budget Merry line, effective April 1. The increase to the distributor will be in direct proportion to the increase to the consumer in order to maintain the distributor's established profit margins.

The entire Wonderland line that previously carried a suggested list of \$2.39 will go to \$2.98. Seven-inch book and record sets that sold for \$1.29 will now sell at \$1.49. Seven-inch, 45 rpm EPs will move from 59 cents to 69 cents and the budget albums for children that carry the Merry label will increase from \$1.49 to \$1.98.



Grammy winners, Grammy presenters: (top row from left) Ringo Starr, Linda Ronstadt and Paul Williams; Ella Fitzgerald and George Benson; Bruce Johnston, Marilyn McCoo and Billy Davis Jr.; Natalie Cole; (bottom row) Bette Midler and Renee Hayward, ac-

cepting for her brother, Stevie Wonder; Chet Atkins, Dolly Parton, Freddy Fender and Les Paul; Tommy Lipuma, Barbra Streisand and George Benson; Brian Wilson, Carl Wilson, the four members of the Starland Vocal Band and Dennis Wilson.

Album Of The Year.
Producer Of The Year.
Best Pop Vocal Performance.
Best R&B Vocal Performance.



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1977 Motown Record Corporation

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

MY SWEET LADY—
John Denver—RCA
ALL STRUNG OUT ON YOU—
John Travolta—Midland Intl.
'ROOTS' MEDLEY—Quincy Jones—
A&M
GOODBYE OLD BUDDIES—
Seals & Crofts—WB
I'M SCARED—Burton Cummings—
Portrait

Most Active

I LIKE DREAMING—Kenny Nolan
—20th Century
THE THINGS WE DO FOR LOVE—
10cc—Mercury
TORN BETWEEN TWO LOVERS—
Mary MacGregor—
Ariola America

WHDH/BOSTON

Adds

DON'T GIVE UP ON US—
David Soul—Private Stock
ME AND THE ELEPHANTS—Bobby
Goldsboro—Epic (light rotation)
THE THINGS WE DO FOR LOVE—
10cc—Mercury

Active

DON'T GIVE UP ON US—
David Soul—Private Stock
THE THINGS WE DO FOR LOVE—
10cc—Mercury
YEAR OF THE CAT—Al Stewart—
Janus

WBZ/BOSTON

Adds

FLY LIKE AN EAGLE—Steve Miller
Band—Capitol
I'M SCARED—Burton Cummings—
Portrait
RACE AMONG THE RUINS—
Gordon Lightfoot—Reprise
RICH GIRL—Hall & Oates—RCA

Active

DON'T LEAVE ME THIS WAY—
Thelma Houston—Tamla
I LIKE DREAMING—Kenny Nolan
—20th Century
**LOVE THEME FROM 'A STAR IS
BORN' (EVERGREEN)**—Barbra
Streisand—Col
THE THINGS WE DO FOR LOVE—
10cc—Mercury
TORN BETWEEN TWO LOVERS—
Mary MacGregor—Ariola
America

WHAM/ROCHESTER

Adds

BY THE TIME I GET TO PHOENIX—
Isaac Hayes & Dionne Warwick
—ABC
GOODBYE OLD BUDDIES—
Seals & Crofts—WB
MY SWEET LADY—John Denver
RCA
'ROOTS' MEDLEY—Quincy Jones
—A&M

Active

BYE, BYE FRAULEIN—Micky—
Ariola America
I CAN'T SAY NO TO YOU—
Parker McGee—Big Tree

WHEW/NEW YORK

Adds

CRACKERBOX PALACE—George
Harrison—Dark Horse
DON'T GIVE UP ON US—
David Soul—Private Stock
MOODY BLUE—Elvis Presley—RCA
NEW KID IN TOWN—Eagles—
Asylum
**SAY YOU'LL STAY UNTIL
TOMORROW**—Tom Jones—Epic

Active

DANCING QUEEN—ABBA—
Atlantic
NEW KID IN TOWN—Eagles—
Asylum
NOW I KNOW—Jean Gabin—
Private Stock
YOU TAKE MY HEART AWAY—
Bill Conti—UA

WBAL/BALTIMORE

Adds

MY SWEET LADY—John Denver—
RCA
**ONLY LOVE CAN BREAK A
HEART**—Dionne Warwick—
Musicor
WHEN I NEED YOU—Leo Sayer
—WB
YOU NEVER CAN TELL—
Emmylou Harris—WB

WLW/CINCINNATI

Adds

ALL STRUNG OUT ON YOU—
John Travolta—Midland Intl.
CRACKERBOX PALACE—George
Harrison—Dark Horse
I'M SCARED—Burton Cummings—
Portrait
MY SWEET LADY—John Denver—
RCA
SPRING RAIN—Silvetti—Salsoul

WGN/CHICAGO

Adds

ALL STRUNG OUT ON YOU—
John Travolta—Midland Intl.
ANGELINE—Babyface—ASI
ANYTHING BUT LEAVING—Larry
Gatlin—First Generation
**ARRESTED FOR DRIVING WHILE
BLIND**—ZZ Top—London
BE SOMEBODY—Melissa
Manchester—Arista
BY THE TIME I GET TO PHOENIX
—Isaac Hayes & Dionne
Warwick—ABC
MY SWEET LADY—John Denver
—RCA
NEXT TIME I SEE YOU—
Susan Cowsill—WB
'ROOTS' MEDLEY—Quincy Jones
—A&M
SAVE THE LAST DANCE FOR ME—
John Davidson—20th Century
SHINE ON HARVEST MOON—
Leon Redbone—WB
SOUND AND VISION—David
Bowie—RCA
THEME FROM 'CHARLIE'S ANGELS
—The Ventures—UA
THERE'S ALWAYS GOODBYE—
Randy Rich—Little Angel

KFI/LOS ANGELES

Active

DANCING QUEEN—ABBA—
Atlantic
FLY LIKE AN EAGLE—Steve Miller
Band—Capitol
GO YOUR OWN WAY—Fleetwood
Mac—WB
I LIKE DREAMING—Kenny Nolan
—20th Century
**LOVE THEME FROM 'A STAR IS
BORN' (EVERGREEN)**—Barbra
Streisand—Col
MAYBE I'M AMAZED—Wings—
Capitol
THE THINGS WE DO FOR LOVE—
10cc—Mercury
TORN BETWEEN TWO LOVERS—
Mary MacGregor—Ariola
America
YEAR OF THE CAT—Al Stewart—
Janus

Also reporting this week:
WIP, KMBZ, WSB, WTMJ, WIOD,
WSM, KSFO, WGAR, KMOX.

Fast Asleep



At a recent performance at the country music Palomino Club, Capitol's "Western Swingers," Asleep at the Wheel, were joined on-stage by Merle Haggard and Norton Buffalo (who is busy recording his first solo album for Capitol). After the show, the band was greeted by top Capitol executives. Pictured from left are Don Zimmermann, Capitol's executive vice president and chief operating officer; bandmembers Leroy Preston and Chris O'Connell; Bhaskar Menon, Capitol's chairman, president and chief executive officer; band member Ray Benson; and Dennis White, Capitol's vice president, sales.

FBI Seizes Tapes

■ NEW YORK — A quantity of allegedly illegally duplicated 8-track stereo tape cartridges and cassettes, master tapes, duplicating equipment and some 300,000 labels were seized in a raid by FBI agents on Simtek Tape, Inc., 443 Park Avenue South here. J. Wallace La Prade, assistant director of the FBI in charge of the New York office, valued the seized material at more than \$500 thousand.

Fresh Tour Set

■ LOS ANGELES—Fresh (MCA) begins a 20-date, month-long tour this week in support of its new lp. The group will concentrate on "breakout" markets in the south and midwest, covering eight states, while opening for Wild Cherry, Brass Construction, the Jacksons and Rufus. A five day stand at Ivanhoe in Chicago is also slated for mid-March.

Mercury Signs Hero



Phonogram, Inc./Mercury Records has signed the group Hero to an exclusive recording contract. Seen with members of Hero at the signing are Charles Fach (third from left), executive vice president/general manager of Phonogram/Mercury; Michael Lloyd (standing, center) of Mike Curb Productions, who produced the album; Denny Rosenkrantz (standing, third from right), west coast a&r director; and Conn Merten (right), manager of Hero. The group's debut album, "Hero," has just been released.

Scrimshaw, Jazz Pact

■ LOS ANGELES — Scrimshaw Records, a subsidiary of Scrimshaw Productions, has set a long term international distribution agreement with Jazz Records, it was announced jointly by Bob Gentile, president of Scrimshaw Productions and Jack Tracy, president of Jazz Records.

Initial Single

Under the agreement, Jazz Records will distribute Scrimshaw's initial single release, "Don't Worry," by Guy Pastor.

O'Jays Set Tour

■ LOS ANGELES—Tying in with their 20th anniversary this year, the O'Jays will embark on a 75 plus city concert tour, which will begin May 10 at the Memorial Auditorium in Canton, Ohio. The announcement came from the O'Jays' personal manager, Barbara Kennedy of BK Management, Inc.

MARCH 5, 1977

RECORD WORLD

PRESENTS A SPECIAL SECTION

THE
CUSTOM
LABEL
EXPLOSION

THANKS, UNITED ARTISTS, FOR HELPING JET TAKE OFF



**ELECTRIC LIGHT ORCHESTRA
WIDOW MAKER
KINGFISH
ALAN PRICE**

JET MANAGEMENT/JET RECORDS

2 Century Plaza, Suite 414, 2049 Century Park East,
Los Angeles, California 90067
Telephone: (213) 553-6801. Telex: 696170

JET MANAGEMENT/JET RECORDS

44 Parkside, London, SW19 5NB, UK.
Telephone: 01 - 947-5505. Telex: 928279



In an industry where precise definitions can be nearly impossible to determine, we are faced with the challenge of defining the custom label. On the face of it, this should be a simple matter. Once one begins to consider the variety of financial and artistic set-ups that are involved, however, the subject can become confusing, the fine lines almost impossible to delineate.

At this juncture of record industry history, it is perhaps best to use the term in the loosest possible sense. In that way we can examine a variety of different companies, analyze the individual character of each and, hopefully, arrive at some general conclusions about the state of the custom label situation, its purpose and its effect on the marketplace.

The place to begin is with the differentiation between the custom label that emerges from a specific artist, genre of music or production relationship and that which is underwritten with the intention of developing a full service label. The former instance is generally characterized by the establishment of a label head who acts as liaison between the major company and the artist/producer; the latter is more often a self-contained unit whose reliance on the parent label is primarily for the purpose of distribution.

Again, there are no hard-and-fast rules. Some artist/production deals blossom into full entities while some "full service" labels rely heavily on the parent company in any one or more areas such as promotion, publicity, merchandising, marketing or a&r.

The examples fill the pages of this special section of **Record World** and place prominently on the charts.

The success of the distributed label is perhaps most immediately apparent on The Singles Chart where last month Ariola America placed in the number one position for two weeks with Mary MacGregor's "Torn Between Two Lovers" while the RSO label was represented with six positions in the top 100.


Success, however, cannot be calibrated by chart positions alone. The resurgent interest in jazz, for example, has seen the reactivation of several custom labels and a step-up in the release schedule of new and re-issued material.

Specialty labels such as EmArcy, Savoy, Freedom, Kudu, Horizon, ECM, Pablo, Verve and Blue Note have come into the fore as some of the most important purveyors of traditional and contemporary jazz. Although this product is not likely to place on the top 100 chart and sales do not figure to be competitive with rock releases, the custom label set-up is advantageous as it allows for marketing concentration into racks and areas the labels may otherwise not penetrate.

The identification factor of these "image" labels by the consumer is another key factor. Whether the name of the label itself connotes a specialization in jazz as with the above mentioned examples: the r&b of Philadelphia International, Hi, Soul Train, Cotillion, Spring, TSOP or the WMOT label; or the strong artist association of Blue Sky, Swan Song, Rocket or Rolling Stones, the custom format becomes a strong selling point.

It is, then, a matter of definition by illustration. Much is dependent upon whom you ask when seeking to determine what a custom label is. For some labels distribution is the key factor; for others it is a&r. Regardless, it is clear that the custom label is a growing factor in today's record market.

THE CUSTOM LABEL EXPLOSION



THE CBS FAMILY OF LABELS: WE'VE GOT THE MUSIC WITH THE MOVES.

Any major record company with a group of associated labels under its wing can, if it isn't careful, turn into a music-business solar system: one big, bright important sun with a trail of less important satellites. That isn't the way we see things here... and frankly, it's not the way we like to see things anywhere.

We don't quarantine our labels by category — which is why you're likely to find such a wide variety of great music all in the same place. It's a stimulus all the way round: in attracting and signing new artists and new labels, in sales, in promotion, in advertising, in every phase of our operation.

The result: music that makes its own moves — on the charts, out of the racks and in your feet. Move with it.

The **BLUE SKY RECORDS** story couldn't be clearer. To begin with, there's the incredible **MUDDY WATERS**. "Hard Again," Muddy's first Blue Sky album, has already begun to pull in critical and consumer reaction by the truckload — all of it highly positive. (With Muddy playing, **JOHNNY WINTER** producing, and both Muddy and Johnny currently on a sold-out national tour with James Cotton, how could it be anything *but* positive?)

After that history-making tour, JOHNNY WINTER is looking forward to starting his first studio album in two years. It'll feature several new Winter originals, as well as songs written especially for Johnny by some of rock's most respected writers.

EDGAR WINTER is busy finishing pre-production on his new album, which is to be produced by the Philadelphia hit-makers Gamble & Huff.

Add to that roster DAN HARTMAN, whose bass guitar work, singing and songwriting helped make the Edgar Winter Group sparkle. His first Blue Sky effort, "Images," showcased the multifaceted talents of this very exciting new artist.

And wrap things up with DERRINGER, one of America's hottest, most in-demand young

Artists of the caliber of the L.A. EXPRESS, with their non-stop jazz/rock and solid-selling albums; and JAMES VINCENT, a guitarist with very few peers and a dynamic solo album—will see to it that Caribou maintains its reputation as one of the more visionary labels around.

And artists like these two help to give that vision a firm grounding: O.C. SMITH was one of the CBS Records family with his hits "Little Green Apples," "Son of a Hickory Holler Tramp" and "By the Time I Get to Phoenix." His soon-to-be-released debut Caribou album "Together" (produced by John Guerin and Max Bennett of the L.A. Express) brings him back to us.

DENNIS WILSON knows pretty much everything there is to know about hit records: he's spent

the past fifteen years of his life making them, as a founding member of the Beach Boys—perhaps the greatest American band ever. But when Dennis wanted a solo career too, he knew where to go to look for it: Caribou. And "Pacific Ocean Blues" is the album that he created. With Dennis's big, big talent and stunning new songs, the appearances he'll be making in '77 with the Beach Boys, and the thrust behind this album—the makings are all there for the biggest album of the year.

INVICTUS: The Latin word for "Unconquered." And INVICTUS RECORDS founders EDDIE and BRIAN HOLLAND (of H-D-H songwriting fame) don't plan on ever being anything but.



Derringer



Muddy Waters



Johnny Winter



Eloise Laws



O.C. Smith



James Vincent

rock acts—now touring the country virtually nonstop. (Derringer's just-released album, "Sweet Evil," is produced by Jack Douglas.)

With label head STEVE PAUL as prime mover, Blue Sky's future hasn't got a cloud in sight.

The caribou may be an endangered species, but **CARIBOU RECORDS** certainly isn't, and that's the way founder JAMES WILLIAM GUERCIO intends to keep it.

There's not much chance of it, either, with artists like NEW YORK PORT AUTHORITY, a band that's going to bring new meaning to the words "funk-rock" with their debut album "Three Thousand Miles From Home."

Or the totally amazing ELOISE LAWS. Her first Invictus LP "Ain't It Good Feeling Good" has just shipped, and with her vocal feats, Eddie Holland/Brian Holland songs and a Brian Holland production, it's all going to feel very good very soon.

The glory story at **KIRSHNER RECORDS** is, as ever, the ongoing phenomenal success of **KANSAS**. It's gold-going-platinum for their current album "Leftoverture," and total sales for this very hot band are closing in on the two-million mark.

But that's not the only thing making rock impresario and label founder **DON KIRSHNER** very happy these days: there's singer **LISA HARTMAN**, for one, and **ELLIOTT RANDALL**, for another, whose first Kirshner album "Elliott Randall's New York" has just shipped... and the whole country is going to be Elliott's Big Apple before he's through. (No less an authority than Led Zeppelin's Jimmy Page called Elliott "America's greatest guitar player," and this album proves it.)

O'Jays have probably got more platinum than Tiffany's... and there's a new album due in May.

LOU RAWLS: A musical giant, but it took us to deliver to this colossal talent his first-ever platinum album—"All Things in Time." You can be sure we're looking to repeat ourselves with Lou's upcoming "Unmistakably Lou."

In his days as lead singer with Harold Melvin & The Blue Notes, **TEDDY PENDERGRASS** put his vocal stamp on hits like "If You Don't Know Me By Now," "The Love I Lost," "Wake Up Everybody," "Bad Luck" and so many others.

Now, after two and a half million albums, and five-million singles, Teddy Pendergrass goes solo

Among Philly International's very hottest acts right now: **BILLY PAUL**, a major artist with a major album, "Let 'Em In," and a smash single in "How Good Is Your Game"; keyboard wizard **DEXTER WANSEL**, whose new LP "What the World Is Coming To" will ship soon; and the lovely **JEAN CARN**, with a very big hit single in "Free Love" from her first solo album "Jean Carn" (which is also a hit).

Philadelphia International: it's almost a talent monopoly.

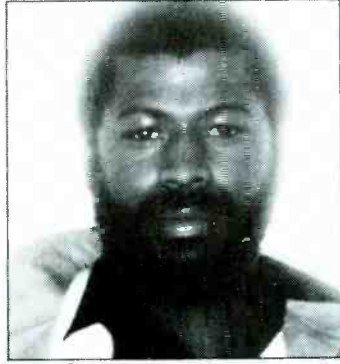
When you say **T-NECK RECORDS**, what you're *really* saying is **THE ISLEY BROTHERS**... And when you say The Isleys, what you *mean* is platinum action! Before their association with us, The Isleys were a musical legend—but the legend



Kansas



Billy Paul



Teddy Pendergrass



Jean Carn



Elliott Randall



O'Jays



Lou Rawls



Dexter Wansel

The **PHILADELPHIA INTERNATIONAL** story is one of success unparalleled and undiminished. With **KENNY GAMBLE** and **LEON HUFF**—The Smashmasters—at the helm, PIR has risen over the years until now it stands virtually unchallenged.

What PIR is all about is an act like **THE O'JAYS**. Right now they're probably the single hottest black act around—and one of the greatest black groups ever. And likely to remain so: by now the

—and his first solo album "Teddy Pendergrass" is already exploding on the street—after just a few days out.

Success continues with **MFSB**, the original disco orchestra, as they put the finishing touches on their latest LP; and **ARCHIE BELL & THE DRELLS**, those perennial disco favorites, who are selling so solidly with "Where Will You Go When the Party's Over."

found a new meaning in a string of million-selling albums. Their forthcoming album "Go for Your Guns" (which features their current hit single "The Pride") will take them even further. Hot gets hotter—on T-Neck!

Under the auspices of founder Richard Branson in London, **VIRGIN RECORDS** is blossoming into a winner. Artists contributing to this smashing success include **GONG** (new LP "Expresso"), **SUPERCARGE** (building up

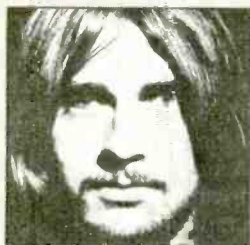
the voltage with their upcoming "Horizontal Refreshment"), reggae's MIGHTY DIAMONDS (their latest jewel, "Ice on Fire," was produced in New Orleans by Allen Toussaint & Marshall Sehorn), and MALLARD, Virgin's first American group—with a debut album now in the works.

Big news from MIKE OLDFIELD: the young British composer who scored so spectacularly with "Tubular Bells" and "Ommadawn" is now in the studio at work on another rock-symphonic masterpiece. Look for it later in '77.

TANGERINE DREAM, those sorcerers of synthesizer, are currently very hot indeed with a new album, "Stratosfear," and a big tour of the U.S. with the famed light show Laserium (the



Isleys



Mike Oldfield

first time this live-laser-beam production has ever gone on the road). T-Dream's racked up three gold albums in Europe, plus a following of millions from Britain to Berlin: now they're out to repeat that success here... and they aren't just daydreaming.

We salute the outstanding success of our Associated Labels and their artists: Blue Sky, Caribou, Invictus, Kirshner, Philadelphia International, T-Neck, Virgin. Let's keep on keeping it in the family:

The CBS Family of Associated Labels.

 Distributed by CBS Records.
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Retailers Assess Custom Label Impact

By DAVID McGEE

■ In the following Dialogue, six retailers representing major market areas discuss the merchandising, advertising and value of custom labels. Additionally, Record World has asked these retailers to assess the impact of the \$7.98 list price on multiple purchases, cutthroat retailers, the seemingly moribund concept of variable pricing and the growing market in cutout and economy albums.

How do you merchandise custom labels in your stores? Do you use any special displays or attention-getters?

Barrie Bergman, Record Bar: We don't merchandise custom labels per se. We merchandise them with the labels that distribute them.

Ken Dobin, Waxie Maxie: We're not really a label-oriented company, like Korvettes. They have step down arrangements, all by label, but we give no special attention to labels.

Joe Bressi, Stark Records: We really don't distinguish between custom labels and the labels that distribute them. If it's a Columbia custom label, it's just Columbia, and that's really the way we handle it. The strength of the product determines how it will be merchandised in the stores. If it merits merchandising in a viewer display or in a waterfall display it'll be there; other than that it's just in artist bins. We really do not distinguish labels to our customers.

Tom Keenan, Everybody's Records: The only time we use special display is when a custom label has its own representative go out and help push a particular product. RSO is a good example. RSO has its own people who will go around and promote something and at various times these people have come in and helped set up things in addition to whatever Phonodisc has done. But other than a specific situation like that where there's a crew going from store to store—I can't say that we do anything special for custom labels.

Don Anthony, Tape City: We don't really merchandise in our stores to distinguish between labels. We do distinguish between different types of music. Obviously during Christmas and times like that—seasonally—certain product does merit extra added merchandising; but as far as custom labels, per se, there is no special merchandising.

Bruce Bayer, Independent Records: I merchandise all records by artists, using browsers, waterfall displays, floor displays. I don't distinguish between labels.

Which custom label artists have been most successful in your stores?

Bergman: We've been very successful with Gamble-Huff product. And we've also done well with Midland International. We did very well with Chrysalis when they were with Warners.

Dobin: Jean Carn on Philly International, Mass Production on Cotillion, Undisputed Truth on Whitfield, Carol Douglas on Midland International, Renaissance on Sire, George Harrison on Dark Horse. We've also done well with the Horizon series, specifically the Karma album.

Bressi: Just off the top of my head I'd say Philadelphia International has been most successful.

Bressi: "The real advantage [of a custom label] is that service is better from major labels . . . There's less problems with backorders; less shipping problems . . ."

Keenan: No, I couldn't single anyone out. But RSO has to be one of the best worked custom labels.

Anthony: The first thing that comes to mind is Salsoul—the Salsoul Orchestra has done very well. More so today than six months ago, progressive jazz seems to be doing better and better, and a lot of it is on custom labels. I don't know if it's a thing now; I think once again the American public, in search of something new and different, is turning to progressive jazz.

Bayer: I'd say Philly International and Capricorn still.

Do you include custom label product in ads with major label product, or is it advertised apart from other product?

Bergman: We advertise them together. That's the way the coop ad money comes down.

Dobin: We do include it. If we're running a Columbia ad we'll

Anthony: "The biggest value is the extra effort that the custom labels expend when they have a good piece of music."

include anything in the Columbia family. We've never run a sale on custom label product exclusively, but there are periods when we'd run a Columbia ad, an r&b ad, and nine-tenths of the product advertised would be Philly International.

Bressi: We include all custom label product in ads with major label product.

Keenan: Whatever label an album is on we advertise for that label separately.

Anthony: Ordinarily we do cooperative advertising. That comes from a company, through Tape City for instance, our retail division. And we're getting product from a distributor that handles all lines, including custom labels. There's no variance on that.

Bayer: All the time. In other words, if I'm running a Warner Brothers ad I'll throw in Capricorn if it has a hot record. Occasionally I'll have a custom label sale. If there's a new Marshall Tucker, and Warners gives me a buy on it, I'll run Capricorn only. That happens all the time.

What, in your opinion, is the major value of custom labels from a retailing standpoint?

Bergman: The distribution comes through the branches and makes it easier to get hold of the products. It's just a better means of distribution for us. A smaller label would be difficult to promote, but with the product coming from the mother label it's just easier to combine it and spend more money on it.

Dobin: Certainly you have different promotional people pushing custom albums. For instance, if the O'Jays, and Jean Carn were on Columbia you'd have Columbia with about seven or eight major r&b acts at once, and certainly some records would get lost. But separate promotional people working the customs enables more product to get exposure and therefore more of it sells.

Another advantage of custom labels is that customers associate artists with that custom label. For instance, Thad Jones and Mel Lewis on Horizon indicates a special kind of album directed to the jazz buff. If they put an album out on A&M, though, it might mean an MOR album to customers. If the O'Jays put out an album on Columbia, their fans might look at that and wonder what happened to Gamble and Huff. The Undisputed Truth being on Whitfield indicates that the group is still associated with Norman Whitfield.

Bressi: The real advantage I can think of is that service is better from major labels such as Columbia and RCA. There's less problems with backorders; less shipping problems—if the product gets hot we have it right there. Plus the advertising dollars are easier to get through the major label distributors.

Keenan: I don't think there is an advantage from a retailing standpoint. But there is an advantage from an artist's standpoint. There's more of an emphasis on people dealing with the artist.

Anthony: That's hard to say. The biggest value is the extra effort that the custom labels expend when they have a good piece of music. In some cases I find the custom labels listening and reacting to the response of a small retailer who's selling their product. They seem to respond a little more quickly, seem to be a little more open to input, than major labels. And for obvious reasons.

Bayer: Good exposure in r&b for sure. Real good. Philly International has greatly helped Columbia break out soul. Definitely good on jazz, like Blue Note with UA. Just breaking out product—I think custom labels know a hell of a lot more than major companies do about rhythm and blues and soul.

Have higher list prices affected multiple purchases in your stores?

Bergman: So far they have not. I think they probably will to a certain degree, but it's too early to tell how much.

Dobin: Again, right at the beginning it may. A person, having just gotten his paycheck, might walk in and see a release a little bit higher than expected and only be able to buy one album. But we're getting a fairly good indication that within three months everything is going to be up to \$7.98. Eventually, if a customer wants a Fleetwood Mac and a Beach Boys album at the same time, he'll buy them both, re-

(Continued on page 24)

COLLECTORS' EDITIONS

BLIND FAITH



ERIC CLAPTON
STEVE WINWOOD
GINGER BAKER
NICK GRECH

BLIND FAITH RS-1-3016

ERIC CLAPTON



ERIC CLAPTON RS-1-3008



cream

FRESH CREAM RS-1-3009



DISRAELI GEARS RS-1-3010

Goodbye
CREAM




GOODBYE CREAM RS-1-3013

LIVE CREAM



LIVE CREAM RS-1-3014



WHEELS OF FIRE RS-2-3802

LIVE CREAM
VOLUME II



LIVE CREAM VOL. II RS-1-3015



LAYLA (2 RECORDS) DEREK AND THE DOMINOS RS-2-3801

AVAILABLE NOW ON



RECORDS & TAPES

The RSO Family

Manufactured and marketed by 

CBS Associated Labels Are a Family Affair

■ NEW YORK — The input of unique rosters coupled with extensive resources for development have made the relationship between CBS Records and its Associated Labels a healthy and sustaining one. In a bit over half a decade, seven labels covering every type of music from soul to classic rock have discovered that working within the CBS structure means multiplied profitability, thereby encouraging exploration among the labels' programs, and fostering the confidence that comes from knowing that every release will be treated to reach its highest potential.

Profitability

Similarly, from the standpoint of CBS' senior vice president of Epic and Associated Labels, Ron Alexenburg, Tony Martell (vice president and general manager) and Gordon Anderson (director of promotion), Associated Labels have leapt from a half a million dollar operation to a \$25 million a year division. However, according to Alexenburg, there's far more than paper profits representing CBS' beliefs in the value of its Associated Labels. "We strive to give each label its own independence within CBS and, at the same time, the family feeling in being part of a team," he said "You see, we believe that we have we have the best branch and distribution set-up of anyone in the business. Our sales and promotion men have the business acumen people want to deal with.

Advancement began when we started doing deals with producers. They didn't want to be involved with the business side of their labels. They wanted creative freedom from a musical standpoint but they also wanted the benefits of the CBS Records promotion and merchandising force."

'An Artist Company'

Tony Martell amplified on the Associated Labels concept: "First and foremost we are an artist company, not a company of labels or musical categories. The concept has been to give new artists and established superstars the kind of individualized attention each label desires. They have gone into the business to achieve a certain image. The promotion and merchandising of each artist's music along with the development of individual images is the core of our job at the Associated Labels.

"And it has been the artists, backed by the excellent direction between the labels and CBS, that have made those labels household words, and their products sought after by millions of consumers."

Strict Criteria

The statistics concerning the seven organizations which constitute CBS' Associated Labels speak for themselves. The company is successful with each and every one of its labels, yet CBS refuses to jump on bandwagons and acquire more labels for the

sake of accumulation. Over the years, the company has evolved strict criteria which must be met in order for a label to join CBS. It's both tangible product as well as the intangible something that makes Alexenburg and his staff know there's a potential for substantial hitmaking ready to flower in that label. "We aren't trying to add labels for the point of building numbers," declares Gordon Anderson. "We make commitments to the label and to the artists on the label. We're trying to develop artists' careers, and it can be a long process." Martell emphasizes, "We will not make new label arrangements for a quick hit. We look at the artistic values involved—the producers, the fact that the acts are working acts with good management, the longevity factor. In the end, what we look for is the most basic ingredient of all—music that makes it.

Specialization

"We're living in an age of specialization and concentration; each of our labels is a specialist. Each represents a unique musical point of view, from the pop rock 'n' roll genius of Steve Paul's Blue Sky to the classic music making of Jimmy Guercio's Caribou, to the pop culture shaper, Don Kirshner's Kirshner Records, to the great artistry of Gamble and Huff's Philadelphia International. Rounding out the portrait of success are the Isley Brothers and T-Neck, Invictus, operated by the

hitmaking writing team of Holland and Holland, and the experimental, adventurous sounds of Richard Branson's Virgin Records."

Expansion of CBS' Associated Labels has taken place with an ease that is envied within the music industry. As the man who has taken the division from its smallest stages to the giant that exists in 1977, Ron Alexenburg discusses the attraction of an independent to the CBS umbrella. "A perfect example of why people want to come to us is the Isley Brothers—they had an enormous hit with 'It's Your Thing,' but that album did not go gold. Their first single for us, 'Who's That Lady,' was gold, and the album of that name was platinum."

Buyer Patterns

Jim Tyrrell, vice president, marketing, Epic Records and the Associated Labels, stated, "We believe that every record is unique and it's up to us to identify the buyer pattern. We are aware that everything we do has a great impact on the personal lives and careers of artists. An ongoing dialogue exists between management, artists and the company at all times.

"The feeling I often get from other places is that artist development is the responsibility of the principals of an Associated Label. Not so. Our artist development is part of our merchandising."
(Continued on page 32)

Flexibility and Exposure Key RCA Custom Operation

■ LOS ANGELES — Operational flexibility, musical identity and increased exposure for both new artists and established recording acts are among the principal benefits to both major manufacturers and their custom labels as detailed by Mort Weiner, director of custom labels for RCA Records.

Involvement

Weiner is himself the veteran of a custom label operation, having helped direct Metromedia Records' operations. In his current position, Weiner oversees the operations of seven RCA-distributed custom labels encompassing jazz, r&b, pop and avant garde catalogues. That level of involvement with personalized label operations — running from simple production agreements to separately staffed labels employing their own promotion and marketing chiefs — is a comparatively recent development at RCA, and Weiner points to the growth of the company's custom stable as indicative of RCA's success with those affiliates.

RCA currently distributes pop product for Midland International, r&b records released through the Soul Train label, pop and rock acts for Windsong, jazz artists on Pablo, pop product for Tatoo Records, pop and r&b product for Taboo, and avant garde projects for Utopia Records. Grunt Records, RCA's longest continuing custom label operation, continues to be distributed by the company but is administered through RCA's product management structure, while Weiner is additionally responsible for RCA's own Blue Bird catalogue of vintage blues and jazz titles.

Weiner reviewed the emergence of custom labels during the past decade as the outgrowth of both general industry expansion and the rise of individual major manufacturers. "As the majors got into the distribution business, they could offer many more advantages to smaller labels than the independents," Weiner explained. "For a small label to tag along with a major, he has an

entrance into major accounts, which is crucial in the early stages of any record's development.

"That's not to say you don't benefit from independent distribution," he added. However, the volume of titles represented by a major and its custom label affiliates affords custom labels the greater leverage enjoyed by a major, which represents a larger share of a given account's business than a small independent label can usually attain.

Weiner is quick to point to equally significant benefits for the major itself. "I think that a custom label usually puts you into an area that your inhouse product may not be able to put you in as strongly," he explained, pointing to the diversity of musical styles represented by RCA's custom labels as indicative of that added penetration into different stylistic areas.

Flexibility

"Because they're smaller, they're more flexible, there's more latitude. If you're the cap-

tain of a small ship rather than a big one, you can skirt around obstacles faster," Weiner commented. Moreover, both custom label and manufacturer benefit from that smaller scale by reduced reaction time. "If a custom label sees an artist they want," Weiner said, "that's it. There's no step-by-step procedure that has to be taken in approving the act and closing the deal.

"That means RCA may be competing with one of its own custom labels for a given artist." That competition, Weiner asserted, benefits both major and custom affiliate, since the potential act is provided with a broader range of options in negotiating a deal. "It gives you, as a major, more tools to go out and sell more artists."

At the sales and marketing level, the custom label provides added definition to the major manufacturer's range of available product, Weiner suggested. "It helps an RCA distribution center to have those custom labels be-"
(Continued on page 30)

WILDFLOWERS

THE NEW YORK LOFT JAZZ SESSIONS



NBLP 7045



NBLP 7046



NBLP 7047



NBLP 7048



NBLP 7049

The wildflower grows naturally, developing in its own time according to the laws of its own inner nature. Life outside the greenhouse can be harsh, but somehow it survives, bursting forth with ever renewed vitality and conviction. Jazz is by its very nature a music of improvisation... Therefore of invention... Therefore of ongoing change.

Many of the most important changes of the 1970's are now taking place in the loft performing spaces that have emerged in New York as an alternative to the commercially-oriented clubs and concert halls. Run cooperatively by the musicians themselves, these lofts have become centers of creative activity by providing an environment outside the inhibiting pressures of the music business for the ongoing experimentation that is the life blood of the music.

In the ten years or so since the first lofts opened their doors, the players have used their independence to hone their musicianship, develop their individual voices and distill their music down to a readily communicable essence. In the process, they have attracted a large audience of listeners responsive to the relaxed informality of the loft ambience and give and take between performer and listener, a shared enthusiasm that contributes to the music's characteristic high-energy good feeling and lyricism.

The Douglas WILDFLOWERS Series was recorded at the loft home of saxophonist-composer Sam Rivers during the seven nights of the New York loft jazz scene — a five record collection of 22 performances by over 60 major musicians.

From Casablanca Record & FilmWorks, Inc./Douglas Records

DOUGLAS

Casablanca
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WB Affiliates Plug Into Burbank's Marketing Machine

■ LOS ANGELES — Affiliate labels of Warner Bros. Records represent a diverse assortment of musical styles, but all have in common the ability to tap into Warner Bros. marketing expertise to the advantage of their artists and principals. In recent years, many new affiliates have aligned with Warners with the results a testimony to the material benefits Warner Bros. distribution affords.

"We treat our affiliates as part of the greater Warners family," comments Stan Cornyn, Warner Bros. executive vice president and director of creative services. "The relationship between Warner Bros. Records and its affiliate labels is one of mutual respect and cooperation—that's one of the main reasons why so many of them have chosen to work with us; we couldn't be more pleased with their contribution to our current success."

Bearsville

The first of the major affiliate labels to come into the Warner Bros. fold was Bearsville Records. Albert Grossman, who founded the label, and Paul Fishkin, also a principal, who serves as its chief operating officer, brought Bearsville to Warner Bros. in 1971. Since then, the company has enjoyed great success with Foghat, Todd Rundgren, Jesse Winchester, Paul Butterfield, and Utopia and is currently launching the solo career of Hot Chocolate co-founder Tony Wilson. With offices in New York City, in upstate New York (where Bearsville studios are located), as well as a London office under the aegis of Ian Kimmet, and a newly opened Los Angeles operation, Bearsville has parlayed an intentionally limited artist roster into one of the best hit-per-release ratios in the industry. Current releases include Foghat's gold "Night Shift," "Ra" from Utopia, featuring Todd Rundgren, Roger Powell, John Wilcox, and Kasim Sulton; "I Like Your Style" by Tony Wilson. Soon to come is Jesse Winchester's next album, which is currently being produced in Toronto by Brian Ahern; Winchester's return to the United States this spring is an event eagerly anticipated by Bearsville, Warner Bros., and the media.

Capricorn is another Warner Bros. affiliate which has reaped the rewards of Warner Bros. distribution for quite some time. The Macon-based label headed by Phil Walden and Frank Fenter made history with the Allman Brothers Band shortly after coming to Warner Bros. in 1972 and has since launched The Marshall Tucker Band, Wet Willie, Elvin

Bishop, and the solo career of Gregg Allman. Capricorn has enjoyed a close relationship with Warner Bros., cemented every summer when a planeload of Warner Bros. executives arrives in Macon for Capricorn's famed picnic. The companies are more conventionally linked via telephone and through Capricorn's west coast office, located a few blocks from Warner's in Burbank. Two of the hottest examples of Macon's ongoing efforts to bring southern music to the world are The Marshall Tucker Band's new "Carolina Dreams" and the debut of Sea Level, an eclectic band which includes four former Allman Brothers Band members. The Capricorn-Warner's relationship is so strong that the next Gregg Allman solo album, to be titled "Playing Up A Storm," is currently in production with Warner's vice president and director of a&r Lenny Waronker and staff producer Russ Titelman sharing producer chores. Other artists affiliated with Capricorn include Bonnie Bramlett, Easy Street from England, Dobie Gray, Grinderswitch. The Philharmonics, South Africa's Rabbitt, Billy Joe Shaver, Percy Sledge and Stillwater.

Curtom, the Chicago label headed by Curtis Mayfield and Mary Stuart, has been an important factor in Warner Bros. growing involvement in black music. Mayfield has not only been a successful artist in his own right (his latest album is "Never Say You Can't Survive"), but has produced

RSO Scoring under Coury

■ LOS ANGELES — RSO Records (distributed by Polydor) and its president, Al Coury, find themselves in a happy position, with many successes since Coury took the helm last April.

Releases

The releases which have turned platinum and gold under Coury identify the success the company has had since he took over at RSO. On the one hand, the perennial favorites, the Bee Gees, are as hot as they've ever been, with their "Children of the World" platinum album, their "You Should Be Dancing" and "Love So Right" gold singles and their "Bee Gees Gold" and "Odessa" albums.

And, on the other hand, from out of nowhere came Rick Dees and his "Disco Duck" single, now verging on double platinum, and now the newly released "Disco Duck" album.

RSO last month released nine albums of rock music, featuring the names of Cream, Blind Faith, Derek and the Dominos and

the Staples for Curtom's hit soundtrack to the film "Let's Do It Again," as well as their recent "Pass It On" album on Warner Bros. Also part of the Chicago-Burbank alliance is Mystique, the new group led by former Impressions lead Ralph Johnson; LeRoy Hutson; Billy Butler and the newly signed Barbara Mason. The label is currently hot with the Mystique album and their single, "What Would The World Be Without Music."

Dark Horse Records, which headquarters out of Warner Bros.' home office, is one of the most recent additions to Warners affiliate line-up. Most notable artist and label founder is, of course, George Harrison, whose debut for Dark Horse, "33 1/3," is his latest gold album. Dennis Morgan is the company's operations director and the roster includes a great diversity of talent including The Attitudes, Splinter, Stairsteps, and Kenny Burke. The label is readying a new Attitudes album for release early this spring while Harrison's "Crackerbox Palace" continues to represent Dark Horse on the singles chart.

Warner-Curb Records is the domain of Mike Curb, a producer with an impressive list of credits and a renowned track record for attracting and establishing hit acts. The Four Seasons, produced by Bob Gaudio, started off the Curb label with a bang in the late 1975 with two hits in a row—"Who Loves You" and "December, 1963." Soon after, The Bellamy

Eric Clapton, most of them in their original packages, with the original liner notes and original sequencing.

Other recent releases include such diverse entities as the "Two Sides to Every Story" album by Gene Clark, formerly of the Byrds; "Marscape," debut album by Jack Lancaster and Robin Lumley; "Dis-Gorilla," Rick Dees' last single; "Carnival," new single by Clapton; "Boogie Child," new single by the Bee Gees; "Never Gonna Let You Get Away," the new Lady Flash trio single; "Gimme Some Time," the Paul Harrison single; Yvonne Elliman's "Love Me" album and single; "Midnight Cafe," album and new single; "Living Next Door to Alice," by the top British group, Smokie, making their debut on RSO; and "Rockkicks Inside," the debut album by Rockkicks.

Immediately forthcoming are Kenny Passarelli's debut single for RSO, "I'm Never Gonna Break Your Heart," and Rick Dees' "Barely White."

Brothers-Phil Gernhard produced hit "Let Your Love Flow" established the label as a consistent source of hot product. Today the label's roster includes Jim Stafford, country great Hank Williams, Jr., Travis Wammack, Larry Groce, The Hues Corporation, California Music, and a number of others. A new Four Seasons album is currently in preparation and The Bellamys return this month with an album titled "Plain and Fancy."

Another Warner affiliate headed by a famed producer is Phil Spector's Warner-Spector Records, a venture which brings Spector his first label since the era of Philles Records. The label has been the source of both Spector-produced and independently produced material since it became part of the Warner Bros. family in 1974. The most exciting news from Warner-Spector is the current "Phil Spector's Greatest Hits" album, a two record set featuring hits by the Ronettes, Crystals, Darlene Love, Ben E. King, and many others. As ever, media and public interest in the enigmatic Spector and his work is high with the album generating good retail activity as well.

Whitfield Records is the first label venture of producer Norman Whitfield, famed for his work on the production staff at Motown. The most notable current act on Whitfield Records is The Undisputed Truth, whose album, "Method To The Madness," and single, "You + Me = Love," are both pop and r&b chart successes. Also part of the Whitfield roster is Rose Royce, the group whose "Car Wash" single from the film soundtrack was a national number one hit. Whitfield is also the home of Nytro, a self-contained group whose first album has just been released.

Paradise Records is an enterprise founded and headed by Leon Russell. Russell, who divides his time between Los Angeles and Tulsa, maintains offices at Warner's home office and is himself a Paradise recording artist. He joined with his wife Mary to record last year's "Wedding Album" for the label.

Another artist-originated label in the Warner camp is The Beach Boys' Brother Records. This past year saw Brother score with the "15 Big Ones" album which also signaled the active return of Brian Wilson to the group's endeavors. "The Beach Boys Love You," their new Brian Wilson-produced album, looms as another major hit for Brother and Carl Wilson, Al Jardine, Mike Love, Dennis Wilson, and Brian.

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Brand new single "So Close"

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Atlantic Affiliates and the Golden Age of Rock

■ NEW YORK — Stretching through the three-decade evolution of Atlantic Records, the company boasts an extensive history of successes with its various custom or affiliate labels. Through the 1950s and 1960s, Atlantic continuously presented new names that, even today, harken back to a golden age of rock and r&b heard 'round the world.

Expansion

Yet it was not until the late-'60s, when Atlantic's expansion into the pop spectrum was gearing into full swing, that the concept of strategically utilizing these custom labels for special projects came sharply into focus. With three labels in particular — RSO, Capricorn and Asylum — the custom label became more than a sub-distributed entity. It became an image in itself with which certain artists and/or musical styles became identified over the years.

So the unforgettable music of Cream, Eric Clapton and the Bee Gees all took shape on the RSO banner when that label was associated with Atlantic. And the career of the Allman Brothers Band, through their original three lps with Duane Allman (including the classic "Live at the Fillmore East") remains synonymous with Capricorn Records' tenure as part of the Atlantic group. Similarly, the premiere albums from Jackson Browne and the Eagles (along with Joni Mitchell's "For the Roses") on Asylum Records, during the period in which Atlantic was its distributor, provided the foundation upon which Asylum's (now Elektra/Asylum's) phenomenal growth would be built.

Label Roles

Although the faces have changed in the '70s, the general role of the custom label within the Atlantic operation has remained the same. Each of the nine labels which Atlantic distributes has established its own certain image and direction through its selection of artists; most maintain their own a&r, production and promotion staffs, all of whom coordinate their activities with their counterparts within Atlantic. The result is a diversity of product that encompasses virtually every musical format extant today.

Cotillion

The story of Cotillion Records encapsulizes Atlantic's commitment to its custom labels. First instituted in 1969, Cotillion's catalogue thrived for three years on the strength of Emerson, Lake & Palmer, Danny O'Keefe, the Velvet Underground, Brook Benton, Tyrone Davis, Freddie King, Otis Rush and Ronnie Hawkins; its prestigious gospel series was led by Marion Williams, Myrna

Summers, and Alex Bradford; and of course the original "Woodstock" soundtrack still stands out as an all-time best-seller for the company.

In April, 1976, nearly four years since its last release (ELP's "Trilogy" in midsummer '72), Cotillion was re-activated by Atlantic chairman Ahmet Ertegun. At the same time, Ertegun appointed Henry Allen as the new president of Cotillion. Allen, former senior vice president of Atlantic and a quarter-century veteran with the company, set out immediately to establish a base for new artists. Working with Allen is Cotillion vice president Eddie Holland, former midwestern r&b promotion director for Atlantic.

At the start, Luther ("It's Good for the Soul") and Margie Joseph ("Hear the Words, Feel the Feeling") scored high r&b chart positions with Cotillion's first pair of singles. Their follow-up albums, along with lps through the year by Lou Donaldson, Willis Jackson, and John Edwards (who has since joined the Spinners as Philippe Wynn's replacement), put Cotillion squarely in the marketplace.

Impressions

Chicago's Impressions, 20-year hitmakers in the pop/r&b sphere, joined the Cotillion roster in the fall ('76), releasing their first album for their new label, "It's About Time." Together, these six acts contributed a pair of tunes apiece for Cotillion's popular "Funky Christmas" collection.

Mercury Enters Custom Fray with EmArcy and First Artists

■ CHICAGO — The past six months have seen the birth of two custom labels for the Phonogram, Inc./Mercury Records family. November of 1976 saw the first of a series of double-album packages released on the EmArcy label, dedicated to reissuing classic jazz sides, and in January of this year a distribution deal was signed with First Artists Records, a division of First Artists Productions Co., Ltd., the film company.

First Artists

First Artists has been a film company since its inception, but its association with the field of music has been especially active the past 14 months, mainly through film contacts and its publishing arm.

Stockholders

The major stockholders in First Artists include Steve McQueen, Dustin Hoffman, Paul Newman, Sidney Poitier and Barbra Streisand. Phil Feldman will serve as president of the label. Phonogram/Mercury will be responsible for distributing and marketing the label.

Carving a niche for itself on Cotillion, Mass Production lives up to all expectations with their debut album and single of the same title, "Welcome To Our World." Discovered and brought to Cotillion by the Isley Brothers, Mass Production is produced and managed by Ed Ellerbe and under his direction, they are pursuing an active touring itinerary this season.

Balance

With the newest additions to its roster — the 9-piece self-contained band from Dayton, Ohio known as Slave, and the smash French disco album and single "Love In C Minor" by Cerrone — Cotillion has obtained the perfect balance of new and established talent, with more on the way.

Embryo

Embryo's recent re-activation (mid-January '77) with Herbie Mann back at the helm, is a welcome addition to the Atlantic group. Now, as before, Embryo is living up to its name, seeking to showcase new young talent, mostly being heard for the first time. Exploring the complex jazz/rock/r&b crossover scene, Embryo's first signings include guitarist Danny Toan, Googie and Tom Copolla (formerly Air), and the Mullen & Morrissey duo. To "inaugurate" the label, Embryo's first spring and summer releases will be backed up with a double-lp anthology set, entitled "Embryo: Ahead of Its Time," chronicling representative music first heard

on the label during '70-'71.

Nemperor

Under the direction of its president Nat Weiss, Nemperor Records has also enjoyed success within the jazz/rock/r&b crossover, at the same time expanding its musical base to include singer-songwriters Andy Pratt and Robbin Thompson.

Nat Weiss, whose name has been associated over the years with the likes of Brian Epstein, Cat Stevens, John McLaughlin and a host of pop luminaries, began his Nemperor label in late-'74 with pivotal jazz-rock fusion albums from Stanley Clarke and the Jan Hammer/Jerry Goodman duo. Clarke, bassist for Return To Forever, also composed, arranged and produced his lp, which spent more than six months on the pop, r&b and jazz charts.

One year later, follow-up albums came from Clarke and Hammer, as well as the solo debut of (then) Return To Forever drummer Lenny White, "Venusian Summer," which he also composed, arranged and produced. Within six months (summer '76) Clarke and Hammer had new albums out, increasing their Nemperor catalogue to those lps each.

Pop Signings

Nemperor, meanwhile, had taken steps to expand into the pop field with two signings: Andy Pratt ("Resolution") is the Boston-based artist whose first Nemperor lp (his first recording in three

(Continued on page 34)

According to Gary LeMel, director of music operations for the film company as well as vice president of First Artists Records, "We'll not be just a label laying out soundtracks. Our primary thrust is to break new artists. We're committed to the record business totally, and we're going to be competitive in the market in every way possible."

Irwin H. Steinberg, president of the PolyGram Record Group and Phonogram/Mercury, pointed out that the new association will "give both companies opportunities in the film area which didn't exist before."

EmArcy

The EmArcy Jazz Series kicked off last November with the release of seven albums by Dinah Washington, Gene Ammons, Buddy Rich, Clifford Brown, Cannonball Adderly, Oscar Peterson and Maynard Ferguson.

The artwork on the Dinah Washington album, "The Jazz Sides," has been awarded a certificate by the American Institute of Graphic Arts and will be part

of a March exhibition at the Institute, and later on throughout the U.S. and Canada.

Artwork

"The excellent artwork is only part of the success of the series thus far," said Harry Losk, national sales manager. "Robin McBride (Mercury international a&r director) and his staff conducted exhaustive research and the musical selections really make this series outstanding."

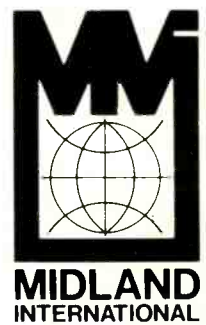
"We've seen a virtual sellout of these packages in every store that has displayed them. We have always felt that the Mercury/EmArcy Jazz archives were among the best, and this shows it."

March Release

Another seven double-pocket albums are set for release in March featuring Dizzy Gillespie, Roland Kirk, Sarah Vaughn, Clifford Brown, Erroll Garner, Max Roach and Helen Merrill.

With the EmArcy label recycling the old, and First Artists Records about to bring the new, custom labels are flourishing through Phonogram/Mercury.

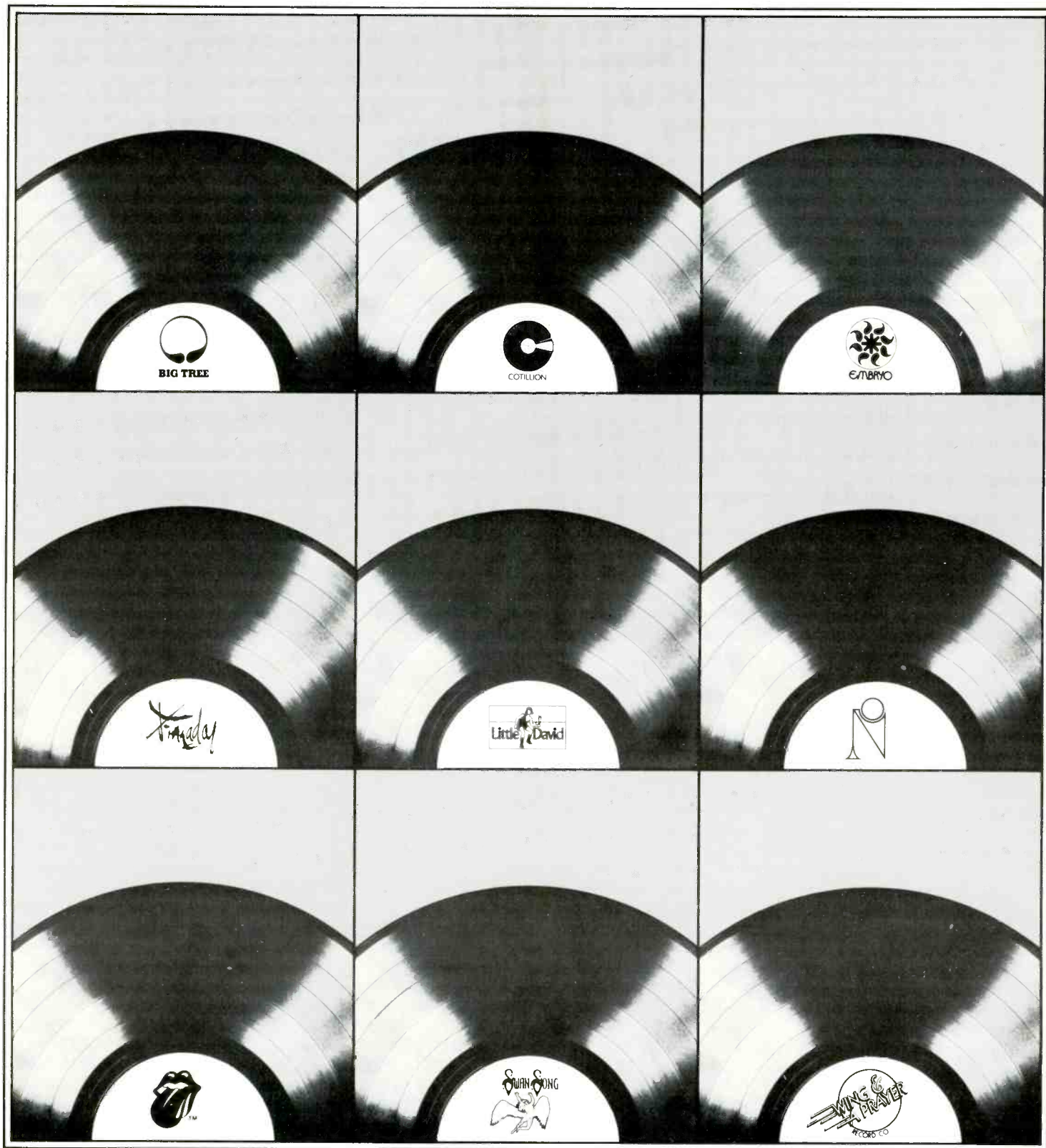
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Nemperor, Rolling Stone, Swan Song, and Wing and a Prayer.

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ABC Labels Represent Diverse Tastes & Direction

■ LOS ANGELES—Over the past two and a half years, ABC Records has complemented its immediate family of labels (ABC, Anchor, Blue Thumb, Dot, Impulse, Peacock, Westminster Gold and others) with four "custom labels": Sire and Passport, Shelter and Hickory. Entering into distribution agreements with these independent labels has broadened ABC's roster and catalogue with what Herb Belkin, vice president of marketing and creative services, ABC Records, calls "extremely viable corrolaries representing a diversity of musical taste and direction that ABC might not otherwise reflect."

Shelter

Shelter Records is a unique and distinctive label that reflects the unique and distinctive taste of president/co-founder Denny Cordell. Formed in Tulsa in December of 1970 by Cordell, successful producer (Procol Harum, Moody Blues, Joe Cocker et al.) and Leon Russell, Shelter was distributed briefly by Blue Thumb, then by Capitol and MCA before entering into the current distribution agreement with ABC in June, 1976.

Throughout its history, Shelter has maintained a strong identity as a label that concentrates on a small roster of high calibre artists, predominantly performers who are also fine songwriters, and as a label that is particularly strong in the album market.

Roster

Shelter's roster currently consists of six artists: J.J. Cale, Willis Alan Ramsey, Lyons & Clark, The Dwight Twilley Band, Tom Petty (& The Heartbreakers) and Matt Moore. Shelter general manager Ron Henry said that "we feel that we have the strongest and broadest based line-up of talent in Shelter's history and we are concentrating all of our efforts on developing these artists. We believe that through our new relationship with ABC these artists can gain the same level of acceptance from the record buying public that they have already received from the press, and that Shelter will therefore achieve the same kind of success in the singles field that we have always had in the album market."

J.J. Cale, the veteran of the Shelter roster, scored again last year with his fourth Shelter lp, "Troubadour," and with the single "Cocaine." Cale is a top notch recording artist and the composer of such fine tunes as "After Midnight" (Eric Clapton), "Magnolia" (Poco) and "Call Me the Breeze" (Lynyrd Skynyrd). Willis Alan Ramsay has been with Shelter almost as long as Cale, but so far

his output has been limited to his recently reissued 1972 debut album, "Willis Alan Ramsey," which contains the original versions of his songs "Muskrat Love" and "The Ballad of Spider John." Ramsey is currently playing clubs in the southwest and will record his long awaited follow-up upon completion of his home studio.

Dwight Twilley Band

The Dwight Twilley Band, Tom Petty and Lyons & Clark are three new critically acclaimed artists who represent the new, broader based Shelter sound. Ron Henry explains that "when Leon and Denny first got Shelter together there really was a 'Shelter Sound' influenced by Leon's particular blend of country, gospel, blues and rock. Now we feel the only really consistent thing about our artists is their high quality."

The Dwight Twilley Band, comprised of Twilley and partner Phil Seymour, is currently working on album #2, set for spring release. Tom Petty's first album, "Tom Petty and The Heartbreakers," was produced by Cordell. The album has a hard rock sound that harkens back to the early days of the British Invasion of the mid '60s and is getting a lot of pro-

1976 Sees Two Key Island Pacts

■ LOS ANGELES—In 1976 Island Records signed major distribution agreements with two unique, fairly small record companies: the Pacific Arts Corporation and True North Records. While Island's association with the two labels is still relatively new, future plans involve numerous projects in a variety of areas based on long term relationships.

Pacific Arts

The Pacific Arts Corporation was founded by Michael Nesmith in 1972. Based in Carmel-by-the-Sea, California, Pacific Arts is a revolutionary concept in artist-oriented media systems. Pacific Arts is not merely a record company but an over-all entity spanning the gamut of artistic mediums from music to films to books to live theatrical productions and video.

Nesmith had previously been president of Countryside Records, a Los Angeles based label that operated under the auspices of then Elektra head Jac Holzman. Nesmith is not only Pacific Arts' administrative and creative chief but also one of the label's major recording artists. Albums by Nesmith released on Pacific Arts (and either presently or soon to be available through Island) include "The Prison," an elaborate book/record concept work, "Compilation," a collection of

gressive airplay. Lyons & Clark are a pair of ladies who write, sing and play songs that are somewhat reminiscent of early Joni Mitchell, but remain totally their own. Their first album, "Prisms," also drew praise from the press and their next is also scheduled for release in the spring. Rounding out the Shelter roster is Matthew Moore, best known for writing "Shambala" (Three Dog Night), and a number of tunes recorded by Joe Cocker. Moore is currently in the studio working on his first Shelter album.

Catalogue

Like the Shelter roster, the Shelter catalogue is not large, but is consistently strong throughout. Of the seven Leon Russell albums that are available, four have achieved gold status and the "Best of Leon" is still selling well. In addition to J.J. Cale's first three albums, other catalogue highlights include Phoebe Snow's remarkable debut effort, "The Best of Freddie King," and albums by Mary McCreary, D.J. Rogers, Richard Torrance and Larry Hosford. Shelter and its associated publishing companies, Skyhill Publishing and Tarka Music, bring an added dimension to the ABC family.

some of Nesmith's best known songs ("Joanne," "Some of Shelley's Blues" and "Different Drum") and an all new album recorded in Nashville in late '76, "From A Radio Engine To The Photon Wing." The latter is set for an early March release.

Other artists recordings for Pacific Arts include Kaleidoscope, the near-legendary Southern California band featuring Chris Darrow (from the Nitty Gritty Dirt Band) and David Lindley (Jackson Browne's famed sideman). Kaleidoscope's recent reunion album, "When Scopes Collide," is also available through Pacific Arts/Island. Future plans for Pacific Arts include the expansion of its artist roster as well as a variety of projects in all fields of the arts. New works from Nesmith and Kaleidoscope are also upcoming. Plans are also being made to form a foundation for artists working in all mediums that would be artist controlled on all levels from artistic conception to production, marketing, advertising and distribution.

True North Records is a Canadian based label with a small but exceptional roster of artists. Run jointly by Bernie Finkelstein and Bernie Fiedler, True North has been associated with Island in the U.S. since September of last year.

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Hickory Records is owned and operated by Wesley Rose and as such is directly related to the Acuff-Rose Publications, one of the top publishing houses in country music. Hickory enters its 25th year with a proud history that includes hits by Sue Thompson, The Newbeats, and Chris Jenson. Although Hickory has been relatively quiet in recent years, the current roster indicates that Hickory is moving back into the forefront of country music.

The Hickory roster includes Newbury, Don Gibson, Don Everly, Jim Chestnut, Carl Smith, Woody and Doug Owen. Newbury is one of the premier singer/songwriters in country and pop today. He had a hit with "American Trilogy," and his songs have been recorded by Elvis Presley, Ray Charles, Waylon Jennings, Don Williams, Kenny Rogers, Joan Baez and Jerry Lee Lewis, to name just a few. Newbury's first Hickory single, "Hand Me Another Of Those," is climbing the country charts, and his lp, "Rusty Tracks," will be released this month.

Don Everly

Don Everly is one half of the team that helped create country rock from the mid '50s through the '70s—The Everly Brothers. He is an excellent composer and singer who draws heavily upon his Nashville roots in his first Hickory lp, "Brother Juke Box," produced by Wesley Rose. The first single off the album is "Since You Broke My Heart."

Don Gibson, composer of such standards as "I Can't Stop Loving You" and "Oh Lonesome Me," has a new single, "Fan The Flame, Feed The Fire," and an album, "I'm All Wrapped Up In You." Traditional country artists Jim Chestnut and Carl Smith have new singles with "California Lady" and "Show Me A Brick Wall," respectively.

Direction

Hickory has been a mainstream country label for some time, but there is a definite move on the part of the company to make inroads into the pop-rock areas. Woody and Doug Owen are young performers who, under the direction of David Castle and Roy Baker, are giving Hickory a new dimension. The company has especially high hopes for Woody's first single, "Morning Girl."

Herb Belkin emphasized ABC's commitment to its custom labels: "We are privileged to have a close association with these labels and their related music houses. The relationships have already been mutually advantageous and, from all signs, they will be even more beneficial in the future."

At Casablanca, Custom Labels Are a Prime Commitment

■ LOS ANGELES—At Casablanca Record and FilmWorks, custom labels are a prime commitment. Casablanca is now affiliated with four custom labels—Millennium, the new label formed by Jimmy Ienner and Irv Biegel; Cecil Holmes' Chocolate City Records; Alan Douglas' Douglas label; and Oasis Records, headed by Giorgio Moroder.

Casablanca has a highly selective attitude toward custom labels. Neil Bogart, president of Casablanca, says, "We're careful about the new independent labels that we choose to distribute. They must fit into our overall approach to the record business and have something unique to offer. It must be a mutually beneficial relationship. We have to be custom-made for each other."

Millennium

The newest custom label at Casablanca is Millennium Records. Because of Jimmy Ienner's track record as a producer and Irv Biegel's strong reputation as vice president, sales, at Private Stock and Bell Records, their new label project was a hot property desired by a number of companies. In choosing Casablanca, Ienner said, "The thing that knocked me out about the company is the excitement there. It's not run like a mechanical formation. There's a feeling that if something is breaking, then you chase it, you get excited about it." Said Biegel, "I was most impressed by Casablanca's being an independent label with proven capability to build acts like Kiss, Donna Summer, Parliament... It also affords me the chance to get involved with the independent distributors I've done business with for 20 years. There's a certain excitement at Casablanca that's infectious."

Ienner sees Millennium as a label with unlimited potential. "I could see it being one of the monsters very soon. I want to take it as far as it can possibly go, and have a hell of a time on the way up," he says.

Musically, the label will span the entire spectrum of contemporary music. "I don't want to see any area of music left out," says Ienner. "As a producer I was involved with a wide range of music, and with Millennium we want to touch every base we can."

Millennium makes its debut with a single by the label's premiere signing, Bruce Foster. Foster is a highly-regarded session musician and songwriter, whose material has been recorded by several well-known acts. His first release is titled "Born To Break My Heart," and will be the subject of a major promotional campaign,

supporting Biegel's statement that Millennium is "making a total commitment to building our artist's careers and longevity."

Said Larry Harris, executive vice president at Casablanca, "I feel that the Jimmy Ienner/Irv Biegel Millennium label is one of the most exciting projects ever to come to Casablanca." "I'm genuinely excited about the relationship with Casablanca," says Ienner. "I can't see anything holding us back."

Chocolate City

Cecil Holmes' Chocolate City Records is Casablanca's longest established custom label, and it is structurally unified with the parent Casablanca organization. Chocolate City boasts a select roster. Established hitmakers Brenda & The Tabulations have already enjoyed a chartmaking single on Chocolate City in 1976, and currently have an album in production. Cameo is a new group from New York whose "Rigor Mortis" single is a certified hit in the Apple and is spreading rapidly across the country. New duo Roscoe & Mabel are also enjoying initial success with their debut single, "United We Stand."

"Everything is coming along fine," says Cecil Holmes, Chocolate City president. "In Brenda we have great potential for development. With her past successes, there's no reason why we can't rekindle it and make her into a super artist. Cameo is brand new and the early response has been great, and the signs are encour-

aging for Roscoe & Mabel as well."

Holmes has a definite vision for Chocolate City. "We're trying not to get overloaded with product. We're concentrating on r&b oriented artists, basically, with an emphasis on building all-around careers. We'll keep it selective and make it into a very strong company under the wing of Casablanca."

Douglas

Casablanca Record and FilmWorks recently welcomed the prestigious Douglas label to the fold. Douglas is well-known for its adventurous jazz-oriented product and innovative acts like the Last Poets, and label president Alan Douglas is confident that Casablanca is the right company to reach a broad audience spectrum with Douglas' product. "We're delighted to be with Casablanca. Neil Bogart is the man that got me back into the record business. I'm very excited because Neil is one of the few people who can sell our kind of product, which has broad appeal but hasn't been properly marketed, and I know he will deal with it in a tasteful manner. I'm also confident of Neil's ability to deal with the independent distribution network on our behalf."

Douglas bows with a two-part release, the first being the Charlie Rouse Band's "Cinnamon Flower" album. Saxophonist Rouse was featured soloist with Thelonius Monk, a position held earlier by John Coltrane and Sonny Rollins.

Tremors from Beserkley

■ SAN FRANCISCO — Beserkley Records, headed by "reigning looney" Matthew King Kaufman and his enigmatic partner Steve Levine, may be the world's smallest record company, but that isn't holding them back.

Roster

The roster consists of fresh talent like hard rock movers and shakers Earth Quake, founding partners in the label, gifted Greg Kihn, jovial Jonathan Richman and the Modern Lovers, refreshing Rubinoos, insightful and hilarious Scoop Nisker, and Son of Pete, a figure shrouded in mystery whose three Beserkley releases have all been singles.

'Six Pack'

The latest hot product from the fledgling label is the "six-pack," which Kaufman planned to invigorate the lagging singles trade in the record industry. Featuring new 45s from all five acts on the label, the six 45s—with the sixth single featuring each different act on the label—came packed in a polyethylene package, facili-

tating visibility and handling.

This transparent plastic marketing device, known as the Show-Off, has been trademarked and copyrighted by Beserkley Records and is available to record companies, retailers, or collectors.

'Special Projects'

Kaufman professes to be close to street level of the business with his ear always tuned to the ground. He refers to marketing records to cult followings as "special projects," such as his personal favorite act on the label, Son of Pete, who was discovered performing pornography on the streets of Berkeley. His first "official" record for Beserkley was the country's first bicentennial record, a moving and staggering rendition of "Stars and Stripes Forever," accompanied by an unidentified machine. His second and latest is a silent three-minute track, intended as a peacen to pizza chefs the world over. He is currently planning his first album, "The Official Test Record."

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This album combines current jazz stylings and Brazilian trends in a mass-appeal musical setting.

Making up the second part of the initial release is the five-part "Wildflower" series, a historic live package gathering the brightest young lights of the new jazz movement. A series of concerts was held in fall 1976 in the environs of New York's famed Lofts, the current hub of jazz ferment. Alan Douglas and well-known producer Michael Cuscuna organized the event, held under the auspices of noted musician Sam Rivers, and the participants include luminaries like Anthony Braxton, Marion Brown, Michael Jackson, Oliver Lake, Ken McIntyre, Sonny Murray, Randy Weston and Rivers himself.

"This is not jazz as people commonly think of jazz," says Douglas. "This is new jazz, using electrical instruments and short, funky songs, with complete crossover potential." Upcoming Douglas releases also reflect the new wider-based direction, including a new album by the Last Poets, commenting on a broad range of topical concerns, and a tribute to Duke Ellington by the illustrious young jazz pianist Randy Weston, recorded on Ellington's own piano. Says Douglas, "We believe that the appeal of our new wave music will be very broad."

Also represented in the Casablanca custom label group is Oasis Records, helmed by Giorgio Moroder, discoverer and producer of Donna Summer and a noted recording artist in his own right. Giorgio's records, like his acclaimed, attention-getting "Knights In White Satin" album, appear on the Oasis label, as do those of Roberta Kelly, whose "Love Power" lp was generally regarded as one of the most exciting disco-styled discoveries of 1976. New releases by Giorgio and Roberta Kelly are forthcoming.

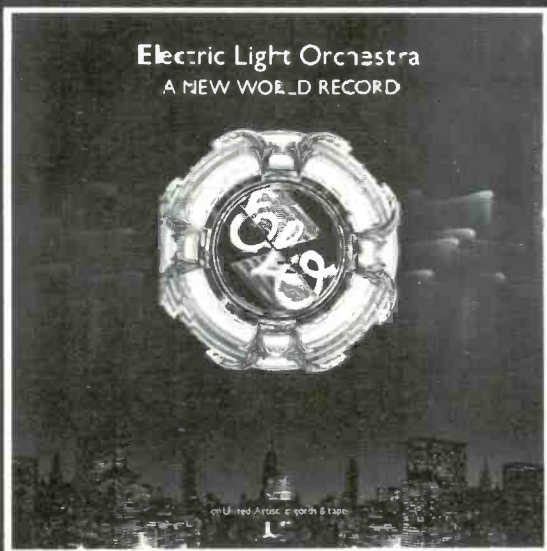
Casablanca Record and FilmWorks is convinced that its custom labels have unlimited potential for broad-based success, a feeling shared by Casablanca's network of independent distributors. Dick Sherman, Casablanca's vice president, sales, sums up the sentiment: "We welcome the opportunity to sell records by the creative people who operate our custom labels. These are people we might not get to deal with if it weren't for the custom label situation. It broadens our scope as a label." The scope of Casablanca Record and FilmWorks will continue to broaden in the months to come as Millennium, Chocolate City, Douglas and Oasis Records develop and flourish.

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Let Me Ride
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"Do Ya"
UA-XW935-Y

Widowmaker (forthcoming)



Enchantment
"Gloria"
UA-XW912-Y

Morning, Noon and Night (forthcoming)



Carl Davis & The Chi-Sound Orchestra
"Windy City Theme"
CH-XW904-Y

Walter Jackson (forthcoming)

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MCA Custom Labels Stress Selectivity

■ LOS ANGELES—MCA Records, Inc., in keeping with its overall policy of a relatively small artist roster to enable more individual attention to be paid to its acts in order that they can better reach their maximum potential, has also been very selective with custom label agreements. In fact, the very same concept of individual attention that guides MCA with respect to its own artist roster, is also a key to the custom labels that MCA distributes, which include the Rocket Record Company, Legend Records and MCA/Goldhawke Records.

The combined custom label artist roster is a testament to MCA's continuing efforts to make available to the North American record buying public some of the finest and most pleasing popular music from both the United States and abroad.

Of the three MCA distributed labels, The Rocket Record Company has the largest artist roster, including Kiki Dee, Cliff Richard, Brian and Brenda Russell, Colin Blunstone, Neil Sedaka, Davey Johnstone, Junior Campbell, Solution and Howard Werth.

1976 was the most successful period in Rocket's three-year history. Tony King, who took over as executive vice president in late 1975 (running the label in the United States and Canada), acknowledged that Rocket Records was awarded more RIAA gold awards in 1976 than in the entire history of the label. Rocket also received its first platinum lp this year for Elton John's MCA/Rocket release, "Blue Moves."

Besides close coordination of marketing plans between the Rocket and MCA staffs, much of Rocket's success can be credited to their basic philosophy, which, according to Tony King, is to work closely with every artist on a personal level to develop the most effective and appropriate exposure for each artist. The combined effort is working. With Lynn Adam, director of national promotion, and Ronnie Lippin, director of national publicity, supplementing the efforts of the MCA Records national staffs, the Rocket Record Company has a firm team working together with each artist to establish strong and faithful followings. If 1976 was a landmark year in the history of the label, then certainly 1977 can only continue to be strong and Rocket and every artist on the roster will continue to grow in popularity and success.

Goldhawke Records was founded in 1975 by Roger Daltrey (lead singer of The Who) and Bill Curbishley (The Who's manager) with distribution in the U.S. and Can-

ada through MCA, the same label that releases Who recordings in North America. The current Goldhawke roster includes Roger Daltrey as a solo artist, Law, and the Steve Gibbons Band.

Daltrey, an international superstar known for his work with The Who and for his film appearances and first solo album, issued his second solo lp, "Ride A Rock Horse," as the first release under the MCA/Goldhawke logo in 1975. His third solo effort, tentatively titled "One Of The Boys," is now being recorded with a tentative release date in April. Law is a five-piece band originally from Ohio, whose debut album, "Breakin' It," has just been released. The Steve Gibbons Band is the first to release a second album, "Rollin' On," for the label.

Key staff of Goldhawke Records starts, naturally, with Bill Curbishley, overall director of the operation in addition to his duties as manager of The Who. The home base of Goldhawke is in London, where Curbishley spends most of his working days. Also in the London office is managing director Chris Chappell, who is closely involved with the day-to-day operation of the company, including much of the liaison with the distributing companies (MCA

Records in the U.S. and Canada). Chris coordinates all promotion and publicity efforts on behalf of Goldhawke and its roster, and came to Goldhawke at its inception.

In the United States, staffing Goldhawke's recently opened New York office are Anne Weldon and Regis Boff. They coordinate the efforts of MCA Records, Premier Talent (booking agency for The Who, Steve Gibbons Band and Law), and independent publicity and promotion consultants with Goldhawke's efforts. Goldhawke's New York office also coordinates the U.S. business affairs for MCA's The Who, although they aren't under the Goldhawke aegis.

The long relationship that The Who, particularly Roger Daltrey and Bill Curbishley, have had with MCA was a major factor in their signing for distribution with MCA. An on-going rapport with the staff and a thorough understanding of the workings of the company afford Goldhawke every chance to utilize the resources of MCA to the fullest.

Any overall musical concept behind Goldhawke has not had time to emerge, but for now it is safe to say that Goldhawke's signings have been selective.

Springboard Enters Custom Label Field

■ RAHWAY, N.J. — Because the Springboard Distributing Company, headed by Bob Demain, vice president of sales, has its own national distribution network, with some thirty-eight field men, warehouses in Los Angeles, Chicago and Rahway, N.J., and their own manufacturing facility in Rahway, it was logical for them to get into custom distribution.

Springboard actively entered the custom field this past December with Zodiac Records, a country-pop label based in Los Angeles and Nashville, and Enoch Light's Project 3 album line, which Springboard will handle in certain markets. At MIDEM this January, where Springboard established an especially strong presence, they made an agreement for the distribution in selected markets of Sandcastle Records, whose artist roster includes the Irish Rovers and the Dukes of Dixieland.

Debut product from Zodiac Records includes the albums "Fairy Tales" by jazz/rock guitarist Larry Coryell; "That's What I Like About The South" by legendary entertainer Phil Harris; and "Midnight Symphony" by singer/composer Dan Williams, a
(Continued on page 39)

Sire: A Thriving Music Maker

■ NEW YORK — The Sire label was formed 10 years ago by Seymour Stein and Richard Gottehrer as an outgrowth of a production company that leased several records to CBS. One of these, a single by the group Chain Reaction, was the first record made by Steven Tyler, who now, of course, is the lead singer with Aerosmith.

As a custom label, Sire has been distributed by London, Polydor, Famous Music and now ABC, with which it has spent the last three years.

Credited as the first U.S. label to have successes with continental rock groups in America, Sire has scored two gold albums with Dutch group Focus.

Stein, who is now president of the label, having dissolved the partnership with Gottehrer 18 months ago, is a close observer of the British and continental European music scenes. He first became fascinated by them in the '60s. "There were only four labels that meant anything back then: EMI, Decca, Philips and Pye," he says.

It was during one of his many trips to England in 1967 that he helped form the Blue Horizon label with Mike Vernon and later became a partner.

"Blue Horizon was the first cus-

tom label CBS had outside the U.S. It possibly could have been the first custom label they had in the U.S. as well." The first release on Blue Horizon was the Fleetwood Mac album, which became their biggest record to originate from the U.K. Chicken Shack, another early release, followed it up the chart and gave the label two records in the top 10 simultaneously.

"It was only then that the record companies started looking for progressive groups and formed subsidiary labels for them," Stein said. "Decca had Deram and its first record was 'Whiter Shade Of Pale.' EMI formed Harvest and put the Pink Floyd on the label."

Recently, Sire re-signed Renaissance for the world, a deal Stein calls "the outgrowth of a very successful three year involvement."

Other albums that Sire is enjoying success with in its current release are "Gold Plated" by the Climax Blues Band, "If The Lights Don't Get You, The Helots Will" by the Stanky Brown Group and "The Ramones Leave Home," the group's second album.

"Basically, I think the role of our company and most custom labels is to set trends and set the pace for the rest of the industry to follow. If the majors don't

recognize this new wave soon, they're just foolish because it's growing all over."

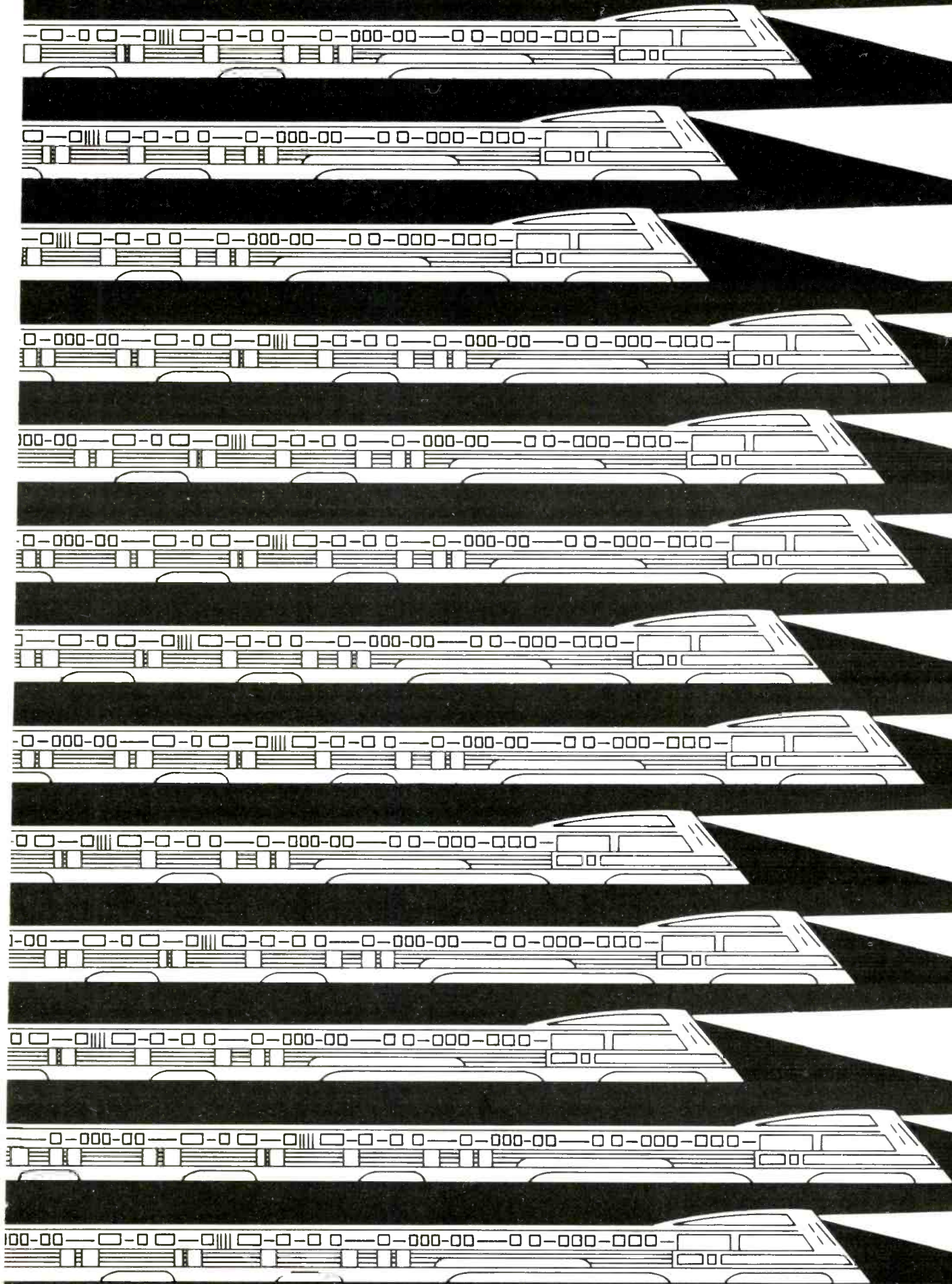
The Ramones are embarking on a two month tour of Europe next month and will be supported by another Sire group, Talking Heads. Their first lp will be released in the spring as will the first record by the label's latest acquisition, Richard Hell.

"That signing is particularly satisfying to me," Stein says of Hell, "because it marks a reunion between myself and Richard Gottehrer, who is producing him."

Other future Sire releases include the soundtrack album to "Banjo Man," which includes performances by the Earl Scruggs Revue, Joan Baez, the Byrds, the Nitty Gritty Dirt Band, Rambling Jack Elliott and Doc and Merle Watson; Jean Ritchie; Martha Velez; the Paley Brothers and a fourth volume in the "History of British Rock" series.

On the Passport label, which Sire owns with Jem, there have been recent releases by Brand X and former Genesis guitarist Anthony Phillips. The Passport label, which has grown away from its initial intention of specializing in progressive European music, is planning its most commercial release for next March, an album from the Chicago-based Pez Band.

STAY TUNED



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Retailers Assess Custom Label Impact

(Continued from page 8)

ardless of cost.

Bressi: Not yet. I expect it will; it always does. But it's really too soon to tell. To be honest with you, what's out there now at \$7.98 is not selling too well for us in single purchases yet.

Keenan: We think so. Our basic contention is that if they stock with the hit artists and, presuming that those artists are consistent with good material, it's not going to affect them. I think CTI's move to all new releases at \$7.98 is going to drastically alter how much they sell on new artists.

Anthony: Not so long as the price of tapes doesn't rise too drastically. I believe we can absorb the album price, primarily because of the large volume of 8-tracks and cassettes that we sell. Personally I'd like to see a day when 8-tracks and albums sold for the same price. I'm not saying I'd like to see albums shoot up to match the 8-tracks, but I'd like to see both of them come down to a sensible common denominator, instead of that dollar difference. And catalogue—what about those old master and studio times? Those are all old prices. It may cost more to press them up now, but what is the main difference, really, in price? So I'd like to see catalogue priced at, say, a dollar lower than new product.

Keenan: "We think it's a very important factor . . . Variable pricing is going to be the key in the future to breaking new artists."

Bayer: It's too early to tell. Do I think it will? Yeah. And I think it's going to help cutouts.

In the long run, will higher prices put a damper on cutthroat retailing?

Bergman: I'm not very optimistic. I think the same people who have been giving the product away will up the price a little bit, but they'll still give it away. The profit structure will be different but they'll still give it away. It might have an effect—psychological—on the consumer mind once the price does go up.

Dobin: We don't see that much here. It's highly competitive here, but we haven't seen any prices that we're surprised at—no \$2.99s or \$3.49s. Generally \$3.99 is the lowball price on \$6.98; on \$7.98 the best I've seen is \$4.84 and we're going to \$4.99. We're not that affected down here.

Bressi: I think it's going to help. It's going to push the shelf price to at least \$4.99.

Keenan: Probably not. If anything it's going to make it more prevalent because of the cost factors. For instance, most people have been pricing \$7.98s a dollar above \$6.98s, where cost is only 60 or 70 best I've seen is \$4.84 and we're going to \$4.99.

Anthony: There's so many answers to that question. I think what has happened is that you've got large retailers versus small retailers. Inevitably, whoever buys the most is going to be able to sustain the longest. If things got to a standoff the person that could sustain more quantity seemingly is going to be the winner in that contest. It's unfortunate. One of these days some of the cutthroat prices might realize that there is enough room for everyone to see records. Within the Tape City organization, our primary concern is Tape City organization, our primary concern is Tape City and servicing our customers. When we stop recognizing the needs and desires of our customers and start listening to every Tom, Dick and Harry along the line who wants to blow albums out at \$2.99, we're not making the most pragmatic move. You get to a point where you just have to say, "Hey, there's going to be those who want to use that price as a merchandising too." In the long run it will affect them. Inevitably some will be hurt and some will have enough cash flow from their \$2.99 records to maintain their businesses.

Bayer: I think so, unless cutthroat retailers are complete idiots. It's just a good way to pick up extra bucks. I hope it does.

Record companies seem to have rejected the concept of variable pricing. Do you think they now ought to reconsider this concept as it relates to new & established acts? Does variable pricing work?

Bergman: I certainly think they should go to variable pricing. It works so well in the book business. As an industry, we're crazy. We make the consumer so aware of price—that's half of what we make them think about. The book industry has a different price for every book and I think it should be like that for records. It makes sense—some records are worth more than others.

Dobin: It looks like for the next three months virtually all the major

acts will be \$7.98 and within six months I guess there won't be any exceptions—they'll all be \$7.98. Unless they're going to do more special promotions like Atlantic did with a Barrabas album a while ago, releasing it at \$4.98. That was a great success, yet the only other album they've done it on was a Sonny and Cher greatest hits, which wasn't really a good album to try it on.

Bressi: I think they'll have to in the near future. It's not so much the new artists that will be helped by this, because they have to be broken on the radio; but variable pricing will help on the catalogue product, especially with the adult consumer. I don't think the young consumer—the rock customer, per se—is that price conscious. He'll shop all the various stores and watch the ads and make his decision on the hits. But with the catalogue buyer, the adult consumer who buys catalogue, variable pricing can be a positive factor.

Keenan: Very definitely. We think that's one of the reasons why cutouts have done so well. The things that seem to sell really well are things that have not done well as a regular release. It's the same record inside, it just happens to be a couple of bucks cheaper. We can sell a ton of it that way. We think it's a very important factor, especially in breaking a new artist. Variable pricing is going to be the key in the future to breaking new artists.

Anthony: I think, for one, different concerts cost different money. A lower rated concert is going to charge less than the Rolling Stones or Elton John. Yeah, I think record companies are going to have to decide which acts deserve to be sold for more. I think also one of the biggest problems for the industry—record shops themselves—is one of embarrassment or awkwardness one on one with the customer who asks, "Why is this album \$7.98 and the one right next to it \$6.98? They're both single albums." What you get is a certain amount of credibility loss and you get people coming in saying things like "You're trying to cheat me. That's not fair. How can you do that?" I think maybe record companies should have made available to retailers a little sign or something, or maybe a sticker attached to albums, explaining why some albums are more than others. Take the pressure off the retailer. He's got enough problems as it is.

Some companies will reconsider the concept, some won't, but basically it'll be wait and see. The custom labels will be looking to see what the major labels do, the major companies are going to look to see what the custom labels are going to do and it'll probably drag on forever. The biggest mistake I think the record industry made is in changing prices. This is a time, instead of getting hacked off and saying we have to live with it, to find out how we should cope with these prices. I don't think people are going to quit buying albums; I don't think there's going to be less people buying albums this year. The number's going to increase. So we should begin to think about variable offers for the customers. Inevitably catalogue is getting larger and larger and it would probably be a very pragmatic thing for record companies to consider some of the catalogue prices as a counter to the price increase.

Bayer: No, I really don't. I have experimented personally with the Horizon series at \$5.98, and found that a dollar off didn't make any difference in sales. I don't think people come into a store and pick something up because it's a dollar cheaper.

Dobin: ". . . the cutouts that are selling for over two dollars are not that desirable for us, because there isn't that big a price difference between . . . new albums and higher priced cutouts."

Will you be more aggressive in merchandising cutouts and economy lps as \$7.98 becomes the industry standard?

Bergman: No, I don't think so. We've gotten into cutout merchandising fairly aggressively already, and we won't change our stance with the higher prices. You get to a point where you want to sell a percentage of our total sales in cutouts, and I think we're achieving that.

Dobin: I hadn't thought about that, but I'd say we would be. Right now the cutouts that are selling for over two dollars are not that desirable for us, because there isn't that big a price difference between regular priced new albums and higher priced cutouts. Now there will be a greater difference, so an album at \$2.99 is going to be a

(Continued on page 36)

BEARSVILLE

CARTE DECAMP'S

Rollini

BEARSVILLE RECORDS

UA Scores with Jet, Roadshow and Chi-Sound

■ LOS ANGELES — United Artists Records currently has three custom label associations, with Jet, Roadshow and Chi-Sound Records. With the former specializing in English rock and the likes of ELO and Widowmaker, and the latter two working with a range of new r&b and jazz talents, UA's custom labels bring a breadth of musical styles to the company's roster of artists.

Jet Records (distributed worldwide by United Artists Records) was founded three years ago in London by music industry veteran Don Arden.

"The name Jet was selected because it has contemporary indications and produces the feeling of upward swift mobility," explains Arden.

Registered in the U.K., the key staff of Jet's London office includes Ronnie Fowler, label manager; Adrian Williams and Allan Cunningham in promotion and Arthur Sharp, who runs artists relations. Jet Music Publishing, which represents Jeff Lynne, Bev Bevan and Roy Wood, among others, is operated by Stephen Russell.

The current Jet Records stable includes Electric Light Orchestra, the label's hottest act which has been available through UA since 1972, and Widowmaker.

In July, 1976 a U.S. branch of Jet was opened in Century City. "The Jet label was an extension and progression from the management company," states Arden. "The advantages of an independent label is that we've got to accept the fact that a major record company doesn't have the time to devote 24 hours a day to a particular group. We can put in the 24 hours to secure success."

Besides the senior Arden, the Los Angeles complex of Jet includes daughter Sharon Arden, assistant to Don and in charge of administration, son David Arden, co-manager of ELO and general advisor for Jet in England and the United States. Greg Lewerke is American label head who joined Jet in January, 1976, formerly in international a&r for United Artists and a&r for Fantasy Records. Linda Clark, director of national promotion and artist relations, came to Jet in August, 1976 following a tenure at UA as an administrative assistant in advertising and artists relations, and prior to that, was program director at KPRI-FM in San Diego. Polly Brown Russell is executive assistant to Lewerke. She joined Jet in January, 1977 from the Midnight Special staff. Jet Records publicity is handled exclusively in the U.S. by Danny Goldberg, Inc.

"We employ three regional

men," Arden said, "Ron Middag who works eleven western states; Ron Below covers the midwest and Greg Kimmelman works out of Boston and oversees the eastern seaboard. Marty Capune does regional field promotion and marketing for Jet and works directly with retail and rack accounts. Kirt Daniels handles retail coordination with Capune."

Ria Lewerke is the United Artists art director who has been responsible for all merchandising, advertising, promotional and display materials created for Jet.

Both Electric Light Orchestra and Widowmaker have undertaken many extensive U.S. tours. Don Arden and Greg Lewerke feel bands should be visible and that live performances also expose the Jet label during the circuit process. "Most studio bands don't sell records over an extended period of time," offers Arden. "ELO in particular doesn't subscribe to mystique or a low profile. Music groups and bands should be touring and all Jet acts now and in the future will be in the public eye."

"The intention of Jet is to widen our publishing house and attract new talent to both U.S. and U.K. operations," he continued. "We also want to break at least one new album a year. Kingfish will be joining Jet shortly. Initial papers have not been signed. We want to show that we're not just an English label bringing in English product to America. Jet wants to and intends to develop and nourish American talent as well."

"Jet Records look forward to its second year," says Don Arden. "Jet has achieved my dream of independent success. We've had a relationship with UA for five years and we're very happy to renew our association with United Artists worldwide three months ago. In the past we had close ties with Mike Stewart and now Artie Mogull. In today's non-personal atmosphere, the Jet Records family continues to function as a close knit label overlooking all details of our still growing success."

Roadshow Records was started five years ago by Fred Frank, a former national promotion man at Chess/Janus and Epic Records. It was Frank's concept to create a self-contained independent label offering a full line of services to a select roster. He formed Roadshow along these lines and began to sign acts. One of the first was B.T. Express, a million-selling group. It marked an auspicious beginning for the label.

Another important event for Roadshow came in a recent distribution pact with United Artists

Records. Artists signed to Roadshow Records currently include Detroit based r&b/pop vocalists Enchantment, whose debut album, "Enchantment," is on the charts and being well received; singer-songwriter and arranger Mark Radice; Shirley Caesar, the reigning first lady of gospel; and a new r&b/jazz/pop fusion called Morning Noon and Night, whose debut album is being produced by Michael Stokes, a producer for Roadshow.

Sid Maurer, co-president of Roadshow, is responsible for personal management, bookings, tour liaison, and all areas of management as well as overseeing all graphics used in merchandising campaigns.

Frank and Maurer are backed up by executive vice president and general manager Nick Albarano, former director of marketing at Epic Records and general manager at Chess/Janus Records.

Expanding on the concept of a self-contained independent label, Albarano explains that "Roadshow is actively involved in every facet of our artists development from beginning to end. We actively pursue airplay and perform all functions of marketing. As a complete label we create, and work with products on all levels until it reaches the consumer's hands."

Chi-Sound Records is a prime example of a new and aggressive independent label providing creative and responsive outlets for rising talent, and committed to total involvement on all levels to its artists.

Speaking from the nearly completed 17 room building which will serve as the label's Chicago headquarters, Chi-Sound founder and president Carl Davis explains that he has limited the label to ten acts, "because I want to have time to concentrate on each act individually."

Davis began his career as a promotion man for various Chicago distributors, eventually becoming an independent producer after scoring with his production of "Duke of Earl" by Gene Chandler, at a time when a million seller by a black performer was very rare.

Columbia Records hired Davis to manage and produce for their r&b label, Okeh. He immediately began turning out hits by Major Lance, Walter Jackson, The Vibrations, Billy Butler and others as well as hiring and working closely with Curtis Mayfield.

Davis left Okeh and Columbia in 1965 to join Brunswick Records as executive vice president, bringing with him his record company, Dakar, his publishing company

and the Dakar artist roster. While at Brunswick, Davis was instrumental in the successes of such artists as Jackie Wilson, Barbara Acklin, Tyrone Davis and the Chi-Lites. During this period he also produced many jazz giants, including Count Basie, Lionel Hampton and Louis Armstrong.

Davis resigned from Brunswick in June of 1976 to form Chi-Town Records (the title was later changed to Chi-Sound). He immediately set a label distribution deal with United Artists Records.

Under the agreement, Chi-Sound is required to produce six or seven acts, and then is free to place other acts with other labels. To date, UA appears interested in all acts signed to Chi-Sound, which includes Indianapolis based pop group Ebony Rhythm Funk Campaign; a new act, Manchild; a self-contained r&b act, Windy City; songstress Margie Alexander and vocalist Walter Jackson, whose lp, "Feeling Good," has generated considerable critical attention and sales.

Davis' plans for discovering and developing a distinct Chicago sound and musical identity are varied and complete. They include everything from a new logo and album cover photos shot in and around the Chicago area to a program to bring music students from local high schools into the studio to rate and comment on product in the making.

Chi-Sound's staff is Carl Davis, president and head or creative activities; George Davis, vice president/administration; Tom Washington, chief arranger; Sonny Sanders, music director; and Otis Leaville, director of artists relations.

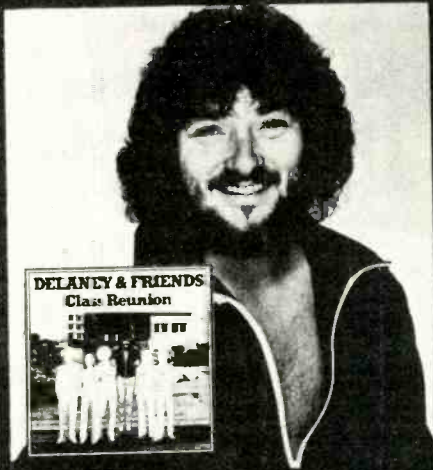
Beserkley

(Continued from page 19)

Co-produced with veteran engineer Glen Kolotkin, Kaufman has prepared a number of albums with his acts, due for release once the weather gets better and all signs point positive. The second Kreg Kihn album, a vastly superior product to his strong and consistently fine debut, will be along shortly. The debut album by the Rubinoos — eagerly awaited by scores of unaware pubescent fanzine readers all over the country—is also done and may come out sometime soon (or may wait longer). Jonathan Richman and the Modern Lovers also have a new album waiting to be released.

Earth Quake is currently working on their third album for the label, and Kaufman imported Kenny Laguna from the New York bubblegum scene to help get Earth Quake high on the charts.

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everywhere with his new
album "Gettin' Ready"
(P6-10016S1)

PRODIGAL RECORDS

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Motown: Home of the 'Total Music Concept'

■ LOS ANGELES—Custom labels, within the framework of Motown Records, have been designed to incorporate the "total music concept" of the parent company, and are the burgeoning limbs for establishing a future base for all forms of contemporary music.

VP of marketing Mike Lushka stated that Motown faces a perplexing challenge with its custom labels.

"Motown is successful in music. The difficulty is, people know what we are trying to do in the pop/rock market, and our efforts have been measurably more scrutinized.

"We have also been successful in an area where most other companies have only just recently acknowledged. Their efforts, in comparison, are seldom criticized. We're just starting from a different point to achieve the same end—a total music concept."

Lushka emphasized, "The purpose of our labels is to capture every kind of music. The amount of labels is not important, it is the quality of the product."

In the past year, custom labels at Motown nudged closer to achieving their own identity and credibility. Paving the way were Hitsville and Prodigal. In recent months, the Ju-Par label was also acquired, and the company continues to distribute selective product on the CTI label.

Prodigal is Motown's newest progressive label. Although still in its infant stages after being christened in the spring of last year, the label has attracted potentially viable new talent and established name acts.

Says Lushka, "Our intent is to build major artists from our stable of new talent, and hopefully exploit our more established artists to the fullest."

Prodigal now boosts a roster of seven artists: Michael Quatro, Kathe Green, Tattoo, Fantasy Hill, Charlene Duncan, duo Dunn & Rubini, and recently signed rocker Delaney Bramlett.

New product by Michael Quatro ("Gettin' Ready"), and debut albums by Bramlett ("Delaney Bramlett & Friends, Class Reunion") and Charlene Duncan ("Charlene") lead the label's first releases this year.

Bramlett's album features George Harrison, Ringo Starr, Stevie Wonder and Eric Clapton, and the label anticipates it will be their most successful release to date.

Prodigal and Hitsville creative director Ray Ruff confirmed that the label was pursuing a variety of musical directions: "We are working to produce the best pos-

sible product with the highest degree of commercial acceptance.

"We want to maintain a high calibre of artists and superior quality in product. In both cases, it's not the quantity, but the quality," he said.

In-store displays that suit the label image, tied into key retailers who specialize and cater to certain types of music, are considered vital in the exposure of new label product.

Timing of product—to coincide with artist tours and promotions by manufacturers—and visibility were also cited by Lushka as primary aims in marketing the product.

In the last eight months, Hitsville has made its presence felt in the country market. Headed by Ray Ruff, Hitsville has placed 14 of its 18 releases in the charts, six in the Top 30.

Ruff feels that the reason for the progress is "a higher level of product, which in turn has enhanced radio play and our credibility with disc jockeys and progressives."

Hitsville's current roster is led

Arista Makes Gospel, Jazz Inroads with Savoy, Freedom

■ NEW YORK — Two of Arista Records' most successful ventures in the two years of its existence have been the company's two custom labels, Savoy Records and Arista/Freedom.

In 1975, Arista acquired the assets of the prestigious Savoy Records. Savoy is internationally known for its collection of jazz and gospel recordings by some of the most influential artists in both areas of music. All of the jazz recordings, long recognized for their timeless value and historic importance, had been virtually unavailable in recent years.

Wide Range

One of the first companies to feature a wide range of jazz product, Savoy absorbed many independent labels of the '40s and '50s, making it the definitive bebop label of that time. Today, it features numerous never-before released sessions by such major musical figures as Charlie Parker, John Coltrane, Lester Young, Dizzy Gillespie, Coleman Hawkins, Archie Shepp, Errol Garner, Cannonball Adderley, Donald Byrd, Herbie Mann, Charles Mingus, Yusef Lateef, Modern Jazz Quartet, Lee Morgan, Art Blakey and many others. In most cases the original session acetates are still in existence and profile the artists' most significant work. The Charlie Parker material spans recordings made during the peak of his creativity, comprising what

by T.G. Sheppard, who had four chart hits last year, and two chart albums ("Motels & Memories" and "Solitary Man").

He is joined by Ronnie Dove, Kenny Serratt, Jerry Naylor, Pat Boone (who had his first chart hit in ten years, "Texas Woman"), Jerry Foster, Rick Tucker, Marty Mitchell and newcomers Lloyd Schoonmaker and Wendel Adkins (his debut album, "Sundowners," was recently released).

Ruff also attributed the label's rise in quality to the mixing of producers. Ruff has produced the majority of the material along with outside producers Mike Curb, Jimmy Bowen, Steve Stone, Jerry Styner and Jack Gilmer.

Focusing mostly on the singles market, Ruff said the label would be stepping-up production in the coming months and pursuing the album market.

Ruff explained that singles product would continue to be a focal point of the label, and will be utilized in introducing new albums.

Grooming of artists for crossover appeal in the pop market,

which was moderately achieved with singles by Sheppard and Boone, will also be a major area of future concentration.

CTI artists currently distributed by Motown are Grover Washington, Jr., and Hank Crawford. Washington has achieved total crossover in both r&b and pop, while still retaining his current number one status in the jazz charts with his new album, "A Secret Place."

Crawford is showing similar crossover potential with his latest album, "Hank Crawford's Back."

Ju-Par, acquired in an exclusive distribution agreement, brings four new artists to Motown: the Ju-Par Universal Orchestra, Sly, Slick & Wicked, Flavor, and the Esquires.

"Moods and Grooves," the debut album for the Ju-Par Universal Orchestra and the label, is r&b rooted, with anticipated crossover appeal into other markets.

It is expected that forthcoming releases by Flavor and The Esquires will help to develop a definitive musical direction for the label.

is unquestionably some of the most influential music of its era.

The prestige this label has garnered will be maintained with the latest Savoy releases, which include Stan Getz' "Opus De Bop;" the Milt Jackson album, "The First Q;" the latest Charlie Parker release, "Encores;" Fats Navarro's "Fat Girl;" Art Pepper's "Discoveries;" and the two record set "All Star Swing Groups."

Savoy's gospel division includes the entire catalogue and current product by one of the biggest selling artists in this field — Reverend James Cleveland. Several of Cleveland's albums are still on the most recent gospel charts long after their original release (including "Peace Be Still," which has sold in excess of a million units). In 1975 Cleveland had the honor of receiving three Grammy nominations out of a possible five in the soul-gospel category. In 1976 he received two more nominations.

Among the label's new releases are albums by the Williams Brothers, Reverend Maceo Woods, the Christian Tabernacle Chorale, Hula Gene Hurley and her daughter, Carolyne, the Thorns Trio, Brother Napoleon Brown and The Southern Sisters, the Gabriel Hardeman Delegation, the Donald Vails Choraleers, and the Angelic Choir.

This year, for the first time since the early '60s, there will

be a newly recorded album released on the Savoy label. This will be the long-awaited solo outing, "Home In The Country," by Pee Wee Ellis, until now well-known for his work as musical director for James Brown and Esther Phillips.

Steve Backer, exclusive independent producer for Arista Records and director of progressive product, has from the beginning supervised the coordination and production of the jazz packages along with noted discographer Bob Porter. Erv Bagley is sales and marketing manager for Savoy/gospel. Mary Lou Webb handles promotion for the jazz product. Fred Mendelsohn continues to be general manager of Savoy, a position he has held for more than 20 years.

Label Relationship

Regarding Savoy Records relationship to Arista, Fred Mendelsohn states that, "I have always felt that gospel music was the step-child of the record business, but now that we have been 'adopted' by Arista and with the promotion and sales force of a major label, we are making people sit up and notice the potential of gospel. The volume of sales has tripled since this alliance was created. We notice with interest that **Record World** is now tracking gospel albums due to the inroads this music has made in

(Continued on page 39)

“What’s up, Dark?”



GEORGE HARRISON
KENI BURKE
ATTITUDES
SPLINTER
STAIRSTEPS

Dark Horse Records distributed exclusively by Warner Bros. Records

cause they have that spark deriving from their previous hit acts. The more a custom label gets accomplished, the more it helps us establish an overall identity for RCA," he said.

"If you're selling those records as a local salesman, the label doesn't matter that much," he noted, commenting on the interface between individual retailers and RCA's field sales force. "But as a promotion man, it's different: the custom label product provides clear advantages. The outlook for the promotion man is that if he brings in nine records, three of them on RCA and the remainder on customs, he won't be satisfied with two out of three RCA titles. He'll want to get something from Midland International or Windsong or Tattoo or whatever the label may be on as well."

The very diversity that provides both manufacturer and custom label with marketing advantages poses obvious problems for the distributor, however, and Weiner examined those obstacles and their consequent effect on RCA's custom label strategy.

Recalling the smaller custom label commitment the company had at the time of his arrival, Weiner reviewed the development of the current custom label division as a gradual one. "It was never really a different department until I got there," he recalled. "When Ken Glancy came into the company as chief executive, we started actively seeking custom labels. Both Ken and Mel Ilberman were enthusiastic about the potential there."

That addition of new custom operations quickly posed a broad range of responsibilities for the new division. "Each deal is different," Weiner emphasized, "with some labels having their own promotion staffs while Pablo, for example, is really just a producing label, an outlet for the sides Norman Granz produces. So I'm basically performing the job of a promotion, marketing, merchandising and artist relations director, depending on the individual deal, for each label."

Weiner serves as liaison between the labels and the individual RCA departments. "It's almost like being an a&r man at those levels. Once the product is a master, I'm pitching it out front to the sales department, the promotion department, and so on," he observed. That "pitching" is crucial to the success of each label, Weiner noted, explaining, "If you're going to be in the custom label business, you have to have the flexibility to allow full label representation, since each label wants, and deserves, full representation."

Achieving that representation also forces Weiner to sometimes serve as the major label advocate as well. "When you're an independent operation, and you've got a hit record, you want it out tomorrow. I have to be here to hold these people back, so that programs can be properly coordinated.

"Let's take a major label release. RCA may put out 35 albums

Bearsville Keeps Up the Flow

■ NEW YORK — Bearsville Records joined forces with Warner Brothers in September, 1971 following the demise of Ampex Records, which had previously distributed Bearsville. Bearsville's was the first custom label deal made by Warner Brothers.

Paul Fishkin, president and partner in Bearsville with Albert Grossman, the label's founder, recalls that they had considered becoming independent, but that the business climate for independents was much less favorable than it is today.

"It was just at that time that WEA distribution coalesced," Fishkin said. "Independents in those days were fraught with all the problems of just staying in business, and of marketing their records. Independents now are much stronger."

Bearsville joined Warners in the red, Fishkin said, not just because of a large, unwieldy artist roster, but because the label had yet to produce a top-selling artist.

"The interesting part of our deal was that we were the only custom label without an act that was already making a lot of money. Terry (Ellis) had Jethro, Capricorn had the Allmans. What they (Warners) were signing really was Albert's ability to bring in new talent."

As it turned out, however, what Bearsville brought to its distributor was not new talent, but the development of acts it had already signed, notably Todd Rundgren and Foghat. Those two acts became what Fishkin calls Bearsville's "major projects," while the company continued to devote attention to two less prolific artists, Paul Butterfield and Jesse Winchester. Another six or seven artists, including Hungry Chuck, Lazarus and Bobby Charles, were dropped.

The success of Rundgren and Foghat, along with Fishkin and Grossman's unpleasant memories of a large roster, kept them from signing any new artists for five years, until the inking of Felix Cavaliere in 1974. Fishkin now feels "we may have been too extreme in our reaction to our situation at the start. You have to bal-

a month, where I'll only put out four. Because if RCA has a heavy release schedule, then we have to be careful not to overextend custom releases. If I see three new female performers, for example, coming out on RCA, why would I want to put out a record by a girl on one of the custom labels?

"Similarly, RCA can get scared by what the customs are doing. If there's a Silver Convention rec-

ance it out—you also have to be aware of building new acts as you go along." To that end, Bearsville recently signed ex-Hot Chocolate leader Tony Wilson, whose "I Like Your Style" has just been released, and has other signings in the works.

Still, Fishkin said, a custom label must pick its artists carefully. "We can't afford to sign 10 and make five mistakes, so we have to consider every aspect much more carefully than the parent company," he said. "We look for strong management, an understanding that they'd have to tour and work with us—above all, a willing attitude. By being so small, we're much more involved on a day-to-day basis, and if an artist wasn't interested, we just couldn't handle it."

Fishkin drew distinctions between what he sees as the two major types of custom labels, "manager-oriented" and "producer-oriented" ones, claiming that the latter have naturally concentrated just upon making records, which they know best, while the manager-oriented labels—he pointed to Bearsville, Terry Ellis's Chrysalis and Phil Walden's Capricorn as examples—have shown "more concern with seeing an artist all the way through, not just with records."

"These labels have naturally developed more a sense, more of an overview rather than just churning out records," he said. "We became more of an active record company, because I was more of a promotion-oriented guy. It created a style of interrelationship with Warner Brothers. The one function we don't involve ourselves in at all is sales."

Fishkin said that Bearsville in 1977 "will in effect try to move to another level, because we had such a good year last year. We'll be increasing our roster and our staff by two or three, which is a lot for a small company."

"Once you have a certain success, it becomes important to have a flow, to keep up the excitement, otherwise you just become another fat little record company with one or two hit artists."

ord on Midland International scheduled, why should they go out with something directly competitive? The directors of the customs, people like Bob Reno, Sherwin Bash, Norman Granz, Jerry Weintraub, are all smart people. They've been in the business a long time, and they know enough not to put a record out at the same time if it's competing directly with something else in the release."

While the coordinating of both RCA and custom label releases is mandatory, and Weiner sees one added benefit in custom deals as a more efficient utilization of existing RCA staffs, he emphasizes budgetary autonomy as a key factor in achieving effective exposure for custom label artists. "We're a fully organized profit center," he asserts. "We've got to pay our own way."

"I have working under me a staff off our salaried RCA people, along with five full-time independent promotion staffers. When we feel it's time to advertise something, no one's going to say, 'I can't because you're over budget'.

"We're highly competitive with RCA product management staff on these programs. And it's a healthy competition, one that benefits both of us," he concluded.

RCA's custom label success, then, continued on a number of levels in 1976. Jerry Weintraub's Windsong label broke through with notable speed, via the Starland Vocal Band's pop, MOR and country hit, "Afternoon Delight." For Midland International (see separate story), a similar breakthrough for "Welcome Back, Kotter" star John Travolta propelled the company, headed by Bob Reno, to new heights, fueled by further successes by Silver Convention.

The popularity of Grunt Records' Jefferson Starship continued to grow, as demonstrated by the top five status achieved by the group's "Spitfire" during the year. Hot Tuna, the other principal Grunt band, also had success with its latest, "Hoppkorv." And the company started the year with "Flight Log," a compendium of hits by the Jefferson Airplane and all its collective and individual stepchildren, that seemed certain to be a solid sales item.

Tattoo Records has just released an album by the Gap Band, and plans to follow up the 1976 debut of Becky Hobbs. And a full card of releases for Tabu, Pablo, Soul Train and Utopia promise to make 1977 a most notable one for the entire RCA Records custom label family.

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REIGNING LOONEY



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*Son of Pete photo omitted for reasons of taste.

ing. We have a person who is able to get an act with an album the right performing venue at a particular time."

Jim Tyrrell's beliefs are given further emphasis by Bruce Harris, director of merchandising and product management, Epic and Associated Labels, who oversees the strategies which encourage record buyers' awareness of the Associated Labels. "I think Philadelphia International and Gamble and Huff really opened the doors to the very important job of marketing black music in the '70s. Ron's decision was really timely; it's paid off in the bottom line and from a cultural standpoint as well. Since that time, the trend we started is evident in the music industry.

"Packaging is the key area. We have an obligation to maintain the labels' unique looks in advertising and style. 'Get Down with the Philly Sound' told the story of that label. We believe the consumer of each label tends to have a particular sense of the things it's about—pop-rock for Blue Sky, esoterica for Virgin. The consumer who buys Caribou product will be interested in other Caribou product. A record on Philadelphia International is a record of a certain quality.

"This year one of our specific goals is to make Virgin Records explode. We're going to develop its look and style with bands like Tangerine Dream and Gong. But further, we are concentrating on taking the potential of each label to its limits. And as we have found with the Associated Label concept, there are no limits to what we can accomplish, because a large part of our job lies in fostering awareness of image, and derives from the people on the labels themselves."

On every level of Associated Label activities, 1977 promises to be a boom year, financially and creatively. Decisions about releases, their scheduling and presentation, are affected by parties who act in a spirit of mutual admiration. Everyone gains as a result, whether it be the new releases of Kirshner's Elliott Randall, Philadelphia's Jean Carn, and Invictus' Eloise Laws, or the hard work that has pushed Kansas' "Leftoverture" to gold status for Kirshner. Jim Guercio's creative genius is expressed in the first solo album by Dennis Wilson and San Francisco's James Vincent, who has gotten acclaim from jazz, rock and r&b critics. The Associated Label staff exhibits open admiration for 26-year-old Virgin Records founder Richard Branson.

Gordon Anderson neatly caps the pride which infuses the en-

tire operation, when he says, "The whole name of the division is growth. We look for the next five years to be a major growth period for CBS Records. A division that will give a small label, an artist associated with a producer, caught in a machinery of the industry, the expertise he can only get in a major company. We plan on being selective, but we're still searching for the best. There are still a lot of artists, producers, and independent record companies out there, and we feel we can build them better than anyone else."

"We feel our Associated Labels are the envy of the industry," said Tony Martell. "We are very proud of their accomplishments to date and their potential for the future. Our association goes much deeper than the high level distribution and marketing process we provide. We really share a great mutual respect and admiration with these people. We are in touch on a day to day basis. We share in each other's excitement about music and records and the ever-changing marketplace. I think that's really what makes the relationship function so well."

The roster of Blue Sky Records is currently comprised of Johnny and Edgar Winter, Dan Hartman,

Bob Reno:

Midland As Self-Contained Custom Label

■ NEW YORK — "We've done a thousand things on a handshake," said Midland International president Bob Reno of the relationship between the custom label he heads and RCA. Midland, now ending its third year, has seen tremendous growth in a relatively short time, racking up sales of approximately \$6 million dollars in 1976. Reno is optimistic about the present year and projects a gross figure twice that amount.

"We've just about doubled our staff in the last two weeks," Reno said over lunch recently. With Noel Love and Howard Rosen having been added to the promotion department, Reno has had to expand the work force in other areas as well, which has made for some physical problems as well, forcing the installation of a new phone system, further cramping an already crowded space problem and putting him in the position of having to institute some formal office procedures where more informal ones previously sufficed.

"We're self-contained," he added brightly. "We do everything but press and distribute our records. We handle our own promotion, publicity, artist relations,

Muddy Waters and Derringer (the latter two are represented with new lps). Caribou artists include James Vincent (whose "Space Traveler" has received significant FM attention), L.A. Express, Gerard, Dennis Wilson (slated for a new lp in March) and O.C. Smith (with a new record due in April.)

T-Neck artists the Isley Brothers will have a new album, "Go For Your Guns," shipped in March.

Kirshner Records' roster is led by Kansas, whose "Leftoverture" is the label's first gold album, and also includes Elliott Randall, whose debut album has just shipped, Lisa Hartman, the Kids from C.A.P.E.R. and Sands of Time.

Currently signed to Philadelphia International Records are the O'Jays, Lou Rawls, due for a new album in April, Archie Bell & the Drells, Teddy Pendergrass (former lead singer for Harold Melvin & the Bluenotes), Bunny Sigler, Jean Carn, Dexter Wansel, Don Covay, Force Of Nature, Billy Paul, Instant Funk and Dee-Dee Sharp.

Virgin Records' roster of English, European and American artists includes Gong, Supercharge, Tangerine Dream, the Mighty Diamonds, Mallard and Philip Glass. Under the Invictus banner are Eloise Laws and the New York Port Authority.

the bulk of the international operation. But as a company, we've kept up weekly communication with every RCA branch for two years. We even have our own promotion report which we know people read because we spice it up with clippings from Screw and things like that. If I had one wish it would be control of advertising placement. I'm a firm believer in consumer advertising along the lines of what Neil Bogart's done at Casablanca."

Reno has, he explains, sought a variety of artists from different musical genres simply for the sake of diversity, not "for company image. But I know we're big now. We've got to change our name. When we started we didn't represent a threat. Now Midland CB claims they have the rights to the name for recordings even though they haven't made a record in 18 years. Now that people know who we are they've filed papers. So we'll be changing our name on or about April 1."

What will the new name be? "I haven't the faintest idea," answered Reno directly. "I named the company Midland in the first place because I live on Midland Avenue."

Salsoul Labels Reach Prominence

■ NEW YORK — Salsoul Records reached international prominence within a year of its formation via the producing of albums and the promoting of artists like The Salsoul Orchestra, Double Exposure, Moment of Truth, Carol Williams and Silveti and the signing of talents like Eddie Holman. In addition to its achievements with its own artists, Salsoul has further established its growth pattern which is clearly indicated by its acquisition of the Gold Mind and Free Spirit labels for worldwide distribution, and the development of these talents.

Late last year, Joe Cayre, president of Salsoul Records, announced an agreement with Norman Harris to distribute, via Salsoul Records, Harris' newly formed Gold Mind label on an exclusive, long-term international basis.

Norman "The Harris Machine" Harris first came to Salsoul as lead guitarist with The Salsoul Orchestra, though his previous credits would make him the backbone of the sound of Philadelphia.

Production for Gold Mind Records will be executed by Baker-Harris-Young Productions. Ron Baker, who wrote and produced "That's Where The Happy People Go" for the Trammps, is currently putting the finishing touches on Eddie Holman's album. Earl Young, the award-winning drummer of the Trammps, is in the studio completing an album by a new group called Trojan Horse.

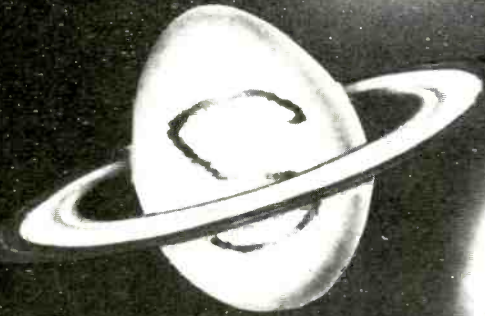
The premiere release resulting from the union with Gold Mind Records was "Worn Out Broken Heart," the first major recording by Loleatta Holloway since her r&b hit of a year ago, "Cry To Me." Both tunes were penned by Sam Dees, and the current one, now on the charts, was produced by Floyd Smith. "Dreamin'" is also getting chart action and is garnering airplay. Both songs are from Holloway's recently released album, "Loleatta," on Gold Mind.

Other artists signed to Gold Mind include First Choice, who will be remembered for "Armed and Extremely Dangerous," Love Committee with lead singer Ron Tyson, which recently had an r&b hit with "Heaven Only Knows," and Norman Harris making his recording debut as a solo artist.

The Free Spirit label also became a major factor with the first release in twenty years of Paul Mauriat's classic, "Love Is Still Blue," in an up-dated, contemporary version on single, "giant 45" and album. Also on the Free Spirit label is a new, young comedy threesome, Creme de Coco.

The Record World of ABC

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abc



Big Tree's Dues-Paying Pays Off

■ NEW YORK — "People that have really tried and fought and paid their dues are the ones that are going to survive. Now we're with a good company that has good financing, good distribution and good people to work with. That's half the battle."

For Big Tree, the battle that vice president Dick Vanderbilt refers to above began in 1970, when he and current Big Tree president Doug Morris left Laurie Records (where they served, respectively, as director of national promotion and as general manager). As an independent company, distributed by Ampex, Big Tree scored a success straight away with the Neighborhood's cover version of Joni Mitchell's "Big Yellow Taxi," and followed that with a string of Lobo hits.

First Million Seller

From 1972 to 1974 Big Tree, distributed then by Bell Records, racked up its first million seller in Lobo's "I'd Love You To Want Me," and had another hit with Brownsville Station's "Smokin' In the Boy's Room." Big Tree became an Atlantic custom label as 1974 came to a close. And though the company has changed its distributor every two years since its inception, Big Tree is now, according to Vanderbilt, set. "We're very happy and very comfortable with Atlantic." It was with Atlantic, in fact, that Big Tree has had its greatest success, primarily with England Dan and John Ford Coley, Hot Chocolate and with novelty items such as "Run Joey Run" and "Blind Man In The Bleachers."

Total Attention

Vanderbilt cites the ability to devote total attention to product development as being a custom label's greatest selling point. "As a small label we don't have to have a large staff. We can concentrate on acquiring product and promoting it," he explains. "Then we watch the sales through Atlantic's staff and constantly check with their branches to get a feel for what's going on. We don't have to spend all our time doing the collections and production and all that, which is a pain for us. We want to get at the meat of the matter."

Albums

Getting at the meat of the matter for Big Tree in 1977 means further evolution as an album company. Vanderbilt recalls "starting out of desperation" in 1970, trying to make money quick on hit singles. But as the profit structure on singles has changed, it has become incumbent upon a company to become album-oriented. To this end, Big Tree, in the last year, has signed Lenny LeBlanc, Pete Carr and the aforemen-

tioned England Dan and John Ford Coley, whose "Nights Are Forever" has been the label's best-selling album.

Upcoming Releases

Vanderbilt reports that Carr and Le Blanc have joined forces and will release an album in April, a month after England Dan and John Ford Coley's latest effort; Hot Chocolate will have a new album ready in May, as will Peter Carr (his second solo album).

"We're taking five, six, maybe eight artists and concentrating on them," says Vanderbilt. "You have to have the right act, the right songs, the right promotion, the right management, the right booking—you've got to have everything working together or you'll have a lot of problems."

'Keep Building'

Of Big Tree's plans for the future, Vanderbilt smiles and says, "Keep building." Plain and simple.

Atlantic *(Continued from page 14)*

years, produced by Arif Mardin) was enthusiastically received by fans and critics alike; and relative newcomer Robbin Thompson's debut lp of original material (produced by Jim Mason of Firefall, Volunteers renown) was backed up with the single release of the tune that won him 1976's American Song Festival award, "Boy From Boston." Another singer-songwriter is set for his Nempcor debut upcoming in '77, Harlan Collins.

Concentration on pop music groups and singer-songwriters has always been a priority at Big Tree Records. The label's current recording activity centers in three areas: Muscle Shoals, Alabama (with the Lenny LeBlanc/Pete Carr Band and Hot); England (where Mickie Most produces Hot Chocolate); and Nashville (with newly-appointed a&r director Kyle Lehning, who also produces England Dan & John Ford Coley, singer-songwriter Parker McGee, Vicki Lehning, and Ellison Chase).

Big Tree is distributed in the U.S. and Canada by Atlantic, the result of a renewal agreement entered into last January, 1976, by Big Tree's president Doug Morris, vice president Dick Vanderbilt, and Atlantic president Jerry Greenberg. The agreement coincided with RIAA gold certification that month of Hot Chocolate's "You Sexy Thing." Big Tree's first RIAA gold with Atlantic.

Big Tree's first worldwide distribution agreement was signed last August with WEA International president Nesuhi Ertegun. The initial release under that arrangement was England Dan & John Ford Coley's hit single, "I'd Real-

A New Era For Dark Horse

■ LOS ANGELES—The less than three year history of George Harrison's Dark Horse Records has seen a number of changes in the small company, but with the recent signing of a worldwide distribution agreement with Warner Brothers Records, a new period in that history is certainly at hand.

Dark Horse's staff now consists of Dennis Morgan, vice president and general manager, Bob Cato, creative consultant, Paul Wasserman, press officer, Myrna Harris, chief accountant, and Linda Arias and Muriel Housman, administrative assistants. The label's headquarters is now located on the garden level of the Warner complex at 3300 Warner Boulevard in Burbank.

The company's most successful effort to date has been the first release by George Harrison on his own label, "33 1/3." Launched by a five-city tour of this country that was highly beneficial from both

a promotional and a publicity point of view, the lp was aided by visits to Los Angeles, Chicago, Boston, Washington and New York that included receptions for print and broadcast media and Harrison's heralded appearance on NBC-TV's "Saturday Night."

According to Morgan, "33 1/3" has been a major step toward establishing a positive "label identity" for Dark Horse, one that was underscored by the release of a special "dialogue album" for radio stations and press, which featured an interview with Harrison about the new album and his plans for Dark Horse.

Forthcoming from Dark Horse will be the second album by Attitudes, a west coast based band consisting of David Foster, Jim Keltner, Danny Kortchmar and Paul Stallworth. A tour for the group is also planned.

Also due later this year is the latest album by Stairsteps, and the solo debut of Keni Burke, bass player and vocalist for the group. Also projected for the fall is the latest album by Splinter (Bob Purvis and Bill Elliott).

Dark Horse also plans an entry into films and soundtracks with a project entitled "Dark Horse Records Goes To The Movies," which will feature a 35mm stereo film version of Harrison's "This Song" and "Crackerbox Palace" to be co-released nationwide with "Winter Equinox," opening later this month. There will be radio station and account tie-ins scheduled to coincide with the opening.

AA/Wonderland Distrib Kid Stuff

■ NEW YORK—One of the most respected labels in the children's record field, A.A. / Wonderland Records, recently joined forces with top TV personality Bob McAllister, host of Wonderama, who has formed his own label, Kid Stuff Records. "Oh Gee! It's Great To Be A Kid" by McAllister is the first album to be released under the exclusive, long-term agreement signed in November, 1976 by marketing vice president Bob Goemann, representing A.A. / Wonderland, and Kid Stuff executives McAllister, Artie Kaplan and Dick Mullen.

Personal appearances in record stores and shopping centers by Bob McAllister have spurred sales of the lp. "Oh Gee! It's Great To Be A Kid" features original material written by McAllister and music business veteran Artie Kaplan, as well as "Harmony," the song that will be the theme of this year's Music Educators National Conference and "Music In Our Schools Week."

ly Love To See You Tonight," and their lp, "Nights Are Forever," both certified RIAA gold by the end of the year.

The combination of Dan and John working with material by Parker McGee (who also wrote the follow-up, "Nights Are Forever Without You"), and producer Kyle Lehning led to the signing of McGee, whose debut was produced by Lehning. Lehning, subsequently named a&r director for Big Tree in Nashville, has also produced his wife Vicki ("Me and the Elephant"), songwriter Ellison Chase ("You're the Only One"), and of course Dan and John's second Big Tree album, "Dowdy Ferry Road," a March, '77 release.

At the suggestion of perennial Muscle Shoals booster Jerry Wexler, Big Tree signed two of the towns veterans, singer-songwriter Lenny LeBlanc, as well as his producer/arranger/guitarist (and composer) Pete Carr. After separate lps and singles, they've teamed up as the LeBlanc-Carr Band, with an lp, "Midnight Light," due in April, '77. Also from Muscle Shoals comes the Clayton Ivey/Terry Woodford production of "Angel In Your Arms" by Hot, the first signing by Big Tree's west coast general manager Mardi Nehrbass. Big Tree's staff is now rounded out by Suzanne Emil (secondary market promotion from New York), and Reen Nalli (national promotion out of Ann Arbor).

Little David Records returned to Atlantic worldwide distribution in July, '75, and released albums by the end of the year from two of its most important artists, co-

(Continued on page 38)



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"Couldn't Get It Right" can do no wrong.

(SAA 736)

In England it's already a Top 5 single. In this country it's headed that way. Gavin has picked it, it's listed on R&R's Significant Action Chart, and stations all over the country are adding it.

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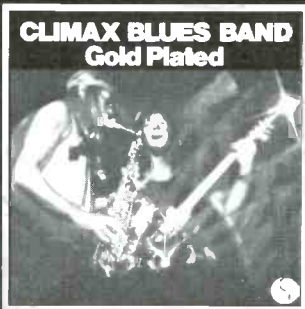
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Produced by Mike Vernon

Polydor Custom Labels Pack Sales Punch

■ NEW YORK—The Polydor family of custom labels—RSO, ECM, Verve, MGM, Oyster, Spring, Polydor/Kolob and Deutsche Grammophon — has steadily grown commercially and artistically to the point where Polydor Incorporated has reported its largest net sales and profit in the company's history for 1976. The year ahead will see more strides in artist development as well as significant leaps in popularity for already established artists.

Polydor, having recently acquired distribution rights to RSO, now has such chart-topping artists as the Bee Gees, Eric Clapton and Lady Flash. The Bee Gees' "Children of the World" has given birth to three hit singles ("You Should Be Dancing," "Love So Right" and "Boogie Child") and shows no signs of faltering. Clapton's "No Reason to Cry" presented an array of superstars such as Bob Dylan and The Band, while Lady Flash embarked on a coast-to-coast tour with Barry Manilow to support their "Beauties in the Night" album.

Product

Current and future product from RSO includes the re-release of nine classic albums by Cream, Eric Clapton, Blind Faith and Derek and the Dominos, Yvonne Elliman's "Love Me," Rockkicks' "Inside," Rick Dees' "The Original Disco Duck," Gene Clark's "Two Sides to Every Story," "Marscape" by Jack Lancaster and Robin Lumley (the duo behind last year's rock version of *Peter & The Wolf*) and the debut of the youngest Gibb brother, Andy, with "I Just Want to be Your Everything."

Polydor Inc.'s ECM jazz line continued its spiraling popularity with the '76 ECM Festival Tour, which presented under one roof the combined talents of several of the label's artists including Gary Burton, Jack DeJohnette's Directions featuring John Abercrombie, Terje Rypdal, Eberhard Weber's Colours and Pat Metheny.

Scheduled for ECM Records in 1977 are Keith Jarrett's two-record set of organ solos "Hymns Spheres," "Pictures" by Jack DeJohnette's Directions, Eberhard Weber's "The Following Morning," Ralph Towner's "Diary," and new discs by Jan Garbarek, and the duet of Gary Burton and Eberhard Weber.

Polydor Inc.'s Verve Records will continue its much heralded jazz reissue series with the March release of Billie Holiday, Lester Young, Count Basie and Jazz At The Philharmonic sets. As with the 14 Verve reissues of '76, these

new ones will be specially-priced two-record sets featuring commissioned artwork design, authoritative liner notes and merchandising posters.

MGM was represented in Polydor Inc.'s February release with "24 Greatest Hits by Bob Wills and His Texas Playboys," a specially priced two-record set.

Oyster label artists include such British talent as Blackmore's Rainbow, whose "Rainbow Rising" was a '76 highlight, the Strawbs, who explored new pop directions with "Deep Cuts," and the Ian Gillan Band with "Child in Time." To be expected in '77 is a new album from Roger Glover, tentatively titled "Eyes of Omega," and a new Rainbow lp in the spring.

Spring artists Millie Jackson, Joe Simon and The Fatback Band were extremely active in '76. Millie Jackson recorded two hit albums, "Free and In Love" and "Lovingly Yours," while her market success spread to Europe, resulting in bookings and added chart action. Joe Simon made "Joe Simon Today" and then connected again with the album "Easy to Love" and the hit title song. The Fatback Band continued their disco domination with "Night Fever" and promise to break even bigger with their new single, "Double-Dutch," and album, "NYCNYUSA," scheduled for March release.

The Kolob/Polydor label is the exclusive domain for all recording projects of the multi-talented Osmond family. Originally associated with MGM in 1970 when that company provided The Osmonds with their own special facilities in Los Angeles, Osmonds' product under the Kolob logo accounted for 16 gold records in the years 1971-1972 alone. After MGM was absorbed into the Polydor fold, The Osmonds "re-

signed" with Polydor in April, 1976 and the marriage of Kolob to Polydor was complete. Recently, "Donny and Marie Featuring Songs From Their TV Show" was certified gold and the popular duo's latest chart lp, "New Season," appears sure to follow suit. The Osmonds "Family Christmas" album scored heavily on the racks. Donny and Marie's latest single, "Ain't Nothin' Like The Real Thing," has placed highly on the singles chart. Upcoming Kolob lps include a March release by Marie, a solo effort by Donny, plus lps by The Osmonds and Donny and Marie.

In 1962 Deutsche Grammophon was the first major record label to be imported into the U.S. and it has continued to dominate the imported record market with its fine European pressings ever since. During its 15 years of growth in the U.S., DG has spiraled from a largely German-oriented label into an international concern featuring the world's greatest classical artists. Repertoire has branched from standard German masters (Bach, Beethoven, Brahms) to the literature of great composers of all countries and centuries (Joplin, Elgar, Franck).

Herbert von Karajan leads the prestigious list of world-renowned conductors on DG's roster, which includes Claudio Abbado, Daniel Barenboim, Karl Bohm, Carlos Kleiber, Rafael Kubelik and Seiji Ozawa. Carlo Maria Giulini and Leonard Bernstein, famed conductor par excellence, have recently signed up with DG for an important series of recordings. All orchestras that record for the label are among the world's most formidable: Berlin Philharmonic, Boston Symphony, Chicago Symphony and Vienna Philharmonic Orchestras, to name a few. Dis-

tinguished soloists such as Martha Argerich, the Amadeus Quartet, Lazar Berman, Dietrich Fischer-Dieskau, Emil Gilels, Nathan Milstein, Maurizio Pollini, Narcisco Yeyes and Nicanor Zabaleta are but a few of the names that lend recognition to the label.

Sales have grown significantly through the past years as DG built its U.S. reputation and repertoire. In retail record stores, large, 4-color artist showcards catch consumer's eyes as well as the famous DG yellow-label trademark—now accepted as a symbol of quality all over the world.

DG's custom label, Archive, was introduced into the U.S. market in 1962. It has established itself as one of the most respected series concentrating on medieval, renaissance and baroque music. Archive was the first to actively promote performances of this music using the original instruments and performance practices of that day.

Internationalization At Spring Records

■ NEW YORK — "For an independent record label, we've made quite an impact on the international marketplace," states Julie Rifkind, president of Spring Records.

In England for example, Spring is the hottest independent label, sporting such talent as The Fatback Band, Millie Jackson, and Joe Simon. The last three Fatback Band lps cleared 100,000 units and are still strong sellers. Their forthcoming album, titled "NYCNYUSA" (New York City, New York, United States of America), will be released simultaneously in Europe and in the U.S. on March 1. The album includes "Double Dutch," the latest single release for which the band has developed a new dance, and as usual will be distributed through Polydor. Spring has also released "The Fatback Band's Greatest Hits," available in Europe only at this point.

Millie Jackson

Millie Jackson is on the verge of breaking in England. Her "Lovingly Yours" album is selling well, as is the single from the lp, "Can't Say Goodbye." "The Best of Millie Jackson" is also doing well, released recently only in Europe. "We hope to have Millie appear at Ronnie Scott's, London's leading jazz club, in the very near future," comments Rifkind.

The new Joe Simon album, "Easy To Love," ships this week in the U.S. and Europe. The title

(Continued on page 39)

(Continued on page 38)

Retailers Dialogue

(Continued from page 24)

bargain and customers are likely to pick it up.

Bressi: Absolutely. We've already started, as a matter of fact. I think the large cutout dealers are feeling very good right now about their business. The higher prices probably caused a lot of cutouts at first, and those cutouts are worth much more. We're certainly looking at getting \$3.99 for prime cutouts right now. That will still be three dollars under our shelf price on \$7.98. There seems to be a flood of nice product in cutouts right now, and we've noticed the increase in business as a result.

Keenan: I think there's no choice in that matter: we'll have to. Of course it's unfortunately up to the manufacturers as to what's available. There was a real limit on what was available about six or eight months ago, but all of a sudden things have started to pick up. There's been a lot of titles out now. We devote about five percent of our store space to cutouts. They are basically the first records a person sees upon entering the store. We have our cutout and overstock racks placed so that they're the first ones people will encounter. They pass them coming into the main body of the store and going out of the main body

(Continued on page 39)



Clarence Avant and his Tabu label are proud to be associated with RCA and its ever-growing family of custom labels. Our first release is a "Brainstorm." Featuring the fast-breaking single, "Wake Up And Be Somebody." QB 10811

Manufactured and Distributed by RCA Records



Atlantic (Continued from page 34)

median George Carlin and song stylist Kenny Rankin.

Since its inception in late 1971, via the first pair of albums from Flip Wilson (also a vice president of Little David), Little David has gone on to collect RIAA gold for three more albums by George Carlin, "Class Clown," "Occupation: Foole!" and "FM & AM." Carlin's most recent lp is "An Evening with Wally Londo featuring Bill Slaszo," and his next (a spring '77 release) is titled "On the Road."

Complementing the comedy of Wilson and Carlin, Little David president Monte Kay signed young Los Angeles comedian-actor Franklyn Ajaye. "Don't Smoke Dope, Fry Your Hair!" was the label debut of Ajaye, who currently stars in the Universal film "Car Wash" (and MGM's soon-to-be-released "Sweet Revenge"), and is signed to an exclusive series development contract with NBC-TV. Another comedy on Little David was "The Watergate Comedy Hour" (with Jack Burns and Avery Schreiber), re-issued on the 4th anniversary of the infamous break-in last summer.

Little David's music roster is headed by Kenny Rankin and Nat Adderley. A brand-new release, "The Kenny Rankin Album" (pro-

duced by Michael Stewart and arranged and conducted by Don Costa), is the artist's fourth lp on the label (following "Like A See," "Silver Morning" and "Inside"). Nat Adderley's first album for the label is "Hummin'," whose title tune was recently issued as a single.

Producer Steve Scheaffer's unique little Wing And A Prayer Records came under Atlantic distribution worldwide in early 1975. An independent label at the time, it was pacted to Atlantic after Consumer Rapport's original cover version of "Ease On Down the Road," from the Tony award-winning Broadway musical "The Wiz," took New York's local pop/r&b/disco charts by storm.

The label's namesake, the Wing And A Prayer Fife And Drum Corps (WAAPFADC), scored first with their disco smash, "Babyface," then the follow-up lp of the same title, and another successful single, "Eleanor Rigby."

Mid-1977 now sees the release of Consumer Rapport's long-awaited debut album, along with the second set of familiar standards updated disco-style by WAAPFADC, titled "Babyface Strikes Back." And making her debut on the label this year is Los Angeles-based writer and

singer Allee Willis, whose first album, "Big Words," was produced by Scheaffer.

Two of the record industry's most important, respected, and consistently successful labels are Rolling Stones Records and Swan Song Records, both distributed by Atlantic Records — via the WEA Distribution Corporation in the U.S., and WEA International worldwide.

In April, 1971, the Rolling Stones emerged with their newly-created label, Rolling Stones Records, via the single, "Brown Sugar," and the album which quickly followed, "Sticky Fingers." The band established its own pace at that point, celebrating RIAA gold within two weeks of release for every one of their million-selling albums: "Sticky Fingers," "Exile On Main Street," "Goats Head Soup" (with its RIAA gold single, "Angie"); "It's Only Rock 'N Roll," "Made In the Shade" and last year's "Black and Blue," which was also certified RIAA platinum under the new 1976 standards.

Alongside the Rolling Stones' output on their label are the pair of "solo" albums recorded by bassist / composer / arranger / producer Bill Wyman, 1974's "Monkey Grip" and 1976's "Stone Alone."

After five multi-million selling albums on Atlantic Records between 1969-73 (each certified RIAA gold within two weeks of release), Led Zeppelin formed their own label, Swan Song Records. Bad Company, the first group signed to the label, took the world by storm when their first single, "Can't Get Enough," and album, "Bad Co.," skyrocketed to the number one chart positions all over the world. 1975's "Straight Shooter" album was their second immediate million-seller; and 1976's "Run With The Pack" was certified RIAA platinum under the 1976 standards. Their long-awaited fourth album, "Burnin' Sky," is a March '77 release.

Led Zeppelin released their first Swan Song album in early 1975, "Physical Graffiti," another million-seller for the label. Then in 1976, the band made RIAA history: "Presence" (their seventh studio lp) and "The Song Remains the Same" (the double-lp soundtrack from their smash Warner Bros. film) were both certified platinum under the new standards, making Led Zeppelin one of only three acts to score back-to-back platinum in 1976.

Under the direction of Peter Grant, attorney Steve Weiss, and the four members of Led Zeppelin, Swan Song now boasts an artist roster that includes cata-

logue albums from the Pretty Things and Maggie Bell; plus upcoming debuts this spring and summer from England's Dave Edmunds and a new group, Detective.

At the other end of the musical spectrum, Atlantic is especially proud of its classical label, Finnadar Records. Headed by electronic music composer and jazz producer Ilhan Mimaroglu, Finnadar has established itself at the vanguard of 20th century classical music, with a recondite output that spans the contemporary, experimental, electronic and the exotic.

Besides three albums of Mimaroglu's work, Finnadar's rich catalogue includes music by Jean Dubuffet, pianist Idil Biret, violist Karen Phillips, pianist/composer Frederic Rzewski, contrabassist Bertram Turetzky, the Columbia-Princeton Electronic Music Center (of which Mimaroglu is an affiliate composer for more than 15 years), Eric Salzman and George Flynn. Its latest entry, a March, '77 release, is by avant garde pianist Doris Hays, who plays the music of Henry Cowell.

When considered together, Atlantic's group of custom labels forms a vital part of the record company's operation. Working hand-in-hand with the departments at Atlantic that are their counterparts, each label obtains its own personal identity on both the industry and consumer level. Relying on the strength of the sales and promotion forces of the WEA Distribution Corporation in the U.S., and WEA International worldwide, the relationship of Atlantic and its custom labels remains a firm commitment today. It is this spirit of cooperation and inter-dependence that has always characterized Atlantic Records, and continues to define the company's role as a leader throughout the 1970s.

Spring

(Continued from page 36)

track was an r&b hit, and is still riding high on the charts.

"From our three top acts alone, the next quarter in England should bring in anywhere from 800,000 to one million pounds in billing," says Rifkind. "We are obviously a vital force in international record sales. As we emerged from within the Polydor organization, we pioneered the independent having a self-contained promotional, marketing and management staff. We did not want to be limited to just supplying product. Polydor recognized the advantages of such a set-up, and our relationship has benefitted as a result."

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Arista (Continued from page 28)

the last three years."

Arista/Freedom came into existence in 1975 when a distribution deal was set with Alan Bates' Freedom Records, a European company known for its extensive catalogue containing some of the best recordings by major jazz artists of the 1960s and '70s. Today, 50 percent of the label's output is newly recorded albums including mainstream jazz, as well as cross-over fusion groups. The first releases from the Freedom catalogue included works by Ornette Coleman, Ron Carter and Gary Bartz, Gato Barbieri, Don Cherry, Marion Brown and Roland Hanna. There were three albums issued for the first time anywhere, including Cecil Taylor's "Silent Tongues" plus Roswell Rudd's "Flexible Flyer" and Randy Weston's "Carnival."

Among the most recent Arista/Freedom releases are Archie Shepp's "Montreux Two." This album presents the second recorded edition of Shepp's stunning appearance at the Montreux Jazz Festival. Roswell Rudd's "Inside Job" captures a magical live performance by this gifted trombonist. The second John Payne Band album, "Razor's Edge," features dynamic jazz and jazz-rock explorations. New York Mary's "A

Piece of the Apple," moves convincingly from the avant garde to inventive rock compositions.

Arista/Freedom is coordinated by Steve Backer for Arista Records and Michael Cuscuna for Freedom.

Steve Backer, who is intrinsically involved with both Savoy and Arista/Freedom, points out that, "Both custom lines have produced at least one classic album including the Jazz Albums of 1975 and 1976. Both are involved in extraordinarily adventurous high art as opposed to pop art jazz and yet both are profitable for the parent company."

Retailers Dialogue (Continued from page 36)

Anthony: No. We're not a big cutout company. But aside from cutouts, I think all retailers this year, as a result of the prices, are going to have to be more aggressive when it comes to in-store merchandising. Tape City, though, is currently negotiating a feasibility study of the cutout market in more depth. As for plans, there are no specific ones as of now.

Bayer: Yeah. Cutouts are 20 percent of my business, and that figure's going up all the time. And I'm getting into used records. I've got a good 400 square feet devoted to cutouts: I've got stepdowns; I've got them on the wall, on the floor; I've got them alphabetized in rock; I've got a separate cutout section for jazz and a separate cutout section for country records. I keep them as near their sections as possible. I also stack them on the floor in front if they're good numbers. I'll put a Joe Walsh up front and mix it in with my sales albums, but price it for less. ☺

Island (Continued from page 18)

Since that time True North/Island has released albums by the label's two premier talents, Murray McLachlan and Bruce Cockburn. McLachlan, who has a wide base of support in the Philadelphia, Minneapolis-St. Paul and north-west regions of the country, will soon tour the U.S. with his band, the Silver Tractors. The band is also featured on McLachlan's new album, "Boulevard," and a single from the lp, "Slingback Shoes," has just been released.

Bruce Cockburn

Bruce Cockburn's new album, "In The Falling Dark," was released by True North/Island in

mid-February. The album is Cockburn's seventh, but the first to be released in the U.S. since the late sixties. Among the artists who have covered Cockburn's material are Anne Murray and Tom Rush. Plans for Cockburn to tour the States are also in the works.

Springboard

(Continued from page 22)
new pop/country artist from Texas.

Project 3

Enoch Light's Project 3 Records will be distributed by Springboard in selected markets. The lps "Honky Tonkerman," "Big Hits of the '70s - Volume II" and "Big and Hits" albums from the '30s, '40s and '50s are the first Project 3 new releases going through Springboard.

The Springboard Distributing Company has contributed to the success achieved recently by Springboard International Records. Heralding its growing status as a leading factor in all aspects of the record business, Springboard International completed the most successful month in its history this past December, with sales hitting the \$5 million mark. The distribution of custom labels will continue to be an important growth area for Springboard.

Happy to be associated with the CBS Family

with our roster of:

Wild Cherry

Current LP:

"Wild Cherry"

Soon to be
released LP:

"Electrified Funk"

Q

Current Single:

"Dancin' Man"

P.S.

Thanks to Ron & The Epic Crew From Mike, Jules, Joey, Chris, Norm and Carl.

Laura Greene

Current Single:

"You Take My Heart Away"

(Theme from "Rocky")

Simona Cook

New product forthcoming

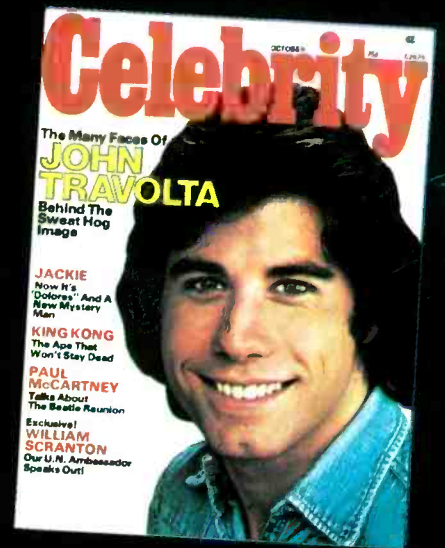
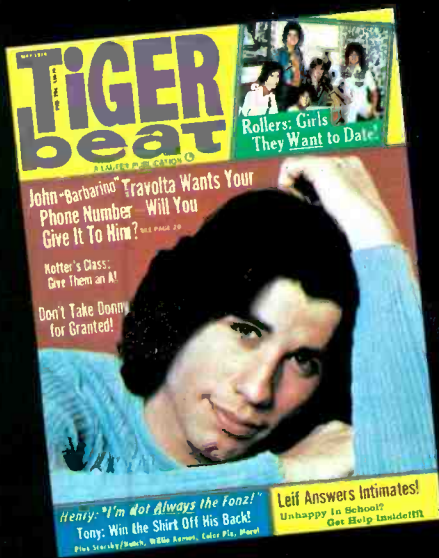
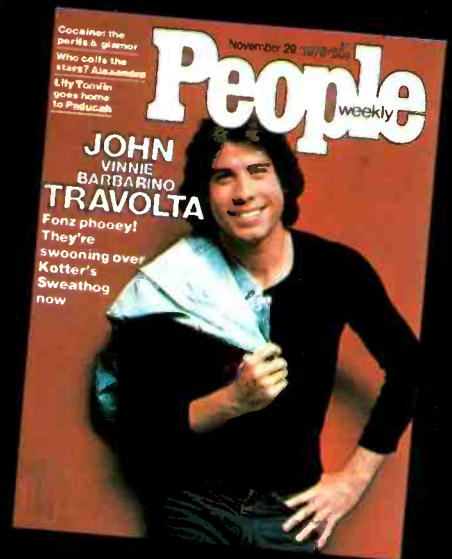
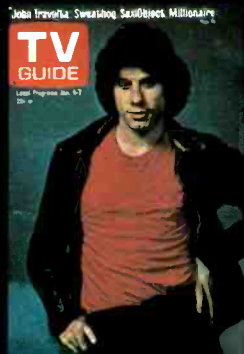
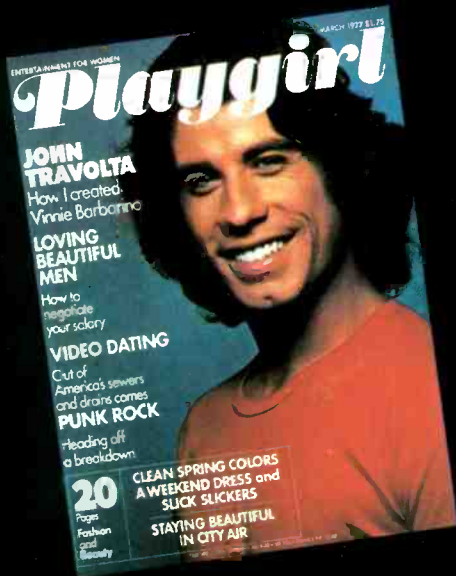
Blaze

New product forthcoming

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28001 Chagrin Blvd., Cleveland, Ohio 44122 (216) 464-5990

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Since the beginning of the year we've put out a lot of music. But more importantly — a lot of great music. On Anchor, Impulse, Dot, Hickory, Shelter, Sire, Passport, Peacock, Songbird, and ABC. No matter what bin we're in, we're in to win.

Ace
 Avalanche
 Cado Belle
 Big Wha-Koo
 Jimmy Buffett
 Mildred Clark & The Melodyaires
 John Coltrane
 Don Everly
 Donna Fargo
 Tompall Glaser & His Outlaw Band
 Dick Hamilton
 John Handy
 Isaac Hayes & Dionne Warwick
 Tessie Hill
 Al Hudson & The Soul Partners
 Keith Jarrett
 B.B. King
 Lakeside
 The Masqueraders
 John Mayall
 Delbert McClinton

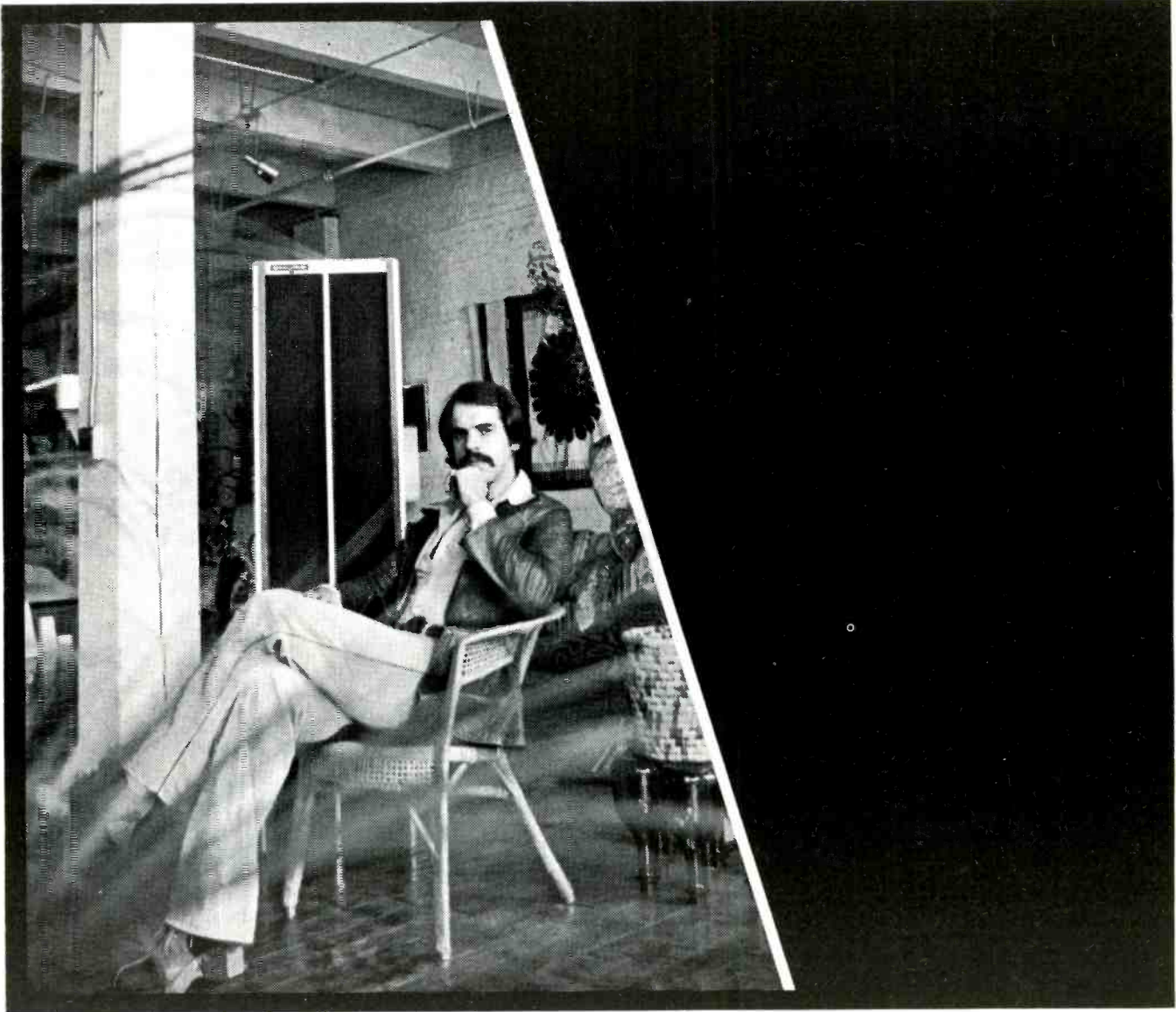
Gladys McFadden & The Loving Sisters
 Harold Melvin & The Blue Notes
 The Mighty Clouds Of Joy
 Martin Mull
 Mickey Newbury

Tommy Overstreet
 Anthony Phillips
 Ramones
 Renaissance
 Rhythm Heritage
 Rufus Featuring Chaka Khan
 Scrounger
 Shotgun
 The Stanky Brown Group
 Street Corner Symphony
 Jim Weatherly
 Don Williams

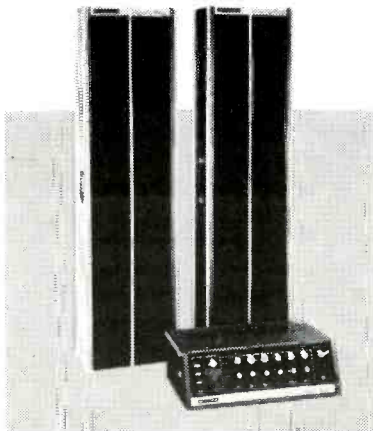


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Few living room musicfests can rival James Schaffer's all-night jam sessions with the superstars of Rockdom. But then James has no ordinary living room. Every month or so, his 6,000-square-foot studio/apartment in a converted Chicago warehouse becomes the backdrop for impromptu rock and jazz concerts. Producer-artist Schaffer relies on the versatile Shure Vocal Master Sound System to overcome his studio's ricocheting acoustics—while still providing the quality of sound his guest performers expect. "The Vocal Master is in use among critics here," James says. "It has to be good or they won't play."

Shure Brothers Inc.
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In Canada: A. C. Simmonds & Sons Limited



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

SALESMAKER OF THE WEEK



RUMOURS
FLEETWOOD MAC
WB

TOP SALES

- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- ROOTS—Quincy Jones—A&M
- UNPREDICTABLE—Natalie Cole—Capitol

ABC/NATIONAL

- A MAN & A WOMAN—Isaac Hayes & Dionne Warwick—ABC
- AN EVENING WITH DIANA ROSS—Motown
- ANIMALS—Pink Floyd—Col
- ARRIVAL—ABBA—Atlantic
- ASK RUFUS—Rufus—ABC
- CARELESS—Stephen Bishop—ABC
- IN FLIGHT—George Benson—WB
- REACHING FOR THE WORLD—Harold Melvin & the Blue Notes—ABC
- RUMOURS—Fleetwood Mac—WB
- THE ALL NEW MICKEY MOUSE CLUB—Disneyland

CAMELOT/NATIONAL

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- AN EVENING WITH DIANA ROSS—Motown
- DAVID SOUL—Private Stock
- FOUNTAINS OF LIGHT—Starcastle—Epic
- IT FEELS SO GOOD—Manhattans—Col
- PETER GABRIEL—Atco
- RA—Utopia—Bearsville
- ROOTS—Quincy Jones—A&M
- SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
- UNPREDICTABLE—Natalie Cole—Capitol

HANDLEMAN/NATIONAL

- AN EVENING WITH DIANA ROSS—Motown
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- DAVID SOUL—Private Stock
- DEEP IN MY SOUL—Smokey Robinson—Tamla
- LOW—David Bowie—RCA
- RUMOURS—Fleetwood Mac—WB
- THE ALL NEW MICKEY MOUSE CLUB—Disneyland
- THE COUNTRY AMERICA LOVES—Stalter Brothers—Mercury

MUSICLAND/NATIONAL

- AN EVENING WITH DIANA ROSS—Motown
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- IN FLIGHT—George Benson—WB
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- ROCKY—UA (Soundtrack)
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- TIME IN A BOTTLE—Jim Croce—Lifelong
- UNPREDICTABLE—Natalie Cole—Capitol

KING KAROL/NEW YORK

- DISRAELI GEARS—Cream—RSO
- IT FEELS SO GOOD—Manhattans—Col
- LOVE AT THE GREEK—Neil Diamond—Col
- NOVELLA—Renaissance—Sire
- OCTOBERON—Barclay James Harvest—MCA
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- STORMIN'—Brainstorm—Tabu
- UNPREDICTABLE—Natalie Cole—Capitol

SAM GOODY/EAST COAST

- A DAY AT THE RACES—Queen—Elektra
- A STAR IS BORN—Col (Soundtrack)
- ANIMALS—Pink Floyd—Col
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOW—David Bowie—RCA
- NOVELLA—Renaissance—Sire
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco

TWO GUYS/EAST COAST

- A STAR IS BORN—Col (Soundtrack)
- ASK RUFUS—Rufus—ABC
- DAVID SOUL—Private Stock
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ONE MORE FROM THE ROAD—Lynyrd Skynyrd—MCA
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- UNFINISHED BUSINESS—Blackbyrds—Fantasy
- WIND & WUTHERING—Genesis—Atco
- YEAR OF THE CAT—Al Stewart—Janus

WAXIE MAXIE/ WASH., D.C.

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ASK RUFUS—Rufus—ABC
- IT FEELS SO GOOD—Manhattans—Col
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KALYAN—MCA
- LOVE IN C MINOR—Cerrone—Cotillion
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SLAVE—Cotillion
- SLEEPWALKER—Kinks—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

FOR THE RECORD/ BALTIMORE

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ASK RUFUS—Rufus—ABC
- IN FLIGHT—George Benson—WB
- IT FEELS SO GOOD—Manhattans—Col
- JEAN CARN—Phila. Intl. (Soundtrack)
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SOUND OF A DRUM—Ralph MacDonald—Marlin
- THAT OLD BLACK MAGIC—Softones—H&L
- UNPREDICTABLE—Natalie Cole—Capitol

GARY'S/RICHMOND

- A STAR IS BORN—Col (Soundtrack)
- BOSTON—Epic
- CAR WASH—MCA (Soundtrack)
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB

- LOW—David Bowie—RCA
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

NATL. RECORD MART/ MIDWEST

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- AN EVENING WITH DIANA ROSS—Motown
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- FLIGHT LOG—Jefferson Airplane—Grunt
- IN FLIGHT—George Benson—WB
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
- UNPREDICTABLE—Natalie Cole—Capitol

RECORD REVOLUTION/ CLEVELAND

- ANIMALS—Pink Floyd—Col
- BIG CITY—Lenny White—Nemperor
- IN FLIGHT—George Benson—WB
- PETER GABRIEL—Atco
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

ROSE RECORDS/CHICAGO

- CHEAP TRICK—Epic
- I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- MELBA—Melba Moore—Buddah
- NEXT—Journey—Col
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
- UNPREDICTABLE—Natalie Cole—Capitol

PEACHES/ST. LOUIS

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- LOVE AT THE GREEK—Neil Diamond—Col
- RA—Utopia—Bearsville
- RICHARD TORRANCE—Capitol
- RUMOURS—Fleetwood Mac—WB
- SCOTT JOFLIN—MCA (Soundtrack)
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- UNPREDICTABLE—Natalie Cole—Capitol
- UPTOWN & LOWDOWN—Mama's Pride—Atco

PEACHES/FT. LAUDERDALE

- CARELESS—Stephen Bishop—ABC
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KID DYNAMITE—Creem
- LOVE AT THE GREEK—Neil Diamond—Col
- RA—Utopia—Bearsville
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SHOW ME TO THE STAGE—Henry Gross—Lifelong
- SLEEPWALKER—Kinks—Arista

POPLAR TUNES/MEMPHIS

- ALBERT LIVE—Albert King—Utopia
- DISCO DUCK—Rick Dees—RSO
- EASY TO LOVE—Joe Simon—Spring
- PETER GABRIEL—Atco
- PIPER—A&M
- SHOW ME TO THE STAGE—Henry Gross—Lifelong
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WIND & WUTHERING—Genesis—Atco

MUSHROOM/ NEW ORLEANS

- AHH... THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- ANIMALS—Pink Floyd—Col
- ASK RUFUS—Rufus—ABC
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- LEFTOVERTURE—Kansas—Kirshner
- MAZE—Capitol
- NOVELLA—Renaissance—Sire
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

PEACHES/DALLAS

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- GAP BAND—Tattoo
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- RA—Utopia—Bearsville
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SEA LEVEL—Capricorn
- SLEEPING GYPSY—Michael Franks—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

INDEPENDENT RECORDS/ DENVER

- A PLACE IN THE SUN—Pablo Cruise—A&M
- ANIMALS—Pink Floyd—Col
- JENNIFER WARNES—Arista
- JOHN DENVER'S GREATEST HITS—RCA
- PETER GABRIEL—Atco
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THE GEESSE & THE GHOST—Anthony Phillips—Passport

PEACHES/DENVER

- A PLACE IN THE SUN—Pablo Cruise—A&M
- AMNESIA—Pousette-Dart Band—Capitol
- BLONDIE CHAPLIN—Asylum
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- LOVE AT THE GREEK—Neil Diamond—Col
- PETER GABRIEL—Atco
- SAILIN'—Kim Carnes—A&M
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WHITE ROCK—Rick Wakeman—A&M

CIRCLES/ARIZONA

- ANIMALS—Pink Floyd—Col
- IN FLIGHT—George Benson—WB
- JENNIFER WARNES—Arista
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- RA—Utopia—Bearsville

- RUMOURS—Fleetwood Mac—WB
- SEAWIND—CTI
- SLEEPWALKER—Kinks—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

LICORICE PIZZA/ LOS ANGELES

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- A STAR IS BORN—Col (Soundtrack)
- ANIMALS—Pink Floyd—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- YEAR OF THE CAT—Al Stewart—Janus

MUSIC PLUS/LOS ANGELES

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- LOVE AT THE GREEK—Neil Diamond—Col
- PETER GABRIEL—Atco
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- THE KENNY RANKIN ALBUM—Little David
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

TOWER/LOS ANGELES

- A STAR IS BORN—Col (Soundtrack)
- ASK RUFUS—Rufus—ABC
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- LOVE AT THE GREEK—Neil Diamond—Col
- RUMOURS—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE KENNY RANKIN ALBUM—Little David
- THE PRETENDER—Jackson Browne—Asylum
- YEAR OF THE CAT—Al Stewart—Janus

EUCALYPTUS RECORDS/ NORTHWEST

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- IN FLIGHT—George Benson—WB
- IT FEELS SO GOOD—Manhattans—Col
- LEFTOVERTURE—Kansas—Kirshner
- LOST WITHOUT YOUR LOVE—Bread—Elektra
- NEXT—Journey—Col
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- TIME IN A BOTTLE—Jim Croce—Lifelong

EVERYBODY'S RECORDS/ NORTHWEST

- A PLACE IN THE SUN—Pablo Cruise—A&M
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- FESTIVAL—Santana—Col
- LEFTOVERTURE—Kansas—Kirshner
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis



THE ALBUM CHART

PRICE CODE
 F — 6.98 I — 11.98
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 H — 9.98 K — 13.98

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

MAR. 5	FEB. 26	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403 (5th Week)	13	X
2	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	11	F
3	3	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	21	K
4	4	BOSTON /Epic PE 34188	24	F
5	5	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	41	F
6	6	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	12	F
7	9	ANIMALS PINK FLOYD/Columbia JC 34474	3	G
8	7	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	58	G
9	24	RUMOURS FLEETWOOD MAC/Warner Bros. 3010	2	G
10	8	WINGS OVER AMERICA /Capitol SWCO 11593	11	K
11	11	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	16	F
12	13	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	29	F
13	14	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	18	F
14	10	YEAR OF THE CAT AL STEWART/Janus JXS 7022	20	F
15	17	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	16	F
16	16	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	70	F
17	19	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	16	F
18	12	TEJAS ZZ TOP /London PS 680	8	F
19	23	ASK RUFUS RUFUS/ABC AB 975	5	F
20	20	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	15	F
21	15	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	7	F
22	18	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	33	F
23	21	A DAY AT THE RACES QUEEN/Elektra 6E 101	8	G
24	25	LOW DAVID BOWIE/RCA CPL1 2030	5	G
25	27	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965	10	F
26	36	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	4	G
27	22	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	43	F
28	30	WIND & WUTHERING GENESIS/Atco SD 36 144	7	F
29	26	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	7	F
30	28	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	53	F
31	33	DESTROYER KISS/Casablanca NBLP 7020	35	F
32	32	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	15	G
33	34	KISS ALIVE KISS/Casablanca NBLP 7020	74	G
34	35	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	51	F
35	57	ROOTS QUINCY JONES/A&M SP 4626	2	F
36	38	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	12	F
37	39	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	6	F
38	43	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 50015 (Capitol)	5	F
39	77	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC2 34404	2	I
40	37	FLEETWOOD MAC /Reprise MS 2225 (WB)	84	F
41	40	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	14	F
42	41	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	24	F
43	44	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	7	H



CHARTMAKER OF THE WEEK

44 — **SONGS FROM THE WOOD**
 JETHRO TULL
 Chrysalis CHR 1132

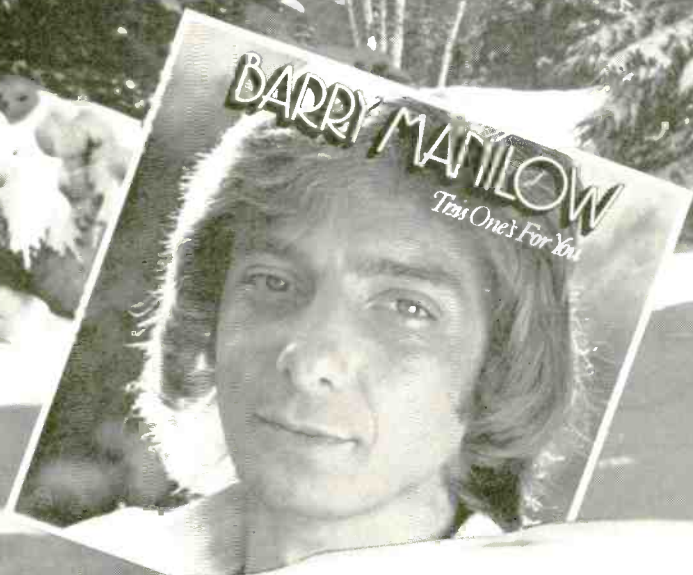


46	56	AHH . . . THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	4	F
47	59	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	3	F
48	29	FESTIVAL SANTANA/Columbia PC 34423	7	F
49	—	JOHN DENVER'S GREATEST HITS VOL. 2 JOHN DENVER/ RCA CPL1 2195	1	G
50	50	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	51	F
51	31	SPIRIT EARTH, WIND & FIRE /Columbia PC 34241	21	F
52	55	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	8	F
53	58	ARRIVAL ABBA/Atlantic SD 18207	5	F
54	52	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	6	F
55	73	SLEEPWALKER KINKS/Arista 4106	2	F
56	47	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	100	F
57	—	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	1	G
58	68	AN EVENING WITH DIANA ROSS /Motown M7 877 R2	4	G
59	48	CHICAGO X /Columbia PC 34200	36	F
60	60	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	23	G
61	63	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	5	X
62	46	GOOD HIGH BRICK/Bang 408	15	F
63	51	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	13	F
64	53	ROCKS AEROSMITH/Columbia PC 34165	41	F
65	45	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)	8	F
66	67	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	27	F
67	69	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	6	F
68	49	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	16	F
69	71	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091	7	F
70	54	MIRACLE ROW JANIS IAN/Columbia PC 34440	6	F
71	72	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	13	F
72	61	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	15	F
73	75	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375	4	F
74	80	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	8	F
75	100	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	2	G
76	82	GREATEST HITS ABBA/Atlantic SD 18189	22	F
77	62	SPIRIT JOHN DENVER/RCA APL1 1694	27	F
78	66	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK)/ LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	18	I
79	76	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	19	F
80	84	METHOD TO THE MADNESS UNDISPUTED TRUTH/Whitfield WH 2967 (WB)	4	F
81	64	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	17	J
82	111	RA UTOPIA /Bearsville BR 6965 (WB)	1	F
83	85	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969	4	F
84	125	SEA LEVEL /Capricorn CP 0178 (WB)	1	F
85	87	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" /RCA APL1 1504	28	F
86	65	HEJIRA JONI MITCHELL/Asylum 7E 1087	13	F
87	88	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	27	F
88	70	FREE-FOR-ALL TED NUGENT/Epic PE 34121	24	F
89	74	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952	18	F
90	78	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	37	F
91	101	NEXT JOURNEY /Columbia PC 34311	1	F
92	108	DAVID SOUL /Private Stock PS 2019	1	F
93	96	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	31	F
94	98	DISCO INFERNO TRAMMPS/Atlantic SD 18211	2	F
95	112	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)	1	F
96	115	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	1	F
97	79	CHICAGO'S GREATEST HITS /Columbia PC 33900	67	F
98	81	BRASS CONSTRUCTION II /United Artists LA677 G	15	F
99	86	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	16	F
100	83	SATURDAY NIGHT LIVE /Arista 4107	10	F

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101 THE ALBUM CHART 150

MARCH 5, 1977

MAR. 5	FEB. 26	ARTIST	ALBUM	RECORDING COMPANY
101	89	RENAISSANCE	LONNIE LISTON SMITH/RCA APL1 1822	
102	90	MY SPANISH HEART	CHICK COREA/Polydor PD 2 9003	
103	93	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962	
104	109	BEST OF BREAD	Elektra EKS 75056	
105	107	CALIENTE	GATO BARBIERI/A&M SP 4597	
106	102	GREATEST HITS	ELTON JOHN/MCA 2128	
107	103	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW	Polydor PD 1 6068	
108	—	PETER GABRIEL	Atco SD 36 147	
109	113	THE JACKSONS	Epic PE 34229	
110	123	A MAN AND A WOMAN	ISAAC HAYES & DIONNE WARWICKE/ABC AB 996 2	
111	91	BURTON CUMMINGS	Portrait PR 34261	
112	105	IMAGINARY VOYAGE	JEAN LUC PONTY/Atlantic SD 18195	
113	106	THE PLANETS	TOMITA/RCA Red Seal APL1 1919	
114	92	LEO KOTTKE	Chrysalis CHR 1105	
115	94	WAYLON LIVE	WAYLON JENNINGS/RCA APL1 1108	
116	116	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919	
117	95	NADIA'S THEME	VARIOUS ARTISTS/A&M SP 3412	
118	97	THE BEST OF GEORGE HARRISON	Capitol ST 11578	
119	99	BEACH BOYS '69	Capitol ST 11584	
120	124	SLEEPING GYPSY	MICHAEL FRANKS/Warner Bros. BS 3004	
121	104	FLOWERS	EMOTIONS/Columbia PC 34163	
122	—	IT FEELS SO GOOD	MANHATTANS/Columbia PC 34450	
123	110	HOT ON THE TRACKS	COMMODORES/Motown M6 867S1	
124	136	CARICATURES	DONALD BYRD/Blue Note BN LA633 G (UA)	
125	137	ON EARTH AS IT IS IN HEAVEN	ANGEL/Casablanca NB 7043	
126	114	THE CLONES OF DR. FUNKENSTEIN	PARLIAMENT/Casablanca NBLP 7034	
127	117	NEW SEASON	DONNY & MARIE/Polydor PD 1 6083	
128	118	A FIFTH OF BEETHOVEN	WALTER MURPHY BAND/Private Stock PS 2015	
129	122	OLE ELO	ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	
130	132	HAPPINESS HEARTACHES	BRIAN AUGER'S OBLIVION EXPRESS/Warner Bros. BS 2981	
131	126	GEORGE BENSON IN CONCERT—CARNEGIE HALL/	CTI 6072 S1 (Motown)	
132	142	THE ALL NEW MICKEY MOUSE CLUB	Disneyland 2501	
133	135	THE OFFICIAL LIVE GENTLE GIANT	Capitol SKBB 11592	
134	129	ALICE COOPER GOES TO HELL	Warner Bros. BS 2896	
135	128	TOO HOT TO STOP	BAR KAYS/Mercury SRM 1 1099	
136	133	WILD CHERRY	Epic/Sweet City PE 34195	
137	138	WELCOME TO OUR WORLD	MASS PRODUCTION/Cotillion SD 9910 (Atlantic)	
138	119	GOLD VOL. 1	BEE GEES/RSO RS 1 3006 (Polydor)	
139	120	CERTIFIED LIVE	DAVE MASON/Columbia PG 34174	
140	145	SWEET EVIL	DERRINGER/Blue Sky PZ 34470 (CBS)	
141	147	JEAN CARN	Phila. Intl. PZ 34394 (CBS)	
142	121	AGENTS OF FORTUNE	BLUE OYSTER CULT/Columbia PC 34164	
143	148	PASTELS	RON CARTER/Milestone M 9073	
144	131	A NIGHT AT THE OPERA	QUEEN/Elektra 7E 1053	
145	134	SO SO SATISFIED	ASHFORD & SIMPSON/Warner Bros. BS 2992	
146	—	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G	
147	140	HASTEN DOWN THE WIND	LINDA RONSTADT/Asylum 7E 1072	
148	141	FIREFALL	Atlantic SD 18174	
149	149	NIGHT AFTER NIGHT	BILL QUATEMAN/RCA APL1 2027	
150	144	ABANDONED LUNCHEONETTE	DARYL HALL & JOHN OATES/Atlantic SD 7269	

151-200 ALBUM CHART

151	MAZE FEATURING FRANKIE BEVERLY	/Ariola America ST 11607 (Capitol)
152	VOL. II BARRY MANILOW/	Arista 4016
153	GEESE AND THE GHOST	ANTHONY PHILLIPS/Passport 98020 (ABC)
154	SAMMY HAGAR	Capitol ST 11599
155	BLIND FAITH	RSO RS 3016 (Polydor)
156	TIME IN A BOTTLE—JIM CROCE'S GREATEST LOVE SONGS	JIM CROCE/Lifesong LS 6007
157	ALL THINGS MUST PASS	LOU RAWLS /Phila. Intl. PZ 33957 (CBS)
158	DEEP IN MY SOUL	SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
159	JENNIFER WARNES	Arista 4062
160	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625
161	THE KENNY RANKIN ALBUM	KENNY RANKIN/Little David LD 1013 (Atlantic)
162	SHADES	KEITH JARRETT/ABC/Impulse ASD 9322
163	SHOW ME TO THE STAGE	HENRY GROSS/Lifesong LS 6010
164	MUSIC FUH YA (MUSICA PARA TU TAJ MAHAL)	Warner Bros. BS 2994
165	LED ZEPPELIN IV	Atlantic SD 7208
166	THE WINTERS BROTHERS BAND/	Atco SD 36 145
167	KING SIZE B. B. KING	ABC AB 977
168	WHITE ROCK (ORIGINAL SOUNDTRACK)	RICK WAKEMAN/A&M SP 4614
169	CARELESS	STEPHEN BISHOP/ABC ABCD 954
170	PART 3 KC & THE SUNSHINE BAND/	TK 605
171	SEAWIND	CTI 5002
172	LOVE IN C MINOR	CERRONE/Cotillion SD 9913 (Atlantic)
173	LET 'EM IN	BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
174	THERE'S MUSIC IN THE AIR	LETTA MBULU/A&M SP 4609
175	LAST NIGHT ON EARTH	RHYTHM HERITAGE/ABC AB 987
176	AMNESIA	POUSETTE DART BAND/Capitol SW 11608
177	CHEAP TRICK	Epic PE 34400
178	TOMPALL GLASER AND HIS OUTLAW BAND	ABC AB 978
179	WHAT YOU NEED	SIDE EFFECT/Fantasy F 9513
180	BIG CITY	LENNY WHITE/Nemperor NE 441
181	I STILL CAN'T SAY ENOUGH	JOHN LEE & GERRY BROWN/Blue Note BN LA701 G (UA)
182	SAILIN'	KIM CARNES/A&M SP 4606
183	SEE THE LIGHT	EDDIE RUSS/Monument MG 7606
184	JOAN ARMATRADING/	A&M SP 4588
185	BEST OF SAVOY BROWN/	London LC 50000
186	EVITA	MCA 2 1100 3
187	THE BABYS	Chrysalis CHR 1129
188	SAY YOU'LL STAY UNTIL TOMORROW	TOM JONES/Epic PE 34468
189	BIRD IN A SILVER CAGE	HERBIE MANN/Atlantic SD 18209
190	SOLID	MICHAEL HENDERSON/Buddah 5662
191	PHOTOGRAPHIC SMILE	MR. BIG/Arista 4083
192	BIG WHA KOO	ABC AB 971
193	DONNY GERRARD/	Greedy G 1002
194	COLLECTORS ITEM	HEARTSFIELD/Columbia PC 34456
195	CRYSTAL BALL	STYX/A&M SP 4604
196	MIDNIGHT CAFE	SMOKIE/RSO RS 1 3005 (Polydor)
197	KALYAN/	MCA 2245
198	SYMPHONIC SLAM	A&M SP 4619
199	BEST OF GLEN CAMPBELL/	Capitol ST 11577
200	LEAVE HOME	RAMONES/Sire SA 7528 (ABC)

ALBUM CROSS REFERENCE

ABBA	53, 76	JOURNEY	91
AEROSMITH	16, 64	KANSAS	17
ANGEL	125	KINGS	55
ASHFORD & SIMPSON	145	KISS	20, 31, 33
ATLANTA RHYTHM SECTION	52	LEO KOTTKE	114
BRIAN AUGER'S OBLIVION EXPRESS	130	LED ZEPPELIN	78
AVERAGE WHITE BAND	43	GORDON LIGHTFOOT	90
ROY AYERS UBIQUITY	69	JEAN LUC PONTY	112
GATO BARBIERI	105	LYNYRD SKYNYRD	60
BAR KAYS	135	MARY MacGREGOR	38
BEACH BOYS	93, 119	BARRY MANILOW	12, 96
BEE GEES	42, 138	MANFRED MANN'S EARTH BAND	25
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BOOTSIE'S RUBBER BAND	46	MARILYN McCOO & BILLY DAVIS JR.	89
BOSTON	4	HAROLD MELVIN & THE BLUE NOTES	83
DAVID BOWIE	24	MICKEY MOUSE CLUB	132
BRASS CONSTRUCTION	98	STEVE MILLER BAND	5
BREAD	21, 104	JONI MITCHELL	86
BRICK	62	WALTER MURPHY BAND	128
JACKSON BROWNE	45	OLIVIA NEWTON-JOHN	68
JIMMY BUFFETT	47	TED NUGENT	88
DR. BUZZARD'S ORIG. SAVANNAH BAND	85	ORIGINAL SOUNDTRACK:	
DONALD BYRD	124	A STAR IS BORN	1
CAPTAIN & TENNILLE	34, 56	CAR WASH	32
JEAN CARN	141	ROCKY	146
RON CARTER	143	PARLIAMENT	126
CHICAGO	59, 97	PINK FLOYD	7
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JOHN DENVER	49, 77	LINDA RONSTADT	6, 147
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EARTH, WIND & FIRE	51	SEA LEVEL	84
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EMOTIONS	121	LONNIE LISTON SMITH	101
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FIREFALL	148	STARCASTLE	73
FLEETWOOD MAC	9, 40	AL STEWART	14
FOGHAT	99	ROD STEWART	22
PETER FRAMPTON	8	DONNA SUMMER	79
MICHAEL FRANKS	120	JAMES TAYLOR	41
GENESIS	28	TOMITA	113
GENTLE GIANT	133	TRAMPPS	94
DARYL HALL & JOHN OATES	87, 150	UNDISPUTED TRUTH	80
EMMYLOU HARRIS	37	UTOPIA	82
GEORGE HARRISON	63, 118	VARIOUS ARTISTS:	
ISAAC HAYES & DIONNE WARWICKE	110	NADIA'S THEME	117
HEART	27	GROVER WASHINGTON, JR.	65
THELMA HOUSTON	67	WILD CHERRY	136
ENGELBERT HUMPERDINCK	36	DENIECE WILLIAMS	74
JANIS IAN	70	WINGS	10
JACKSONS	109	STEVIE WONDER	3
JEFFERSON AIRPLANE	61	GARY WRIGHT	29
WAYLON JENNINGS	115	ZZ TOP	18
JETHRO TULL	44		
ELTON JOHN	81, 106		
QUINCY JONES	35		

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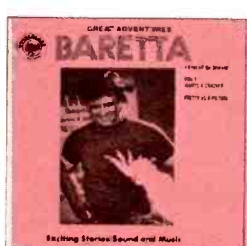
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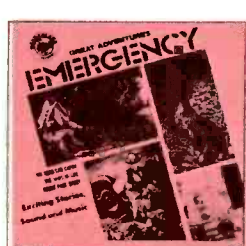
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Dialogue (Continued from page 20)

RW: You mean to say that you can be dazzled by the studio work?

Berniker: You can be. Someone could, I would like to think I'm not.

RW: Do you still use independent producers?

Berniker: Surely. I think we all—when I say all—the record business has made a mix out of all of it. We are now returning to a much more in-house concept than we used to have. But we still rely heavily on marriages between producers and artists we've signed. Very often the independent producer brings in the artist with him. But we are a company that I think has now made a pretty fair mix of independent producers, its in house concept and its outside labels. When you get the right blend of all of those factors you are probably doing the right thing. I don't think one can any more say that you can be in the record business without an in house staff. The jobs to be done are very, very important and can lead to a multitude of things from re-packaging to the signing of acts. Some of our producers will, in many cases, sign an act, not produce it themselves, but oversee them, as in the case of Bill Quateman. It looks like he's exploded out of the box for us.

RW: If a group came to you with a producer, would they have any advantage?

Berniker: Not necessarily. I would still always rely on my ears. That's the only way to do it. The producer in some instances who's currently hot, of course, will have a greater edge if you like, over the artists coming in without that attachment, but I don't think there's a difference at all. I've heard some very hot producers doing some awful work, and I've heard some very great artists come in without producers at all.

RW: Are you saying that it is no longer important for an artist to have a producer/manager/publisher package before signing to a record company?

Berniker: It's loosened up quite a bit. I think that really it's helped artists in many ways. With all the competition, I think it has loosened up, yes. The fact of the matter is, that all gets tied up very quickly one way or the other.

RW: What would be your criteria in choosing a producer for a group?

Berniker: First thing of course is to know what the producer has made. One important thing about this job is that you have to be fairly conversant with what the producer has done in the past. I have a tendency—I admit—it may be to a fault, of pegging producers for certain kinds of productions. That may be awfully grandiose of me. I think that there's a great difference in the ways that producers make records. Gus Dudgeon may have one style of making records and Jimmy Iovine has another. They each have a tendency, it seems to me, for certain kinds of artists and music. We're talking about helping to make marriages which is one of the things we do in this department. We try to limit our odds by choosing a producer who is conversant with our artists' musical approach, as much as possible, which requires me to listen to my competitors as part of my learning process. If I'm not aware of what a Jimmy Iovine is doing, for instance, or Charlie Calello, whatever, no matter where or what they're doing, not six months ago, but I mean this month,

Flip-ing Out



Little David recording artist (and vice president) Flip Wilson was recently chosen to serve as host and official spokesperson for "Festival '77," public television's third annual fund-raising campaign, supported nationally by the PBS. Wilson began his duties in New York last week, attending the keynote press conference held by PBS. Shown in the offices of Atlantic Records are, from left: Atlantic's vice president/director of special markets Hillery Johnson, president Jerry Greenberg, Little David Records president Monte Kay, and Wilson.

then I'm not in the business. One thing about an a&r director, he must be on the case that minute, I think, in terms of what's going on with the producers and what they're making. It's critical.

RW: What are the chances of a young producer coming to your attention?

Berniker: Well, I think his chances are damn good. As a matter of fact, if they don't come to my attention, the future of the business is in trouble. Not because of me, but because the entire industry must be aware of new producers. I think that's probably one of our great faults, the fact that we spend too much time with credit lines. We don't really analyze what it is that particular guy has done to contribute to its success of that record at that particular time. We have two young boys now—one of whom has never made a record, who I think is brilliant. You would say, how do I know he's brilliant if he's never made a record? My answer would be that the questions he asks me about the sound and his analysis of records we play together are indicative of great future talent. I think it's as important to me, in my job, to spend as much time developing him as a producer as we would develop a new artist. I think that is the most important aspect of our business.

RW: Do you find that the younger producers are more involved with the advanced studio techniques?

Berniker: Yes. As a matter of fact the advanced studio techniques have created a whole new breed of producers. When you get to 24 or 32 track, you're immediately delving into options mentally that I never had to confront. It would be very simple to balance eight or 16 tracks into a dual track mix. When you start talking about recombining 24, your whole recording process changes. The whole way in which you envision your dream is a completely different matter. The esthetic process of making records has radically changed in the last five years through technical advances. The young producer, if he can grasp what those engineering options are about, coupled with musicality, you've got yourself a heavy in him. The biggest trouble most of the older producers have is that they have only been coping with perhaps two thirds of the current options.

RW: What is it that made you sign Hall and Oates and Dr. Buzzard's Original Savannah Band?

Berniker: With Hall and Oates, getting back to my original business of learning—I have to be aware of my competitors. I also, at one point of my life, was a critic. I know that is a shocking piece of information. I was overwhelmed by Hall and Oates' first album and I had written so. I've been very conscious of both of their abilities since they began and I couldn't understand why they weren't selling the way they should have. The group knew what I knew. I got a call from Tommy Mottola, saying "How would you like Hall & Oates?" I said immediately "Come right over." At that point I'm sure we all knew that they hadn't sold that well and I must say that everybody here went with me. After all, you can't cry wolf too often as an a&r director when it comes to grabbing an act. This is a case where I said "Do not wait." It was that type of situation; all guns fired and we made it. That's part of my job, too. I'm always interested in why an act is not selling as well as it should. Very often another label will be asleep at the switch when the talent is there, meaning songwriting talent, performing talent. I could name a few now that I'm interested in, but I won't get into that. You begin to feel a little bit like a general manager of a basketball team. You see a player on another team who is not motivated properly, and you say, "Aha, let me see if I can grab him and bring him to my team." And then with the proper motivation and guidance of the company, you become a champion. That's part of the job of an a&r director. To be able to spot even the talent that's on another label and get it. That's the Hall & Oates story. And you know what happened. I think the company can be terribly proud of what it's done. And we really had a lot of fun doing it.

Dr. Buzzard was another story. Tommy Mottola and I had a relationship based upon the signing of Hall & Oates. Tommy called me one day and said, "You must come down and see this at SIR," and I went down and saw this unbelievable thing. I said to Tommy at the time—and I never do this by the way—I said, "That's it; don't move." I hadn't even discussed it with the management of the company. I don't think I stopped talking about Savannah for nine months. One must in this job have some vision. After all, beyond what I had to learn I have to be able to see a little bit into the future. That's a big part of the a&r thing, it's a kind of an immodest thing to say that one has visionary capacity, but you have to have it. You've got to be able to say something's going to happen when no one

(Continued on page 109)

DISCO FILE TOP 20

MARCH 5, 1977

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

Rivers Sues UA

■ LOS ANGELES — Based in part upon a recently completed audit report, Johnny Rivers has filed a lawsuit for nearly \$3 million in Los Angeles Superior Court against United Artists Records, alleging underpayment of domestic royalties amounting to \$483,129.63, and estimated foreign royalties of in excess of \$500 thousand. In addition, Rivers alleges that United Artists violated the implied covenant of good faith and fair dealing with respect to the existing catalogue of Rivers' product.

The suit also seeks to recover for alleged fraud and conspiracy, seeking substantial punitive damages of \$1 million.

Attorneys for United Artists had no comment on the suit last week.

Harold Joins Rocket

■ LOS ANGELES — Rick Harold has joined the staff of Rocket Records in charge of national secondary promotion, it was announced by Tony King, executive vice president of the label.

Background

Prior to joining the staff of Rocket Records, Harold worked in local promotion in Los Angeles at United Artists Records.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A mixed bag of new material by women this week, headed by new albums from **Gloria Gaynor** and **Minnie Riperton**. Gaynor's, titled simply "Glorious" (Polydor), is her first lp without the DCA production team, **Monardo, Bongiovi & Ellis**, and the first to depart from the format that had set the GG/DCA albums apart from the beginning: the heavily percussive three-song medley that always filled side one has been dispensed with. The result is a more balanced album but one whose impact is considerably more diffused. Producers **Gregg Diamond** (hot right now with **George McCrae** and **Andrea True**) and **Joe Beck** (the guitarist featured on all of **Esther Phillips'** recent albums) haven't totally dispensed with Gloria Gaynor tradition—there is a remake-of-a-standard, in this case "As Time Goes By," sung in a rather sluggish drone and the least successful cut here—but for once the singer isn't forced to scream over an impossibly overblown instrumental track and the effect is at once less compelling and more bearable in the long run. All but one of the tracks are upbeat, with "We Can Start Over Again," "Why Should I Pay" and "Life Ain't Worth Living" standing out as the most spunky, but the most interesting thing on the album is also the most unexpected and uncharacteristic. This is a long (9:15) track called "Most of All," which is largely instrumental, gorgeously string-laced, and sounds nothing like anything either Gaynor or Diamond have done before. "Most of all," GG sings, in a hushed voice that sounds like a combination of **Carol Douglas** in "Midnight Love Affair" and **Donna Summer** in "Winter Melody," "I wanna love you like you've never been loved before."

(Continued on page 98)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LOST AND FOUND/ WASHINGTON, D.C.

- DJ: Bill Owens
- BODY CONTACT CONTRACT/DISCO INFERNO/DON'T BURN NO BRIDGES/STARVIN'**—Trammps—Atlantic (lp cuts)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)
- HIT AND RUN/RIPPED OFF/DREAMIN'**—Loleatta Holloway—Gold Mind (lp cuts)
- IF YOU WANNA GO BACK/FREE LOVE/TIME WAITS FOR NO ONE**—Jean Carn—Phila. Intl. (lp cuts)
- LET YOURSELF GO/I DON'T WANT TO BE TIED DOWN**—Supremes—Motown (lp cuts)
- LOVE IN C MINOR/MIDNIGHT LADY**—Cerrone—Cotillion (lp cuts)
- LOVE IN C MINOR**—Heart & Soul Orchestra—Casablanca (disco disc)
- UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)
- YOU GOT ME LOVING YOU AGAIN**—Eloise Laws—Invictus (lp cut)

PIPPINS/NEW YORK

- DJ: Reggie T Experience
- DANCE BAND**—Donald Byrd—Blue Note (lp cut)
- DISCO INFERNO/BODY CONTACT CONTRACT/DON'T BURN NO BRIDGES**—Trammps—Atlantic (lp cuts)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- DREAMIN'/HIT AND RUN**—Loleatta Holloway—Gold Mind (lp cuts)
- I BELIEVE IN LOVE**—Barbra Streisand ("A Star Is Born" Soundtrack)—Columbia (lp cut)
- LOVE HANGOVER/LET'S GROOVE**—Players' Association—Vanguard (lp cuts)
- LOVE IN C MINOR/BLACK IS BLACK**—Cerrone—Cotillion (lp cuts)
- STANDING UP FOR LOVE**—Three Degrees—Epic (lp cut)
- THE WORLD IS A GHETTO**—George Benson—Warner Bros. (disco disc)
- YOU TAKE MY HEART AWAY**—Laura Green—Epic (disco disc)

INFINITY/NEW YORK

- DJ: Bobby Guttadaro
- ARE YOU IN THERE?**—Andy Williams—Columbia
- DISCO INFERNO/BODY CONTACT CONTRACT**—Trammps—Atlantic (lp cuts)
- DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)
- DREAMIN'/HIT AND RUN**—Loleatta Holloway—Gold Mind (lp cuts)
- FALLIN' IN LOVE WITH YOU**—Jimmy Ruffin—Epic (disco disc)
- LOVE IN C MINOR**—Cerrone—Cotillion (lp cut)
- LOVE IN C MINOR**—Heart & Soul Orchestra—Casablanca (disco disc)
- PARTY LIGHTS**—Natalie Cole—Capitol (lp cut)
- STICK TOGETHER**—Minnie Riperton—Epic
- UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)
- CORK & BOTTLE/NEW YORK**
- DJ: Freddie Mendoza
- BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'**—Trammps—Atlantic (lp cuts)
- DOWN TO LOVE TOWN/SIX MILLION DOLLAR MAN/YOU ARE A BLESSING TO ME**—Originals—Soul (lp cuts)
- HIT AND RUN/DREAMIN'**—Loleatta Holloway—Gold Mind (lp cuts)
- LADY LUCK/LIFE IS MUSIC**—Ritchie Family—Marlin (lp cuts)
- LOVE IN C MINOR/MIDNIGHT LADY**—Cerrone—Cotillion (lp cuts)
- OPEN SESAME**—Kool & the Gang—Delite (disco disc)
- THE PIPER**—Herbie Mann—Atlantic (lp cut)
- SIR DUKE/I WISH/ISN'T SHE LOVELY**—Stevie Wonder—Tamla (lp cuts)
- TWENTY-FOUR HOURS A DAY**—Barbara Pennington—UA (disco disc)
- UP JUMPED THE DEVIL**—John Davis & the Monster Orchestra—Sam (disco disc)

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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "You're Throwing A Good Love Away" — **Spinners** (Atlantic). Bell's golden dust has sprinkled this group with many hits. This particular tune is no exception; the flavoring is there for good chart reaction.

DEDE'S DITTIES TO WATCH: "The Pinocchio Theory" — **Bootsy's Rubber Band** (Warner Brothers); "Slow And Easy" — **B.B. King** (ABC); "I Don't Wanna Be Reminded" — **Jerry Butler** (Motown).

Smucker's, New York's premier entertainment center, will open its cabaret level April 1st. The highlight of the opening will be a disco-restaurant downstairs and a cabaret upstairs, bringing in name acts such as **Ralph MacDonald**, **Vicki Sue Robinson**, **Earl Klugh**, **Blue Magic**, etc. It seats 600 patrons which will "provide something for everyone, from chamber music to jazz and reggae and Latin sounds." It's conveniently located in downtown Brooklyn.

This year's Grammy Awards were held as a 90 minute special, showing off the award winners as they were announced. However, we feel that all the winners should have been placed in their proper categories instead of in one general category. Some of the nominees were placed in rhythm and blues, but most weren't. Of course, it's a natural when **Stevie Wonder** has hit product on the market for him to walk away with Producer Of The Year, Album Of The Year, Best Pop Vocal Performance, Male ("Songs In The Key Of Life") and Best R&B Vocal Performance, Male ("I Wish").

Natalie Cole handed over many great performances for which she garnered a Grammy for Best R&B Performance By a Female ("Sophisticated Lady").

George Benson and his unique playing warranted Grammys in Record Of The Year for "This Masquerade," Best Engineered Recording (non-classical) for "Breezin'," and Best R&B Instrumental Performance for "Theme From Good King Bad."

Marilyn McCoo and **Billy Davis Jr.**, having split from The 5th Dimension, walked off with a Grammy for "You Don't Have To Be A Star."

On the other side of the coin, the 19th Grammy Awards Show proved one thing: that rhythm & blues does play a significant role in the music spectrum of today.

Several months ago a situation again arose from Newark, but it wasn't the recent investigations into payola. Radio Station WNJR-AM's manager, **Harvey**

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Casablanca Salutes KDAY



KDAY, Casablanca Record and Filmworks and Parliament recently joined forces to raise over \$30,000 in sports equipment donations to Los Angeles high schools. The fund-raising drive took place after several school athletic programs had been curtailed for lack of equipment and was held with the cooperation of Rawlings Sporting Goods Co. Following the program's completion, Casablanca Record and FilmWorks executives presented KDAY with awards commemorating the drive's success. Pictured from left are Cecil Holmes, senior vice president, Casablanca, Jheryl Busby, western regional r&b promotion, Jim Maddox, KDAY P.D., Jean Tillman, KDAY community affairs and Renny Roker, national r&b sales and promotion director, Casablanca Record and FilmWorks.

Disco File (Continued from page 97)

But the prime lyric dispenses with all others: "We don't need no words—let the music speak for itself." And it speaks quite beautifully—a little slow for some crowds, perhaps, but the sound is so rich and creamy I find it hard to resist.

Minnie Riperton's "Stay in Love" (subtitled "A Romantic Fantasy Set to Music," on Epic), is also a change-of-pace for her under the direction of producer **Freddie Perren**. As usual, Minnie is sexy and sensuous, but Perren takes the precious edge off her music and makes it more propulsive and sharp. The standout cut is the longest: "Stick Together" (6:18), written in part by **Stevie Wonder** and Riperton, set to a comfortably pulsing beat and accented by some of Minnie's familiar vocal acrobatics. Bobby DJ, back at Infinity in New York, put the two-part single version on his top 10 this week but now it's available on the album and on a promotional 12-inch pressing as well. Also worth checking out: "How Could I Love You More." Note: among the impressive cast of musicians and back-up vocalists assembled here, there's one name we're more accustomed to seeing on movie marquees: **Pam Grier**, who makes an appearance on "Stick Together."

Other notable releases by women: **Natalie Cole's** new album, "Unpredictable" (Capitol), features a terrific, snappy number called "Party Lights"—not the **Claudine Clark** classic but a new song with a similar theme that has Natalie singing "C'mon party with me children;" her enthusiasm is catching . . . **Yvonne Elliman's** latest, "Love Me" (RSO), was produced by **Freddie Perren** and includes, in a generally high-level assortment, a nice re-make of "Uphill Peace of Mind," the **Gospel Truth** single that had some scattered success last year, and a sweet mid-tempo tune called "(I Don't Know Why) I Keep Hangin' On;" Elliman's versions of **Barbara Lewis' "Hello Stranger"** and the **Bee Gees' "Love Me"** are also fine . . . **Valerie Carter's** debut on Columbia lists everyone from **Linda Ronstadt** to **Deniece Williams**, from **Jackson Browne** to **Verdine White**, on the back-cover credits and the one cut with disco possibilities, "City Lights," was co-produced by **Earth, Wind & Fire's Maurice White**, so Carter's in very good company. "City Lights" is in the EW&F mold with a good pumping beat, great rushes of horns and kind of wispy but effective vocals; should

(Continued on page 100)

R&B PICKS OF THE WEEK

SINGLE **abc** **ISAAC HAYES AND DIONNE WARWICK, "BY THE TIME I GET TO PHOENIX"/"SAY A LITTLE PRAYER"** (Emp Co., BMI/Mills Music, ASCAP). As executive producers, Hayes and Warwick have gotten together to fuse their individual talents, with the final outcome a compelling album and single. Audience reaction filters in and out of this disc, as they have graced their many fans with a tremendous treat. Watch it for huge breakouts throughout the country. ABC AB-12253.

SLEEPER **MOTOWN** **G.C. CAMERON, "YOU'RE WHAT'S MISSING IN MY LIFE"** (Holland-Dozier-Holland Music, Inc. & Jobete Music Co., Inc., ASCAP/Stone Diamond Music Corp., BMI). A devastating rhythm track enhances the vocal capabilities of this veteran artist. Cameron, one-time Spinner, literally croons the melody written by Brian and Eddie Holland, which should do very well in the chart area. Motown M 1412F.

ALBUM **NATALIE COLE, "UNPREDICTABLE."** Ms. Cole has graced her court with two other albums, and now she puts pen in hand to show off her writing ability with her third lp. Ms. Cole wrote such winners as "Peaceful Living" and "Your Eyes," and we can definitely predict that this one will go all the way. She reigns supreme with "Be Mine Tonight" and "I'm Catching Hell." Capitol SO 11600.



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THE R&B SINGLES CHART

MARCH 5, 1977

MAR. 5	FEB. 26	
1	1	I'VE GOT LOVE ON MY MIND NATALIE COLE— Capitol P 4360
2	4	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)
3	3	GLORIA ENCHANTMENT—United Artists XW912 Y
4	2	DON'T LEAVE ME THIS WAY THELMA HOUSTON— Tamla T 5427BF (Motown)
5	5	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
6	7	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
7	8	BE MY GIRL DRAMATICS—ABC 12235
8	6	FREE DENIECE WILLIAMS—Columbia 3 10429
9	9	CAR WASH ROSE ROYCE—MCA 40615
10	14	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839

11	10	DAZZ BRICK—Bang 727
12	11	FANCY DANCER COMMODORES—Motown M 1408F
13	12	I LIKE TO DO IT KC & THE SUNSHINE BAND— TK 1020
14	15	BODYHEAT JAMES BROWN—Polydor 14360
15	16	SPRING AFFAIR/WINTER MELODY DONNA SUMMER—Casablanca 874
16	17	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373
17	22	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
18	23	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
19	19	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION— United Artists XW921 Y
20	13	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS—Phila. Intl. ZSB 3610 (CBS)
21	18	ENJOY YOURSELF THE JACKSONS—Epic 8 50289
22	20	WHEN LOVE IS NEW ARTHUR PRYSOCK—Old Town 1000
23	28	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
24	29	DANCIN' CROWN HEIGHTS AFFAIR— De-Lite DE 1588
25	21	EASY TO LOVE JOE SIMON—Spring 169 (Polydor)
26	24	BE MY GIRL MICHAEL HENDERSON—Buddah 552
27	31	SPACE AGE JIMMY CASTOR BUNCH— Atlantic 3375
28	33	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA— 20th Century TC 2325
29	30	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283
30	25	HOT LINE SYLVERS—Capitol P 4336
31	32	ISN'T IT A SHAME LABELLE—Epic 8 50315
32	26	I KINDA MISS YOU MANHATTANS—Columbia 3 10430
33	36	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang)
34	37	WAKE UP AND BE SOMEBODY BRAIN STORM—Tabu 10811 (RCA)
35	47	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamla T 54279F (Motown)
36	41	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
37	45	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
38	38	FEEL FREE FOUR TOPS—ABC 12236
39	44	TOO HOT TO STOP BAR KAYS—Mercury 73888
40	46	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
41	42	LOVE TO THE WORLD LTD—A&M 1897
42	40	SPY FOR THE BROTHERHOOD MIRACLES—Columbia 3 10464
43	43	BETCHA BY GOLLY WOW NORMAN CONNORS FEATURING PHYLLIS HYMAN —Buddah BDA 554
44	51	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
45	50	THE WAY YOU MAKE ME FEEL MELBA MOORE—Buddah 562
46	66	I WANNA BE NEXT TO YOU ROSE ROYCE—MCA 40662
47	49	EVER LOVIN' GIRL TYRONE DAVIS—Dakar DK 4561 (Brunswick)
48	54	RIGOR MORTIS CAMEO—Chocolate City 005
49	55	DISCO LUCY WILTON PLACE STREET BAND— Island 078
50	35	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836
51	52	SAY YOU LOVE ME PATTI AUSTIN—CTI 0J33
52	53	FEEL THE BEAT (EVERYBODY DISCO) OHIO PLAYERS—Mercury 73881
53	59	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313
54	61	WELCOME TO OUR WORLD (OF MERRY LOVE) MASS PRODUCTION—Cotillion 44213 (Atlantic)
55	56	THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) MIGHTY CLOUDS OF JOY— ABC 12241
56	65	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND— TK 1022
57	58	LIFE GOES ON FAITH, HOPE AND CHARITY— RCA PB 10865
58	64	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
59	60	STAY AWHILE WITH ME DONNIE GERRARD—Greedy G109
60	67	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
61	63	I'VE GOT THE SPIRIT BILLY PRESTON—A&M 1893
62	69	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
63	—	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F
64	68	COMIN' ROUND THE MOUNTAIN FUNKADELIC—Warner Bros. 8309
65	70	SHO FEELS GOOD CON FUNK SHUN—Mercury 73883
66	—	DISCO INFERNO TRAMMPS—Atlantic 3389
67	—	PARTY SILK—Prelude 71084
68	72	YOUR REAL GOOD THING'S ABOUT TO COMB TO AN END PAULETTE REEVES—Blue Candle 1518 (TK)
69	75	WHERE IS THE LOVE RALPH MacDONALD—Marlin 3308 (TK)
70	—	LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM—Koko 724
71	—	ROOTS MEDLEY QUINCY JONES—A&M 1909
72	74	FOR ELISE PHILARMONICS—Capricorn 0286 (WB)
73	—	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)
74	—	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring 170 (Polydor)
75	—	DR. FUNKENSTEIN PARLIAMENT—Casablanca 875

Disco File (Continued from page 98)

go over with fans of **The Emotions'** "I Don't Wanna Lose Your Love" though it lacks that song's sting . . . On the disco disc front, there's "I Gotta Keep Dancin'" by **Carrie Lucas** (Soul Train) whose theme is the now familiar dance-to-keep-from-crying, but it's treated with a light, pleasant touch and the production is full and substantial enough to sustain it at a good level for just over five minutes . . . **Pat Lundy's** disco disc on Pyramid is a version of the **Oscar Brown** chain-gang lament, "Work Song," which is already showing up on some playlists because of its well-wrought production, Lundy sounds like **Yvonne Fair** and she can belt out the lyrics okay but it's not until she finishes that the song really picks up disco-wise.

Craig Bundy, our favorite Arista employee, stopped by the other night with two excellent off-the-wall cuts from two new rock albums that deserve immediate attention. One is "Danceorama" (5:46) by a four-man English group called **Slik** (Arista), which goes through so many odd changes that it's sure to throw dancers off the first time around, but the ending is so strong it makes up for everything. The song begins with a burst of dramatic church organ, breaks into a rumbling, thick bass guitar, then vocals with a slight English accent and an almost bubblegum simplicity that resolve themselves into a chorus of "C'mon dance, dance, dance everybody." It sounds alternately flimsy and bold until, several breaks later, the church organ comes in again and the instrumental section that follows takes you soaring in a whole new direction. Very unusual and exciting. The other cut is from the new **John Miles** album—"Stranger in the City" (London), produced in London by **Rupert Holmes**—and it's called "Slow Down" (4:46) although it sounds, as Craig put it, "like the Bee Gees on speed." "Slow Down" has the drive and energy of "You Should Be Dancing" but at nearly double the pace, and Miles yells the vocals like a rocker gone wild. In a class with **Randy Pie's** "Highway Driver," **Rockin' Horse's** "Love Do Me Right," and the best of the Bee Gees or **Babe Ruth**, both these tracks could get very hot very fast.

Our favorite single this week begins with this familiar voice calling from one speaker to the other: "Mary Hartman! Mary Hartman!" and slips immediately into a great **Salsoul Orchestra**-style instrumental that quickly becomes one of the most immediately appealing and enjoyable records we've heard in weeks. It's called "Mary Hartman, Mary Hartman," was recorded by a group of studio musicians going under the name of **Sounds of Inner City** and produced by **Vince Montana** (no wonder it sounds so much like Salsoul) and is due out now on Mel Cheren's new label, West End (254 West 54, New York 10019). Basically, "MH, MH" is top-level disco orchestration with occasional swoony vocals repeating the title over and over—nothing new, really, but here it works so well it sounds fresh all over again. It runs 6:19 and I played it four times the first time I heard it, Watch out, "Disco Lucy."

R&B REGIONAL BREAKOUTS

Singles

East:

Blackbyrds (Fantasy)
Rose Royce (MCA)
KC & The Sunshine Band (TK)
Trammps (Atlantic)

South:

Rose Royce (MCA)
Joe Tex (Epic)
KC & The Sunshine Band (TK)
Mass Production (Cotillion)
Jerry Butler (Motown)
Trammps (Atlantic)
Millie Jackson (Spring)

Midwest:

Melba Moore (Buddah)
Rose Royce (MCA)
Jerry Butler (Motown)
Trammps (Atlantic)
Luther Ingram (Koko)

West:

Quincy Jones (A&M)

Albums

East:

Billy Paul (Phila. Intl.)
Manhattans (Columbia)
Enchantment (United Artists)

South:

Billy Paul (Phila. Intl.)
Manhattans (Columbia)
Diana Ross (Motown)
Mass Production (Cotillion)

Midwest:

Enchantment (United Artists)
Mass Production (Cotillion)

West:

Billy Paul (Phila. Intl.)
Diana Ross (Motown)

MARCH 5, 1977

1. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2
(Motown)
2. **ASK RUFUS**
RUFUS/ABC AB 975
3. **AHH . . . THE NAME IS BOOTSY,
BABY!**
BOOTSY'S RUBBER BAND/Warner Bros.
BS 2972
4. **UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
5. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
6. **THIS IS NIECY**
DENIECE WILLIAMS/Columbia PC 34232
7. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1
(Motown)
8. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2
1002
9. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
10. **THE JACKSONS**
Epic PE 34229
11. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU
32S1 (Motown)
12. **GOOD HIGH**
BRICK/Bang 408
13. **LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
14. **JOY RIDE**
DRAMATICS/ABC ABCD 955
15. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
16. **ROOTS**
QUINCY JONES/A&M SP 4626
17. **DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
18. **METHOD TO THE MADNESS**
UNDISPUTED TRUTH/Whitfield WH 2967
(WB)
19. **REACHING FOR THE WORLD**
HAROLD MELVIN AND THE BLUE NOTES/
ABC AB 969
20. **CARICATURES**
DONALD BYRD/Blue Note LA633 G (UA)
21. **BRASS CONSTRUCTION II**
United Artists LA677 G
22. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
23. **A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICK/
ABC AB 996 2
24. **AN EVENING WITH DIANA ROSS**
Motown M7 877R2
25. **DO IT YOUR WAY**
CROWN HEIGHTS AFFAIR/De-Lite 2022
26. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros.
BS 2992
27. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
28. **DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 350 S1
(Motown)
29. **TOO HOT TO STOP**
BAR KAYS/Mercury SRM 1 1099
30. **FOUR SEASONS OF LOVE**
DONNA SUMMER/Casablanca NBLP 7038
31. **SPIRIT**
EARTH, WIND & FIRE/Columbia PC 34241
32. **FEELING GOOD**
WALTER JACKSON/ChiSound CH
LA656 G (UA)
33. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
34. **ENCHANTMENT**
United Artists LA682 G
35. **OPEN SESAME**
KOOL & THE GANG/De-Lite 2023
36. **PART 3**
KC & THE SUNSHINE BAND/TK 605
37. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON/DJM
DJLPA 3 (Amherst)
38. **WELCOME TO OUR WORLD**
MASS PRODUCTION/Cotillion
SD 9910 (Atlantic)
39. **THE CLONES OF DR. FUNKENSTEIN**
PARLIAMENT/Casablanca NBLP 7014
40. **KING SIZE**
B. B. KING/ABC AB 977

By ROBERT PALMER

■ Horizon, Delmark, Black Saint, Muse, and Fantasy/Prestige/Milestone have all come up with multiple releases during the last two weeks, and that's a lot of jazz. When combined with smaller releases from other companies, it's a bit too much to absorb all at once. But our turntables have been humming, and already there are some firm personal favorites.

We've said it before and we'll say it again: A&M Horizon's policy of recording a variety of musical styles is an intelligent and commendable approach to the marketing of jazz. Nothing in the new Horizon release is quite as earth-shaking as **Charlie Haden's** "Closeness," the **Revolutionary Ensemble's** "The People's Republic," or **Sonny Fortune's** two albums, but it's a solid release and, of course, a well-balanced one. **Mel Lewis** has taken a holiday from the big band he co-leads with Thad Jones to record a small band date, "Mel Lewis and Friends," and with **Freddie Hubbard, Ron Carter, Hank Jones, Michael Brecker, Cecil Bridgewater, and Gregory Herbert** included in the cast, and a notable absence of amplified instruments, the result swings. **Don Cherry** has his first American release in some years on Horizon, titled "Don Cherry." The trumpet style he introduced as a member of the original Ornette Coleman quartet has been updated with amplification and an ostinato-based rhythmic style. Also new from Horizon: "25th Anniversary Reunion" by the **Dave Brubeck Quartet**, featuring, of course, **Paul Desmond, Gene Wright, and Joe Morello**, and "Gerry Niewood and Timepiece" by the former **Chuck Mangione** saxophonist, fronting a group which includes **Rick Laird** and **Dave Samuels**.

Delmark has begun a series of albums releasing for the first time performances from the vaults of one of the earliest black-owned independent record companies, United. The first three lps are "Somebody Done Stole My Blues" by **Chris Woods**, "Bad Bascomb" by **Paul Bascomb**, and "Because of You" by **Tab Smith**, and they consist of masters from the 1950s by three excellent saxophonists, fronting jumping, blues-based jazz combos. The veteran blues and jazz singer **Edith Wilson** has a new lp on Delmark, "He May Be Your Man (But He Comes to See Me Sometimes)," with an all-star backing group featuring **Little Brother Montgomery, Franz and Preston Jackson, and Truck Parham**. Delmark has also released an album of New Orleans jazz by trombonist **Jim Robinson** on its Pearl subsidiary, "Economy Hall Breakdown."

The most significant of the new releases in terms of contemporary developments are five from the Italian Black Saint label, which is distributed here through New Music Distribution Service, 6 West 95th Street, New York, N.Y. 10027. "In: Sanity" by the 360 Degree Musical Experience of **Beaver Harris** and **Dave Burrell** is a virtual epic, a two-record set that combines a steel drum ensemble, flute, and sitar with the more conventional jazz instruments of Burrell, Harris, bassist **Cecil McBee**, and saxophonists **Azar Lawrence** and **Hamiet Bluiett**. "Holding Together" is the long-awaited first album by saxophonist **Oliver Lake's** quartet, and it is a gem. "Trickles" is the first album by soprano saxophonist **Steve Lacy** to be widely available here in some years. It was Lacy who pioneered the use of the soprano, now the most popular of saxophones, in modern jazz. With him on this excellent album are trombonist **Roswell Rudd**, bassist **Kent Carter**, and drummer **Beaver Harris**. The other Black Saints are "Healing Force," a solo piano album by **Don Pullen**, and "Il Giro Del Giorno In 80 Mundi" by trumpeter **Enrico Rava**, a 1972 session which the label is reissuing.

The transformation of tenor titan **Sonny Rollins** into Mr. Funk is complete on Rollins' new Milestone album, "The Way I Feel." **Patrice Rushen, Billy Cobham, Bill Summers, Lee Ritenour, and Alex Blake** help out, and whether one likes the direction or not, the album is certainly a more coherent statement than Rollins' previous funk effort on Milestone, "Nucleus." Also new from Milestone, and more predictably fusion-oriented, is the label debut of bassist **Ron Carter**, whose "Pastels" features **Kenny Barron, Harvey Mason**, and a string ensemble arranged by Carter and **Don Sebesky**. In the same F/P/M release, vibraphonist **Cal Tjader** has "At Grace Cathedral," a live recording.

Kenny Barron turns up again on another bassist's album, "Crystal Reflections" by **Buster Williams** (Muse). Included on the date are **Roy Ayers, Billy Hart, and Jimmy Rowles**, all having a good time in

(Continued on page 108)

MARCH 5, 1977

1. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
2. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU
32S1 (Motown)
3. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
4. **ROOTS**
QUINCY JONES/A&M SP 4626
5. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
6. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
7. **CALIENTE**
GATO BARBIERI/A&M SP 4597
8. **MY SPANISH HEART**
CHICK COREA/Polydor PD 9003
9. **GEORGE BENSON IN CONCERT—
CARNEGIE HALL**
CTI 6072 S1 (Motown)
10. **RENAISSANCE**
LONNIE LISTON SMITH/RCA APL1 1822
11. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
12. **CARICATURES**
DONALD BYRD/Blue Note BN LA633 G
13. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
14. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
15. **SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439
(Atlantic)
16. **I HEARD THAT!!**
QUINCY JONES/A&M SP 3705
17. **SOPHISTICATED FUNK**
JACK McDUFF/Chees 19004 (All Platinum)
18. **BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
19. **SOLID**
MICHAEL HENDERSON/Buddah 5662
20. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
21. **STILL CAN'T SAY ENOUGH**
JOHN LEE & GERRY BROWN/Blue Note
BN LA701 G (UA)
22. **HAPPINESS HEARTACHES**
BRIAN AUGER'S OBLIVION EXPRESS/
Warner Bros. BS 2981
23. **SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
24. **HANK CRAWFORD'S BACK**
HANK CRAWFORD/Kudu 33S1 (Motown)
25. **LIVING INSIDE YOUR LOVE**
EARL KLUGH/Blue Note BN LA667 G (UA)
26. **SEAWIND**
CTI 5002
27. **PASTELS**
RON CARTER/Milestone M 9073
28. **JIMMY OWENS**
Horizon SP 712 (A&M)
29. **IT LOOKS LIKE SNOW**
PHOEBE SNOW/Columbia PC 34387
30. **SLEEPING GYPSY**
MICHAEL FRANKS/Warner Bros. BS 3004
31. **THE BEST OF THE CRUSADERS**
ABC Blue Thumb BTSY 6072/2
32. **SOUND OF A DRUM**
RALPH MacDONALD/Marlin 2202 (TK)
33. **THE LION AND THE RAM**
LARRY CORYELL/Arista 4109
34. **CAPRICORN PRINCESS**
ESTHER PHILLIPS/Kudu 31 (CTI)
35. **MISTER MAGIC**
GROVER WASHINGTON/Kudu KU20S1
(Motown)
36. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
37. **THERE'S MUSIC IN THE AIR**
LETTA MBULU/A&M SP 4609
38. **VERY TOGETHER**
DEODATO/MCA 2219
39. **BASIE JAM #2**
COUNT BASIE/Pablo 2310 786 (RCA)
40. **FOCAL POINT**
McCOY TYNER/Milestone M 9072

RW Hosts Classical Awards Party



At the Opera Club of the Metropolitan Opera on February 14, stars, critics and record executives gathered to celebrate the fourth annual Record World Classical Critics Awards. For the first time we had a solo winner in the Keyboard category, Paul Jacobs, who recorded Debussy Etudes for Nonesuch; he is shown above left chatting with Donald Martino, whose "Paradiso Choruses" Golden Crest won the citation for Best Contemporary Work of 1976. Smiling as he accepts the award from RW's Classical Editor Speight Jenkins, Jacobs then has a few words with Columbia producer Andrew Kazdim, responsible for two of Columbia's award winning discs. Few records have as notable sponsors as Miss Alice Tully, above in deep conversation with Robert White, the tenor who made a hit with his "When You and I Were Young Maggie," disc, an album of American songs with an Irish lilt originally suggested by Miss Tully. The lady next has a word with two RCA executives responsible for the

record, Ernest Gilbert and Red Seal director, Thomas A. Shepard. RW editor-in-chief Sid Parnes and publisher Bob Austin have a before-awards drink with RCA's Herb Helman and Angel's John Coveney, while the N.Y. Post's Robert Kimball chats with Shepard. Jim Frey of DG gives the party a light touch and wins the laughter of Angel's Tony Caronia and Austin, but things really get going when Coveney leads Tracey Sterne of Nonesuch in a Viennese waltz. The question that seems to come to Nancy Zannini's mind as she watches these proceedings has nothing to do with the several awards Philips received. An even more arresting moment for N.Y. music comes in the survey of food about to be eaten by RW panelist and N.Y. Times music critic John Rockwell by the Metropolitan Opera's Wendy Hanson and her colleague David Reuben. The verdict must have been positive, for Rockwell ate some more as he talked with Jenkins and met RW art director Michael Schanzer.

New WB Department

(Continued from page 4).

Regehr will report directly to board chairman and president Mo Ostin.

Expansion

Regehr states that the department will be concerned with a concept of artist career services including, tours, personal appearances, television, radio, press, and broadcast news. Regehr also revealed that in the next few weeks both Merlis and Scott will be announcing personnel expansions in their respective areas, in line with the widened scope of the departments comprehensive artist coverage program.

ASCAP Revenues (Continued from page 4)

we intend to maintain this leadership—which is visible not only in income figures but in last week's Grammy Awards. With hard work, we hope to do even better in 1977. ASCAP has always been number one because we have always had the greats—right from the start—in 1914—and we still license three generations of musical greats today."

Report

Prior to the general business meeting, ASCAP's general counsel, Bernard Korman and legal assistant Fred Konigsberg gave a report on the new copyright law and its impact and future application.

ASCAP's William "Billy" Taylor, noted composer-conductor and a prominent jazz music figure, presented the report of the executive committee. Gerald Marks, chairman of the public relations committee, addressed the membership on ASCAP's public relations activities since the last west coast meeting in September.

'Car Wash' Platinum

■ LOS ANGELES — "Car Wash," the MCA single from the film soundtrack of the same name, performed by Rose Royce, has been certified platinum by the RIAA.

Casablanca Taps Mackie

■ LOS ANGELES — Casablanca Record and FilmWorks has named Gene Mackie director of credit and accounting services, effective immediately. In his new post, Mackie will oversee all credit and accounting systems for the Casablanca organization.

Mackie comes to Casablanca from ABC Records where he served for the past eight years as manager of systems and billing. Previously, he was with Columbia Records.

Mackie will be headquartered at Casablanca's recently expanded Los Angeles offices and will report to Ed Conway, director of finance.

CLASSICAL RETAIL REPORT

MARCH 5, 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

FREDERICA VON STADE SINGS
FRENCH OPERA ARIAS—Columbia

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

VERDI: MACBETH—Cossotto, Milnes,
Muti—Angel

KORVETTES/U.S.

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

JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips

DONIZETTI: GEMMA DI VERGY—Caballe,
Queler—Columbia

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

MOZART, ROSSINI: ARIAS—Von Stade—
Philips

JEAN PIERRE RAMPAL PLAYS MOZART
FLUTE CONCERTOS—RCA

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

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

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

VERDI: MACBETH—Cossotto, Milnes, Muti
—Angel

SAM GOODY/EAST COAST

BACH: CANTATAS, VOL. VI—Harnoncourt
—Telefunken

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

CONCERT OF THE CENTURY—Columbia

MOZART, ROSSINI: ARIAS—Von Stade—
Philips

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

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

VERDI: MACBETH—Cossotto, Milnes, Muti
—Angel

WEILL RETROSPECTIVE—DG

KING KAROL/N.Y.

BEETHOVEN: "WALDSTEIN," OTHER
SONATAS—Ax—RCA

JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips

FOSS: PRAIRIE—Foss—Turnabout

JEAN PIERRE RAMPAL PLAYS MOZART
FLUTE CONCERTOS—RCA

JEAN PIERRE RAMPAL PLAYS ROMANTIC
FLUTE CONCERTOS—RCA

MOZART, ROSSINI: ARIAS—Von Stade—
Philips

OFFENBACH: LA VIE PARISIENNE—
Crespin—Angel

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

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

WEILL RETROSPECTIVE—DG

ROSE DISCOUNT/CHICAGO

JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips

ENRICO CARUSO: A LEGENDARY
PERFORMER—RCA

GLUCK: ARIAS—Baker—Philips

MAHLER: SYMPHONY NO. 3—Horne,
Levine—RCA

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

OFFENBACH: LA VIE PARISIENNE—Crespin
—Angel

FREDERICA VON STADE SINGS FRENCH
OPERA ARIAS—Columbia

TOMITA: PLANETS—RCA

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

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

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—
Muenchinger—London

BARBER: VANESSA—Steber, Mitropolous
—RCA

HAYDN: MINUETS—Dorati—London

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

LUCIANO PAVAROTTI SINGS FAVORITE
SACRED MUSIC—London

JEAN PIERRE RAMPAL PLAYS ROMANTIC
FLUTE CONCERTOS—RCA

RENATA SCOTTO IN SERENATA—
Columbia

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

TOMITA: THE PLANETS—RCA

TOWER RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—
Muenchinger—London

BERLIOZ: ROMEO ET JULIETTE—Ozawa—
DG

DONIZETTI: GEMMA DE VERGY—Caballe,
Queler—Columbia

GRIEG: SONGS—Flagstad—London

HAYDN: MINUETS—Dorati—London

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

PACHELBEL: KANON—Paillard—RCA

VERDI: MACBETH—Cossotto, Milnes, Muti
—Angel

WEILL RETROSPECTIVE—DG

WOLF FERRARI: SECRET OF SUZANNE—
London

Angel Promotes Wilson

■ LOS ANGELES—Alex Wilson, an employee of Capitol Records for the past four years, has been named classical regional manager for the midwest, according to Raoul Montano, general manager, Angel Records.

Wilson will be responsible for sales and promotion of all classical product on the Angel/Seraphim/Capitol Of The World labels beginning March 1. He will be based in Chicago.

Background

Wilson joined Capitol in 1972 as a customer service representative in the Los Angeles branch office where he has spent the last three and a half years as a salesman.

Audio Arts Taps Barbara Lawrence

■ LOS ANGELES — Madelon Baker, president of Audio Arts, Inc., has appointed Barbara Lawrence, recent director of public relations for the Los Angeles Bicentennial Committee, to direct marketing and public relations for the Hollywood music establishment's interests.

While handling promotion for Audio Arts recording studios and music publishing company, which includes a large Jimmy Webb catalogue, Ms. Lawrence will direct a marketing campaign for the mini-synthesizer, Stylophone 350s, for which Audio Arts has acquired national distribution rights.

LP Activity (Continued from page 4)

son Airplane (Grunt), Mary MacGregor, Undisputed Truth (Whitfield), Marshall Tucker Band and Sea Level (Capricorn), Renaissance (Sire) and Utopia (Bears-ville). The fact that only MacGregor and Sea Level of the

above artists were making their recording debuts indicates that even for a smaller label able to concentrate its efforts on just a few artists, the process of exposure is not an easy one.

The Number One Classical Record Of 1976 Continues To Shine In 1977!

IN HIS FIRST JAZZ RECORDING
JEAN-PIERRE RAMPAL, Flutist
SUITE FOR FLUTE
AND JAZZ PIANO
CLAUDE BOLLING,
Pianist/Composer
MARCEL SABIANI, DRUMS
MAX HEDIGUER, STRING BASS



M 33233

Rampal and Bolling = Fast Turnover



Record World en Miami

By RICKY CORREOSO

■ Es motivo de preocupación, el hecho de que en la "Capital del Sol" haya bajado de popularidad la llamada música "salsa". El programa que hasta hace tres semanas venía patrocinando Fania Records en la emisora local WFAB con la animación de **Art Kapper** (Arturito) agrava esta situación.

Como ya se sabe, el contrato que mantenía la firma disquera y la United Broadcasting Co. Empresa ésta, que opera a WFAB (Miami), Kali (L.A.) y WBNX (N. York), no se pudieron poner de acuerdo en la renovación de éste.

Héctor Viera

La "salsa" ha bajado de popularidad entre los programadores de música en las diferentes emisoras Latinas del área. Cuando le preguntamos a **Héctor Viera**, director de programas de WCMQ-AM, si la salsa estaba muriendo en Miami, éste contestó: "La "salsa" murió hace mucho tiempo aquí," debido a la fuerza que ha cobrado al "disco music" en Miami. "Hemos hecho un "survey" con una compañía de Media Research y éste indicó, que la salsa no era del agrado de nuestra audiencia."

Nuestra emisora hermana en FM programaba este tipo de música par de años atrás. Cuando tratamos de definir la personalidad de esta emisora cambiándole el formato de programación, a baladas y balada beat e instrumental, en otras palabras, lo que se conoce como "Mor Station," (middle of the Road) aumentamos la audiencia, lo cual demuestra también, que fué un éxito el cambio."

Cuco Arias de WOCN nos dice: "Sin duda alguna, la salsa está decayendo", sin embargo, la salsa siempre mantendrá su público." "Actualmente programamos tres números de salsa por hora. Esperamos continuar con el mismo formato de programación, en el futuro, esto depende por supuesto, de nuestra puntuación en los próximos surveys. Pero estamos conscientes de que la salsa sí está decayendo."

Mayito Ruiz de WQBA "La Cubanística" cuenta que "mantienen de tres a cuatro números por hora en su programación" también. Considero que la salsa ha decaído en un 15% debido a las peticiones de nuestros oyentes.

Johnny Pacheco

Localizamos a Arturito, más

bien conocido como el "Americano Terrífico", quien a la vez dice que él encuentra todo esto muy extraño. "En un viaje reciente aquí — nos sigue diciendo — **Johnny Pacheco** trajo a 5000 personas al lugar donde actuaba, conjuntamente con **Celia Cruz**, **Adalberto Santiago** y los **Kimpos**, 2000 y así puedo seguir dando números, lo cual indica que cada vez que uno de estos músicos o artistas vienen a Miami a dar un baile, traen gente. Arturito es la persona que puso de moda y originalmente trajo la "salsa" a Miami, cuando animaba un show en una emisora local en inglés, hace ya cerca de 8 ó 10 años. Actualmente está de D.J. en un night club de esta ciudad. Era el que animaba el show de Fania localmente.

Actualmente, Fania Records está tratando de negociar tres horas diarias en alguna emisora local aunque todavía no se conoce cuál. Esperamos que así sea, para que nuestra herencia latina no muera a través de la música. Las Compañías de discos que tienen "salsa" entre sus catálogos, tienen la palabra.

Record World En Colombia

By WILLIAM VINASCO CH.

■ Se acabó la primera emisora musical de Bogotá. "Radio Tequendama" que siempre había marcado la pauta de los éxitos, llegando a convertirse en la emisora "lanzadiscos" por excelencia, y a través de la cual desfilaron las más importantes figuras del mundo del disco, cambió de dueños y actualmente sigue una línea musical indefinida. Parece, sin embargo — para satisfacción de la gente de buen gusto — que el vacío que se siente en los 770 khz comienza a cubrirlo en buena forma la nueva "Radio Musical" orientada por **Gonzalo Ayala**, quien pretende repetir el éxito logrado con "Radio Tequendama", lo que seguramente no será tarea fácil dado el auge que entre la juventud han tomado las dos emisoras vecinas en el dial de "Radio Musical": "Radio Capital" y "Radio Visión." La labor es dura pero no imposible. Esperamos ver triunfar a la mejor!

Rafaella Carra se anota otro
(Continued on page 105)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Las actuaciones de **Raphael** en el "Felt Forum" del Madison Square Garden de Nueva York, fueron en extremo exitosas. Con una capacidad de 5000 personas, **Raphael** logró lleno en dos funciones, lo cual indica a las claras que el artista español, más maduro y ya en pleno dominio de sus facultades, aligeradas totalmente de sus explosiones de ego, muy normales en un artista que como **Raphael** conquistó multitudes, vuelve a recuperar cada uno de los mercados donde se encontraba

débil. Quizás ahora sea aún más consolidada su posición artística. Por supuesto, las actuaciones del cantante no fueron tan exitosas comercialmente en sus presentaciones en Tampa, Florida, pero el hecho no cae totalmente en la responsabilidad de sus representantes o del artista específicamente, ya que el área se encuentra movilizada en contra de la única estación radial que lanza al aire música latina y por consiguiente lleva fuertemente la promoción de cualquier espectáculo en esa especialidad. El grato amigo **Woody García**, que por más de 17 años dirigió las actividades en Español de esa muy popular emisora entre la comunidad latina en gran parte debido a

su tesonera labor, ha sido separado abruptamente de sus labores radiales, ya sea de modo directo o indirecto, por los ejecutivos de Radio WSOL. Responsable ante la comunidad por el hecho de haber sido declarado Tampa, condado bilingüe en la Florida y multitud de funciones y empeños a favor de la comunidad, las instituciones cívicas y comerciales del área han mostrado un frente unido y de apoyo total a **Woody García**, en contra de la decisión de la planta radial. Es muy posible que el amigo se ubique en otra emisora, decidida a ir también hacia lo latino ante la agresividad y energía que está mostrando ese área últimamente y que por años se mostró dormida.



Greta

La otrora pujante estación radial WFAB (La Fabulosa) de Miami, del conglomerado radial de **Richard Eaton** ha salido del aire esta semana y según el F.C.C., (Federal Communications Bureau) será para siempre. Durante más de 12 años, la Fabulosa dirigió los destinos noticiosos y musicales de Miami, brindando en ocasiones amplios y fecundos servicios a la comunidad que le daba vida y vigencia. Fueron muchas las irregularidades condenadas por el F.C.C. en los manejos de la planta, pero para mí, la más dolorosa fué la total y absoluta apatía con que los

altos dignatarios de la empresa la condujeron. Fueron muchos los hombres los que dedicaron sus mejores años a la superación de la WFAB, pero todos al final recibieron el mismo pago. **Harvey Averno** de Coco Records producirá una larga duración de **Eydie Gormé** y **Danny Rivera**, cantando a dúo. La grabación es un esfuerzo mancomunado de Gala Records y Graffiti, ambas distribuidas por Coco. ... CBS lanzó en Colombia el álbum titulado "Greta Vol. 2" por esta intérprete. ¡Muy comercial el repertorio!... **Charlie Palmieri** "teipeó" una secuencia del programa "Black News" para WMEW-TV (Canal 5) de Nueva York. La entrevista fué conducida por **Marion Watson**. ... Como Records lanzó el sencillo conteniendo "Páginas del Alma" del nuevo álbum de **Yolandita Monge**. ... **Ralph Lew** ha sido nombrado Director de Publicidad y Propaganda de Fania Records en Nueva York. ¡Saludos Ralph! ... Está de éxito **Fernando Calle** en Colombia con "Te Necesito" en el sello CBS. ... El talentoso compositor argentino **Claudio Román** estuvo varios días de visita en Miami, reponien-



Charlie Palmieri



Claudio Roman

(Continued on page 105)

LATIN AMERICAN HIT PARADE

Boston

By WUNR (SAL LOPEZ)

1. **TU TE VAS**
PERLA Y NILTON CESAR—Audio Latino
2. **PERIODICO DE AYER**
HECTOR LAVOE—Fania
3. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
4. **AMOR QUE CULPA TENGO YO**
ELIO ROCA—Polydor
5. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN—Pronto
6. **LA HIJA DE NADIE**
YOLANDA DEL RIO—Arcano
7. **QUIEN LO VA A SABER**
LOLITA—Caytronics
8. **CARTA A MAMA**
KING CLAVE—Orfeon
9. **MUCHACHO POBRE**
CANELA—Orfeon
10. **TE QUIERO SIEMPRE**
GUSTAVO ROJAS—Audio Latino

Miami

By WQBA (MARIO RUIZ)

1. **LLAMARADA**
ISADORA—Arcano
2. **ME NIEGO A SER DE TI**
LOS JOAO—Musart
3. **LA MEDIA VUELTA**
SOPHY—Velvet
4. **PODRE OLVIDAR**
JOSE LUIS PERALES—Pronto
5. **HIPOCRESIA**
PERLA—Audio Latino
6. **BESITOS DE COCO**
CELIA, JOHNNY, JUSTO Y PAPO—Vaya
7. **ESTO ES AMERICA**
ELIO ROCA—Miami
8. **RENACER**
MIAMI SOUND MACHINE—Audio Latino
9. **ALGO CONTIGO**
CHICO NOVARRO—Micrafon
10. **ALGUIEN**
CAMILO SESTO—Pronto

Mexico

By VILO ARIAS SILVA

1. **ME QUIERO CASAR**
RIGO TOVAR—Melody
2. **NO ME DEJES NUNCA, NUNCA, NUNCA**
LUCHA VILLA—Musart
3. **TRIANGULO**
LOS BABY'S—Peerless
4. **TE VOY A OLVIDAR**
JUAN GABRIEL—RCA
5. **LA VIDA TE LLAMAS TU**
HECTOR MENESES—Melody
6. **EL SOL NACE PARA TODOS**
RICARDO CERATTO—EMI Capitol
7. **LLAMARADA**
MANOLO MUNOZ—GAS
8. **SIMPATICA**
LOS FELINOS—Musart
9. **VIVE**
NAPOLEON—Cisne RAFF
10. **GRACIAS AMOR**
VICTOR ITURBE—Polydor

El Salvador

By YSLN (M. MELENDEZ)

1. **SUAVE Y BONITO**
JESSE GREEN—Dideca
2. **EL TEMA DE NADIE**
PERRY BOTKIN JR.—Dideca
3. **LA CARTERA**
FIEBRE AMARILLA—Arcoiris
4. **LOVE SO RIGHT**
BEE GEES—Dideca
5. **GAITA DE LAS LOCAS**
HUGO BLANCO Y CONJUNTO—Indica
6. **ME GUSTA SONAR**
KENNY NOLAN—Sisa
7. **NO ME DEJES NUNCA, NUNCA**
LUCHA VILLA—Dila
8. **DO YOU FEEL LIKE WE DO**
PETER FRAMPTON—Dideca
9. **FANTAIA/GRACIAS**
JUAN BAU—Dicesa
10. **SI ME DEJAS AHORA**
CHICAGO—Indica

Nuestro Rincon (Continued from page 104)

do su quebrantada salud. De Claudio, acaba Gas Records en México de lanzar su nueva grabación "Tangos por el Mundo" con arreglos de **Mario Marzán**. Claudio se me deja de la actuación por el mundo de S.A.D.A.I.C. con los compositores argentinos y me promete sensacionales declaraciones.

Nino DeLeón acaba de grabar un nuevo álbum para Epic Records en el cual se ha incluido una versión del tema "After the Lovin' ". El álbum fué arreglado y producido por **Charlie Calello**. . . Otorgaron una Medalla al **Mariachi México** de **Pepe Villa** por su labor a favor de la difusión de la música mexicana. La Secretaría de Educación Pública de México le extendió al popular mariachi esta distinción. . . Damos la más cordial bienvenida a **José Climent** a la familia **Record World**. Climent actuará como corresponsal de **Record World** en España. . . Y eso es todo por ahora. ¡Hasta la próxima!

Raphael from Spain was a smash success at the Felt Forum at Madison Square Garden in New York last week. Over 9000 fans attended the two performances of the singer, showing very clearly that he is again at the top after a period of four years. **Raphael**, the singer who completely changed the picture in the Latin and Spanish music world, is showing a lot more of professionalism without any kind of ego explosion, which clearly demonstrates that now, after an already successful career, he is totally sharp as a singer and even more so, as a very cooperative and understanding artist. I do not doubt that he will stay at the top for years to come. On the other hand, his performances in Tampa, Fla. were not so successful, but not because of his faults or those of his representative but because of a very peculiar crisis among the civil and commercial associations and radio station WSOL located in Tampa. **Woody García**, responsible for the success of their programming in Spanish during 17 years, had been forced, either directly or indirectly, to step out of his position as such. Even though Woody is considering several offers from other radio stations in the area that are contemplating taking a bite of the Latin market in that territory, which is showing aggressiveness and stamina, the problem is heavy since most of the advertisers have been cancelling their contracts with the radio station in order to back up the man that made possible for Tampa to be declared a "bilingual county" and many other civic accomplishments and goals obtained through the development of his career serving WSOL and the Latin community in the area.

Latin radio station WFAB in Miami, the number one station for a period of 14 years, went off the air last week following a lot of complaints and irregularities that the FCC had been closely following. Now, after a lot of fights in the courts, the station has been forced to step out of the business. Many of the irregularities considered by the FCC are easy to understand when a radio station has not been working in an organized way, but the fact that really works against the radio station in the Latin community is the great efforts achieved by most of the executives that expend years of hard work making a very successful operation out of the station, receiving at the end more or less the same treatment from the top executives that were managing the station, owned and operated by **Richard Eaton**.

Harvey Averde from Coco Records is producing an lp featuring **Eydie Gorme** and **Danny Rivera** as a duo. The recording is a joint effort by the Gala and Graffiti labels, both distributed by Coco. . . CBS

(Continued on page 106)

San Francisco

By KBRG (OSCAR MUNOZ)

1. **LLAMARADA**
MANOLO MUNOZ
2. **PAGINAS DEL ALMA**
YOLANDITO MONGE
3. **BESAME Y OLVIDAME**
LA PLAGA DE DURANGO
4. **MONTELMAR**
LOS INOCENTES
5. **SIMPATICA**
LOS FELINOS
6. **LO VOY A DIVIDIR**
GRUPO EL TREN
7. **HABLAME**
CAMILO SESTO
8. **DIME QUE QUIERES DE MI**
VITIN AVILES
9. **MAL PENSADOS**
LOS DINNERS
10. **SI TU TE VAS**
FERNANDO ALLENDE

En Colombia (Continued from page 104)

éxito en Colombia al "pegar" simultáneamente las versiones en Italiano y Español de su nuevo tema "En el amor todo es empezar."

Trino Mora, del sello "Scorpio" lanza el reemplazo de "Desesperanza". Se trata de una atractiva versión del tema "Mi delirio" que se ubicara muy bien hace ya bastante tiempo en la voz de **Astrud Gilberto**.

Increíble el grado de publicidad que ha alcanzado la cantante **Claudia** en los últimos meses, y todo sin que la CBS, su disquera, gaste un solo centavo. Primero fué el "bombazo" de su matrimonio con el publicista **Rodrigo Restrepo**, considerado como la boda del '76, y luego los insistentes rumores de un inminente divorcio. Ahora parece que con el anuncio de una próxima visita de la "cigüeña" **Claudia** seguirá siendo no solamente "de Colombia" sino también de **Restrepo**.

Todo hace pensar que éste será el año de **Tony Carpenter** en Colombia. Así lo da a entender la secuencia con que sus canciones adquieren popularidad en nuestro medio: "Pequeña Flor", "Eres ya Mujer", "Por Amor", y ahora "Sígueme."

Con **Donna Hightower**, el sello Columbia continúa su onda ascendente en hits discográficos. En su último lp bajo la dirección de **Juan Carlos Calderón** y la pro-

ducción de **Danny Daniel**, se encuentra un derroche de calidad y buen gusto que seguramente la llevará una vez más a ocupar los primeros lugares en las listas del mundo.

Apareció el segundo número de "Discjockey", el mejor catálogo de música culta para los coleccionistas de nuestro país.

Raphael

"El Hotel Tequendama" anuncia da presentación para los días 3 y 4 de Marzo del "Monstruo de la canción", el hispano **Raphael**. Crece la expectativa en momentos en que **Hispavox** ha puesto en circulación un extenso que incluye magníficas interpretaciones de tradicionales temas latinoamericanos, presentados con carátula de lujo.

Amparito, quien llevó la representación de nuestro país al pasado festival de la O.T.I., prepara maletas para continuar su recorrido por el mundo, pero esta vez como vocalista de la famosa **Sonora Matancera** cuyos directores apreciaron su pegajoso estilo afro-cubano en la pasada "Feria de Cali".

Ojalá en la próxima gira que realizará **Betty Missiego** por nuestro continente, esté incluida Colombia. Conocedores de la calidad de esta peruana radicada en España, estamos seguros de que sus actuaciones serían aquí todo un éxito.

Nuestro Rincon (Continued from page 105)

released in Colombia an album titled "Greta Vol. 2" by this singer. A very commercial package!... **Charlie Palmieri** taped a segment for "Black News" for WNEW-TV (Channel 5) in New York. The interview was handled by **Marion Watson**, host of the show. A live music segment was also taped as Charlie performed with the Allegre-All Stars at Madison Square Garden on February 4th... **Ralph Lew** has been appointed promotion and advertising director for Fania Records in New York. Congratulations Ralph!... **Coco Records** released a single by **Yolandita Monge** titled "Páginas del Alma" from her album "Floreciendo"... **Fernando Calle** is selling big in Colombia with "Te Necesito" (CBS)... Argentinian composer **Claudio Román** was in Miami for a few days recovering after an illness. Gas Records released, several weeks ago in Mexico, where Claudio established his permanent residence, an album titled "Tangos por el Mundo" with arrangements by **Mario Marzan**. Claudio commented very seriously on the way SADAIC (Argentinian Composers Association) is treating their members and their creations in the world. He is promising very important comments.

Caytronics, Melody Pact



Joe Cayre and Rinel Sousa from Caytronics Corp., and Ignacio Morales, president of Melody Records, recently signed a distributional agreement in New York, through which Caytronics will distribute the Melody product in the States, Puerto Rico and Dominican Republic.

Box 921, Beverly Hills
Calif. 90213 213/276-2726
19 Feb. 1977

Mr. Eddie Palmieri
Coco Records
New York 10019

Dear Eddie,

On Broadway, 7th and 10th Avenues they're calling you "Jack, the Giant Killer". Ho ho! When you began recording our tunes we recognized you as a winner. Everyone's "Masterpiece" should be so "Unfinished"! All your friends on the Coast send you their love and congratulations on your Grammy double-whammy.

Fondly,

Oliver Berliner

Hall of Fame Music Co. ☆ Editorial Musicabana

"nuestra música es la del pueblo"



LATIN AMERICAN ALBUM PICKS



MIGUEL GALLARDO 2

MIGUEL GALLARDO—EMI-Odeon 1J064-21262
Con arreglos de Alfredo Domenech y respaldo por la labor de brillantes músicos, el nuevo triunfador español Miguel Gallardo brinda aquí un repertorio muy comercial, sentimental y hermoso. "Y tú dónde estás?" (Gallardo), "Canción de amor" (Duncan-Hernner-Gallardo), "Hoy tengo ganas de tí" (Gallardo) y "Tú" (Gallardo).

■ With arrangements by Alfredo Domenech and backed by superb musicians, Miguel Gallardo offers a very commercial and romantic repertoire. "Hay un lugar" (Gallardo), "Quien" (Gallardo), "Y tú dónde estás?" (Gallardo) and "Love Song."

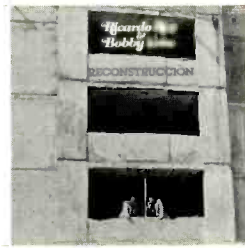


INCREDIBLE

TANIA—Top Hits TH 2014

La triunfadora Tania de Venezuela en nueva grabación con temas rítmicos y románticos. Arreglos de Víctor Mendoza. "Dí corazón" (S. Rexach), "Y porque yo voy a morir" (P. Hernández), "Niégalo" (G. Rodríguez) y "Se acabó el amor" (G. Rodríguez).

■ Tania from Venezuela in a new package of rhythmical and romantic tunes. Arrangements by Víctor Mendoza. "Si llego a besarte" (L.C. Romero), "Al oír tu nombre" (Ramón Acosta Arias), more.



RECONSTRUCCION

RICARDO RAY & BOBBY CRUZ—Vaya JMVS 57

Vuelven los populares Ray y Cruz en un despliegue de ritmo salsero en bella creatividad. El ritmo y la alegría de los músicos descubre hermosos mensajes espirituales. Aplausos, reconocimiento y triunfo merece esta producción. "Algo Diferente," "Nadie se acuerda de tí," "Vanidad de Vanidades," "El Pregonero" y "Te Invito a mi casa." Todos los temas de Ricardo Ray y Bobby Cruz.

■ The very popular Ray and Cruz are back in this beautiful production. The tropical rhythms of salsa carry deep religious messages. Quite a combination! "La Oportunidad," "Juan en la Ciudad," "Cosas Bellas" and "Soy tan Feliz."



CORAZON, CORAZONCITO

OMAR SANCHEZ—Pronto PHX 2008

Con arreglos de Horacio Malvicino y Armando Patrono, los talentos de la composición Dino Ramos y Omar Sánchez se unen para lograr una muy comercial y romántica producción en la cual Omar prueba su talento como intérprete. "Hace Muchas mujeres que te extraño" (Ramos-Sánchez), "Pero Vives" (Ramos-Ch. Novarro), "Amnesia" (Ramos-Sánchez) y otras.

■ With arrangements by H. Malvicino and A. Patrono, Omar Sánchez from Argentina performs a very commercial and romantic package, written mostly by Dino Ramos and himself. Good production! "Hay tristezas" (Ramos-Sánchez), "Una Noche no es bastante," "Tu amor y el Mío," "Alas Nuevas" and "Vuélvete."

Soul Truth (Continued from page 98)

Lynch, was being investigated about trade-outs in advertising on that station and failure to pay taxes on unreported income received over a period of three years. It is alleged that Lynch had not paid taxes on monies earned and had received goods which were advertised. When contacted, Lynch's attorney, Ms. Lucille Watts, informed this editor that his trial date was scheduled for the beginning of February but was postponed. Ms. Watts is part of National Alliance For Black Communicators, which was formed some time ago.

Charlie Calello:

Still Producing Hit Arrangements

By PAT BAIRD

■ NEW YORK—"There are a lot of advantages (for the artist) to have an arranger/producer. Even when I'm hired as an arranger, I still basically produce."

Charlie Calello has played one or both of those roles on a string of hit records beginning in the early '60s with The Four Seasons' "Dawn," "Rag Doll" and "Walk Like A Man." He's currently on the **Record World** charts with records by Engelbert Humperdinck, Kenny Nolan and Dr. Buzard's Savannah Band. In between, he produced and arranged the Laura Nyro "Eli and The Thirteenth Confession" and "Smile" albums, "Lightening Strikes Again" by Lou Christie and "The Name Game" by Shirley Ellis. As an arranger he has worked with Frank Sinatra, Bruce Springsteen, Frankie Valli, Glen Campbell, Eric Carmen and others.

"I consider myself a record junkie," he said. "I shoot up on hits."

Calello was a high schooler playing in a Newark, N.J. bar band when Frankie Valli (then a local hero as a member of the Four Lovers) asked him to write arrangements for his group. Calello credits Valli with not only giving him his start in the music business, but also opening the door for many predominantly "lounge" bands.

"The group thing didn't really start until the late '60s," Calello said, "but Frankie had the sense to know he had to record. He was instrumental in bringing us all to New York. I'll never forget as long as I live, every Thursday morning Frankie would knock at my door and we'd drive into the city to see managers, labels and club promoters."

Through Valli, Calello met producer Bob Crewe and that association produced all the early Seasons' hits and the classic "A Lover's Concerto" by The Toys on Crewe's DynoVoice label.

"People weren't aware of all the places I stole my ideas from," he said. "It wasn't until I started working with Bob Crewe that I realized I was a 30 cent thief compared to Crewe who was a Brink's bandit. I learned that one of the most important things in the music business is to become a good thief."

Calello later became a staff producer for Columbia Records but has been an independent arranger/producer since completing the "Eli and The Thirteenth Confession" album. As an arranger he feels that one of his most important assignments was the string

sections on two of Springsteen's "Born to Run" tracks.

"When I took the project I was very busy and didn't have the chance to really listen to the songs," he said. "When I met Bruce at the studio to listen to the tracks I said it sounded like rock and roll Dylan, something he took immediate offense to. Later that night, as I was starting to do 'Jungleland' I got completely into where his head was at. I was so completely intimidated by that song I wrote what is, in my opinion, the best string arrangement I've ever done. The next day I apologized to Bruce for not understanding where he was at as an artist and a writer. He's probably one of the most brilliant people I've ever recorded."

During his career, Calello has worked with artists in every area of music but feel that "record company people categorize people. Arranger/producers have a much wider scope than most people understand." In line with that statement, his most recent projects have been the production and arrangement of the "The Lady Wants to Be A Star" album by Maree Lebus on Image and the first recordings by "Happy Days" star Anson Williams. His next project will be production and arrangement for Frank Sinatra.

While Calello is now spending more and more time as a record producer, he finds no difficulty in continuing as an arranger as well.

"I don't think I'll ever give up writing arrangements to become a full-fledged producer," he said. "I'm too much of a ham."

International Affair



Neil Bogart, president of Casablanca Records and FilmWorks recently met with executives of Durium, SPA of Italy to discuss the expanded role Casablanca's Italian licensee will play in the company's international development. Pictured from left are Elisabet Mintangian, Durium's international director, Neil Bogart, Krikor Mintangian, president and general manager, Durium SPA and Joyce Bogart.

Court Awards Heart Tapes To Mushroom

■ SEATTLE — On Tuesday, Feb. 22, 1977, Federal District Court in Seattle, Wash., awarded Mushroom Records the studio master tapes to songs previously recorded by Heart for the group's second album, entitled "Magazine." Heart was further restrained from recording, producing, or selling such songs during the pendency of the District Court action.

The court refused to hold that Heart had terminated its recording agreement with Mushroom Records. In addition, by restraining Mushroom from releasing the songs for "Magazine," the court encouraged the parties to cooperate in releasing the new album.

The resolution of all issues, including those relating to Heart's contractual relationship with Mushroom has been deferred until the trial, to be held on a future date yet to be determined.

Bread Tour Set

■ LOS ANGELES—The first tour in more than four years by Elektra Records group Bread will start March 8 at Kansas State University, Manhattan, Kansas. It is the first tour for the group since re-forming and recording the current single and album, "Lost Without Your Love."

Delite Names Bailey

■ NEW YORK — Ronald Bailey has been appointed to direct the newly created department of artist relations at Delite Records, announced Fred Fioto, president of the label.

CLUB REVIEW

Andrew Gold Settling Down As A Solo Artist

■ NEW YORK—This was Andrew Gold's (Asylum) first tour as a solo artist, out of the shadow of Linda Ronstadt, for whom he has been opening concerts and playing guitar for some time. And while his writing talents were as obvious as ever, his abilities as a performer were partially hidden by an apparent difficulty in settling down with a new band and a new set.

Bottom Line Dates

Gold played a few dates at the Bottom Line recently, opening for the Nitty Gritty Dirt Band (UA), and the contrast between the two acts was instructive. The Dirt Band's emphasis has always been on its playing, on the interaction between the various instruments first and on songs second, whereas Gold is primarily a songwriter, accustomed certainly to fitting in as part of a band, but inexperienced in getting a group of players to do what he wants, to bring out in performance the sound he hears as a composer.

Such, in capsule, was his problem at the Bottom Line. His best songs—"Lonely Boy" and "Endless Flight," among others—shone through, but neither as brightly nor as feelingly as they might have. If Gold often seemed distracted, he had reason to be—the drum sound was incongruously heavy-handed, and on all but a few songs the group seemed to be playing at cross purposes.

Wistful Presence

Gold himself has a languorous, wistful stage presence that some would call Southern California, but it is a likeable one, and will improve with time and polish. His choice of rhythm and blues and rock 'n' roll gems to flesh out his albums and his live sets discloses a taste that may be his salvation, and so far has spared his music the ersatz c&w trappings and cowboy lyrics that plague other performers with backgrounds similar to his.

Appealing as those oldies are, though, Gold is not likely to achieve solo stardom through "Stay" and "Do Wah Diddy Diddy," and one wonders why his label has concentrated on them as single choices when songs that sound to many like hits—"Lonely Boy" in particular—are passed over. The ensemble playing presents a problem needing correction, but other songwriters-turned-performers have handled it. Andrew Gold's writing ability, if given the chance, should take care of the rest.

Marc Kirkeby

Video Disc

(Continued from page 3)

made a major capital investment" that goes well beyond experimentation) remains undetermined, although Glenn admitted it wouldn't be revealed yet even if it were known.

The Philips/MCA hardware, which consists of a player costing about \$500 that will optically scan the aluminized, injection-molded videodisc and project its contents on any television set, will be manufactured and sold by the Magnavox Corp.; Glenn indicated that estimates for actual availability are largely dependent on Magnavox. Software will also be sold by Magnavox, in addition to the aforementioned stores. The individual discs, which will be one hour long and include subjects as varied as a Julia Child cooking exhibition or a Gene Littler golf lesson ("We have several hundred titles," Glenn said), are expected to cost about \$6. They will also have a catalogue of movies.

As far as recording artists are concerned, Glenn mentioned that Elton John's manager, John Reid, has expressed some interest in a videodisc featuring a John concert. Glenn added that discussions are also underway with other musical acts for videodisc presentations ("We are keenly interested in acquiring music").

A spokesman at RCA told **RW** that SelectaVision, which has been in the works for some ten years, "is now classed as a project but should be a full-fledged business by 1978." The RCA hardware, which will be in the \$400-\$600 range, will work according to a theory similar to record turntables, with a stylus actually playing the disc; images will be transmitted to a TV screen, as in the Philips/MCA system. RCA's merchandising techniques are not yet completely formulated, though the spokesman mentioned rental as a distinct possibility in addition to sales; like Philips/MCA, RCA has not yet chosen an initial market for its product. The RCA catalogue of software will apparently include the same types of subjects as Disco Vision, i.e. movies, cultural material, instruction, etc., with little emphasis on presentations of music separate from records. The RCA spokesman, pointing out that there are many millions of color televisions already in use that could be easily adapted for the new medium, expressed the opinion that "the videodisc will mark the first new consumer electronics product since the advent of color TV in 1954."

Epic Names Gould To Hartford Post

■ HARTFORD—Deby Gould has been appointed to the position of local promotion manager, Hartford, Epic Records and Associated Labels.

Ms. Gould will be responsible for all promotion activities for product on the Epic and Associated Labels in Hartford. She will coordinate Epic and Associated label artist appearances in the Hartford area. She will report directly to Balsam.

From 1974 to 1976 Ms. Gould worked as a college rep for CBS Records in the Washington-Baltimore area.

Soft Sounds

(Continued from page 3)

Lovers" by Mary MacGregor (Ariola America), "Love Theme from 'A Star Is Born'" by Barbra Streisand (Columbia), "Year of the Cat" by Al Stewart (Janus), "Dancing Queen" by ABBA (Atlantic), "I Like Dreamin'" by Kenny Nolan (20th Century) and "New Kid In Town" by Eagles (Asylum). Three of the above records ("Torn Between Two Lovers," "Love Theme From 'A Star Is Born'" and "I Like Dreamin'") are credited with taking off on the pop listings after establishing an MOR base.

Comeback records by Bread (Elektra), Tom Jones (Epic), Englebert Humperdinck (Epic), Jackson Browne (Asylum) and Burton Cummings (Portrait) have seemed to precipitate the trend while artists like the Eagles, ABBA, Barry Manilow (Arista), Bee Gees (RSO), Wings (Capitol), Elton John (MCA/Rocket), Captain & Tennille (A&M), Electric Light Orchestra (UA), Elvis Presley (RCA), Olivia Newton-John (MCA), Linda Ronstadt (Asylum), John Travolta (Midland Intl.) and Glen Campbell (Capitol) among others continue to hit the charts consistently with each release.

Of the charted easy listening records in the top 100, 13 are by new artists. The list is headed by Mary McGregor and the duo of Marilyn McCoo and Billy Davis, Jr. (ABC), both of whom went to the number one position with their first release. Other newcomers include TV personality David Soul who is currently bulleted at #24 with "Don't Give Up On Us" (Private Stock), a former charttopper in the U.K.; Stephen Bishop who is at #32 with "Save It For A Rainy Day" (ABC), David Dundas at #40 with "Jeans On" (Chrysalis) and Parker McGee, the author of the last two England Dan and John Ford Coley hits with his own "I Can't Say No To You" (Big Tree) at #60.

Ariola Signs Mac McAnally



Jay Lasker, president of Ariola America Records, has announced the signing of 19-year-old singer-songwriter Mac McAnally. Mac, who comes from Belmont, Mississippi, will make his recording debut with an album entitled "Mac." Pictured (standing, from left): Terry Woodford, who produced the album with Clayton Ivey; Ed Sherman, attorney for Woodford and McAnally; Harvey Bruce, director of A&R for Ariola and Jay Lasker. Seated: Mac McAnally.

AM Action (Continued from page 18)

from the #2 LP in the country (already top 10 in Memphis, top 15 in San Francisco and close behind in a few other areas), now available as a single, is awarded Chartmaker of the Week honors, as major stations put it into power single rotation. Here's the picture: New on WRKO, KILT, WQXI, Z93 and moves 30-19 KDWB, 12-10 WMPS, 22-14 KFRC, 40-34 WCOL, HB-24 KJR, 30-27 KSLQ, 16-11 WPGC, 25-22 KHJ, on WLAC, extra KXOK. The secondary base is there as a solid foundation. HB-7 WJBQ, HB-30 KRBE, HB-29 WCAO, 33-24 WGSV, 27-23 10Q, 17-14 KSLY and new on WBBQ, WPRO-FM, B100, WRFC, WDRC, WCPX and loads of others.

Ambrosia (20th Century) "Magical Mysterly Tour." Culled from the recent soundtrack LP, "All This and World War II," instant adds include KTLK, WGCL, WLAC (last week) and KILT (HB-40). Off to a strong start.

Jazz (Continued from page 101)

a largely acoustic format. Still another bassist, the great **Richard Davis**, plays duets with pianist **Jill McManus** on "As One," recorded live at the Fugue in New York City and also on Muse. The rest of the Muse release is given over to saxophonists. **David Schnitter**, who has been playing hard-toned tenor with **Art Blakey's** Jazz Messengers recently, waxed his first album, "Invitation," in San Francisco. In "My Buddy," **Sonny Stitt** plays for the late **Gene Ammons**. **Stan Bronstein**, of Elephant's Memory fame, has a second Muse album, "Living On The Avenue."

The Smithsonian Institution's jazz program, directed by **Martin Williams**, has come up with "The Development of An American Artist," a valuable portrait of the early years of **Dizzy Gillespie**. Drawing from a variety of labels, the two-record set collects Gillespie features recorded under the leadership of **Cab Calloway**, **Coleman Hawkins**, **Billy Eckstine**, **Sarah Vaughan**, and others. In addition, there are some of the legendary wire recordings from Monroe's Uptown House, circa 1941. This is an intelligently programmed gem, and is available only by mail from the Smithsonian Collection, P.O. Box 1641, Washington, D.C. 20013... The Sackville label in Toronto has released two new items, available from New Music Distribution Service or Record People. "Joseph Bowie/Oliver Lake" is a duo between the trombonist and alto saxophonist, recorded live in Toronto. "All Kinds of Time" is another duo, by vibraphonist **Karl Berger** and bassist **Dave Holland**... **Airto's** latest, "Promises of the Sun" on Arista, has an all-Brazilian cast and cooks mightily... Among the musicians on Vanguard's jazz/disco experiment, "The Player's Association," are **Joe Farrell**, **Bob Mover**, **John Faddis**, and **Mike Mandel**.

Dialogue (Continued from page 96)

knows what the hell you're talking about. Well what I saw were two brilliant minds—Stoney Browder and, August Darnell—taking music through literally four decades and bringing and shaping it into a total whole. I kept describing this thing, I kept running about the building saying we will be going in and out of time zones, and you will be seeing some of the maddest combinations of events you've ever seen. Some of the most original music, combined in the whole, that you've ever seen. Everybody said, "Enough, please!" you know. But the reason I signed them was totally from the gut. Back to another point I made earlier, Savannah upgraded something that was in the air. Which was nostalgia—nostalgia beyond the pre-historic rock and roll trend, if nostalgia was in the ether coming through disco, then what would happen if original music sounded nostalgic? More important, through arrangement and conception of instrumental devices, the listener found lyrics that were contemporary, that brought these years through these various times almost within seconds of each other. That's my proudest signing to date I would have to say.

RW: Did you realize that both groups had crossover potential?

Berniker: Yeah, I certainly did with Hall & Oates because I knew that of "She's Gone" when it first appeared. My interest with them was always as songwriters. The crossover potential was there because I realized that they were doing Philadelphia, as it were. They had studied too. They are very, very, bright guys and learned their craft. You take original good songs coupled with an understanding of the commercial potential of funk—I knew that they had terrific crossover potential.

RW: Do you still work with jazz artists?

Berniker: I don't feel I have the luxury to get involved with anything but the signing of jazz artists with commercial potential. I mean, I'm really very dedicated to this. I love jazz. I adore it. Yes, I adore it as I would a fine novel or theater. I adore it in the same way as I do all art, but I don't sign theater or novelties. I have to sign acts that I believe will sell records for RCA. That's not an idle statement. I don't feel I have the luxury of doing that which I love the most. I have to do the thing the company needs me to do. The company needs me to sign acts that will sell the most records.

RW: Have you been successful with any jazz to pop crossover artists?

Berniker: I'd love that. As a matter of fact, that was one of my first tries. We tried Blue Mitchell early. There is nothing I would have preferred than to see it happen out of the box. To have had a George Benson or a Stanley Turrentine, or that kind of artist. We almost made it with Blue and we certainly made it with Lonnie Liston Smith, although that is not something I can take personal credit for. I am still dedicated to anything that can cross over. I think there might still be some jazz artists who have not been produced in that manner. Don't forget that when we talk about crossovers, the term has now become much more complicated than it used to be. The term crossover originally meant that a particular artist or record went from its base market to another market and doubled its sales. Now it means much more. Now we're getting demos that are crossovers, if you know what I mean. It's a much more appreciated term.

RW: Do you think that all musical definitions will just merge some day?

Berniker: I think that's happening right now. We, for instance, have merged r&b and pop in this department.

RW: What are the advantages of merging the two departments?

Berniker: Radio is so diversified, the programming of FM for instance, is so diversified a matter that the public right now is growing up on a blend of music. They are listening to George Benson and Peter Frampton at the same time. That's quite a bouillabaisse when you think about it because that's very different kinds of music. There is almost total crossover, if you will, as a sociological event now. Crossover now is a much more complicated matter. Radio in itself is a crossover.

RW: What do you envision for the future artists' roster at RCA?

Berniker: I don't think our roster is as particularly rock oriented as it should be. I think we have a ways to go there. I've spent a lot of time going over the question we are talking about. Often when I get on the road and I talk about music to our own people I tell them that my main aim is to fill holes in the roster where I feel we're weakest. I'm trying to in some instances stopgap and in other instances anticipate futures. I don't want to be imitative; let me put it that way. The minute you notice you've got a hole in your roster, you might in the same breath be noticing that a trend is over. So there's a very gentle line between knowing when you're late and knowing when it's time. Again timing is the factor here. Knowing and analyzing your ros-

Queen Backstage in Boston



During their current nationwide U.S. tour, Elektra recording artists Queen were visited backstage at the Boston Garden after their SRO concert by various local personalities. Shown congratulating the band are, from left: Les Garland, program director of WRKO radio; John Deacon of Queen; Kurt Nerlinger, local promotion representative for Elektra/Asylum Records; Brian May, Queen; Ric Aliberte, northeast regional promotion manager for E/A; New England Aquarium's own Paula the Penguin; Maxanne, WBCN-FM disc jockey; and Freddie Mercury and Roger Taylor of Queen.

ter. I don't think we're a rock oriented roster as we should be. I think we have to beat the bushes a little more outside of the city. We've just released an album by a group from Atlanta that interests me because it's the kind of music I love. It's a group named Beaverteeth and we ventured out, not just going to the rehearsal hall. We're getting clues from some of our own people in the field and going down and investigating. That's another thing. The old myths of regional music are coming to a close. People in Dallas, people in Spokane are hearing very sophisticated amalgams of music. The people who are drawing up their new bands now are using that as a lot of their clues. You're getting a whole different kind of geography. I don't want to get intellectual, but McLuhan spoke about the global village. That's what's starting to happen to music here. We're having a kind of interesting new music growing. The new bands, the younger new players are using all sorts of different influences than they ever used before because the amalgam of radio that they're listening to is so much larger. It's so much more to draw upon.

RW: Wouldn't you say that that was more true of places other than the great metropolitan centers and that New York bands want to sound like New York bands, want to be identified as New York bands and L.A. bands the same?

Berniker: I think that all of these even though that's true and we've been talking about that I still believe that this overwhelming influence of amalgamated programming has a lot to do with the formation of new groups all over the country. I hear a sniff of George Benson in something, I hear a sniff of . . . it doesn't matter I can name any number of different things I've heard in the same eight bars. That's in some instances part of the commercial reasoning I use. I'm a great believer in resonance. I believe that people hear things they once heard before and don't even know that they're hearing it. If I can recognize that early enough as I did with Buzzard then we're also on the case.

RW: I noticed you have a degree in philosophy. How do you apply that education to your current position?

Berniker: I think my job is basically a problem solving one. Certainly any managerial job is, but in this job it is, as a mental problem solver. Things I have to deal with on a decision making basis, that particular educational background helped greatly because I have to think very quickly and logic plays a large part in what I try to bring to my artists and producers. The more sense that I can make out of the musical problems—and I did minor in music—I'm faced with, the better I am at my job and I think that particular background has helped. I have a very disciplined way of thinking that is partially the result of that education.

RW: What is the present structure of the a&r department?

Berniker: I think that one of the points we are making is that RCA Records, like any other major record company, has to be a total music company. My background musically is an aid when it comes to jazz and the middle of the road, which is something we have to deal with on a daily basis with Perry Como and Henry Mancini. The staff of producers that work for me are very varied in their backgrounds musically. For instance, we have Frank Driggs who is in charge of the Bluebird series. Mike Lipskin, who is, in his own right, a great stride pianist and is working in fusion jazz. We have Bruce Somerfeld who is our contemporary rock and roll person, I would say Jerome Gasper is a new man who is knowledgeable about black music. Neil Portnow

(Continued on page 113)

ENGLAND

By RON McCREIGHT

■ LONDON — Mick Jagger's comment on new EMI deal made immediately prior to leaving for America—"Since this is Jubilee Year I think it is only fitting that we sign for a British company." Now EMI has an unbeatable list of international superstars, adding **The Stones** to its roster, which already boasts **Wings**, **Elton John** and **Queen**.

Important acquisition for another British major, Pye Records, which has concluded a long-term licensing agreement with **Neil Bogart's** Casablanca Records. **Bogart** referred to the deal as being "an immensely rewarding negotiation," not surprising since it is believed to have involved six figures. However, Casablanca will reciprocate by distributing an album by **Jimmy James**, produced by **Biddu** for Pye.

Harry Nilsson extends his stay in London to record his 14th album for RCA at Audio International studios with **Robin Cable** as co-producer, while his musical, "The Point," has been nominated for the best of the year award by the Society of West End Theatres. **Gene Pitney** is in town for a shorter period, promoting his first Epic single, "Sandman," before returning to New York where he will complete an album with **Hank Medress** and **Dave Appell** producing.

Ian Ralfini has announced the signing of **George Hamilton IV** to
(Continued on page 111)

GERMANY

By JIM SAMPSON

■ MUNICH — Outstanding tour reports are coming in, with several very long schedules (**Roger Whittaker**, **Udo Lindenberg**) sold out well in advance. **Fritz Rau** and **Mike Schiller** have added nine new dates to the SRO **Manhattan Transfer** itinerary. The scalpers' favorite has been **Pink Floyd**. **Marcel Avram** and **Mario Klappholz** of MaMa Concerts added a third Munich show for the group at the Olympiahalle. Incidentally, MaMa has left Frankfurt and is now based in Munich at Sendlinger Strasse 51. In their concerts, **ABBA** stayed mostly with old material, which was just fine with the assembled multitudes. Meanwhile, **Frank Zappa** continued to blaze new trails, playing to larger groups than ever before.

Classical music has about a 15 percent chunk of the recorded market in West Germany. Bellaphon now wants a piece of that pie, and has named **Otto Gerdes**, former producer/conductor with DGG and recently BASF, as head of its new classical department. Details of the Bellaphon classical production and marketing program have not been released. Most of the BASF classical catalogue has been absorbed by Deutsche Austrophon. DGG has announced that **Leonard Bernstein** will record several of his own compositions with the Israel Philharmonic in August in Berlin, followed by a new "Fidelio" late this year in Vienna. RCA has released an Erato recording of Gounod's **Faust** with **Montserrat Caballe**. EMI and DGG have shipped previously unavailable material by **Wilhelm Furtwaengler**.

Peter Kirsten has picked up **Robbie Robertson's** Medicine Hat Music Publishing for his Global Music Group, giving Global rights for the eagerly awaited **Band** "farewell" concert album. At least two Muencheners were thrilled to see **Mary MacGregor's** "Torn Between Two Lovers" atop the RW singles chart: Ariola president **Monti Lueftner**, and **Ralph Siegel**, who snapped up publishing rights to the song at MIDEM. **Margot Werner** producer **Abi Ofarim** has signed an agreement with UFA Publishing.

After placing a want ad for a new lead singer, members of the German funk-rock band **Randy Pie** flew to London to audition 60 applicants. The winner: **Peter French**, ex-**Atomic Rooster**, ex-**Cactus**. Also new to the group is lead guitarist **Frank Diez** (formerly with **Atlantis**). **Randy Pie** now heads for the United States, where Polydor wants to have a new album produced by an experienced American producer. After completing a new album in Brazil, **Frank Valdor** returned to Germany for a bunch of fasching/carnival costume balls. The French rock group **Wallenstein** is working with **Dieter Dierks** on a new album.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — Love And Money Dept.: Music Shoppe International recently held the first of what promises to become an annual event—an awards evening. The booking agency handed out Dollar and Heart awards, the former going to those who helped the company make money, the latter going to those who supplied goodwill. President **Ron Scribner** did the honors and recipients included **Rush**, **Max Webster**, **Liverpool**, **Rose**, S.R.O. Productions, Pizzaz Productions, CHUM-FM, Concert Productions International and Donald K. Donald Productions. The entertainment was truly entertaining. Mentalist **Mike Mandel**, who prefaces his name with "Incredible," took a cross-section of the local business and, by the power of suggestion, made them do a wide variety of silly things. Much like illusionist **Doug Henning** before him, Mike is working with a number of rock acts which would be difficult for a lesser performer. Definitely keep an eye open for this fellow.

Wall Street Shuffle: GRT of Canada recently made cutbacks in staff in order to rectify some budgetary problems. While the label is doing very well with domestic acts, some of the larger catalogues which GRT distributes have not generated the revenues anticipated. Company spokesmen expect a full return of staff within the next few months. **David Marsden**, previously both AM and FM jock and head of his own production house, has taken over the reins at Thunder Sound in Toronto. Former CHUM-FM salesman **Fred Frenett** assumes the vice president's mantle and will concentrate on client PR and sales, while Marsden will bring some new technical talent to the facility which boasts an excellent array of studio hardware. Former studio chief **Willie Webster** will continue his own Mitre Productions from another location.

My Degeneration Dept.: British art schools have always been notorious breeding grounds for socially unacceptable music and the same situation is developing here. The Ontario College of Art recently presented "3D" with **The Dishes**, **The Diodes** and **The Doncasters**. To call it an anarchic evening would be understatement. The Doncasters featured a miniskirted singer/Farfisa organist and a repertoire that included suitably amateur versions of "Poison Ivy," "Kicks," "I'm Not Like Everybody Else" and "Every Time That You Walk In The Room." The Diodes, a mix of **Ramones** attitude and **Sex Pistols** punk stance, came on with a six word warning: "We're the Diodes and we're asleep." Talk about creative boredom. Between sips of it the ever-present milkshake, the vocalist announced interchangeable tunes like "I'm In A Coma," "Basement Rock," "Sex Life" and "Jerry Hall" ("about my favorite picture"). Aside from a healthy stock of Freddy Prinze jokes, these boys also have strange names: **Laser Burns** and **Teddy Boys** on guitars, **Nicky Diode** on bass and **Brent Van Musen** on drums. The Dishes, the oldest surviving purveyors of The Thornhill Sound, topped the bill in magnificent style with drummer **Steven Dish** nattily attired in a green garbage bag T-shirt.

Bits And Pieces: Quality's **Wednesday** preparing to tour western Canada until mid-April. **Bruce Cockburn** is touring to support his new album, "In The Falling Dark," and the tour is expected to hit 25 cities between now and mid-May. **Clive Davis** has been announced as the keynote speaker at this year's Juno Award festivities. When **Ray Materick** returns from Montreux he will embark on a western Canadian tour. WEA's **Christopher Ward** has a new single out which came from sessions featuring **AWB's Steve Ferrone**, **Randy** and **Michael Brecker**, **Stuff's Mark Egan**, **Guido Basso**, **Moe Koffman** and **Rob McConnell**, with **Jack Richardson** producing. Local jazz singing institution **Salome Bey** is currently on Broadway with the popular production of "Your Arms Too Short To Box With God."

Confirm or Deny: Will there shortly be a shake-up in the a&r department at Capitol? Will Attic reservice **Stanley Frank's** incredible "S'cool Days" for a fifth time? Will **Jack Morrow** and **Manny Brot** successfully present **James Brown** at Maple Leaf Gardens, the first non-CPI presented gig in the facility in over three years? Will **Chilli-wack** sign a management deal with **Martin Onrot**?

WEA Intl., Hispavox Re-Pact



Nesuhi Ertegun, president of WEA International, has announced the extension of the license agreement that has existed for several years between WEA International and Hispavox of Spain. Discussions took place upon Ertegun's recent visit to Madrid. Pictured from left: Luis Vidal Zapater, general manager of Hispavox; Nesuhi Ertegun, president of WEA International; Brigitta Peschko, managing director of the European coordinating office; Jose Manuel Vidal Zapater, member of the board of directors of Hispavox.

Davidson Takes Over Humperdinck Mgmt.

■ LONDON — Harold Davidson has taken over the personal management of Engelbert Humperdinck from Gordon Mills. Davidson and Mills are both directors of the MAM agency here but Davidson will now be spending more time in Los Angeles in an effort to expand the company's operations. Rumors that Humperdinck asked for the change because Mills was too involved in the career of Tom Jones have been denied by all parties.

Duplicating Equipment Seized in FBI Raid

■ CHICAGO — About \$1 million worth of equipment used in the unauthorized duplication of 8-track stereo tapes was seized by FBI agents in a raid on a residence at 1701 So. 7th Ave., St. Charles, Illinois.

William Beane, special agent in charge of the FBI's Chicago office, said the seized equipment and winders, 85 master tapes, 650 included high-speed duplicators pancakes, plus labels and packaging materials.

England (Continued from page 110)

Anchor Records worldwide, and his first album for the label, titled "Fine Lace & Homespun Cloth," was released on February 11th to coincide with a 30 date British tour and the screening of Hamilton's Canadian TV series on three commercial stations in the U.K. and Eire.

Kiki Dee also hits the TV screen, being the latest booking for BBC's "Sight & Sound" simultaneous radio/TV show, which is transmitted on February 26th, the day following the release of her new Rocket album.

Polydor will launch an album by new Oyster signings Paice, Ashton and Lord in March when the group undertakes its first live date together in Copenhagen. The band is comprised of former Deep Purple members Ian Paice and Jon Lord, together with Tony Ashton (keyboards), Bernie Marsden (guitar) and Paul Martinez (bass). Other ex-Purple man Ritchie Blackmore makes personnel changes in Rainbow with Tony Carey (keyboards) and Jimmy Bain (bass) leaving the band, and although replacements have not yet been announced, appointments are expected to be made in time to meet the groups album recording schedule taking place next month in Hamburg. A&M's newest signing is another prominent British guitarist, Bryn Haworth, who is currently recording in Olympic Studios with Glyn Johns behind the controls.

"Moody Blue" is the 100th Elvis Presley single to be issued by RCA in the U.K. and it follows "Suspicion," which is still sustaining heavy sales. RCA is also responsible for the return of top British rock star of the sixties, Paul Jones, whose first single for the label, "Stop Stop Stop," was written and produced by John Lange, the man behind the latest Graham Parker and City Boy albums. Nostalgia time too from Capitol, which reinstates its old logo on some re-releases, including "Say Mama" by Gene Vincent, and Nancy Wilson's "End Of Our Love."

ENGLAND'S TOP 25

Singles

- 1 WHEN I NEED YOU LEO SAYER/Chrysalis
- 2 DON'T CRY FOR ME ARGENTINA JULIE COVINGTON/MCA
- 3 DON'T GIVE UP ON US DAVID SOUL/Private Stock
- 4 BOOGIE NIGHTS HEATWAVE/GTO
- 5 DON'T LEAVE ME THIS WAY HAROLD MELVIN/BLUENOTES/CBS
- 6 CHANSON D'AMOUR MANHATTAN TRANSFER/Atlantic
- 7 JACK IN THE BOX MOMENTS/All Platinum
- 8 SING ME THE BROTHERS/Bus Stop
- 9 SIDE SHOW BARRY BIGGS/Dynamic
- 10 THIS IS TOMORROW BRYAN FERRY/Polydor
- 11 ROMEO MR. BIG/EMI
- 12 WHAT CAN I SAY BOZ SCAGGS/CBS
- 13 DADDY COOL BONEY M/Atlantic
- 14 ISN'T SHE LOVELY DAVID PARTON/Pye
- 15 CAR WASH ROSE ROYCE/MCA
- 16 THEY SHOOT HORSES DON'T THEY RACING CARS/Chrysalis
- 17 BABY I KNOW RUBETTES/State
- 18 TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola
- 19 SUSPICION ELVIS PRESLEY/RCA
- 20 SOUND AND VISION DAVID BOWIE/RCA
- 21 DON'T LEAVE ME THIS WAY THELMA HOUSTON/Motown
- 22 MORE THAN A FEELING BOSTON/Epic
- 23 YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK DRIFTERS/Arista
- 24 DARLIN' DARLIN' BABY O'JAYS/Phila. Intl.
- 25 MIGHTY POWER OF LOVE TAVARES/Capitol

Albums

- 1 20 GOLDEN GREATS SHADOWS/EMI
- 2 ANIMALS PINK FLOYD/Harvest
- 3 RED RIVER VALLEY SLIM WHITMAN/UA
- 4 EVITA VARIOUS ARTISTS/MCA
- 5 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 6 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 7 MOTORVATIN' CHUCK BERRY/Mercury
- 8 DAVID SOUL/Private Stock
- 9 LOW DAVID BOWIE/RCA
- 10 HEARTBREAKERS VARIOUS ARTISTS/K-Tel
- 11 ARRIVAL ABBA/Epic
- 12 HOTEL CALIFORNIA EAGLES/Asylum
- 13 GREATEST HITS ABBA/Epic
- 14 WINGS OVER AMERICA/Parlophone
- 15 BOSTON/Epic
- 16 GREATEST HITS SHOWADDYWADDY/Arista
- 17 WIND AND WUTHERING GENESIS/Charisma
- 18 WHITE ROCK RICK WAKEMAN/A&M
- 19 DANCE TO THE MUSIC VARIOUS ARTISTS/K-Tel
- 20 22 GOLDEN GUITAR GREATS BERT WEEDON/Warwick
- 21 A NEW WORLD RECORD ELO/Jet
- 22 A DAY AT THE RACES QUEEN/EMI
- 23 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 24 LOVE ON THE AIRWAVES GALLAGHER AND LYLE/A&M
- 25 JOHNNY THE FOX THIN LIZZY/Vertigo

The Import Report

TOP SALES

HOLLIES LIVE—CBS
801 LIVE—Island
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

GREATEST HITS—Fleetwood Mac—CBS
GREATEST HITS—Nazareth—A&M
HOLLIES LIVE—CBS
LIVE AT THE PALLADIUM—Carpenters—A&M
LOTUS—Santana—CBS
LOVE CHRONICLES—Al Stewart—CBS
OFFICIAL CEREMONY OF THE OLYMPIC GAMES—Polydor
PAUL SIMON SONGBOOK—CBS
STRATOSFEAR—Tangerine Dream—Virgin
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB

RECORD WORLD/TSS STORES/LONG ISLAND

BEST OF KC & THE SUNSHINE BAND—Jay Boy
801 LIVE—Island
HOLLIES LIVE—CBS
IN A GLASS HOUSE—Gentle Giant—WWA
JOHN DENVER LIVE—RCA
LIVE AT THE PALLADIUM—Carpenters—A&M
ONCE UPON A DREAM—Bay City Rollers—Bell
STACK O' TRACKS—Beach Boys—EMI
STRAIGHT UP—Badfinger—Apple
THE HERMIT—John Renborne—Transatlantic

PANTASIA/NEW YORK CITY

DIRTY DEEDS DONE DIRT CHEAP—AC/DC—Atlantic
HOLLIES LIVE—CBS
LIVE IN JAPAN—BBA—CBS
OUT ON THE STREET—David Essex—CBS
PARIS MATCH—G Band—CBS
QUANTUM JUMP—Electric
SHOUTS ACROSS THE STREET—Alan Price—Polydor
SISTER KING KONG—Udo Lindenberg—Teldec
SOLO CASTING—Billy Lyall—EMI
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island

RECORD THEATRE/BUFFALO

A.F.T.—Charisma
DOING A MOONLIGHT—Alkatraz—Rockfield/UA
DOWNTOWN TONIGHT—Racing Cars—Chrysalis
LIVE AT THE PALLADIUM—Carpenters—A&M
ONCE UPON A STAR—Bay City Rollers—Bell
ROLLIN'—Bay City Rollers—Bell
STACK O' TRACKS—Beach Boys—EMI
STORY OF THE WHO—Polydor
TRIUMPH—Attic
WOULDN'T YOU LIKE IT—Bay City Rollers—Bell

HARVARD COOP/CAMBRIDGE

HOLLIES LIVE—CBS
LOTUS—Santana—CBS

LOVE CHRONICLES—Al Stewart—CBS
MIDNIGHT IN SAN JUAN—Danny Kirwan—DJM
OLD HAG YOU HAVE KILLED ME—Bothy Band—Polydor
ORANGE—Al Stewart—CBS
REVOLVER—The Beatles—Parlophone
SILLY SISTERS—Maddy Prior & June Tabor—Chrysalis
STORY OF THE WHO—Polydor
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island

RECORD RENDEZVOUS/CLEVELAND

AGROPHOBIA—Suzy Quatro—RAK
BOXED—Mike Oldfield—Virgin
801 LIVE—Island
GREATEST HITS—Fleetwood Mac—CBS
GUITAR/VOCALS—Richard Thompson—Island
HELEN OF TROY—John Cale—Island
MILK 'N' COOKIES—Island
STRATOSFEAR—Tangerine Dream—Virgin
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island
THE HERMIT—John Renborne—Transatlantic

MUSHROOM/NEW ORLEANS

A.F.T.—Charisma
801 LIVE—Island
HOLLIES LIVE—CBS
HYMNS-SPHERES—Keith Jarrett—ECM
JUNCO PARTNER—James Booker—HELP
LIVE (EP)—Jess Roden Band—Island
MILK 'N' COOKIES—Island
PHOENIX—Epic
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island
VICIOUS BUT FAIR—Streetwalkers—Vertigo

PEACHES/DALLAS

ANGEL'S EGG—Gong—Virgin
BEST OF KC & THE SUNSHINE BAND—Jay Boy
BLIND FAITH—Polydor
FISH RISING—Steve Hillage—Virgin
GREATEST HITS—Fleetwood Mac—CBS
PERFORMANCE (Original Soundtrack)—WB
STRATOSFEAR—Tangerine Dream—Virgin
THE BEATLES' GREATEST HITS—Parlophone
THE NIGHT THE LIGHTS WENT ON IN LONG BEACH—ELO—WB
20 GREATEST HITS—Various Artists—Spector Intl.

INDEPENDENT/DENVER

CACTUS CHOIR—Dave Greenslade—Warner Bros.
801 LIVE—Island
MARSCAPE—Various Artists—RSO
MACULA TRANSFER—Edgar Froese—Virgin
NEVER NEVER LAND—Pink Fairies—Polydor
ROLLIN'—Bay City Rollers—Bell
SARABANDE—John Lord—Purple
STORIES FROM THE HUMAN ZOO—Keith Christmas—Manticore
STRATOSFEAR—Tangerine Dream—Virgin
VICIOUS BUT FAIR—Streetwalkers—Vertigo

Album Picks

(Continued from page 32)

NOUVEAU CHAPEAU FREE BEER—RCA APL1-2072 (6.98)

Free Beer has traded in the country persona of its debut album for a more middle-of-the-road approach, leaning heavily on New York studio players to complement the trio's own vocal and guitar work. Utah Phillips' "Going Away" and the title song have the greatest potential for a lasting impression.



IN THE FALLING DARK BRUCE COCKBURN—True North ILTN 9463 (Island) (6.98)

Cockburn has been a major attraction in his native Canada for some years, his folk-based songs drawing on many traditions. Here he sounds sometimes like Gordon Lightfoot ("Lord of the Starfield"), at others like the now defunct English band Pentangle (title track, "Little Seahorse"). More accessible than past efforts.



LIVING ON THE AVENUE STAN BRONSTEIN—Muse MR 5113 (6.98)

Bronstein is Muse's effort at taking a rocker and putting him in a jazz context—an effect readily achieved through the efforts of producer Larry Rosen and the saxman. The record has humor, and some fine keyboard work by Danny Salzman. The title song and "Sunday Kind of Love" have pop potential.



SILENCE MICHAEL MANTLER—Watt 5 (JCOA)

The Harold Pinter play is adapted to a musical environment by Mantler, with Kevin Coyne, Carla Bley and Robert Wyatt among the "players." It is an eerie recording, but one that seems in keeping with Pinter's spirit. The second side includes some shorter passages that might even be suitable for radio programming.



JOHNNY HARTMAN, JOHNNY HARTMAN

Musicor MUS 2502 (Springboard)
 Jazz vocalist Hartman serves up his first lp in two or three years, with more than the title among his bows to contemporary popdom. "Starting Now" is an attempt at a modern r&b/disco mold; but the voice rings truest on "Suzanne," "If I Could Only See You Again" and "I've Only Myself to Blame."



CARMEL BY THE SEA JACK DAUGHERTY ORCHESTRA—Monterey MS-100 (6.98)

A big band composed primarily of horns, equally capable of playing slow, lyrical ballads (Stevie Wonder's "You and I," with a Leon Thomas-like lead vocal by Ron Starr; Daugherty's own "Solo Flight") or discofied dance tunes ("When's It Gonna Hit," "Cleared For Take-Off").



LUCKY STEVE MARCH—UA LA 674-G (6.98)

A singer/songwriter/keyboardist with a distinct west coast bent (reinforced by some two dozen of L.A.'s best). "These Are the Times" is somewhat Sedaka-ish in its up-tempo style; "I Don't Claim To Be A Writer" is an unusually arranged ballad; "Lucky" appears to be his theme song and statement of fact.



On The Go With ELO



Electric Light Orchestra leader Jeff Lynne (left), Bev Bevan Electric Light Orchestra drummer (middle) and Peter Frampton compare musical notes at a party given in honor of Electric Light Orchestra at the New York discotheque and supper club Regine's following ELO's sold-out concert at Madison Square Garden. The party was thrown by United Artists president Artie Mogull and ELO's manager, Don Arden.

Dialogue (Continued from page 109)

who is a new man with us, recently hired, who I think is well versed in many areas. There's a new man on the coast now, Alan Abrahams, who is fast becoming our man on the west coast. Ethel Gabriel is also a member of the staff and her knowledge of our catalogue is encyclopedic.

RW: Other than administrative duties, how else are you involved in the production of records here?

Berniker: I try to keep my eye and ear on the record in progress. I think that's a critical part of my job. Very often we have to start again or make suggestions, such as adding a chorus and so forth. Again, I do it regularly where someone will bring in a finished record and we're trying to figure out how to get a single out of it and I very often will say, "Well, if you make an edit here, and we add a chorus in the second chorus, and delete 8 bars of the intro we'll have ourselves a record." Or, I will not like a project that's started, and if I have the opportunity contractually, I will stop it and restart it—because the one thing I can't do in this job is let our guys down. I feel a terrific responsibility in making sure that the final records that they get are the best that I can give them. And the only way I can do that is by applying that history of mine to the making of the records. This is where I think again, I have a terrific edge. Because I may not always be right about the corrections, but I have very rarely seen a producer or artist come to me and say, "Gee, he's getting in our way." They are usually thankful. Because they do lose objectivity. Changes in record production are very important things. It's not an ego trip. For some people doing that, is a lot of fun. It becomes an indulgence. You know, making a change. To me it doesn't have anything to do with an ego trip. It has to do with whether or not the record in its final form can be made better because I know enough to be sure that I am making a proper musical suggestion. I'm not interested in credit. I also do produce once in a while, but I've learned more about the business as a whole in the last year than probably the 15 before it. In my job now, I have to have a total musical perspective. I have to be aware of every kind of music that we deal with. It's very heavy. It requires a lot of mental energy, to be able to find distinctiveness which contains the resonance in the air that I spoke of before. It is quite an interesting trip.

RW: At what point do you draw the line in your involvement with a production?

Berniker: When I feel that it's in tow, when I feel that the project is shaping well. You can, after all these years and all the time I spend on this kind of question, you can tell about a third to midway through whether the project is shaping or not.

RW: Who do you think the next big RCA act will be?

Berniker: Every single one of ours, of course. I have very, very high hopes for Bill Quateman. I think it's happening right out of the box. When I say out of the box, I see within one week we're listed as one of the most added FM albums. There was great dedication and love involved in that album. That's the most rewarding part of the job, when you have a dream a year ago and see the thing come to fruition. By fruition, I mean play and sales. That's when all the headaches are worth it. I would say that within the next three or four months, Quateman and Flame will certainly make it. Tommy Mottola also brought in an absolutely lovely group called Odyssey Trio. We have a number of other surprises, but I would say that's pretty good, I'll take those three. ☺

CLUB REVIEW

Split Enz' Theatrics Score at the Roxy

■ LOS ANGELES — Split Enz' (Chrysalis) Southern California debut was a showcase at the Roxy on Tuesday, February 8. After the audience had been pampered with a catered dinner and unnerved by a slightly awry knife-throwing exhibition, the band ran through a lengthy and well-paced set.

The seven members of Split Enz hail from New Zealand, but their musical approach is similar to that of numerous British groups. The most obvious antecedents are the grandiose chording of Procol Harum and the complex, self-consciously arty orchestrations of King Crimson and Roxy Music; Split Enz adds little of their own other than an attractive and purposely eccentric vaudevillian/music hall stance (as in "Late Last Night," one of several selections from their "Mental Notes" album).

Lacking strong musical support, Split Enz must rely on their impact as stage performers, which is considerable. Lead singer/spokesman Tim Finn and percussionist Noel Crombie are the obvious focal points, what with their bizarre Blue Meany hair styles and Buster Keaton-in-white face antics; Crombie's presence in fact seemed mainly a visual ploy, as he added little in the way of tangible musical contributions save for a delightful solo on the spoons near the set's conclusion. Their timing and interaction was extremely effective, reinforcing the feeling that Split Enz' appeal is more that of a theatrical troupe than a rock and roll band. On stage, that will serve them well.

Samuel Graham

Capitol Names Gauthier Intl. Promo Manager

■ LOS ANGELES — Gilles "Frenchy" Gauthier has been re-hired by Capitol Records, Inc., to work in the position of manager, international promotion, according to Joe Petrone, CRI director, international marketing.

Gauthier spent four years as Capitol's promotion man in the Boston area before joining RSO Records for the last eight months as the northeast regional promotion man. Prior to joining Capitol, he worked as the manager of a record store in Boston for two years.

Gauthier will be responsible for all artist relations, tour support, promotion and other marketing activities outside the U.S.

Gauthier, whose new duties were previously handled by Brian Shepherd, will report directly to Petrone.

Harold Joins Rocket

■ LOS ANGELES — Rick Harold has joined the staff of Rocket Records in charge of national secondary promotion, it was announced by Tony King, executive vice president of the label. Harold will report to Lynn Adam, director of national promotion.

Prior to joining the staff of Rocket Records, Harold worked in local promotion in Los Angeles at United Artists Records. His background includes work as a disc jockey in San Jose and Whittier.

Tull Takes Gold

■ LOS ANGELES — Jethro Tull's newest lp, "Songs From The Wood," has been certified as gold by the RIAA.

Columbia Fetes Egan



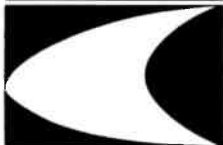
Columbia Records recently hosted a party for Walter Egan at the Bel Air Hotel in Los Angeles. Egan, whose Columbia debut album "Fundamental Roll," is scheduled for immediate release, previewed the lp and greeted numerous friends, including Fleetwood Mac members Lindsey Buckingham and Stevie Nicks, producers of Egan's initial outing. From left David Krebs and Greg Lewerke, co-managers of Walter Egan; Mike Pillot, national FM promotion director, Columbia Records; Lindsey Buckingham, Stevie Nicks (atop piano), Walter Egan, Tom Ross and Hal Lazareff of ICM, and Steve Wolf of Wolf/Rismiller Productions.

ALBUMS AND TAPES THAT CREATE SALES

FROM
THE HOUSE OF GOSPEL

NASHBORO RECORDS

**NASHBORO
RECORDS**



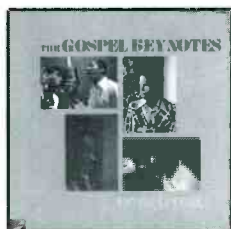
1011 Woodland Street
Nashville, Tn. 37203
THE CRESCENT GROUP



RIDE THE SHIP TO ZION
THE GOSPEL KEYNOTES
Nashboro 7172



NOTHING TO LOSE
THE CONSOLERS
Nashboro 7175



REACH OUT
THE GOSPEL KEYNOTES
Nashboro 7147



THE BEST OF THE CONSOLERS
NASHBORO
LP 7048



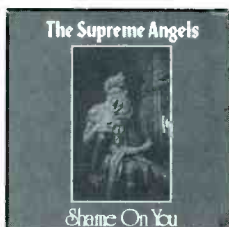
GOTTA FIND A BETTER HOME
THE ANGELIC GOSPEL SINGERS
Nashboro 7178



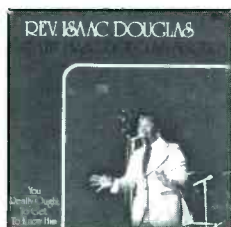
WHY WAS I BORN
SLIM AND THE SUPREME ANGELS
Nashboro 7177



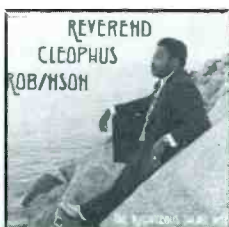
I'M BOUND FOR MT. ZION
THE ANGELIC GOSPEL SINGERS
Nashboro 7150



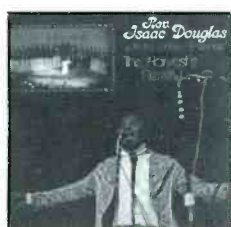
SHAME ON YOU
THE SUPREME ANGELS
Nashboro 7141



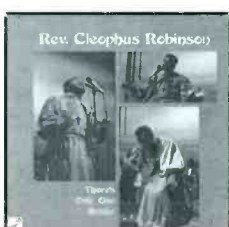
**YOU REALLY OUGHT TO GET
TO KNOW HIM**
REV. ISAAC DOUGLAS &
THE ISAAC DOUGLAS SINGERS
Creed 3075



THE RIGHTEOUS SHALL WIN
REVEREND CLEOPHUS ROBINSON
Nashboro 7173 (2 record set)



THE HARVEST IS PLENTIFUL
REV. ISAAC DOUGLAS
WITH THE JOHNSON ENSEMBLE
Creed 3056



THERE'S ONLY ONE BRIDGE
REV. CLEOPHUS ROBINSON
Nashboro 7149

Gospel Picks Of The Week

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

Soul & Spiritual

A Child of God

The Bostonians
Presented by and featuring
Rev. Oris Mays
Jewel LPS 0120

Satisfaction Guaranteed

Reverend Cleavant Derricks
and Family
Canaan-CAS 9793 (Word)

Job's Greatest Problem

Rev. Clay Evans
Jewel LPS 0122

Gotta Find a Better Home

The Angelic Gospel Singers
Nashboro 7178

Contemporary & Inspirational

Birthplace

The Downings
Impact R 3431

I Am Determined

Teddy Grover & Joy
Greentree R 3442

Praise

Dallas Holm
Greentree R 3441

Chris Christian

Chris Christian
Myrrh—MSA 6569

Diary

Tim Sheppard
Greentree R 3394

Impact Premieres Latest Musical

■ NASHVILLE—"Greater Is He," written by Lanny Wolfe, is the latest musical from the Impact label, a division of the Benson Company. "Greater Is He" was premiered on January 26 at the Benson Music Ministers' Retreat, the What-Cha-Ma-Call-It East. The retreat was held at Lake Barkley Lodge in Kentucky. Over 300 music ministers from across the nation attended. The musicians spent three days in seminars, reading sessions, and devotions. The highlight of the retreat was the taped presentation of "Greater Is He."

The "Greater Is He" album was produced by Don Marsh and Phil Johnson, with Don Marsh also the arranger and orchestrator. Choir arrangements were highlighted by words and music by Dallas Holm, Sharon Haygood, Ben Speer, Joy McGuire, Dony McGuire, the Downings, Marietta Wolfe, and the Lanny Wolfe trio.

Praise Trio Joins Holm

■ NASHVILLE — Dallas Holm, featured soloist for the David Wilkerson Crusades for the past seven years, has added a new dimension to his performance. Praise, a vocal-instrumental trio, is now appearing with him and joining him on his recordings. Consisting of Tim and Ladonna Johnson and Randy Adams, the trio adds keyboard, tambourine and bass guitar.

Fitzgerald Joins Gusto

■ NASHVILLE — Gusto Records, Inc. president Moe Lytle has announced the appointment of Bill Fitzgerald as sales manager, gospel music product.

Fitzgerald was recently an independent consultant to the Nashville music trade after serving CBS-Nashville as manager of a&r administration for Columbia-Epic. Previously, he was VP-general manager of the Sam Phillips' Sun Records recording and publishing complex in Memphis, Tennessee.

Gospel Seminar Plans



Jim Black (seated), 1977 chairman of the Gospel Radio Seminar, discusses responsibilities with helpers (from left) Tom Walls, Charlie Monk and Sylvia Mays. The event will be held May 6-7 at the Nashville Airport Hilton. This year's theme is "Realizing Your Potential."

Scorpion Signs Nielsen

■ NASHVILLE — Slim Williamson has announced that his Scorpion label has signed Sean Nielsen as exclusive recording artist with his first release already shipped.

Nielsen will be hitting the major stations in the south along with his manager, Harrison Tyner, promoting his new release entitled "Sweet Affection."

SOUL & SPIRITUAL GOSPEL

MARCH 5, 1977

1. **LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER
CHOIR—Light 5686 (Word)
2. **THIS IS ANOTHER DAY**
ANDRAE' CROUCH & THE DISCIPLES—
Light 5683 (Word)
3. **WONDERFUL**
EDWIN HAWKINS & EDWIN HAWKINS
SINGERS—Birthright BRS 4005
4. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES—Nashboro 7172
5. **JAMES CLEVELAND & CHARLES
FOLD SINGERS VOL. II**
Savoy DBL 7009 (Arista)
6. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN—Jewel LPS 0114
7. **JESUS IS THE BEST THING THAT
EVER HAPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS—Savoy SGL 7005 (Arista)
8. **BEAUTIFUL ZION**
REV. ISAAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR—
Creed 3072 (Nashboro)
9. **REACH OUT**
THE GOSPEL KEYNOTES—Nashboro 7147
10. **LIVE AT CARNEGIE HALL**
ANDRAE' CROUCH—Light LS 6602 (Word)
11. **MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS—Jewel
LPS 0121
12. **TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN
COMMUNITY CHOIR—Savoy SGL
14260 (Arista)
13. **TESSIE HILL**
ABC/Peacock—PLP 59222
14. **SEE YOU IN THE RAPTURE**
SENSATIONAL NIGHTINGALES—ABC/
Peacock PLP 59227
15. **AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND
—Atlantic SD 2906
16. **DRY BONES**
REV. WILLINGHAM—Nashboro 7166
17. **NO CHARGE**
SHIRLEY CAESAR—Hob 2176
18. **BY THE GRACE OF GOD**
REV. ISAAC DOUGLAS—Creed 3064
(Nashboro)
19. **GOD'S GOODNESS**
WILLIE BANKS AND THE MESSENGERS—
HSE 1478
20. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.I.C.—Savoy SGL 14407 (Arista)
21. **TAKE ME BACK**
ANDRAE' CROUCH & DISCIPLES—
Light LS 5637 (Word)
22. **BE CAREFUL OF THE STONES YOU
THROW**
SHIRLEY CAESAR—Hob HBX 2181
23. **THE HARVEST IS PLENTIFUL**
REV. ISAAC DOUGLAS & JOHNSON
ENSEMBLE—Creed 3056 (Nashboro)
24. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP MASS—Savoy SGL
7006 (Arista)
25. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS—Jewel
LPS 0109
26. **GIVE IT TO ME**
JAMES CLEVELAND & SOUTHERN
CALIFORNIA COMMUNITY CHOIR—
Savoy—SGL 14412 (Arista)
27. **GOD HAS SMILED ON ME**
JAMES CLEVELAND & VOICES OF
TABERNACLE—Savoy SGL 14352 (Arista)
28. **THE BEST OF THE EDWIN
HAWKINS SINGERS**
Buddah BDS 25666
29. **I HAVE A DREAM**
THE REV. DR. MARTIN LUTHER KING, JR.
Creed 3201 (Nashboro)
30. **DESTINY**
GOSPEL KEYNOTES—Nashboro 7159
31. **PICKINEM UP AND LAYINEM DOWN**
TROY RAMEY AND THE SOUL
SEARCHERS—Nashboro 7171
32. **BEST OF**
ANDRAE' CROUCH—Light LS 5678 (Word)
33. **LIVE IN CONCERT VOL. I**
VARIOUS ARTISTS—Nashboro 27170
34. **IN TIMES LIKE THESE**
BENNY CUMMINGS & KINGS TEMPLE
CHOIR—Creed 3071 (Nashboro)
35. **IF YOU DON'T KNOW HIM BY NOW**
THE SWANEE QUINTET—Creed 3070
(Nashboro)
36. **COME TO JESUS**
JAMES JOHNSON & JOHNSON
ENSEMBLE—Creed 3073 (Nashville)
37. **AT HER BEST**
DOROTHY NORWOOD—Jewel LPS 0118
38. **J. J. FARLEY & ORIGINAL SOUL
STIRRERS**
HSE 1493
39. **LORD HELP ME TO HOLD OUT**
JAMES CLEVELAND PRESENTS THE
HAROLD SMITH MAJESTICS—
Savoy SGL 14319 (Arista)
40. **HE'S COMING BACK**
THE GERALD SISTERS—HSE 1479

CONTEMPORARY & INSPIRATIONAL GOSPEL

MARCH 5, 1977

1. **ALLELUIA**
THE BILL GAITHER TRIO—Impact R 3171
2. **LIVE A NIGHT OF INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
3. **12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan CAS 9792
(Word)
4. **THIS IS ANOTHER DAY**
ANDRAE CROUCH—Light LS 5683 (Word)
5. **LIVE**
THE HINSONS—Calvery STAV 5121
6. **IN THE NAME OF JESUS**
JIMMY SWAGGART—JIM 114 (Word)
7. **99 44/100% GOODMANS**
THE HAPPY GOODMAN FAMILY—
Canaan 9789 (Word)
8. **GOD'S GONNA BLESS**
JIMMY SWAGGART—JIM 125 (Word)
9. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
10. **PRECIOUS MEMORIES**
TENNESSEE ERNIE FORD—Capitol SVBB
11382
11. **JESUS THIS IS JIM**
BOBBY GROVES—QCA 1
12. **TOP 10 OF '76**
VARIOUS ARTISTS—Heartwarming R
3436/Canaan 9802 (Word)
13. **BEST OF**
ANDRAE' CROUCH—Light LS 5678 (Word)
14. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—Impact R 3407
15. **HE LOVES YOU**
THE FLORIDA BOYS—Canaan CAS 9799
(Word)
16. **JUST BECAUSE**
THE IMPERIALS—Impact R 3390
17. **ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
18. **GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
19. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
20. **ALIVE & PICKIN'**
THE LEWIS FAMILY—Canaan 9798 (Word)
21. **HIGH VOLTAGE**
THE HINSONS—Calvery—STAV 5130
22. **LEARNING TO LEAN**
THE BLACKWOOD BROTHERS—Skylite
SLY 6161
23. **LET'S JUST PRAISE**
THE BILL GAITHER TRIO—Impact R 3209
24. **LIVE AT CARNEGIE HALL**
ANDRAE' CROUCH—Light LS 5602 (Word)
25. **COVERED IN WARMTH**
THE HAPPY GOODMAN'S—Canaan 9789
(Word)
26. **COUNTRY RAMBO'S**
THE RAMBOS—Impact R 3429
27. **IN THE VOLUME OF THE BOOK**
THE SECOND CHAPTER OF ACTS—
Myrrh MSA 6542 (Word)
28. **ONE LIVE FAMILY**
THE HEMPHILLS—Impact R 3352
29. **WE'RE NOT GETTING OLDER (JUST
CLOSER TO HEAVEN)**
WENDY BAGWELL & SUNLIGHTERS—
Canaan 9794 (Word)
30. **HOMESICK FOR HEAVEN**
JERRY & THE SINGING GOEFS—
Songs Of Faith—SOF 165
31. **SUNDAY MORNING WITH
CHARLEY PRIDE**
RCA SPL1 1359
32. **THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3083
33. **GLIMPSE OF GLORY**
THE HINSONS—Calvery STAV 5110
34. **SONGS THAT ANSWER QUESTIONS**
TRUTH—Impact R 3404
35. **GLOW IN THE DARK**
CHUCK GIRARD—Good News—GNR 8103
36. **IT MADE NEWS IN HEAVEN**
THE KINGSMEN—Canaan CAS 9788
(Word)
37. **DOUG OLDHAM & FRIENDS**
DOUG OLDHAM—Impact R 3393
38. **LADY**
REBA RAMBO—Impact R 3430
39. **THERE IS A RIVER**
JIMMY SWAGGART—Jim LP 114 (Word)
40. **OLD FASHIONED, DOWN HOME,
FOOT STOMPIN, SOUTHERN
STYLE GOSPEL**
GOSPEL QUARTET—THE OAK RIDGE
BOYS—Columbia KC 39935

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"I HAVE RETURNED"
"WHERE I'M GOING"

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FCC Hearings (Continued from page 3)

letter from Boyle and Washington seeking the possible sale as a thinly-veiled threat to either sell out or face an FCC inquiry later. Sonderling said WOL was worth "in excess of \$3 million." An FCC press officer put the market value of the station at \$10-12 million.

Boyle testified that the idea of buying WOL was first raised "kid-dingly" by his attorney, Jason Shrinsky, when they were discussing how to keep the WOL jocks from "interfering" with their shows. Shrinsky said last week that the \$3 million offer was one "that could not be cast aside as not serious" at the time it was made about a year ago.

Boyle, 42, told the FCC last week that he had used his exclusive agreement and personal cachet with the management of the Capitol Centre, an 18,000 seat arena in suburban Washington, to keep the WOL deejays from producing shows there. Boyle said he didn't like the disc jockeys' "business ethics. They forced groups to play for them," he said. Cellar Door Concerts, which Boyle owns equally with Sam L'Hommedieu, effectively dominates the live music market from Washington to Miami. The company enjoys an exclusive contract with the Capitol Centre to produce pop music shows there. At one time, Cellar Door also had the same type of agreement with the Omni in Atlanta. The Capitol Centre agreement "does not give me total and complete control" over who else may produce shows there, he testified. But Boyle often serves as a "friend of the court" as he put it, to the Centre's management. "I cannot say that people will not be allowed in. I will say, however, that they have never gone against my recommendations."

Boyle and Washington routinely co-produce black shows at the Capitol Centre and elsewhere around Washington. Together they promote an average of four to six shows a month at the big arena. Despite their substantial association, Boyle denied that he or any of his associates has a financial interest in Dimensions Unlimited, nor does he have a binding, long-term agreement with Washington for access to the Capitol Centre.

When the WOL air personalities, through their concert company, DJ Productions, first approached the Capitol Centre to produce a show in late 1974, Boyle testified, "I said under no circumstances should they be allowed in." Boyle said he learned of DJP's "business ethics" after a June 1974 Earth, Wind & Fire concert at the Centre. Boyle laid

out a story of the EWF show which alleged that the WOL deejays threatened the group's managers, Joe Ruffalo and Bob Cavallo, with loss of airplay if DJP were not allowed to produce the band's appearance here. In order to avoid a confrontation, Ruffalo, Boyle said, signed a letter giving the deejays the right of first refusal of a 1975 EWF show in Washington. The following year, Boyle and Washington who promoted the show jointly, paid DJP \$14,000 in "blood money" as Washington put it, to buy out their first refusal rights.

Mel Edwards, a WOL jock and president of DJP, now out of business, said the deejays wanted to produce the 1975 EWF show themselves but were frozen out of the Capitol Centre, the only hall in the area large enough to handle the group, by Boyle's veto. The deejays had no other choice,

Edwards said, but to sell their rights to Boyle and Washington at the best possible price. Boyle testified, however, that the \$14,000 figure was stipulated by Cavallo and Ruffalo. "That was \$2,000 apiece for seven disc jockeys," Boyle said.

Also under FCC investigation are concerts presented by Boyle and Washington at the Capitol Centre between 1974 and 1976 featuring Al Green, Rufus, Aretha Franklin, the Isley Brothers and Natalie Cole. Boyle and Washington charge that DJP extorted payments from them by threatening not to play the records of upcoming acts unless they were paid a "saturation promotion" fee.

Boyle said he went along with the payments for the EWF and other shows because he was permitted to add the alleged payoffs to his concert expenses. In essence, it was the groups, not the

promoters, that were paying the deejays, Boyle said. "I received the same amount of money whether I did (pay) or didn't," he testified. The payments to DJP were listed along with other concert expenses, Boyle explained, which merely raised the level of the concert's "split" point, that is, the break-even figure plus an agreed-upon reasonable profit for the promoter. All receipts over the split are shared between the act and the promoter, in the case of the EWF show, 70 percent to the act, 30 percent to the promoter. The group's guarantee is included in the break-even costs.

"Then, stripped of its legal niceties," FCC administrative law judge Joseph Stirmer asked Boyle, "it was Earth, Wind & Fire that paid DJP Productions?"

"That's exactly right," Boyle replied.

Sonderling, who took the wit-
(Continued on page 117)

Media Coverage Adds Intrigue to FCC Probe

By MICHAEL SHAIN

■ WASHINGTON — "SCARED ROCK FIGURES WANT SECRET HEARING" read the front page headline on the bulldog edition of the February 15 Washington Star, the day before the FCC was to open hearings on allegations of payola-plugola in the D.C. market. The story beneath it, which more than fortuitously reported that two local concert promoters were in fear for their lives if they were forced to testify in public against a group of disc jockeys, raised the level of tension surrounding the FCC investigation another notch. And it was just one more indication that payola in the music business still makes good copy (and good TV news footage) nearly 20 years after flagrant abuses were exposed by the government.

The hearings have brought out every major local news organization in the city, including the Washington Post, Star, AP, all three network-affiliated TV stations, four radio stations and the full complement of trade reporters. All the reporters assigned to the hearings are in it for the as-yet unspecified duration, not just for one-shots. That's a somewhat unusual occurrence considering the drawn-out and parochial nature of these hearings. Journalists, both print and electronic, have made up nearly two-thirds of the 30 or so spectators who each day have filed into the second floor FCC hearing room to watch the proceedings over the last two weeks. For the music industry, such deep coverage of the

FCC investigation is news on a par with the specific allegations being hashed over.

The media attention is being as deftly used by the principals in the case, Boyle, Washington and the deejays, as it has been by the FCC, which elected to open the hearings to the press apparently in an attempt to dramatize what it sees as a continuing problem in the radio business.

The Star's story, for instance, is said by sources at the Star to have been placed by Cellar Door-Dimensions Unlimited attorney Jason Shrinsky. The stocky, bearded, 42-year old Jack Boyle says he has always disliked personal publicity, preferring to keep a low profile. William Washington, too, was unhappy about the TV cameras hovering outside the hearing room door. "I'm crazy (to be) here," Washington, 34, said from the stand at one point.

What Shrinsky could not put into his legal brief requesting a closed hearing was his clients' professed fear of physical reprisals for testifying. His brief cited the "severe social and economic pressures" that public testimony might bring. The Star story provided Shrinsky with the ultimate argument for closing the hearings without having to possibly embarrass himself before the judge by having to substantiate their fears.

Oddly enough, however, Shrinsky apparently did not check out the planting of the story with his clients. Sam L'Hommedieu, Boyle's partner in Cellar Door, called the Star's music reporter, Charlie McCollum, the next day

to complain about the piece even though it did not appear under McCollum's byline.

Despite Boyle's and Washington's reluctance to testify with the public present, they proved to be unshrinking, confident witnesses. Boyle, at several points during his day-long appearance, visibly struggled to hold back his anger. When asked how much front money he routinely puts up to get acts to perform for him, Boyle grew testy. "That's not a business practice that needs to be discussed here," he snapped.

At another point, when asked by the FCC prosecutor if he had ever been threatened by disc jockeys in other markets where he promoted shows, Boyle was quick to say: "I never said I was threatened by any deejays. I don't want to be quoted saying that, there are too many people writing strange things as it is now."

One local TV reporter, Pat Collins, of the local CBS affiliate, is relishing the timing of the hearings. He had just completed a five-part series for the local news show called "So You Want To Be A Rock 'n' Roll Star?," a behind-the-scenes glimpse at the machinations of the music industry, when the FCC hearings opened. "I couldn't have been luckier," he said. All last week, his reports from the FCC ran just before installments of his rock series on the late night news.

Even the FCC administrative law judge presiding over the investigation, Joseph Stirmer, has taken an interest in the coverage. Last Wednesday (23), Stirmer put
(Continued on page 117)

FCC Hearings

ness stand on Wednesday and Thursday (23 and 24), stood behind his disc jockeys. He said that he disregarded letters from William Washington sent as early as 1974 complaining about an alleged conflict of interest between the radio station and the concert promotion company. The letters from Washington's corporate attorney, Burton Yavener, were "indefinite and undefined, dealing with rumors and under-currents. I considered it a crank letter," Sonderling said.

"What was your understanding of Mr. Washington's problem?" asked FCC prosecutor Keith Fagan.

"Mr. Washington would not brook competition from anybody else," Sonderling answered.

Publicity

WOL, Sonderling said, encouraged its air personalities "to be seen all over town. We always felt that the exposure (afforded by concert promotions), the publicity, just bringing artists to the public is an asset to the station."

But the concert promotion activities of the WOL jocks came to an abrupt halt in April, 1976 after Boyle and Washington retained a communications lawyer to handle their case before the FCC. In direct response to the promoters' complaints, Sonderling Broadcasting instituted new restrictions at WOL. Intros and outros which mentioned upcoming personal appearances were eliminated; artist interviews on the air were banned; the right of disc jockeys to promote concerts featuring major artists in the D.C. area was terminated; the deejays were forbidden to produce any other concerts for the first of 1976; and Mel Edwards' resignation as WOL music director was accepted.

1976 Restrictions

Sonderling had no such restrictions on outside activities until the spring of 1976, "because we were not aware of the potential conflict of interest," Sonderling testified. The union contract between WOL and the disc jockeys also forbade the management from "unreasonably" restricting the deejays' outside activities. But when the WOL license was apparently put in jeopardy by the FCC proceedings, Sonderling instituted the new rules despite the AFTRA contract.

The FCC hearing is investigatory, guilt or innocence will not be judged after its completion sometime this week. The commission says it is gathering information on the need to strengthen the laws forbidding payola-plugola. The WOL situation—in its most general terms—is common throughout the country.

(Continued from page 116)

Radio stations, especially in medium-sized and smaller markets, are a major source of concert promotions stretching back to the beginning of commercial radio itself. Boyle and Washington are charging at these hearings that because stations have the ability to grant or withhold airplay they have an unfair competitive edge over independent promoters. Artists think of performing for radio station-sponsored concerts "as a necessary evil," Washington testified earlier in the hearings. Washington added that booking agents and talent managers are reluctant to work for deejay/promoters because they can shortchange performers with relative impunity because of their power over programming.

When DJP promoted a Rufus concert in early 1975, Boyle recalled, he telephoned Dick Allen of the William Morris office in Los Angeles. After Boyle asked why his company had not been offered the Washington Rufus date, Allen allegedly replied that Rufus's label, ABC Records, had "decided to play with the deejays in order to get the airplay."

Boyle then called Bob Gibson, then an executive with ABC, who allegedly told him: "It's not standard practice, but if Otis says play for the deejays, I don't have a choice." Boyle said he assumed Gibson was referring to ABC Records vice president Otis Smith.

Other managers, Boyle testified, have "stood up" to disc jockeys' pressure. Natalie Nielson, the manager of Graham Central Station, called Boyle, the promoter said, to tell him that "Warner Brothers wants me to play for Mel Edwards and the deejays in Washington and Richmond." Nielson eventually turned down the offer from deejay productions and her group performed for Boyle and Washington.

Goody's Honors Manilow



Arista Records artist Barry Manilow took time off from a sold out four date engagement at Philadelphia's Academy of Music to receive an award from Sam Goody's as the "Top Selling Male Artist" at a luncheon in the performer's honor. Pictured flanking the artist and presenting him the award are Tom Seaman (left) and Joe DiMartino of Goody's.

Bradley Visits Gotham



When Jerry Bradley, division vice president, Nashville operations, recently visited RCA executives in New York, one of the things he did was attend the opening night of Lone Star Cafe, a new outlet for country music in Gotham. Shown here (from left) are Mel Ilberman, division vice president, domestic operations, RCA Records; Mort Cooperman and Howard Keenan, proprietors of the club, and Bradley.

Atco Signs Hunter

■ NEW YORK — Steve Hunter has been signed to an exclusive long-term recording contract with Atlantic/Atco Records, it was announced by Jerry Greenberg, president.

"Swept Away," Hunter's debut album on Atco Records, was co-produced by Bob Ezrin and Brian Christian for Migration Records, Inc., and is set for March 15 release.

Hunter comes to the label via his association with Ezrin since 1971, when Ezrin produced Mitch Ryder's Detroit, Hunter's first professional band. Since then, Hunter has toured and recorded with Alice Cooper ("Billion Dollar Babies," "Welcome To My Nightmare," and "Alice Goes To Hell," all produced by Ezrin) and Lou Reed ("Berlin," "Rock 'n Roll Animal," "Live"), plus additional recordings with Flo & Eddie, Jack Bruce and Dr. John. Hunter also plays on the newly-released Atco album, "Peter Gabriel," the solo debut of the former Genesis leader, produced by Ezrin; and is the featured guest star on Gabriel's first U.S. tour, opening next week.

Country Music Academy Honors KLAC Radio

■ LOS ANGELES — KLAC, Metromedia Radio in Los Angeles, has been named "Station of the Year" by the Academy of Country Music at its 12th annual awards presentation at the Shrine Auditorium, on February 17.

KLAC has been the recipient of this honor for seven consecutive years, ever since the academy created the category in 1970.

Judging is conducted nationally by representatives of the publishing and recording industries.

Press Coverage Of Payola Hearings

(Continued from page 116)

in a request for a press bundle on the hearings from the FCC's chief press officer. Judges usually avoid the publicity surrounding cases they are hearing out of concern for prejudicing their ultimate judgments. These hearings, however, are investigatory, and Stirmer will not be called upon for a finding of guilt or innocence.

Limited Coverage

Coverage of the payola allegations has yet to spill over into the national news media. The charges being bandied about at the FCC are confined to Washington and too limited to bring in the networks or the out of town papers. But when these hearings travel to Chicago, Detroit, Pittsburgh and Los Angeles as is currently planned, the potential for more black eyes in and around the music industry grows geometrically. In the end, the negative publicity, some of it bordering on the hysterical, some of it just plain unfactual, could be far more damaging to both radio and music than any restrictive legislation for which the FCC says these hearings are gathering information.

MacGregor Disc Is First Single To Top Country, Pop Charts Since 'The Streak'

By LUKE LEWIS

■ NASHVILLE—For the first time in nearly three years a single has reached the top spot on RW's pop and country charts simultaneously. Mary MacGregor's "Torn Between Two Lovers" (Ariola America) retained its No. 1 position on The Singles Chart and jumped to the top spot on The Country Singles Chart this week, making it the first record to achieve the positions concurrently since Ray Stevens' "The Streak" (Barnaby).

The new label's first hit single has an interesting history. Ac-

cording to Jay Lasker, president of Ariola America, the label "felt from the beginning that Mary could be a very important country act, but when we first put this record out we put it out as a pop cut." When the label got a few nibbles and thought it might have possibilities in country, they hired two independent promotion men to work in that direction. "They met a lot of resistance," Lasker said. "They didn't think it was country enough."

Lasker decided to regroup. He called a meeting with Peter Yarow and Barry Beckett, co-producers for MacGregor, to discuss the situation. They all knew that they had a "huge country song" and that it might only be a matter of time before someone else cut a country version. "At one point we decided to cut a country version ourselves," Lasker recalled, "but we all thought that would be unfair to Mary."

"We also considered recutting it with some steel—to give it more of a country sound," said

(Continued on page 119)

Deaton Elected NATD President

■ NASHVILLE — At its last monthly meeting, the Nashville Association of Talent Directors elected Billy Deaton its president for 1977. Deaton heads his own agency in this city, Billy Deaton Talent.

NATD member agencies include Top Billing, Inc., The Lavender-Blake Agency, Chardon, Inc., Buddy Lee Attractions, Al Embry International, Century II Promotions, One Nites, The Wilhite Agency, and Music Park Talent, as well as the Deaton agency.

Rising Star Pacts With World Intl.

■ NASHVILLE — Col. Dave Mathes, president of Rising Star Records, has signed a national distribution agreement with World International Group, Inc.

Rising Star Records, a division of NRS Records & Tapes, Inc., currently has five artists signed to their label. A member of the Independent Label Association, their first release under the new agreement will be by The Capitals, an eight piece-self contained group.

Mickey Gilley Takes Top Honors At Acad. of Country Music Awards

■ LOS ANGELES—Mickey Gilley (Playboy) made a clean sweep of the Academy of Country Music's 12th Annual Award Show by winning five separate categories, including Entertainer of the Year and Male Vocalist of the Year. Gilley, who was in Los Angeles to attend the awards concert on February 17, appeared almost embarrassed as he kept returning to the stage to accept his honors for Album of the Year ("Gilley's Smokin'"), Single Record of the Year ("Bring It On Home"), Band of the Year (Red Rose Express) and Entertainer and Male Vocalist of the Year.

"Don't The Girls Get Prettier At Closing Time," another Gilley hit, was named Song of the Year, technically a writer's award going to Baker Knight, but in actuality another tribute to the artist who in 1964 was named Most Promising Male Vocalist by the Academy.

Crystal Gayle (UA), last year's Most Promising Female Vocalist, fulfilled her title when she was named 1976's Female Vocalist of the Year. Billie Joe Spears (UA) cheerfully accepted her award as Most Promising Female Vocalist.

Loretta Lynn and Conway Twitty (MCA) were voted Top Vocal Group and Moe Bandy (Col), one of the only three major winners who was not present to accept the awards in person, was named Most Promising Male Vocalist of the Year.

Roy Clark (ABC Dot), who was unable to appear at the Shrine Auditorium, received the Jim Reeves Memorial Award, and Owen Bradley received the Pioneer Award.

The Palamino in North Hollywood, California, was named Nightclub of the Year, Los Angeles station KLAC was again voted Radio Station of the Year and Charlie Douglas of WWL in New Orleans was named Disc Jockey of the Year.

Awards for individual musicians were given to Curtis Stone, bass; Billy Armstrong, fiddle; Archie Francis, drums; Danny Michaels, lead guitar; Hargus "Pig" Robbins, piano; J.D. Maness, steel; Jerry Inman, rhythm guitar; and Possum Holler, George Jones' band, was voted Band of the Year (non-touring).

NASHVILLE REPORT

By RED O'DONNELL



■ Hold on to your tusk!

Have you ever considered writing to an elephant?

If so, MCA artist **Kenny Starr** is the man to see. He can help in your correspondence.

Kenny has compiled what may be the most complete mailing list in pachyderm "billet doux" history.

It contains the names and addresses of some of the more famous elephants. Alive and well!

Naturally, there is a gimmick to Starr's bright idea. He has mailed his latest recording, "Me and the Elephants," to elephants in zoos across the country. A beastly ingenious promotion bit, you'll agree.

It was shipped to such trunk-toting types as "Tundra" and "Sandra"

(Continued on page 120)



Mickey Gilley, winner of six awards at the Academy of Country Music Awards, is congratulated backstage by Playboy Records operations director Eddie Kilroy (center) and Tom Takayoshi, vice president and general manager of Playboy. Gilley collected awards for Best Album of the Year, "Gilley's Smokin'"; Best Single of the Year, "Bring It On Home To Me"; Best Touring Band of the Year (Red Rose Express); Best Male Vocalist; Entertainer of the Year; and Best Recorded Song of the Year, "Don't The Girls All Get Prettier At Closing Time."

COUNTRY PICKS OF THE WEEK

SINGLE

DON WILLIAMS, "SOME BROKEN HEARTS NEVER MEND" (W. Holyfield; Maplehill/Vogue, BMI). This is the first single from the "Visions" lp which is soaring up the album chart and can only be helped on its way to the top by this fine offering. Williams could be looking at no. 1 on two charts from the sounds of things. ABC/Dot 17683.

SLEEPER

RUTH BUZZI, "YOU OUGHTA HEAR THE SONG" (R. Bowling/J. Emerson; Brougham Hall, BMI/Warhawk BMI). Yup. This is the same Ruth Buzzi who made you laugh at "Laugh In" on the tube. This is serious though, and her voice carries as much clout as her purse. You definitely oughta hear this song—chances are you'll like it. United Artists UA 951.

ALBUM

MARSHALL CHAPMAN, "ME I'M FEELIN' FREE." This songwriter/singer may be one of the biggest surprises to come out of Nashville this year. Producer Ben Tallent has done an excellent job, capturing both her tough and her tender moments as she delivers a collection of country blues like you've never heard. Epic 34422.



Fowler Named VP By Top Billing

■ NASHVILLE—Don Fowler has been named vice president of Top Billing, Inc. The announcement of Fowler's appointment was made by TBI president Tandy Rice.

Fowler joins Rice and Andrea Smith as agent-officers of the talent firm. A veteran of 10 years as a booking agent for country music attractions, he joined Top Billing in 1975.

BMI Names Silverstein Special Projects Director

■ NASHVILLE — Clara E. Silverstein has been named director of special projects for the Broadcast Music, Inc. Nashville office by its vice president, Frances Preston. Ms. Silverstein will be primarily responsible for press and publicity contacts with area based publications.

Background

Prior to joining BMI in 1976, Ms. Silverstein was an officer of the First American National Bank, actively involved in music industry business development. She is a special member of the Better Business Bureau Nashville branch, member of the 1977 Nashville Symphony support drive business and industry division committee, and chairman of this year's Westminster School music festival entertainment committee.

MacGregor Single

(Continued from page 118)

Lasker, "and then we thought about putting out two versions, one with steel and one without." That option could have resulted in a "very complicated marketing thing" with people hearing one version and possibly buying the other in the stores.

Promising Reports

Before they could firm-up any decision on the matter, they started getting a few more promising reports from country radio. Lasker says, "At that point we hired two very strong independent country promotion men—Wade Pepper in Atlanta and Bruce Hinton in L.A.—and they did a really remarkable job. As soon as they got it on the air the phones were incredible and that is encouraging to the programmers."

The record Pepper and Hinton went with was the original and chances are if you turn on your radio right now and twist the dial you will hear "Torn Between Two Lovers" — with no steel.

COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "The Bluest Heartache of the Year" may come on strong as the country song of the year via the efforts of Kenny Dale! It started in Texas on the Earthrider label, was picked up by Capitol Records, and is on the way to national prominence! It's already strong at KBOX, WIVK, WBAP, KHEY, KAYO, KDJW, KIKK, KENR, KTTS, WJQS and KKYX. A natural programmer!

To take advantage of interest in the pop version of "Living Next Door to Alice," ABC Dot has decided to release a country disc of the song by Johnny Carver, although his new "Sweet City Woman" is climbing well. However, programmers in droves are switching to "Alice" and it looks like an airplay hit! First week believers include KXLR, KERE, WUBE, WKDA, KFDI, KWMT, KDJM, WSLC and WCMS.

Eddy Arnold is drawing instant reaction to "I Need You All The Time" with adds at KNIX, WMC, KKYX, WHOO, WSDS, KFDI, WCMS, WGBG, KJJJ, KERE and WCMS. Bill Green's "Texas Greats" moving in San Antonio and Wichita.

Willie Nelson has teamed up with Darrell McCall for a straight country rendering of the classic western ballad "Lily Dale." Action early in Miami, Houston, Springfield, Des Moines, Knoxville and Wichita.



Kenny Dale

Warner Brothers has re-shipped the Buck Owens' single, changing the name of the motel to "World Famous Paradise Inn," with appropriate lyric changes, which you should have received by now. It's starting to show well in the southwest. Mike Boyd's "Whisky," on the MBI label, getting adds in Texas markets.



Rayburn Anthony

Barbara Fairchild has a strong entry with "Let Me Love You One More Time" at WWVA, WTSO, KKYX, KERE, KSO, KTTS, WIVK, KFDI and WCMS.

Rayburn Anthony's "Lonely Eyes" is an early add at WDEE; Mike Finnegan's "Misery Loves Company" charted at KBOX (#45).

Margo Smith's "Love's Explosion" exploding in midwest markets; Dale McBride's "I'm Saving Up Sunshine" looking good in the southwest.

Super Strong: Vern Gosdin, Conway Twitty, Narvel Felts, T. G. Sheppard.

SURE SHOTS

Don Gibson — "Fan The Flame, Feed The Fire"
Don Williams — "Some Broken Hearts Never Mend"
Red Steagall — "I Left My Heart In San Francisco"

LEFT FIELDERS

Karon Blackwell — "Up To Now"
Ruth Buzzi — "You Oughta Hear the Song"
Dale McBride — "I'm Saving Up Sunshine"
Ruby Falls — "Bush Dance"

AREA ACTION

Sammy Johns — "Mr. Dreamer" (WBAM)
Marshall Chapman — "Somewhere South of Macon" (WAME)
Roy Clayborne — "Different Kind of Flower" (KCUB)

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SUNSHINE"**

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

KARON BLACKWELL—Blackland 255
UP TO NOW (K. P. Powell; Acuff-Rose, BMI)

That's Kay-ron for those who haven't heard her up to now. The lady can sing and she's got a solid, stone country song that could well be a smash.

BOBBY BARE—RCA JB 10902
LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (YOU SHOULD HAVE SEEN ME WHEN I WAS A KID) (B. McDill; Hall Clement, BMI)

Both of these sides were penned by NSAI's Songwriter of the Year, Bob McDill. Country programmers will probably lean towards the "A" side while the flip side should appeal to more progressive formats. Take your pick.

DON GIBSON—ABC/Hickory 54010
FAN THE FLAME, FEED THE FIRE (E. Raven; ASCAP)
 Great song! Eddie Raven wrote it and Gibson has stoked it up with simmering vocals. Superb instrumentation and production. Take a bow, Wesley Rose.

RED STEAGALL—ABC/Dot 17684
I LEFT MY HEART IN SAN FRANCISCO (D. Cross/G. Cory; General, ASCAP)
 Red swings it and the results are so stunning you'll wonder why it hasn't been done this way before. A definite chart contender.

LINDA HARGROVE—Capitol 4390
OLD FASHIONED LOVE (C. Mack/J. Johnson; Warner Bros., ASCAP)
 Sounds like Linda smiled her way through this remake of a Bob Wills classic. It feels good and should swing its way up the charts.

MARGO SMITH—Warner Bros. 8339
LOVE'S EXPLOSION (N. D. Wilson/M. Smith; Jidobi/Al Gallico, BMI)
 Margo puts her distinctive voice to an uplifting mid-tempo number and comes up with a winner. Watch for it.

BILLY CRASH CRADDOCK—ABC/Dot 17682
JUST A LITTLE THING (L. Martine, Jr.; Ray Stevens, BMI)
 This upbeat rocker is just the thing for Crash to do his stuff on. Sounds good for programmers and jukes alike.

PAL RAKES—Warner Bros. 8340
THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) (N. D. Wilson/P. Rakes/Russ Faith)
 Here's an up-tempo bedtime story that should help spice up the playlists. Marked by rich-textured instrumentation, it should do well.

BRENDA LEE—MCA 40683
RUBY'S LOUNGE (S. H. Dorff/M. L. Brown; Hobby Horse, BMI)
 Ruby is not only the proprietor of the bar, but also a loving mama to her little girl on this cut. Both Brenda's vocals and the string arrangements shine.

JOHNNY CARVER—ABC/Dot 17685
LIVING NEXT DOOR TO ALICE (M. Chinn/M. Chapman; Chinnichap/Island, BMI)
 Carver has met with success with his previous countrified "covers" of current pop hits, and it sounds like he may do it again with this rendition.

LLOYD GREEN—October 1009
FEELINGS (M. Albert; Fermata International Melodies, ASCAP)
 A mellow instrumental of Morris Albert's smash features Green's impeccable crying steel licks. Should be a good programmer.

THE WUNDERFULS—MCA 40684
BEER DRINKIN' MUSIC (J. L. Wallace/T. Skinner; Widget, BMI)
 This good-time toe-tapper can't miss; not only are these guys funny, but they're also adept musically—and they are due.

Getting the Drift



Hank Williams original band, The Drifting Cowboys, have completed their first recording session in nearly 25 years. The album features The Drifting Cowboys and singer/songwriter/actor Jim Owen. Produced by Charlie Daniels, the album includes songs penned by Hank Williams, The Drifting Cowboys, and Jim Owen. Daniels performs as a guest vocalist and various members of the Charlie Daniels Band perform on most of the album's tracks. Album recording was done at Woodland Sound Studios, Nashville. Pictured (from left, standing) are Charlie Hayward, Joel "Taz" Digregorio, Fred Edwards, Jim Owen, Bob McNett, Jerry Rivers, Hillous Butrum, Don Helms, Lamar Morris. Seated are Charlie Daniels and engineer Rex Collier.

Nashville Report (Continued from page 118)

in Topeka, "Ole Diamond" in Knoxville and "Laverne" in the Bronx, N.Y. City.

"The list," says Starr, "is available to anyone who has a yen to become a pen pal of an elephant.

"Who knows where this may lead?" he asks with a straight face, if not a straight forward.

"I may become the first recording artist with a fan club made up of elephants.

"I sure," he assures, "won't be the one to tell them they can't join." (With peanuts for membership dues?)

P. S.: Starr's address is MCA Records, 27 Music Square East, Nashville 37203. And if you phone and "Baby Penny" answers—hang up!

The Four Star Building on Music Row, address of **Record World** in Nashville, is now the "Signor Building," so named by its new owner, **Burt Signor** of New York City. (Attractive wife **Carole Signor** rates an assist in the selection.)

Signor is pronounced "Sig-nor" and what will you bet some folks won't call it "Sign-or"?

Whatever, Signor tells me that singer **Frankie Laine** is going to be one of his tenants on or before April 1.

"Frankie," said Signor, "will maintain an office full-time in the building and there is a possibility he'll rent or buy a home in Nashville. He'll also do some recording here in a month or so."

CMA Releases Broadcasters Kit

■ NASHVILLE — The Country Music Association has announced that its 1977 Radio Station Broadcasters Kit is on the way to member radio stations and organizations in the United States and Canada.

Designed to provide existing and new member stations with the latest ideas and statistics in the areas of sales, promotion and programming, the CMA kit is sectionalized to permit use by various departments within the stations.

Among the topics in the new kit: current methods of researching a radio market; up-to-date statistics which apply to product sales; new demographic studies of country music listeners; a tabulation of the top 20 songs since 1944, as well as lists of booking agencies, ID/jingles and cated radio programs, RIAA certified gold country albums and singles and more.

The kit is one of the benefits

prepared by CMA for its radio station and organizational members. For more information, contact: CMA, 7 Music Circle North, Nashville, Tennessee 37203; phone: (615) 244-2840.

Acuff-Rose To Host Golf Tournament

■ NASHVILLE — Acuff-Rose Publications, Inc., will host its First Annual Golf Invitational Tournament on Monday and Tuesday, the 16th and 17th of May at Henry Horton State Park in Chapel Hill, Tennessee. Wesley Rose will serve as chairman and Bob Jennings as tournament director.

This tournament will be exclusively for music people, primarily from Nashville. More information and personal invitations will follow in the near future. Any ladies interested in being scorekeepers please contact Bob Jennings at 385-3031.

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THE COUNTRY ALBUM CHART

MARCH 5, 1977

MAR. 5	FEB. 26		WKS. ON CHART
1	1	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	6
2	2	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	12
3	3	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	11
4	13	VISIONS DON WILLIAMS—ABC Dot DOA 2064	4
5	5	RONNIE MILSAP LIVE—RCA APL1 2043	14
6	7	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	21
7	12	THE COUNTRY AMERICA LOVES STATLER BROTHERS—Mercury SRM 1 1125	5
8	17	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	5
9	9	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	16
10	11	RUBBER DUCK C. W. McCall—Polydor PD 1 6094	8
11	4	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	34
12	8	BEST OF CHARLY PRIDE, VOL. III—RCA APL1 2023	18
13	6	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	13
14	10	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	18
15	15	BEST OF GLEN CAMPBELL—Capitol ST 11577	15
16	16	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	13
17	14	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	27
18	20	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	27
19	19	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	57
20	18	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	16
21	21	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	12
22	22	TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353	20
23	27	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	7
24	24	EL PASO CITY MARTY ROBBINS—Columbia KC 34303	27
25	40	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	4
26	26	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	58
27	45	BEST OF DONNA FARGO—ABC Dot DO 2075	2
28	29	DAVE & SUGAR—RCA APL1 1818	25
29	31	YOU AND ME TAMMY WYNETTE—Epic KE 34289	22
30	30	ME AND McDILL BOBBY BARE—RCA APL1 2079	4
31	37	GREAT MOMENTS AT THE GRAND OLE OPRY VARIOUS ARTISTS—RCA CPL2 1904	3

32	32	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	19
33	33	ALL I CAN DO DOLLY PARTON—RCA APL1 1665	26
34	38	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	54
35	23	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	21
36	36	AFTER THE LOVIN' ENGELBERT HUMPERDINCK—Epic PE 34381	6
37	25	HIGH TIME LARRY GATLIN—Monument MC 6644	12
38	56	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	2
39	43	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	86
40	44	BEST OF FARON YOUNG, VOL. 2—Mercury SRM 1 1130	3
41	41	20-20 VISION RONNIE MILSAP—RCA APL1 1666	41
42	46	BEST OF DOLLY PARTON—RCA APL1 1117	41
43	53	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	2
44	57	JOHNNY DUNCAN—Columbia KC 34442	2
45	50	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	73
46	49	BILL MONROE SINGS BLUEGRASS, BODY AND SOUL—MCA 2251	3
47	—	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	1
48	—	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	1
49	52	MIKE LUNSFORD—Starday SD 969 X	3
50	48	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	36
51	51	HOTEL CALIFORNIA EAGLES—Asylum 7E 1084	6
52	42	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	26
53	35	SPIRIT JOHN DENVER—RCA APL1 1694	25
54	28	MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067	14
55	—	NEW HARVEST-FIRST GATHERING DOLLY PARTON—RCA APL1 2188	1
56	62	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990	2
57	34	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	15
58	39	WELCOME TO MEL TILLIS COUNTRY MEL TILLIS—MGM MG 1 5022	15
59	—	FOUR BILLY SWAN—Columbia PZ 34473	1
60	—	TAKE ME CHARLIE RICH—Epic KE 34444	1
61	—	HEART HEALER MEL TILLIS—MCA 2252	1
62	58	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	28
63	59	KENNY ROGERS—United Artists LA689 G	17
64	—	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	1
65	—	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	1
66	—	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	1
67	54	THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566	18
68	65	DANCE PURE PRAIRIE LEAGUE—RCA APL1 2924	12
69	47	TEDDY BEAR RED SOVINE—Starday SD 968 X	34
70	68	CHET ATKINS AND FRIENDS—RCA APL1 1985	12
71	61	HERE'S SOME LOVE TANYA TUCKER—MCA 2213	23
72	55	IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061	30
73	72	ALONE AGAIN GEORGE JONES—Epic KE 34290	21
74	70	SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SWS 3301	16
75	60	FAMILY PORTRAIT EARL SCRUGGS REVUE—Columbia PC 34346	14

! Breaking!

#1007 A

“ PLAINS ”

**AIN'T NO BIG TOWN
BILL McCLURE**

Produced by
PEE WEE MELTON
Executive Producer
BILLY JOE BURNETTE



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PRUETT

JEANNE PRUETT
HER NEW SINGLE IS
I'M LIVING A LIE

MCA-40678

Produced by Chip Young



LITTLE DAVID WILKINS
HIS SINGLE WILL
"MOVE" YOU
**HE'LL PLAY
THE MUSIC**

(But You Can't Make Him Dance)

Produced by Owen Bradley

MCA-40668

WILKINS

MCA RECORDS



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
1 6 TORN BETWEEN TWO LOVERS MARY MacGREGOR Ariola America 7638	9
2 2 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	12
3 1 MOODY BLUE ELVIS PRESLEY/RCA PB 10857	11
4 8 HEART HEALER MEL TILLIS/MCA 40667	8
5 4 CRAZY LINDA RONSTADT/Asylum 45361	13
6 11 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316	11
7 5 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453	13
8 13 DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	8
9 14 IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC/Dot DOA 17672	11
10 15 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	6
11 3 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314	13
12 18 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376	6
13 16 THE MOVIES STATLER BROTHERS/Mercury 73877	8
14 10 TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297	13
15 7 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661	14
16 22 LUCILLE KENNY ROGERS/United Artists XW929 Y	6
17 21 YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	6
18 24 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 40671	7
19 20 MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859	8
20 25 EASY LOOK CHARLIE RICH/Epic 8 50328	5
21 30 IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474	5
22 28 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343	9
23 36 DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876	4
24 29 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	7
25 31 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668	7
26 33 I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	6
27 27 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	9
28 34 ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	5
29 35 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371	8
30 32 GOOD N' COUNTRY KATHY BARNES/Republic IRDA 338	11
31 12 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650	11
32 39 PAPER ROSIE GENE WATSON/Capitol 4378	6
33 40 MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	4
34 9 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822	16
35 50 SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	3
36 26 VEGAS BOBBY & JEANNIE BARE/RCA PB 10852	10
37 19 MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17688	12
38 47 SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	4
39 44 SAM OLIVIA NEWTON-JOHN/MCA 40670	6
40 51 LOVIN' ARMS SAMMI SMITH/Elektra 45374	5
41 23 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843	15
42 17 WHISPERS BOBBY BORCHERS/Playboy 6092	13
43 45 EVERY BEAT OF MY HEART PEGGY SUE/Door Knob 6021	7
44 60 SHE'S GOT YOU LORETTA LYNN/MCA 40679	2
45 37 WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363	14
46 71 (YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329	2
47 38 I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667	12
48 42 NEW KID IN TOWN THE EAGLES/Asylum 45373	10
49 41 I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY/MCA 40649	16



50 56 SUNDAY SCHOOL TO BROADWAY ANNE MURRAY/ Capitol 4375	5
51 58 ME AND THE ELEPHANTS KENNY STARR/MCA 40672	5
52 59 CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674	5
53 48 A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666	14
54 63 TEXAS ANGEL JACKY WARD/Mercury 73880	5
55 53 CHEROKEE FIDDLE MICHAEL MURPHEY/Epic 8 50319	7
56 61 ALL THE SWEET MEL McDANIEL/Capitol 4373	7
57 46 THE LAST OF THE WINFIELD AMATEURS RAY GRIFF/ Capitol 4368	12
58 72 ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	2
59 64 OUT OF MY MIND THE CATES SISTERS/Caprice 2030	5
60 43 IN THE MOOD THE HEN HOUSE FIVE PLUS TOO/ Warner Bros. 8301	11
61 49 DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660	20
62 62 POOR SIDE OF TOWN BOBBY WAYNE LOFTIS/ Charta 104 (NSD)	7
63 66 SWEET CITY WOMAN JOHNNY CARVER/ABC Dot DOA 17675	5
64 54 TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazelle IRDA 330	15

CHARTMAKER OF THE WEEK

65 — PLAY GUITAR PLAY CONWAY TWITTY MCA 40682	1
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66 76 I'M LIVING A LIE JEANNE PRUETT/MCA 40676	3
67 67 A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL VERNON OXFORD/RCA PB 10872	6
68 73 GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318	4
69 84 THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	2
70 75 BLUE EYES CRYING IN THE RAIN ACE CANNON/Hi 2313	3
71 — YESTERDAY'S GONE VERN GOSDIN/Elektra 45353	1
72 69 IT'S NOT SUPPOSED TO BE THAT WAY STEVE YOUNG/ RCA PB 10868	7
73 78 LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136	8
74 85 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	3
75 — LOVIN' ON T.G. SHEPPARD/Hitsville 6053	1
76 86 I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	2
77 82 THE LAST GUNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483	2
78 83 DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049	3
79 81 LIVIN' HER LIFE IN A SONG BILLY MIZE/Zodiac ZS 1014	4
80 — SEMOLITA JERRY REED/RCA PB 10893	1
81 96 AUDUBON C. W. McCALL/Polydor PD 14377	2
82 70 HE'S GOT A WAY WITH WOMEN BOB LUMAN/Epic 8 50323	6
83 65 OUR BABY'S GONE HERB PEDERSON/Epic 8 50309	6
84 92 LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	3
85 89 LITTLE THINGS MEAN A LOT LINDA CASSIDY/Cin Kay 115	4
86 91 LOVE DOESN'T LIVE HERE ANYMORE RANDY CORNER/ ABC Dot DOA 17676	2
87 — STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482	1
88 88 (THERE'S NOTHING LIKE THE LOVE) BETWEEN A WOMAN AND A MAN REBA McENTIRE/Mercury 73879	4
89 — LAY SOMETHING ON MY BED BESIDES A BLANKET CHARLY McCLAIN/Epic 8 50388	1
90 — BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol P 4389	1
91 — I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	1
92 98 TRYIN' TO FORGET ABOUT YOU CRISTY LANE/LS 110	2
93 93 JUST GETTIN' BY RED SOVINE/Starday 148	3
94 95 WORLD FAMOUS PARADISE INN BUCK OWENS/ Warner Bros. WBS 8316	3
95 99 WAITING AT THE END OF YOUR RUN AVA BARBER/ Ranwood 1071	3
96 52 THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOIN' NOW JOHNNY RUSSELL/RCA PB 10853	12
97 — IF THERE EVER COMES A DAY MIKE LUNSFORD/ Starday SD 149	1
98 — MR. HEARTACHE SUSAN RAYE/United Artists XW934 Y	1
99 55 BABY YOU LOOK GOOD TO ME TONIGHT JOHN DENVER/ RCA PB 10854	12
100 57 WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624	18

And the winner is...

Mickey Gilley

Single Record of the Year
"Bring It on Home to Me" (Eddie Kilroy, Producer)

"Gilley's Smokin'"

Album of the Year
(Eddie Kilroy, Producer)

Mickey Gilley

Song of the Year
"Don't the Girls All Get Prettier at Closing Time" (Eddie Kilroy, Producer)

Mickey Gilley

Touring Band of the Year

Mickey Gilley

Male Vocalist of the Year

Mickey Gilley

Entertainer of the Year

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