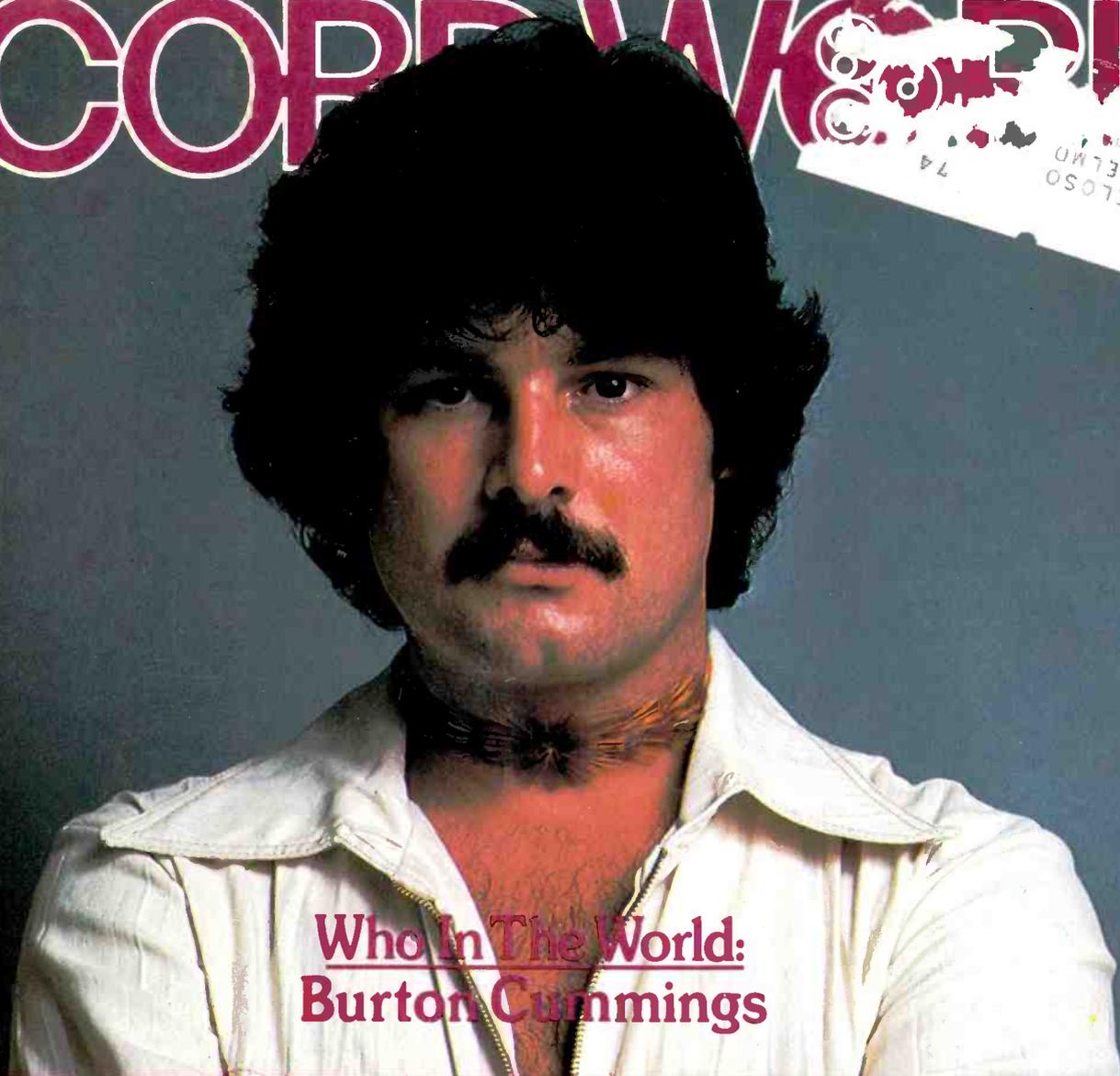


RECORDS WORLD



Who In The World: Burton Cummings

HITS OF THE WEEK

SINGLES

BEE GEES, "BOOGIE CHILD" (prod. by The Bee Gees) (writers: Robin Gibb-Barry Gibb- Maurice Gibb) (Stigwood/Unichappell, BMI) (3:30). The group is already into its third single from the "Children Of The World" album and appears to be at no loss for potential hit material. The Ohio Players-type groove should go across the board. RSO 867 (Polydor).

ORLEANS, "REACH" (prod. by Charles Plotkin) (writers: John & Johanna Hall) (Siren, BMI) (3:58). With "Still The One," the group made a successful artistic and commercial comeback to the charts and there appears to be no let up in sight. An early Doobie Brothers-type sound marks the follow-up, also from the "Waking and Dreaming" lp. Asylum E 375.

L.T.D., "LOVE TO THE WORLD" (prod. by Larry Mizell & Fonce Mizell) (writers: L. Mizell-F. Mizell-R. Mizell) (Aruby, ASCAP) (3:33). The group is fresh from its ride up the r&b listing with "Love Ballad" and is already poised for a return trip with this syncopated tour-de-force. The crafty orchestration should make it a favorite as well. A&M 1897.

HAROLD MELVIN AND THE BLUE NOTES, "REACHING FOR THE WORLD" (prod. by Harold Melvin) (writer: D. Floyd) (Simi, BMI) (4:24). The first single for the ensemble under its new label affiliation is the thundering title track from the forthcoming lp. There's no reason why the group shouldn't be able to keep its chart streak alive. ABC 12240.

SLEEPERS

NATALIE COLE, "I'VE GOT LOVE ON MY MIND" (prod. by Chuck Jackson and Marvin Yancy) (writers: same as prod.) (Jay's Enterprises/Chappell & Co., ASCAP) (4:20). A standout number in her recent live performances, Ms. Cole instills verve and finesse into yet another fine Jackson-Yancy composition. The songstress has truly come into her own. Capitol P 4360.

BETTE MIDLER, "YOU'RE MOVIN' OUT TODAY" (prod. by Tom Dowd) (writers: Bette Midler-Carole Bayer Sager-Bruce Roberts) (Divine/Begonia/Unichappell/Fedora, BMI) (2:56). A new single and a new sound for the "Divine One" who relates a rather kinky story she penned with Carole Sager and Bruce Roberts. It could go all the way. Atlantic 3379.

RAMONA WOLF, "SAVE THE LAST DANCE FOR ME" (prod. by Michael Kunze & Silvester Levay) (writers: Pomus & Shuman) (Unichappell/Trio, BMI) (3:15). As one of the lead singers with Silver Convention, Ms. Wolf is no newcomer to the charts. This first solo effort, a cover of the 1960 Drifters hit, features a sparkling vocal. Midland International 10832 (RCA).

JOHNNY GUITAR WATSON, "AIN'T THAT A BITCH" (prod. by Johnny Guitar Watson) (writer: Johnny Guitar Watson) (Vri-John, BMI) (4:39). The title tune to Watson's much acclaimed "comeback" album finds him on a comfortable footing between blues and disco stylings. The follow-up to "Superman Lover" is another super effort. DJM 1020.

ALBUMS

DAVID BOWIE, "LOW." This one will take more than a few quick listens to digest. Eno is a major participant, with Iggy Pop making a rare guest appearance ("What In the World"). "Low" sounds nothing like the Bowie we know . . . yet it's quite obviously him. He's always been a few steps ahead, though, so the listening's undoubtedly worthwhile. RCA CPL1-2030 (7.98).

BREAD, "LOST WITHOUT YOUR LOVE." When Bread announced it would reform, there was no question as to the kind of music its four members would make. This lp confirms the notion that there's been individual growth in the intervening years, but the basic pop-singles sound remains intact, as the success of the title cut (23-bullet this week) has proven. Elektra 7E-1094 (6.98).

EMMYLOU HARRIS, "LUXURY LINER." Harris and producer Brian Ahern have perfected a sound that fuses traditional, "outlaw" and pop-country styles. Drawing on sources as diverse as Chuck Berry and A. P. Carter, the material fits Harris perfectly. "Making Believe," "Hello Stranger," "When I Stop Dreaming" and "Tulsa Queen" are most reliable. WB BS 2998 (6.98).

AVERAGE WHITE BAND, "PERSON TO PERSON." A two record set of live renditions of past hits ("If I Ever Lose This Heaven," "Pick Up the Pieces," "Cut the Cake") as well as newer and new-for-AWB material. With producer Arif Mardin at the helm, as usual, the sound is clearly defined at a constant soul fever pitch. These persons are most musically personable. Atlantic SD 2-1002 (9.98).



The progressive favorite of the
late 60's becomes a hit
in the mid 70's-

And nobody's surprised!

DAVID LAFLAMME

WHITE BIRD



AMH1007

White Bird

by David LaFlamme

The former leader of
IT'S A BEAUTIFUL DAY
returns... On Amherst Records.



RECORD WORLD

Warner Bros. Acapulco Convention Keyed to New Product Releases

■ ACAPULCO—Fifty albums from Warner Brothers and its affiliated labels (Curtom, Brother, Bearsville, Curb, Whitfield and Capricorn) were previewed Wednesday morning by participants at the Warner Brothers Records Convention at the Princess Hotel here. Warner Brothers board chairman and president Mo Ostin, together with Capricorn's chief executive Phil Walden, Bearsville principals Albert Grossman and Paul Fishkin, Dennis Morgan of Dark Horse plus Warner Brothers executives Bob Krasnow, Lenny Waronker, Russ Titleman, Pete Johnson, Ron Goldstein, Tony Lawrence, Clyde Bakkemo, Andy Wickham, Nora Wilson, Mary Martin and independent producer Eric Jacobson discussed the future releases with the Warner Brothers field force, the home office staff and guests.

Introduced by Warner Brothers executive VP Stan Cornyn as "the best record man I ever met," Ostin chronicled the company's achievements in 1976 and cited 15 different number one singles plus 33 gold and nine platinum lps as conclusive evidence that the past year was in fact the best in Warner's history.

Ostin called the company

"the strongest singles company in the business" and discussed its tremendous success in the areas of r&b, country and jazz. He commented that "The depth of Warner Brothers' and its affiliates' rosters will insure continued success in the coming year." He went on to laud WEA distribution as "number one in the business," and added that WEA International's growth abroad more than kept pace with domestic expansion.

The convention was launched Monday with a poolside cocktail party in the evening. Tuesday was highlighted by a dinner that featured entertainment by

(Continued on page 30)

Promoters' Conflict Clouds FCC Probe

By MICHAEL SHAIN

■ WASHINGTON, D.C.—A Federal Communications Commission probe into payola allegations lodged against disc jockeys at WOL-AM here may be part of a move by a local concert promoter, Cellar Door Productions, to consolidate its dominance over the Washington market, sources at the station charged last week. At the same time, it was also learned that the formal FCC investigation of WOL air personali-

WEA's Friedman Details New Pricing Policy; Mfrs. Defend 'Inevitable' Move to \$7.98

By DAVID MCGEE

■ NEW YORK — In a prepared statement released last week, Joel M. Friedman, president of the Warner/Elektra/Atlantic Corporation, announced a one-price policy for both tape and album configurations of product priced at \$7.98. The statement, without identifying specific titles, indicated that "a number" of albums set for January and February release will bear the controversial list price which reflects, according to Friedman, "the escalations in production costs, jackets, recording, royalties, advertising and promotional aids in the past two years." WEA thus joins the CBS Records Division and RCA Re-

records (see separate story) in the ranks of companies that are now committed to the new list price. Informed sources told **Record World** that Columbia will also raise catalogue prices from \$5.98 to \$6.98 on certain albums.

Maintaining Quality

Friedman stated that "higher selective lp prices" are the only way "to maintain the quality of our records and absorb the high royalties and advances now being paid to the recording artists." He concluded that the public, "having themselves experienced comparable inflation-

(Continued on page 35)

RCA Announces Pricing Changes

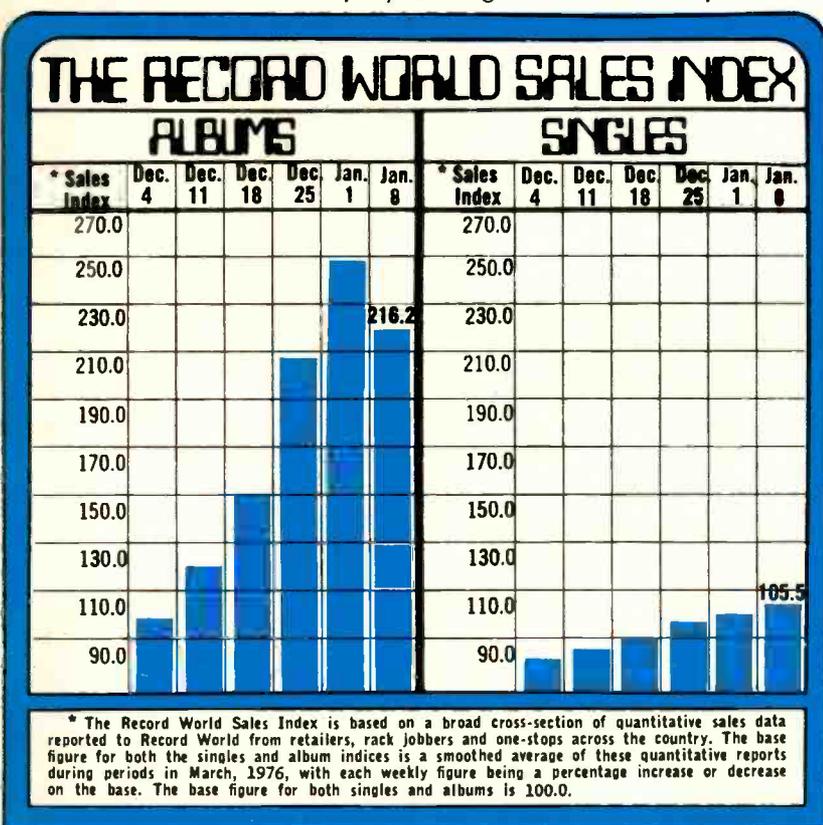
■ NEW YORK — RCA Records has announced it has increased the suggested list price of all its Red Seal (top classical line) product to \$7.98, bringing the suggested list prices of discs into line with their Stereo 8 and Cassette tape counterparts.

RCA further announced that the company began the practice of increasing the suggested list prices for selected popular albums to \$7.98 more than a year ago, and will continue this practice. The first 1977 release to bear the \$7.98 suggested list price is "Low" by David Bowie. Each album of the RCA-distributed Pablo jazz label has always carried the higher suggested list price. At the same time, in line with selected suggested list pricing, a new deluxe two-record set celebrating 10 years of Jefferson Airplane, "Jefferson Airplane: Flight Log 1966-1976," will carry a special suggested list price of \$10.98.

RCA also announced a suggested list price increase to \$9.98 for the two-record sets in RCA's Bluebird series.

Meshel To Head New Arista Pubbery

■ NEW YORK—Record World has learned that Billy Meshel has assumed the position of vice president and general manager of the newly created Arista/Careers Music. See "Copy Writes," page 28.



ties may center on the general practice of radio stations promoting concerts in competition with independent promoters. The WOL proceeding is being billed as the first step in a broad-based inquiry into reported payola practices in the radio and record businesses.

Counter-Charges

The WOL counter-charges came some two weeks after the Washington Post reported that a concert promotion company owned by station employees had coerced payments from Cellar Door and its partner organization, Dimensions Unlimited, in exchange for on-air plugs or promises "not to interfere" with local shows. The newspaper reported that the FCC was "particularly fascinated" with

(Continued on page 39)

'Car Wash' No. 1 As Singles Index Rises

By LENNY BEER

■ "Car Wash" (MCA), the first single from the movie soundtrack of the same name, tops The Singles Chart this week as overall sales of singles rose slightly and sent *The Record World Sales Index*

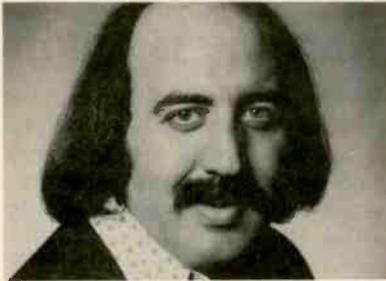
Chart Analysis

over 100 for the first time since the week of October 2, 1976. The "Car Wash" single, sung by Rose Royce and produced by Norman Whitfield, also tops the r&b chart for the second consecutive week and the

(Continued on page 6)

Lennie Petze Named Vice Pres., Epic A&R

■ NEW YORK—Lennie Petze has been appointed to the position of vice president, a&r, Epic Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.



Lennie Petze

In his new post, Petze will be responsible for the overall direction and supervision of the Epic Records a&r departments. In addition to the constant evaluation of new material and the signing of new artists to the Epic label, his duties will also include the maintaining of close liaisons with the marketing, promotion and publicity departments in planning the release and merchandising of recordings by Epic artists. He will

(Continued on page 20)

Erroll Garner Dies

■ NEW YORK — Erroll Garner, the jazz composer and pianist, died in Los Angeles Jan. 2 of acute cardiac failure. He was 53, and had been under treatment for emphysema for almost two years.

Among Garner's trademarks was his remarkable ear: he could not read music, but could often play a piece through after hearing it only once. He had been a performing artist since he was seven years old, beginning as a singer on radio station KDKA in his name.

(Continued on page 36)

Lifesong Names

Mel Fuhrman

VP, Sales & Mktng.

■ NEW YORK—Mel Fuhrman has been appointed vice president, sales and marketing, Lifesong Records, it was announced by Phil Kurnit, executive vice president.



Mel Fuhrman

Fuhrman, who joined Lifesong in 1976, will be responsible for directing and implementing all marketing and sales programs for the label's roster.

Phonogram/Mercury Hosts Promo Meet in Memphis

By PAT BAIRD

■ MEMPHIS — Irwin Steinberg, president of Phonogram, Inc., said here last week that the Phonogram/Polygram group of companies had achieved a world share of 10-12 percent during the period of September to November, 1976 and, under the the group's 10 year growth plan, hoped for a 15 percent share.

Steinberg's remarks were made during the opening session of Phonogram/Mercury's first promotion meeting of the new year. Under the banner "Bionic Promo," the two-day meeting was attended by local and regional promotion people, as well as Phonogram/Mercury executives, including Jules Abramson, senior vice president of marketing; Charles Fach, executive vice president and general manager of Phonogram; David Carrico, vice president of national promotion; and Jud Phillips, a&r director, Memphis.

It was announced during the meeting that Denny Rosenkrantz, west coast director of a&r, has been made a vice president.

Steinberg illustrated the Phonogram/Mercury growth pattern during 1976, stating that the company "achieved a profitable bottom line environment; but our plans for market penetration were not reached. We must penetrate the marketplace at the same or at a greater rate than other companies." He said that the goal was to "acquire or develop three major acts per year" and that the 1977 budget represented an increase on a volume basis of seven percent. Steinberg said this was a "modest approach to growth in order to restore our momentum and protect our resources."

Also speaking were Henry Losk, national director of sales; Mike

Shannon Upped, Lake Named at Casablanca

■ LOS ANGELES — Two appointments to newly created positions have been announced by Neil Bogart, president of Casablanca Record and FilmWorks.

The appointments are those of Scott Shannon, named vice president, special assistant to the president, and Peter Lake, vice president, creative services.

(It was also learned that Bruce Byrd would be named VP of promotion at Casablanca. Details on this appointment next week.)

Shannon, formerly director of promotion and media, will, in his new role, apply his knowledge of the radio field to the broad spectrum of the firm's activities. Included among his responsibilities

(Continued on page 20)

Gormley, national director of publicity; Frank Leffel, national promotion manager/country; Bill Haywood, director of national promotion/ r&b; Jim Taylor, national promotion coordinator; Mike Bone, national promotion director/albums; Reinhard Klausen, vice president of Phonogram, Inc., Baarn; and Ken Maliphant, marketing director of Phonogram, England.

At an awards banquet the first night of the meet, Al Privett, Houston manager, was named promotion manager of the year and awarded a 1977 Pacer. Other awards were made to: Chester Simmons (southeast manager), named r&b promotion manager of the year; Joanie Lawrence (Nashville-Memphis manager), for best performance for airplay on albums and singles; Tom Mazzetta (Florida manager), for best breakout performance; and Tommy Young (southwest manager), for r&b best performance on a

(Continued on page 41)

RCA Closing Studios In Nashville, Hollywood

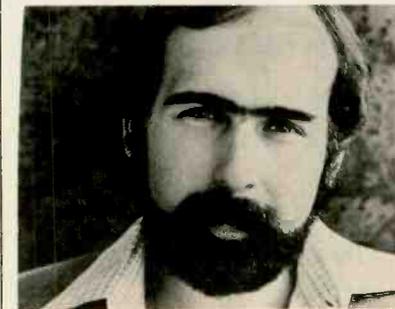
■ NEW YORK—RCA Records announced late last week that it is closing its Nashville and Hollywood studios later this month. The company is still considering closing its studios in New York.

A spokesman for the label gave the following reasons for the closing

(Continued on page 30)

Arista Names Dobbis VP, Artist Development

■ NEW YORK—Rick Dobbis has been promoted to the newly created position of vice president, artist development at Arista Records, it was announced by Clive Davis, president of the company.



Rick Dobbis

Dobbis, who joined Arista in January, 1976, had been the director of artist development. In his new capacity Dobbis will continue to direct the areas of product management and advertising and now will also assume responsibility for merchandising. He will work closely with promotion and sales to spearhead a well coordi-

(Continued on page 41)



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Mercury comes out with the stars



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Thin Lizzy on tour with Queen

A well-planned tour can be just what a group needs for their album to take off. Consider Thin Lizzy's upcoming tour. Mercury will back it with strong distribution, imaginative pre-tour advertising, plus timely publicity and promotion. A marketing mix resulting in a tour de force.

It's no wonder stars like Thin Lizzy are gravitating to Mercury. They know that's where the sky's the limit.

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| 1/23 Cleveland, Oh. | 2/6 Nassau, N.Y. |
| 1/25 Ottawa, Can. | 2/8 Syracuse, N.Y. |
| 1/26 Montreal, Can. | 2/9 Boston, Ma. |
| 1/28 Chicago, Il. | 2/10 Providence, R.I. |
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Thin Lizzy's new album, "Johnny The Fox."

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Write or call your local Phonodisc distributor sales office for displays and other promotional items.



Eagles, 'Car Wash' Top Album, Singles Charts

'Star Is Born' Explodes

By Lenny Beer

■ Album sales fell slightly this week from the Christmas surge but remain seasonally strong in the first post-holiday buying week. The top 10 also remained steady with no new entries and only slight jostling of position.

The Eagles' "Hotel California" (Asylum) held the top slot for the second straight week by out-selling Stevie Wonder (Tamla) and the charging Wings album (Capitol). Linda Ronstadt's "Greatest Hits" (Asylum) made the biggest gains and moved from 9 to 6 based on outstanding rack sales and good movement on the retail level.

Steve Miller

The "A Star Is Born" soundtrack (Columbia) is exploding now that the film is solidly in release. It jumped from 26-11 and is showing significant across-the-board gains with unlimited potential. Also surging is Steve Miller (Capitol), who is riding a third hit single and a television advertising blitz. After falling out of the top 10 for a few weeks, Miller is headed back up at 15 with a bullet.

CBS Gets 42 Gold, 11 Platinum in 1976

■ NEW YORK—CBS Records has amassed a total of 53 RIAA certifications for 42 gold and 11 platinum records during the year of 1976.

The platinum figures were scored by such artists as Bob Dylan, Aerosmith, Chicago, Neil Diamond and Earth, Wind & Fire. Filling out the platinum list are a lineup of new acts which broke through: early in the year Columbia's Boz Scaggs went platinum with his "Silk Degrees" album; both Johnnie Taylor and the Manhattans had platinum singles, the first and second, respectively, to be certified by the RIAA. Both the Wild Cherry single and album were certified. Boston's first lp went gold in seven weeks and platinum in eleven.

The 1976 gold lineup for CBS Records covered artists in virtually every area of music. Chicago, Bob Dylan, Paul Simon, Barbra Streisand, Earth, Wind & Fire, and the O'Jays each garnered two gold records. Other acts who broke into gold during the year included Boz Scaggs, Ted Nugent, Dave Mason, Blue Oyster Cult, the Manhattans, Wild Cherry, Lou Rawls, Johnnie Taylor, Phoebe Snow and Dan Fogelberg.

Further down the list, The "Car Wash" (MCA) and "Saturday Night" (Arista) soundtracks continue to make significant gains. Riding the #1 pop and r&b single, the "Car Wash" album broke into the top 30 at #29 with a bullet. Crossover sales still lag behind the r&b action, but they are picking up. "Saturday Night," in only its third week in the top 100, has reached 44, up 13 spaces from last week. Also, Brick (Bang), with a big hit single leading, is making a good sales move with their debut album bulleting now at #38.

Queen

Of the new product, Queen (Elektra) leads the way as chart-maker at 52, followed by ZZ Top (London) at 62, Grover Washington, Jr. (Kudu) at 72 and the surprising Atlanta Rhythm Section (Polydor) with by far their strongest effort ever scoring in at 81 bullet. ARS is strong, as expected, in the south, but it also scored in as a breakout in the east and the midwest this week. If the trend continues on this one, ARS could be a major act in 1977.

Also of special interest are three albums surging now thanks to artist interest generated by hit singles. Aerosmith (Columbia) with "Toys In The Attic" leads, followed closely by Manfred Mann (WB) and Bob Seger (Capitol).

Sylvers Single Strong

(Continued from page 3)

third overall. This single barely edged out the Sylvers (Capitol), which is also selling extremely well as the group bids for its second #1 record in the last year.

Also very strong in the top 10 are Brick (Bang), Stevie Wonder (Tamla), and new entries Aerosmith (Columbia) and Manfred Mann (WB). The Brick record has already been #1 on the r&b chart for two weeks, and even though it had some trouble with timing its crossover, sales are enormous and it cannot be ruled out as a possible future chart-topper. The Wonder single also has an interesting story since it was released late, after many stations had been on it for quite a few weeks, but it also could still go all the way. Aerosmith, which was pulled from an old album, "Toys In-the Attic," is making exceptional radio moves and pulling large sales in the stores. Manfred Mann, which has its first hit in quite some years with Bruce Springsteen's "Blinded By the Light," is surging with a record that was broken wide open by the Bartell chain.

Good activity is continuing for Mary MacGregor (Ariola America), which is now pulling a reverse crossover to the country chart where it debuted last week as Chartmaker. This record, which was produced by Peter

Yarrow and B. Beckett, is the first major hit for the label and is already spurring good album sales, especially on the west coast. The Eagles (Asylum) seem to be headed for one of their biggest ever with "New Kid in Town," the first release from their #1 "Hotel California" set, and Bob Seger (Capitol) is also hot with the title cut from his "Night Moves" album, which is not only helping the current album but is re-starting sales on the "Live Bullet" album which just went gold.

Hen House Five

On the upcoming hits part of the chart, the Hen House Five (WB) is scoring sensational sales with activity coming from both the pop and country worlds, Fleetwood Mac (Reprise) is off and running well with the first from their yet to be released new album, Barbra Streisand is picking up action due to the movie release of "A Star Is Born," and Elvis Presley (RCA) is scoring well country and pop with his latest (the Elvis record is receiving some action on the "B" side also, which is not unusual for the King). 10cc (Mercury) debuts as this week's Chartmaker at 81.

Abkco Reports Loss

■ NEW YORK — Abkco Industries, Inc. has announced revenues for the year ended September 30, 1976 amounting to \$7,180,144 with a loss of \$628,403 or 44 cents per share as compared to revenues of \$8,676,775 and a profit of \$39,383 or 3 cents per share for the year ended September 30, 1975.

Operations for the fourth quarter ended September 30, 1976 resulted in a loss of \$174,008 or 12 cents per share compared to a less or \$170,054 or 12 cents per share for the corresponding period in 1975. Revenues for the quarter amounted to \$1,984,559 as compared to \$1,711,022 for the same period in 1975. The loss for the fourth quarter of 1975 was primarily due to film write-downs which amounted to \$325,000 before tax benefit.

Litigation

During the year ended September 30, 1976, the company incurred litigation expense of approximately \$1,200,000 in connection with litigation with the "Apple Companies." During the year ended September 30, 1975, such litigation expense amounted to approximately \$840,000.

REGIONAL BREAKOUTS

Singles

East:
ABBA (Atlantic)
Barry Manilow (Arista)

South:
Steve Miller (Capitol)
ABBA (Atlantic)

Midwest:
Hen House Five Plus Too (Warner Bros.)
Bob Seger (Capitol)
Barry Manilow (Arista)

West:
Bob Seger (Capitol)
Steve Miller (Capitol)

Albums

East:
Queen (Elektra)
Atlanta Rhythm Section (Polydor)
Thelma Houston (Motown)
Beach Boys (Capitol)

South:
Atlanta Rhythm Section (Polydor)
ZZ Top (London)
Queen (Elektra)
Waylon Jennings (RCA)
Chick Corea (Polydor)

Midwest:
ZZ Top (London)
Atlanta Rhythm Section (Polydor)
Grover Washington (Kudu)
Chick Corea (Polydor)

West:
Queen (Elektra)
Mary MacGregor (Ariola America)
Grover Washington (Kudu)
Roy Ayers (Polydor)
Chick Corea (Polydor)



THE ABC FAR OUT

Good Times



ALL THE NEWS THAT FITS, WE PRINT.

VOL. 1

NOVEMBER, 1976

FAR OUT PRODUCTIONS

WAR BREAKS OUT

The new WAR Featuring Eric Burdon album has broken out immediately upon release with stations adding it from coast to coast. *Love Is All Around* is all around.

WHY
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ZETA4
WQSR
WFSO
WORJ
WAIV
WVVS
WGVL
WNOE
WRNO
WJBO

WZZQ
WFSU
WDAS
WIOQ
WABX
WWW
WIBQ
WWCK
WFMK
WIOT
WXRT
WYFE
WTAO
WZMF
WIXX
WJKL
KSHE
KADI
WCOL-FM
WVUD
KQRS
KFMQ-FM
WRBB
WBUR
WBLM

WBRU
WHCN
WCCC
WPLR
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WLIR
WBAB
WMMS
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WMMR
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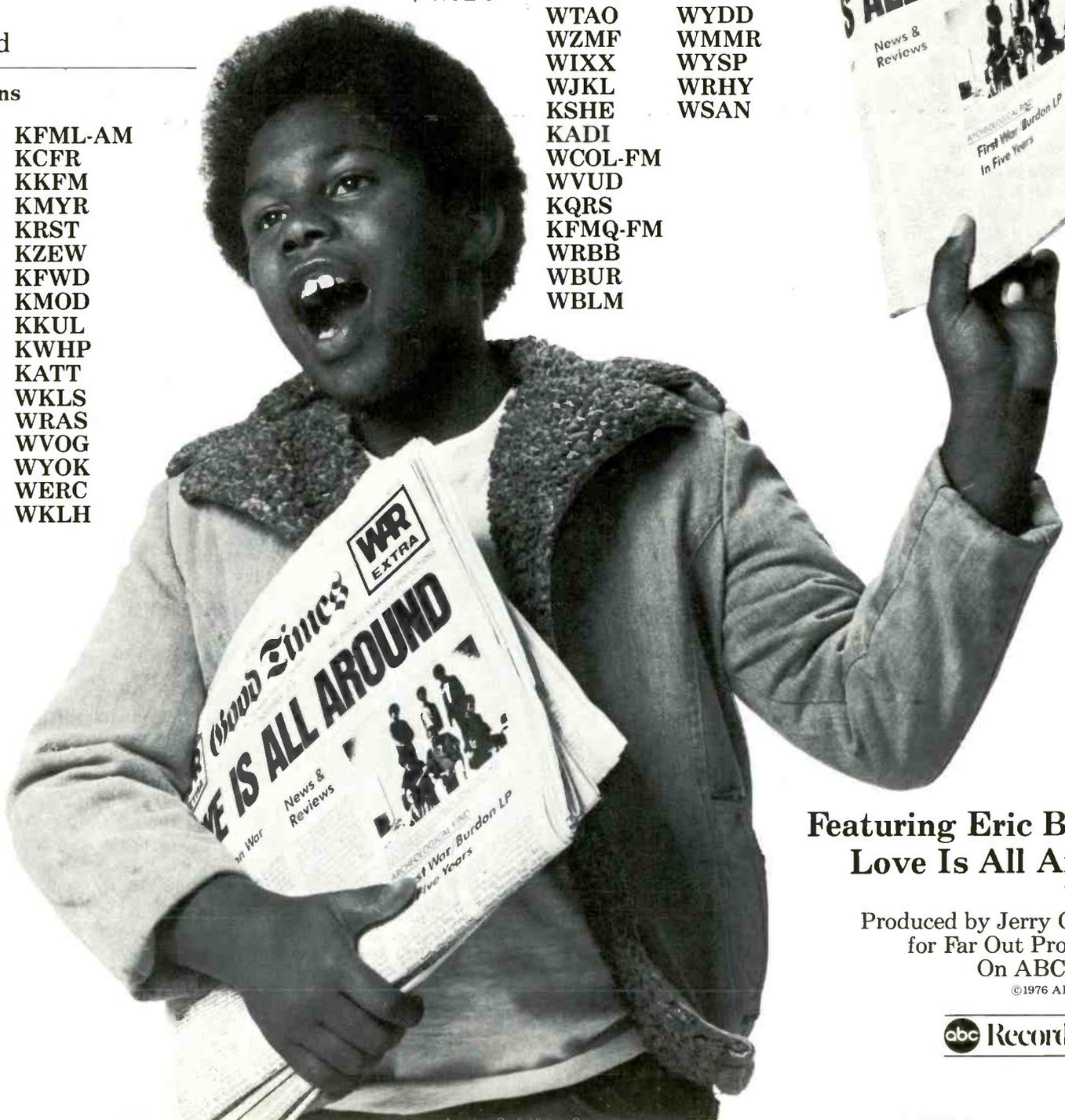
For the week of 12/9

BB #3 Top Add RW #3 Top Add CB #3 Top Add

R&R #3 Top Add

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- KEZY
- KZOZ
- KXFM
- KSAN
- KTIM
- KOME
- KSJO
- KZAP
- KFIG
- KYA
- KISW
- 102½
- KZAM
- KILO
- KQKQ-FM
- KWKI
- KILT
- KLLO
- KPFT
- KLBJ
- KEXL
- WKTK
- WHFS
- WMAL
- WROV
- WGOE
- WMYK
- WRPL
- WDBS
- WKZL
- WOKI
- WSIM
- WKDA
- WIZK
- KVAN-AM
- KZEL
- KFMY
- KFML-AM
- KCFR
- KKFM
- KMYR
- KRST
- KZEW
- KFWD
- KMOD
- KKUL
- KWHP
- KATT
- WKLS
- WRAS
- WVOG
- WYOK
- WERC
- WKLH



WAR
Featuring Eric Burdon
Love Is All Around
(ABCD 988)

Produced by Jerry Goldstein
for Far Out Productions
On ABC Records

©1976 ABC Records Inc.



Don Ellis:

Restructuring Aids Columbia's On-Going A&R Success

By SAM SUTHERLAND

■ LOS ANGELES — Columbia Records' relocation of its a&r department headquarters to the west coast, along with a major restructuring of both coast a&r offices and the label's in-house production staff were the key moves in Columbia's a&r strategy during 1976, a year Don Ellis, vice president, national a&r for the company, detailed in an interview with **RW** last week.

Ellis' comments came on the eve of a strong sales and airplay profile during the year for artists either newly-signed to the label or recently teamed with one of Columbia's recent additions to its in-house producer roster. Los Angeles' emergence as the most active pop production center, along with a resurgence in in-house production, were both factors central to that success.

"What's happened in the last year is that we've really changed the point of view of the a&r department by making the head office in the west," Ellis said. "That makes it the only department of Columbia that's headed on the west coast.

"I felt when I came out here two years ago that the situation was really here." Although Ellis has since witnessed a significant resurgence of activity in the east, "Still, most of the production work is out here now. We have producers from our east coast office coming out here to cut people. There are more studios here now, and more session players as well."

At the same time, Ellis added, the department has maintained a full-scale east coast office headed by Mickey Eichner. Both Eichner and Mike Dilbeck, recently appointed head of the west coast a&r operation, are autonomous; Ellis emphasized that autonomy as vital to the company's ability to compete in signing artists.

Central to Columbia's success during the past year, Ellis felt, was the strength of its current in-house production team, which underwent substantial realignment during the course of the year. Established producers Joe Wissert, Bob James, Jack Gold, Bruce Botnick and Bert DeCoteaux, along with arranger/producer Jay Chattaway, were added; equally important, Ellis stressed, new production talent has been developed within the company's ranks, with Don DeVito and Terry Powell joining the department from prior posts in marketing and promotion.

Wissert's success with Boz Scaggs and Gold's work with Johnny Mathis and Ray Coniff, as well as DeCoteaux's production for three successful debuts for new artists were cited by Ellis as evidence that strong in-house production teams are undergoing a resurgence after a late '60s shift toward more outside production deals.

"It makes sense for us, and it makes sense for producers who decide to work with us, because we have such a big artist roster," Ellis commented. "I think it would be a lot harder for an in-house producer at a smaller company, with fewer artists to choose from."

Bob James

Ellis also singled out two areas of key stylistic growth for the label. Bob James has been appointed director of progressive music for Columbia, a designation that Ellis explained grew from some discomfort at the limitations implied by jazz. "Bob is going to produce the next Kenny Loggins album," he noted. "I think his kind of talent is too broad to be pigeon-holed." Likewise, he added, the current boundaries between jazz and various pop hybrids have precipitated a more flexible production approach.

Equally important, Ellis said, has been the commercial breakthrough for Emotions, Deniece Williams and Tyrone Davis. "The most impressive thing we've made a really strong move with new artists into black music," he said. "We couldn't have done that, though, if we didn't

feel our special markets force could carry it through."

The resurgence of the company's in-house production staff hasn't otherwise altered the scope of the department, however, according to Ellis. He noted that all production activities are routed through the company's a&r offices regardless of whether the act is produced in-house.

Ellis feels the most important shift in the company's signing strategies is probably in its attitude toward new contracts for successful roster talent. "I think the basic contract we write isn't all that different from the one we wrote a few years ago, although I think our willingness to renegotiate has. I think that's really healthy, although it's an other factor driving up the price of records."

Ellis concluded by asserting that autonomy within the company, as well as within the label, has been essential to talent development. "The reason all that has happened really works is that Bruce Lundvall and Walter Yetnikoff have gotten enthusiastic, and they've given us a free hand."

Little Bear Signs Creach

■ LOS ANGELES — Papa John Creach, formerly of the Jefferson Starship, has been signed to a record production contract with Little Bear Productions, according to Danny Kessler and Clancy B. Grass III, of Kessler-Grass Management. All product will be released on DJM Records.

BS&T to ABC



Jerry Rubinstein, chairman of the board of ABC Records, has announced the signing of Blood, Sweat & Tears featuring David Clayton-Thomas to a long term recording contract. The deal includes a solo album by Clayton-Thomas as well as instrumental albums by the group. Pictured at the signing are, from left, Charlie Minor, vice president of pop promotion, ABC; Fred Heller, BS&T manager; Bobby Colomby, BS&T founding member; Rubinstein; David Clayton-Thomas; Bernie Solomon, BS&T attorney; Otis Smith, vice president of ABC, and Roy Halee, vice president, a&r creative, who will co-produce their first album with Colomby.

E/A Names Two To A&R Staff

■ LOS ANGELES — Expansion of the Elektra/Asylum Records a&r department has been announced by Charles Plotkin, vice president a&r, with two staff additions.

Emitt Rhodes, former recording artist, and producer-musician Greg Prestopino have been added to the a&r staff in Los Angeles.

Plotkin described the appointments of Rhodes and Prestopino as the first phase in an overall plan expected to broaden the label's in-house production capability in 1977.

The expansion is part of an overall program developed by label executives for '77 during a special series of planning sessions. Announced earlier were realignments in marketing that saw Jerry Sharell named vice president, artist development, and George Steele vice president, marketing services.

These represent the first shifts in E/A structure since Joe Smith became chairman a year ago.

Col Promotes Pillot

■ NEW YORK — Michael Pillot has been appointed to the position of director, album promotion and special projects, Columbia Records. The announcement was made by Stan Monteiro, vice president, national promotion, Columbia Records.



Michael Pillot

In his new post, Pillot will be responsible for the Columbia label's regional promotion marketing managers and regional album promotion managers regarding the marketing and promotion of all Columbia album product. He will also direct and implement specific programs, campaigns, and projects to increase national activity on Columbia albums. He will maintain close contact with all Columbia artists and managers to effect full promotional support on Columbia album releases. He will report directly to Monteiro.

Pillot joined CBS Records in 1972 as a local promotion manager for Columbia Records in Houston. In 1974 he was promoted to associate director of album promotion in New York, a post he held until this move.



Jacqueline Wexler To Speak At NARM Scholarship Dinner

■ CHERRY HILL, N.J. — The NARM Scholarship Foundation Dinner, an integral part of each annual NARM Convention, will highlight Jacqueline Wexler, president of Hunter College, as featured speaker. President-elect Jimmy Carter filled that spot at last year's event. The dinner, at which 11 \$4,000 scholarships will be presented, will be held on Sunday evening, March 6, at the Century Plaza Hotel, during the 19th annual NARM Convention.

Scholarships, to be awarded to employees and children of employees of NARM member companies, bring to a total of 111 (cash value of more than \$400 thousand) the number of scholarships awarded since the Foundation's inception. To be presented this year are the American Broadcasting Company's Leonard Goldenson Scholarship; ABC Records' Jim Croce Memorial Scholarship; the A&M Records Scholarship; the CBS Records Scholarship; the Jacob Gordon Memorial Scholarship, contributed by Murray Gordon of Ivy Hill Lithograph; the Theodore Izenstark Memorial Scholarship, contributed by Surplus Records and Tapes; the first David Kapp Me-

morial Scholarship, established by a group of industry members, to be awarded annually; the Lee-Myles Scholarship; the RCA Records Scholarship; the Warner Communications Scholarship; and the Alfred Wish Memorial Scholarship, contributed by Mr. and Mrs. Peter Wish of Recoton Corporation.

Jacqueline Wexler, featured speaker at the Scholarship Foundation Dinner, is president of Hunter College, a division of the City University of New York. She is a leading authority on urban education and development, having served as president of Webster College in Missouri prior to her Hunter College position. She has been granted 11 honorary degrees by 11 universities, including Carnegie Tech, University of Michigan, Brandeis University, Franklin and Marshall, Temple University, Syracuse University and Smith College. She served on President Kennedy's Advisory Panel on Education and on President Johnson's Task Force on Urban Educational Opportunities. Her appearance as Foundation Dinner speaker marks the first time a woman has been named for that post.

Tull Concert To Benefit Music Center

By JAAN UHELSKI

■ LOS ANGELES — Ian Anderson and Jethro Tull will be appearing at the Dorothy Chandler Pavillion on January 16, in a benefit for the Music Center. All proceeds from the concert will go towards funding the Center and financing the future operations of the three-theater complex, which exists largely through private donations. The concert marks the first time any rock group has acknowledged the need for maintaining the Music Center as one of the mainstays of Los Angeles' cultural life by pledging both moral and financial support.

The idea for the benefit was conceived by Terry Ellis, president of Chrysalis Records, who thought that the rock industry should take on some of the responsibility for supporting the Center. "I spoke with Dorothy Chandler because I was concerned that the pop record industry was not playing an active role in supporting the Music Center," Ellis said.

Fearful that the Center might have to curtail some of its operations if it did not meet its annual deficit, Ellis approached Ian Anderson to become the premiere rock performer to financially help support the cause by performing at the Pavillion and donating the proceeds. Anderson was enthusiastic about the venture since he is an active patron of the arts, regularly lending financial help to films, limited appeal artists that he believes should be encouraged, and various ballet projects. Anderson is a regular contributor to the Royal Scottish Ballet, where his brother serves as the director.

Playing the 3000 seat Pavillion also gives Anderson the opportunity to play to a small audience, and regain the close contact that the band had to sacrifice when their increasing popularity made it a necessity for Jethro Tull to play large arenas.

This also provides an opportunity for some of Tull's older fans who've followed Tull's ten year career, to see the band perform live, something these fans wouldn't normally do, because they feel they've outgrown the rock and roll concert culture. The Dorothy Chandler Pavilion is a much more comfortable setting for these people to view the band.

Ellis believes that the pop music industry plays an important part in the cultural life of Los Angeles, and he's bothered by the absence of an adequate facility to display the best of today's music. "I'm concerned that our industry does not have a showcase that is an accurate representation of the high level of entertainment in our industry. I feel that Jethro Tull playing the Dorothy Chandler

Pavillion is a damn good advertisement for our industry," he said.

"If one is going to lead a satisfying existence, an individual has to feel that he's making some kind of contribution, especially to his own industry. In the process of doing so we're drawing attention to rock music and to what it is. I believe it's a worthwhile cause to promote our industry to a larger range of cultural exposure."

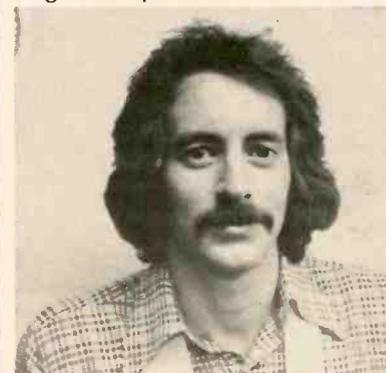
Ellis approached Dorothy Chandler with the idea of a series of concerts to be given at the Pavillion for the overall benefit of the Music Center. Such concerts, he proposed, would be given by major artists, all of whom share a common interest in supporting the cultural life of Los Angeles and would be eager to donate their time and talents to help meet the Center's annual operating deficit. Ideally the Jethro Tull concert will set a precedent of support that other acts will soon follow.

Tickets

Ticket prices for the January 16 performances, which will begin at 9:00 p.m., are \$25. Ellis explained the reason for the high ticket price was to make the most money possible for the cause. He projected that the concert would garner somewhere between \$30,000 and \$35,000 which he will deliver to Mrs. Chandler in the form of a check, directly after the performance.

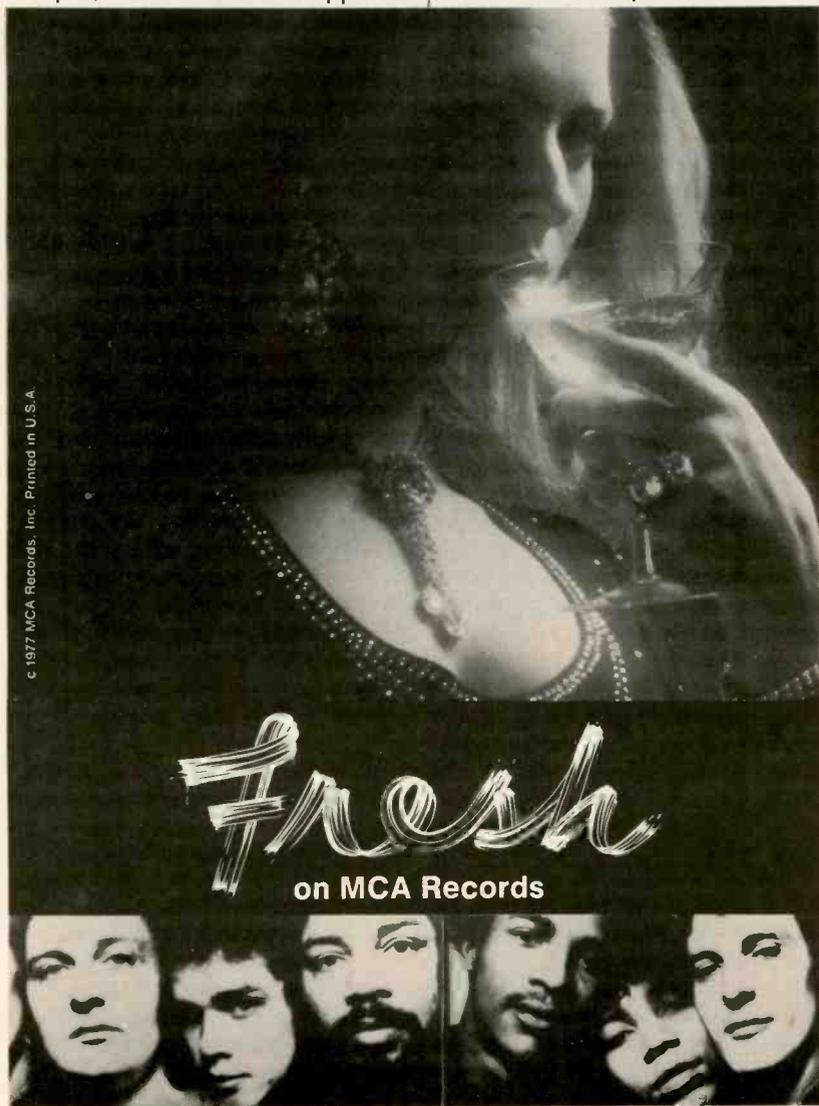
Crawdaddy Taps Dugow As Assoc. Publisher

■ NEW YORK — Leonard Dugow has been named associate publisher of *Crawdaddy*, it was announced by Alf Knobler, the magazine's publisher.



Leonard Dugow

In the newly created post, Dugow will supervise advertising, circulation, public relations, promotion, distribution and other of the magazine's business functions. Dugow, 27, has been national sales manager of Harmon/Kardon, manufacturer of consumer high fidelity equipment.



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EMMYLOU HARRIS LUXURY LINER

*A great lady
takes the grand tour,
'cross Country, Rock and Pop.
Featuring the songs of
Chuck Berry,
Gram Parsons,
Emmylou Harris
and others.*

Produced by Brian Abern
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

David Rubinson On The Limits Of The Producer

By JACK McDONOUGH

■ David Rubinson, one of the San Francisco Bay Area's most prolific independent producers and since 1972 the president of David Rubinson & Friends, Inc., has completed a consolidation move that will provide him with "complete self-sufficiency in the production of records." This consolidation involves office space on the former site of the American Zoetrope studios of Francis Ford Coppola and a new studio, called Automatt, which, according to Rubinson, is the most fully automated recording facility in the world. David Rubinson and Friends includes the component companies of Adam's Dad Management, Catero Sound and two publishing entities, Polo Grounds Music and Ebbets Field Music. Adam's Dad Management, overseen by Bill Allen, now handles affairs for the Pointer Sisters, Herbie Hancock, Wah Wah Watson, Terry Garthwaite, the Hoo Doo Rhythm Devils and Heartsfield, all of whom have been produced by Rubinson, who has 70 album credits in his discography to date. In the following Dialogue, Rubinson discusses production technique and his new move to "self-sufficiency."



David Rubinson

Record World: Being involved in management, publishing, production and the recording of artists as you are, are you able to maintain equal emphasis on each facet of the artist's career? How does it affect your role as independent producer?

David Rubinson: As far back as 1969 when I was with CBS I believed it necessary for management, publishing, stage production, studio—for all components of an artist's career to be coordinated from the same center. But a few years ago all the areas I was into began to work at cross purposes with my life, keeping me away from home too much. So we had to deemphasize certain areas, and we decided to deemphasize management. We'll continue to manage all the acts we have but will not be looking for anybody new. If we had maintained a policy of doing it all-or-nothing, it would have restricted me greatly as a producer. It would have meant I couldn't do those recent records from Phoebe Snow, Labelle or Bobby Womack, because all of them have strong management. I realized that by selling full packages and not being available for hire that I was missing something creatively. As a result I embarked on a conscious campaign about a year and a half ago to become an independent producer.

RW: Why did you feel a need to have your own studio and who is the first band that you will be recording there?

Rubinson: The main stumbling block to our own self-sufficiency was the lack of our own studio. The ones we were using weren't as technically advanced as we would have liked and no one was prepared to put in the money to bring them up to where they should be. Heartsfield will be the first band we will record there.

RW: Being next door to CBS, were they at all involved in the installation of Automatt?

Rubinson: We rented, hired, leased and employed CBS in the effort. They had a great deal to do with the installation. They have the best technical staff in town and it's a family situation anyway, because I've done so many CBS acts and I know all the engineers.

RW: You've consolidated all this in order to be self-sufficient under your own roof. How much of a trend is this? And would you go on from there and talk about the role of the producer, how it's grown, where the Richard Perrys came from, the whole theory of the producer as *auteur*.

Rubinson: Well, the trend is a giant one. There's no doubt about that. Every successful producer wants to have his own studio. As for the *auteur* theory—I don't believe it. There are film directors, journalists and record producers who create from the same point of view or apply the same techniques with each effort. There are creative people who fall into the category of *auteurs*, but there are many more who don't.

They find new techniques for new situations. There are many more journalists who fit their approach to the subject matter than there are Tom Wolfes who write their own style with the subject matter merely being an organizer.

To me the role of the producer is to translate the concept and creative energy of the artist in the most efficient and powerful means possible to the audience. The producer is actually a transducer: he's a medium, a means, not a source.

RW: So you think of the producer as being neutral.

Rubinson: No, I didn't say neutral. He's not neutral at all. The means of transmission is not a neutral thing. The tone chamber on a clarinet is much different from the tone chamber on a trombone. In the *auteur* theory the producer is as much source as means. What I'm saying is no, the producer is not the source or core of the music. He's the means by which the artist's energy gets transmitted to the audience and you use whatever means are necessary to get it transmitted. Sometimes it's one thing and sometimes another. Sometimes you're more active, sometimes more passive, sometimes harder, sometimes softer. The question is, where do you cross the line between *forming* the music and transmitting it? Sometimes it's required that you write the song, arrange the strings and brass, pick out the vocal parts and in some cases sing. Sometimes it's best to stay the hell out of the way. But all those things are under the general head of transmitter, conduit, not source.

RW: How do you think things got to the point where Richard Perry gets his name on a Martha Reeves record in letters on the front almost as big as Martha's, where Robbie Robertson's name goes on the front of Neil Diamond's lp?

Rubinson: What happened was that the studio changed function from being a real-time storage device for an event. Now the recording is the event; therefore the people who control the event are much more powerful. Everybody uses the studio now as the fifth musician. I shouldn't say everybody, but the majority.

Record companies these days . . . are looking for music that bears enough resemblance to previously successful music that they can repackage it and sell it based upon that previous success.

RW: When do you think was the crucial time period for this change?

Rubinson: I don't think there was a crucial time period. As the technology naturally evolved and the studio became more accessible as an instrument, the people who controlled that instrument became more visible to the public and what they did on the records became more apparent to the public there was a natural recognition of them by the public. But the Richard Perry stuff goes too far—that anybody would consider that a producer is even remotely connected with the commercial viability of the artist. The reason Perry was billed like that with Martha Reeves is that the record company thought his name on the album would sell more records. That's the only reason they would do something like that. But I don't think anybody buys records because of the producer. I can't imagine anyone going into a store and saying, "Let me have the new Thom Bell record. Let me have the new David Rubinson album." That's absurd. The producer will have effect on how an album sells because he has an effect on how it sounds. But in terms of billing it's nonsense.

Another factor is that record companies these days are not looking for unique, extraordinary music. They're looking for music that bears enough resemblance to previously successful music that they can repackage it and sell it based upon that previous success. To wit, "He's another so-and-so." Or, "They sound just like so-and-so." Therefore, a company will naturally go to a proven hitmaker, thinking, if he's done it for this guy, he can do it for this one. So the weight given to a specific production has much more significance

(Continued on page 45)

**“Her name is Joan Armatrading
and what she does is send shivers
up your spine every time she sings
her songs.” - ROLLING STONE**

“DOWN TO ZERO” THE NEW SINGLE FROM JOAN ARMATRADING



JOAN ARMATRADING “DOWN TO ZERO” ON A&M RECORDS & TAPES
(AM 1898)

From the album “Joan Armatrading”
(SP 4588)

JOAN ARMATRADING ON TOUR:

January 5/7
CELLAR DOOR, Washington, D.C.

January 8
BERKELEY PERF. ARTS CENTER,
Boston, Mass.

January 9
PARIS THEATER, Portland, Maine

January 10
PLACE DES ARTS, Montreal, Canada

January 11
PLAYERS, Westport, Conn.

January 12
PARAMOUNT THEATER, Seattle, Wash.

January 13
CIVIC AUD., Santa Monica, Ca.

January 14
CIVIC AUD., San Jose, Ca.

January 15
UCSB, Santa Barbara, Ca.

January 16
COMMUNITY THEATER, Sacramento, Ca.

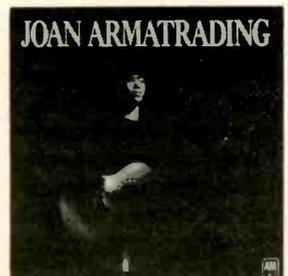
January 17/18
MUSIC HALL, Minneapolis, Minn.

January 19
IVANHOE THEATER, Chicago, Ill.

January 20/22
St. Louis, Kansas City, Omaha

January 23
STUDIO 5, Columbus, Ohio

January 24/25
BIJOU THEATER, Philadelphia, Pa.



Produced by Glyn Johns

THIN LIZZY—Mercury 73882

JOHNNY THE FOX MEETS JIMMY THE WEED (prod. by John Alcock) (writers: Lynott-Gorham-Downey) (RSO/Chappell, ASCAP) (3:26)

The group once again comes up with the rockin' flavor that made "The Boys Are Back In Town" so popular. This tale from "Johnny The Fox" could be a big one.

JOE TEX—Epic 8 50313

AIN'T GONNA BUMP NO MORE (WITH NO BIG FAT WOMAN) (prod. by Buddy Killen) (writers: McGlincy & Killen) (Tree, BMI) (3:28)

Tex has survived the years with his sense of humor intact as evidenced by his latest single. This label bow could prove to be his ticket back onto the chart.

ALPHONSO JOHNSON—Epic 8 50324

LOVE'S THE WAY I FEEL 'BOUT 'CHA (prod. by Skip Drinkwater) (writers: Johnson-Bayley-Walker) (Embamba, ASCAP/My Kids, BMI) (3:30)

Johnson is well known for his extraordinary bass playing skills, but here it takes a back seat to the compositional beauty of this tune. Diane Reeves' vocal helps cast warm glow.

FAT LARRY'S BAND—WMOT 4001

(Atlantic)

CENTER CITY (prod. by Vince Montana) (writers: Montana-James-Walker-Hall) (Muscle Tuff/'Bout Time, BMI) (3:34)

Blue Magic's backing band is up front and on their own with a percolating sound geared for disco play. Just the record to make a name for the group.

MICHAEL MURPHEY—Epic 8 50319

CHEROKEE FIDDLE (prod. by Murphey & Guercio) (writer: Murphey) (Mystery, BMI) (3:28)

Murphey's crafted blend of country and pop stylings continues to garner play in both markets, and his latest should be no exception. Lyrically and musically, a strong effort.

WEBSTER LEWIS—Epic 8 50321

LOVE IS THE WAY (prod. by Lewis & Horowitz) (writers: Lewis-Gray-Conway) (Webo/Golden Fleece/Soulful, BMI) (2:59)

Lewis' influences touch on disco, r&b and gospel and they are fused together for an appealing sound all his own. This "On The Town" track is poised to be big.

MILTON WRIGHT—Alston 3727 (TK)

OOH OOH I LIKE IT (prod. by Seth Snyder) (writer: Wright) (Sherlyn, BMI) (3:30)

Part elegantly soulful and part feverishly gospel, Wright's latest conveys an immediacy that is hard to ignore. Simply his best effort in some time.

HARVEY MASON—Arista 0222

K.Y. AND THE CURB (prod. by H. Mason) (writers: Mason & Peters) (Mason, ASCAP; Golden Corn Flake, BMI) (2:58)

A noted jazz percussionist, Mason stands to increase his audience with this pleasant instrumental. The horn charts give the number its momentum.

GLEN CAMPBELL—Capitol P 4376

SOUTHERN NIGHTS (prod. by Gary Klein) (writer: Allen Toussaint) (Warner-Tamerlane/Marsaint, BMI) (2:58)

A change of pace for this singer with a perky reading of the Allen Toussaint tune. The bayou rhythms underscore Campbell's infectious Leo Sayer-type vocal.

GIL SCOTT-HERON—Arista 0225

THE BOTTLE (prod. by Gil Scott-Heron & Brian Jackson) (writer: Gil Scott-Heron) (Brouhaha, ASCAP) (3:55)

The edited live recording of Heron's classic story is instilled with fire and passion. The percussive delivery should turn his listeners into believers.

MIKE POST—Epic 8 50325

THEME FROM "BAA BAA BLACK SHEEP" (prod. by Mike Post) (writers: Post & Carpenter) (Leeds, ASCAP) (2:59)

Post opened the door to the popularity of TV themes this past year with his hit of "The Rockford Files" and here he does it all over again with another gripping tune, first heard on the tube.

ANNE MURRAY—Capitol P 4375

SUNDAY SCHOOL TO BROADWAY (prod. by Tom Catalano) (writers: R. Hice & D. Hice) (Mandy, ASCAP) (3:41)

A pleasant pop sound that has been all but missing from Murray's recent efforts. The gospel-tinged flavor works well within the context of the song that'll carry her along on any street.

CON FUNK SHUN—Mercury 73883

SHO FEELS GOOD TO ME (prod. by R. Capone & Con Funk Shun) (writers: Cooper-Martin-Pilate-McCall) (Val-le-Joe, BMI) (3:17)

The group should soon distinguish itself among disco aficionados for its simple singalong chants and crisp rhythms. A strong potential chart contender.

ABIGAIL BROWNE—Private Stock 127

GUAVA JELLY (prod. by Richard Hewson) (writer: Marley) (Cayman, ASCAP) (2:40)

The Bob Marley tune has already been successfully covered by Barbra Streisand, among others, but should go chartward again via this endearing version.

JEAN GABIN—Private Stock OW 300

BUT NOW I KNOW (prod. not listed) (writer: Philip Green) (David, BMI) (3:15)

Sometimes known as the Bogart of France, this actor has appeared in over 100 films before his death. The tune has been a hit in several countries and could score here.

RANDY RICHARDS—Little Angel 001

THERE'S ALWAYS A GOOD-BYE (prod. by Yeager & LaBranche) (writer: Richards) (Blackwood, BMI) (3:35)

Richards is a singer/songwriter whose talent is evidenced by this tuneful ballad. The lush arrangement and soft vocal will assure it easy listening/pop play.

CHER—Warner Bros. 8311

PIRATE (prod. by Snuff Garrett) (writers: Dorff-Herbstritt-Harju) (Cotton Pickin', ASCAP; Hobby Horse, BMI) (3:07)

Cher has long been overdue for a hit single, but here she comes up with a great combination of material, arrangement and performance.

COOTER CROW & MAGIC—Arista 0226

POLKA BAND HITS (prod. by Dick Wagner) (writer: Clouthier) (Buns Up, BMI) (3:15)

A bright, appealing story about remembering the polka band hits on the radio, the tune is marked by an exceptional and totally infectious chorus.

MIGHTY CLOUDS OF JOY—ABC 12241

THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE) (prod. by F. Wilson & L. Brown) (writers: Wilson-McFadden-Brown) (Traco/Screen Gems-EMI, BMI, Jobete, ASCAP) (3:30)

The roots of this group are entrenched in a rich gospel tradition, much like the O'Jays, but their sound continues to appeal to enthusiasts of good music.

FUNKADELIC—Warner Bros. 8309

COMIN' ROUND THE MOUNTAIN (prod. by George Clinton) (writers: Clinton & Cook) (Malbiz, BMI) (3:45)

The group's churning beat is built around a persistent Hendrix influenced guitar riff and it sounds as if this group will be making its way onto the charts. It's a comer!

STRATAVARIOUS & LADY—Roulette 7200

LET ME BE YOUR LADY TONIGHT (prod. by Johnny Usry) (writer: same as prod.) (Adam R. Levy & Father, BMI) (3:15)

A very special record by this outfit that manages to combine a lush, haunting melody with a danceable beat. A crafty production holds it all together.

JENNIFER WARNES—Arista 0223

RIGHT TIME OF THE NIGHT (prod. by Jim Ed Norman) (writer: Pete McCann) (American Broadcasting, ASCAP) (2:53)

This talented songstress has not been heard from in some time, but is on the verge of a comeback with a throaty vocal sounding like Linda Ronstadt.

ROD STEWART—Private Stock 130

SHAKE (prod. by G. Wright & J. Rowlands) (writer: Sam Cooke) (Kags, BMI) (2:48)

A very early recording by the group Steampacket featuring Brian Auger on keyboards and Stewart on vocals. Stewart's popularity could spark some interest.

CATE BROTHERS—Asylum 45370

WHERE CAN WE GO (prod. by Steve Cropper) (writers: Ernie & Earl Cate) (Big E Little e Cate Bros./BMI) (3:20)

The "In One Eye and Out The Other" track finds the Cates' at the helm of a solid number whose sound and production pack punch.

There's A Rumble In The Jungle

BARRY WHITE'S

Theme From
KING KONG

LOVE UNLIMITED ORCHESTRA

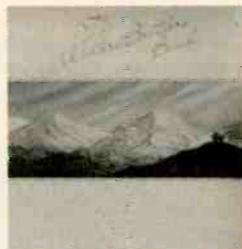
20TH
CENTURY
RECORDS

T C- 2325 Available on 20th Century Records

SAILIN'

KIM CARNES—A&M SP-4606 (6.98)

Grand prize winner of the American Song Festival, Carnes is represented by eight original songs plus Van Morrison's "Warm Love" and the Goldberg/Goffin "It's Not the Spotlight." The latter two sound like a female Rod Stewart, the originals in more of a country-pop vein under Jerry Wexler/Barry Beckett production.



THE WINTERS BROTHERS BAND

Alco SD 36-145 (Atlantic) (6.98)

That's Dennis and Donnie (not Johnny and Edgar) and their music is evocative of prime Allmans — fine harmony-laden vocals, twin guitar work and easy-flowing melodies. "I Can't Help It," "Sang Her Love Songs" and "Smokey Mountain Log Cabin Jones" feed the image and mark an estimable debut.

WHAT'S WRONG WITH THIS PICTURE?

ANDREW GOLD—Asylum 7E-1086 (6.98)

Gold emerged last year from Linda Ronstadt's back-up band, a pianist, guitarist, vocalist and songwriter. His mild-mannered California rockin' style is applied as well to "Do Wah Diddy" and "Learning The Game" as to his original compositions ("Must Be Crazy," "Lonely Boy"). There's been definite growth.



PARKER McGEE

Big Tree BT 89520 (Atlantic) (6.98)

The man who authored the hits "I'd Really Love To See You Tonight" and "Nights Are Forever" for fellow Big Tree artists England Dan and John Ford Coley, and "You Got Me Runnin'" for Gene Cotton turns out his own set (sans the Dan/Coley numbers) of eleven originals in a similar middle-of-the-road genre.

STILL CAN'T SAY ENOUGH

JOHN LEE & GERRY BROWN—Blue Note BN-LA701-G (UA) (6.98)

Since the release of Lee & Brown's debut Blue Note lp last year, the two have become studio fixtures in L.A. They've assimilated soul, reggae and jazz and combined them with a keen feel for texture and detail. This second outing is even more intensely satisfying than the first.



BOYS WILL BE BOYS

RABBITT—Capricorn CP 0175 (WB) (6.98)

Rabbitt has been generating intense loyalty among rock fans in its native South Africa since the spring of 1975. "Something's Going Wrong" and "Eventides" are the best examples of the group's pleasing pop sound; "Baby's Leaving" is a fine ballad; "Savage" and "Hard Ride" are progressive.

SYMPHONIC SLAM

A&M SP-4619 (6.98)

Guitarist/writer/vocalist/producer (with George Semkiw) Timo Laine is the central figure here, the 360 Systems Polyphonic Guitar Synthesizer he plays giving Symphonic Slam individuality on "Days," "Modane Train" and "How Do You Stand." John Lowery and David Stone are on drums and keyboards, respectively.



RED HOT

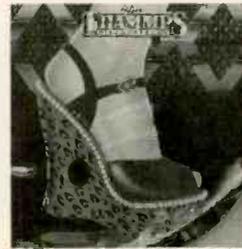
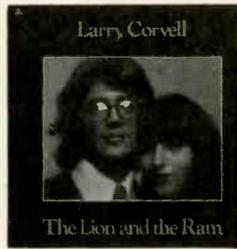
DON HARRISON—Atlantic SD 18208 (6.98)

The Don Harrison Band's first album last year was met with great critical enthusiasm and good commercial response. There are almost 50 minutes of music here, packed tightly in a strong rocking set. "Red Hot (Ready To Go)," "Jamie" and "Baby Don't Change Your Mind" make an immediate impression.

THE LION AND THE RAM

LARRY CORYELL—Arista AL 4109 (6.98)

With Coryell are Joe Beck, Mike Mandel, Danny Toan and Michal Urbaniak. Coryell is working mostly with acoustic guitars and attempts singing on two cuts though it is unquestionably as an instrumentalist that his talents shine through. "Stravinsky," "Larry's Boogie" and "The Fifties" offer nicely contrasting sides of his endeavors.



DISCO INFERNO

THE TRAMMPS—Atlantic SD 18211 (6.98)

Mainstays on New York's disco and r&b scenes, The Trammps have taken the heritage left them by such Philadelphia stalwarts as the Bluenotes and Detroit ensembles as the Temptations and molded their own sophisticated blend, the emphasis on dance beats and expert vocal work. This one burns.

THERE'S MUSIC IN THE AIR

LETTA MBULU—A&M SP-4609 (6.98)

Letta Mbulu is a South African songstress who has toured internationally with Harry Belafonte. Her first lp for A&M features her in a variety of styles ranging from jazzy pop ("Feelings") to an English/Xhosa version of "Ain't No Way To Treat a Lady" to a medley of "Let's Go Dancing/You've Lost that Loving Feeling."



VIMANA

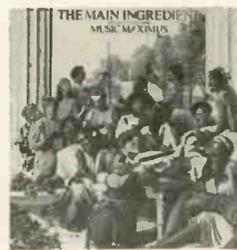
NOVA—Arista AL 4110 (6.98)

Heading up Arista's seven-album release of material from its sister company in Great Britain, Nova is a progressive English band featuring Corrado Rustici, Elio D'Anna and Renato Rosset, with guest appearances by Percy Jones, Michael Walden, Phil Collins and Zakir Hussain. Nova should find a ready audience.

MUSIC MAXIMUS

MAIN INGREDIENT FEATURING CUBA GOODING—RCA APL1-1558 (6.98)

Hot-blooded rhythm and blues with a touch of humor, some tasty arrangements and the inimitable presence of Cuba Gooding (co-producer, too) making for a matchless brand of soul music. "I Gotta Know You," "Comes the Night" and "Many Women In My Life" are toppers.



THE MASTERS IN PHILADELPHIA

THE PHILHARMONICS—Capricorn CP 0179 (WB) (6.98)

An aggregation of England's top studio musicians perform reconstituted arrangements of classical favorites in obvious disco style. Beethoven, Brahms, Borodin, Dvorak, Tchaikovsky, Schumann and Mozart are all subjected to the treatment. Dance away!

Last year's most awarded
disco group has just released
their next nomination.

SD 13211

The
TRAMMPS
DISCO INFERNO



**"Disco Inferno," from the Number 1
Disco Group of the year. The Trammps.
On Atlantic Records and Tapes.**

RIAA Begins Market Expansion Project

■ LOS ANGELES—The first steps to implement the RIAA Recording Industry market expansion project have been announced by Stanley M. Gortikov, RIAA president. The project, launched in May of 1976, is intended to retain current buyers as they advance in age, to recapture former buyers and to gain new purchasers of recordings among non-buyers.

The initial action comprises a phased research program that will probe both industry expertise and consumer practices and motivations. To conduct the research, RIAA has engaged the services of Response Analysis of Princeton, New Jersey, headed by Dr. Herbert Abelson.

The first phase of the research will focus on the industry itself

and will consist of depth face-to-face interviews with recording company executives, wholesalers, retailers, radio and press. These interviews will target on those who already presumably know most about the product and market and who have the biggest stake in future growth. This research will deal with the tremendous number of ideas and strategies already available and will reduce and synthesize them in a logical program. These interviews are expected to define priorities and strategies.

As a second follow-up phase, researchers will go to consumers, both buyers and non-buyers. The goal will be to gain understanding of consumer behavior and atti-

(Continued on page 50)



Universal Attractions happily welcomes Ms. **Candi Staton** to our evergrowing family of stars. It is with great pleasure that we announce the exclusive representation of Ms. Staton, Warner Brothers Recording Star, whose latest records "**YOUNG HEARTS RUN FREE**" and "**RUN TO ME**" have won for her awards in Record World and Billboard.

Also joining in welcoming Ms. Candi Staton are the Stylistics, Harold Melvin and the Blue Notes, B.T. Express, Joe Simon, James Brown, the Fatback Band, the Tymes and Millie Jackson.



888 Seventh Avenue, New York, NY 10019—(212) 582-7575

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ THERE WILL BE NO AWARDS GIVEN FOR THE CORRECT ANSWERS: What major singer/songwriter will be leaving his west coast label housed in a wooden building for one based in a big black building in New York? ... What do **Nils Lofgren**, **Graham Parker**, **Southside Johnny and the Asbury Jukes**, **Rick Derringer** and now **Crack the Sky** have in common? All have been the subject of what has come to be known as an "official bootleg" wherein the label records, presses and distributes live material to radio stations that would otherwise go unheard by the public. In several instances, most notably Nils Lofgren and Graham Parker, there has been an outcry to make these recordings available, but they have only been used as promotional tools so far, and we hope to see the trend continue. The latest one to reach our office is from Crack the Sky, recorded during a WBAB broadcast, and if ever there was doubt as to this group's ability to duplicate its textured album sound, one listen to the record should go a long way in proving the band's viability as a live act.

DOWN UNDER IS EXACTLY WHAT WE MEAN: Australian newspaper magnate **Rupert Murdoch** is in the process of playing for the entire market. Having taken over the New York Post — his imprimatur was evident from day one as Rapes, Muggings, Abandoned Children and Page Six became prominent (see below) — he's now after New York, the Village Voice and New West. As of this writing, **Clay Felker** is still trying to prevent Murdoch from purchasing **Carter Burdon's** stock. But for those of us who bemoaned what Felker did to the Voice editorially, we can only wonder where it might go under Murdoch's leadership. The Voice, at any rate, could use a boost in its fading circulation (especially in Manhattan). Which also leads to the probability that a paper such as the Soho Weekly News will have a good opportunity to fill the potential gap or else lose the hold it's gained in the last four years.

MIXING SPORTS AND MUSIC or THE FLASHMAKERS HAVE FRIENDS ALL OVER: Daily Variety reports that Sports Illustrated is among the top five magazines favored by Kiss fans and comments, "Four men in makeup playing hard rock in a stage show punctuated by smoke and fire would appear to appeal to a different sensibility than the Oakland Raiders." Ha ... Then there was **Andrea Marcovicci** singing the national anthem ("The Star Spangled Banner," as you may remember) to kickoff the Knicks/Cleveland game at the Garden (1) ... And a full page ad in the sports/car section of the new (let's hear it for Rapes, Muggings, Abandoned Children and Page Six—see above) New York Post in which Potamkin Cadillac salutes "Guys and Dolls." (**Victor Potamkin** is reportedly an investor in the show.)

MIXING MUSIC AND MEDICINE (A SPOONFUL OF...): **Harry Wayne "K.C." Casey**, leader of **K.C. & the Sunshine Band**, has been named spokesman for the American Heart Association's anti-smoking campaign. The group is featured in radio spots available for airing across the country ... The **Sylvers** have been named National Youth Ambassadors for the National Foundation of March of Dimes.

NOTES: **Roger** and **Judi Glover** became the parents of 7 lb. 12½ oz. **Julian Andrea** December 18 ... National Public Radio has added its 200 station to the network ... **Howard Rosen & Noel Love** ... **Dean Friedman**, soon to debut on Lifesong, is about to set out on a ten-city pre-release promotion tour ... When will **Barry Taylor** the journalist review **Barry Taylor** the pianist? ... When will **Howard Newman** the film publicist meet face-to-face to trade jokes with **Howard Newman** the writer? ... Two Radio City Music Hall dates for **Jethro Tull** sold out on short order following one lone announcement on WPLJ-FM. The group's "Songs From the Wood" lp will be released in February.

BIRD ON A WIRE: **Jeff Beck's** new album is titled "Live Wire" and if you haven't already figured it out, it was recorded during his last tour of the U.S. And speaking of Beck, Epic is putting together a **Yardbirds** compilation album (again), probably to be titled, "Collector's Edition." Hopefully, Epic will spice the album with some old B-sides and some real "collector's" sides this time rather than the standard fare.

NOT SUCH ODD COUPLES: Producer **Roy Thomas Baker** (Queen, Pilot, Gasolin) has signed a production deal with CBS. New albums he produced for **Starcastle** and **Lone Star** are due any minute and his next work will be the third **Ian Hunter** solo album which will

(Continued on page 50)



What more can be said?
Leon Redbone's
all new album is
Double Time.



Produced by Joel Dorn
for The Masked Announcer.
On Warner Bros. records & tapes.
BS 2971



DISCO FILE TOP 20

JANUARY 15, 1977

1. **DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
2. **SPRING AFFAIR/SUMMER FEVER**
DONNA SUMMER—Casablanca (lp cuts)
3. **DISCO INFERNO/BODY CONTACT/
I FEEL LIKE I'VE BEEN LIVIN'**
TRAMMPS—Atlantic (lp cuts)
4. **CAR WASH**
ROSE ROYCE—MCA (lp cut)
5. **LET YOURSELF GO/YOU'RE MY
DRIVING WHEEL**
SUPREMES—Motown (lp cuts)
6. **OVERTURE**
D.C. LaRUE—Pyramid (lp cut)
7. **OPEN SESAME**
KOOL & THE GANG—De-Lite (disco disc)
8. **ANOTHER STAR/I WISH**
STEVIE WONDER—Tamla (lp cuts)
9. **THAT'S THE TROUBLE/SORRY**
GRACE JONES—Beam Junction
(disco disc)
10. **SPRING RAIN**
SILVETTI—Salsoul (disco disc)
11. **EVERYBODY HAVE A GOOD TIME**
ARCHIE BELL & THE DRELLS—
Phila. Intl. (lp cut)
12. **DOWN TO LOVE TOWN**
ORIGINALS—Motown (disco disc)
13. **WHEN LOVE IS NEW**
ARTHUR PRYSOCK—Old Town (disco disc)
14. **INDISCREET/DON'T KEEP IT IN
THE SHADOWS**
D.C. LaRUE—Pyramid (lp cuts)
15. **WELCOME TO OUR WORLD**
Mass Production—Cotillion (lp cut)
16. **DANCIN'**
CROWN HEIGHTS AFFAIR—De-Lite
(lp cut)
17. **LOVE IN MOTION**
GEORGE McCRAE—TK (lp cut)
18. **DANCE AND SHAKE YOUR
TAMBOURINE**
UNIVERSAL ROBOT BAND—Red Greg
(disco disc)
19. **NO, NO, NO, MY FRIEND**
DEVOSHUN—SMI (disco disc)
20. **LOVE BUG**
BUMBLE BEE UNLIMITED—Mercury
(disco disc)

Lennie Petze

(Continued from page 4)
report directly to Ron Alexenburg, senior vice president, Epic Records and the Associated labels.

In commenting on the appointment, Alexenburg stated: "We at Epic Records are most pleased with this announcement because Lennie is a true product of the organization, moving up steadily through the Epic Records promotion department, building an excellent foundation of experience which he has put to good use during the past year when he moved to the a&r department. His bringing the group Boston to the label must be counted as one of the Epic Records' highlights of 1976 and we eagerly look forward to many more such highly successful signings under his leadership in the artists and repertoire area."

Petze was most recently director, Epic a&r, east coast, where he was responsible for the planning of east coast recording sessions and the direction of a&r staff operations.

Petze joined Epic Records in 1970 as local promotion manager for Epic and the Associated Labels in Boston. He was promoted to the post of northeast regional promotion marketing manager before moving to the Epic a&r department.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Along with the Trammps' "Disco Inferno"—three cuts of which entered the DISCO FILE Top 20 at the number three spot, the highest new entry since the chart began—the most exciting new record around is an import album from France called "Love in C Minor" by a man named Cerrone on Alligator Records. In style and impact "Love in C Minor" can only be compared to Donna Summer's "Love to Love You Baby": both are unexpected utterly thrilling extravaganzas, pulsing sexual symphonies with lush neoclassic productions that sweep you away. And there is a clear debt here to Summer and her production team, Giorgio Moroder and Pete Bellotte; they established the expansive, invigorating format, the deliciously orgasmic rise and fall of the music, that Cerrone makes use of throughout. But Cerrone pumps it up and makes it fresh, giving it a kind of lusty bite all his own.

"Love in C Minor" is the title of an approximately 16-minute track on the album's first side which begins with three girls talking, no music. One imagines them at an intimate bar or cafe, finishing off their champagne, cruising the men. One of them hits on a fantasy: "Maybe we could share one," she suggests, and the others jump at the idea, narrowing down the field to a man who apparently has money. When he turns toward them, one of the girls comments, "Money ain't all he's got—look at the front of him. That ain't no banana!" He approaches their table, one of them says, "You're on for tonight," and a throbbing drum beat starts, signalling the beginning of the music and a very steamy menage a quatre. Most of the words from then on are muffled by the electric blanket of the music

(Continued on page 38)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PIPPINS/NEW YORK

DJ: Reggie T Experience

- DISCO INFERNO/I FEEL LIKE I'VE BEEN LIVIN'**—Trammps—Atlantic (lp cuts)
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)
EVERYBODY HAVE A GOOD TIME—Archie Bell & the Drells—Phila. Intl. (lp cut)
FOLEY SQUARE—Con Funk Shun—Mercury (disco disc)
FOUR SEASONS OF LOVE—Donna Summer—Casablanca (entire lp)
FREE—Deniece Williams—Columbia (lp cut)
FUNK DE MAMBO—Karma—A&M/Horizon (disco disc)
HA CHA CHA—Brass Construction—UA (lp cut)
I WANTCHA BABY—Arthur Prysock—Old Town (lp cut)
OPEN SESAME—Kool & the Gang—Delite (disco disc)

CHARLES GALLERY/NEW YORK

DJ: Louis "Angelo" Alers

- ALL MY LIFE/I LOVE MAKIN' LOVE TO YOU**—Arthur Prysock—Old Town (lp cuts)
BODY HEAT—James Brown—Polydor
DANCE, DANCE, DANCE—Martha Acuna—Scorp-Gemi (disco disc, not yet available)
DISCO INFERNO/BODY CONTACT CONTRACT/I FEEL LIKE I'VE BEEN LIVIN'/DON'T BURN NO BRIDGES/STARVIN'—Trammps—Atlantic (lp cuts)
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)
EVERYBODY HAVE A GOOD TIME—Archie Bell & the Drells—Phila. Intl. (lp cut)
GIFT WRAP MY LOVE—Reflections—Capitol (disco disc)
MAGIC'S IN THE AIR/BOY, I REALLY TIED ONE ON—Esther Phillips—Kudu (disco disc)
OVERTURE—D. C. LaRue—Pyramid (lp cut)
SPRING RAIN—Silvetti—Salsoul (disco disc)

RUBAIYAT/ANN ARBOR, MICHIGAN

DJ: Karl Uraski & Fred Uhl

- AT THE TOP OF THE STAIRS**—Wild Honey—TK (disco disc)
DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (lp cuts)
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)
DREAMIN'/HIT AND RUN—Loleatta Holloway—Salsoul (lp cuts, not yet available)
GET ON UP AND DANCE—The Earls—Woodbury (disco disc)
LET YOURSELF GO/LOVE I NEVER KNEW YOU COULD FEEL SO GOOD—Supremes—Motown (lp cuts)
LOVE IN MOTION/CUT THE RUG—George McCrae—TK (lp cuts)
MAGIC'S IN THE AIR/BOY, I REALLY TIED ONE ON—Esther Phillips—Kudu (disco disc)
OPEN SESAME—Kool & the Gang—Delite (disco disc)
TRIED, TESTED AND FOUND TRUE—Ashford & Simpson—Warner Bros. (disco disc)

INFINITY/NEW YORK

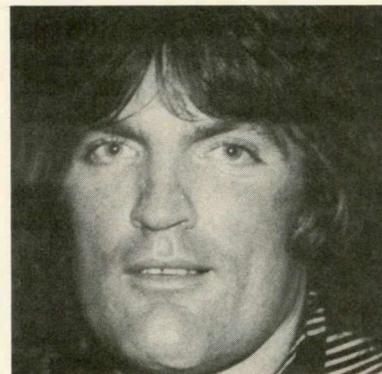
DJ: Vincent Carleo

- ANOTHER STAR/I WISH/SIR DUKE**—Stevie Wonder—Tamla (lp cuts)
CAR WASH—Rose Royce—MCA (lp cut)
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (lp cut)
DOWN TO LOVE TOWN—Originals—Motown (disco disc)
ENJOY YOURSELF/THINK HAPPY—Jacksons—Epic (lp cuts)
GOIN' UP IN SMOKE/THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (lp cuts)
LOVE IN MOTION—George McCrae—TK (lp cut)
SPRING AFFAIR—Donna Summer—Casablanca (lp cut)
STUBBORN KIND OF FELLA—Buffalo Smoke—RCA (disco disc)
THAT'S THE TROUBLE—Grace Jones—Beam Junction (disco disc)

Casablanca Changes

(Continued from page 4)
will be the radio promotion of the company's films and TV production in addition to his work with Casablanca recording artists.

According to Bogart, Shannon will also serve as a&r director and special artist liaison representative. Shannon's background in radio includes posts as program director and director of WQXI and national program director for Mooney Broadcasting.



Scott Shannon



Peter Lake

Peter Lake will be responsible for creating films and video presentations for Casablanca recording artists and will develop film and TV projects for the firm. His initial work for the company has included the production of a documentary, slated for entwork television, on the making of Casablanca FilmWorks' first feature film, Peter Benchley's "The Deep," to be released worldwide in June through Columbia Pictures, with whom Casablanca has an exclusive, long-term production agreement.

Lake joins Casablanca after having served as production executive on "The Deep." Previously, he served as assistant to the head of production for Tomorrow Entertainment and worked as a freelance writer and photographer. His film credits are extensive and include Cinema Center's "Blue Water, White Death," in which he also appeared.

Tattoo Taps Calloway

LOS ANGELES — Alan Mink, Tattoo Records' vice president, director of promotion, has appointed Sylvia Calloway director of secondary promotion for the label.

Our writers are going around in circles. Winning circles.

Chappell has a roster of award-winning writers
that's music to your ears.

**CHUCK JACKSON AND
MARVIN YANCY**

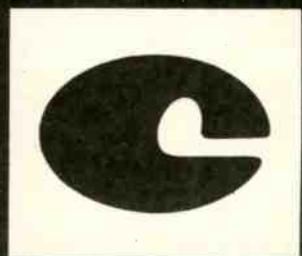
whose song
"MR. MELODY"
was performed by
NATALIE COLE
GRAND PRIZE WINNER
FIFTH TOKYO MUSIC
FESTIVAL

**KIM CARNES AND
DAVE ELLINGSON**
PROFESSIONAL GRAND
PRIZE WINNERS

in the
1976 AMERICAN SONG
FESTIVAL
for their song
"LOVE COMES FROM
UNEXPECTED PLACES."
The song is featured
in the new
KIM CARNES LP "SAILIN' "
(A&M Records)

**PHIL GALDSTON AND
PETER THOM**

GRAND PRIZE WINNERS
in the
1975 AMERICAN SONG
FESTIVAL
for their song
"WHY DON'T WE LIVE
TOGETHER."
The song will be featured in
GALDSTON and THOM'S
forthcoming L.P. for
WARNER BROS.



chappell

A Polygram Company
LOS ANGELES NEW YORK NASHVILLE

101 THE SINGLES CHART 150

JANUARY 15, 1977

| JAN. 15 | JAN. 8 | | |
|---------|--------|--|--|
| 101 | 101 | DADDY COOL BONEY M.—Atco 7063 (Heath Levy, ASCAP) | |
| 102 | 102 | ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA PB 10842 (Silver Fiddle, BMI) | |
| 103 | 107 | MY LARI! AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI) | |
| 104 | 110 | HAIL! HAIL! ROCK & ROLLI STAR—Island VOCAL Band—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP) | |
| 105 | 118 | BE MY GIRL MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP) | |
| 106 | 104 | WHITE BIRD DAVID LaFLAMME—Amherst 717 (Halwill, ASCAP) | |
| 107 | — | DISGORILLA (PART 1) RICK DEES & HIS CAST OF IDIOTS/RSO RS 866 (Polydor) (Stafree/ Gold Top, BMI) | |
| 108 | 109 | 'ROUND THE WORLD WITH THE RUBBER DUCK C. W. McCALL—Polydor (American Gramophone, SESAC) | |
| 109 | 103 | SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic) (WIMOT, Friday's Child, BMI) | |
| 110 | 111 | GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamlam T 54277F (Motown) (Stone Diamond, BMI) | |
| 111 | 132 | BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI) | |
| 112 | 113 | BODY HEAT JAMES BROWN—Polydor 14360 (Dynatone/Belinda/Unichappell, BMI) | |
| 113 | — | HA CHA CHA (FUNKTION) BRASS CONSTRUCTION—United Artists XW 9214 Y (Desert Moon Songs/Jeffmar, BMI) | |
| 114 | 106 | FEELINGS WALTER JACKSON—Chi Sound CH 17599F (UA) (Fermata, ASCAP) | |
| 115 | — | SO INTO YOU ATLANTA RHYTHM SECTION—Polydor PD 14 373 (Low-Sal, BMI) | |
| 116 | 128 | I CAN'T SAY NO TO YOU PARKER MCGEE—Big Tree BT 17082 (Atlantic) (Dawnbreaker, BMI) | |
| 117 | 136 | YOU GOTTA BELIEVE POINTER SISTERS—ABC Blue Thumb 271 (Duchess, BMI) | |
| 118 | 124 | HEY BABY RINGO STARR—Atlantic 3371 (Unart/La Belle, BMI) | |
| 119 | 119 | LOVE ME, LOVE ME, LOVE ME THE STAPLES—Warner Bros. WBS 8297 (Wayfield, BMI) | |
| 120 | 144 | SOMETHING 'BOUT CHA LATIMORE—Glades 1739 (TK) (Sherlyn, BMI) | |
| 121 | 123 | SPRING AFFAIR/WINTER MELODY DONNA SUMMER—Casablanca NB 822 (Rick's BMI) | |
| 122 | 125 | TURN LOOSE OF MY LEG JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Hamburger, ASCAP) | |
| 123 | 116 | MILLION DOLLAR FACE RICK SPRINGFIELD—Chelsea CH 3055 (Portal Music, BMI) | |
| 124 | 126 | THIS TIME IMPRESSIONS—Cotillion 44210 (Atlantic) (Anadika, BMI) | |
| 125 | 121 | FEELS LIKE HEAVEN EASY STREET—Capricorn CPS 0265 (WB) (No publ. listed) | |
| 126 | 117 | GREEN GRASS & HIGH TIDES OUTLAWS—Arista 0213 (Hustlers, BMI) | |
| 127 | 112 | MONKEY SEE, MONKEY DO MELISSA MANCHESTER—Arista 0218 (Warner-Tamerlane/Mississippi Mud, BMI) | |
| 128 | 130 | A LOVE OF YOUR OWN AVERAGE WHITE BAND—Atlantic 3363 (Longdog/W.B., ASCAP, Average, BMI) | |
| 129 | 131 | BOY FROM BOSTON ROBIN THOMPSON—Nemperor NE 010 (Atlantic) (Out There, ASCAP) | |
| 130 | 135 | EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI) | |
| 131 | 133 | PARTY NIGHT CURTIS MAYFIELD—Curton 0122 (WB) (Mayfield, BMI) | |
| 132 | 115 | DON'T FIGHT THE HAND HAMILTON, JOE FRANK & DENNISON—Playboy P 6088 (Eee Cee, BMI) | |
| 133 | 127 | CALEDONIA ROBIN TROWER—Chrysalis CHS 2122 (Mistay Days/Chrysalis, ASCAP) | |
| 134 | 122 | SPEND SOME TIME ELVIN BISHOP—Capricorn CPS 0266 (WB) (Crabshaw, ASCAP) | |
| 135 | 134 | KING KONG (YOUR SONG) BOBBY PICKETT & PETER FERRARA—Polydor 14361 (Number One Song, ASCAP) | |
| 136 | 129 | DOG EAT DOG TED NUGENT—Epic 8 50301 (Magicland, ASCAP) | |
| 137 | 142 | LET IT FLOW TAMIKO JONES—Contempo 7001 (TK) (Fudge-Lips/For Better or Worse/Tamiko, BMI) | |
| 138 | 137 | SHERY KEANE BROTHERS—20th Century TC 2302 (Bunz Off/Cataba, BMI) | |
| 139 | 120 | SILVER BULLETS MICHAEL DINNER—Fantasy 555 (Parker, BMI) | |
| 140 | 146 | SWEET DREAMS EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI) | |
| 141 | 143 | WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI) | |
| 142 | 138 | (ONE MORE YEAR OF) DADDY'S LITTLE GIRL RAY SAWYER—Capitol P 4344 (Horse Hairs, BMI) | |
| 143 | 145 | DISCO ROCK STAR FOX—Dance-a-thon 310 (RDA) (Star Foxx, BMI) | |
| 144 | 140 | MAKE IT UP TO ME IN LOVE ODIA COATES AND PAUL ANKA—Epic 8 50298 (Spanka, BMI) | |
| 145 | 147 | WHEN A CHILD IS BORN JOHNNY MATHIS—Columbia 3 10447 (Beechwood, BMI) | |
| 146 | 139 | NEVER IN MY LIFE BABY FACE—ASI 1009 (Tektra Pub, BMI) | |
| 147 | — | ISN'T IT A SHAME LABELLE—Epic 8 50315 (Hastings, BMI) | |
| 148 | — | HIGH ROLLER ALEX HARVEY—Buddah BDA 555 (UA/Big Ax, ASCAP) | |
| 149 | — | GLORIA ENLIGHTENMENT—United Artists XW9124 Y (Desert Moon LTD/Willow Girl, BMI) | |
| 150 | — | TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON—Warner Bros. 8286 (Nick-O-Val, ASCAP) | |

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

| | | | |
|---|----|---|-----|
| A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI) | 75 | LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chinnichap, BMI) | 68 |
| AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP) | 3E | LIVIN' THING Jeff Lynne (Unart/Jet, BMI) | 15 |
| AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP) | 12 | LOST WITHOUT YOUR LOVE David Gates (Kipahulu, ASCAP) | 23 |
| BABY BOY Brian Ahern (Sook, ASCAP) | 77 | LOVE BALLAD Larry Mizell & Fonce Mizell (Unichappell, BMI) | 58 |
| BABY YOU DON'T KNOW Robert Parissi (Bema Music, ASCAP) | 72 | LOVE ME Freddie Perren (Unichappell, BMI) | 21 |
| BE MY GIRL Michael Henderson (Electrocord, ASCAP) | 61 | LOVE SO RIGHT Bee Gees & Alby Galuten (Cassero/Unichappell, BMI) | 32 |
| BETH Bob Ezrin (Cafe Americana/Kiss Songs, ASCAP: All By Myself, BMI) | 67 | "LOVE THEME FROM 'A STAR IS BORN'" Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP) | 80 |
| BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP) | 10 | LUCKY MAN B. Blackman & M. Clark (Brother Bill's, ASCAP) | 66 |
| CAR WASH Norman Whitfield (Duchess, BMI) | 1 | MADEMOISELLE Stryx (Almo/Stygian, ASCAP) | 88 |
| CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI) | 65 | MAN SMART, WOMAN SMARTER Steve Smith (Chesdel, BMI) | 95 |
| C. B. SAVAGE Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI) | 78 | MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI) | 85 |
| CRAZY Peter Asher (Tree, BMI) | 79 | MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI) | 26 |
| DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI) | 55 | MUSKRAT LOVE Captain & Toni Tennille (Wishbone, ASCAP) | 20 |
| DARLIN' DARLIN' BABY (SWEET TENDER LOVE) Kenneth Gamble & Leon Huff (Mighty Three Music, BMI) | 83 | NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Perry Boikin Jr., (Screen-Gems-EMI, ASCAP) | 25 |
| DAZZ Jim Healy, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolley, ASCAP) | 4 | NEW KID IN TOWN Bill Szymczyk (publisher not listed) | 14 |
| DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI) | 33 | NIGHT MOVES Bob Seger & Punch Andrews (Gear, ASCAP) | 28 |
| (DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP) | 87 | NIGHTS ARE FOREVER WITHOUT YOU Kyle Leehing (Dawnbreaker, BMI) | 45 |
| DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI) | 60 | 9,999,999 Roy Dea & Dickey Lee (Lowery, BMI) | 64 |
| DON'T TAKE AWAY THE MUSIC Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP) | 84 | OPEN SESAME K. G. Prod. & Mr. Vee Prod. (Delightful/Gang, BMI) | 47 |
| DO IT MY MIND Johnny Bristol (Bushka, ASCAP) | 42 | PLAY THAT FUNKY MUSIC Robert Parissi (Berna/Blaze, ASCAP) | 70 |
| DO WHAT YOU WANT, BE WHAT YOU ARE Christopher Bond (Unichappell, BMI) | 41 | PRISONER (CAPTURED BY YOUR EYES) Gerry Klein (Koppleman-Bender, BMI) | 97 |
| DO YOU FEEL LIKE ME Do Peter Frampton (Almo/Fram-Dee/UA, ASCAP) | 73 | ROCK'N ME Steve Miller (Sailor, ASCAP) | 30 |
| DREAMBOAT ANNIE Producer not listed (Andorra, ASCAP) | 49 | SATURDAY NIGHT (Maurice White & Charles Stepney) (Saggifire, BMI) | 35 |
| DRIVIN' WHEEL Dan Hartman (Knee Trembler, ASCAP) | 36 | SAVE IT FOR A RAINY DAY (Stephen Bishop, BMI) | 43 |
| ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI) | 16 | SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI) | 94 |
| FANCY DANCER James Carmichael & The Commodores (Jobete/Commodores Ent., ASCAP) | 98 | SHAKE YOUR RUMP TO THE FUNK Allan Jones (Barkay, BMI) | 44 |
| FERNANDO Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP) | 82 | SHE'S GONE Arif Mardin (Unichappell, BMI) | 57 |
| FLIGHT '76 Thomas J. Valentino (RFT/Don Kirshner, BMI) | 71 | SHE THINKS I STILL CARE Elvis Presley (Jack/Danc, BMI) | 85 |
| FLOWERS Maurice White & Charles Stepney (Saggifire, BMI/Kalimba, ASCAP) | 62 | SLOW GLANCING Paul A. Rothchild (Jazzbird, Benchmark, ASCAP) | 99 |
| FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP) | 31 | SOMEBODY TO LOVE Queen (Queen/Beachwood, ASCAP) | 18 |
| FREE Maurice White & Charles Stepney (Kee-Drick, BMI) | 51 | SOMEONE TO LAY DOWN BESIDE ME Peter Asher (Sky Harbor, BMI) | 79 |
| FREE BIRD Tom Dowd (Duchess/Hustlers, BMI) | 37 | SORRY SEEMS TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP) | 11 |
| GO YOUR OWN WAY Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/New Sound, BMI) | 53 | STAND TALL Richard Perry (Shillelegh, BMI) | 17 |
| HAPPIER Denny Diante (Paulanne, BMI) | 74 | THE BEST DISCO IN TOWN (MEDLEY) J. Morali & R. Rome (Can't Stop, BMI) | 92 |
| HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss, ASCAP) | 40 | THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI) | 8 |
| HEART ON MY SLEEVE David Kershenbaum (Irving, BMI) | 89 | THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC) | 39 |
| HELLO OLD FRIEND Rob Fraboni (Stigwood/Unichappell, BMI) | 96 | THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI) | 81 |
| HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP) | 2 | THIS SONG George Harrison (Ganga, B.V., BMI) | 50 |
| I DON'T WANT TO LOSE YOUR LOVE M. White & C. Stepney (Pamjokeen, BMI) | 62 | TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP) | 7 |
| I KINDA MISS YOU Manhattan Prod./Bobby Martin (Nattahnam/Blackwood, BMI) | 93 | TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP) | 13 |
| I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI) | 24 | UP YOUR NOSE Prestopino-Rhodes-Kaplan (Rotunda, BMI) | 100 |
| I LIKE TO DO IT Casey/Finch (Sherlyn/Harrick, BMI) | 48 | WALK THIS WAY Jack Douglas (Daksel, BMI) | 9 |
| I NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI) | 19 | WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI) | 22 |
| I WISH Stevie Wonder (Jobete/Black Bull, ASCAP) | 6 | WHAT CAN I SAY Joe Wissert (Boz Scraggs/Hudmar, ASCAP) | 76 |
| IF NOT YOU Ron Haffkine (Horse Hairs, BMI) | 86 | WHEN LOVE IS NEW John Davis & Sam Weiss (Mighty Three Music, BMI) | 91 |
| IF YOU LEAVE ME NOW James William Guercio (Big Elk/Polish Prince, ASCAP) | 63 | WHISPERS/CHERCHE LA FEMME/ C'EST SE SI BON Sandy Linzer (Miller/Fisher-Pink Pelican, BMI) | 34 |
| IN THE MOOD Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP) | 52 | YEAR OF THE CAT Alan Parsons (Dejarama, ASCAP; Chappell, BMI) | 54 |
| IT KEEPS YOU RUNNIN' Ted Templeman (Taurip Tunes, BMI) | 59 | YESTERDAY'S HERO Jimmy Ienner (Edward B. Marks, BMI) | 69 |
| JEANS ON Air Prod. (Math/Dick James, BMI) | 29 | YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI) | 27 |
| JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Ent., ASCAP) | 56 | YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW Don Davis (Groovesville, BMI) | 5 |
| KEEP ME CRYING Willie Mitchell (Jec/Green, BMI) | 46 | YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI) | 3 |
| | | YOU GOT ME RUNNING Steve Gibson (Dawnbreak Music, BMI) | 90 |

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RITZY MAMBO
man?



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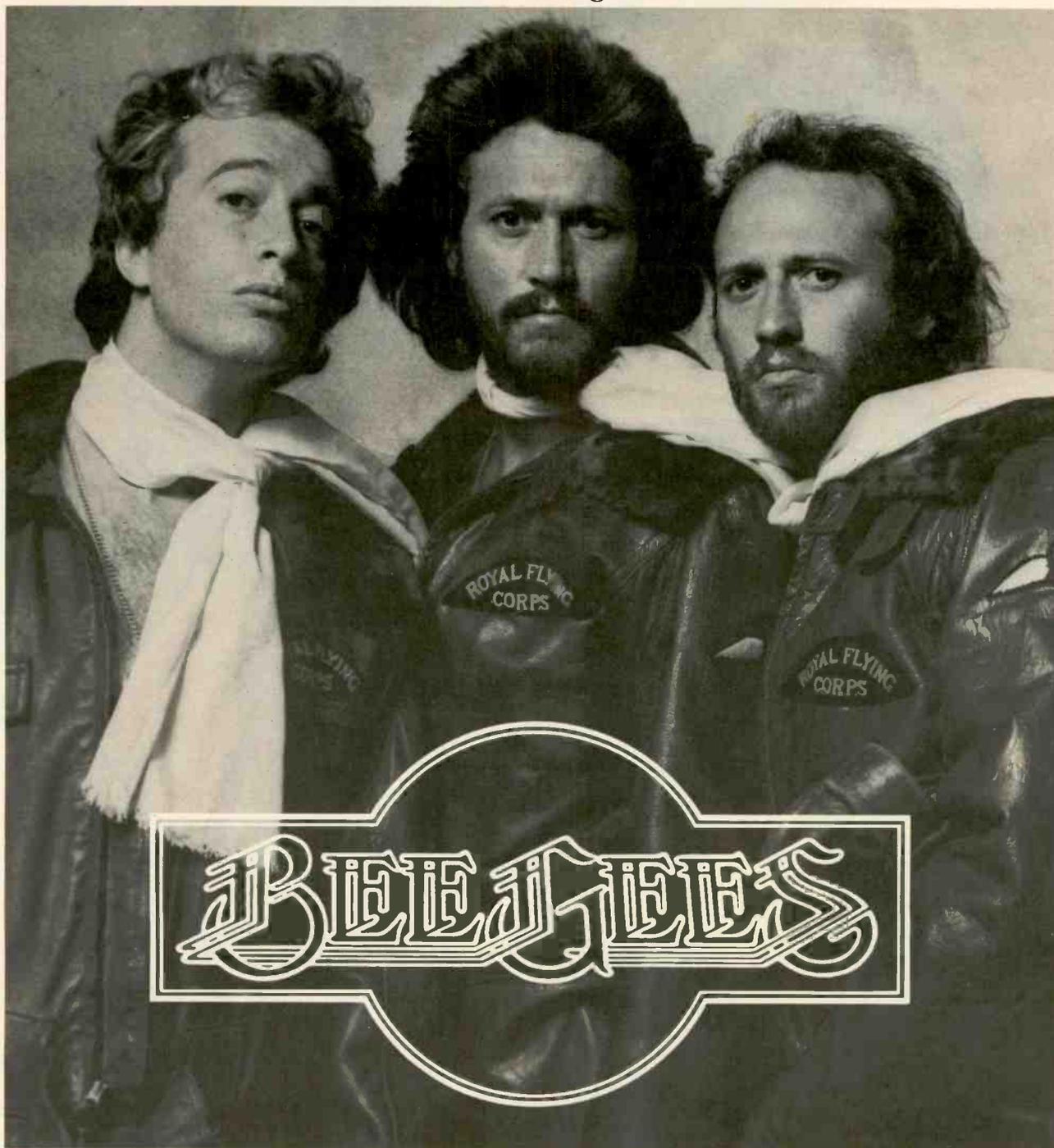


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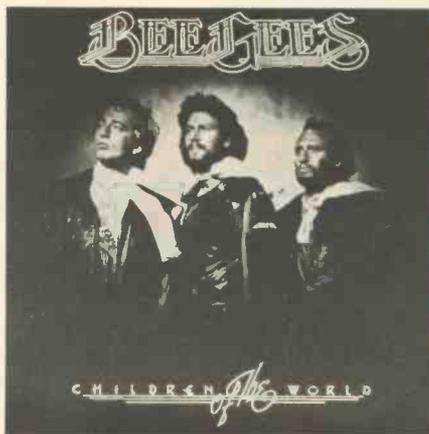
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THE SINGLES CHART

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

| JAN. 15 | JAN. 8 | | WKS. ON CHART |
|---------|--------|---|---------------|
| 1 | 4 | CAR WASH ROSE ROYCE MCA 40615 | 10 |
| 2 | 3 | HOT LINE SYLVERS /Capitol P 4336 | 13 |
| 3 | 1 | YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283 | 14 |
| 4 | 6 | DAZZ BRICK /Bang 727 | 18 |
| 5 | 2 | YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN MCCOO & BILLY DAVIS, JR./ABC 12208 | 19 |
| 6 | 9 | I WISH STEVIE WONDER/Tamla T 54274F (Motown) | 7 |
| 7 | 5 | TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262 | 16 |
| 8 | 7 | THE RUBBERBAND MAN SPINNERS/Atlantic 3355 | 18 |
| 9 | 12 | WALK THIS WAY AEROSMITH/Columbia 3 10449 | 9 |
| 10 | 14 | BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 | 10 |
| 11 | 8 | SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645 | 10 |
| 12 | 13 | AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270 | 12 |
| 13 | 16 | TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol) | 8 |
| 14 | 17 | NEW KID IN TOWN EAGLES/Asylum 45373 | 5 |
| 15 | 10 | LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y | 12 |
| 16 | 19 | ENJOY YOURSELF JACKSONS/Epic 8 50289 | 10 |
| 17 | 11 | STAND TALL BURTON CUMMINGS/Portrait 6 77001 | 16 |
| 18 | 21 | SOMEBODY TO LOVE QUEEN/Elektra 45362 | 8 |
| 19 | 18 | I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143 | 17 |
| 20 | 15 | MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870 | 17 |
| 21 | 22 | LOVE ME YVONNE ELLIMAN/RSO 858 (Polydor) | 12 |
| 22 | 25 | WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212 | 7 |
| 23 | 27 | LOST WITHOUT YOUR LOVE BREAD/Elektra 45365 | 8 |
| 24 | 28 | I LIKE DREAMING KENNY NOLAN/20th Century TC 2287 | 10 |
| 25 | 23 | NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856 | 21 |
| 26 | 20 | MORE THAN A FEELING BOSTON/Epic 8 50266 | 17 |
| 27 | 24 | YOU ARE THE WOMAN FIREFALL/Atlantic 3335 | 21 |
| 28 | 35 | NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369 | 7 |
| 29 | 31 | JEANS ON DAVID DUNDAS/Chrysalis 2094 | 13 |
| 30 | 26 | ROCK 'N ME STEVE MILLER BAND/Capitol P 4323 | 22 |
| 31 | 37 | FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372 | 6 |
| 32 | 29 | LOVE SO RIGHT BEE GEES/RSO 859 (Polydor) | 12 |
| 33 | 30 | DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor) | 23 |
| 34 | 36 | WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND" RCA PB 10827 | 8 |
| 35 | 40 | SATURDAY NIGHT EARTH, WIND & FIRE/Columbia 3 10449 | 8 |
| 36 | 39 | DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB) | 9 |
| 37 | 33 | FREE BIRD LYNRYD SKYNYRD/MCA 1948 | 7 |
| 38 | 41 | AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363 | 9 |
| 39 | 32 | THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB) | 21 |
| 40 | 46 | HARD LUCK WOMAN KISS/Casablanca 873 | 4 |
| 41 | 42 | DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808 | 9 |
| 42 | 44 | DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350 | 9 |
| 43 | 45 | SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232 | 7 |
| 44 | 47 | SHAKE YOUR RUMP TO THE FUNK BAR KAYS/Mercury 73833 | 10 |
| 45 | 34 | NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic) | 15 |
| 46 | 48 | KEEP ME CRYING AL GREEN/Hi 2819 (London) | 10 |
| 47 | 50 | OPEN SESAME KOOL & THE GANG/De-Lite 1586 | 7 |
| 48 | 51 | I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020 | 6 |
| 49 | 56 | DREAMBOAT ANNIE HEART/Mushroom M 7023 | 5 |
| 50 | 38 | THIS SONG GEORGE HARRISON/Dark Horse DRC 8294 (WB) | 9 |



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|----|----|---|----|
| 51 | 54 | FREE DENIECE WILLIAMS /Columbia 3 10429 | 10 |
| 52 | 59 | IN THE MOOD HEN HOUSE FIVE PLUS TOO/ Warner Bros. WBS 8301 | 4 |
| 53 | 66 | GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304 | 3 |
| 54 | 67 | YEAR OF THE CAT AL STEWART/Janus 266 | 4 |
| 55 | 61 | DANCING QUEEN ABBA/Atlantic 3372 | 5 |
| 56 | 49 | JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F | 20 |
| 57 | 52 | SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332 | 25 |
| 58 | 53 | LOVE BALLAD LTD/A&M 1867 | 15 |
| 59 | 62 | IT KEEPS YOU RUNNIN' DOOBIE BROTHERS/Warner Bros. WBS 8282 | 5 |
| 60 | 68 | DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla 54278F (Motown) | 4 |
| 61 | 65 | BE MY GIRL DRAMATICS/ABC 12235 | 4 |
| 62 | 64 | FLOWERS/I DON'T WANT TO LOSE YOUR LOVE EMOTIONS/ Columbia 3 10347 | 17 |
| 63 | 43 | IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390 | 24 |
| 64 | 60 | 9,999,999 TEARS DICKEY LEE/RCA PB 10764 | 10 |
| 65 | 69 | CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 | 4 |
| 66 | 70 | LUCKY MAN STARBUCK/Private Stock 125 | 6 |
| 67 | 57 | BETH KISS /Casablanca NB 863 | 20 |
| 68 | 71 | LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor) | 6 |
| 69 | 55 | YESTERDAY'S HERO BAY CITY ROLLERS/Arista 0216 | 7 |
| 70 | 58 | PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225 | 31 |
| 71 | 63 | FLIGHT '76 WALTER MURPHY & THE BIG APPLE BAND/ Private Stock 123 | 10 |
| 72 | 82 | BABY DON'T YOU KNOW WILD CHERRY/Epic/Sweet City 8 50306 | 2 |
| 73 | 72 | DO YOU FEEL LIKE WE DO PETER FRAMPTON/A&M 1867 | 15 |
| 74 | 76 | HAPPIER PAUL ANKA/United Artists XW991 Y | 5 |
| 75 | 73 | A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073 | 33 |
| 76 | 80 | WHAT CAN I SAY BOZ SCAGGS/Columbia 3 10440 | 5 |
| 77 | 78 | BABY BOY MARY KAY PLACE/Columbia 3 10422 | 11 |
| 78 | 79 | C.B. SAVAGE ROD HART/Plantation/Little Richie PL 144 | 5 |
| 79 | 81 | SOMEONE TO LAY DOWN BESIDE ME/CRAZY LINDA RONSTADT/Asylum 45361 | 5 |
| 80 | 93 | "LOVE THEME FROM 'A STAR IS BORN'" BARBRA STREISAND/Columbia 3 10450 | 4 |

CHARTMAKER OF THE WEEK

| | | | |
|-----|----|--|----|
| 81 | — | THE THINGS WE DO FOR LOVE 10cc Mercury 73875 | 1 |
| 82 | 75 | FERNANDO ABBA/Atlantic 3346 | 22 |
| 83 | 84 | DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS/ Phila. Intl. ZS8 3610 (CBS) | 3 |
| 84 | 83 | DON'T TAKE AWAY THE MUSIC TAVARES/Capitol P 4348 | 11 |
| 85 | — | MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857 | 1 |
| 86 | 88 | IF NOT YOU DR. HOOK/Capitol 4364 | 4 |
| 87 | 86 | (DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 10384 | 24 |
| 88 | 77 | MADEMOISELLE STYX/A&M 1877 | 9 |
| 89 | 87 | HEART ON MY SLEEVE GALLAGHER & LYLE/A&M 1850 | 7 |
| 90 | 92 | YOU GOT ME RUNNING GENE COTTON/ABC 12217 | 3 |
| 91 | 96 | WHEN LOVE IS NEW ARTHUR PRY SOCK/Old Town 1000 | 2 |
| 92 | 85 | THE BEST DISCO IN TOWN (MEDLEY) RITCHIE FAMILY/ Marlin 3306 (TK) | 20 |
| 93 | 94 | I KINDA MISS YOU MANHATTANS/Columbia 3 10340 | 5 |
| 94 | 98 | DAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308 | 2 |
| 95 | 90 | MAN SMART, WOMAN SMARTER ROBERT PALMER/ Island 075 | 5 |
| 96 | 91 | HELLO OLD FRIEND ERIC CLAPTON/RSO 861 (Polydor) | 11 |
| 97 | 89 | PRISONER (CAPTURED BY YOUR EYES) LA JETS/RCA PB 10826 | 5 |
| 98 | — | FANCY DANCER COMMODORES/Motown M1402F | 1 |
| 99 | 74 | SLOW DANCING FUNKY KINGS/Arista 0209 | 6 |
| 100 | — | UP YOUR NOSE GABRIEL KAPLAN/Elektra 45 369 | 1 |

FLASHMAKER



TEJAS
ZZ TOP
London

MOST ADDED

- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco
- LIGHT OF SMILES—Gary Wright—WB
- FESTIVAL—Santana—Col
- LUXURY LINER—Emmylou Harris—Reprise
- PERSON TO PERSON—AWB—Atlantic
- MUSIC FUH YA—Taj Mahal—WB
- DAY AT THE RACES—Queen—Elektra
- LEO KOTTKE—Chrysalis
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

WNEW-FM/NEW YORK

- ADDS:**
- CRACK THE SKY LIVE—Lifesong
 - DOUBLE TIME—Leon Redbone—WB
 - ELI—Jan Akkerman & Kaz Lux—Atlantic
 - LOST WITHOUT YOUR LOVE—Bread—Elektra
 - MUSIC FUH YA—Taj Mahal—WB
 - PERSON TO PERSON—AWB—Atlantic
 - RED HOT—Don Harrison Band—Atlantic
 - SO SO SATISFIED—Ashford & Simpson—WB
 - TEJAS—ZZ Top—London

HEAVY ACTION (airplay, in descending order):

- WIND & WUTHERING—Genesis—Atco
- LUXURY LINER—Emmylou Harris—Reprise
- DAY AT THE RACES—Queen—Elektra
- PRETENDER—Jackson Browne—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- WINGS OVER AMERICA—Capitol
- LIGHT OF SMILES—Gary Wright—WB
- NEW WORLD RECORD—ELO—UA
- BORN TO RUN—Bruce Springsteen—Col
- NIGHT MOVES—Bob Seger—Capitol

WBCN-FM/BOSTON

- ADDS:**
- ALBEDO 0.39—Vangelis—RCA
 - DAY AT THE RACES—Queen—Elektra
 - DO IT YOUR WAY—Crown Heights Affair—DeLite
 - GOTTLE O'GEER—Fairport—Island
 - NOBODY KNOWS WHAT YOU DO—John Hartford—Flying Fish
 - OPEN SESAME—Kool & the Gang—DeLite
 - SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
 - SUDAN VILLAGE—Seals & Crofts—WB
 - TEJAS—ZZ Top—London
 - TEXAS COOKIN'—Guy Clark—RCA

HEAVY ACTION (airplay):

- BOSTON—Epic
- GO YOUR OWN WAY (single)—Fleetwood Mac—WB
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- JAMES MONTGOMERY BAND—Island
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- PRETENDER—Jackson Browne—Asylum
- ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- 33 1/3—George Harrison—Dark Horse

WLIR-FM/LONG ISLAND

- ADDS:**
- FESTIVAL—Santana—Col
 - KISS TOMORROW GOODBYE—Dirty Angels—Private Stock
 - LIGHT OF SMILES—Gary Wright—WB
 - LOST WITHOUT YOUR LOVE—Bread—Elektra
 - LUXURY LINER—Emmylou Harris—Reprise
 - MUSIC FUH YA—Taj Mahal—WB
 - PERSON TO PERSON—AWB—Atlantic
 - TEJAS—ZZ Top—London
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WIND & WUTHERING—Genesis—Atco

HEAVY ACTION (airplay, in descending order):

- WIND & WUTHERING—Genesis—Atco
- ALESSI—A&M
- LIGHT OF SMILES—Gary Wright—WB
- TEJAS—ZZ Top—London
- FESTIVAL—Santana—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- SLIPSTREAM—Sutherland Bros. & Quiver—Col
- WINGS OVER AMERICA—Capitol
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- 33 1/3—George Harrison—Dark Horse

WCOZ-FM/BOSTON

- ADDS:**
- FESTIVAL—Santana—Col
 - HEAT TREATMENT—Graham Parker—Mercury
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

HEAVY ACTION (airplay):

- BOSTON—Epic
- DAY AT THE RACES—Queen—Elektra
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- PRETENDER—Jackson Browne—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WINGS OVER AMERICA—Capitol

WPLR-FM/NEW HAVEN

- ADDS:**
- BASICS—Larry Coryell—Vanguard
 - DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - LEO KOTTKE—Chrysalis
 - LION & THE RAM—Larry Coryell—Arista

SAILIN'—Kim Carnes—A&M

- TEJAS—ZZ Top—London
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
- WIND & WUTHERING—Genesis—Atco

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

- BOSTON—Epic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HIGH LONESOME—Charlie Daniels Band—Epic
- YEAR OF THE CAT—Al Stewart—Janus
- SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
- PRETENDER—Jackson Browne—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- HOMETOWN BOY MAKES GOOD—Elvin Bishop—Capricorn
- LIGHT OF SMILES—Gary Wright—WB

WRNW-FM/WESTCHESTER

- ADDS:**
- BLONDIÉ—Private Stock
 - LEO KOTTKE—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - LION & THE RAM—Larry Coryell—Arista
 - MASS. AVE. (single)—Willie "Loco" Alexander—Garage
 - MUSIC FUH YA—Taj Mahal—WB
 - PERSON TO PERSON—AWB—Atlantic
 - RED HOT—Don Harrison Band—Atlantic
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones):**
- ACT LIKE NOTHING'S WRONG—Al Kooper—UA
 - DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - HEAT TREATMENT—Graham Parker—Mercury
 - HEJIRA—Joni Mitchell—Asylum
 - JUKES LIVE AT THE BOTTOM LINE—Southside Johnny—Epic
 - LOVE IS ALL AROUND—Eric Burdon & War—ABC
 - MY SPANISH HEART—Chick Corea—Polydor
 - WE GOT A WAY—Seawind—CTI

WIOQ-FM/PHILADELPHIA

- ADDS:**
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - FESTIVAL—Santana—Col
 - LEO KOTTKE—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - MENTAL NOTES—Split Enz—Chrysalis
 - MUSIC FUH YA—Taj Mahal—WB
 - RAIN ON—Gene Cotton—ABC
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco

HEAVY ACTION (airplay, phones):

- DAY AT THE RACES—Queen—Elektra
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- FESTIVAL—Santana—Col
- HOTEL CALIFORNIA—Eagles—Asylum
- L—Steve Hillage—Atlantic
- LEFTOVERTURE—Kansas—Kirshner

ROCK AND ROLL ALTERNATIVE—

- Atlantic Rhythm Section—Polydor
- SANFORD-TOWNSEND BAND—WB
- TEJAS—ZZ Top—London
- WIND & WUTHERING—Genesis—Atco

WMAL-FM/WASHINGTON

- ADDS:**
- DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - LEO KOTTKE—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - PERSON TO PERSON—AWB—Atlantic
 - ROSSLYN MOUNTAIN BOYS—Adelphi
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones):**
- GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - 33 1/3—George Harrison—Dark Horse

WKLS-FM/ATLANTA

- ADDS:**
- DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - LIGHT OF SMILES—Gary Wright—WB
 - LOST WITHOUT YOUR LOVE—Bread—Elektra
 - LUXURY LINER—Emmylou Harris—Reprise
 - MIDNIGHT CAFE—Smokie—RSO
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco

HEAVY ACTION (airplay):

- BLUE MOVES—Elton John—MCA/Rocket
- HEJIRA—Joni Mitchell—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- NIGHT MOVES—Bob Seger—Capitol
- PRETENDER—Jackson Browne—Asylum
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- 33 1/3—George Harrison—Dark Horse
- WINGS OVER AMERICA—Capitol

WORJ-FM/ORLANDO

- ADDS:**
- DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - GARDEN OF LOVE LIGHT—Narada Michael Walden—Atlantic
 - LOVE IS ALL AROUND—Eric Burdon & War—ABC
 - PERSON TO PERSON—AWB—Atlantic
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - ROCK AND ROLL OVER—Kiss—Capri

TEJAS—ZZ Top—London

- WIND & WUTHERING—Genesis—Atco
- WINGS OVER AMERICA—Capitol
- HEAVY ACTION (sales, airplay, phones):**
- CERTIFIED LIVE—Dave Mason—Col
- HIGH LONESOME—Charlie Daniels Band—Epic
- IT LOOKS LIKE SNOW—Phoebe Snow—Col
- NIGHT MOVES—Bob Seger—Capitol
- PRETENDER—Jackson Browne—Asylum
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- ZOOT ALLURES—Frank Zappa—WB

WQSR-FM/TAMPA

- ADDS:**
- BOULEVARD—Murray McLauchlan—True North
 - ELI—Jan Akkerman & Kaz Lux—Atlantic
 - FESTIVAL—Santana—Col
 - FOCAL POINT—McCoy Tyner—Milestone
 - LEO KOTTKE—Chrysalis
 - LION & THE RAM—Larry Coryell—Arista
 - PERSON TO PERSON—AWB—Atlantic
 - TEJAS—ZZ Top—London
 - WIND & THE WUTHERING—Genesis—Atco
 - WINTERS BROTHERS BAND—Atco
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - WINGS OVER AMERICA—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - HEJIRA—Joni Mitchell—Asylum
 - 33 1/3—George Harrison—Dark Horse
 - HIGH LONESOME—Charlie Daniels Band—Epic
 - CARELESS—Stephen Bishop—ABC
 - MY SPANISH HEART—Chick Corea—Polydor
 - SLIPSTREAM—Sutherland Bros. & Quiver—Col

WKDA-FM/NASHVILLE

- ADDS:**
- CALIENTE—Gato Barbieri—A&M
 - DAY AT THE RACES—Queen—Elektra
 - JOE ELY—MCA
 - FESTIVAL—Santana—Col
 - IN THE REGION OF THE SUMMER STARS—Enid—London
 - LUXURY LINER—Emmylou Harris—Reprise
 - PLAY 'N' THE GAME—Nazareth—A&M
 - TARGET—A&M
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- BLUE MOVES—Elton John—MCA/Rocket
 - PRETENDER—Jackson Browne—Asylum
 - BOSTON—Epic
 - YEAR OF THE CAT—Al Stewart—Janus
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - CERTIFIED LIVE—Dave Mason—Col
 - HEJIRA—Joni Mitchell—Asylum
 - 33 1/3—George Harrison—Dark Horse
 - WIPE THE WINDOWS—Allman Bros. Band—Capricorn

THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

TOP AIRPLAY



HOTEL CALIFORNIA
EAGLES
Asylum

MOST AIRPLAY

- HOTEL CALIFORNIA—Eagles—Asylum
- PRETENDER—Jackson Browne—Asylum
- WINGS OVER AMERICA—Capitol
- HEJIRA—Joni Mitchell—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- DAY AT THE RACES—Queen—Elektra
- 33 1/3—George Harrison—Dark Horse
- BOSTON—Epic
- NEW WORLD RECORD—ELO—UA

WYDD-FM/PITTSBURGH

- ADDS:**
- BOULEVARD—Murray McLauchlan—True North
 - GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - LIGHT OF SMILES—Gary Wright—WB
 - MAKINGS OF A DREAM—Crackin'—WB
 - PERSON TO PERSON—AWB—Atlantic
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales):**
- AUTOMATIC MAN—Island
 - BOSTON—Epic
 - CALLING CARD—Rory Gallagher—Chrysalis
 - FLEETWOOD MAC—Reprise
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - HIGH LONESOME—Charlie Daniels Band—Epic
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WMMS-FM/CLEVELAND

- ADDS:**
- BLONDIE—Private Stock
 - CALIENTE—Gato Barbieri—A&M
 - LIGHT OF SMILES—Gary Wright—WB
 - LOST WITHOUT YOUR LOVE—Bread—Elektra
 - PERSON TO PERSON—AWB—Atlantic
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales):**
- BLUE MOVES—Elton John—MCA/Rocket
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol

- TOM PETTY & THE HEARTBREAKERS—Shelter
- PRETENDER—Jackson Browne—Asylum
- RADIO ETHIOPIA—Patti Smith—Arista
- SONG REMAINS THE SAME—Led Zeppelin—Swan Song
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WINGS OVER AMERICA—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WEBN-FM/CINCINNATI

- ADDS:**
- DOUBLE TIME—Leon Redbone—WB
 - PERSON TO PERSON—AWB—Atlantic
 - VELVET DARKNESS—Allan Holdsworth—CTI
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WINGS OVER AMERICA—Capitol
 - YEAR OF THE CAT—Al Stewart—Janus

WABX-FM/DETROIT

- ADDS:**
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
 - LIGHT OF SMILES—Gary Wright—WB
 - MIDNIGHT CAFE—Smokie—RSO
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones):**
- DAY AT THE RACES—Queen—Elektra
 - HOTEL CALIFORNIA—Eagles—Asylum
 - JAMES MONTGOMERY BAND—Island
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - ROCK AND ROLL OVER—Kiss—Casablanca
 - WINGS OVER AMERICA—Capitol

CHUM-FM/TORONTO

- ADDS:**
- TEJAS—ZZ Top—London
 - ROBBIN THOMPSON—Nemperor
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales):**
- BOSTON—Epic
 - DAY AT THE RACES—Queen—Elektra
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERTURE—Kansas—Kirshner
 - NEW WORLD RECORD—ELO—UA
 - PRETENDER—Jackson Browne—Asylum
 - WINDOWS—Tai Phong—WB
 - WINGS OVER AMERICA—Capitol
 - YEAR OF THE CAT—Al Stewart—Janus

WXRT-FM/CHICAGO

- ADDS:**
- DOUBLE TIME—Leon Redbone—WB
 - LEO KOTKE—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - LOVE IS ALL AROUND—Eric Burdon & War—ABC
 - LUXURY LINER—Emmylou Harris—Reprise

- MUSIC FUH YA—Taj Mahal—WB
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones):**
- HEAT TREATMENT—Graham Parker—Mercury
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERTURE—Kansas—Kirshner
 - NIGHT SHIFT—Foghat—Bearsville
 - PRETENDER—Jackson Browne—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - 33 1/3—George Harrison—Dark Horse
 - YEAR OF THE CAT—Al Stewart—Janus

WQFM-FM/MILWAUKEE

- ADDS:**
- DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
 - FESTIVAL—Santana—Col
 - GO YOUR OWN WAY (single)—Fleetwood Mac—Reprise
 - LIGHT OF SMILES—Gary Wright—WB
 - LOVE'S A PRIMA DONNA—Steve Harley & Cockney Rebel—EMI
 - SECRET PLACE—Grover Washington Jr.—Kudu
 - TEJAS—ZZ Top—London
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

- HEAVY ACTION (airplay, sales):**
- DAY AT THE RACES—Queen—Elektra
 - DREAMBOAT ANNIE—Heart—Mushroom
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - NIGHT ON THE TOWN—Rod Stewart—WB
 - PRETENDER—Jackson Browne—Asylum
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WINGS OVER AMERICA—Capitol

KSHE-FM/ST. LOUIS

- ADDS:**
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - MIDNIGHT CAFE—Smokie—RSO
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco

- HEAVY ACTION (airplay, sales, phones):**
- DAY AT THE RACES—Queen—Elektra
 - DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
 - HOTEL CALIFORNIA—Eagles—Asylum
 - JAMES MONTGOMERY BAND—Island
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - ROCK AND ROLL OVER—Kiss—Casablanca
 - 33 1/3—George Harrison—Dark Horse
 - WINGS OVER AMERICA—Capitol

KZEW-FM/DALLAS

- ADDS:**
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - MUSIC FUH YA—Taj Mahal—WB
 - SECRET PLACE—Grover Washington Jr.—Kudu
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- TEJAS—ZZ Top—London
 - NIGHT MOVES—Bob Seger—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - WINGS OVER AMERICA—Capitol
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - NEW WORLD RECORD—ELO—UA
 - PRETENDER—Jackson Browne—Asylum
 - HEJIRA—Joni Mitchell—Asylum
 - BLUE MOVES—Elton John—MCA/Rocket
 - 33 1/3—George Harrison—Dark Horse

KLOL-FM/HOUSTON

- ADDS:**
- DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - MIDNIGHT SON—Son Seals—Alligator
 - RENAISSANCE—Lonnie Liston Smith—RCA
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SHOT OF RHYTHM & BLUES—Rod Stewart—Private Stock
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay):**
- DAY AT THE RACES—Queen—Elektra
 - GULF WINDS—Joan Baez—A&M
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IT LOOKS LIKE SNOW—Phoebe Snow—Col
 - NIGHT MOVES—Bob Seger—Capitol
 - TEJAS—ZZ Top—London
 - 33 1/3—George Harrison—Dark Horse
 - WINGS OVER AMERICA—Capitol
 - YEAR OF THE CAT—Al Stewart—Janus

KWST-FM/LOS ANGELES

- ADDS:**
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - LIGHT OF SMILES—Gary Wright—WB
 - TEJAS—ZZ Top—London
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay, sales, phones):**
- DAY AT THE RACES—Queen—Elektra
 - DREAMS, DREAMS, DREAMS—Chilliwick—Mushroom
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum

- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ROCK AND ROLL OVER—Kiss—Casablanca
- 33 1/3—George Harrison—Dark Horse
- WINGS OVER AMERICA—Capitol

KGB-FM/SAN DIEGO

- ADDS:**
- FESTIVAL—Santana—Col
 - GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - TEJAS—ZZ Top—London
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - WINGS OVER AMERICA—Capitol
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - BOSTON—Epic
 - PRETENDER—Jackson Browne—Asylum

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DOUBLE TIME—Leon Redbone—WB
 - FESTIVAL—Santana—Col
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - MENTAL NOTES—Split Enz—Chrysalis
 - MUSIC FUH YA—Taj Mahal—WB
 - MY SPANISH HEART—Chick Corea—Polydor
 - TEJAS—ZZ Top—London
- HEAVY ACTION (airplay):**
- BOSTON—Epic
 - DAY AT THE RACES—Queen—Elektra
 - ENDLESS FLIGHT—Leo Sayer—WB
 - GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - IT LOOKS LIKE SNOW—Phoebe Snow—Col
 - NIGHT MOVES—Bob Seger—Capitol
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—World

KZAM-FM/SEATTLE

- ADDS:**
- DOUBLE TIME—Leon Redbone—WB
 - FESTIVAL—Santana—Col
 - LEO KOTKE—Chrysalis
 - LION & THE RAM—Larry Coryell—Arista
 - LUXURY LINER—Emmylou Harris—Reprise
 - MUSIC FUH YA—Taj Mahal—WB
 - TWISTED LAURELS—Red Clay Ramblers—Flying Fish
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WIND & WUTHERING—Genesis—Atco
- HEAVY ACTION (airplay):**
- BOULEVARD—Murray McLauchlan—True North
 - HEJIRA—Joni Mitchell—Asylum
 - HOTEL CALIFORNIA—Eagles—Asylum
 - INTROSPECTION 2—Thijs Van Leer—CBS (Import)
 - IT LOOKS LIKE SNOW—Phoebe Snow—Col
 - MAIN REFRAIN—Wendy Waldman—WB
 - MY SPANISH HEART—Chick Corea—Polydor
 - PRETENDER—Jackson Browne—Asylum
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - YEAR OF THE CAT—Al Stewart—Janus

THE COAST

By JAAN UHELSKI



■ WHERE IS EVERYBODY . . . AND WHY ARE THEY THERE? We feared the worst finding no one home when we called the MCA offices last Tuesday, but were relieved to find **Mike Maitland**, **John Scott** and **Joan Bullard** at **Al Kooper's** tres plush press party at the Beverly Hills Hotel. Why all the MCA execs at a United Artists artist's party? MCA's made a production deal with Kooper, who will produce two new signees, **Peter Morse** and **Chris Morris**. Kooper donned a "Who's Paying For All

This" T-shirt for the occasion, a question whose answer we never figured out either. At press time we heard that **Artie Mogull** and Mike Maitland were still haggling over the check. Footnote: Child Is Father To The Man was re-enacted when we spotted **Ray Anthony** in the audience at Al's Roxy appearance.

GOOD COMPANY: With **Jimmy Ienner** and **Irv Biegel** reportedly teaming up for the former's new, rumored to be Casablanca-distributed label, we hear that Ienner will be overseeing more while producing less. The most curious word we've heard is that **John Lennon** has been invited on for the roster. He hasn't said nay, but then he hasn't said yea, either . . . Did **Neil Sedaka** deliver his final album to Rocket some months ago? Anyway, Sedaka's planning to write some new tunes with **Howard Greenfield** and **Phil Cody** for yet another lp . . . Which big cheese at one of the labels on the Strip has been offered the job he formerly held as the big cheese at another company, only to turn it down because he was so true to his new school?

SPEAKING OF NEW LABELS: **Todd Rundgren** has finally formed his own label—a manic glint in his blue eyes last time *The Coast* inquired. The label is **Etheric Records** and is to be distributed by **Bearsville**. So far **Etheric** offers **Todd Rundgren** as solo artist, **Meatloaf** and **Moogy Klingman**.

WARNING: If **Jack Nicholson** doesn't watch out, he's going to become the subject of another **Joni Mitchell** song, ala **Warren Beatty**.

BACK TO THE CASBAH: Is it true **Motown** and **Casablanca** are temporarily joining forces and combining their disco movies into one huge hustle to be called "Disco"? . . . **David "Fun" Forest** is promoting the February **Steve Miller** concert in SF. . . . **Terry Rhodes** exited from his post as executive VP of the **Paragon Booking Agency**, which threw operations a little askew, causing head honcho **Alex Hodges** to fly into LA, combing the city for a hot agent to fill in the blank that Terry left behind . . . The show finally went on: **Lynyrd Skynyrd** has successfully concluded its "One More For The Road" tour which extended from Sept. 21 to Jan. 5 with no injuries, no arrests, no cancellations, and no postponements. Do you think **Peter Rudge** has taken to locking them in at night? . . . Although the rumors have been heavy that **ABC** is taking on the **Far Out/War** package, to date there is nothing on paper and the extent of **ABC's** involvement is the release of the 1971 tapes that made up the **Eric Burdon** and **War** album, "Love Is All Around." Besides this album, **ABC** has four more never-before-released albums in the can, that will be periodically released over the next few years. Regardless of that affiliation some sources suggest that we plan on an **RCA/Far Out** association instead . . . **Jack Bruce** just finished recording an album at the **Record Plant** that was produced by **Bill Halverson** of **CSN&Y** fame. It'll be released on **RSO** in March. Ex **Cream** comrade **Eric Clapton** releases his single, "Carnival," this week, soon to be followed by a Clapton nine album blast-from-the-past extravaganza which will include: "Fresh Cream," "Disraeli Gears," "Wheels of Fire," "Cream Live Vol. 1," "Cream Live Vol. II," "Goodbye Cream," "Eric Clapton," "Layla," and "Blind Faith" . . . **Isaac Hayes** may have to melt down the Oscar he won a few years back for "Theme From Shaft" to pay his bills. Hayes recently filed for bankruptcy to the tune of six million dollars. The debts were spread out among 323 creditors, including money owed to airlines, flower shops, rent-a-cars, clothing stores, credit cards, and barber shops. Barber shops? . . . **Mick Taylor** to **CBS** . . . **BOA** to **Capitol** . . . **Nite City's** album due Feb. 3 . . . Whether or not this is merely apocryphal, **Ron Wood**, **Chris**, and **Baby Wood** left their **Malibu Beach Hacienda**, packing nary a bag on Christmas Eve to go to a party and haven't been seen since. Not to be the harbinger of doom, we aren't expecting the worst, but we wish they'd had the courtesy to stop their subscription to the **LA Times**, because the stacked up papers are bringing the neighborhood down . . . **Dennis Wilson** filed for divorce from **Karen Lamm** last Monday in **Santa Monica**, but we're not too worried, since we well remember last year when **Karen** brought criminal charges

(Continued on page 48)

The Beat Goes On



Sparks celebrated their "Big Bear" debut album for Columbia Records with shows at the Bottom Line and a luncheon in their honor. Pictured at the latter are, from left: (seated) **Russell Mael**, **CBS Records Division president Bruce Lundvall** and **Ron Mael**; (standing) **Columbia's Mike Pilot**, **Sparks' Hilly Boy Michaels** and **Jim McAllister**, **Sparks manager Bill Siddons**, **Columbia's Matty Mathews** and **Stan Monteiro**, band members **Sal Maida** and **Luke Zamperini**, and **Columbia's Dons Dempsey** and **DeVito**.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **Billy Meshel** has been named vice president and general manager of the newly created **Arista/Careers Music**. The opening of the **Arista** publishing division has long been a topic of speculation and has been in the planning stages by **Arista** president **Clive Davis** for many months. **Meshel**, until recently the director of creative affairs for **Famous Music** in **Los Angeles**, took over the position last week. The company will be headquartered in **L.A.** for now and will eventually expand to include an east coast staff. **Arista/Careers** is being developed as a full service publisher and will be seeking out individual outside copyrights and staff writers.

MORE FUEL TO THE FIRE: Now that the hoopla about the new **Jimmy Ienner/Irv Biegel** label is at a fever pitch, we hear the first release will probably be "Born To Break My Heart" by **Bruce Foster**, a record firm mentioned in *Copy Writes* in a November issue.

COVERS: **Al Altman**, who heads **Barry Manilow's** **Kamakaze Music**, reports cover records over the past few months by **Donny Most** (UA), **Shirley Bassey** (UA), **Cher** (WB), **Lani Hall** (A&M), **Bobby Vinton** (ABC) and **Black Ivory** (Buddah). Two other groups, **The Crystals** and **Hocus Pocus**, have also cut **Manilow** tunes and are label shopping. The most successful **Kamakaze** cover last year was **Donna Summer's** "Could It Be Magic" (**Casablanca**) . . . **Ezra Cook** of **Anacrusis/Bandora Music** reports recent covers by **Buzz Cason**, **The Unexpected**, **Bert DeCoteaux** and **The Little Guys Band**.

MORE COVERS: **Glen Campbell's** new single, "Southern Nights," is an **Allen Toussaint** composition published by **Marsaint/Warner/Tamerlane** . . . **Kim Carnes**, who with her husband **Dave Ellington** just won the professional division of the **American Song Festival**, has a new album out on **A&M**. It includes her winning composition ("Love Comes From Unexpected Places") as well as an all-time favorite rock and roller, "It's Not the Spotlight," by **Barry Goldberg** and **Gerry Goffin**, published by **Screen Gems-EMI**.

Stu Greenberg and **Al Altman** of the **New York Songwriters Showcase** spoke recently at **The New School N.Y.C.**, on the role of the music publisher and invited all those present to attend the next showcase. It's scheduled for **Wednesday, Sept. 19** at the **Bottom Line** . . . The **National Music Publishers Association** reports in the **January Bulletin** that 31 publishers (including **Skyhill Publishing Company** and **Marsaint Music**) joined the organization during 1976. That's the largest number to join in a one year period and brings the total membership to 125 publishers . . . The score of "Zen Boogie," an off-Broadway musical scheduled to open in **February**, will be co-published by **Tommy Mottola's** **Pink Pelican Music**. The score was written by **Peppy Castro**, a member of the **Mottola**-managed group **Wiggy Bits**. It was written and directed by **J.J. Barry**.

INTERNATIONAL: **Jan Olofsson**, producer/publisher/world traveler, phoned from **London** this week to say his "In A Broken Dream" by **Python Lee Jackson** has been re-released here and is being distributed by **IRDA**.

CLASSICAL RETAIL REPORT

JANUARY 15, 1977

CLASSIC OF THE WEEK



CONCERT OF THE CENTURY Columbia

BEST SELLERS OF THE WEEK

- CONCERT OF THE CENTURY—Columbia
- MASSENET: ESCLARMONDE—Sutherland, Bonyng—London
- LUCIANO PAVAROTTI SINGS FAVORITE SACRED MUSIC—London
- WAGNER: RIENZI—Hollreiser—Angel

SAM GOODY/EAST COAST

- BACH: FLUTE SONATAS—Robison—Vanguard
- ENRICO CARUSO: A LEGENDARY PERFORMER—RCA
- CHARPENTIER: LOUISE—Cotrubas, Domingo, Pretre—Columbia
- MASSENET: LE CID—Bumbry, Domingo, Queler—Columbia
- LUCIANO PAVAROTTI SINGS FAVORITE SACRED MUSIC—London
- FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
- WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG
- WAGNER: RIENZI—Hollreiser—Angel

RECORD WORLD/TSS/ LONG ISLAND

- GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
- GERSHWIN: WATTS BY GEORGE—Columbia
- VLADIMIR HOROWITZ: THE CARNEGIE HALL CONCERTS, 1975-76—RCA
- LISZT: SONATA IN B MINOR—Watts—Columbia
- MASSENET: ESCLARMONDE—Sutherland, Bonyng—London
- TCHAIKOVSKY: THE NUTCRACKER—Dorati—Philips
- TCHAIKOVSKY: SWAN LAKE—Previn—Angel
- TCHAIKOVSKY: 1812 OVERTURE—Karajan—DG
- TOMITA: THE PLANETS—RCA
- WAGNER: RIENZI—Hollreiser—Angel

DISCOUNT RECORDS/ ITHACA, N.Y.

- BACH: BRANDENBERG CONCERTOS—Paillard—RCA
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

- CONCERT OF THE CENTURY—Columbia
- GERSHWIN: WATTS BY GEORGE—Columbia
- HAYDN: CELLO CONCERTOS—Rostropovich—Angel
- JOY TO THE WORLD—Mormon Tabernacle Choir—Columbia
- MOZART: DIE ZAUBERFLOETE—Boehm—DG
- FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
- TCHAIKOVSKY: NUTCRACKER SUITE—Previn—Angel
- WAGNER: RIENZI—Hollreiser—Angel

FRANKLIN MUSIC/ATLANTA

- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- BOLLING: SUITE FOR GUITAR & JAZZ PIANO—Lagoya, Bolling—RCA
- BRITTEN: SALUTE TO BENJAMIN BRITTEN—Argo
- CHADWICK: SYMPHONIC SKETCHES—Hanson—Mercury
- CONCERT OF THE CENTURY—Columbia
- HANDEL: MESSIAH—Davis—Philips
- NATIVITY—Shaw—Turnabout
- PARKENING AND THE GUITAR—Angel
- LUCIANO PAVAROTTI SINGS FAVORITE SACRED MUSIC—London
- TCHAIKOVSKY: NUTCRACKER—Dorati—Philips

THE MUSHROOM/ NEW ORLEANS

- BACH: CANTATAS, VOL. 1—Concertus Musicus, Wien—Telefunken
- BACH: CHAMBER MUSIC—Telefunken
- BACH: MUSICAL OFFERING—Leonhardt—ABC (Seon)
- BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
- CONCERT OF THE CENTURY—Columbia
- HANDEL: MESSIAH—Ambrosian Singers—Angel
- HANDEL: MESSIAH—Marriner—Argo
- SHOSTAKOVICH: SYMPHONY NO. 7—EMI (Import)
- TCHAIKOVSKY: NUTCRACKER—Ansermet—London
- TCHAIKOVSKY: NUTCRACKER—Previn—Angel

TOWER RECORDS/ SAN FRANCISCO

- DVORAK: SYMPHONY NO. 9—Muti—Angel
- HANDEL: DOUBLE CONCERTOS—Marriner—Angel
- HANDEL: MESSIAH—Marriner—Argo
- MASSENET: ESCLARMONDE—Sutherland, Bonyng—London
- LUCIANO PAVAROTTI SINGS FAVORITE SACRED MUSIC—London
- SAINT-SAENS, VIEUX TEMPS: VIOLIN CONCERTOS—Kyung Wha Chung—London
- TOMITA: PLANETS—RCA
- VERDI: COMPLETE OVERTURES AND PRELUDES—Karajan—DG
- WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG
- WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

On Live Recordings

By SPEIGHT JENKINS

■ NEW YORK — Some months ago there was discussion in opera circles of the value of a new recording of Richard Wagner's *Ring of the Nibelung*, issued on a label called Murray Hill. The record was available in a few record stores in New York and other large classical centers and in some unusual commercial stores such as Doubleday. The importance of the recording (22 records) lies in its being a live performance of *The Ring* taken at La Scala, Milan, in 1950, with Kirsten Flagstad as all three Bruennhildes and Wilhelm Furtwaengler conducting.

After listening to the whole thing during the recent holiday season, the question of live recordings came powerfully to mind. Basically, it is the most fulfilling *Ring* on records. The famous Solti cycle on London has moments of real wonder, but except for the consistency of Birgit Nilsson as Bruennhilde, one is conscious less of a cycle than of four often magnificent recordings. Also, John

Culshaw, the producer, stated in a book and in worlds of interviews that he was interested not in reproducing a recording of a stage performance but in creating a product unique to records, an ideal, heightened recorded sound of a masterwork. This he did, and that cycle will always be valuable and important.

Marta Moedl

So, too, will be the complete recording on Seraphim with Furtwaengler conducting. Here we have a studio recording with the best singers of the mid-fifties. There may be an occasional weak voice, but the album catches Marta Moedl at the very peak of her soprano powers, and such singers as Ferdinand Frantz (Wotan), Wolfgang Windgassen (Siegfried) and Gottlob Frick (Hunding, Hagen) have rarely been equalled. DG's Karajan discs expose us to his unique concept as do Philips to Karl Boehm's. (Continued on page 43)

The Raves Are Already Starting!

"Marilyn Horne is nothing less than spectacular..."
—Peter G. Davis, *N. Y. Times*

WORLD PREMIERE RECORDING
MEYERBEER: LE PROPHETE
HORNE
McCRACKEN/SCOTTO/HINES
LEWIS
CONDUCTOR



M4 34340

"Columbia's recording features the same principals as the Met revival and it is a good omen of things to come. ...Renata Scotto tosses off Berthe's roulades neatly... Henry Lewis...conducts a taut, vigorous, smartly paced performance."

—Peter G. Davis, *N. Y. Times*

Metropolitan Opera Gala Premiere Night—January 18
Metropolitan Opera Broadcast—January 29

Be Sure To Take Full Advantage
of this Fantastic Sales Opportunity!

On Columbia Records and Tapes.



Warner Bros. Convention (Continued from page 3)

Crackin', a seven-man soul/rock band new to Warner Brothers' roster, with a special guest appearance by David Sanborn.

On Wednesday there were several radio-oriented meetings, all overseen by Russ Thyret, Warner Brothers' VP, promotion. The panelists include Jim Brown of WOKY, Jim Collins of WPGC, Charles Lake of WPEZ, Clay Gish of KRBE, Jim Quinn of WKBW and Chuck Roberts of WDGY.

Among the topics discussed in a session on Top 40 radio, chaired by Warner Brothers' Dave Urso, were methods of research; the importance of the LP, either in regular or power rotations; judgment calls in play additions revolving around sales in the marketplace or play by surrounding radio stations; the definition for each individual station's purposes, of black music; hesitancy of some stations to play the second or third single from an LP; and the definition of a good promotion man.

Top 40 Session

The Top 40 meeting was followed by a consultant and management meeting, chaired by Warner Brothers' Don MacGregor, featuring comments by Ken Burkhart of Burkhart, Abrams and Associates Radio Consultants and Rochelle Staab, VP of the Bartel Broadcasting Company. This was a general discussion concerning methods of making money in radio markets, the research requirements for target audiences and methods of reaching the target audience, the FCC and current arbitration methods of analysis. Lee Abrams, a partner in Burkhart, Abrams and Associates, then commented on specific research done on three artists on the Warners label: Todd Rundgren, Deep Purple and the Allman Brothers.

A full complement of inter-departmental meetings were scheduled with an awards dinner set for Friday night. In addition to the Warner Brothers staff, Dark Horse founder and artist George Harrison arrived in Acapulco to take part in the proceedings.

Albums reviewed included: the Marshal Tucker Band's 'Carolina Drums' and the debut of Sea Level, a group of former Allman Brothers members currently being produced by Stuart Levine for Capricorn; the next Gregg Allman solo LP, to be produced for Capricorn by Warner Brothers' VP and director of a&r Lenny Waronker, was also discussed. Also previewed were: Little Feat's 'Time Loves A Hero,' currently in production by Warner Brothers' VP and staff producer Ted Templeman;

Pat Martino's 'Joyous Lake,' produced by Paul Rothschild; Rahsaan Roland Kirk's Joel Dorn-produced 'Kirkutations'; Brian Auger's Warner Brothers' debut; and Kate and Anna McGarrigle's 'Dancer With A Bruised Knee.'

Curtom was represented by the current 'Mystique' album, by the group of the same name, and by Curtis Mayfield's 'Street-wise.'

'Ra,' a new set from Utopia featuring Todd Rundgren, and 'I Like Your Style,' by former Hot Chocolate co-founder Tony Wilson, comprised Bearsville's contribution.

Also previewed was an upcoming release by Attitudes on Dark Horse.

Independent producer Eric Jacobson unveiled his latest project for Warner, 'Indigo,' while new lps from Candi Staton (produced by Bob Monaco), Donna Fargo ('Fargo Country'), Ray Stevens ('Feel The Music') and the Steve Barri-produced debut of singer-writer Kerri Chatter, 'Part Time Love,' were previewed. Other lps discussed included Jesse Colin Young's 'Love On The Wing,' a reunion with original Youngbloods producer Felix Papalardi; America's 'Harbor,' recorded in Hawaii and now being mixed in England by producer George Martin; Paul Kelly's co-production with Gene Page, 'Bathin' in Love

Water'; and Doug Kershaw's current collaboration with producer Johnny Sandlin.

Albums from the Warner-Curb label included the Four Seasons' 'Helicon,' 'Plain and Fancy' from the Bellamy Brothers and the label debut of Hank Williams Jr.

Whitfield product for Pyro, Rose Royce and the Undisputed Truth was included, as was former Chi-Lite leader Eugene Record's label debut, 'The Eugene Record,' and Bootsy Collins' new album, entitled 'Aah, Aah, The Name Is Bootsy, Baby' and the debut of the Meisel Brothers.

Additional new product discussed included Van Morrison's 'A Period of Transition,' Flora Purim's 'Nothing Will Be As It Was Tomorrow,' Neil Young's 'Chrome Dreams,' 'Sailboat' by Jonathan Edwards. Also expected are new lps from the Beach Boys, Bonnie Raitt, Frank Sinatra (produced by Nelson Riddle), Cathy Chamberlain (produced by Joel Dorn), the Doobie Brothers and Fleetwood Mac's upcoming 'Rumours.'

Current product previewed included Cher's Snuff Garrett-produced single 'Pirate,' Emmylou Harris' 'Luxury Liner,' the new Gary Wright single, 'The Light Of Smiles,' Crackin's 'Making of A Dream,' 'Double Time' by Leon Redbone,

'Passport To Ecstasy' by Banks and Hampton and Taj Mahal's 'Music Fuh Ya.' Also included in the preview were excerpts from Michael Frank's 'Sleeping Gypsy' and George Benson's 'In Flight,' both produced by Warner Brothers staff producer Tommy LiPuma.

RCA Studios

(Continued from page 4)

ings: "In recent years, more and more recording artists, groups, independent producers and outside labels have demanded more artistic and technical control over their artistic projects. To grant them these freedoms, it has become increasingly necessary for companies with recording facilities to have greater flexibility in operating those studios. We have not had the flexibility which would make continued use of our studios economically feasible. We have sought but have been unable to obtain relief in negotiations with the union representing our recording engineers. More and more artists have been recording elsewhere with the result that our studios have had limited utilization. Their continued operating therefore has become a financial burden rather than a necessity. At the same time, the proliferation of independent studios which permit flexibility has made it feasible to rent those independent studios for our recording projects."

AOR, Trade Panels Held at WB Convention

■ The Thursday meetings at the Warner Brothers convention in Acapulco opened with a session on AOR radio chaired by Thyret. The panel included Lee Abrams, Mike Harrison of Radio and Records, and Bob Burch of Century Broadcasting. Among the topics discussed in the session were: methods of adding new album cuts to AOR stations and whether or not advance research was necessary, or whether it is more feasible to add cuts first and then research their effectiveness; the effectiveness of contests and giveaways in an AOR format; unwillingness of AOR stations to be typecast; whether or not live appearances firm up a station's commitment to play a particular artist; whether or not hit statures or specific cuts affect programming (i.e., if a record becomes a hit do AOR stations put it in a lesser rotation?); is label identification effective in an AOR format; the effect of exclusivity on AOR content; does the addition of a cut to top 40 radio affect AOR's attitude towards it; does the AOR playlist affect the top 40 playlist; does the probability of

a cut being a single influence a station's decision to play it; the effect of jazz, progressive country and other types of music on AOR stations.

The AOR session was followed by a session on r&b music, which was shared by Tom Draper, VP, black music marketing, Warner Brothers. The panel included Frank Johnson of Southwest Distributors in Los Angeles; George Gillespie of Soul Shack; Gerry Shannon, music director of WWRL; Matty Clark, program director of WGIV; Jerry Rushing, program director of WEDR; Ernie Leathers, president of Ernie's One Stop. The session included strenuous questioning on: black stations' research methodology (program directors indicated that they program by sound and not by color); the value of in-store play; method of choosing specific cuts for in-store play; relationship that r&b stations expect to have with retailers and record labels; the single to album ratio on the playlist; the kind of in-store tools that best help r&b outlets; whether or not top 40 programming affects r&b play; the 12-inch

disco single; the amount of white listenership to black oriented stations; whether or not black-oriented stations play other types of music; do single hits reflect album sales in the marketplace; TV, radio and print ads and their effect on the black marketplace; video and audio cassettes at retail level; the percentage of tape to album sales and the method of general display for album and tape configurations of product.

The final session of the day was devoted to the trade magazines and was chaired by Thyret. The panel included **Record World** VP and west coast manager Spence Berland; Bob Wilson and J. J. Jordan of Radio and Records; Bill Wardlow and Nat Freedland of **Billboard**. The session stayed generally in the area of the trades' responsibility to the boardcast and record industry and was specific in determining each publication's methodology of chart construction. Discussions also took place concerning the trade magazines' standards for reviewing records and each one's general editorial policy.

SALESMAKER OF THE WEEK



**A STAR IS BORN
ORIGINAL SOUNDTRACK**
Col

TOP SALES

- A STAR IS BORN**—Col (Soundtrack)
- WINGS OVER AMERICA**—Wings—Capitol
- A DAY AT THE RACES**—Queen—Elektra
- HOTEL CALIFORNIA**—Eagles—Asylum
- SATURDAY NIGHT LIVE**—Arista

CAMELOT/NATIONAL

- A STAR IS BORN**—Col (Soundtrack)
- BEST OF THE DOOBIES**—Doobie Brothers—WB
- BOSTON**—Epic
- FREE FOR ALL**—Ted Nugent—Epic
- GREATEST HITS**—Linda Ronstadt—Asylum
- GREATEST HITS**—James Taylor—WB
- HOTEL CALIFORNIA**—Eagles—Asylum
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ROCK & ROLL OVER**—Kiss—Casablanca
- SATURDAY NIGHT LIVE**—Arista

HANDLEMAN/NATIONAL

- A STAR IS BORN**—Col (Soundtrack)
- BEACH BOYS '69**—Capitol
- BRASS CONSTRUCTION II**—UA
- GOOD HIGH**—Brick—Bang
- HOTEL CALIFORNIA**—Eagles—Asylum
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- SATURDAY NIGHT LIVE**—Arista
- THE PRETENDER**—Jackson Browne—Asylum
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus

MUSICLAND/NATIONAL

- A STAR IS BORN**—Col (Soundtrack)
- BEACH BOYS '69**—Capitol
- DAVID SOUL**—Private Stock
- DREAMBOAT ANNIE**—Heart—Mushroom
- GOOD HIGH**—Brick—Bang
- SATURDAY NIGHT LIVE**—Arista
- SUDAN VILLAGE**—Seals & Crofts—WB
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus

RECORD BAR/NATIONAL

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- FOUR SEASONS OF LOVE**—Donna Summer—Casablanca
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London
- TOYS IN THE ATTIC**—Aerosmith—Col
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor
- WAYLON LIVE**—Waylon Jennings—RCA

KING KAROL/NEW YORK

- A DAY AT THE RACES**—Queen—Elektra
- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- BODY HEAT**—James Brown—Polydor
- HOTEL CALIFORNIA**—Eagles—Asylum
- LEFTOVERTURE**—Kansas—Kirshner
- MAN WITH THE SAD FACE**—Stanley Turrentine—Fantasy
- PLANETS**—Tomita—RCA
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy
- WINGS OVER AMERICA**—Wings—Capitol

TWO GUYS/EAST COAST

- CAR WASH**—MCA (Soundtrack)
- GOOD HIGH**—Brick—Bang
- HOTEL CALIFORNIA**—Eagles—Asylum
- I HOPE WE GET TO LOVE IN TIME**—Marilyn McCoo & Billy Davis Jr.—ABC
- LOVE IS ALL AROUND**—War Featuring Eric Burdon—ABC
- MAN WITH THE SAD FACE**—Stanley Turrentine—Fantasy
- NEW SEASON**—Donny & Marie Osmond—Polydor
- RENAISSANCE**—Lonnie Liston Smith—RCA
- ROCK & ROLL OVER**—Kiss—Casablanca
- WINGS OVER AMERICA**—Wings—Capitol

**WAXIE MAXIE/
WASH., D.C.**

- A DAY AT THE RACES**—Queen—Elektra
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
- BLUE MOVES**—Elton John—MCA-Rocket
- BRISTOL'S CREME**—Johnny Bristol—Atlantic
- JEAN CARN**—Phila. Intl. Mass Production—Cotillion
- RENAISSANCE**—Lonnie Liston Smith—RCA
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor
- WINGS OVER AMERICA**—Wings—Capitol

**FOR THE RECORD/
BALTIMORE**

- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)
- BRISTOL'S CREME**—Johnny Bristol—Atlantic
- END OF THE RAINBOW**—Patti Austin—CTI
- GREATEST HITS**—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA**—Eagles—Asylum
- I DON'T KNOW WHAT'S ON YOUR MIND**—Spider's Web—Fantasy
- RENAISSANCE**—Lonnie Liston Smith—RCA
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor
- WINGS OVER AMERICA**—Wings—Capitol

**NATL. RECORD MART/
MIDWEST**

- A DAY AT THE RACES**—Queen—Elektra
- A STAR IS BORN**—Col (Soundtrack)
- GREATEST HITS**—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA**—Eagles—Asylum
- MY SPANISH HEART**—Chick Corea—Polydor
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- ROCK & ROLL OVER**—Kiss—Casablanca
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London
- WINGS OVER AMERICA**—Wings—Capitol

**FATHER'S AND SUN'S/
MIDWEST**

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)

- HOTEL CALIFORNIA**—Eagles—Asylum
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- TEJAS**—ZZ Top—London
- UNFINISHED BUSINESS**—Blackbyrds—Fantasy
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus

**RECORD REVOLUTION/
CLEVELAND**

- A DAY AT THE RACES**—Queen—Elektra
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- FOCAL POINT**—McCoy Tyner—Milestone
- HOTEL CALIFORNIA**—Eagles—Asylum
- MY SPANISH HEART**—Chick Corea—Polydor
- SATURDAY NIGHT LIVE**—Arista
- THE PRETENDER**—Jackson Browne—Asylum
- THIRTY-THREE & 1/2**—George Harrison—Dark Horse
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor
- WINGS OVER AMERICA**—Wings—Capitol

**ROSE DISCOUNT/
CHICAGO**

- A STAR IS BORN**—Col (Soundtrack)
- BOSTON**—Epic
- BRASS CONSTRUCTION II**—UA
- CAR WASH**—MCA (Soundtrack)
- HOTEL CALIFORNIA**—Eagles—Asylum
- NADIA'S THEME**—Barry DeVorzon & Perry Botkin Jr.—A&M
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- THIRTY-THREE & 1/2**—George Harrison—Dark Horse
- THIS IS NIECY**—Deniece Williams—Col
- WINGS OVER AMERICA**—Wings—Capitol

**1812 OVERTURE/
MILWAUKEE**

- A DAY AT THE RACES**—Queen—Elektra
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)
- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
- HANK CRAWFORD'S BACK**—Honk Crawford—Kudu
- HOTEL CALIFORNIA**—Eagles—Asylum
- MY SPANISH HEART**—Chick Corea—Polydor
- SATURDAY NIGHT LIVE**—Arista
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- WINGS OVER AMERICA**—Wings—Capitol

PEACHES/ATLANTA

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- FEELING GOOD**—Walter Jackson—Chi-Sound
- MELBA**—Melba Moore—Buddah
- NIGHT MOVES**—Bob Seger & the Silver Bullet Band—Capitol
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- SOLID**—Michael Henderson—Buddah
- TEJAS**—ZZ Top—London
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America

PEACHES/FT. LAUDERDALE

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- AFTER THE RAIN**—Terje Rypdal—ECM
- CONCERT OF THE CENTURY**—Various Artists—Col
- FOXY**—Dash
- L**—Steve Hillage—Atlantic
- LEO KOTIKE**—Chrysalis

- REGION OF THE SUMMER STARS**—The Enid—London
- TEJAS**—ZZ Top—London
- VELVET DARKNESS**—Alan Holdsworth—CTI

POPLAR TUNES/MEMPHIS

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- AFTER THE LOVIN'**—Engelbert Humperdinck—Epic
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
- LOST WITHOUT YOUR LOVE**—Bread—Asylum
- MY SPANISH HEART**—Chick Corea—Polydor
- PLANETS**—Tomita—RCA
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor

TAPE CITY/NEW ORLEANS

- A STAR IS BORN**—Col (Soundtrack)
- EQUINOX**—Styx—A&M
- GREATEST HITS**—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA**—Eagles—Asylum
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London
- THE PRETENDER**—Jackson Browne—Asylum
- THIRTY-THREE & 1/2**—George Harrison—Dark Horse
- TOO HOT TO STOP**—Bar Kays—Mercury
- WINGS OVER AMERICA**—Wings—Capitol

PEACHES/DALLAS

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)
- BURTON CUMMINGS**—Portrait
- HANK CRAWFORD'S BACK**—Honk Crawford—Kudu
- SIDE EFFECT**—Fantasy
- TEJAS**—ZZ Top—London
- THE PRETENDER**—Jackson Browne—Asylum
- YEAR OF THE CAT**—Al Stewart—Janus

**INDEPENDENT RECORDS/
DENVER**

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- HELP IS ON THE WAY**—Melissa Manchester—Arista
- HOTEL CALIFORNIA**—Eagles—Asylum
- MY SPANISH HEART**—Chick Corea—Polydor
- PLANETS**—Tomita—RCA
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London
- WINGS OVER AMERICA**—Wings—Capitol

PEACHES/DENVER

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A STAR IS BORN**—Col (Soundtrack)
- DIRT, SILVER & GOLD**—Nitty Gritty Dirt Band—UA
- MY SPANISH HEART**—Chick Corea—Polydor
- NADIA'S THEME**—Barry DeVorzon & Perry Botkin Jr.—A&M
- NED DOHENEY**—Col
- OZO**—DJM
- THIS ONE'S FOR YOU**—Barry Manilow—Arista
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- ZOOT ALLURES**—Frank Zappa—WB

CIRCLES/ARIZONA

- A SECRET PLACE**—Grover Washington Jr.—Kudu
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla

- FOCAL POINT**—McCoy Tyner—Milestone
- HOTEL CALIFORNIA**—Eagles—Asylum
- MAN WITH THE SAD FACE**—Stanley Turrentine—Fantasy
- ROARING SILENCE**—Manfred Mann's Earth Band—WB
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London
- WHITE BIRD**—David LaFlamme—Amherst
- WINGS OVER AMERICA**—Wings—Capitol

**ODYSSEY/SOUTHWEST
& WEST**

- A DAY AT THE RACES**—Queen—Elektra
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)
- ANY WAY YOU LIKE IT**—Thelma Houston—Tamla
- NIGHT SHIFT**—Foghat—Bearsville
- RONNIE MILSAP LIVE**—RCA
- SATURDAY NIGHT LIVE**—Arista
- TEJAS**—ZZ Top—London

**LICORICE PIZZA/
LOS ANGELES**

- A DAY AT THE RACES**—Queen—Elektra
- A NEW WORLD RECORD**—Electric Light Orchestra—UA
- A STAR IS BORN**—Col (Soundtrack)
- BOSTON**—Epic
- GREATEST HITS**—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA**—Eagles—Asylum
- ROCKS**—Aerosmith—Col
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus

MUSIC PLUS/LOS ANGELES

- A DAY AT THE RACES**—Queen—Elektra
- A STAR IS BORN**—Col (Soundtrack)
- BEST OF STEPHEN STILLS**—Atlantic
- GOOD HIGH**—Brick—Bang
- LEFTOVERTURE**—Kansas—Kirshner
- MY SPANISH HEART**—Chick Corea—Polydor
- PLANETS**—Tomita—RCA
- SOMETHING SPECIAL**—Sylvers—Capitol
- TEJAS**—ZZ Top—London
- YEAR OF THE CAT**—Al Stewart—Janus

TOWER/LOS ANGELES

- A DAY AT THE RACES**—Queen—Elektra
- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- FIRST NIGHT**—Jane Oliver—Col
- GREATEST HITS**—Shirley Bassey—UA
- HANK CRAWFORD'S BACK**—Honk Crawford—Kudu
- SATURDAY NIGHT LIVE**—Arista
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- VIBRATIONS**—Roy Ayers Ubiquity—Polydor
- WAYLON LIVE**—Waylon Jennings—RCA

**EVERYBODY'S RECORDS/
NORTHWEST**

- A ROCK & ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- A SECRET PLACE**—Grover Washington Jr.—Kudu
- A STAR IS BORN**—Col (Soundtrack)
- HOTEL CALIFORNIA**—Eagles—Asylum
- MAIN SQUEEZE**—Chuck Mangione—A&M
- MY SPANISH HEART**—Chick Corea—Polydor
- SATURDAY NIGHT LIVE**—Arista
- TORN BETWEEN TWO LOVERS**—Mary MacGregor—Ariola America
- WINGS OVER AMERICA**—Wings—Capitol
- YEAR OF THE CAT**—Al Stewart—Janus



THE ALBUM CHART

PRICE CODE

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

| TITLE, ARTIST, Label, Number (Distributing Label) | JAN. 15 | JAN. 8 | WEEKS ON CHART |
|---|---------|--------|----------------|
| 1 1 HOTEL CALIFORNIA EAGLES Asylum 7E 1084 (2nd Week) | | | 4 F |
| 2 2 SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown) | | | 14 X |
| 3 4 WINGS OVER AMERICA/Capitol SWCO 11593 | | | 4 X |
| 4 3 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703 | | | 51 G |
| 5 5 BOSTON/Epic PE 34188 | | | 17 F |
| 6 9 GREATEST HITS LINDA RONSTADT/Asylum 7E 1092 | | | 5 F |
| 7 7 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978 | | | 9 F |
| 8 8 ROCK AND ROLL OVER KISS/Casablanca NBLP 7037 | | | 8 F |
| 9 10 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052 | | | 46 F |
| 10 6 A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938 | | | 26 F |
| 11 26 A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403 | | | 6 X |
| 12 12 SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570 | | | 44 F |
| 13 13 HEJIRA JONI MITCHELL/Asylum 7E 1087 | | | 6 F |
| 14 11 THE PRETENDER JACKSON BROWNE/Asylum 7E 1079 | | | 8 F |
| 15 17 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497 | | | 34 F |
| 16 16 GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979 | | | 7 F |
| 17 15 A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G | | | 11 F |
| 18 14 THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB) | | | 6 F |
| 19 18 CHICAGO X/Columbia PC 34200 | | | 29 F |
| 20 19 SPIRIT EARTH, WIND & FIRE/Columbia PC 34241 | | | 14 F |
| 21 22 DREAMBOAT ANNIE HEART/Mushroom MRS 5005 | | | 36 F |
| 22 20 BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004 | | | 10 J |
| 23 24 THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090 | | | 22 F |
| 24 21 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552 | | | 93 F |
| 25 27 YEAR OF THE CAT AL STEWART/Janus JXS 7022 | | | 13 F |
| 26 23 SPIRIT JOHN DENVER/RCA APL1 1694 | | | 20 F |
| 27 28 FLEETWOOD MAC/Reprise MS 2225 (WB) | | | 77 F |
| 28 29 DESTROYER KISS/Casablanca NBLP 7025 | | | 28 F |
| 29 34 CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000 | | | 8 G |
| 30 30 ROCKS AEROSMITH/Columbia PC 34165 | | | 34 F |
| 31 32 ONE MORE FROM THE ROAD LYNRYD SKYNYRD/ MCA 2 6001 | | | 16 G |
| 32 31 KISS ALIVE KISS/Casablanca NBLP 7020 | | | 67 F |
| 33 25 THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic) | | | 11 I |
| 34 33 CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor) | | | 17 F |
| 35 35 LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS) | | | 9 F |
| 36 38 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223 | | | 9 F |
| 37 37 SILK DEGREES BOZ SCAGGS/Columbia PC 33920 | | | 44 F |
| 38 43 GOOD HIGH BRICK/Bang 408 | | | 8 F |
| 39 36 THE BEST OF GEORGE HARRISON/Capitol ST 11578 | | | 8 F |
| 40 41 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557 | | | 9 F |
| 41 39 BRASS CONSTRUCTION II/United Artists LA677 G | | | 8 F |
| 42 40 NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic) | | | 20 F |
| 43 42 THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/Casablanca NBLP 7034 | | | 15 F |
| 44 57 SATURDAY NIGHT LIVE/Arista 4107 | | | 3 F |
| 45 47 FREE-FOR-ALL TED NUGENT/Epic PE 34121 | | | 17 F |
| 46 44 SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB) | | | 30 F |
| 47 46 HOT ON THE TRACKS COMMODORES/Motown M6 867S1 | | | 28 F |
| 48 45 NO REASON TO CRY ERIC CLAPTON/RSO 1 3004 (Polydor) | | | 14 F |
| 49 48 AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164 | | | 30 F |
| 50 51 I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952 | | | 11 F |



51 52 DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/
RCA APL1 1504 21 | F

CHARTMAKER OF THE WEEK

52 — A DAY AT THE RACES
QUEEN
Elektra 6E 101



| | | | |
|---|--|--|---------|
| 53 55 NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412 | | | 7 F |
| 54 50 HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1072 | | | 21 F |
| 55 56 FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038 | | | 12 F |
| 56 58 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381 | | | 5 F |
| 57 49 FIREFALL/Atlantic SD 18174 | | | 38 F |
| 58 53 NEW SEASON DONNY & MARIE/Polydor PD 1 6083 | | | 8 F |
| 59 62 NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB) | | | 9 F |
| 60 59 GREATEST HITS ABBA/Atlantic SD 18189 | | | 15 F |
| 61 64 DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068 | | | 5 F |
| 62 — TEJAS ZZ TOP/London PS 680 | | | 1 F |
| 63 65 CHICAGO'S GREATEST HITS/Columbia PC 33900 | | | 60 F |
| 64 67 UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518 | | | 6 F |
| 65 66 THE BEST OF FRIENDS LOGGINS & MESSINA/Columbia PC 34388 | | | 12 F |
| 66 70 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11377 | | | 24 F |
| 67 75 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479 | | | 63 F |
| 68 71 MAN WITH THE SAD FACE STANLEY TURRENTINE/Fantasy F 9519 | | | 5 F |
| 69 63 GREATEST HITS ELTON JOHN/MCA 2128 | | | 113 F |
| 70 60 BURTON CUMMINGS/Portrait PR 34261 | | | 8 F |
| 71 80 THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965 | | | 3 F |
| 72 109 A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown) | | | 1 F |
| 73 78 RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822 | | | 4 F |
| 74 61 ALICE COOPER GOES TO HELL/Warner Bros. BS 2896 | | | 14 F |
| 75 54 LONG MISTY DAYS ROBIN TROWER/Chrysalis CHR 1107 | | | 15 F |
| 76 76 BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467 | | | 20 F |
| 77 87 WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108 | | | 2 F |
| 78 86 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523 | | | 8 F |
| 79 68 SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA) | | | 27 F |
| 80 83 SUDAN VILLAGE SEALS & CROFTS/Warner Bros. BS 2976 | | | 5 F |
| 81 112 A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080 | | | 1 F |
| 82 84 THE JACKSONS/Epic PE 34229 | | | 5 F |
| 83 69 GOLD OHIO PLAYERS/Mercury SRM 1 1122 | | | 9 F |
| 84 85 ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962 | | | 8 F |
| 85 72 WAR'S GREATEST HITS/United Artists LA648 G | | | 20 G |
| 86 77 CERTIFIED LIVE DAVE MASON/Columbia PG 34174 | | | 8 G |
| 87 79 IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387 | | | 10 F |
| 88 89 MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4612 | | | 4 F |
| 89 94 THE PLANETS TOMITA/RCA Red Seal ARL1 1919 | | | 2 F |
| 90 88 BREEZIN GEORGE BENSON/Warner Bros. BS 2919 | | | 18 F |
| 91 81 TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099 | | | 6 F |
| 92 74 HIGH LONESOME CHARLIE DANIELS BAND/Epic PE 34377 | | | 7 F |
| 93 108 BEACH BOYS '69/Capitol ST 11584 | | | 1 F |
| 94 73 ALL THIS AND WORLD WAR II (ORIGINAL SOUNDTRACK)/ 20th Century 2T 552 | | | 6 J |
| 95 91 HISTORY/AMERICA'S GREATEST HITS/Warner Bros. 2894 | | | 9 F |
| 96 120 MY SPANISH HEART CHICK COREA/Polydor PD 2 9003 | | | 1 F |
| 97 82 JOHNNY THE FOX THIN LIZZY/Mercury SRM 1 1119 | | | 10 F |
| 98 102 THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34342 | | | 1 F |
| 99 92 A FIFTH OF BEETHOVEN WALTER MURPHY BAND/ Private Stock PS 2015 | | | 19 F |
| 100 100 BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965 | | | 19 F |

ANDREW GOLD

WHAT'S WRONG WITH THIS PICTURE ?
HIS NEW ALBUM ON ASYLUM RECORDS & TAPES
PRODUCED BY PETER ASHER (7E-1086)
FEATURING HIS NEW SINGLE 'DO WAH DIDDY' (E-45378)



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101 THE ALBUM CHART 150

JANUARY 15, 1977

| JAN. 15 | JAN. 8 | |
|---------|--------|--|
| 101 | 101 | CALIENTE GATO BARBIERI/A&M SP 4597 |
| 102 | 93 | GULF WINDS JOAN BAEZ/A&M SP 4603 |
| 103 | 103 | FLOWERS EMOTIONS/Columbia PC 34163 |
| 104 | 104 | SOMETHING SPECIAL SYLVERS/Capitol ST 11580 |
| 105 | 106 | HEAT TREATMENT GRAHAM PARKER & THE RUMOUR/ Mercury SRM 1 1117 |
| 106 | 122 | VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6091 |
| 107 | 90 | HELP IS ON THE WAY MELISSA MANCHESTER/Arista 4095 |
| 108 | 107 | GOLD VOL. I BEE GEES/RSO RS 1 3006 (Polydor) |
| 109 | 110 | ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/ Atlantic SD 7269 |
| 110 | 105 | LONG MAY YOU RUN STILLS/YOUNG BAND/Reprise MS 2253 (WB) |
| 111 | 95 | WILD CHERRY/Epic/Sweet City PE 34195 |
| 112 | 96 | BEST OF LEON LEON RUSSELL/Shelter SRL 52004 (ABC) |
| 113 | 97 | DEDICATION BAY CITY ROLLERS/Arista 4091 |
| 114 | 111 | HOMETOWN BOY MAKES GOOD ELVIN BISHOP/Capricorn CP 0176 (WB) |
| 115 | 113 | PLAY'N' THE GAME NAZARETH/A&M 4610 |
| 116 | 114 | A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053 |
| 117 | 132 | ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown) |
| 118 | 115 | AT THE SPEED OF SOUND WINGS/Capitol SW 11525 |
| 119 | 117 | LOVE TO THE WORLD LTD/A&M 4589 |
| 120 | 98 | PART 3 KC & THE SUNSHINE BAND/TK 605 |
| 121 | 118 | OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G |
| 122 | 99 | SOME PEOPLE CAN DO WHAT THEY LIKE ROBERT PALMER/ Island ILPS 9420 |
| 123 | 126 | DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND/ United Artists LA670 L3 |
| 124 | 116 | ZOOT ALLURES FRANK ZAPPA/Warner Bros. BS 2970 |
| 125 | 119 | WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS ALLMAN BROTHERS/Capricorn 2CX 0177 (WB) |
| 126 | 123 | THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868 |
| 127 | 125 | OPEN SESAME KOOL & THE GANG/De-Lite DEP 2023 |
| 128 | 130 | HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/ Atlantic SD 18181 |
| 129 | 124 | MELBA MELBA MOORE/Buddah BDS 5677 |
| 130 | — | TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 50015 (Capitol) |
| 131 | 129 | HEARD YA MISSED ME, WELL I'M BACK SLY & THE FAMILY STONE/Epic PE 34348 |
| 132 | 135 | WHITE BIRD DAVID LaFLAMME/Amherst AMH 1007 |
| 133 | 138 | VOL. II ROD STEWART/Mercury SRM 2 7509 |
| 134 | 133 | ALL THE WORLD'S A STAGE RUSH/Mercury SRM 2 7508 |
| 135 | 128 | MIDNIGHT LOVE AFFAIR CAROL DOUGLAS/Midland Intl. BKL1 1798 (RCA) |
| 136 | 139 | JOHN DENVER'S GREATEST HITS/RCA APL1 0374 |
| 137 | 137 | LITTLE RIVER BAND/Harvest ST 11512 (Capitol) |
| 138 | — | HANK CRAWFORD'S BACK HANK CRAWFORD/Kudu KU 33S1 (Motown) |
| 139 | 121 | ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201 |
| 140 | 127 | THE OSMONDS CHRISTMAS ALBUM/Polydor PD 28001 |
| 141 | 140 | FEELING GOOD WALTER JACKSON/Chi Sound CH LA656 G (UA) |
| 142 | 141 | NADIA'S THEME BARRY DeVORZON/Arista 4104 |
| 143 | 143 | HAVE A GOOD TIME AL GREEN/Hi SHL 32103 (London) |
| 144 | 145 | NEW ENGLAND WISHBONE ASH/Atlantic SD 18200 |
| 145 | 147 | MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34245 (CBS) |
| 146 | 150 | 15 BIG ONES BEACH BOYS/Brother/Reprise MS 2251 (WB) |
| 147 | 149 | BEST OF B.T.O./Mercury SRM 1 1101 |
| 148 | 146 | IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195 |
| 149 | 144 | PIPE DREAMS (ORIGINAL SOUNDTRACK) GLADYS KNIGHT & THE PIPS/Buddah BDS 5676 |
| 150 | — | STILL STILLS STEPHEN STILLS/Atlantic SD 18201 |

151-200 ALBUM CHART

| | | | |
|-----|--|-----|---|
| 151 | FOCAL POINT McCoy TYNER/ Milestone M 9072 | 176 | ACT LIKE NOTHING'S WRONG AL KOOPER/United Artists LA702 G |
| 152 | LED ZEPPELIN IV/Atlantic SD 7208 | 177 | BEST OF THE CRUSADERS CRUSADERS/ABC/Blue Thumb BTSY 6027/2 |
| 153 | THE BEST OF ROD STEWART/ Mercury SRM 2 7507 | 178 | THE HUSTLE AND THE BEST OF VAN McCOY/H&L HL 69016 |
| 154 | DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol) | 179 | BEST OF GLEN CAMPBELL/Capitol ST 11577 |
| 155 | WELCOME TO OUR WORLD MASS PRODUCTION/Cotillion SD 9910 (Atlantic) | 180 | GREATEST HITS SHIRLEY BASSEY/ United Artists LA715G |
| 156 | COME ON OVER OLIVIA NEWTON- JOHN/MCA 2186 | 181 | THE BEST OF THE POINTER SISTERS ABC ABCD 988 |
| 157 | TEN YEARS OF GOLD ARETHA FRANKLIN/Atlantic SD 18204 | 182 | SEALS & CROFTS GREATEST HITS/ Warner Bros. BS 2886 |
| 158 | CAPRICORN PRINCESS ESTHER PHILLIPS/Kudu 31 | 183 | LET ME IN BILLY PAUL/Phila. Intl. PZ 34389 (CBS) |
| 159 | WINDSONG JOHN DENVER/ RCA APL1 1882 | 184 | DONALD BYRD'S BEST/Blue Note BN LA700 G (UA) |
| 160 | SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350 | 185 | END OF A RAINBOW PATTI AUSTIN/ CTI 5001 |
| 161 | SOLID MICHAEL HENDERSON/ Buddah BDS 5662 | 186 | KALAPANA II/Abatour 0002 |
| 162 | THE BEATLES/Capitol SWBO 101 | 187 | CONCERT OF THE CENTURY VARIOUS ARTISTS/Columbia M2X 34256 |
| 163 | HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133 | 188 | MARY, SCHERRIE & SUSAYE SUPREMES/Motown M6 87351 |
| 164 | BEST OF BREAD Elektra EKS 75056 | 189 | THE ALPHA BAND/Arista 4102 |
| 165 | ALBEDO O39 VANGELIS/ RCA LPL1 5136 | 190 | SPACE TRAVELLER JAMES VINCENT/ Caribou PZ 34237 (CBS) |
| 166 | BRISTOL'S CREME JOHNNY BRISTOL/ Atlantic SD 18197 | 191 | IS THIS WATCHA WONT? BARRY WHITE/20th Century T 516 |
| 167 | '63-'66 BEATLES/Capitol SKBO 3403 | 192 | CATFISH FOUR TOPS/ABC ABCD 968 |
| 168 | CALLING CARD RORY GALLAGHER/Chrysalis CHR 1124 | 193 | YESTERDAY & TODAY/London PS 677 London PS 677 |
| 169 | TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060 | 194 | PRIME PRIME/Atlantic SD 18202 |
| 170 | LOVE IS ALL AROUND WAR FEATURING ERIC BURDON/ 171 DAVID SOUL/Private Stock PS 2019 ABC/Blue Thumb BTSY 6026/2 | 195 | TROUBADOUR J.J. CALE/Shelter SRL 52002 (ABC) |
| 172 | L STEVE HILLAGE/Atlantic SD 18205 | 196 | THE SINGLES CARPENTERS/ A&M SP 3601 |
| 173 | RONNIE MILSAP LIVE/RCA APL1 2043 | 197 | HELEN REDDY'S GREATEST HITS/ Capitol ST 11467 |
| 174 | GRATITUDE EARTH, WIND & FIRE/ Columbia PG 33694 | 198 | BILLY PRESTON/A&M SP 4587 |
| 175 | CARELESS STEPHEN BISHOP/ ABC ABCD 954 | 199 | THE TEA DANCE D.C. LARUE/ Pyramid PY 9006 (Roulette) |
| | | 200 | LAVERNE & SHIRLEY SING PENNY MARSHALL & CINDY WILLIAMS/ Atlantic SD 18203 |

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Manufacturers Defend Price Increases

(Continued from page 3)

ary pressures," will not only recognize the inevitability of higher prices but will "appreciate" WCI's efforts to keep tape prices at current levels.

Friedman's reasons for announcing a price hike are virtually the same as those cited by CBS: increased costs, in a phrase. Nevertheless, rack jobbers and retailers remain critical of the new price and the fear mounts that all manufacturers will adopt a \$7.98 list price. A **Record World** survey discloses that several manufacturers are indeed discussing raising prices. Most also feel that retailers and rack jobbers would be better off to switch than to fight. Only one company — MCA — issued a flat "no" when asked if any \$7.98 releases were forthcoming; and only one company, Chrysalis, championed the retailers' and rack jobbers' cause.

Bruce Lundvall, president of the CBS Records Division, notes that while the company may be experiencing record profits, it is also "dealing with record overhead on a very expensive artist roster and a very expensive marketing cost, so that our per unit profit is in danger at all times in this business by rising costs.

"I think the story has been told with the \$8.98 'A Star Is Born' album — which, if it had been a pop album, would have been \$7.98. It's in demand; it went gold before the movie opened, is selling through very very briskly and is on its way to platinum now.

"We're going to be extremely selective of our pricing at \$7.98. The Pink Floyd album, for instance, is coming at the end of January with a \$7.98 price. This sort of thing has to be done selectively and only with artists who are in heavy demand. It's not something that we're going to actively do on a broad list of product at all. So long as people don't become greedy in terms of the way they price, and of course if the economy remains strong, I think there will be very little resistance to an album that has very strong consumer demand."

According to Charlie Fach, executive VP, general manager, Phonogram/Mercury, that company has no definite plans to go to \$7.98, primarily because such a move would affect only established, major acts, none of whom have albums coming for another month and a half. A decision will be made in that period of time as to whether any product will be released at 7.98.

Irwin Steinberg, president of the Polygram Record Group (Polydor, Phonogram and Phonodisc), states that the \$7.98 price

is inevitable. "I think retailers are being unreasonable and I don't understand their objections," Steinberg says of those who have complained about the higher price. "With the cost of products — and I refer to more than just records — rising in price, why would retailers feel that the record industry isn't subject to the same pressures? With the recent change in copyright laws, with royalties and pressing costs and jacket costs going up, the price of records is bound to rise."

Motown's Mike Lushka, director of marketing, explains that two forthcoming \$7.98 releases are both two-record live sets by Diana Ross and Marvin Gaye. "That's not saying that in the future we won't come out with a \$7.98 single album price though," he adds. "At the present time we don't have any plans to increase our prices, but that could change if our costs keep spiraling up. It takes a lot of money to sign some of these acts nowadays. Maybe if retailers wouldn't discount so much we'd never have to raise our retail prices. As our costs increase I guess we have to pass it on."

Dave Glew, director of marketing for Atlantic Records, responds rhetorically to retailers who are skeptical of manufacturers' claims that prices have increased enough to warrant a dollar rise in prices: "How about the cost of advertising? How about the cost of promotion? How about all those other costs? We're not saying it's just the cost of vinyl that's gone up. Check the advertising rates in the industry and see how they've gone up in the last two years. What do 20 spots on a radio station cost us this year and what did the same amount of spots cost us last year? There's a lot of hidden, acceler-

ated costs that the retailers and rack jobbers don't see because they have no idea about deals and signings and merchandising costs."

Capitol, according to Don Zimmermann, has no plans to go to \$7.98 "at the moment."

"We're continually looking at our pricing policies and margins," cautions Zimmermann, "and when it looks like we should make a move we'll do it independent of whatever else happens."

Gordon Bossin, newly-appointed VP of marketing for United Artists Records, indicates that pricing discussions are ongoing at that company, although "no decisions have been made yet."

Only Terry Ellis, president of Chrysalis Records, sides with retailers ("I think the retailers are correct in being critical of the \$7.98 price. It's a terrible thing that we should be going to that price in the industry, but it seems to be inevitable."), but even he stops short of saying that Chrysalis will not adopt the higher price.

"We will keep an eye on things and if we feel that the time is right maybe we'll make the change too," he says. "Prices do go up; the thing I regret is that it's necessary. Examining why it's necessary, I find that I have to be very critical of the major companies and the way they operate in allowing themselves to incur sufficient expenses in making their records that they have to go to higher prices. The thing that I'm particularly critical of is the bidding wars that go on over artists. The major companies try to bid each other out of sight with advances and royalties, which is just ridiculous.

"We should be trying to sell more records, not fewer records. Costs go up all the time, but it

seems to me that we should be making a concerted effort to keep prices down. So somebody comes up with idea of raising the album price a dollar — not 25 cents or 50 cents. Then they all sit around and persuade themselves that the kids will pay the extra dollar. But pretty soon kids will be going into the store with the same amount of dollars, maybe even fewer dollars, and they'll be buying fewer records."

Dan Sugerman Signs Manzarek, Nite City

■ LOS ANGELES — Danny Sugerman has signed an exclusive contract with Ray Manzarek and Nite City, the band of which Manzarek is leader. Nite City also features Paul Warren (guitars), Nigel Harrison (bass), Noah James (vocals), and Jimmy Hunter (drums). The contract names Sugerman as Nite City's personal representative in charge of creative affairs including publicity, promotion, and marketing.

Sugerman, who previously managed Manzarek's solo career, was instrumental in the formation of Nite City, which signed its recording contract last month with 20th Century Records. Their debut album, "Nite City," is due out in February.

Mottola Publishing 'Zen Boogie' Score

■ NEW YORK — The Pink Pelican Music division of Tommy Mottola's Champion Entertainment Organization is co-publishing the score of the new off-Broadway musical "Zen Boogie."

6 Zodiac Releases

■ LOS ANGELES — Zodiac Records president Len Levy has announced that the label will kick off the New Year with three singles and three albums, the first product to be released under the label's new distribution agreement with Springboard Distributing Company, a division of Springboard International Records, Inc. The Springboard Distributing Company is under the direction of vice president Bob Demain.

Debut product from Zodiac includes the albums "Fairy Tales" by Larry Coryell; "That's What I Like About The South" by Phil Harris; and "Midnight Symphony" by Dan Williams.

Humperdinck Gold

■ NEW YORK — The first record to be certified gold by the RIAA in 1977 is Engelbert Humperdinck's debut Epic Records album, "After The Lovin'."

Charity Success



In a one-night concert recently at Mount St. Mary College in Newburgh, New York, Bob Hope, along with WNEW-AM air personality/singer Julius LaRosa, raised \$100 thousand to be given entirely to the school's scholarship funds. The evening's entertainment was coordinated by executive producer Pete Bennett (left), shown here with Hope and LaRosa during the show.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD** — Personal Pick: "I've Got Love On My Mind" — Natalie Cole (Capitol). As the horizon gleamed brightly so did this young star's singing career. Taking another step toward gold along with writers Jackson and Yancy, Ms. Cole's delivery of this lyrical ballad is superb.

DEDE'S DITTIES TO WATCH: "Space Age" — The Jimmy Castor Bunch (Atlantic); "Mister Sandman" — Billy Jackson & The Citizens Band (RCA); "Feel The Beat (Everybody Disco)" — Ohio Players (Mercury).

ICA are the initials of a new company formed by Al Bell, who was formerly the head of Stax Records. Independent Corporation Of America is also the name of the label with its main music being gospel, with r&b as a sideline. On the label they currently have on the market "Good Thing Man," recorded by Frank Lucas. Paul Isabell, the director of marketing, is currently assembling a promotion staff. The headquarters is in Washington, D.C.

After a long delay in finding a recording label, Philadelphia's own Delfonics have finally found a home with Arista Records. According to their lead singer, William Hart, the trio is scheduled to go into the recording studio in the next couple of weeks.

Marty Mack, r&b regional promotion manager for RCA, has left the company. No replacement has been announced.



Shown here is the recipient of a Horace Silver slogan contest award, Andy Saldana III (center). It was a contest of United Artists employees to be used by Blue Note Records (a division of United Artists Records) in all merchandising and

advertising efforts on behalf of Silver's latest lp, "Silver 'n Voices." This marks Silver's 25th year on the Blue Note label. The winning slogan was "Horace Silver-25 years Of Sound Investment." One hundred silver dollars was the unique prize. Pictured with the winner are UA president Artie Mogull (left) and Silver.

Leaving the Spinners is Phillipe Wynn, according to the group's manager, Buddy Allen. However, replacing the award winning lead singer is John Edwards, who took his place several months ago when Wynn was under the weather. Wynn will probably pursue a solo career.

R&B PICKS OF THE WEEK

SINGLE **abc** **MIGHTY CLOUDS OF JOY, "THERE'S LOVE IN THE WORLD (TELL THE LONELY PEOPLE)"** (Traco Music, BMI/Jobete Music, ASCAP/Screen Gems-EMI Music Inc., BMI). With the flow of gospel-oriented music, the Clouds of Joy hit home with a swinging track. They have been on the musical scene for quite awhile, rolling up to the necessary airplay to make the grade chart-wise. ABC 12241.

SLEEPER **WMOT** **FAT LARRY'S BAND, "CENTER CITY"** (Muscle-Tuff Music, /Bout Time, Music, BMI). Arranger Vince Montana, Jr., working with vocal arrangements by Doris Hall, has come up with an interesting single extracted from the lp by the group. Orchestration is fantastic, and the compelling vocals should place this band among the new artists to watch for this year. WMOT WM 4001 (Atlantic).

ALBUM **LETTA MBULU, "THERE'S MUSIC IN THE AIR."** Going back to the roots, this young lady stirs up good basic sounds. "Music Man" tells a story of a man bringing hours of happiness. This is a pace-setter with overtones of jazz tying in all the musical experiences of the world. A standard completes the lp—"Feelings" is superb. A&M SP-4609.



Aretha's Golden Decade



Coinciding with last month's release of "Ten Years of Gold," Aretha Franklin celebrated her tenth anniversary with Atlantic Records. Seen here in Los Angeles where she is completing her next album, she was feted by the label and Bob Greenberg, VP/west coast general manager, Atlantic.

Syreeta, Houston Set For 'Tribute' Concert

■ **LOS ANGELES** — Motown recording artists Syreeta Wright and Thelma Houston head a list of entertainers who will be performing in a special concert, titled "Tribute To The Black Woman," at the Shrine Auditorium, January 14, 1977. The concert is being presented by The Brotherhood Crusade Inc.

The concert will be paying a special tribute to the seven eldest black women in Los Angeles, who will be presented during the concert.

Other performers include, Nancy Wilson, Bill Withers, Maya Angelou, Roscoe Lee Browne and Gregg Morris. The concert is being produced by Abby Lincoln, Janet MacLachlan, Beverly Todd, and Betty Braxton, with Danny Bakewell as executive producer.

Spinners Get Gold

■ **NEW YORK** — "Rubberband Man," the latest single by the Spinners on Atlantic Records, produced by Thom Bell, has been certified gold by the RIAA.

Erroll Garner Dies

(Continued from page 4)
tive Pittsburgh. He began to develop his signature piano style in clubs in the Pittsburgh area.

'40s
Moved to New York, where he made his reputation and gradually became one of this country's most popular jazz artists. His following in Europe was perhaps even more devoted. He was the first jazz performer to be represented by Sol Hurok, and in numerous cases was the first jazz artist to play some of this country's largest and most prestigious halls.

He received the keys to several American cities during his career, and was honored with an "Erroll Garner Day" in his home town. He was given the Grand Prix Du Disque of the French Academy of

Arts, and in 1971 the government of the Republic of Mali issued a postage stamp honoring him.

Among Garner's best known compositions are "Misty," "Solitaire," "That's My Kick," "Dreamy" and "Gaslight." He wrote more than 200 songs in his career.

Garner is survived by his brother Linton, also a pianist; his twin brother Ernest; his sisters, Ruth and Bernice Garner and Mrs. Martha Murray; and by his manager and friend of 27 years, Martha Glaser.

Services were held Friday (7) in the St. James A.M.E. church in Pittsburgh, with eulogies delivered by Rev. John Gensel of New York and Rev. Floyd W. Alexander of St. James.

TYRONE DAVIS'

"Ever Lovin' Girl"

DK 4561

is loved by all these stations
and Billboard

| | | | | |
|------|------|------|-----------|------|
| WYLD | WNBD | WEBB | WCHB | WRAP |
| WBOK | WQKI | WEDR | WVON | KGFJ |
| WNNR | WWDM | WCKO | WMPP | KUTE |
| WGIV | WJIV | WMBM | WGCI | KRE |
| WSRC | WFDR | WRBD | WWCA | KSOL |
| WEAL | WIBB | KOKA | WAWA | KYOK |
| WOIC | WSOK | WJNS | WNOV | KRE |
| WDIX | WTHB | WQIC | WDAS | WENZ |
| WTND | KCOH | WWWS | etc. etc. | |

Our list of Ever Lovin' Stations keep growing!

| | | | | |
|------|------|------|------|------|
| KAPE | WVOL | WCIN | WWCA | WPIX |
| WDAO | WKLR | WBUL | WNJR | WTLC |
| WIDU | WATV | WESL | | |

65 with a bullet (Billboard) & Going Up

BRUNSWICK

DAKAR

JANUARY 15, 1977

| JAN. 15 | JAN. 8 | |
|---------|--------|--|
| 1 | 1 | CAR WASH ROSE ROYCE —MCA 40615 |
| 2 | 2 | I WISH STEVIE WONDER —Tamla T 54274F (Motown) |
| 3 | 3 | DAZZ BRICK —Bang 727 |
| 4 | 4 | HOT LINE SYLVERS —Capitol P 4336 |
| 5 | 6 | FREE DENIECE WILLIAMS —Columbia 3 10429 |
| 6 | 5 | ENJOY YOURSELF THE JACKSONS —Epic 8 50289 |
| 7 | 9 | I LIKE TO DO IT KC & THE SUNSHINE BAND —TK 1020 |
| 8 | 7 | DO IT TO MY MIND JOHNNY BRISTOL —Atlantic 3350 |
| 9 | 8 | YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR.—ABC 12208 |
| 10 | 10 | I KINDA MISS YOU MANHATTANS —Columbia 3 10430 |
| 11 | 12 | DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS—Phila. Intl. Z58 3610 (CBS) |
| 12 | 11 | LOVE BALLAD LTD—A&M 1847 |
| 13 | 16 | WHEN LOVE IS NEW ARTHUR PRY SOCK—Old Town 1000 |
| 14 | 14 | KEEP ME CRYIN' AL GREEN—Hi 2319 (London) |
| 15 | 15 | I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10348 |
| 16 | 13 | THE RUBBERBAND MAN SPINNERS—Atlantic 3355 |
| 17 | 18 | SATURDAY NIGHT EARTH, WIND & FIRE—Columbia 3 10439 |
| 18 | 17 | SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833 |
| 19 | 23 | FANCY DANCER COMMODORES—Motown M 1408F |
| 20 | 19 | OPEN SESAME KOOL & THE GANG—De-Lite 1586 |
| 21 | 22 | YOU GOTTA BELIEVE POINTER SISTERS—ABC/Blue Thumb 271 |
| 22 | 20 | LOVE ME, LOVE ME, LOVE ME THE STAPLES—Warner Bros. WBS 8279 |
| 23 | 25 | WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"—RCA PB 10827 |
| 24 | 28 | BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) |
| 25 | 27 | DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES—RCA PB 10808 |
| 26 | 24 | DON'T MAKE ME WAIT TOO LONG BARRY WHITE—20th Century TC 2309 |
| 27 | 21 | CATFISH FOUR TOPS—ABC 12223 |
| 28 | 26 | WITH YOU MOMENTS—Stang 5068 (All Platinum) |
| 29 | 31 | BE MY GIRL MICHAEL HENDERSON—Buddah 552 |
| 30 | 34 | BODY HEAT JAMES BROWN—Polydor 14360 |
| 31 | 32 | THIS TIME IMPRESSIONS—Cotillion 44210 (Atlantic) |
| 32 | 36 | GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown) |
| 33 | 35 | FEELINGS WALTER JACKSON—Chi Sound CH 17599 E (UA) |
| 34 | 38 | DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamla T 54278F (Motown) |
| 35 | 42 | BE MY GIRL DRAMATICS—ABC 12235 |
| 36 | 41 | EASY TO LOVE JOE SIMON—Spring 169 (Polydor) |
| 37 | 43 | SOMETHIN' 'BOUT 'CHA LATIMORE—Glades 1739 (TK) |
| 38 | 40 | WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mine 4000 (Salsoul) |
| 39 | 45 | SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic) |
| 40 | 39 | A LOVE OF YOUR OWN AVERAGE WHITE BAND—Atlantic 3363 |
| 41 | 30 | WHO ARE YOU TEMPTATIONS—Gordy G 7152F (Motown) |
| 42 | 51 | GLORIA ENCHANTMENT—United Artists XW912 Y |
| 43 | 49 | SPRING AFFAIR/WINTER MELODY DONNA SUMMER—Casablanca 871 |
| 44 | 37 | DO THAT STUFF PARLIAMENT—Casablanca NB 871 |
| 45 | 47 | LOVE SO RIGHT BEE GEES—RSO 859 (Polydor) |
| 46 | 46 | PARTY NIGHT CURTIS MAYFIELD—Curtom 0122 (WB) |
| 47 | 29 | SO SAD THE SONG GLADYS KNIGHT & THE PIPS—Buddah BDA 544 |
| 48 | 33 | JUST TO BE CLOSE TO YOU COMMODORES—Motown M 1402F |
| 49 | 58 | ISN'T IT A SHAME LABELLE—Epic 8 50315 |
| 50 | 54 | LET IT FLOW TAMIKO JONES—Contempo 7001 (TK) |
| 51 | 57 | LIFE BETTY WRIGHT—Alston 3725 (TK) |
| 52 | 44 | HOME IS WHERE THE HEART IS BOBBY WOMACK & BROTHERHOOD—Columbia 3 10437 |
| 53 | 60 | HA CHA CHA (FUNKTION) BRASS CONSTRUCTION—United Artists XW921 Y |
| 54 | 48 | FREE AND SINGLE BROTHERS JOHNSON—A&M 1881 |
| 55 | 50 | MESSAGE IN OUR MUSIC O'JAYS—Phila. Intl. Z58 3601 (CBS) |
| 56 | 56 | TOGETHER O.C. SMITH—Caribou Z58 9017 (CBS) |
| 57 | 55 | YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE STANLEY TURRENTINE—Fantasy 782 |
| 58 | 59 | HIDEAWAY FANTASTIC 4—Westbound WT 5032 (20th Century) |
| 59 | 67 | SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK) |
| 60 | 63 | I DO, I DO (WANT TO MAKE LOVE TO YOU) LeROY HUTSON—Curtom 0121 (WB) |
| 61 | 65 | TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON—Warner Bros. 8286 |
| 62 | 68 | CLOSE TO YOU TYRONE DAVIS—Columbia 3 10457 |
| 63 | 69 | WHAT CAN I SAY BOZ SCAGGS—Columbia 3 10440 |
| 64 | — | LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373 |
| 65 | 66 | I GOT A NOTION AL HUDSON & THE SOUL PARTNERS—ABC 12230 |
| 66 | — | TRYING TO LOVE TOO WILLIAM BELL—Mercury 73839 |
| 67 | — | YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283 |
| 68 | 72 | WHATEVER MAKES YOU HAPPY R.B. HUDMAN—Atlantic 3366 |
| 69 | 70 | GET UP AND DANCE MEMPHIS HORNS—RCA PB 10837 |
| 70 | 74 | EVER LOVIN' GIRL TYRONE DAVIS—Dakar DK 4561 (Brunswick) |
| 71 | — | GIFT WRAP MY LOVE REFLECTIONS—Capitol P 4358 |
| 72 | 52 | GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS—Columbia 3 10388 |
| 73 | 61 | YOU'RE MY DRIVING WHEEL SUPREMES—Motown M 1407F |
| 74 | 73 | NINETY NINE AND A HALF TRAMMPS—Atlantic 3365 |
| 75 | 75 | LOVE'S GOT ME TIRED (BUT I AIN'T TIRED OF YOU) LAURA LEE—Ariola America P 7652 (Capitol) |

Disco File (Continued from page 20)

but soon the record erupts in a trio of moans, erotic screams and cries of "Don't stop!" or "Right there! Right there!" It's Donna Summer times three, a Playgirl/Playboy dream come true, set to a brilliant, energetic track that never lets up. The album's second side is divided between two songs, a fine remake of "Black Is Black" (5:22) and an original called "Midnight Lady" (7:28) which is similar in style to the title cut and equally forceful, especially in its use of strings. All were produced, and the original songs co-written, by Cerrone, a young French musician who reclines on the album's cover wearing only a robe and a knowing look which is considerably more than the three girls are pictured in.

I first heard "Love in C Minor" at David Mancuso's Loft in New York where it caused an immediate sensation and has become the hottest record in the club (Mancuso listed it in his top 10 three weeks back). After a frantic search to find more copies of the record, I discovered that Richie Pampinella at Hippopotamus had also been given a copy and he listed it as a top 10 record last week. Import copies are still extremely rare—most importers are unfamiliar with both the label and the artist—but Cotillion Records, alerted by contacts in France, has already picked up the album for American release, scheduled February 2 if not sooner, and advances are leaking out. This is the hot one right now, just what we need to heat up these cold winter nights.

OTHER IMPORTS: The **Stratavarious** album is out now in Canada on Polydor (Roulette plans to release it here by the first week in February), and it contains "I Got Your Love," which sounds as great as it did the very first time; "Let Me Be Your Lady Tonight" and that cut's instrumental version, "Love Me," both over nine minutes; and three other cuts, all featuring the unique, harp-accented sound producer **John Usry, Jr.** developed for the group. Of the new tracks, "Nightfall" (8:30), a lovely, mid-tempo cut reminiscent of the **Mizell** brothers work with **Bobbi Humphrey** or **Donald Byrd**, and a sexy-slow song called "Touching" (6:49) are most appealing. Superbly produced . . . **Tina Charles**, the English singer who set our heart on fire with her sultry voice, has a second album on the CBS label in England that's been picking up interest here for some months now. The album's title track, "Dance Little Lady Dance," is a typical **Biddu** number—perky, highly polished, cute—and it's already been released on an American single (Columbia). But a couple of other tracks are even better, particularly "It's Time for a Change of Heart," a terrific, bittersweet let's-call-it-quits love song (5:05), and "Boogiethon" (4:45), an excellent instrumental that recalls **Carl Douglas'** "Blue Eyed Soul." Other possibilities: "Dr. Love" and a nice version of "Halfway to Paradise" . . . **Denise McCann's** "Tattoo Man," a disco disc from Polydor in Canada, was on Tom Savarese's top 10 last week from Hurrah, suddenly one of New York's chicest, most talked-about clubs, and the record deserves some mention here. Its sound is reminiscent of **Babe Ruth's**, brittle, guitar and drum based, coming from the rock side of the disco spectrum. McCann, who also wrote the song about obsessive love, has a sharp almost bluesy voice and she carries the song perfectly. Worth looking for.

RECOMMENDED ALBUMS: The **Rice & Beans Orchestra** had a disco disc and single out last year on Dash called "The Blue Danube Hustle," a Latinization of the waltz standard that was pleasant, no more than that. But the group's album, recorded mostly in Puerto Rico and quite a success there, is much better than the initial single would lead us to expect. The sound takes off from the Latin disco styling already established here by **Eddie Drennon** and **Fajardo**—sweet, lush with flute and violins, oriented to a Latin hustle and very lively—and the best cuts really sparkle. Try "Rice & Beans Theme," "Cantano Ferry," "Disco Dancing," and "Our Love Concerto." The album's on Dash, through TK . . . **Mystique** is a four-man group whose lead singer is a former lead with the **Impressions**, **Ralph Johnson**; another former Impression, **Curtis Mayfield**, is the executive producer on the group's debut album for Curtom; and **Jerry Butler**, **Bunny Sigler**, **Rich Tufo**, **Gene McDaniels** and others produced individual tracks. This impressive array of talent isn't wasted—the album is a fine example of the male group sound and two cuts are quite danceable: "If You're in Need," very smoothly up-tempo with a percolating beat and strong, building vocals; and "What Would the World Be Without Music," a long (6:37), jumping song that has a touch of **Mighty Clouds of Joy** fervor. Definitely check this one out.

RECOMMENDED SINGLE: Speaking of the **Mighty Clouds of Joy**, that group is back with a single produced by **Frank Wilson** (The Supremes, **Eddie Kendricks**) and **Larry Brown** and titled, "There's Love in the World (Tell the Lonely People)" (ABC). As usual, the

(Continued on page 39)



THE R&B LP CHART

JANUARY 15, 1977

- SONGS IN THE KEY OF LIFE**
STEVIE WONDER—Tamlia T12 340C2 (Motown)
- CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
- GOOD HIGH**
BRICK—Bang 408
- SPIRIT**
EARTH, WIND & FIRE—Columbia PC 34241
- THIS IS NIECY**
DENIECE WILLIAMS—Columbia PC 34232
- BRASS CONSTRUCTION II**
United Artists LA677 G
- OPEN SESAME**
KOOL & THE GANG—De-Lite 2023
- UNFINISHED BUSINESS**
BLACKBYRDS—Fantasy F 9518
- TOO HOT TO STOP**
BAR KAYS—Mercury SRM 1 1099
- THE CLONES OF DR. FUNKENSTEIN**
PARLIAMENI—Casablanca NBLP 70:4
- I HOPE WE GET TO LOVE IN TIME**
MARILYN MCCOO & BILLY DAVIS, JR.—ABC ABCD 952
- FLOWERS**
EMOTIONS—Columbia PC 34163
- FEELING GOOD**
WALTER JACKSON—ChiSound CH LA656
- PART 3**
KC & THE SUNSHINE BAND—TK 605 G (UA)
- FOUR SEASONS OF LOVE**
DONNA SUMMER—Casablanca NBLP 7038
- HOT ON THE TRACKS**
COMMODORES—Motown M 86751
- MESSAGE IN THE MUSIC**
O'JAYS—Phila. Intl. PZ 34245 (CBS)
- A SECRET PLACE**
GROVER WASHINGTON JR.—Kudu KU 3251 (Motown)
- ANY WAY YOU LIKE IT**
THELMA HOUSTON—Tamlia T6 34551 (Motown)
- THE JACKSONS**
Epic PE 34229
- HARD CORE JOLLIES**
FUNKADELIC—Warner Bros. BS 2978
- CHAMELEON**
LABELLE—Epic PE 34189
- DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"**
RCA APL1 1504
- MELBA**
MELBA MOORE—Buddah BDS 5677
- SOLID**
MICHAEL HENDERSON—Buddah BDS 5652
- CATFISH**
FOUR TOPS—ABC ABCD 968
- JOY RIDE**
DRAMATICS—ABC ABCD 955
- HAVE A GOOD TIME**
AL GREEN—Hi SHL 32103 (London)
- VIBRATIONS**
ROY AYERS UBIQUITY—Polydor PD 1 6091
- PIPE DREAMS**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5676
- JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
- AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
- LET 'EM IN**
BILLY PAUL—Phila. Intl. PZ 34389 (CBS)
- MOMENTS WITH YOU**
MOMENTS—Stang ST 1030 (All Platinum)
- DO IT YOUR WAY**
CROWN HEIGHTS AFFAIR—De-Lite 2022
- BRISTOL'S CREME**
JOHNNY BRISTOL—Atlantic SD 1897
- LOVINGLY YOURS**
MILLIE JACKSON—Spring 16712 (Polydor)
- HUTSON II**
LEROY HUTSON—Curtom CU 5011 (WB)
- HAPPINESS IS BEING WITH THE SPINNERS**
SPINNERS—Atlantic SD 18181
- ALL MY LIFE**
ARTHUR PRYSOCK—Old Town OT 12004

RECORD WORLD JANUARY 15, 1977

WOL-Cellar Door (Continued from page 3)

a \$14,000 payment to the disc jockeys' concert outfit, DJ Productions, in connection with an April, 1975, Earth, Wind & Fire performance at the Capitol Centre (RW, Jan. 8). Evidence in the WOL case has been provided to the FCC by Cellar Door and Dimensions Unltd. executives, who say they'll testify at the hearings on the charges.

The sources at WOL complained last week that Cellar Door and Dimensions are attempting to kill off the last remnant of concert promotion competition in the Washington market. Cellar Door reportedly enjoys an exclusive contract with the 20,000 seat Capitol Centre (the largest hall in the area) and limited agreements with several other of the medium-sized halls in the city. Cellar Door is by far the biggest promoter in Washington, comprising between 60 and 70% of the pop concert market, a preliminary survey shows.

Record World has gained access to documents which tend to bolster DJ Productions' claims that the \$14,000 payment from Dimensions for the EWF show was legitimate. DJ claims to have made an oral agreement with the group's management for a spring 1975 appearance in Washington. But Cellar Door's exclusive contract with the Capitol Centre effectively froze out DJ from producing the show in the only arena big enough to handle the act. DJ was therefore forced to produce the show through Cellar Door and Dimensions, which produces black-oriented concerts here. An agreement dated April 6, 1975 (two weeks before the EWF show) and signed by Cellar Door president Jack Boyle, Dimensions Unltd. president William Washington, and DJ president Mel Edwards, lays out terms which give production rights over to Dimensions in exchange for \$7,000 if the show grossed \$220,000, and an additional \$7,000 if the gate topped \$266,796. The \$14,000 payment then, as DJ points out, was legitimate and legal. "We paid taxes on the thing," one source said. Mel Edwards is an air personality for the station as well as president of the concert pro-

motion company which recently disbanded.

It is particularly ironic, the WOL sources say, that the disc jockeys would come under investigation for a deal in which they ostensibly came out on the short end, not being allowed to promote the concert according to their original agreement with the act. (The management of EWF and its booking agency, Premier Talent, could neither confirm nor deny DJ's claims to the original deal last week.)

The attorney for Cellar Door-Dimensions says the story of the \$14,000 payment to DJ is essentially peripheral to the case against the disc jockeys. "The thrust of the probe," said attorney Jason Shrinky, "is, should disc jockeys be permitted to form their own corporation in competition with independent promoters?" Promoters linked to radio stations, he said, possess an unfair competitive edge. "Talent managers would be foolish not to deal with you and on your terms," he said. Charges that Cellar Door is "anti-competitive are erroneous," he added.

Late January

The investigation before Administrative Law Judge Joseph Stirmer could begin as soon as late January, an FCC official said last week. Stirmer is a relatively new ALJ, who last served as a trial lawyer with the FCC's Hearing Division, the section that prosecutes cases for the Commission. He has prosecuted cases involving payola-plugola while there, as well as handling license-revocation cases against KRLA-AM in Los Angeles and WNJR-AM in Newark, N.J. Jason Shrinky, representing Cellar Door, is also an FCC veteran. He was the prosecutor who handled the 1960-61 payola proceedings before the Commission that resulted in the conviction of disc jockeys at WBNX-AM and WHOM-AM New York and a reprimand of KFWB-AM in Los Angeles. Hearing Division chief Charles Kelly will head up the prosecution team this time.

As of last week, the involvement of WOL itself in the probe was unclear. The station licensee, Sonderling Broadcasting, has not been informed that it is a target of the probe.

Disco File (Continued from page 38)

Cloud's gospel roots are very much in evidence and the song is even more of a rave-up than we're used to, bursting with energy and featuring a bass line that here and there falls into a "Love Hangover"/"Don't Leave Me This Way" groove. The long version on the 45 is 5:11—enjoy yourself.

Just a reminder to DISCO FILE readers, especially disco DJs: In case you missed the first notice, we are conducting a poll to determine your choice of the Top 20 disco records of 1976. Please send your list to me at Record World, 1700 Broadway, New York 10019, before the end of January so we can compile them into a year-end list.



THE JAZZ LP CHART

JANUARY 15, 1977

- BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
- MAIN SQUEEZE**
CHUCK MANGIONE—A&M SP 4618
- A SECRET PLACE**
GROVER WASHINGTON, JR.—Kudu KU 3251 (Motown)
- I HEARD THAT I I**
QUINCY JONES—A&M SP 3705
- UNFINISHED BUSINESS**
THE BLACKBYRDS—Fantasy F 9518
- SCHOOL DAYS**
STANLEY CLARKE—Nemperor NE 439 (Atlantic)
- MAN WITH THE SAD FACE**
STANLEY TURRENTINE—Fantasy F 9519
- RENAISSANCE**
LONNIE LISTON SMITH—RCA APL1 1822
- BAREFOOT BALLET**
JOHN KLEMMER—ABC ABCD 950
- CALIENTE**
GATO BARBIERI—A&M SP 4597
- SECRETS**
HERBIE HANCOCK—Columbia PC 34280
- MY SPANISH HEART**
CHICK COREA—Polydor PD 2 9003
- LIVING INSIDE YOUR LOVE**
EARL KLUGH—Blue Note BN LA667 G (UA)
- STUFF**
Warner Bros. BS 2968
- SOLID**
MICHAEL HENDERSON—Buddah 5662
- IMAGINARY VOYAGE**
JEAN LUC PONTY—Atlantic SD 18195
- THE BEST OF THE CRUSADERS**
ABC Blue Thumb BTSY 6027/2
- VERY TOGETHER**
DEODATO—MCA 2219
- VIBRATIONS**
ROY AYERS UBIQUITY—Polydor PD 1 6091
- "LIVE" ON TOUR IN EUROPE**
COBHAM/DUKE BAND—Atlantic SD 18194
- ROMEO & JULIET**
HUBERT LAWS—Columbia PC 34330
- YESTERDAY'S DREAM**
ALPHONSO JOHNSON—Epic PE 34364
- FOCAL POINT**
MCCOY TYNER—Milestone M 9072
- BENSON & FARRELL**
GEORGE BENSON & JOE FARRELL—CTI 6069
- LOVE AND SUNSHINE**
MONTY ALEXANDER—MPS/BASF G 22620 (AFF)
- BLUE BENSON**
GEORGE BENSON—Polydor PD 1 6084
- CAPRICORN PRINCESS**
ESTHER PHILLIPS—Kudu 31 (CTI)
- YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
- KEEP ON LOVIN'**
LONNIE SMITH—Groove Merchant GM 2213
- SHADOW PLAY**
LA EXPRESS—Caribou PZ 34355 (CBS)
- IT'S YOUR WORLD**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 5001
- IT LOOKS LIKE SNOW**
PHOEBE SNOW—Columbia PC 34387
- HANK CRAWFORD'S BACK**
HANK CRAWFORD—Kudu KU 3351 (Motown)
- BOB JAMES THREE**
CTI 6063
- RED BEANS**
JIMMY McGRUFF—Groove Merchant GM 3314
- TOUCH**
JOHN KLEMMER—ABC ABCD 922
- PORGY & BESS**
RAY CHARLES, CLEO LAINE—RCA CPL2 1831
- SOPHISTICATED FUNK**
JACK McDUFF—Chess 19004 (All Platinum)
- LIBERATED FANTASIES**
GEORGE DUKE—MPS/BASF 22835
- EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor PD 1 6070

Waters, Dixon Sue Arc Music

■ NEW YORK — McKinley Morganfield ("Muddy Waters") and Willie Dixon, two leading blues artists, filed suit here Dec. 23 against Arc Music Corp., charging that the recording and music publishing concern has considered to deprive them of royalties over a period of more than two decades. Dixon and Morganfield are asking for damages totalling over \$22,000,000 from Philip Chess, Gene Goodman and Harry Goodman, owners of Arc.

The suit alleges that Arc's management induced Dixon and Morganfield, both of whom are said to be barely literate, to sign a series of documents over the years that gave the copyrights on their compositions to Arc, in exchange for payments that, the suit alleges, were substantially below what they would have received otherwise. Additionally, the complaint charges, Arc's accounting repeatedly understated or omitted monies due the two artists, and that when Dixon asked for the basis of Arc's computations, he was denied any payments until he withdrew his request. On one occasion, the suit alleges, royalties were withheld for almost three years, with those sums going to Arc.

The suit also charges that the principals in Arc agreed among themselves that Arc Music would not collect royalties on any of the artists' songs recorded on the Chess - Checker - Cadet - Aristocrat family of labels, which Arc owns, and that therefore no royalties would go to Dixon or Morganfield. Chess, Goodman and Goodman are also alleged to have induced the two performers to give up present and renewal

Springboard Continues Warwick Prod. Distrib.

■ RAHWAY, N.J.—Affirming that Springboard Records will continue its distribution of the Dionne Warwick master product it acquired from Scepter Records in 1974, George Port, vice president of business affairs, commented: "Our purchase of the Scepter catalogue is firm and binding. We are of the opinion that the recent arbitration award in favor of Blue Jac Productions, which pertains to only a small portion of the Warwick material and which comes some two-and-a-half years after our agreement with Scepter, is, in any event, not binding upon us and does not affect our rights."

Port's statement follows a recent judgment against Scepter Records which awarded a large payment and return of certain Dionne Warwick record masters to Blue Jac Production Co.

copyrights to their songs by classifying the pair as "employees for hire" under the 1909 copyright law, which would deprive their families of any payments after their deaths.

Scott Cameron, who manages Dixon and Morganfield, instigated the suit, which was filed in U.S. District Court in Manhattan by Robert Cinque of the firm of Marshall, Morris, Powell & Silber. In their complaint, they charge that the two artists were repeatedly misled as to what they were signing and what the payments they received were for: at one point, according to the complaint, Dixon was receiving only \$125 a week "against royalties;" and at another, Morganfield was being paid \$2,000 a year—less than \$40 a week—as his total compensation from Arc.

Both Dixon and Morganfield are asking that they be declared sole owners of their copyrights and that all agreements between them and Arc be voided, in addition to the real and punitive damages requested. They have requested a jury trial, but with the suit only in its preliminary stages, such a trial is perhaps a year off. The defendants are expected to file their response to the charges this week, but at press time neither they nor their attorneys, Arrow, Silverman and Parcher, would comment on the suit.

'That's Jazz' Series Adds Ten More LPs

■ NEW YORK — Nesuhi Ertegun, president of WEA International, has announced that the That's Jazz Series is adding ten more albums to the series.

What began as a strictly European project became international in scope. Saturation advertising campaigns throughout all media as well as extensive BBC coverage including an interview with Nesuhi Ertegun afforded the public exposure. Following this, Canada and Australia released all the lps in the series while South Africa released selected albums.

Included in the new release are: Lee Konitz and Wayne Marsh; Milt Jackson with Cannonball Adderly, Art Blakey, Horace Silver and Oscar Pettiford A.O.; Charles Lloyd Quartet with Keith Jarrett, Cecil McBee, and Jack De Johnette; Sonny Stitt with John Lewis, Jim Hall, Richard Davis and Connie Kay; Chick Corea with Joe Farrell, Woody Shaw Jr., Steve Swallow and Joe Chambers; Freddie Hubbard; the Art Ensemble of Chicago; Herbie Hancock; Paul Desmond with Jim Hall, Perry Heath and Connie Kay, and Jimmy Witherspoon and Ben Webster.

AM ACTION

(Compiled by the Record World research department)

■ In view of the absence of this column for the past two holiday weeks, a quick round-up of the records which had just begun to take off a few weeks ago and have subsequently come home since then are: Manfred Mann (Warner Bros.), which is currently on virtually every station in the country, (except WABC) #1 WLS, #2 KSTP, #6 Z93, #9 WRKO and taking half-chart or better jumps in most major markets. Also noteworthy is Mary MacGregor (Ariola America), which still lacks key call letters in New York and Chicago, but looks sensational across the board in every other market. This is showing signs of a #1 record. Aerosmith (Columbia) is or has been #1 in the following markets: Currently at WRKO, WPGC and previously WSAI, Q102 and WCOL (still top 10 in those areas). Stevie Wonder (Motown) is currently #1 Q102, #1 KILT, #1 WDRQ, #1 WGCL, #2 WPGC, #2 WHBQ, #2 KFRC, #3 KLIF, #8 WLAC, #5 Z93, #7 WMAK, #18 WLS, #4 KJR, #11 WABC and #7 WQXI. That one is home.

And for a more detailed progress report of these upcoming ones, here's a rundown:

Steve Miller (Capitol). Closing in fast with several major market adds this week. Among them KFRC, WQAM, KXOK, WMAK and WLAC. Already 4-3 Y100, 12-9 WGCL, 9-8 KDWB, 22-18 KSTP, 26-22 Z93, 19-16 WRKO, 34-30 WCOL, HB-24 KLIF, 21-19 KJR, 40-32 KILT and HB-20 WPGC.



Barbra Streisand

Bob Seger (Capitol). Showing hot chart activity in several key areas and is beginning to make new believers in every direction. New on Z93, WPGC, KFRC, WGCL and WLAC. Some good numbers are 10-8 WRKO, HB-26 WFIL, 40-37 KTLK, 32-29 WCOL, HB-21 KLIF, 23-18 KHJ, 13-10 WDRQ, #9 CKLW (list frozen), 26-23 KFRC, 24-22 KJR and 33-31 KILT. Single sales are following the lead of this airplay straightaway.

Fleetwood Mac (Warner Bros.). An out-of-the-box pick for many two weeks ago (Chartmaker of the Week, 1-1-77) healthy numbers reported in all of those areas as well as the newly garnered call letters, including WHBQ, WPGC, Q102 and WLAC (LP). Some interesting jumps are 28-21 KTLK, 34-28 KILT, HB-26 KHJ, 28-25 WRKO, HB-26 KFRC, extra 13Q and also on Z93. Retail and rack reports at this point are extremely encouraging.

The Jacksons (Epic). This first for the group on the CBS label which broke pop out of New York and is top 10 there now and picks up the pace after this holiday lull with WFIL, KILT, KFRC, WQAM and WQXI. Moves 25-15 WHBQ, 26-6 WPGC (preceding lists frozen for two weeks), 22-17 Z93, 27-23 WGCL, 35-31 WCOL, 11-10 Y100 and 14-12 WDRQ. Also top 10 CKLW.

Al Stewart (Janus). Title cut from his most successful LP to date (currently top 25 nationally) appears to be on the verge of really breaking this artist on a national scale. Adds CKLW, Y100, WLAC and KJR and moves extra-24 KSTP, HB-40 KTLK, 31-26 WCOL, 29-19 KILT plus more. There is also numerous secondary activity with adds at WERC, KAKC, WJBQ, KVOX along

(Continued on page 48)

O'Malley Returns To Capitol

■ LOS ANGELES — Bruce Wendell, vice president, promotion, Capitol Records, Inc., has announced the appointment of Dennis O'Malley as Capitol's promotion manager for the Boston area.

O'Malley formerly worked for Capitol from 1967 to 1974 as district sales manager in Chicago, a promotion man in New York and Philadelphia, and a salesman in Boston. In 1975 and 1976, O'Malley worked as the sales manager in Boston for ABC Records.

Seedy Relocates

■ LOS ANGELES — Seedy Management, Fleetwood Mac's personal management company, has relocated offices. The new location is 1420 No. Beachwood Drive, Hollywood, California 90028; (213) 464-1186.

Gladys Honored



Buddah recording artist Gladys Knight was honored by Odysseys Records with an inscription ceremony and a welcome to San Francisco by store manager, David Town. Ms. Knight was in the city on behalf of her new Avco-Embassy film "Pipedreams" and the soundtrack album by Gladys Knight and The Pips.

Rick Dobbis

(Continued from page 4)
nated marketing effort of the company in order to realize the full commercial potential of each album released.

Due to the growth of Arista and its artist roster during the past year, Dobbis' duties have been expanded so that his responsibilities will emphasize the initiation and development of concepts that stress the individuality of each performer. As vice president, artist development, Dobbis also works closely with The Music Agency in the design and planning of advertising campaigns for all Arista artists.

Dobbis, who came to Arista from Blue Sky Records where he served as vice president and general manager for the label, began his career at CBS Records where he served as product manager.

Mercury Promo Meetings

(Continued from page 4)

new artist. In addition, an honorable mention was given to Mike Rizk, promotion manager for southern Ohio, for his work in that territory.

The remainder of the seminar was devoted to an audio-visual presentation of the groups who were successful during 1976 and those groups whose albums are scheduled to be released this month. Slated for January release are albums by Coke Escovedo, Spirit, Skyhooks, Faron Young, The Statler Brothers, Jimmy Smith, Max Webster, City Boy and the Runaways. During the coming months, new albums will be released by 10cc and an album by ex-10cc members Lol Creme and Kevin Godley, Coon Elder Band featuring Brenda Patterson, The Rumour, Twiggy, Clover, Johnny Rodriguez, Jacky Ward and Moxy. Also spotlighted

during the presentation were Rush, Graham Parker and The Rumour, Gabor Szabo, Charles Earland, Con-Funk-Shun, The Chirlites, Thin Lizzy, Bachman-Turner Overdrive, Ohio Players and The Bar-Kays.

The meeting was held in Memphis to emphasize the company's commitment to the music of the city. Memphis Mayor Wyeth Chandler attended the awards presentation and was given a plaque to commemorate the near-million selling "Shake Your Rump to the Funk," by the Memphis based Bar-Kays. Entertainment was provided by two other Memphis groups, Coon Elder Band featuring Brenda Patterson, and Con-Funk-Shun, as well as a stunning set by the Bar-Kays. Jacky Ward, recently signed to the label, also performed at the seminar.

Mercury Announces Three Promo Shifts

■ CHICAGO—Three promotional changes were announced at the recent Phonogram, Inc./Mercury Records national promotion meeting in Memphis by David Carrico, vice president national promotion for the firm.

Effective immediately, Ronnie Raphael will assume the newly-created post of west coast regional promotion manager. Raphael moves to Los Angeles from his previous position as promotion manager in the northern Texas/Oklahoma territory.

Replacing Raphael is Charlie Ross, who is the former music director of KEEL in Shreveport, La. He was also a recording artist for Big Three Records.

Also announced in Memphis was the appointment of Paul Pieretti as promotion manager for the Northern California area.



Pictured during various events at Mercury/Phonogram's Bionic Promo meeting held in Memphis January 3 and 4 are, top row from left: RW's Pat Baird, Polydor Canada product manager Michael Hoppe, Mercury Cincinnati promo manager Mike Rizk, Mercury national promo VP David Carrico (looking over Carrico's shoulder is Ken Maliphant, company director for Phonogram, England); Carrico, Mercury national promo coordinator Jim Taylor, Nashville/Memphis promo manager Joanie Lawrence (recipient of the company's Best Performance for Airplay on Albums and Singles Award); Carrico, Taylor, Mercury promotion manager of the Year Al Privett and national album promo man Mike Bone. Middle row: Bone with Mercury Best Break-Out Performance prize winner Tom Mazzetta; Carrico presenting Privett with the keys to the 1977 Pacer he won; Carrico, national r&b promo man Bill Haywood, southwest r&b regional promotion manager Tommy Young. Third row: Carrico, Mercury executive VP/general manager Charlie Fach, Phonogram Intl. VP Reinhardt Klaussen, Cleveland/Bufalo/Pittsburgh promotion manager Don George (in the background is Mercury artist tour manager George Knemeyer); Carrico, Haywood, southeast regional r&b promo manager Chester Simmons; Memphis Mayor Wyeth Chandler receiving a gold record from Fach.



ENGLAND

By RON McCREIGHT

■ LONDON—Britain's entry for the 1977 Eurovision Song Contest will be chosen from 12 songs recently selected by the MPA, BBC and Songwriter's Guild, to be performed at the New London Theatre on March 9th. Many successful writers from previous years are once again in the reckoning, including **Geoff Stephens**, **Don Black**, **Alan Hawkshaw**, **Tony Macaulay**, **Roger Greenaway**, **Ray Cameron**, **Gary Benson**, **David Mindel**, **John McLeod** and **Dave Meyers**, and among the artists presenting the songs at the "Song For Europe" contest, broadcast live on BBC-TV, are **Sweet Sensation**, **The Foundations**, **The Carl Wayne Band**, **Lyn Paul** and **Tony Monopoly**.

Santana's recent Hammersmith Odeon show will open a new series of BBC-TV's "In Concert," transmitted for the first time on a national TV/radio stereo link . . . **Joe Cocker** made a rare appearance here on January 1st, joining **Kokomo** on their date at Birmingham . . . **John Miles** follows his successful Christmas Eve show at the H. Odeon with a nationwide tour commencing January 13th . . . Stage debut of **Lou Reisner's** "All This And World War II" is tentatively set for January 17th at the London Olympia with a cast to include **Rod Stewart**, **Frankie Valli** and **Leo Sayer** . . . **Daryl Hall & John Oates** arrive shortly for a 17 date tour taking in three appearances at the H. Odeon on January 23rd and 24th and February 15th . . . **Elkie Brooks** is set for a "comeback" early in 1977 with the release of her **Leiber-Stoller** produced album and more live dates to compensate for her previously cancelled tour of Britain.

Important deals just concluded by Heath-Levy Music, which has secured U.K. publishing rights for **The Eagles**, **Joe Walsh** and **John David Souther** as a result of negotiations with **Irving Azoff** as well as representation of **David Courtney** Music and new affiliate company **Orinoco Music**; **Magnet Music**, which has extended their sub-publishing agreement with **Discoton** for Germany, Austria and Switzerland until March 31st, 1978; **CBS**, which will enjoy the services of **Barry Blue** after signing him to a long-term exclusive production deal with the producer/artist/songwriter; and **United Artists**, which has finalized a manufacturing and distribution deal with **Carl Davis' Chi-Town** Records.

EMI Records director **Alan Kaupe** relinquishes his responsibilities for distribution and retail shops to become director of EMI's licensed label division, which incorporates **Rocket**, **MCA**, **Motown**, **MAM**, **Mountain**, **Rak**, **Ariola**, **Fantasy**, **Safari**, **Big Bear**, **Target** and **Purple**. **Colin Burn** continues as general manger of the department, and **Roy Matthews** and **James Tyrrell** will jointly take on Kaupe's former duties, having been appointed director of production and distribution and director, finance and administration, U.K. record operations, respectively. **CBS** manager of public and artists relations **David Sanderson** has resigned after two "exciting and rewarding" years, while promotion manager **Paddy Fleming** celebrated four years with **CBS** and 21 years in the business at a special party hosted by **MD Maurice Oberstein**. **Penny Gibbons** replaces **Colin Bell** as press officer in **Rogers & Cowan's** music department, and **Martin Satterthwaite** is appointed field promotion manager at **MCA Records**.

Levine To Record With Phila. Orch.

■ NEW YORK—James Levine will become the first conductor, other than its music director, Eugene Ormandy, to conduct recordings with the Philadelphia Orchestra in many years, Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, announced.

Scheduled to be recorded this week and next are Mahler's Fifth Symphony, part of the on-going Mahler-Levine project, and Schumann's Second Symphony.

Casablanca Pacts With Bellaphon

■ LOS ANGELES — Casablanca Record and FilmWorks has concluded a licensing agreement with **Bellaphon Records** of Frankfurt for the release of Casablanca product in Germany, Austria and Switzerland, it was announced by **Mauri Lathower**, vice president, international affairs. The deal was negotiated by **Dick Etlinger**, Casablanca's director of business affairs and **Branco Zivanovic** of **Bellaphon**.

GERMANY

By JIM SAMPSON

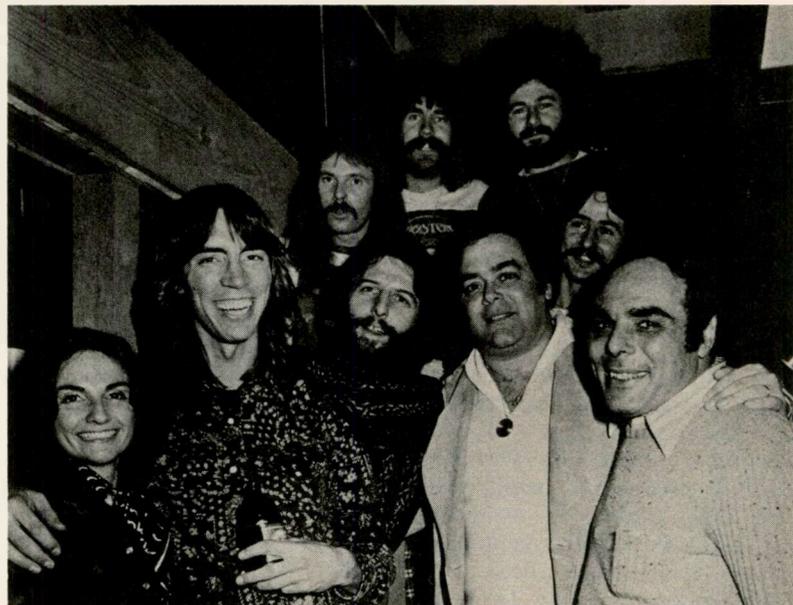
■ MUNICH—The first week of the new year brought bountiful tour notices from promoters and record companies. **Frank Zappa** is promising a new formation for his latest visit, and he'll be playing in larger halls. **James Brown** returns to Germany in about one month. **EMI** will release the new **Pink Floyd** "Animal" album next week, then start a sold out series of concerts. **Udo Lindenberg** hits the road for four weeks starting this week. Hopefully, **Leo Kottke** will make several appearances (he was supposed to come here last year). **Manfred Mann**, a frequent visitor, has been booked for a dozen dates. **Al Jarreau** should benefit from consistently positive critical notices as he plays the bigger halls this time around. **Roger Whittaker** will be all around the country (41 appearances) in the coming couple of months.

On his last world tour, **Demis Roussos** did 221 shows in 24 countries; this month, he kicks off a modest 150 stop journey with several concerts in Germany. With a big boost from "If You Leave Me Now" (possibly their biggest hit here ever), **Chicago** should reach many new fans. **ABBA**, the current chart champion, probably won't have difficulty selling out every location on their all too short itinerary. Devoted audiences will be drawn to **Mikis Theodorakis** and **Steeleye Span**.

Jazz fans will have a wide choice in German clubs, while in the halls, the **Billy Cobham/George Duke** band, **Peter Herbolzheimer** and his all star big band and **Jazz Gala 77** with **Gary Burton**, **Clark Terry** and others will be preparing. The fine Hanover rock group **Scorpions** got a lot of attention with the questionable cover to their new **RCA** album, "Virgin Killer;" now, they're on the road to grab audiences with their music. **Todd Rundgren** gives his only concert here on January 14 in the relatively small Hamburg Musikhalle.

In March, **Udo Juergens** starts meandering through 11 European countries, highlighted by a stop at the Paris Olympia. **Nana Mouskouri**, after starring in a December TV special, takes off to 12 cities with a new international program. **EMI** will have a new **Kraan** album ready for shipment when the group tours several of the larger halls in March. **Bryan Ferry** leaves **Roxy Music** for solo concerts in three cities. Also enroute are **Manhattan Transfer**, **Lynyrd Skynyrd**, the **Hollies**, **Uriah Heep**, **Emmylou Harris** and, in April, **Shirley MacLaine**. Already, one tour has fallen by the wayside: the **Outlaws** have cancelled their trip to Germany, according to their record company.

CBS Intl. Fetes Boston



Epic group Boston, winding down a tour in Waterbury (Conn.), was given a boost into the New Year with a party hosted by CBS Records International. Sharing the good vibes here with the five members of Boston—clockwise from left, Tom (and Mrs.) Scholz, Fran Sheehan, Brad Delp, Sib Hashian and Barry Goudreau—are, from center, their west coast manager Paul Ahern, Epic senior vice president Ron Alexenburg, and CRI president Dick Asher.

A&M, CBS Renew U.K. Pact



A&M Records has renewed its manufacturing and distribution deal with CBS Records in Britain. The extension of the deal strengthens the contract which originally began on March 1, 1974. Pictured (standing, from left) are: Abe Somers (A&M U.S. attorney), Paul Russell (vice president, assistant to the president, CBS Records International), John Deacon (A&M commercial director), Norman Stollman (CBS U.K. senior director), Glenn Simmons (A&M financial director); (seated, from left) Jerry Moss (A&M president), Maurice L. Oberstein, and Derek Green.

Live Recordings (Continued from page 29)

Then comes the experience of the live recording from La Scala. Like the Seraphim, which used the RAI Orchestra of Rome, the orchestra involved that of La Scala did not have the kind of Wagner sound at that time of the calibre of the Vienna or Berlin Philharmonic. This is a drawback, but there is something absolutely magical about hearing the live performances, just as they took place.

For in recording, the essence of discovery is not to have perfection but rather the sense of vital communication in music. Within the last year, one record of lieder appeared which was reportedly composed of hundreds of snippets — so many takes had to be made to turn out the finished product — and though no splicings could actually be heard, the piece meal effect was there. There has also been reported an opera recording by a major record company, still unreleased, in which one of the leads disliked his sound and has re-recorded his role three times. High notes spliced in, tenors who have never moved above a B-natural in a theater blithely singing high D's. This is we all know is the standard in many recordings. But how many opera recordings and piano concertos and symphonies come out deadly dull? One knows it is perfection, but who cares? With this La Scala *Ring*, you not only hear a wonderful performance, at least from Miss Flagstad, Frantz and several of the other singers, but you really understand why Furtwaengler was one of the great conductors of the century. Some of his studio recordings are exciting, too, but somehow on this recording better than on any other, one can sense why he succeeded with such slow tempo. The grandeur of his reading enlivens the whole cycle.

Of course, the trend in modern opera recording is toward more

live performances. Columbia has made a major retail success with the performance of *Le Cid*, recorded live at Carnegie Hall with the forces of the Opera Orchestra of New York under the baton of Eve Queler, and the same company has made a small fortune for Carnegie Hall with the famed "Concert of the Century." In that recording one can hear almost precisely what it sounded like to those of us who were there. And Horowitz often has his live concert takes on his records, most recently on RCA. In the opera field, one might note that although there have been studio successes that have a sense of performance to them (the DG *Macbeth* is one, as is the London *I Puritani*), such a recording as DG's *Tristan und Isolde* stands as unique document, a treasure for every collector, because it catches insofar as any record can the sound of Birgit Nilsson in one of her greatest roles as she sang it in Bayreuth.

With so many *Aidas*, *La Traviata*, *Tosca*, and *Madam Butterfly* on the market, it is astonishing how few of these works have anything live available. Granted, it is hard to find any opera house with an *Aida* cast of equal starry quality, but it seems that an all-star, festival cast of superstars, including the conductor, could create an album that would simply annihilate the competition. It is indeed the Italian standard operas that so often seem to get the weakest performances on records, though they sell the most. Why must we persistently return to the 1953 Callas *Tosca* on Angel as best recording of that opera or look long and hard for an altogether successful *Traviata*. We have heard both those operas, for instance, brilliantly performed in opera houses. Why can't that electricity and excitement be transmitted to the general public on records?

CONCERT REVIEW

Salsoul Orchestra Conquers Miami

MIAMI—On Monday & Tuesday, December 27-28, the Fontainebleau Hotel in Miami Beach, Fla., turned their Grand Ballroom, which has a capacity of 500 people, into a Salsoul Disco where thousands of young people danced frenetically to the sounds of the superb orchestra. It became the "Disco Dance of the Year" by its own merits and success.

The entire 38 piece Salsoul Orchestra, conducted by Vincent Montana, Jr. and featuring such artists in their own right as Norman (The Harris Machine) Harris, Earl Young, Bobby Eli, Ron Kersey, Larry Washington, Cotton Kent, John Bonnie, Dob Rinaldo, Evan Solot, Roger Dilillo, T. J. Tindale, Ron James and Michael Foreman, performed the greatest show of their history. The event was promoted for the most part by all radio stations in the area, turning it into the biggest success in Miami in the last 10 years. The Salsoul Singers were also at their best.

Among the audience you could find the sophisticates, young pop fans and Latins dancing under the influence of the talented musicians that were at the same time moved by the reception granted their music.

Prizes were extended for the "flashiest dress" and "best dancers," turning the whole event in a fantastic tournament in which everybody was trying to prove their best qualifications and talents. There was a great commotion every time lps by the popular orchestra were given away to the public.

Special guest star Lolletea Hollo-

way and her back-up chorus really made it big. Lolita sang most of her hits and new numbers such as "Worn Out Broken Heart," "Hit and Run" and "Ripped Off." She is really good!

Sound equipment and lights were good, forcing everybody to get into the spinning wheel of happiness and contagious rhythms. It was very easy to identify Latins among the audience (for a Latin) although the young Latin people are fluently speaking English without any accent at all. I could say that over 50 percent of the fans were Latins which proves that disco is the thing that is also moving Latin teens. It came to a point at which nobody really seemed to care about the language others were talking because the general message was music.

Tomas Fundora

Paragon Agency Signs Winters Brothers Band

MACON, GA. — Alex Hodges, president of Paragon Agency, has announced the recent signing of The Winters Brothers Band. Their debut album, "The Winters Brothers Band," was released January 1, by Atlantic Records.

Kiss Double Platinum

LOS ANGELES — Kiss' third album, "Kiss Alive" a 2-lp set, has sold in excess of two million copies, twice the number necessary for RIAA platinum certification, it was announced by Dick Sherman, vice president, sales, Casablanca Record and Film-Works.

ZZ Honored in Texas



When London Records' ZZ Top returned to Texas for their annual homecoming concerts (attended by 55,000 fans in Houston and Fort Worth), Houston's Mayor Fred Hofheinz named the threesome Official Ambassadors of Goodwill from the City of Houston "in appreciation for promoting the inherent value of Texas." ZZ Top's Worldwide Texas Tour has been seen by over 785,000 people to date and has been featured on 56 TV news programs. Pictured from left: ZZ Top's Frank Beard and Billy Gibbons, Mayor Fred Hofheinz, and ZZ's Dusty Hill.

Revision Bill Stumbles, But Becomes Law at Last

By MICHAEL SHAIN

■ WASHINGTON, D.C. — Privately, the House leadership was irritated with Judiciary Subcommittee Chairman Robert Kastenmeier (D-Wis.). They had given him a promise to schedule the copyright revision measure his subcommittee was drafting for a floor vote before the 94th congressional session expired. Now he was asking for a date less than a month before adjournment when the crush of last-minute business would be brutal and members were anxious to dispose of vote-getting issues right before the November elections. Copyright did not qualify among the burning issues of the day and was a drag on the final plan to adjourn.

But it was unfair to blame Kastenmeier for the lateness of the bill. He had played the statesman's role admirably in the last days of the copyright reform effort's 20 year odyssey. It was a role that had gone begging among the actors in the national drama that is the U.S. Congress.

He had been patient while his subcommittee had done a painstaking job of combing the final 77-page bill for cloudy language and of compromising dozens of outstanding disputes between the special interest groups. Years of wrangling and failed negotiations and Congressional waffling had left the subcommittee only the barest room in which to maneuver. Every day of mark-up, hearing, lobbyist special pleading, and negotiation had been necessary.

By the time the bill was scheduled for floor debate and a vote, the House was already holding late night sessions. Originally, copyright was slated to come up at 11 a.m. on Sept. 22. But a controversial import-export bill pushed the bill back to well past dinner time.

The galleries by then were empty of tourist-spectators. Only the tired lobbyists remained. Also a smattering of Congressional wives dressed in evening gowns, waiting not too patiently for their husbands to join them for much delayed dinner engagements. The debate was so rushed, that members applauded their colleagues simply for keeping their remarks brief.

Standing behind the table reserved for floor managers of bills, Kastenmeier must have remembered what had happened in the same situation nine years before. Standing behind the same table, he had been stunned to watch the bill fall apart under attack

from a coalition of pro-juke box, pro-cable TV, and pro-educational broadcasting advocates. He hadn't expected such fierce opposition in 1967. He had been careful to insure that he didn't get burned again in 1976.

But there was no fight left. Only a couple of minor skirmishes over very modest issues, like a liability exemption for a radio service for the blind. Kastenmeier dispatched the eager Edward Pattison (D-N.Y.), who had plunged with gusto into the revision fray two years before, to put out the last fires. Who, after all, wanted to be on record denying a service to the handicapped? And Pattison kept the bill intact.

At only one point during the hour-long debate did Kastenmeier's control over the situation slip. George Danielson (D-Calif.), the fiesty representative from eastern Los Angeles, was launching into one of his long-winded, flowery defenses of the bill as presented. Kastenmeier was sensitive to the possibility of over-debating the bill and alienating the tired membership. None of the amendment sponsors had the votes to alter the bill, and he, and everyone else in the chamber, knew it. Danielson was hauling coals to Newcastle. Kastenmeier glowered at Danielson all through his speech. Then he sent Pattison over to him when the speech was done at last. Pattison whispered something to Danielson. Danielson didn't speak again for the rest of the evening.

"Vote, vote," yelled the bone-weary members from the back of the chamber. They wanted to go home. And home they went after voting 316-7 to send the Kastenmeier revision bill to conference with the Senate.

Only two steps to go before the bill could be offered to President Ford for his signature.

As the conference approached, the Recording Industry Association found itself in "a very delicate situation," as their lobbyist, Jim Fitzpatrick, puts it. The mechanical royalty was the major money issue in the bill for the record industry. The House had approved a 2.75 cent rate (or .6 cent per half-minute of play time, whichever was more); the Senate bill called for a 2.5 cent rate (or .5 cent). The RIAA understandably wanted to see the Senate rate accepted for the final bill. But the complicating factor was the Senate Copyright Subcommittee, headed by Sen. John McClellan (D-Ark.).

The two subcommittees that would comprise the conference committee, and the McClellan subcommittee had originally approved a 3-cent rate. Only a deft lobbying move at the full Judiciary Committee level in the Senate had gotten the mechanical rate rolled back over McClellan's objections. Now the RIAA had to depend on a man who had repeatedly demonstrated his support of the competing position to now argue for, instead of against, them.

Bruce Layman, an assistant counsel to the Kastenmeier subcommittee, met with Thomas Brennan, McClellan's man, to hammer out the compromise on Sept. 24. They agreed to split the difference between the two rates: the House's 2.75 cents rate and the Senate's .5 cent per minute rate. The compromise was agreeable to the RIAA and (supposedly) the music publishers. Anything less than McClellan's 3 cent fee seemed a victory to the RIAA. Everything seemed hunky-dory.

From here on though, the story of the copyright bill's last week on Capitol Hill gets more complicated.

Five days later, on Sept. 29 and just three days before adjournment, the compromise came unstuck. The music publishers got to Pattison and convinced him to hold the line for a .55 cent rate, halving again the difference between the two bills. But that position tilted the compromise toward the publishers' favor. In a meeting that morning with Sen. Quentin Burdick (D-N.D.), a member of the McClellan subcommittee, Pattison said the House now wanted the .55 cent rate. Burdick couldn't have been happier, since he had voted for the 3 cents rate in committee.

But the RIAA was now angry, feeling the publishers had gone back on their part of the compromise agreed to five days before. Pattison backed down, allowing the original Brennan-Layman compromise to stand. By noon, the House subcommittee had signed the conference report, clearing the way for the Senate subcommittee to do the same, sending the bill to both floors for final approval.

Dean Burch, a former Nixon White House counselor and now working for the music publishers, called Sen. Hugh Scott (R-Pa.) off the floor for a last-minute meeting. The publishers needed "a minor victory," he told Scott. The one-twentieth of a cent (.05¢) wouldn't mean much in eco-

nomic terms, Burch told him. And without this tiny little raise the bill was in jeopardy.

At 2:30 in the afternoon, Scott changed his vote from .5 cents to .55 of a cent. Before Scott's vote change, the tally stood at 3-2 in favor of the Brennan-Layman compromise (.5 cent), McClellan and Sen. Philip Hart (D-Mich.) for the higher rate, Fong and Burdick for the lower one. Scott's switch threw the compromise into disarray for the second time that day.

Between 3 and 6 p.m. that afternoon, the activity was furious. As many as 200 phone calls went back and forth during those hours as the RIAA tried to get the Senate back into synch with the House, and the music publishers worked on Scott to hold his ground. The bill, in the meantime, teetered on the brink.

The Consumer Federation of America, which had helped the RIAA roll back the mechanical rate in the Senate Judiciary Committee earlier in the year, went to work on Hart. They shared a liberal cant, and the record lobby hoped to impress him to change his vote. All the while, the RIAA marshalled its forces to work on Hugh Scott. Sens. Birch Bayh (D-Ind.), Vance Hartke (D-Ind.), William Scott (R-Va.), Strom Thurmond (R-S.C.), and Roman Hruska (R-Neb.) cornered Scott at one point or another during the afternoon to tell him that it was *his* vote, not the House's, that was jeopardizing the bill at an unconscionably late date. And the extra one-twentieth of a cent meant millions of dollars in extra royalties to the record companies. It meant more than a "moral victory" to the publishers, in other words.

At 6 p.m., Hart's vote came in. He was sticking to the .55 cent rate, despite the CFA's pleading. But soon after it, Scott's vote came in too. He had changed his mind again. He would back the original compromise of .5 cent. The Senate was finally in agreement with the House and the subcommittee quickly signed its conference report.

The next afternoon, both the House and Senate ratified the compromise bill on voice votes in less than five minutes. The copyright revision bill had not waltzed its last mile on Capitol Hill, but it had made it across the finish line, nonetheless.

Nothing had been easy for this bill. There was no reason to expect the last step, Presidential signature, to be any less tough.

(Continued on page 45)

New York, N.Y.

(Continued from page 18)

be cut in Montreal . . . And speaking of producers, **Bert DeCoteaux** has been suggested as the very probable Columbia staff man to work with **Dr. Feelgood**. An odd pairing one might think, but not really when you go back into DeCoteaux' catalogue and find that he's worked with bluesmen like B.B. King. The on-again, off-again live "Stupidity" album is off-again.

WHO?: Quebecoise superstar **Michel Pagliaro** has assembled a Canadian supergroup to accompany him on his tour, **Bob Dunne** tells us. Included in his group will be **Mary Simon** (formerly of **Sharks**) and **Dwayne Ford** . . . Columbia has signed **Karla Bonoff**. If the name isn't familiar, check the liner notes to **Linda Ronstadt's** album, where you'll find she contributed three songs including the current single, "Someone To Lay Down Beside Me." The lp is due in March.

AWARDS, AWARDS AND MORE AWARDS: Though **RW** has already garnered WB's award for the Most Awards Categories of the Year, we hereby report the awards to be awarded by Stereo Review at the magazine's tenth annual Record of the Year Awards this Thursday (13). In addition to a Certificate of Merit to be presented to **Arthur Fiedler**, the following pop artists and albums will be award recipients: **Jane Olivora's** "First Night," **Southside Johnny & the Asbury Jukes'** "I Don't Want To Go Home," **Joni Mitchell's** "Hissing of Summer Lawns," **Kate and Anna McGarrigle,** **Toots and the Maytals'** "Funky Kingston" and the **Toshiko Akiyoshi/Lew Tabackin Big Band's** "Long Yellow Road."

Arnold Visits Gotham



When singer Eddy Arnold paid a recent visit to New York, he was greeted by a host of RCA Records executives. Shown here from left in RCA's New York offices are Myron Roth, division vice president, business affairs; Mel Ilberman, division vice president, commercial operations; Arnold; Kenneth Glancy, president; Jack Kiernan, division vice president, marketing, and Jack Burgess, division vice president, market research.

Copyright Bill

(Continued from page 44)

Jerry Ford had ten working days from the time the bill reached his desk to sign it or consign more than 20 years' work to a pocket veto, now that Congress was out of session. A memo from the Justice Department raised serious questions about the legality of the Copyright Royalty Commission. If the commission was to be housed within the Library of Congress, and provided staff support by the Copyright Office, then the Constitutional separation of powers were being violated. It was up to the President to decide on its budget request, staff, etc. just like the rest of the regulatory agencies. The memo gave Ford pause.

The special interests fell into a small panic once again. The Motion Picture Association led the effort to turn up the heat under

Ford and get him to sign. Barbara Ringer, the register of copyrights, left town. She knew there was nothing she could do; he would either sign it or not. And she didn't want to be around for the crisis calls.

Ford finally did sign the bill, just two hours before the pocket veto deadline on Oct. 19. He must have been exhausted by this time. The campaign against Jimmy Carter was not going well. His "Rose Garden campaign" had been abandoned for more active, face-to-face appearances around the country. It was past 10 p.m. in the Oval Office. Without ceremony or pomp, the left-handed President scrawled his signature on the last page of the bill, thus razing the copyright reform bill and creating in its place the Copyright Revision Act of 1976.

Dialogue (Continued from page 12)

much more to a record company than to anybody else. And it reaches the absurd point with the producer's name on the cover. The record company wanted a Richard Perry production because the last four were smashes. I'm sure it didn't matter to the consumer. I don't think one extra person bought Neil Diamond's record because Robbie Robertson's name was on it. That may be an opinion that can't be backed up. But to me it was just a crass attempt by the record company to try to legitimize a person like Neil Diamond in the eye of what they consider to be the underground record buyer. They weren't trying to sell records so much as tell all the guys out there that Neil's all right because Robbie was involved. I'm sure Robbie recognized it for what it was and took them for a bundle of dollars. I certainly hope he did.

RW: Well, then what was Robbie's motivation to get involved?

Rubinson: Because Neil Diamond writes great songs. He probably wanted a chance to work with some of those songs. I don't think Robbie's a person who can be motivated by money at all, but once he's involved he'll be paid well. And the record company—probably in both his case and Perry's—said, "Well, if we're spending that much, we might as well bill it." It's like the movies—the more you pay a director, the bigger his name in the ads. It's a vicious cycle. The only other thing besides producer billing that's gotten me that upset in the last six months is The Big Button. It helps explain why I run my business the way I do. As long as there are people in the industry who actually think that putting themselves in the trades with a picture of The Big Button is flattering to themselves and important to the industry then I've got to do my business my own way. So where that exists we've got to do it this way. You know who I'm recording next week? Dick Oxtot's Golden Age Jazz Band. Why? Because they're great. I can record anybody I want. I can do six, seven albums a year, pay the bills, and the rest of the time record anything I like.

RW: What about radio? How much is it being affected by The Big Button mentality?

Rubinson: The purpose of FM radio is the opposite of what it's become. The purpose is to provide an *alternative* to radio that bangs the hits, not to bang the hits. You want to hear someone bang the hits, turn on AM. It does a great job. I listen to it. I love it. My daughter knows all the hits. She memorizes Leo Sayer's single. She's six. I love it. But, if there's supposed to be an alternative and they start banging the hits, then there's no difference. Right now FM is working from playlists. Even in San Francisco, which I think is the best radio town in the country, it's happening.

RW: What are the major virtues and deficiencies of San Francisco now for music?

Rubinson: The major virtue is what it's always been—the people and their attitude toward their own creative community. There is no city that supports its own indigenous, native musicians the way San Francisco does and as a result there is no city that can produce so consistently a high level creative flow. Because nowhere else are there as many places to try something out as here. Up to now the technical facilities have not matched the energy of the people, but that's changed, certainly, with the addition of The Automatt. The major drawback here is the mañana attitude among the business people. We have a lack of highly skilled, highly motivated business people, at least in our particular business. But there's nothing to do about that but train them.

RW: Even without a label, do you find yourself being accused of conflicts of interest?

Rubinson: Sometimes, but not from anyone I'd pay attention to. Let me give you an example. Once, a while ago, I had a long talk with Herbie Hancock about his career. And we made a decision not to do any live appearances for a while, because he was overexposed and he needed to solidify his direction. Since I have income from his music publishing and from his recordings I was able to give him the best advice in the world, which was to lie back. If I had been just his manager I'd have said, "Whattya mean, you're not going to work for three months? What about my money?"

RW: Of all the records you've produced, you probably have your own favorites, but which do you think have been the most influential?

Rubinson: Well, of the favorites, I know Taj Mahal's "Giant Step" and "Natch'l Blues" would be top five. As for the most influential, I would say the first Moby Grape, because it set a standard for self-contained white American groups that could kick ass on the English groups. And the first black contemporary rock group to break from the chitlin circuit. And "Mwandishi" and "Headhunters" by Herbie. Along with Miles Davis' "Bitches Brew," those records caused a reevaluation of the techniques by which jazz lps were to be recorded.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Pánico de enormes proporciones están causando en toda la industria mexicana los argentinos traficantes de grabaciones que llegan casi a diario con una cinta bajo el brazo.

Desde estas líneas, vaya la voz de alarma para que los auténticos profesionales argentinos, entre los que se involucran ejecutivos disqueros, productores, compositores e intérpretes, tomen medidas drásticas contra estos impostores que sin importarles el prestigio y trayectoria musical de Argentina, llegan a la caza de unos cuantos dólares ofreciendo sus cintas, las mismas que frecuentemente son subastadas por diferentes impostores a la vez, para que después de algún tiempo, aparezca el auténtico propietario de la grabación y reclame su derecho. En Argentina, quizás ignoren el terrible daño que les hacen estos traficantes a los auténticos valores argentinos, ya que tanto estos estafadores y los que se dicen cantantes, arriban a México autotitulando se los primeros de Argentina, y no resultan otra cosa más que charlatanes baratos.

México admira y gusta de los grandes intérpretes y talentosos compositores del país gaucha que han sabido ganar su prestigio con dignidad y profesionalismo, como **Atahualpa Yupanqui, Sandro, King Clave, Palito Ortega y Mercedes Sosa** por citar unos ejemplos, pero la avalancha de seudos artistas y traficantes de cintas está llegando en una proporción alarmante.

Por estas razones, las agrupaciones o sociedades argentinas de artistas, compositores o intérpretes deben intervenir por su propio bien. Defender sus intereses, porque la imagen es ya terriblemente negativa, al extremo que en muchas compañías grabadoras de México cuando escuchan nombrar que llegó algún productor con acento argentino en busca de colocar alguna producción, inmediatamente cunde el pánico y todos se ponen a la defensiva. Las denuncias que han llegado a mi escritorio van en aumento, por lo que es necesario una medida que frene a estos parásitos.

Fiesta latina con un lleno a reventar en el Madison Square Garden de Nueva York. Fui testigo del enorme triunfo que lo-

graron **Julio Iglesias, Roberto Carlos, Mocedades y Claudia de Colombia**. Las personalidades más importantes del espectáculo latino estuvieron presentes. La prestancia de **Marcos Lázaro**, era inconfundible. **Lazo de la Vega**, cuidando el mínimo detalle de **Julio Iglesias**. **Joe Cayre** Presidente de Caytronics y organizador del evento, feliz porque en ambas funciones se agotaron las localidades. **Rinel Sousa** vestía su fatiga con dignidad. **Emilio Santamaría** representante de **Mocedades** emocionado y frenético con la actuación de Iglesias gritaba ¡Viva el Rey! ¡Viva la Reina! **Provi García** manager de América Latina de la Peer Southern, en sitio preferencial respondía con su amabilidad características a todos los saludos. **Pedro Vargas** sin estar programado, resultó otro de los grandes triunfadores. **Fabian Ross** atento como siempre, ratificaba una vez más ser un excelente anfitrión; a pesar de no pertenecer al sello organizador. Al final, un fin de fiesta con todo el sabor latino.

Otra buena producción del grupo triunfador **Los Baby's**
(Continued on page 47)

Record World En San Francisco

By LITO WEST

■ Se presentó "El Rey", **Tito Puente**, con su orquesta en la Ciudad de San Francisco los días 19, 20 y 21 de Noviembre, donde el público le recibió como de costumbre, con los brazos abiertos. Tito cuenta con una legión de admiradores y amantes de su buena música en esta parte del estado de California. Ha sido muy bien recibida la noticia de que prontamente estará su nueva grabación a la venta... Se presentó **Ralfi Pagán** en la Ciudad de San José, en un show tipo "latin soul" muy gustado y concurrido. Tuvimos también la presentación del **Conjunto Yndio** de México en la Ciudad de Oakland el día 20 de Noviembre.

San Francisco se vistió de gala al poder presenciar in vivo y en directo, desde Nueva York, la transmisión del Concierto donde se presentaron **Julio Iglesias, Roberto Carlos, Claudia de Colombia** y el **Grupo Mocedades**. Por la clase y calidad del espectáculo,
(Continued on page 47)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



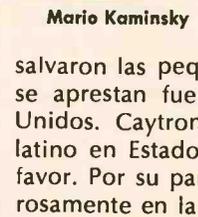
■ El contenido de la nueva grabación larga duración de **Roberto Carlos** en portugués, me luce en extremo interesante, lo cual me da la impresión de que su lanzamiento en Español dirigido a los mercados de habla castellana volverá a situar a **Roberto Carlos** en el tope de popularidad en estos mercados, sobre todo ahora que su interpretación de "Tu Cuerpo" comienza a activarse fuertemente en ellos. Ahora bien, y recogiendo el concepto ya emitido por la mayoría de los relacionados y en especial por nuestro corresponsal en Brasil, **Olavo A. Bianco**, me luce ya fuera de lugar que **Roberto Carlos**, a pesar de lo piensen los que le aconsejan, siga grabando en otro país que no sea su propio Brasil. Para mí todo esto de que los españoles grabaran en Inglaterra, y que cualquier artista de nuestros países grave en cualquier otro, sólo refleja un problema de complejos o falta de fe en su propio medio. En relación a Brasil, y ya hablamos de España, la calidad de las grabaciones y músicos brasileños está demostrando al



Ignacio Morales

ahora que algunos grandes intérpretes españoles están determinados a entrar en el mercado de habla inglesa con sus grabaciones en ese idioma, lo único que uno oye hablar es de la intención de grabar en Estados Unidos para lograr la calidad, cuando la realidad es que o deben aprovechar sus propios "tracks" musicales y grabar en Inglés o hacer nuevas grabaciones totalmente realizadas en España. Pero es que hay algunos a los cuales sólo les interesa el dinero producto del éxito si cristalizara y no el orgullo absoluto de haber producido el producto en su totalidad por nuestras propias manos y con nuestra propia gente, que a fin de cuentas es uno de mis principios en esta vida. Por eso es que ya he dejado de entender a algunos. Hablamos

diferente idioma. A pesar de que mucho se ha hablado y algo se ha escrito de grandes e insalvables diferencias entre Discos y Cartuchos de México (Melody) presidida por **Ignacio Morales** y Caytronics Corp., presidida por **Joe Cayre**, al tomar ésta última la distribución del producto Melody de México para Estados Unidos, previamente representado por la firma Orfeon Records Inc. de Estados Unidos, liderada por **Oswaldo Venzor**, lo cierto es que desde un principio, Melody ha estado liberada para actuar como considerara a favor de sus intereses por Orfeón, habiéndose firmado contrato de distribución del producto Melody con Caytronics desde hace cerca de dos meses. Esta semana, reunidos en nuestras oficinas de Miami, **Joe Cayre** y **Nacho Morales**, salvaron las pequeñas diferencias en algunas cláusulas del contrato y se aprestan fuertemente a la promoción y distribución en Estados Unidos. Caytronics, con el mejor aparato distributivo de producto latino en Estados Unidos le asegura así a Melody este proceso a su favor. Por su parte Melody, en un caso sin precedentes, actuará vigorosamente en la promoción de sus producciones en amplia colaboración con Caytronics, asegurando así la parte en la cual Caytronics



Mario Kaminsky

(Continued on page 47)

LATIN AMERICAN HIT PARADE

Bakersfield, Cal.

By KWAC (RENE DE CORONADO)

1. **NO ME DEJES NUNCA, NUNCA, NUNCA**
LUCHA VILLA—Musart
2. **YA PRESIENTO TU PARTIDA**
LEO DAN—Caytronics
3. **PIENSO EN TI**
TOMAS FUNDORA—Fundador
4. **SOLO TU**
CAMILO SESTO—Pronto
5. **CONSEJOS A MI HIJO**
SOLEDAD ACOSTA—Falcon
6. **GRACIAS**
JORGE DUARTE—Peerless
7. **CANCION DE UN PRESO**
GLORIA ELVA—Fogata
8. **NO VALES LA PENAL**
ROSENDA BERNAL—Latin
9. **PURISIMA QUERIDA**
LA PLAGA—Musimex
10. **LA RUEDA DEL AMOR**
DANNY DANIEL—Miami

San Francisco

By KBRG (OSCAR MUNOZ)

1. **EL BURRITO DE BELEN**
LA RONDALLITA
2. **SI SUPIERAS**
MANOELLA TORRES
3. **QUE BUENO**
VICENTE FERNANDEZ
4. **EL ROPAVEJERO**
LOS SEPULTUREROS
5. **SE QUE TU**
CELIA, JOHNNY, JUSTO Y PAPO
6. **NECESITO TENERTE**
SILVIA Y GILBERTO
7. **LA RAMONA**
ERNAUDO ESTESO
8. **TE VOY A OLVIDAR**
JUAN GABRIEL
9. **EL PESO DEL PECADO**
ALDO MONGE
10. **NO ME DEJES NUNCA, NUNCA, NUNCA**
LUCHA VILLA

Puerto Rico

By WTR (MAELO)

1. **EL BURRITO DE BELEN**
LA RONDALLITA
2. **EL BUEN PASTOR**
RAPHY LEAVITT
3. **QUE MAS DA**
RICARDO CERATTO
4. **DAMA DEL AMANECER**
MARIO ECHEVARRIA
5. **SOLO TU**
CAMILO SESTO
6. **LOS NENES CON LAS NENAS**
KIKO FUENTES
7. **QUIEN LO VA A SABER**
LOLITA
8. **LA VIDA CAMPESINA**
HACIENDO PUNTO EN OTRO SON
9. **BUSCANDO TU AMOR**
GENESIS
10. **PENSAMIENTO Y PALABRA**
WILKINS

Miami

By WCMQ (HECTOR VIERA)

1. **HIPOCRESIA**
PERLA—Audio Latino
2. **CUANDO TE ASOMES AL BALCON**
ALBERTO CORTES—Pronto
3. **MUNECO DE TRAPO**
MARIA ELENA—Columbia
4. **AGUA**
JUAN PARDO—Ariola
5. **TE QUIERO SIEMPRE**
GUSTAVO ROJAS—Audio Latino
6. **ADIOS**
TONY LANDA—Hispavox
7. **PRUEBO**
SUSY LEMAN—Vico
8. **VIVIREMOS TODO DE NUEVO**
AL BANO & ROMINA POWER—CBS
9. **CAMINEMOS**
RAPHAEL—Pronto
10. **LA RUEDA DEL AMOR**
DANNY DANIEL—Miami

Nuestro Rincon (Continued from page 46)

luz más débil, por la gran cantidad de producto a promocionar dentro de su conglomerado. Y es que verdaderamente, ya ninguna firma interesada en ser distribuida en Estados Unidos puede perder de vista la necesidad de participar activamente también en la promoción del producto si desea conseguir resultados positivos. Ya no es asunto sólo de conceder catálogos y producciones y esperar "royalties." Ahora es problema de unir objetivos fundamentales. Y es que nadie en este mundo puede vender ningún producto que no haya sido debidamente promocionado, y en el caso de discos y artistas, el asunto es todavía más grave. ¡Muy inteligente Nacho Morales y co-operativo Joe Cayre!

Se ofreció un "cocktail party" en el Flamenco Restaurant de Miami, en honor de **Marco Antonio Muñoz**, en favor de sus próximas presentaciones en el Gusman Hall. . . **Mario Kaminsky** de Microfó Argentina me visitó esta semana, anunciándome que el amigo **Jorge Beillard** no está más a cargo de sus oficinas de Hialeah Springs, Fla., desde la cual se ha estado dirigiendo la promoción y distribución del producto de Microfón América en Estados Unidos y Puerto Rico. En su defecto, estas funciones estarán divididas entre él y su hermano, que permanecerán seis meses cada uno por estas áreas, para atender las necesidades desde las oficinas de la Florida y nuevas facilidades que se establecerán en Nueva York. . . Terminó **Camilo Sesto** de grabar su long playing en Inglés producido por Ariola, quien a su vez se establece fuertemente en México para lanzar y promocionar su propio producto exterior y sus producciones locales, para lo cual han firmado ya a varios intérpretes mexicanos. . . Reciproco postales navideñas recibidas de los siguientes amigos: **Gabriel Pulido** de Discos Fuentes, Colombia; **Stanley Steinhaus** de Musimex, California; **Ricardo Fábreguez** de Alhambra, Puerto Rico; **Pijuan** y Discos Melón, Puerto Rico; **Ma. del Carmen B. de Hajdenwurcel** de M.A.I. S.A., Argentina; **Mary, Elizabeth y Emilio García**, N.Y.; **Wilson Rodrigues Poso** de Continental, Brasil; **Chino y su Conjunto Melao**, T.R. Records, N.Y.; **Joe Cain**, Mericana Records, N.Y.; **José Carlos Silvestre** de Crazy Records, Brasil; **Hariet Wasser**, N.Y.; **Paquito Echeverría** y su **The Feelings Gang**, **Ben Molar**, Fermata Argentina; **William Viñasco** de Colombia, Pan American Records Inc., Chicago, Ansonia Records, N.Y., **Bob Massell** y **Lou Goyette** de Music Machine, Dila de Guatemala, Fonica de Guatemala, **E. Orozco C.** de CBS, Colombia; **Fred Weinberg** de N.Y.; **John Gilbert Sollas** de WSOL Radio, Tampa, Fla.; **Caldeiro** de CBS, Argentina; **Luis Gerardo Tovar**, Venezuela; **Morris Albert**, Borinquen Records, N.Y.; **Ximena** de CBS, Colombia, Ediciones Musicales Itaipu, Brasil; The Fania Record Family, N.Y.; **Luis Pasterny** de Cal Mex S.R.L., Argentina; **José Gómez** de República Dominicana; **Louis Couttelenc** de RCA S.A. de México; **Guillermo Diez** de Colombia, **Jorge Alvarez** de CBS, México, **Raul Bejarano** de CBS, México, **Betty Missiego** y **Fernando Moreno**, España, y **Augusto Monsalve**, Musa, México. . . Y ahora. . . ¡Hasta la próxima!

A new album by **Roberto Carlos** from Brazil, released by CBS in Portuguese, looks like a real winner in the Latin American markets, when released in Spanish, now that "Tu Cuerpo" from a previous release is enjoying good promotion all over. Now, I agree with a concept by several critics, including our correspondent in Brazil, **Olavo A. Bianco**, regarding the fact that instead of recording his albums in the States, **Roberto Carlos** should from now on produce and record his packages in Brazil. Brazilian musicians are being highly accepted (Continued on page 48)

Mexico

By VILO ARIAS SILVA

1. **EL CHAPULIN COLORADO**
CHESPIRITO—Polydor
2. **LA ROMONA**
EL CHACHALACO—Melody
3. **EL BURRITO DE BELEN**
LA RONDALLITA—Peerless
4. **NO LLORES QUICO**
QUICO—EMI Capitol
5. **EN LAS PUERTAS DEL COLEGIO**
JOSE JOSE—RCA
6. **NO ME DEJES NUNCA, NUNCA, NUNCA**
LUCHA VILLA—Musart
7. **WANTED (SE BUSCA)**
DOOGY DFGLI—EMI Capitol
8. **LA BASURITA**
ANGELICA MARIA—Melody
9. **TRIANGULO**
LOS BABY'S—Peerless
10. **NOW (HOY)**
BILL PURSELL—RCA

En Mexico

(Continued from page 46)

(Peerless). Esta vez, aparecen con el antiguo tema de **Bobby Capó** "Triángulo" que comienza a ubicarse rápidamente entre las novedades que más gustan, completándose el sencillo con "Mozimba". . . Violentamente arrollando en difusión y ventas "La Ramona" con **El Chachalaco** (Melody). La producción fué lanzada hace poco y se vislumbra como el hit de fin de año. . . Así mismo, agotando ediciones vendidas se consolida el nuevo éxito de **Lucha Villa** (Musart) "No me dejes nunca, nunca, nunca". . . **José José** (RCA), también vuelve por el camino triunfal con el tema "En las puertas del Colegio."

Lastimoso lo que está sucediendo con **Sergio Dennis** en México. A pesar de que sus grabaciones nunca se han escuchado y que nadie conoce quién es **Sergio Dennis**, su nombre suena a discordia y conflictos, ya que han aparecido últimamente varias gentes que se dicen dueños de sus producciones y otros que se titulan sus representantes; y como resultado de todo este embrollo, su nombre se ha vapuleado tanto que ya nadie lo quiere. Ojalá y Sergio al cual lo considero una auténtica primera figura argentina, recapite y trate de depurar sus intermediarios internacionales, que lo están aplastando sin ningún escrúpulo.

Venezuela

By LUIS GERARDO TOVAR

1. **ORINOCO**
RINCON MORALES—Velvet
2. **EL GARRAFON**
GUALBERTO IBARRETO—Promus
3. **SI ME DEJAS AHORA**
CHICAGO—CBS
4. **DEJAME**
PECOS KANVAS—Suramericana
5. **SUAVE Y BONITO**
JESSE GREEN—Corporacion
6. **ADIOS MARIA**
RUDY MARQUEZ—Top Hits
7. **LAZOS DE AMISTAD**
GRUPO TINAJAS—Polydor
8. **VAMOS A REIR**
HECTOR LAVOE—Palacio
9. **DI CORAZON**
LOS SATELITES—Discomoda
10. **EL CHAPULIN COLORADO**
EL CHAPULIN IN COLORADO—Polydor

En San Francisco

(Continued from page 46)

han surgido muchos comentarios positivos. . . Las compañías discográficas deberían ponerse de acuerdo para acabar con el problema de los tapes (8 tracks) falsos, pues es increíble la cantidad de tapes que se observan en el área de San José, Alameda y sus alrededores, en los llamados mercados libres, representando este procedimiento una pérdida de miles de dólares a las compañías establecidas. Daré más detalles en una próxima columna informativa. . . Los temas "Periódico de Ayer" por **Héctor Lavoe** y "Glorioso San Antonio" por **Los Sobrinos del Juez** continúan manteniendo una firme popularidad en el área. . . El grupo que predice ser uno de los primeros en popularidad en todo el estado de California, es **Los Linces**. Ahora con su nuevo tema "Estoy cargando una Cruz" lucen con grandes probabilidades. . . Hay mucho entusiasmo en el ambiente por las próximas presentaciones en San Francisco, en este mes, de **Ray Barretto**, **Johnny Pacheco**, **Chelo** y su **Conjunto**, **Los Corazones Solitarios**, **Celia Cruz**, **Pete Rodríguez** y **Los Muecas**.

Radio KNTA en Santa Clara, ahora con 24 horas de programación en Español, indudablemente dará un gran impulso a la radio latina en el área de la bahía.

ROBERTO CARLOS

CBS 230015



A doble portada y todo color lanza CBS la nueva grabación de Roberto Carlos en portugués en la cual se destacan fuertemente "O Progresso" (R. Carlos-E. Carlos) e "Illegal, imoral ou engórdá" (R. Carlos-E. Carlos). También excelentes cortes "A Menina o Poeta" (Wando), "Por Motivo de Forca Major" (G. Cortes) y "O dia a dia" (Neneu-F. Jorge). Arreglos de Charlie Calello, Jimmy Wisner, All Capps y Horace Hott. Grabada en Nueva York y Los Angeles.

■ Double fold album released by CBS containing a superb new package by Roberto Carlos, recorded in Los Angeles and New York with arrangements by Ch. Calello, J. Wisner, A. Capps and H. Hott. "O Progresso," "Voce na Minha Vida" (R. Carlos-E. Carlos), "Comentarios" (C. Colla-M. Duboc) and "Os seus Botoes" (R. Carlos-E. Carlos). Released in Portuguese.

LUCIANA III

EMI 6314



Con arreglos de J.C. Cirigliano, J.C. De Mingo y J. López Ruiz, Luciana vuelve a proyectarse fuertemente al plano internacional. Gran fuerza en "No lo puedo Evitar" (Ramiro) y "Cansada de Esperar" (E. Londaits). Preciosa mezcla. Otras son "Me dijiste hace un año atrás" (E. Londaits) y "Con una Guitarra y un papel en blanco" (C. Winder). Muy buena dirección de Roberto "Chacho" Ruiz!

■ EMI should move all their promotional forces in favor of this new album by Luciana. Terrific arrangements and mix! "No lo Puedo Evitar" and "Cansada de esperar" could make it big. Also good in "Despues me arrepenti" (E. Londaits) and "Hoy me arrepiento" (De Mingo-S. Bellone).

WATCH OUT!

CARLOS BARBERIA—Discolando OLP 8380



Con Tito Contreras y Willy "El Baby" en las partes vocales, Carlos Barbería y su Orquesta salsosa brindan aquí un paquete muy comercial yailable. "Milagro de Borinquen" (C. Barbería-S. Cebrian), "Lo voy a dividir" (R. Livi), "Arrímate Cariñito" (E. Duarte) y "Necesidad de Amor" (R. Marrero). Grabado en Latin Sound de Nueva York y mezclado por Fred Weinberg.

■ With Tito Contreras and Willy "El Baby" taking care of the vocals, Carlos Barberia and his orchestra offer here a very dancable and commercial salsa package. "Avanzando" (S. Cebrian), "Que se vaya la novia" (Felix Chapotin), others.

INTRODUCING

LA SONORA BORINQUEN—TR 124X



Con Ray Hernández en las voces, la Sonora Borinquen resalta por su ritmo y sabor. Muy buena mezcla y sonido salsero! "La Juda" (J. Cedeño), "Las Bodas del Son" (J. Ortiz) y "El Bodeguero" (J. Ortiz).

■ With Ray Hernandez handling the vocals, Sonora Borinquen shows an outstanding concept of rhythm and salsa. "Falsa" (R. Hernandez), "Ahora" (J. Ortiz) and "La Clave del merengue" (R. Hernandez).

Nuestro Rincon (Continued from page 47)

by the whole world in general and mostly in the States, since they already proved their talents and professionalism. You can hear of a great number of such musicians as successes professionally in the American market. On the other hand, recordings from Brazil are accepted as of very high quality. I don't see why anybody has to go out and record in any foreign country. It was the same way with Spanish artists. They usually used to go out and record in England, considering that anything produced outside was better. Even now that some Spaniards are planning to record in English, some of them are talking about coming to the States and recording in English using American musicians. It is a waste of money and most of all, it is a lost opportunity to prove to everybody how good recordings could be produced in Spain if they become smash hits. On the other hand, they lose that particular touch when recorded outside. They should use the same tracks that made smash hits out of their interpretations or record new ones for the purpose. It goes the same way with everybody. That's why I am shocked when I hear about these matters. I do not understand quite a few producers and labels, simply because we are not talking the same language. And I do not want to hear about how well or badly organized the recording sessions here or there are; I know all of them and when it comes to the real nitty gritty, artists and musicians are the same all over the world. That's what they are: artists, nothing more and nothing less but artists.

Even though a lot of rumors have been flying and a few have been writing about it, there is nothing wrong going on between Discos Melody from Mexico and Caytronics Corp. Discos Melody granted the rights to distribute their catalogue to Caytronics several weeks ago. Osvaldo Venzor received a letter from Melody accepting the fact that their agreements in order to distribute the label in the States was no longer in effect. It is true that some of the clauses in the agreement signed by Nacho Morales and Joe Cayre had to be modified but that was all.

AM Action (Continued from page 40)

with moves of 29-20 B100, 20-14 KERN and 24-22 WAUG.

NEW ACTION

10cc (Mercury) "Things We Do For Love." This programmers' favorite which has been gathering support in the secondaries, pops three major markets this week and attains Chartmaker of the Week honors on The Singles Chart. New on WRKO, CKLW and KILT. Also on WLAC (LP) and secondaries.

Barbra Streisand (Columbia) "Love Theme From 'A Star Is Born'." This title cut from the successful soundtrack to the movie (26-11 with a bullet on this week's LP chart) makes believers out of CKLW (28), Y100, WOKY and Q102. Also on WMAK, WMET, WTIK, WJON, WKIX, WGSV and WPRO-FM. Moves 24-21 WFLB, 34-21 WCUE and 24-15 KAKC.

The Coast (Continued from page 28)

against Wilson after an especially fiesty row, but soon dropped them in a few days time . . . **Wings** has made a deal with **Gene Roddenberry** to star in a sci-fi movie about a run-of-the-mill invasion of the earth by outer spacelings. Wings will portray themselves, surprisingly as the earthlings, and we're hoping this just isn't a case of "Hard Day's Night Meets The Angry Red Planet" . . . **George Harrison** will tour the US this summer, sharing his bill with **Gary Wright** and **Monty Python** . . . The Coast would like to dispel the rumor that **Marty Balin** is leaving the **Jefferson Starship**, and is "Too Big For the JS" as this month's **Crawdaddy** purports. Balin is still in the line-up but the band is considering going through another name change, and calling themselves the **Jefferson Dirigible** to accommodate Balin's inflated ego problems.

Program consultant **John Rook** has been named PD of KFI Radio, Los Angeles. The talk is that the station will drop its current format and will go towards MOR/Top 40, competing with KMPC and KHJ . . . **Mick Jagger** is in town again, using a brand new nom d' hotel, so don't bother looking for him under **Michael Benz**. Try **Mickey Corvair** . . . When will Capitol Records decide on a Wings single off the new album? So far the contenders that they've submitted to Paul are, in this order: 1. "Maybe I'm Amazed" 2. "I've Just Seen A Face" 3. "Yesterday" 4. "Live and Let Die."

Who In The World:

Burton Keeps Hits Coming

■ 1976 will be a year long remembered by Portrait recording artist Burton Cummings. Not only did he sign a solo contract with CBS Records but his first single, "Stand Tall," entered the top ten on the charts.

Burton Cummings found in July of 1976 at the CBS Convention in Los Angeles that a new record company, CBS' Portrait label, would be his new west coast home. After a cross-country tour of his native Canada, which won him a Canadian gold album, Burton found that "Stand Tall" was busting into the top 10 in the States as well and that his Richard Perry-produced album, "Burton Cummings," was following the single up the charts.

Success has dogged Burton Cummings from the start. After playing in a popular local band, The Devrons, in hometown Winnipeg, Burton was asked to join the nationally renowned Guess Who. With Burton on keyboards and lead vocals, and co-writing with Guess Who founder Randy Bachman, they started to have hit after hit. Titles leaped onto the charts, like pop classics "These Eyes," "Laughing," "Undun," "American Woman" and "No Time."

With the able assistance of Richard Perry, Cummings found that he could make it on his own and after tearing through Canada, he knew he could make it on stage as well. The tour was capped off in Vancouver when Burton had a heartfelt reunion with Randy Bachman. Not only did Bachman love Cummings' revamping of his BTO blockbuster, "You Ain't Seen Nothin' Yet," but they parted with promises of getting back together to finish a dozen old Guess Who tunes that were waylaid in Randy's stormy de-

Carnegie Country Show Rescheduled for April

■ NASHVILLE — The "Country Comes To Carnegie Hall" concert featuring ABC/Dot Records artists Roy Clark, Freddy Fender, Hank Thompson, Buck Trent and Don Williams, originally slated for the New York hall on February 9, has been scheduled for April 3.

The show, a presentation of the Jim Halsey Agency of Tulsa and promoter James A. Nederlander in cooperation with ABC/Dot and radio station WHN in New York, will be broadcast over WHN and WMAQ in Chicago. It will also be recorded for release as a live album on ABC/Dot.

parture from the band and to guest star on each other's albums.

Immediately following the Canadian blitz, Cummings made his official American debut at the Roxy Theater with a band composed of Jim Gordon, drums; Randy Strom and Danny Weis, guitars; Ian Gardiner, bass; and Mike Rheault on keyboards.

Burton also tested his act before huge audiences as special guest star on several dates with the Bee Gees. 1976 closed with Cummings returning one last time to his Winnipeg home to share his success with his friends and family. The first of the year had Burton moving lock, stock and barrel into his brand new Los Angeles home so that he can give the personal attention to his career that he never had while in Winnipeg.

January's itinerary, besides establishing a new homestead, includes recording for his second solo effort, picking a new single for February release and rehearsals for his American tour. The tour begins in the midwest and swings south through February with eastern dates tentatively set for March.

It is in many ways a new career for Burton Cummings, but it is built on the standards won through hard work and diligent attention to detail in his Guess Who days.

Trower Takes Gold

■ LOS ANGELES—Chrysalis Records has announced that Robin Trower's latest recording, "Long Misty Days," has been certified gold by the RIAA. It is the first gold record for an album released by Chrysalis since the label became totally independent Sept. 1.

London Re-Inks Savoy Brown



Savoy Brown, the British rock quartet, has re-signed with London Records, which has released its records since 1967. The group's 13th London album, "Savoy Brown's Greatest Hits," is due this month, and the foursome will begin recording an album of new material in February. Shown at the signing are (from left) Walt Maguire, VP of a&r for London; William M. Borchard of Kaye, Scholer, Fierman, Hays and Handler, attorneys for London; Kim Simmonds, leader of Savoy Brown; Marvin Katz of Mayer, Nussbaum and Katz, attorneys for Savoy Brown; and Harry Simmonds, Kim's brother and the group's manager.

Barretto on Sesame Street



Atlantic recording artist Ray Barretto, whose specially-priced double-lp set, "Tomorrow: Barretto Live" (recorded at New York's Beacon Theater), was released in November, will be making a series of appearances upcoming on the bilingual children's TV program "Sesame Street." Shown with the "Sesame Street" kids are bandmembers Jimmy Delgado on bongos (left), Ray Barretto on congas (center), and Ray Romero on timbales (right).

Motown Continues Wonder Campaign

■ LOS ANGELES — Motown Records president Barney Ales has announced plans to implement a second phase in the promotion and marketing campaign of Stevie Wonder's "Songs in the Key of Life" lp.

Major Markets

The second phase of the campaign is being directed at all major markets, with particular concentration on television and radio time-buys in this areas.

Additional consumer press advertising will contribute to the campaign, along with an increase in in-store display material, mobiles, and giant posters.

Thelma Houston

A similar campaign is being geared to coincide with Thelma Houston's new album, "Anyway You Like It," which has made a significant impact via her number one disco hit, "Don't Leave Me This Way."

Warren Cowan Named United Way Chairman

■ LOS ANGELES — Warren J. Cowan, president of Rogers and Cowan, Inc., Beverly Hills-based international public relations firm, has been named 1977 national chairman of United Way of America's Entertainment Industry, it was announced by C. Peter McColough, chairman of the board of Xerox and United Way of America.

Dirty Tricks Campaign

■ NEW YORK—Polydor Incorporated is increasing its marketing campaign on behalf of the album "Night Man" by the British rock band Dirty Tricks.

A major advertising campaign is underway in conjunction with the group's New York debut at CBGB's and a 20" x 26" poster campaign is underway. Alan Freeman, Britain's most influential disc jockey, will be flying to New York for the show.

UA Releases Five

■ LOS ANGELES — United Artists Records has announced a January release schedule showcasing new talent.

"Lucky" by singer/songwriter Steve March is slated for release in early January. Also set for January release is a new album by the all-woman, New York-based group, Isis, entitled "Breaking Through." Canadian performer Keith Barrie makes his U.S. debut via "Reach Out."

"Chevere" is the debut lp by Jorge Dalto and rounding-out the schedule of new talent to be released by the label in January is "Let Me Ride," the first album by Windy City, which appears on the ChiSound label (distributed by United Artists).

Hall & Oates Euro Tour Set

■ NEW YORK — RCA recording artists Daryl Hall and John Oates will open their European tour Jan. 11 when they perform live on the British Television Show, "Old Gray Whistle Test."

In addition to doing the "Whistle Test" in London, Daryl and John will do three separate television shows in Amsterdam, one in Stockholm and two in Germany.

The Daryl Hall and John Oates European tour has been set up, planned and coordinated between Hall and Oates manager Tommy Mottola, and Ralph Mace of the RCA Records European marketing office.

UA Copyright Seminar

■ LOS ANGELES — UA Music Group held an in-house seminar to allow their professional staff members to become familiar with the new copyright laws on January 5.

Sidney Shemel, general counsel of the firm and an authority on copyright legislation, addressed the seminar held at UA's L.A. headquarters.

Private Stock Releases Three

■ NEW YORK — Private Stock Records' January release will consist of three albums: Jose Feliciano's "Sweet Soul Music," produced by Jerry Wexler; "Blondie," the New York rock band's 1p debut; and "Essra," the latest album by Essra Mohawk.

10 From Motown

■ LOS ANGELES — Motown Records has announced ten major releases to launch the first quarter of this year.

Scheduled for release are: "An Evening With Diana Ross," a two-record set; "Deep In My Soul," the fifth solo album by Smokey Robinson; "One To One" by Syreeta; G. C. Cameron's "You're What's Missing In My Life;" "Suite for the Single Girl" by Jerry Butler; "Down to Love Town" by The Originals and Valerie Simpson's "Keep It Comin'." Also set for release are: "Gettin' Ready" by Michael Quatro and Prodigal; "The Sundowners" by Wendel Adkins on Hitsville, and "Moods and Grooves" by Ju-Par Universal Orchestra on Ju-Par.

■ Due to the holiday week and the seasonal tightening of radio playlists, few MOR stations added records during the last tracking period. The MOR Report will not appear this week but will resume publication next week.

Tull Tour Set

■ NEW YORK — Chrysalis Records has announced early 1977 plans for Jethro Tull, when they visit here in January, to play dates at the Pasadena Civic Auditorium, Detroit's Masonic Hall on the 19th and 20th and New York's Radio City Music Hall on the 22nd and 23rd.

Also included in this short tour is a special benefit concert at the Dorothy Chandler Pavilion in Los Angeles on the 16th. According to Terry Ellis, president of Chrysalis Records, all proceeds from this performance will be donated to the Los Angeles Music Center of which the Pavillion is a part.

Tickets for the benefit show have been scaled to a \$25 maximum whereas all other performances on this short tour will be at normal concert ticket prices.

Jethro Tull will return to the U.S. on February 23 to undertake a major hall concert tour.

Workin' on 'Night Moves'



Bob Seger, Capitol artist represented on the charts with his "Night Moves" album and single, recently got the crowd jumping at the Spectrum in Philadelphia. Afterwards, backstage, he received congratulations from both Capitol and radio personnel. Pictured from left are Arthur Field, Capitol's promotion representative for the Philadelphia area; Jay Cook, WFIL program director; Seger; and Albie Brandow, Capitol salesman.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ KTTS (Springfield, Mo.) lists, in its year-end survey of the top tunes of '76, "Good Hearted Woman" by **Waylon and Willie** as the top of the heap for the year. Second was **Red Sovine's** "Teddy Bear" ... WVFC (McConnellsburg, Pa.) celebrates its first country anniversary on January 5, and **J.B. Nelson, MD**, says the first year has been an excellent one ... **Dale Turner, WKDA** (Nashville), passes the word that **Phil Davis** comes to the station for weekend swing work from KENR (Houston)

It would appear that some of the concern that has been evidenced by many country programmers regarding sexually oriented lyrics is beginning to pop up among programmers in other music areas. The ground swell of concern has now spread to many of the label execs, who in the final analysis are to be held accountable for what is finally released and pushed into the marketplace. The concern over lyrics, once only suggestive, now blatant, can be tracked as far back as "Bewitched, Bothered and Bewildered," to "Love For Sale," "John and Marsha." While label execs will bear the brunt of the criticism, radio must take most of the blame. If records with objectionable lyrics, and that becomes a matter of personal taste, are not played, then the problem will alleviate itself. Perhaps the record industry, and the audio industry, could take a primer page from the Walt Disney book of rules of movie making. The Disney organization has made more money than anybody by selling family and cleanliness. Should you find this distasteful in your urge to liberate a part of the "scene" and if we all take that tack, then it would be reasonable to assume that somewhere down the line we can look for some more big brother interjection into programming from the FCC. While the country area is not now, nor has ever been, as openly suggestive as some other fields, it moves in small spurts in that direction. It would be unfair for radio not to shoulder an equal part, perhaps even a larger part, of whatever problems are arising from lyric content, along with writers, artists and label execs. Perhaps all of the blame should be placed within the home, for that structure is where values and attitudes evolve.

Ontario, California will have a new country station at KSOM ... A couple of openings on the west coast include KCEY in Modesto, Cal. and KKOK in Lompoc, Cal.

The FCC is looking to the Arbitron folk for some answers with an eye toward stations which might well be in serious trouble for alleged purchase and misuse of Arbitron diaries. At a recent conclave in New Orleans, the entire Arbitron system came under some heavy attack by various broadcasters with **Stan Kaplan** of WAYS in Charlotte being the most vocal. We'll have an interview with Kaplan in an upcoming issue which will give an insight into his thinking on his effort in "Putting Arbitron the hell out of this business." Naturally, we'll also talk to the Arbitron people.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

RIAA Project

(Continued from page 18)

tudes, to determine what motivates people to buy, and to establish "must" issues for later quantitative surveys. Special focus group interviews will be conducted in different locales, in addition to in-depth studies in selected households.

Extend Markets

A total aim of the six-month research is to develop productive steps to extend the industry's markets and insure its continuing growth. Research results may indicate the desirability of pursuing specific intra-industry projects or seeking further marketing support from an outside advertising agency.

Selection of the Response Analysis research organization, followed two days of presentations in New York City by three research agencies, two advertising agencies, and one marketing agency. All these organizations were invited to study the industry's problems and needs and to make presentations. The selection and strategic approach were decided by recording company representatives who served as a project committee. The committee's recommendation was validated by the RIAA board of directors, which appropriated funds for the research phase.

The presentations also were attended by Jules Malamud, NARM president, who expressed support and cooperation for the project and who will coordinate wholesaler/retailer participation. Also attending was William Kucera, director of communications for the Electronic Industries Association, who indicated the possibility that sound equipment manufacturers may parallel the recording industry research.

Four Star, Inc. Ordered To Post Bond

By LUKE LEWIS

■ NASHVILLE—Joe Johnson's financially plagued Four Star Music Co., Inc., here remains a hot topic on Music Row (RW, Jan. 1, 1977), and the company's problems are now being aired in court.

Chancellor C. Allen High, on Wednesday, January 5, ordered the troubled corporation to post a \$3.1 million bond by January 12. The order forces the Music Row firm to raise the money in order to keep a temporary restraining order, issued by High December

29, in effect.

That restraining order prevented Guaranty Mortgage Co., a subsidiary of First American National Bank, from foreclosing on the firm's six floor office building at 49 Music Square West. In addition, the order stopped First American and Pippin Way Inc. from selling Four Star's music publishing catalogue.

Guaranty had foreclosed on the office building on November 3. First American made a \$1.6 million foreclosure sale of the publishing catalogue to Pippin Way on December 9.

The \$3.1 million figure cited by High is the total amount owed to First American by Four Star.

Suit Filed

Four Star had filed a suit against First American and Pippin Way December 28. In the suit Four Star alleges that a Guaranty official, executive director Dr. R. Crants, conspired to sell the catalogue to Pippin at a deflated price.

Joe Johnson, the head of Four Star, said his company "lost more than \$2 million on the sale."

By ordering Four Star to raise the bond, High in effect protects First American and Pippin from any financial loss they could incur on the property while the restraining order is in effect.

CMA Board Meeting Set for New York

■ NASHVILLE — The Country Music Association's board of directors will hold its first 1977 quarterly meeting on January 18-19 at the St. Regis Hotel in New York City. In addition, many CMA committees will meet on January 17 to formulate specific goals for this year.

After an evaluation of 1976's activities and progress, the board will discuss CMA plans for 1977. On the agenda will be the sixth annual Country Music Fan Fair, scheduled for June 8-12 in Nashville; October 15 Country Music Month festivities; the Annual CMA Awards Show; the Talent Buyers Seminar; the Annual DJ Awards; the International Country Music Show; and the Music City Pro-Celebrity Golf Tournament.

Particular attention will be focused on the international country music scene as the expansion of country music throughout the world is one of the prime long range goals of the association. Reports will also be issued on the Country Music Foundation, various record merchandising plans, radio and television projects, membership activities, and anti-piracy developments.

The second quarterly meeting will be held in Tulsa, Oklahoma in April.

GMA Announces Telethon Plans

■ NASHVILLE — The Gospel Music Association (GMA), will broadcast its first TV telethon, January 15-16, live from the main studio of the Four Star building located in Nashville, where gospel music artists, country music stars, professional athletes and broadcast personalities will appear to benefit construction of the Gospel Music Hall of Fame.

Gospel music artists volunteering their services are the Hemphills, Goffs, Blackwood Brothers, Willie Wynn and the Tennesseans, Downings, Eddy Crook Singers, Southmen, Concorde, Dogwood, Betty and the Stephens, Jimmy Snow and Evangel Temple Choir, Randy Mathews, Kincaids, Re-Generation, Joe Morgan and the Kingsmen. Also representing Christian music will be Gospel Music's male and female vocalists of the year and Dove Award recipients, Johnny Cook and Joy McGuire.

Other artists participating in the telethon will be the Johnson Ensemble, the 21st Century Singers and others representing black gospel.

The country gospel artists are Stu Phillips, Betty Jean Robinson, Billy Grammer, Billy Walker, Merl Kilgore, Skeeter Davis, Teddy Wilburn, Marijohn Wilkin and the Jordanaires.

Martha Wheeler, president of Showtime Productions, Inc., is the producer and coordinator for the GMA telethon, and Leonard Montgomery will be the director. The host and main fund raiser is Jerry Goff, who will be assisted by James Blackwood and Sid Hughes, disc jockey of WONE in Chattanooga. Talent coordinator for the telethon is Lou Hildreth.

Building Construction

Construction of the building is underway across from the Country Music Hall of Fame on the corner of Division Street and Demonbreun Street. It will house a library, chapel, audio-visual theatre, GMA headquarters and a display and museum where the general public can view artifacts and memorabilia from the gospel music world.

In the past there have been few places to find Christian music information. The Hall of Fame will consolidate information such as original manuscripts of gospel music ranging from Gregorian Liturgical to modern Jesus movement.

Plans are to display material which needs to be preserved behind glass and on video tape where students can quickly put together presentations and the general public can view their favorite original manuscripts.

The telethon will be broadcast to the Nashville area over WZTV, Channel 17. In addition to the live broadcast, five hours will be edited out of the 44 hour telethon and the videotape will be syndicated into 25-30 markets such as L.A., Indianapolis, New Orleans, Atlanta, Detroit, Chicago, St. Louis and New York, where there is an interest in gospel music, according to Mrs. Wheeler.

The telethon is scheduled to begin at 9:00 a.m. Saturday and conclude in the early hours of Monday morning. The public is invited to attend and take part in the telethon.

NASHVILLE REPORT

By RED O'DONNELL



■ WWVA's Wheeling Jamboree has gone "up town!" By that I mean saxophone player **Tommy Willis** was featured on the Dec. 4 performance and is booked for return engagement Feb. 5. Tommy, known as the "Man With A Horn," is the first horn player ever to appear as a regular!

I cannot write any further without mentioning that I received a press release from **Jeffrey Kruger's** Great Britain's "Concert Attractions" office mentioning that "Fawn Young will play a 10-city tour of Northern Ireland, Scotland and England, beginning Feb. 1." And if it refers to a local singer named Young, there is no

(Continued on page 52)

COUNTRY PICKS OF THE WEEK

SINGLE MICKEY NEWBURY, "HAND ME ANOTHER OF THOSE" (M. Newbury; Acuff-Rose, BMI). Bingo! Newbury has filled in all the spaces with the elusive ingredients it takes to make a song irresistible. Richly textured production and a flowing melody provide a fitting backdrop for his distinctive vocals. ABC/Hickory 54006.

SLEEPER MEL McDANIEL, "ALL THE SWEET" (J. Zerface/B. Zerface/B. Morrison; Combine, BMI/Music City, ASCAP). Ad-men for sugar-free Dr. Pepper may find themselves with a new jingle in this little gem, which suggests a diet plate of sweet love. In the meantime it should serve to sweeten up the charts. Capitol 4373.

ALBUM EMMYLOU HARRIS, "LUXURY LINER." Emmylou's latest offering arrives with the warmth and depth of a spring-tide. Both her talent and popularity having been building like a groundswell in open sea, and this cargo of well-chosen material, headed up by a potent title cut, could launch a monster. Warner Bros. 2998.



COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Mickey Newbury, now under the ABC/Hickory banner, has his most commercial release to date in "Hand Me Another of Those." Watch for this super-songwriter to take his rightful place among the successful recording artists with this playable outing.

Lois Johnson's "Your Pretty Roses Came Too Late" is exploding nationally! Add this week WIRE, KJJJ, KFDI, WJQS, KRMD, KKYX, WMAD, WPIK and WCMS.

Peggy Sue is back on the recording scene, and "Every Beat of My Heart" is catapulting her into the limelight! New believers are WSLC, KWMT, KDJW, KFDI, WCMS, KHEY, and WXCL.

"All The Sweet," a tasty offering by Mel McDaniel, is showing rapid gains in the southwest; Linda Cassady's "Little Things Mean A Lot" showing big adds at WSLR, KVOO, KFOX and KFDI.



Mickey Newbury

Super Strong: Johnny Rodriguez, Statler Brothers, Mel Tillis.



Mel McDaniel

Roy Drusky's "Night Flying" is soaring in Roanoke, Madison and Indianapolis; Little David Wilkins' "He'll Play the Music" beginning in San Antonio, Norfolk and Wichita.

Shylo continues to move strongly with new strength showing at WHK, WSLR, WHOO and KJJJ on "Drinkin' My Way Back Home."

The Charlie Daniels Band is making some country noise in Norfolk, Dallas and Akron with "Billy The Kid." Claude Gray continues to build a following for "We Fell In Love That Way" at WBAP, KSOP and KFDI.

Joe Ely's "All My Love" drawing adds at WINN and KSOP.

SURE SHOTS

Cal Smith — "I Just Came Home To Count The Memories"

Johnny Carver — "Sweet City Woman"

LEFT FIELDERS

Bobby Denton — "The Salvation Army Understands"

Jan & Malcolm — "Rainbows In Your Eyes"

Little David Wilkins — "He'll Play the Music"

Alexander Harvey — "Tennessee Woman"

AREA ACTION

Jim Farmer — "Out Here In The Country" (WBAP)

Bob Luman — "He's Got A Way With Women" (KFDI)

Wally Thor — "Farewell to a Truck" (KSOP)

Lonnie Dean — "Montana Bar" (KBOX)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KCKC, San Bernardino
KCKN, Kansas City
KFDI, Wichita
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KRMD, Shreveport
KSOP, Salt Lake City
KWMT, Ft. Dodge

WBAP, Ft. Worth
WCMS, Norfolk
WHK, Cleveland
WHN, New York
WHO, Des Moines
WHOO, Orlando
WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WMAD, Madison

WMAQ, Chicago
WMOP, Ocala
WONE, Dayton
WPIK, Washington
WSDS, Ypsilanti
WSLC, Roanoke
WSLR, Akron
WSUN, St. Petersburg
WTSO, Madison
WWOK, Miami
WWVA, Wheeling

'Thinkin'' of a Hit



Columbia recording artist Johnny Duncan (left) is congratulated by Bruce Lundvall, president, CBS Records Division (right), and Paul Smith, vice president, marketing, branch distribution, CBS Records, on his second consecutive #1 record. "Thinkin' Of A Rendezvous" followed the hit pattern of "Stranger" to the top of Record World's national country chart. Duncan's forthcoming single, due for release January 13 and also produced by Billy Sherrill, vice president, a&r, CBS Records, Nashville, is entitled "It Couldn't Have Been Any Better."

Halsey Names Pugh Executive Vice Pres.

■ TULSA—Dianna Pugh has been named executive vice president of the Jim Halsey Company, Inc. New duties will increase her administrative functions with the company and will involve her in all areas, including policy making, booking and management, artist acquisition, music publishing, recording, as well as the company's broadcasting, real estate and ranching interests.

Background

For the past two years Ms. Pugh has served as administrative assistant to Jim Halsey. Prior to that she was office manager and has been involved in bookings and management with the company for the past 11 years.

Nashville Report (Continued from page 51)

way he is a Fawn! A "Buck" perhaps, and slightly untamed at times. Bill Anderson's touring troupe in 1977 includes a new four-member group, The Po' Folks (from song of same name?) and two female vocalists called Kay and Karen Stacy. The show currently is on its first tour of the year—entertaining aboard a cruise ship in the Caribbean! (Nothing like breaking in a new act on water?) Incidentally, featured songstress Mary Lou Turner also is on the show!

TV Dept.: Three country music entertainers—Jimmy Dean, Merle Haggard and Freddy Fender—are guests this month on network programs. Jimmy portrays a country music singer—against whom a psychopath holds a grudge—Wednesday (12) in "The City" on NBC; Merle visits ABC's Donny & Marie Osmond hour Friday (14) and Freddy Fender sings "Before the Next Teardrop Falls" and "Wasted Days and Wasted Nights" on NBC's "Midnight Special" Friday, Nov. 21.

Sue Powell (22) of Gatlinburg, Tenn., formerly of Louisville, has succeeded Jackie Frantz in the Dave and Sugar trio. (Jackie departed to devote her time to gospel music and church work.) The new Dave and Sugar has a recording session scheduled Jan. 18 at RCA, with Jerry Bradley producing.

I asked Charlie Daniels to describe his music. "I don't describe it," Charlie replied. "I leave that up to our fans. However," he added quickly and with emphasis, "it definitely is not Nashville country. My band and I were around here for years before anybody, but the people who listen to us, took any notice of our presence." Charlie, without saying he is one of the "outlaw" crowd, explained that "I enjoy the songs by Willie Nelson and the late Hank Williams."

The Charlie Daniels Band presented its annual "homecoming" concert here the past weekend—before a turnout of approximately 10,000—as it kicked off its sixth year.

"We'll play about 125 or 150 shows during 1977," Charlie advised. I asked if his schedule included any overseas tours.

"No," said the Epic recording artist. "I don't get too excited about performing overseas. There are so many places in this country I want to play. I'm not too sure folks, say in England, know too much about the Charlie Daniels Band."

Dolly Parton got in touch with me to report that she had just recorded a song for an album that features as "backup singers" some of the people I admire and respect, and who have helped me in my career.

Title of the song is "Applejack." Dolly wrote it. "The song is about an old banjo picker I knew in the hills of East Tennessee who brewed applejack—a potent drink," Dolly said.

"Singing with me on the session—at Sound Shop Studio—were some of the most respected in country music," Dolly continued.

"They were Kitty Wells, Johnny Wright, Roy Acuff, Minnie Pearl, Beecher (Brother Oswald) Kirby, Grandpa and Ramona Jones, Joe and Rose Maphis, Wilma Lee and Stoney Cooper, Ernest Tubbs, the Willis Brothers, Chet Atkins, Carl and Pearl Butler, Kirk McGee, and some of the Fruit Jar Drinkers and Crook Brothers groups of the Grand Ole Opry. And don't omit the names of my parents, Avie and Lee Parton.

"All these influenced my career, and we had a fine time just singing along. It is a real country recording and I think it turned out okay."

And how is D. Parton's health these days, as she prepares to resume personal appearances (mid-January in Texas)?

"I feel fine," she declared.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CAL SMITH—MCA 40671

I JUST CAME HOME TO COUNT THE MEMORIES

(G. Ray; Contention, SESAC)

The song is a gem and Smith's treatment is flawless. Following a trip up the charts we can add this one to our pleasant memories.

CHARLIE McCOY—Monument 45 210

SUMMITRIDGE DRIVE (A. Shaw; Intercollegiate, ASCAP)

The "Nashville hit man" has hit the mark again, this time with help from a group of hot session-men called Barefoot Jerry.

BILLIE JO SPEARS—UA 935

I'M NOT EASY (J. Vest/D. Chamberlain; Hotel, ASCAP)

Billie Jo offers up a soulful rendition of a fine song which is strengthened by a chorus which is strikingly similar to Jessi Colter's "I'm Not Lisa."

LITTLE DAVID WILKINS—MCA 40668

HE'LL PLAY THE MUSIC (BUT YOU CAN'T MAKE HIM DANCE)

(D. Wilkins/J. Johnson/C. Doherty; Ash Valley/Forrest Hills; ASCAP/BMI)

Distinctive horn arrangements by Bill McElhiney enhance Wilkins' powerful vocals and the legendary producer Owen Bradley adds his touch to come up with a winner.

DANNY DAVIS AND THE NASHVILLE BRASS—RCA 10871

COUNTRY DISCO (B. McElhiney/B. Bernier; Daydan, ASCAP)

People have been saying it had to happen, and leave it to Danny Davis to be the first. The best thing is that he has done it right.

VERNON OXFORD—RCA 10872

A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL (J. Ragsdale/T. Du Bois; Sweet Dreams/Arabella, BMI)

If the title proves to be a mouthful, play it and let Oxford provide you an earful. It's awfully good!

JAN & MALCOLM—Paula 421

RAINBOW IN YOUR EYES (LOVES GOT A HOLD ON ME) (L. Russell; Teddy Jack, BMI)

Leon Russell has a knack for writing hit songs and it sounds like he has done it again. Jan & Malcolm's rendition is likely to get a hold of you.

FREDDY FENDER—Instant 3332

TODAY'S YOUR WEDDING DAY (B.G. Huarte; Tune-Kel, BMI)

A heavy day in the life of a forlorn lover provides a fitting vehicle for Fender's unmistakable voice. Watch for this one to head chartward.

JAMES HENDRICKS—Starcrest GRT 091

ROLL ON RIVER (J. Hendricks; Great Plains/Wren, BMI)

Excellent acoustic guitar work on this self-penned tune keeps it soft, gentle and fluid. Look for it to roll onto the playlists.

BOBBY DENTON—October 1005

THE SALVATION ARMY UNDERSTANDS (B. Denton; First Floor, ASCAP)

A little lighthearted humor at the expense of the "Army" on this cut, which is about a drunk dropping in for some salty oatmeal.

FAITH ALLEN—Denim 1006

BABY BLUE (J. Bouwens; Veronica, ASCAP)

First-class delivery of a simple, straightforward ballad about losin' and hurtin'.

JOHNNY CARVER—17675

SWEET CITY WOMAN (R. Dodson; Covered Wagon, ASCAP)

Carver's got an infectious mid-tempo number here that's sure to grab listeners' attention and a spot on the charts.



THE COUNTRY ALBUM CHART

JANUARY 15, 1977

| JAN. 15 | JAN. 8 | | WKS ON CHART |
|---------|--------|--|--------------|
| 1 | 2 | CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235 | 9 |
| 2 | 1 | ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816 | 27 |
| 3 | 4 | RONNIE MILSAP LIVE—RCA APL1 2043 | 7 |
| 4 | 9 | WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108 | 5 |
| 5 | 3 | BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023 | 11 |
| 6 | 6 | THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112 | 14 |
| 7 | 7 | GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415 | 9 |
| 8 | 8 | BEST OF GLEN CAMPBELL—Capitol ST 11577 | 8 |
| 9 | 10 | I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024 | 6 |
| 10 | 12 | THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586 | 6 |
| 11 | 11 | CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063 | 8 |
| 12 | 5 | DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223 | 11 |
| 13 | 14 | TONIGHT! AT THE CAPRI LOUNGE MARY KAY PLACE—Columbia KC 34353 | 13 |
| 14 | 15 | SPIRIT JOHN DENVER—RCA APL1 1694 | 18 |
| 15 | 24 | LINDA RONSTADT'S GREATEST HITS—Asylum 7E 1092 | 4 |
| 16 | 21 | HIGH LONESOME CHARLIE DANIELS BAND—Epic PC 34377 | 5 |
| 17 | 22 | HIGH TIME LARRY GATLIN—Monument MC 6644 | 5 |
| 18 | 17 | ALL I CAN DO DOLLY PARTON—RCA APL1 1665 | 19 |
| 19 | 19 | CRYSTAL CRYSTAL GAYLE—United Artists LA614 G | 20 |
| 20 | 20 | HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067 | 20 |
| 21 | 18 | REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110 | 14 |
| 22 | 13 | SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228 | 12 |
| 23 | 16 | IF YOU'RE EVER IN TEXAS FREDDY FENDER—ABC Dot DOSD 2061 | 23 |
| 24 | 31 | CHET ATKINS AND FRIENDS—RCA APL1 1985 | 5 |
| 25 | 23 | DAVE & SUGAR—RCA APL1 1818 | 18 |
| 26 | 26 | EL PASO CITY MARTY ROBBINS—Columbia KC 34303 | 20 |
| 27 | 25 | 20-20 VISION RONNIE MILSAP—RCA APL1 1666 | 34 |
| 28 | 29 | AFTER THE STORM WYNN STEWART—Playboy PB 416 | 6 |
| 29 | 30 | MIDNIGHT ANGEL BARBARA MANDRELL—ABC Dot DOSD 2067 | 7 |
| 30 | 33 | ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725 | 3 |
| 31 | 27 | HERE'S SOME LOVE TANYA TUCKER—MCA 2213 | 16 |
| 32 | 28 | COUNTRY CLASS JERRY LEE LEWIS—Mercury SRM 1 1109 | 12 |
| 33 | 34 | WELCOME TO MEL TILLIS COUNTRY—MGM MG 1 5022 | 8 |
| 34 | 40 | BREAKEROO ROD HART—Plantation PLP 500 | 2 |
| 35 | 35 | YOU AND ME TAMMY WYNETTE—Epic KE 34289 | 15 |
| 36 | 32 | KENNY ROGERS—United Artists LA689 G | 10 |
| 37 | 38 | L. A. SESSIONS BRENDA LEE—MCA 2233 | 5 |
| 38 | 41 | ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239 | 51 |
| 39 | 36 | THE MAGNIFICENT MUSIC MACHINE TOM T. HALL—Mercury SRM 1 1111 | 13 |
| 40 | 37 | THE LAST OF THE WINFIELD AMATEURS RAY GRIFF—Capitol ST 11566 | 11 |
| 41 | 43 | I'M NOT EASY BILLIE JO SPEARS—United Artists LA684 G | 8 |
| 42 | 42 | GOLDEN RING GEORGE & TAMMY—Epic KE 34291 | 21 |
| 43 | 45 | JEAN SHEPARD'S GREATEST HITS—United Artists LA685 G | 3 |
| 44 | 44 | SAX LIFE IN NASHVILLE MAURY FINNEY—Soundwaves SWS 3301 | 9 |
| 45 | — | RUBBER DUCK C. W. McCALL—Polydor PD 1 6094 | 1 |
| 46 | 50 | HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE—Hi SHL 32102 | 3 |
| 47 | 49 | I'M ALL WRAPPED UP IN YOU DON GIBSON—ABC Hickory AH 44001 | 4 |
| 48 | 48 | DANCE PURE PRAIRIE LEAGUE—RCA APL1 1924 | 5 |
| 49 | 47 | A HEAD OF HIS TIME ROY HEAD—ABC Dot DOSD 2066 | 4 |
| 50 | 57 | PLAY IT AGAIN, CHARLIE CHARLIE McCOY—Monument MC 6630 | 2 |
| 51 | 55 | THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312 | 50 |
| 52 | 54 | FAMILY PORTRAIT EARL SCRUGGS REVUE—Columbia PC 34346 | 7 |
| 53 | 56 | TEDDY BEAR RED SOVINE—Starday SD 968X | 27 |
| 54 | 39 | ALONE AGAIN GEORGE JONES—Epic KE 34290 | 14 |
| 55 | 46 | TEXAS RED RED STEAGALL—ABC Dot DOSD 2068 | 6 |
| 56 | 52 | DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543 | 16 |
| 57 | 51 | THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786 | 27 |
| 58 | 58 | DOIN' WHAT I FEEL NARVEL FELTS—ABC Dot DOSD 2065 | 10 |
| 59 | 59 | KEEPING IN TOUCH ANNE MURRAY—Capitol ST 11559 | 15 |
| 60 | 63 | 24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755 | 19 |
| 61 | 61 | UNITED TALENT CONWAY & LORETTA—MCA 1109 | 30 |
| 62 | 53 | PEANUTS AND DIAMONDS BILL ANDERSON—MCA 2222 | 16 |
| 63 | 62 | SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G | 59 |
| 64 | 64 | CHARLIE RICH'S GREATEST HITS—Epic PE 32430 | 29 |
| 65 | 60 | BLACK HAT SALOON RUSTY WIER—Columbia KC 34319 | 8 |
| 66 | 68 | MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544 | 25 |
| 67 | 67 | HERE I AM DRUNK AGAIN MOE BANDY—Columbia KC 34285 | 12 |
| 68 | 66 | I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH—Columbia KC 34270 | 12 |
| 69 | 69 | HANK 'N ME RAY PRICE—ABC Dot DOSD 2062 | 11 |
| 70 | 65 | SOLITARY MAN T. G. SHEPPARD—Hitsville H6 40451 | 14 |
| 71 | 70 | THE BEST OF JOHNNY DUNCAN—Columbia KC 34243 | 27 |
| 72 | 73 | SUPER SONGS DANNY DAVIS—RCA APL1 1986 | 10 |
| 73 | 71 | TEXAS WOMAN PAT BOONE—Hitsville H6 40551 | 9 |
| 74 | 72 | 11 MONTHS AND 29 DAYS JOHN AUSTIN PAYCHECK—Epic KE 33943 | 9 |
| 75 | 74 | TEN SONGS ABOUT HER JOE STAMPLEY—Epic KE 34356 | 11 |

JANUARY 15, 1977



THE COUNTRY SINGLES CHART

| TITLE, ARTIST, Label, Number | JAN. 15 | JAN. 8 | WKS. ON CHART |
|---|---------|--------|---------------|
| 2 STATUES WITHOUT HEARTS LARRY GATLIN Monument 45 201 | | | 12 |
| 2 4 YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAYLE/United Artists XW883 Y | | | 11 |
| 3 5 I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY/MCA 40649 | | | 9 |
| 4 1 BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC Dot DOA 17659 | | | 13 |
| 5 8 TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT/ Elektra 45357 | | | 11 |
| 6 6 DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660 | | | 13 |
| 7 12 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP/ RCA PB 10843 | | | 8 |
| 8 10 ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN WAYLON JENNINGS/RCA PB 10842 | | | 9 |
| 9 3 SWEET DREAMS EMMYLOU HARRIS/Reprise RPS 1371 | | | 14 |
| 10 16 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822 | | | 9 |
| 11 13 SHE TOOK MORE THAN HER SHARE MOE BANDY/ Columbia 3 10428 | | | 11 |
| 12 17 C. B. SAVAGE ROD HART/Plantation/Little Richie PL 144 | | | 9 |
| 13 15 YOUR PLACE OR MINE GARY STEWART/RCA PB 10833 | | | 9 |
| 14 14 HANGIN' ON VERN GOSDIN/Elektra 45353 | | | 12 |
| 15 7 SHE NEVER KNEW ME DON WILLIAMS/ABC Dot DOA 11658 | | | 14 |
| 16 21 NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314 | | | 6 |
| 17 22 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661 | | | 7 |
| 18 18 MY GOOD THING'S GONE NARVEL FELTS/ABC Dot DOA 17664 | | | 11 |
| 19 24 WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624 | | | 11 |
| 20 20 SING A SAD SONG WYNN STEWART/Playboy 6091 | | | 10 |
| 21 26 WHEN IT'S JUST YOU AND ME DOTTIE WEST/ United Artists XW898 Y | | | 9 |
| 22 27 UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453 | | | 6 |
| 23 25 WHY LOVERS TURN TO STRANGERS FREDDIE HART/ Capitol 4363 | | | 7 |
| 24 29 TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297 | | | 6 |
| 25 37 A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666 | | | 7 |
| 26 35 IF NOT YOU DR. HOOK/Capitol 4364 | | | 7 |
| 27 32 TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazelle IRDA 330 | | | 8 |
| 28 36 WHISPERS BOBBY BORCHERS/Playboy 6092 | | | 6 |
| 29 38 BABY YOU LOOK GOOD TO ME TONIGHT JOHN DENVER/ RCA PB 10854 | | | 5 |
| 30 31 STEALIN' FEELIN' MIKE LUNSFORD/Starday SD 146 | | | 8 |
| 31 33 ORDINARY MAN DALE McBRIDE/Con Brio 114 | | | 9 |
| 32 41 CRAZY LINDA RONSTADT/Asylum 45361 | | | 6 |
| 33 39 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650 | | | 4 |
| 34 34 HEY DAISY TOM BRESH/Farr 012 | | | 8 |
| 35 40 WHEN THE NEW WEARS OFF OF OUR LOVE JODY MILLER/ Epic 8 50304 | | | 7 |
| 36 42 THE CLOSEST THING TO YOU JERRY LEE LEWIS/ Mercury 73872 | | | 5 |
| 37 9 BABY BOY MARY KAY PLACE/Columbia 3 10422 | | | 14 |
| 38 44 MOODY BLUE ELVIS PRESLEY/RCA PB 10857 | | | 4 |
| 39 47 'ROUND THE WORLD WITH THE RUBBER DUCK C. W. McCALL/Polydor 14365 | | | 5 |
| 40 46 MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17668 | | | 5 |
| 41 50 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308 | | | 5 |
| 42 11 THINKIN' OF A RENDEZVOUS JOHNNY DUNCAN/ Columbia 3 10417 | | | 16 |
| 43 45 MILES AND MILES OF TEXAS ASLEEP AT THE WHEEL/ Capitol 4357 | | | 8 |
| 44 52 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316 | | | 4 |
| 45 53 THE LAST OF THE WINFIELD AMATEURS RAY GRIFF/ Capitol 4368 | | | 5 |
| 46 51 RAMBLIN' ROSE JOHNNY LEE/GRT 096 | | | 8 |
| 47 19 DADDY'S LITTLE GIRL RAY SAWYER/Capitol 4344 | | | 12 |
| 48 56 IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC Dot DOA 17672 | | | 4 |
| 49 62 MAY I SPEND EVERY NEW YEAR'S WITH YOU T. G. SHEPPARD/Hitsville 6048 | | | 4 |



| | | | |
|-----------|----|--|----|
| 50 | 55 | THE SHADY SIDE OF CHARLOTTE NAT STUCKEY/MCA 40658 | 5 |
| 51 | 23 | OLD TIME FEELING JOHNNY CASH & JUNE CARTER CASH/ Columbia 3 10436 | 9 |
| 52 | 54 | INSTEAD OF GIVIN' UP (I'M GIVING IN) BILLY WALKER/ RCA PB 10821 | 8 |
| 53 | 28 | CHEATIN' IS BARBARA FAIRCHILD/Columbia 3 10423 | 13 |
| 54 | 30 | I'M ALL WRAPPED UP IN YOU DON GIBSON/ABC/Hickory AH 54001 | 10 |
| 55 | 49 | IF YOU WANT TO MAKE ME FEEL AT HOME DeWAYNE ORENDER/RCA PB 10813 | 8 |
| 56 | 69 | MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859 | 3 |
| 57 | 67 | IN THE MOOD HEN HOUSE FIVE PLUS TOO/Warner Bros. 8301 | 4 |
| 58 | 68 | VEGAS BOBBY & JEANNIE BARE/RCA PB 10852 | 3 |
| 59 | 59 | THE LAST TIME YOU LOVE ME JERRY NAYLOR/Hitsville 6046 | 6 |
| 60 | 64 | ANGEL WITH A BROKEN WING ROY HEAD/ABC Dot DOA 17669 | 5 |
| 61 | 43 | GOOD WOMAN BLUES MEL TILLIS/MCA 40627 | 16 |
| 62 | 73 | I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667 | 5 |
| 63 | 75 | THE SON OF HICKORY HOLLER'S TRAMP JOHNNY RUSSELL/RCA PB 10853 | 5 |
| 64 | 72 | DRINKIN' MY WAY BACK HOME SHYLO/Columbia 3 10456 | 3 |
| 65 | 65 | IT'S ALRIGHT BILLY THUNDERCLOUD & THE CHIEFTONES/ Polydor 14362 | 6 |
| 66 | 48 | EVERYTHING I OWN JOE STAMPLEY/ABC Dot DOA 17654 | 13 |
| 67 | 76 | GOOD N' COUNTRY KATHY BARNES/Republic IRDA 338 | 4 |
| 68 | 78 | TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638 | 2 |
| 69 | 71 | I'M GIVING YOU DENVER JEAN SHEPARD/ United Artists XW899 Y | 5 |

CHARTMAKER OF THE WEEK

| | | | |
|------------|-----|---|----|
| 70 | — | HEART HEALER MEL TILLIS MCA 40667 | 1 |
| 71 | — | THE MOVIES STATLER BROTHERS/Mercury 73877 | 1 |
| 72 | 82 | NEW KID IN TOWN EAGLES/Asylum 45373 | 3 |
| 73 | 77 | LOVIN' YOU, LOVIN' ME SONNY THROCKMORTON/ Starcrest GRT 094 | 5 |
| 74 | 83 | I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic 343 | 2 |
| 75 | — | DESPERADO JOHNNY RODRIGUEZ/Mercury 73878 | 1 |
| 76 | 80 | NEON LADY BOBBY WRIGHT/United Artists XW813 Y | 4 |
| 77 | 90 | AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270 | 2 |
| 78 | 57 | LAY DOWN CHARLY McCLAIN/Epic 8 50285 | 13 |
| 79 | 58 | A LITTLE AT A TIME SUNDAY SHARPE/Playboy 6090 | 11 |
| 80 | 81 | IT SHOULD HAVE BEEN EASY PATTI LEATHERWOOD/ Epic 8 50303 | 6 |
| 81 | 85 | HER L-O-V-E'S GONE RED STEAGALL/ABC Dot DOA 17670 | 4 |
| 82 | — | YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371 | 1 |
| 83 | 60 | TAKE MY BREATH AWAY MARGO SMITH/ Warner Bros. 8261 | 16 |
| 84 | 61 | LOOKING OUT MY WINDOW THROUGH THE PAIN MEL STREET/GRT 083 | 12 |
| 85 | 91 | NEON LIGHTS NICK NIXON/Mercury 73866 | 2 |
| 86 | 93 | HELLO ATLANTA CHIP TAYLOR/Columbia 3 10446 | 3 |
| 87 | 87 | HONKY TONK GIRL HANK THOMPSON/ABC Dot DOA 17673 | 3 |
| 88 | 95 | I'M GETTING HIGH REMEMBERING BOBBY LEWIS/ Record Productions of America 7613 | 3 |
| 89 | 89 | A STRANGER TO ME MACK WHITE/Commercial 1320 | 4 |
| 90 | 94 | BLUE SKIES AND ROSES KARON BLACKWELL/Blackland 254 | 2 |
| 91 | 66 | HILLBILLY HEART JOHNNY RODRIGUEZ/Mercury 73855 | 15 |
| 92 | 63 | LAWDY MISS CLAWDY MICKEY GILLEY/Playboy 6089 | 15 |
| 93 | 96 | I THINK IT'S TIME (I LEARNED HOW TO LET HER GO) RUSTY WIER/Columbia 3 10445 | 2 |
| 94 | — | LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG) BILLY PARKER/SCR 136 | 1 |
| 95 | — | WE FELL IN LOVE THAT WAY CLAUDE GRAY/Granny 10002 | 1 |
| 96 | 99 | IF YOU DON'T LIKE HANK WILLIAMS RAYBURN ANTHONY/ Polydor PD 14367 | 2 |
| 97 | — | NIGHT FLYING ROY DRUSKY/Scorpion 0521 | 1 |
| 98 | 98 | SWEET TEXAS CHARLIE LOUVIN/United Artists XW919 Y | 3 |
| 99 | 100 | JESUS IS THE SAME IN CALIFORNIA LLOYD GOODSON/ United Artists XW891 Y | 2 |
| 100 | — | NEON WOMEN CARMOL TAYLOR & STELLA PARTON/ Elektra 45367 | 1 |



Recognition & Acknowledgement

Last Call
For Entries

Advertising Creativity

THE RECORD WORLD ANNUAL ADVERTISING AWARDS 1976

final deadline for entries.... January 20, 1977.

AWARD QUALIFICATIONS

Advertisements submitted must have appeared in any issue of Record World during the period of January 1 to December 31, 1976.

AWARD CATEGORIES

- A. Single Record Ad (single page/black and white or two color)
- B. Album Ad (single page/black and white or two color)
- C. Two Page Spread (individual artist/album or multi-product black and white or two color)
- D. Four Color Ad (single page—regardless of content)
- E. Four Color Ad (two page spread—regardless of content)
- F. Advertising Spectacular (outstanding inserts—regardless of content)
- G. Special Issue Advertising (black and white or color non-product artist image or institutional ads)
- H. Small Space Ad (less than full page, teasers—regardless of content)

AWARDS PANEL

Judges will be selected from the fields of retailing, rack jobbing and radio.

AWARDS PROCEDURE

For each category there will be a first, second and third choice winner.

- First Choice —Record World Gold Label Advertising Award
- Second Choice—Record World Silver Label Advertising Award
- Third Choice —Record World Advertising Award Citation

The appropriate award for each category will be given to the executives of the marketing, advertising and creative departments responsible for the winning record manufacturer's advertising.

AWARDS PRESENTATION

Winning ads will be announced at the Record World First Annual Advertising Awards function to be held during March 1977. Invited guests will include record manufacturers, contestants, award judges, representatives of the entertainment and advertising trade press, consumer media and recording stars.

AWARDS ENTRY INSTRUCTIONS

Contact your Record World representative for awards entry application.

All eight categories are open to each participating advertiser.

Maximum of three ads can be submitted for any one category. Identify category entered with designated letter A thru H.

Five copies required of every ad submitted. Each copy must be identified as to Record World issue date.

Final deadline for all material is January 20, 1977.

START PLANNING NOW TO PARTICIPATE IN THE FIRST ANNUAL RECORD WORLD ADVERTISING AWARDS/1976.

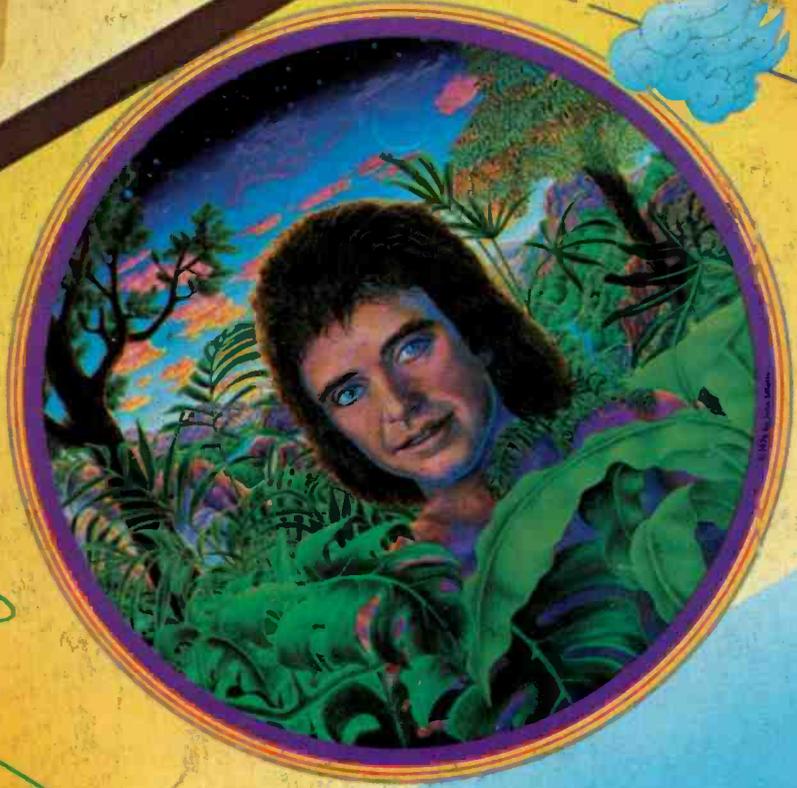
PLEASE RETAIN THIS INSERT AS YOUR GUIDE FOR AWARDS PARTICIPATION.



RECORD WORLD DEDICATED TO THE NEEDS OF THE MUSIC RECORD INDUSTRY

GARY WRIGHT

Eleven new songs.
Eleven stellar performances.
Produced by Gary Wright.

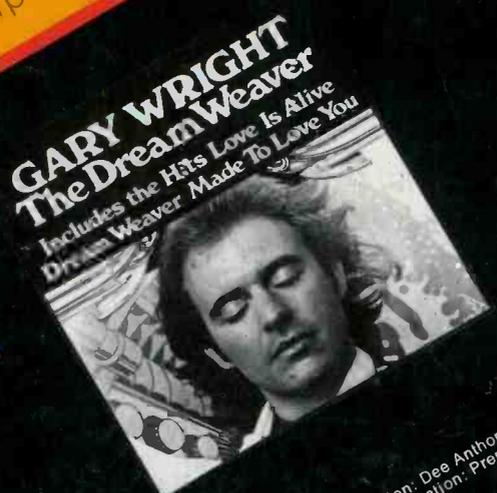


THE LIGHT OF SMILES

THE LIGHT OF SMILES / GARY WRIGHT

On Warner Bros. Records & Tapes (BS 2951)

The logical successor
to the phenomenal
DREAM WEAVER (BS 2868)



Direction: Dee Anthony/Bandana Enterprises Inc.
Representation: Premier Talent

