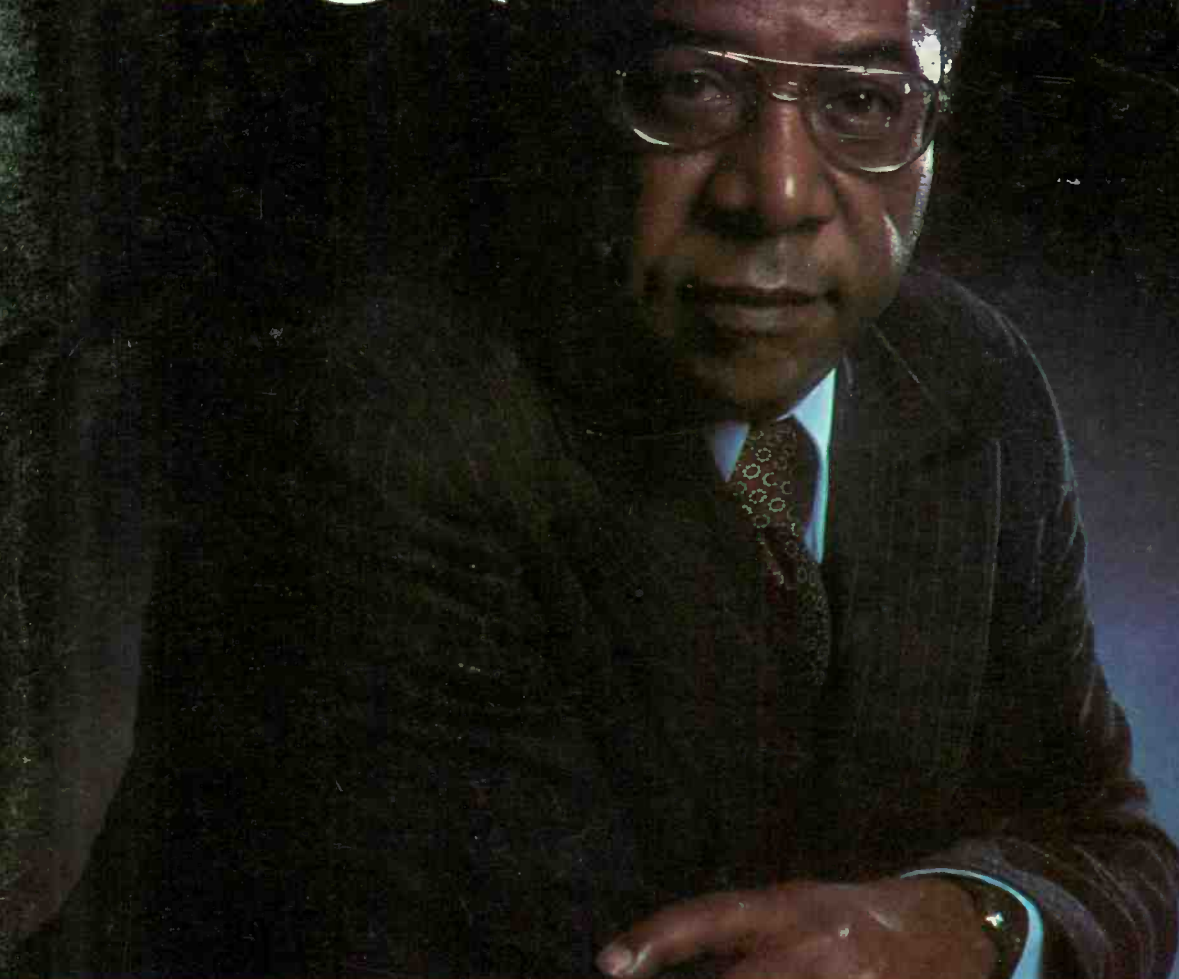


REC WORLD



Who In The World: Alex Haley

HITS OF THE WEEK

SINGLES

BREAD, "HOOKED ON YOU" (prod. by David Gates) (writer: David Gates) (Kipahulu, ASCAP) (2:18). "Lost Without Your Love" marked one of the most successful comeback records of the year and now that the group has reclaimed its audience, this follow-up should be another smash. The David Gates sung ballad is a sure winner. Elektra 45389.



WILD CHERRY, "HOT TO TROT" (prod. by Bob Parissi) (writer: R. Parissi) (Bema/RWP, ASCAP) (3:05). As the group says, "When you're hot, you're hot..." and there can be no denying their chart presence, having recently scored a platinum single. These Clevelanders are still burning and still going strong. Epic/Sweet City 8 50362.



MARVIN GAYE, "GOT TO GIVE IT UP" (prod. by Art Stewart) (writer: Marvin Gaye) (Jobete, ASCAP) (3:58). This edited version of the more than eleven minute song from Gaye's "Live at the London Palladium" album is an atmospheric party track sparked by his distinctive vocal. Live and brimming with passion!! Tamla T 54280 (Motown).



GEORGE BENSON, "EVERYTHING MUST CHANGE" (prod. by Tommy LiPuma) (writer: Bernard Ighner) (Almo, ASCAP) (3:45). Benson's golden voice rode "This Masquerade" up the charts last year and now he's poised to take the trip again with a supple reading of this tune. Claus Ogerman's arrangement is tasteful and to the point. WB 8360.



SLEEPERS

DAVE MASON, "SO HIGH (ROCK ME BABY AND ROLL ME AWAY)" (prod. by D. Mason & R. Nevison) (writers: Williams & Conrad) (Almo/Jacon, ASCAP) (3:55). This Mentor Williams song is Mason's first overtly pop single in some time. An elegantly crafted tune (with a superb horn break), it is already picking up good FM response. Columbia 3 10509.



DAVID DUNDAS, "DAISY STAR" (prod. by Roger Greenaway) (writers: David Dundas & Roger Greenaway) (Dick James/Moth, BMI) (3:10). Dundas exhibited considerable staying power on The Singles Chart with his "Jeans On" debut. Now that his name is a familiar one, this follow-up should elicit an immediate positive reaction. Chrysalis 2142.



PETER GABRIEL, "SOLSBURY HILL" (prod. by Bob Ezrin) (writer: Peter Gabriel) (Run It/Ear Pieces, BMI) (3:25). With his first solo album, Gabriel has emerged a distinct artist in his own right. The folk flavored song has an interesting electronic undercurrent and in this intelligently edited version, he could have a chart hit. Atco 7079.

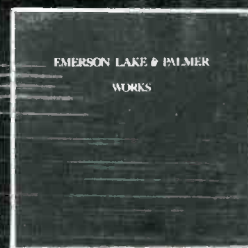


THE STANKY BROWN GROUP, "STOP IN THE NAME OF LOVE" (prod. by Medress & Appel) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) (3:09). The group has established a following which should soon spread nationally with this 1965 Supremes hit taken at a ballad tempo. The song sounds as good today as a dozen years ago. Sire 739 (ABC).



ALBUMS

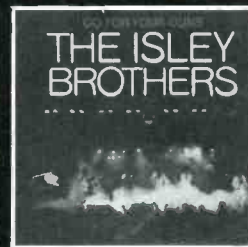
EMERSON LAKE & PALMER, "WORKS." ELP's last studio effort was in Nov. '73. The time since has been spent in serious composition and creative play with both classical and rock themes. One side each is given over to solo work while the fourth is group interpretation of Aaron Copland's "Fanfare for the Common Man" and the original "Pirates." Atlantic SD 2-7000 (13.98).



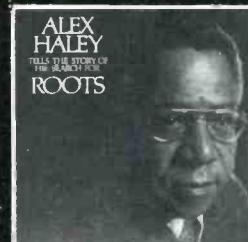
OHIO PLAYERS, "ANGEL." The key to the Ohio Players' success can be found in the group's subtle changes within an established framework. From cover conception to musical content, there is a distinctly recognizable character that is part of all their work. Growth is constant and the development of the form masterfully executed. Mercury SRM-1-3701 (7.98).



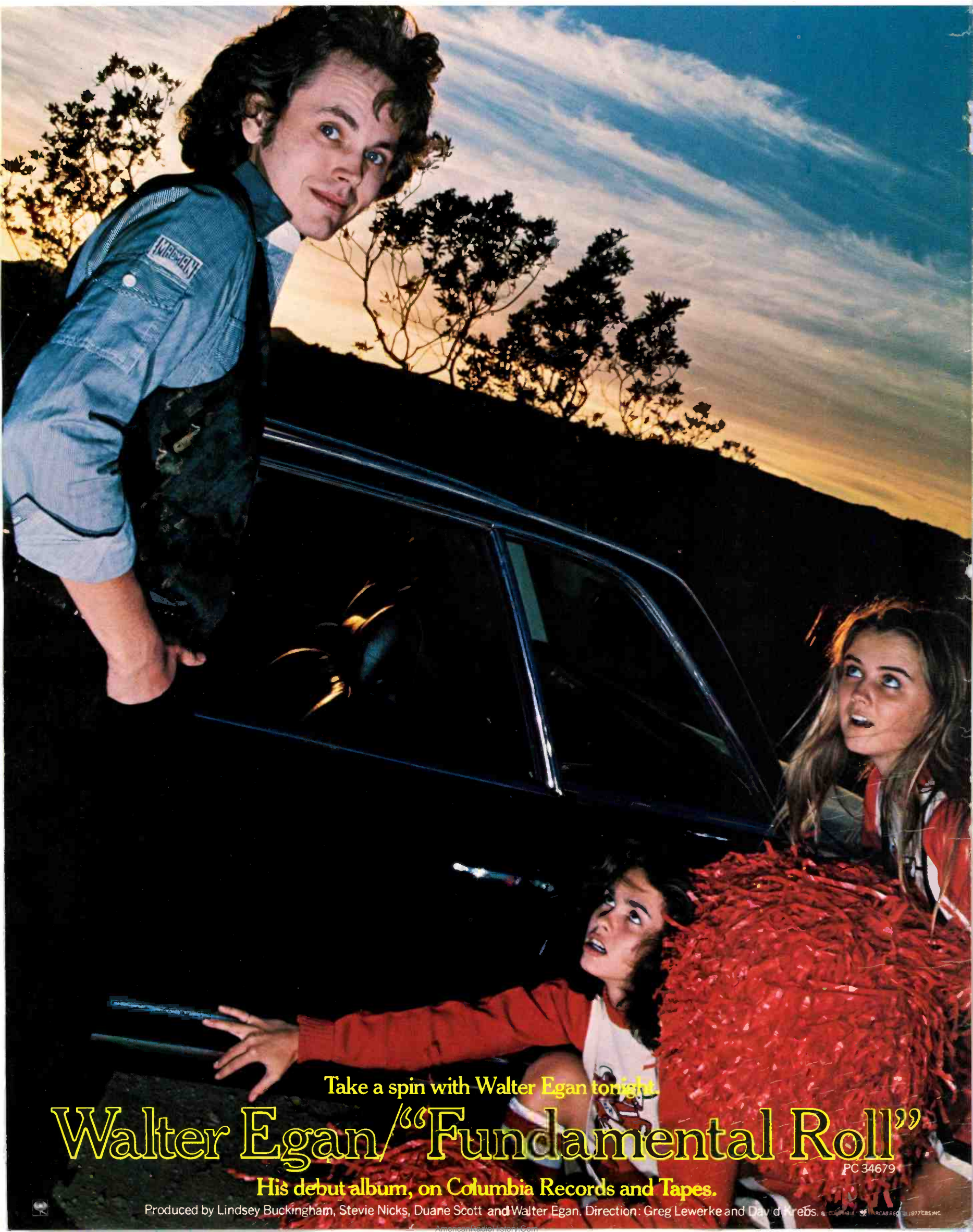
THE ISLEY BROTHERS, "GO FOR YOUR GUNS." The Isleys know the score, and have been batting 1000 for years. They touch all bases here, with high-flies, long hard drives and some solid out-of-the-ballpark shots. Four double-headers (better known as two partners) and three other tunes play well under the lights or in daylight. T-Neck PZ 34432 (CBS) (6.98).



"ALEX HALEY TELLS THE STORY OF HIS SEARCH FOR ROOTS." Haley is the man of the hour, to understate the case, consolidating the out-growths of his success with "Roots" (the book and the television serialization) in as broad a manner as possible. This two record set is a speech recorded live in which he discusses the undertaking. WB 28S 3036 (9.98).



What would you do in his shoes? Or in theirs?



Take a spin with Walter Egan tonight.

Walter Egan / "Fundamental Roll"

His debut album, on Columbia Records and Tapes.

PC 34679

Produced by Lindsey Buckingham, Stevie Nicks, Duane Scott and Walter Egan. Direction: Greg Lewerke and David Krebs. © 1977 CBS INC.

RECORD WORLD

Manufacturers, Retailers Encouraged By Renewed Strength of Black Product

By DAVID MCGEE

■ NEW YORK — After several dry months it appears that record manufacturers are once again having notable success with product by black artists. During the fourth quarter of 1976 — the industry's peak selling period — retailers as a rule found sales of r&b and jazz product had tailed off drastically, resulting in "flat" fourth quarter reports as compared to those of the previous year.

That trend has been reversed,

albeit slightly. Spearheaded by strong new Columbia and Motown releases, retailers dealing in black product have experienced a March upswing in sales. This week's Album Chart reflects the strength of the new albums, with no fewer than 14 recent black releases charted, including: Natalie Cole ("Unpredictable," 13 with a bullet this week), Rufus ("Ask Rufus," holding at 17), George Benson ("In Flight," holding at 18), "Roots," (holding at 23), Bootsy's Rubber Band ("Ahh . . . The Name Is Bootsy, Baby," up three places to 32 this week), Diana Ross ("An Evening With,"

(Continued on page 62)

Hall & Oates Have First No. One Record

By LENNY BEER

■ Hall & Oates (RCA) blasted to the top of The Singles Chart this week, giving the talented duo their first chart-topping record after an impressive string of hits that just fell short

Chart Analysis of achieving the #1 position. "Rich Girl" was the record that radio demanded from the "Bigger Than Both of Us" album even though there was some discussion of lyric problems with the song. ABBA (Atlantic) and Barbra Streisand (Columbia) con-

(Continued on page 6)

TV Specials Spur Catalogue Sales; One-Shot Variety Shows Most Potent

By MARC KIRKBY

■ NEW YORK — Record company executives, who have long puzzled over how to approach television as a medium for exposure of their artists, have been given a vivid demonstration in recent weeks of just what prime-time video can do for the right artist at the right time. If the dramatic

Record World L.A. Seminar Draws 200 For Discussion of Chart Methodology

By SAM SUTHERLAND

■ LOS ANGELES — A diversified audience representing a broad cross-section of the record industry turned out at the Beverly Wilshire Hotel here last Saturday (19) to participate in the 13th Record World trade/radio seminar. For the first such gathering to be held in Los Angeles, one of the top three radio markets in the U. S., RW's Lenny Beer, vice president, marketing, and Toni Profera, research editor, unveiled a new slide presentation to supplement the seminar's discussion of the magazine's quantitative sales and airplay research methodology. Chairing the session was Spence Berland, vice president and west

coast office manager.

In attendance were both local and national representatives from radio, retail, record manufacturers, distributors, racks, broadcast syndicators, publishers, artist management and press, comprising the most varied audience of any RW seminar to date. Attendance by nearly 200 registrants made this the second largest RW trade/radio meet since the series was started over two years ago. Stations represented came from as far away as San Jose (KOME), San Diego (B-100) and Bakersfield.

Among key radio personnel attending were Rosie Guevara and Charlie Van Dyke (KHJ), J. J. Johnson (KDAY), Tom Greenleigh and Guy Zapolean (KRLA), Don Mac (KGFJ), Larry Groves (KEZY), Bob Harlow and Billy Mardis (KERN), John Tobin (KSLY), Ollie Harris (KJLH-FM) and Tim Scott (KSEE). Other stations represented included KOME, KFOY, KCSB, KFAC and KFAC-FM, KFYE and

(Continued on page 43)

Capitol Breaks Klaatu As Publicity Increases

By JOHN MANKIEWICZ

■ LOS ANGELES — Unknown artists with debut records are admittedly hard to break. But what happens when radio picks up on such a record, and produces both news and music programs centered around the unknown group? What happens is sales, and follow-up promotion from the record company—which is currently the case with Klaatu and Capitol Records.

(Continued on page 59)

Pickwick-Amer. Can Talks Are Extended

■ NEW YORK — Final negotiations for the sale of Pickwick Intl. to American Can, which were said to be nearing a conclusion last week, have now been extended, according to a joint statement issued by the two companies. Neither company indicated any reason for the delay in the signing, and no time limitation has been set on the extension.

television success of Barry Manilow and Neil Diamond doesn't send managers and labels scurrying to line up TV series for their artists, these two remarkable ratings performances — and the record sales they have generated — should at least spark interest in the one-shot variety specials that the networks are now offering to pop music stars.

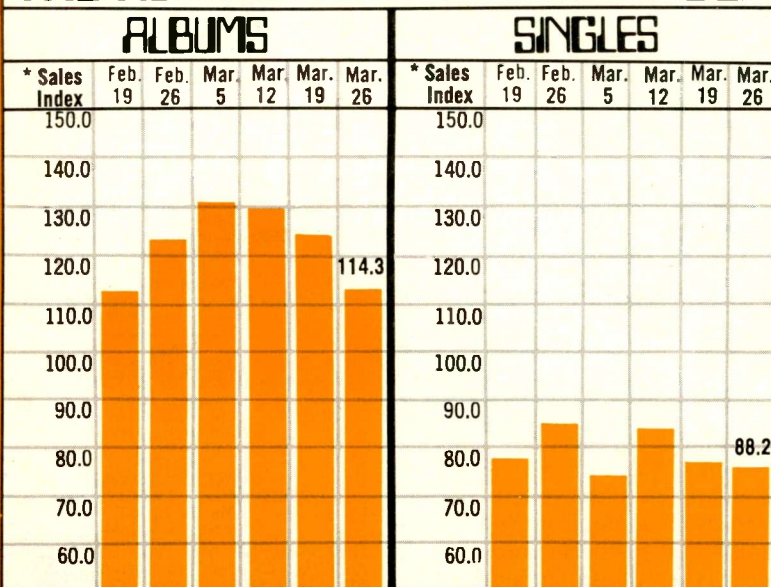
'Love At The Greek'

In the three weeks following the February 21 NBC-TV presentation of Neil Diamond's "Love At The Greek," the new Columbia album that contains live performances from the show reportedly sold upwards of 175,000 units. Total sales of the album have now passed 700,000 units, according to Columbia figures.

The special, on which Diamond performed songs from several phases of his long career, has also revived sales on the artist's entire catalogue, as this week's Album Chart shows. Diamond's previous Columbia effort, "Beautiful Noise," is moving up at 84; two of his MCA albums, "Hot August Night" and "Neil Diamond's 12 Greatest Hits," are also selling with renewed vigor; and the greatest hits album issued by Bang, Diamond's first label, has picked up in sales and reentered the chart.

(Continued on page 59)

THE RECORD WORLD SALES INDEX



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

KHJ Names Spears Operations Manager; PD Post Dropped

■ LOS ANGELES — Following speculation that a new program director would be tapped within the ranks of KHJ-AM's current programming staff, station vice president and general manager Tim Sullivan made the surprise announcement last Friday (25) that, for the first time in the station's history, the PD position would be dropped and Michael Spears installed as operations manager.

Sister Station

Spears, 29, has served in the same position at RKO sister station KFRC-AM in San Francisco, where, Sullivan said, Spears helped revitalize that outlet and boost its profile in the market.

Taylor To WB As Creative Services VP

■ LOS ANGELES — Derek Taylor will join Warner Bros. Records as its vice president and director of creative services, effective July, 1977.

Announcement of this move was made jointly by WBR president/chairman Mo Ostin and Nesuhi Ertegun, president of WEA International. Taylor is currently employed as co-deputy managing director of WEA in England.

Ostin pointed out that Taylor was confirmed for his new position at Warners last year, but that

(Continued on page 51)

Don England Forms New Marketing Co.

■ LOS ANGELES — Don England has announced the formation of his own organization, Shirdon Enterprises, Inc.

Shirdon Enterprises is a marketing company specializing in the fields of sales, distribution, promotion, merchandising and consulting on all recorded product and related matters.

The company is located at 4335 Marina City Drive, Suite 1140ET, Marina Del Rey, California.

Humphrey Receives RIAA Cultural Award

By MICHAEL SHAIN

■ WASHINGTON — The politicians' politician, Sen. Hubert Humphrey (D.-Minn.) is the ninth recipient of the Recording Industry Association of America's Annual Cultural Award. Humphrey accepted the specially commissioned Stueben glass obelisk last week (23) in Washington at the association's Congressional dinner.

Arts Supporter

Humphrey was honored for his work in the Senate establishing the National Cultural Center, which eventually became the Kennedy Center for the Performing Arts, the National Portrait Gallery, and as a sponsor of the Folklife Preservation Act, among other achievements. "I was honored and surprised," Humphrey told **Record World**. "I just didn't feel like anything like that would happen to me."

From the podium, Humphrey displayed the artful style of oration that four times carried him into races for the Presidency and

has made him one of the most popular members of the Senate. Mixing self-affacement, a folksy wit, and more than half-a-dozen acknowledgements of his Senatorial colleagues in the audience (each preceded with "my dear friend . . ."), Humphrey recalled out loud how his father used to sell Edison phonographs from the back of a truck in Minneapolis.

(Continued on page 55)

Arista Names Siegal VP, Sales & Distrib.

■ NEW YORK — Judd Siegal has been promoted to the position of vice president, sales and distribution, of Arista Records, it was announced by Clive Davis, president of the company.

Duties

In his new capacity, Siegal will be responsible for the overall sales direction of the company as well as maintaining the company's relationships with its dis-

(Continued on page 55)

Phonodisc To Distribute Island

■ LOS ANGELES — Charley Nuccio, president of Island Records, Inc., has announced that effective April 1, 1977 Island Records and its family of labels—Mango, True North, Pacific Arts and Antilles—will be nationally distributed by Phonodisc, Inc. The agreement was finalized Saturday (19) between Nuccio and John Frisoli, executive vice president and general manager at Phonodisc Inc., New York.

In announcing the new Island/Phonodisc relationship, Charley Nuccio stated, "Our new agreement provides us with an ideal opportunity to carry through our sales and marketing plans with one comprehensive distribution network." Nuccio pointed out that the new relationship is for sales and distribution only and that Island retains its independent status completely in all other areas.

Irwin Steinberg, president of

Phonodisc, stated, "I enthusiastically welcome Island Records to the Phonodisc distribution system. We will exchange professionalism in each of our artists with Phonodisc experiencing the sales excitement of Island's fine

(Continued on page 62)

RCA Names Walton Staff Vice President

■ NEW YORK—The appointment of Jonathan R. Walton as staff vice president and senior counsel, RCA Records Division, effective April 1, has been announced by Eugene E. Beyer, Jr., vice president and general attorney, RCA Corporation.



Jonathan R. Walton

Walton had been named to head the law department of RCA Records as senior counsel in December of 1974. He joined RCA Records as counsel in February of 1973.

Before joining RCA Records, Walton had been associated with the law firm of Breed, Abbott and Morgan since September of 1971.



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RECORD WORLD APRIL 2, 1977

Powerhouse Picks

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

● **KC and the Sunshine Band (TK)** "I'm Your Boogie Man." The boys from Miami have yet another smash with their latest outing. Already top 15 r&b, and making strong inroads on the pop side, too. Top 10 in Columbus and Cleveland, top 5 in Miami, most arrived at with half-chart jumps or better.



A new star has arrived. Right on time.



Jennifer Warnes

"Right Time Of The Night"
is on its way to becoming one of
the biggest singles of the year.

With airplay spreading nationwide, sales have
accelerated to more than 100,000 for this past week,
boosting the current total over 600,000.

**Jennifer Warnes — a major new artist for 1977.
On Arista Records**



A_4062

Fleetwood Mac Strengthens Album Lead; Hall & Oates Top Single

Band Is Chartmaker

By LENNY BEER

Fleetwood Mac (Reprise) held onto its position atop the Album Chart with solid retail activity, advancing it further ahead of its competitors and consistent top five rack sales. The Eagles (Asylum) riding high with their second hit single and over three million album sales have moved back up by grabbing the #2 position from Barbra Streisand which moved to #3. The rest of the top ten essentially held position with the only new entry being Kansas (Kirshner) which has now caught on at all levels of the industry and slipped in at #10.

The top thirty albums this week is significantly devoid of bullets with only Jethro Tull (Chrysalis) and Natalie Cole (Capitol) at 12 and 13 receiving honors. Sales overall were still strong, but most of the top thirty held in relatively the same order as last week with the top albums still too strong for the charging Bad Company at 32 to pass at this point. The Bad Company (Swan Song) is gaining well at retail and racked accounts though and is heading for the upper reaches of the list.

The Barry Manilow (Arista) catalogue continued to show a strong surge, especially the "Tryin' To Get the Feeling" album, an explosive rack item that is also making inroads at retail. Also in a continuation of the reaction to television exposure of artists, Diana Ross' catalogue is now showing a slight increase in sales. Her "Greatest Hits" package returned to the chart after a year of absence while her current album edged up further to #44.

This week's battle for the Chartmaker honors was a four way affair between the Band (Capitol—the eventual winner), Weather Report (Columbia), Jeff Beck (Epic), and Foreigner (Atlantic). All debuted strongly with excellent initial response from the field. The Band (with their studio set) broke on at 61, Weather Report jumped strongly from its 107 position to 73, Jeff Beck debuted at 75, and Foreigner jumped from 113 to 79. Foreigner is receiving total positive response from dealers and radio alike on their first album.

Other strong activity was recorded by Hall & Oates (RCA), whose album had been slow to resurge based on the single but finally started to make its move this week and jumped from 67 to 54 with significantly positive gains in many markets. With the

single still gaining, this album could re-enter the top thirty in the next couple of weeks. David Soul (Private Stock) is also being buoyed by a huge hit single that is pulling his album along at a steady growth pace each week. REO Speedwagon (Epic) is continuing its incredible reaction in the midwestern rock & roll belt but is having trouble spreading, Glen Campbell (Capitol) another with a strong single leading is selling incredibly well at racked accounts while lagging at retail, and the Manhattans (Columbia) are proving that the strong album sales on their last set were no fluke. Without benefit of a crossover hit to date, their latest stands at 77 bullet.

Other strong new albums breaking onto the list were the Spinners (Atlantic) at 90, Jesse Colin Young (WB) at 92, the Commodores (Motown) at 97, and Marvin Gaye (Tamla) at 120.

Of special interest is the incredible response to Klaatu (Capitol) which jumped from 160 to 98 with a bullet. For further information on the story behind this sales explosion see separate story on page 3; however suffice it to say here that the Klaatu is now a significant sales item in the East that is spreading well and scoring major numbers for most stores featuring it. They are one of the surprises of the year and the story is just beginning.

Houston, 10cc Hot

(Continued from page 3)

tinued to show good sales strength while Thelma Houston (Tamla) and 10cc (Mercury) continued to fight their way up in the top five.

Soul, Eagles, Cole

Three extremely hot records — all with the potential to go all the way — appear in the top ten this time around. David Soul (Private Stock) picked up the last holdout WLS and is showing incredible sales and radio strength nationwide on his first venture into the record business. The Eagles (Asylum) are hot again with the second release from the "Hotel California" set which jumped from 16 to 8 and stands just ahead of Natalie Cole at 9. The Eagles have tremendous sell-through on their latest while Natalie Cole (Capitol) has been #1 on the r&b side seemingly forever with "I've Got Love On My Mind" and is doing almost as well at pop radio.

Glen Campbell

Making major moves towards reaching the top ten were Glen Campbell at #11, with sensational sales reports propelling it to the top, Atlanta Rhythm Section (Polydor) with the record that is breaking the group wide open and bringing attention to their entire catalogue, William Bell (Mercury) which is selling up a storm and is currently #2 on the R&B Singles Chart but is lacking the pop play it deserves, and Leo

Sayer (WB) which appears as if it will be as big if not bigger than his last smash.

Rose Royce

Last week's Powerhouse Pick, Rose Royce, finally received strong pop airplay recognition this week. It is currently 8 with a bullet on the r&b list, and it jumped to 28 bullet pop. This one could also match the incredible success of "Car Wash."

Further down the list, the stick-out hits are Marilyn & Billy (ABC) with their second straight. Climax Blues Band (Sire) with their new record now breaking big nationally with airplay solidly behind this one, Hot (Big Three), another to increase the prestige of the Atlantic-distributed label which is breaking both pop and r&b, KC & the Sunshine Band (TK), back on the hit side after their string of #1 successes was finally broken, Joe Tex (Epic) with incredible sales and radio activity which started its crossover in the South at Ron Brandon's word in Spartanburg, Captain & Tennille (A&M) receiving immediate airplay response, Foreigner (Atlantic) breaking immediately with a single and album, and Kenny Rogers (UA), the current hot country crossover which is breaking in the South and spreading quickly through Texas.

New Entries

New on the chart and extremely hot is the second release from Stevie Wonder's Grammy winning "Songs In the Key of Life" (Tamla) at Chartmaker of the Week. "Sir Duke" is receiving immediate support from radio in major and secondary areas. Also new and showing strong signs were the Jacksons with their second for Epic, John Denver (RCA) with action from pop, MOR and country stations, and the Trammps (Atlantic), exploding in sales out of New York.

Of special interest is the Andrew Gold (Asylum) which is receiving incredibly strong reaction at secondary and tertiary radio levels and is now spreading on the major market level with a boost from WKKO in Boston.

Cabalka to WB

LOS ANGELES — John Cabalka has joined Warner Bros. Records as an art director, it was announced by Ed Thrasher, executive art director. Cabalka who will report directly to Thrasher comes to Warner Bros. after running Cabalka Studio, his own graphic design firm in Los Angeles, for the past six years.

REGIONAL BREAKOUTS

Singles

East:

The Trammps (Atlantic)
Kiss (Casablanca)
Captain & Tennille (A&M)

South:

Joe Tex (Epic)
KC & The Sunshine Band (TK)
The Trammps (Atlantic)
Kiss (Casablanca)

Midwest:

Climax Blues Band (Sire)
Boyz Scaggs (Columbia)
Jennifer Warnes (Arista)
KC & The Sunshine Band (TK)
Kiss (Casablanca)

West:

Captain & Tennille (A&M)

Albums

East:

Slave (Cotillion)
Klaatu (Capitol)
Iggy Pop (RCA)
Spinners (Atlantic)

South:

Jeff Beck (Epic)
Foreigner (Atlantic)
William Bell (Mercury)
Marvin Gaye (Tamla)
Weather Report (Columbia)

Midwest:

The Band (Capitol)
Jeff Beck (Epic)
Glen Campbell (Capitol)
Klaatu (Capitol)
Manhattans (Columbia)
Rocky (Soundtrack)
(United Artists)
Weather Report (Columbia)

West:

The Band (Capitol)
Foreigner (Atlantic)
Rocky (Soundtrack)
(United Artists)
Jesse Colin Young
(Warner Bros.)
Jeff Beck (Epic)

Guess which is the cover for the Ohio Players' new album, "Angel."



Answer:

If you don't know, you've been spending the last 17 years as an inmate in the Home For The Chronically Ignorant. Mercury SRM-1-3701 8-Track MC8-1-3701 Musicassethe MCR4-1-3701



product of phonogram, inc., distributed by phonodisc, inc. polygram companies

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



K-Tel Names Catlin Vice Pres., U.S. GM

■ MINNETONKA, MINN. — K-tel International, Inc. has announced that David E. Catlin, 33, has been named vice president of the parent company and general manager of its U.S. operations.

Company Background

During his six years with the company, Catlin has held a number of positions, including secretary and assistant treasurer, and recently returned from Brazil where he served as the managing director of K-tel do Brasil Comercial Ltda. He will be located at the firm's home office in Minnetonka, Minn.

Restraining Order In 'Baby' Lawsuit

■ LOS ANGELES — Chelsea recording group Baby was granted a temporary restraining order against The Babys, Chrysalis recording group, last week restraining that band from using the name Baby, Babys or The Baby in performing, recording, advertising, promotion or television and radio. The order was issued by Judge Edward B. Nobles in 108th District Court, Potter County, Texas, last Monday (21), and remains in force until Nobles can hear the case on or about April 1.

Neither Baby's attorney, Fred Leach, nor Steve Bedell, executive vice president, Chelsea Records, would elaborate on specific charges being contemplated, but Leach did tell **RW** that the current action seeks a permanent injunction against the use of those names by the Chrysalis act; Leach also noted that his clients will seek damages, to be determined at a later date, when the case starts in the state court. Additionally, Leach noted the group

Franzblau To Phonodisc As Operations VP

■ NEW YORK — John Frisoli, senior vice president and general manager of Phonodisc Incorporated, has announced the appointment of Bertram A. Franzblau as vice president of operations for Phonodisc.

Franzblau was most recently vice president of distribution for the Admiral Corporation. His responsibilities at Phonodisc will include supervision of the distribution centers at Los Angeles, Indianapolis and Union City, New Jersey. He will also be involved in purchasing inventory management and transportation.

will pursue the issue to federal court if deemed necessary.

Midnight Special Appearance

It is believed the action may stem at least partially from the current campaign for The Babys, which is being tied primarily to television appearances. Leach noted that the TRO granted by Nobles covers pre-recorded performances, thus making any television guest appearances for The Babys telecast during the order's term a possible violation of the court's action. At press time, The Babys were scheduled to appear in a taped segment of The Midnight Special on Friday evening (25).

Baby initially recorded for its own Lone Star label in the mid-'70s. The group's debut album was subsequently picked up for distribution by Mercury, and in 1976 Baby signed its current contract with Chelsea, recording one album to date.

At press time, Chrysalis Records declined comment.

Gold & Platinum for Benson



George Benson is shown surrounded by admirers after his recent concert at L. A.'s Dorothy Chandler Pavilion. He was presented with a platinum album for "Breezin'" by WB board chairman and president Mo Ostin (left) on the very day that his latest album, "In Flight," achieved gold certification. Also on hand for the presentation were O. J. Simpson and Benson's producer and Warner Bros. a&r staffer Tommy LiPuma.

WTIC-FM Listeners Challenge Format Switch In FCC Protest

By MICHAEL SHAIN

■ WASHINGTON — Yet another fracas is brewing over a proposed radio format switch, this one in Hartford, Conn. A local citizens group in Hartford has served notice on WTIC-FM that if it proceeds with plans to drop classical music programming in favor of pop, the group will file a petition with the Federal Communications Commission to prevent a new owner from taking over.

The transfer in ownership has

already been approved by the FCC, and the group would have to ask the commission to reconsider its original decision. The station transfer from Leonard J. Patricelli to David Chase was approved formally last month. On March 6, however, a group calling itself the WTIC-FM Listener Guild announced it would oppose the transfer if classical music programming was completely dropped.

Other Licenses Challenged

The WTIC-FM controversy is one of several format change cases hanging fire at the FCC. Similar citizens protests have either succeeded or failed at WRVR-FM and WNCN-FM, New York, WNCR-FM Cleveland, and WEFM-FM Chicago. All stations are on specialty or minority-audience type formats including classical music and progressive rock. Other protests have been heard over stations wishing to switch from all-news programming.

WEFM Precedent

The FCC takes the position that it has no legal authority to regulate formats. But a Chicago citizens group challenged that position in federal court two years ago and won a delay in the station transfer of WEFM, a sale which would have spelled the end of that classical outlet. A Federal Appeals Court said the commission could and must take changes in programming into account when approving station sales. The FCC intends to take its case for a hands-off format policy to the Supreme Court. Until that time, other format cases such as the WTIC-FM affair are sure to crowd the FCC's schedule.

Court Enjoins RCA In Feliciano Case

■ LOS ANGELES — A hearing last week (22) in Los Angeles Superior Court resulted in the issuing of a preliminary injunction enjoining RCA Records from releasing any product by Jose Feliciano without the approval of the artist and Feliciano Enterprises regarding repertoire, packaging and production credits. The injunction will be valid throughout the pendency of Feliciano's suit against RCA.

Feliciano posted a \$50,000 bond to indemnify RCA against losses the company might incur because of the injunction (in the event that RCA eventually wins the case). Attorneys for RCA had requested a \$100,000 bond, while Feliciano had sought to limit it to \$10,000.

A. Marco Turk of Ervin, Cohen and Jessup, Feliciano's attorneys, called the preliminary injunction (which pertains only to the suit's right of approval clause) "unusual under the circumstances" and "a major victory." The court order was issued by Judge David Thomas.

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New from The Man Who Has Sold Over 32 Million

Heber and Meyers Bow Marketing Firm

■ LOS ANGELES — Image Marketing and Media has been formed here at 1420 N. Beachwood Drive by Shelly Heber and Leanne Meyers.

The new company provides merchandising and display coordination plus a national overview of rack, one-stops, retailers and juke-box operators to record manufacturers and artists' managers.

Ms. Heber last worked on independent marketing for Elton John and Lynyrd Skynyrd and has worked in various capacities for MGM, Warner Bros. and 20th Century Records.

Myerson Joins WCI Board of Directors

■ NEW YORK — Steven J. Ross, chairman of the board of Warner Communications, has announced that Bess Myerson has been elected to the board of directors.

Background

Bess Myerson was commissioner of consumer affairs of the City of New York during the period 1969-73. She is presently a syndicated columnist for the Chicago Tribune-New York Daily News Syndicate, contributing editor to Redbook Magazine and host and commentator on network radio and TV. She is also consumer consultant to Citibank and Bristol-Myers Company.

UA Promotes Lifeset

■ LOS ANGELES — Roger Lifeset has been named national lp promotion manager, announced Pat Pipolo, vice president of promotion, United Artists Records.

Past

Lifeset began his music industry career as College Bureau Editor for Billboard Magazine. He later moved into radio in the New England area and subsequently joined Music Merchandisers of Boston as a promotion manager. Lifeset worked out of the Boston area for Warner Bros., ABC Records and Island Records before being tapped by UA last year.

Rosen to Casablanca As Natl. Promo Dir.

■ LOS ANGELES — Bruce Bird, vice president of promotion at Casablanca Record and FilmWorks, has announced the appointment of Howard Rosen as national promotion director.



Bruce Bird (left), Howard Rosen

Rosen launched his career at Bell Records, subsequently handling national promotion for Sire and local promotion at Elektra. He headed national promotion for Neighborhood Records, then co-founded Love-Rosen Promotions, the first national independent promotion firm. From there he became director of national promotion at Private Stock, and most recently worked for Midland Intl.

Based In L.A.

Rosen will be based at Casablanca Record and FilmWorks headquarters in Los Angeles, reporting directly to Bruce Bird.

Maddox Exits KDAY, Joins Houston's KLYX

■ LOS ANGELES — Jim Maddox has resigned his post here as program director for KDAY to assume the position of vice president and general manager of KLYX in Houston. Replacing Maddox is J. J. Johnson, currently morning man for the station, whose new post was effective last Monday (21).

Name Change

KLYX is currently applying for new call letters, KMJQ. With the move to Houston, Maddox concludes a three-year stint with KDAY.

Johnson, who came to KDAY in 1974, was previously on staff at KFRC in San Francisco, switching over to the station's FM operation as program director before leaving to join KDAY.

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ THE LITTLE BUGGER IS SICK AGAIN: Yes, old Frogthroat took to his waterbed once more, calling the New York, N. Y. hotline early Thursday to announce, "It's not as bad as last week. I just feel like my head fell off." Well, we won't touch that line. We do, however, hope he remembered to check for leaks before turning on his stereo to listen to the unexpurgated four-record set released last week, "Alvin Hailey — His Search for Earth Shoes." Feel better, Barr'.

ODD COUPLINGS AND WORSE: It had to happen—Jerry Talmer's "At Home With . . ." column in the new New York Post featured none other than Patti Smith and her couscous recipe. It sure didn't sound like the Patti we know, but then that Patti wouldn't have been quoted even in the new New York Post . . . The real reason Japanese Prime Minister Fukuda flew from Tokyo to Washington, D.C.? To ask President Carter to use his influence to get him tickets to one of the Kiss concerts in Japan? . . . There is no truth to the rumor that COAST's expatriate basketball team will meet America's number one softball team on neutral territory for an international sporting competition to be promoted by Don King under the banner "Sam & Dave's Greatest Dunks and Hits."

REVERSING INTO TOMORROW: If ever there was a record company run with a sense of humor as well as a sense of pride it is the Stiff label, started on a shoestring budget by burgeoning vinyl moguls Jake Riviera and Dave Robinson last year with a single by Nick Lowe ("So It Goes"/"Heart Of The City"). Approximately one year later, the label is now distributed by Island in the U.K. and Riviera and Robinson (who also manage Graham Parker and the Rumour) are opening an office in New York at 157 W. 57th St. Last week, Robinson and Riviera were in town to finalize plans to bring The Damned into C.B.G.B.'s over the Easter weekend (April 7-9) for its first and only U.S. appearance. The group has all the subtlety of a blast furnace, but its first Stiff album (yet to be picked up by a label in the U.S. as we go to press) shows it to be one of the very best of the new wave bands. The second album for Stiff will be released in the U.K. next week and is titled "A Bunch Of Stiffs." It is a collection of songs by Stiff's artists including Nick Lowe doing his "I Love My Label" and one guest artist whose name was purposely left off the lp jacket and label. Meanwhile, Stiff's first eight singles have all been deleted because, as Riviera succinctly puts it, "They were released in 1976. This is 1977. We're running a record company, not a museum." Future Stiff activities include a single ("Less Than Zero") and album ("My Aim Is True") from Elvis Costello and Nick Lowe touring as part of Dave Edmunds' Rockpile when the group opens for Bad Company on an extensive American tour beginning April 25. Everything else is just speculation at this point, but Robinson is hoping to get Dylan to cover the Damned's "Neat, Neat, Neat" with Rat Scabies and crew backing him up . . . And speaking of the Damned's upcoming New York engagement, we hope they'll be visiting the club before the Health Dept. pays its second visit. The club has been cited for "serious health code violations." We wonder what that could mean.

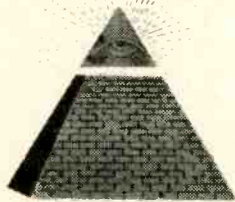
GUESS THE NUMBER OF JELLY BEANS: Though specifics of the Rolling Stones' deal with Atlantic were not detailed by the company, sources close to the band have revealed to N.Y., N.Y. that the contract
(Continued on page 38)

Motown Victory



Motown, 1976 Softball Entertainment League Champs, played host to the visiting Detroit Harmony House All Stars during a break in the NARM Convention in Los Angeles. Motown triumphed 27-4.

"The excitement reflected by Andy Adams is reminiscent of the early Elton years" Norm Winter



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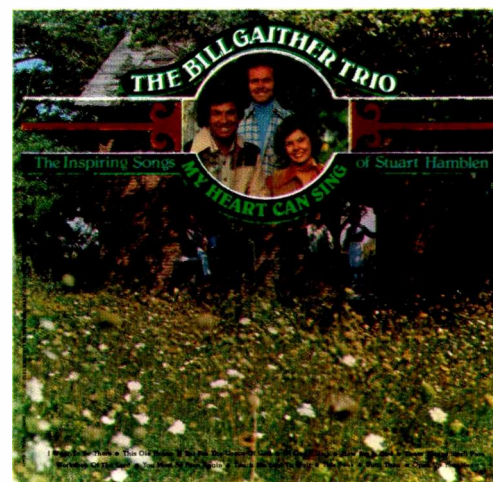
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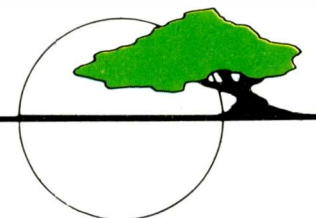
Praise (R3408), featuring "It Is Finished."



My Heart Can Sing (R3445), featuring "I Want To Be There."

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The Bill Gaither Trio is currently on tour: March 24, Nashville/Opry House • March 25, Memphis/Cook Convention Center • March 26, Oklahoma City/Myriad • March 31, Chattanooga/Memorial Auditorium • April 1, Birmingham/Coliseum • April 2, Louisville/Freedom Hall • April 8, Lansing/Civic Center • April 9, South Bend/Notre Dame • April 15, Detroit/Cobo Hall • April 16, Richfield, Ohio/Coliseum • April 22, Hershey/Arena • April 23, Hartford/Civic Center • April 29, Syracuse/Onondaga War Memorial • April 30, Dayton/Arena • May 6, Omaha/Civic Arena • May 7, Denver/Arena • May 9, Salt Lake City/Highland High School • May 10, Boise/N.N.C. Aud. • May 12, Fresno/Convention Center • May 18, Los Angeles/Sports Arena • May 14, Oakland/Coliseum • May 18, Walla Walla/Cordiner Hall • May 19, Seattle/Coliseum • May 20, Spokane/Coliseum • May 21, Portland/Coliseum

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **VINYLLITE RIMSHOTS:** The management team at Capitol may all drive fast cars, but double-clutching and four-wheel drifts were useless in the face of an **RW** court onslaught that saw a crack **COAST** lineup decimating Capitol's **Jim Mazza, Don Grierson, Dan Davis, Ben Edmonds** and **Rupert Perry** in a basketball double-header held last week on the Bonneville Salt Flats.

While **COAST**'s **Kareem Abdul-Graham** (formerly known as **Sam Graham**) was the high scorer for the day, the sentimental favorite was **Mike "Optima" Sigman**, making his first foray onto the court since a tragic injury scuttled him early in the season last year. Sigman's highly eclectic court movements—developed over the years through a canny combination of disciplines including Tai Chi linotyping and corrective phys. ed.—enabled him to dominate outside shots. With **Spence "Spike" Berland** sewing up rebounds, the winning combination was no match for the Tower's finest.

To their credit, the Capitol unit was attractively dressed in current leisure-wear. Grierson proved especially fearsome, displaying a strong-arming downcourt style that would have intimidated lesser players; Davis, meanwhile, has perfected a potent faint, pretending exhaustion to catch his opponents off-guard. As for Perry, he retained his composure throughout, despite repeated comments suggesting he believed he was actually playing cricket.

Still, Capitol's top scorer was none other than Ben Edmonds—a former **RW** Lotusland staffer. Only Edmonds showed that astringent balance of fast reflexes and outward ennui that signifies the **COAST** style. Together with Mazza, another potential court menace, Ben attempted to turn the tide. But at the days' end, **RW** was the victor, winning 22-18 and 20-16 respectively.

Chow down on that, softballers . . .

CONTRACT INTERRUPTUS: Still vying for most appearances in a trade column are the **Sex Pistols**, who were reported by several news sources as signed to **A&M** last week. Well, signed they were, but rather briefly: four days after the ink had dried, the contract was terminated and the band dropped. Our informant noted that **A&M**'s London office had already pressed 20,000 pieces of a new **SP** single when the deal fell through.

OBSERVATION OF THE WEEK: **David Freiberg**, in response to queries about **Marty Balin**'s reported defection from the **Jefferson Starship**, had this to say: "No, he's not leaving the group. Like most geniuses, Marty's a schizophrenic, but fortunately for us, both of him can sing."

Meanwhile, the **Starship** are working on their next album, and are slated to perform before **Queen Elizabeth II** at Wembley on June 11.

ACROSS THE GREAT DIVIDE: **Bob Ezrin** is opening up a west coast office for Migration/My Own Productions, making him the latest east coast stalwart to expand operations here. The Los Angeles office will be headed by 15-year industry veteran **Brian Christian**, engineer and co-producer, with Ezrin, on albums for **The Babys** and **Steve Hunter**.

Ezrin, flushed with the success of the new **Peter Gabriel** solo album (by Ezrin's own admission, probably the most aesthetically subtle record he's done), gave **COAST** a preview of his latest production **Alice Cooper**'s "Lace and Whiskey," now in the final mixing stage. The Coop's newest isn't a concept album, but will feature what Ezrin called "mongoloid heavy rock" along with ballads. One of the latter, "You and Me," will probably be the single, and Ezrin is especially proud of the chart he wrote for it, warning, "look out, **Nelson Riddle**."

There's also "It's Hot Tonight," on which Ezrin promised Steve Hunter's guitar "will blow your brains out. Hunter and his vibrato bar consummate their relationship."

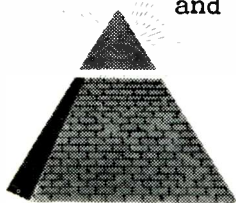
(Continued on page 38)

"Dennis Ganim & Ira Leslie have discovered a fantastic new group. Andy Adams also writes all the material and is a genius to be"

. . . . Bobby Poe
The Bobby Poe Report
Issue # 362

ANDY ADAMS & EGG CREAM

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Budge to Columbia

■ **LOS ANGELES** — David Budge has been appointed to the post of manager, west coast publicity, Columbia Records. The announcement was made by Gail Roberts, director, west coast publicity, Columbia Records.

Budge comes to Columbia from Cash Box where he served for 3½ years as editor in chief and director of west coast sales. Prior to that he was music editor of Changes Magazine in New York.

Arista Expands Album Promo Dept.

■ **NEW YORK** — Arista Records has had a major restructuring and expansion of its album promotion department, it was announced by Michael Klenfner, vice president of promotion and artist management.

Perry Cooper, who has been with Arista since November, 1974, has been promoted to director, album promotion. In this new capacity, Cooper will be responsible for coordinating and directing the efforts of the newly expanded album promotion department on a national basis.

Cooper was formerly the label's associate director, album promotion, and prior to coming to Arista, he was the eastern regional promotion manager for Chess-Janus and, before that, the program director of New York's **WPLJ-FM** when it was **WABC-FM**.

Other Appointments

The other new appointments in album promotion at Arista are:

Glasser Exits Haven

■ **LOS ANGELES** — Bob Glasser, who for the past three years has been head of the publishing division of Haven Records, is departing the label, and can be reached at (213) 980-2205, effective April 1.

Background

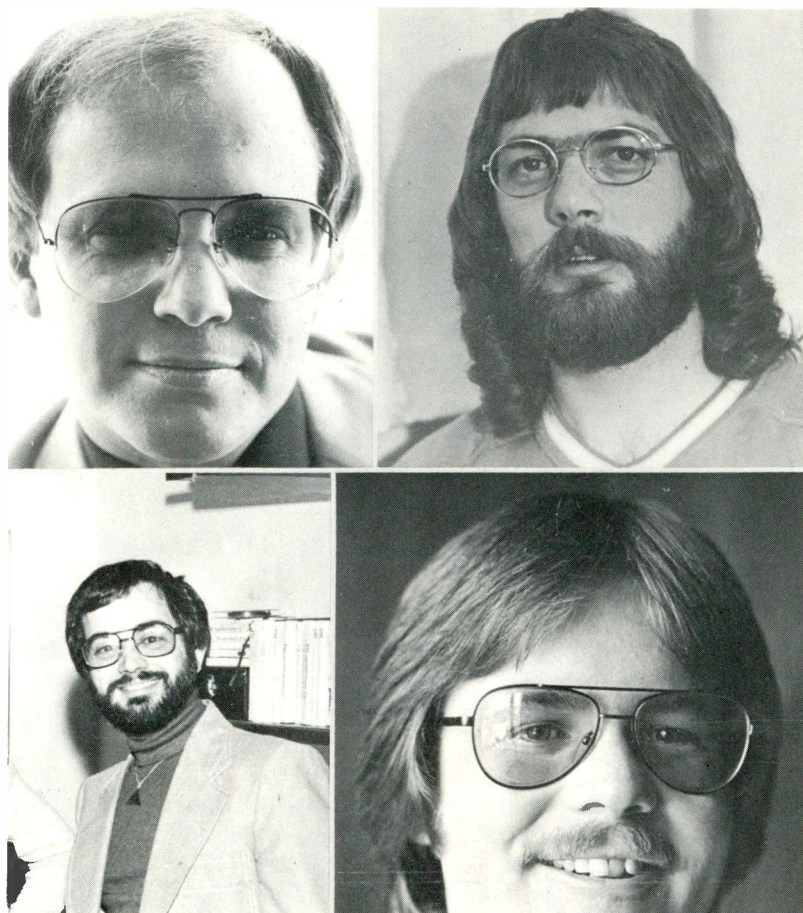
Prior to his association with Haven, Glasser served three years as general manager of publishing for the Robert Stigwood Organization.

Michael Prince, formerly the company's local promotional representative in Denver, has been named the southern regional album promotion manager. Prior to coming to Arista, Prince was a promotional representative for Almar Distributors and, before that, Feyline Concert Promotions in Denver.

Jerry Smallwood, formerly Arista promotion in Chicago, has been named midwest regional album promotion manager. Prior to Arista, Smallwood was a local Chicago promotion representative for Asylum/Elektra and, before that, Mercury Records.

Bob Garland

Bob Garland, formerly the Los Angeles Arista promotion representative, has been appointed the label's west coast regional album promotion manager. Before coming to Arista, Garland was a promotional representative for Almar Distributors in Denver.



Clockwise, from top left: Perry Cooper, Michael Prince, Jerry Smallwood, Bob Garland.

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Private Stock Announces New Promotion Staff Appointments

■ NEW YORK — Bob Harrington, recently appointed vice president, promotion/artist relations, has announced the appointment of an additional four regional promotion men and the promotion of two Private Stock promotion people from local to regional status. Harrington indicated that the appointments are part of "an ongoing process" with more to come in the following weeks.

The new promotion appointments include Bud Stebbins, north central region (Chicago, Detroit, Columbus, Cincinnati, Cleveland, Minneapolis, Milwaukee); Dave Bupp, northeastern region (from Richmond through the New England states); "Long John" Silver, southeastern region; and Don Silvi, who will cover

New England, operating out of Boston and reporting to Dave Bupp.

From within the Private Stock organization, Harrington revealed that he has promoted Scott Krantzberg from his local post out of St. Louis to full responsibility for the southwest region, including Memphis, New Orleans, Houston, Dallas, Oklahoma City and Tulsa, as well as Kansas City and St. Louis. Jan Walner, who did local promotion in Los Angeles, now covers the entire West Coast and adjoining Far Western states.

MCA Promo Changes

■ LOS ANGELES — Ray D'Ariano, MCA Records vice president/promotion has announced the following appointments to the label's field promotion staff: Ralph Witsell has been named promotion manager, Dallas. He was previously promotion manager at MCA in Miami; replacing Witsell as promotion manager, Miami, is Ricki Gale who transferred from MCA's national artist relations and publicity department office in New York. Joining the New York promotion staff is Sammy Vargas, who comes from a similar position at Mercury Records.

CBS Promotes Van Lustbader

■ NEW YORK — Eric Van Lustbader has been appointed to the newly-created position of manager, media services, publicity, CBS Records. The announcement was made by Judy Paynter, director, national publicity, Columbia Records.

In his new post, Lustbader will be responsible for the conceptualization and development of special publicity materials including custom designed biographies and press kits on selected CBS Records artists to tie in with the labels' overall image-building of individual acts. He will liaison with the arts & design, creative services and merchandising departments. He will continue to be responsible for a variety of Columbia, Epic, Associated Label and Portrait Records writing assignments, as well as assisting in the development of publicity for the labels' artists. He will report directly to Judy Paynter.

Lustbader was most recently chief writer, publicity, CBS Records. Prior to joining CBS Records, he wrote and field produced an Elton John "Profile" for NBC-TV News. He has worked for Dick James Music as director of publicity and director of creative services and Elektra Records as director of international a&r.

Cream Names Weiss

■ LOS ANGELES — Al Bennett, president of Cream Records and the associate East Memphis, Butter & Churn music publishing catalogues, has concluded a pact with Bobby Weiss to head up the complete foreign operations of the respective companies as vice-president and director of the international division.

Weiss, operating from Cream's new Hollywood offices, will be responsible for negotiating all international record and music publishing agreements, the liaison with the global companies representing the Bennett music interests, coordinating foreign tours and promotion of the artists overseas, soliciting masters and copyrights to be acquired from sources by Cream plus directing the foreign military sales program of Cream.

Polydor Taps Rymkus

■ NEW YORK — Mike Rymkus has been appointed to the newly-created position of regional pop promotion manager covering Texas, Oklahoma, Arkansas and Shreveport for Polydor Incorporated.

Previous experience includes similar duties for Private Stock Records, regional manager for the General Recording Corporation, district promotion manager for Bell Records and independent promotion operating out of Houston.

Sire Taps Slocum

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced the appointment of Kris Slocum as national promotion coordinator for the label. Ms. Slocum will be coordinating with ABC Records branch offices, Sire's distributor.

Kris Slocum was, prior to this appointment, director of national FM promotion for CTI Records for two and a half years. Ms. Slocum will be based in New York at Sire's 74th Street offices.

McLaughlin At The Line



Columbia recording group Shakti featuring John McLaughlin played New York's Bottom Line for one night last week to an SRO audience. Bruce Lundvall, president, CBS Records Division, attended the opening night performance and greeted McLaughlin backstage following the show. At the same time, Lundvall announced that John McLaughlin has been signed to a new contract with the Columbia label. Seen in the background is Nat Weiss. McLaughlin, whose latest album, "A Handful of Beauty," was recently released, is currently on tour in Europe.

THE FOLIO CHART

ARTIST	PUBLISHER	LIST PRICE
1 A Star Is Born/Soundtrack	WB	\$ 6.95
2 Stevie Wonder/Songs in the Key of Life	Columbia	\$ 7.95
3 Eagles/Greatest Hits	WB	\$ 6.95
4 Peter Frampton/Comes Alive	Almo	\$ 5.95
5 Barry Manilow/This One's For You	Columbia	\$ 5.95
6 Beatles/Complete	WB	\$12.95
7 Kiss/Destroyer	Almo	\$ 5.95
8 Barry Manilow/Tryin' To Get the Feeling	Big Three	\$ 5.95
9 Linda Ronstadt/Songbook Vol. 1	WB	\$ 5.95
10 Elton John/Greatest Hits	WB	\$ 5.95
11 Boston/Boston	Columbia	\$5.95
12 Simon & Garfunkel/ Greatest Hits	Big Bells	\$ 4.95
13 America/History	WB	\$ 5.95
14 John Denver/Songbook	Cherry Lane	\$ 5.95
15 Wings/Wings Over America	Big Three	\$5.95
16 John Denver/An Evening With	Cherry Lane	\$ 6.95
17 Boz Scaggs/Silk Degrees	WB	\$ 6.95
18 England Dan & John Ford Coley/Nights Are Forever Without You	WB	\$ 5.95
19 Aerosmith/Rocks	WB	\$ 5.95
20 Mary MacGregor/Torn Between Two Lovers	Hansen	\$ 3.95

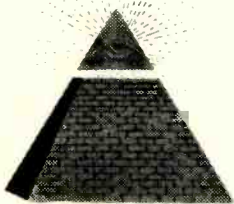
(A survey of the top-selling individual artists folios at retail and rack accounts throughout the U.S.)

"One of the freshest and vital song-writers and artist in years"

..... Richard Perry

ANDY ADAMS & EGG CREAM

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PYRAMID



Sir Productions

An Open Letter to A&M

I first encountered A&M some years ago. I tried to see Herb Alpert play at the Albert Hall in London. I vaguely remember Jerry Moss spilling a drink over me in Vienna sometime in 1973. At that time I thought Gil Friesen was in the cassette packaging business. "God, they must need help:." I remember thinking. It got worse — in order to get them to sign the DINGOES, I had to help Jerry with his packing for a trip to MIDEM and the guy couldn't even decide whether or not to take his brown tweed jacket. We met sometime later in N.Y. to negotiate a record deal for 38 SPECIAL over lunch and I had to pay. In the last three months I've met a little of that help — (whilst trying to see a Charlie Chaplin movie at a studio on La Brea) — people with strange names like:

Cohen	Donohue	Young	Zisson
Dashev	Orleans	Osaki	Kirkup
Grieff	Garcia	Beeson	Ledgerwood
Fead	Ayeroff	Lopold	Heavy Lenny
Lauer	Writeman	Totian	Wunderlich

and a funny guy named Harold who was always on the phone watching Mary Hartman, while his secretary talked to five people at once. Also Jordan Harris who let me sit in his office —

—OH—

I finally got to meet Gil Friesen, who besides having a great office, like all the others, really seems to know what he's doing, what's more enjoys it, and believes in it. (Unfortunately he's a lousy cassette packager). Now I'm looking forward to meeting people like Ross Ojeda, Bill Johnson, Michael Leon, Len Rakliff, Chuck Huesman, Lu Dahle, Wayne Lester, Dave Hubert, Jan Basham, Gary Lippe, Debbie in Boston, Joel Ackerman, Ron Farber, Wayne Schuller, Ross Gentile, Nick Stearn, etc.

THE PEOPLE WHO REALLY HAVE TO DO THE WORK

Herb — Play another concert — Jerry spill another drink — Gil — Keep the car — I've never been happier — Jordan — I promise not to come to the office again.

Thanks everyone (especially Kip & David) it will be nice not to have to say "The record company weren't behind it".

Herb, Jerry & Gil — you fooled me all the time, but never let me get on a boat with Chuck Kaye again — I really do like A&M. See you at the Gold Record presentations and I insist you invite all the secretaries, because they will grow to hate me.

Love — Peter Rudge
38 SPECIAL & THE DINGOES
STAFF OF SIR PRODUCTIONS

130 West 57 Street, Suite 6D, New York, N.Y. 10019 / (212) 765-7620

ASCAP Elects Board Members

■ NEW YORK — The results of the biennial election for the board of directors of the American Society of Composers, Authors and Publishers have been announced by ASCAP president Stanley Adams. The board members elected to serve for a two-year term commencing April 1, 1977, are as follows:

The writer members in the popular-production field are Stanley Adams, Sammy Cahn, Cy Coleman, Hal David, George Duning, Arthur Hamilton, Gerald Marks, Arthur Schwartz and Billy Taylor.

The writer members in the standard field are Morton Gould, Elie Siegmeister and Virgil Thomson.

Popular-production publisher members are Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of MCA Music; Sidney Herman of Famous Music Corp.; Irwin Z. Robinson of Colgems Music Corp.; Wesley H. Rose of Milene Music, Inc.; Larry Shayne of Larry Shayne Music, Inc.; Ed Silvers of Warner Bros. Music; Michael Stewart; and Norman Weiser of Chappell & Co., Inc.

The standard publishers directors are Arnold Broido of Theodore Presser Company; Ernest R. Farmer of Shawnee Press, Inc.;

Chuck Joins BNB

■ LOS ANGELES — BNB Associates, Limited has named Robert A. Chuck to the newly created position of vice president of business affairs and administration for BNB Management and their associate companies of Tattoo Records and Big Heart Publishing.

A twenty-year veteran of the entertainment industry prior to joining BNB, Chuck has been for nine years president and general counsel for Marvin Josephson Associates, Inc., which is the parent company of ICM. He was most recently vice president of Heritage Enterprises, an independent television and motion picture production company.

and W. Stuart Pope of Boosey and Hawkes.

Mitchell Parish chaired the society's committee on elections which consisted of James E. "Buzz" Cason, Aaron Copland, Joseph Darion, William G. Hall, Stanley Mills, S. Bickley Reichner, David D. Rose and David K. Sengstack. The Chemical Bank counted the ballots and certified the results.

Religious B'cstrs Sue ASCAP Over Fees

By MICHAEL SHAIN

■ WASHINGTON — A group of religious broadcasters has brought a class-action suit against the American Society of Composers, Authors, and Publishers charging that its blanket licensing set-up is in effect a charge placed on their religious freedom and a violation of the First Amendment. The suit asks that ASCAP be forced to charge on a per-use basis the nearly 200 broadcasters named as affected by the ASCAP licensing system.

The suit was filed after a group of radio licensees which program basically religious material met with ASCAP representatives in New York to pursue a "per-use" license. The meeting, the broadcasters said, was unproductive. The suit was filed Feb. 28 in U.S. District Court in Orlando, Fla. by four members of the National Religious Broadcasters Music License Committee: WSST-AM Largo, Fla.; WTLN-AM Orlando; WRYT-AM Boston; and KGER-AM Long Beach, Calif.

ASCAP general counsel Bernard Korman labelled the suit as being without merit. And, he pointed out, ASCAP's alleged "tax" on the practice of religion was no more an encroachment on First Amendment rights than the licensees themselves charging ministers for the use of their air.

Kansas Platinum

■ NEW YORK—Kirshner recording artists Kansas have had their latest album, "Leftoverture," certified platinum by the RIAA.

Capt. & Tennille Honored



A&M executives held a luncheon in honor of the Captain and Tennille prior to their forthcoming European tour, and the release of their new album "Come in From the Rain." During the luncheon, A&M president Jerry Moss, and executive vice president Herb Alpert presented Toni and Daryl with the Music Operators of America Artist of the Year on Jukeboxes award (above). Pictured from left: Herb Alpert, Daryl Dragon, Toni Tennille and Jerry Moss.

Van Dyne To Polydor

■ NEW YORK—Terry Van Dyne has been appointed local promotion manager of Cleveland, Pittsburgh and Buffalo for Polydor Incorporated, it was announced by Lou Simon, executive vice president and general manager of the company. Van Dyne will report to Arnie Geller, national promotion director.

Van Dyne previously worked as a manager for the Melody Lane Music Grotto in Cleveland, and ran a rack system for the Gemini Record chain and Northern Ohio Sounds.

MCA Releases Three

■ LOS ANGELES — MCA Records will release three albums in the first half of April, led by Loretta Lynn's "I Remember Patsy," a tribute to the late Patsy Cline. Also in the package will be Cal Smith's "I Just Came Home to Count The Memories," including the hit single of the same name, and Hoyt Axton's MCA debut, "Snowblind Friend."

April-Blackwood Meets To Restructure

■ NEW YORK—April-Blackwood Music is going through a period of expansion and restructuring. In a series of meetings, seminars and listening sessions covering every phase of publishing and production, the newly reformed April-Blackwood staff for both east coast and west coast was introduced to the Los Angeles music business at large by Jim Bishop, vice president and general manager of the company, on February 15-19.

Since Bishop's appointment, he has been working on redefining the objectives of April-Blackwood. Among these are an expanded involvement in music scores of a theatrical nature, the production of commercials and an orientation toward an active involvement in record production. April-Blackwood has already signed a number of new writers

Sire Signs Baker

■ NEW YORK—Seymour Stein, managing director of Sire Records, has announced the signing of Ginger Baker for the U.S. and Canada. The agreement with Sire was negotiated with Derek Nichol of Mountain Records in England. The album, "Eleven Sides of Baker," is scheduled for a special rush release in April.

Among the artists participating on the project with Baker are Rick Grech, who together with Baker comprised one half of Blind Faith; guitarist Chris Spedding; bassist Herbie Flowers; and vocalist Snips, formerly lead singer for Sharks.

ABC Names Sawyer

■ LOS ANGELES — Shelley Selover, west coast manager of publicity, ABC Records, has announced that Ms. Susan Sawyer has been appointed to the position of regional tour publicist, west coast, ABC Records. Ms. Sawyer has been west coast publicity office manager for the past year.

and has acquired Frank Music with its emphasis on standards and show tunes. The company is currently in the process of acquiring several more catalogues which will be announced soon.

The recent Los Angeles meetings were organized to bring about a better knowledge of the business, to explain future plans and commitments and to promote a team effort and a spirit of cooperation. Many music business guests such as producers, writers and artists were invited to various working sessions of the course of the five-day get-together so that they could get a first-hand glimpse of the new April-Blackwood operations.

Bishop is planning a similar set of meetings this week (29-31) in New York with the same objectives in mind.

"Egg Cream is deliciously exciting, the writing is superb, the vocals are marvelous and I wish I found them"

..... Neil Bogart

ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes



PYRAMID

OUR CHARTS ARE QUANTITATIVE!

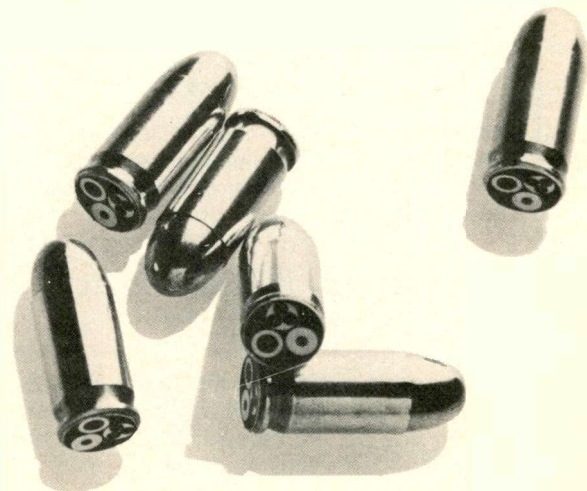
NOT ABSTRACT, HYPOTHETICAL OR EMOTIONAL...

You are reading the one and only industry trade paper with charts that are compiled by people that count.

We count units, we don't count on emotion. Our charts reflect business and generate business.

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

RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS



THE MIRACLES—Columbia 3 10517

WOMEN (MAKE THE WORLD GO 'ROUND) (prod. by Pete Moore) (writers: Griffin-Moore-Griffin) (Grimora, ASCAP) (3:19)

The group has followed its sadly overlooked "Spy For Brotherhood" with another percolating number. Billy Griffin's vocal gives the group its distinct sound.

SPIKE JONES, JR.—Chinchilla 22

DEMOLITION DISCO (prod. by Spike Jones, Jr.) (writers: Jones-Levine-Brandt) (Landale, BMI) (2:25)

A disco styled Death Race 2000, this track is replete with sound effects of skidding tires and auto crashes. A great novelty number.

MARIE OSMOND—Polydor 14385

THIS IS THE WAY THAT I FEEL (prod. by Rick Hall) (writer: G. Jackson) (Fame, BMI) (3:20)

The title track from the songstress' new album is a subdued number pointing to her maturity as a singer. Action should spread across the board.

MARTIN MULL—ABC 12251

BOOGIE MAN (prod. by Michael Cuscuna) (writers: Mull & Wise) (Used Furniture, ASCAP) (3:22)

On first listen, it could be a straight-forward disco slanted number, but Mull's underlying sense of humor prevails. It should get a strong response.

STARCASTLE—Epic 8 50348

DEEP IS THE LIGHT (prod. by Roy Thomas Baker) (writers: Tassler-Luttrell-Strater-Schildt-Stewart-Hagler) (Sunsinger, BMI) (3:30)

This country's most English sounding rock outfit is in fine vocal form, delving into the Yes catalogue here for their song, it should soon head chartward.

ARCHIE BELL & THE DRELLS—

PIR ZS8 3615 (CBS)
EVERYBODY HAVE A GOOD TIME (prod. by Bunny Sigler) (writer: Bunny Sigler) (Mighty Three, BMI) (3:05)

The group that knows its way 'round a dance record as well as anyone, hits the mark with a solid pulsating tune. The good times are in the grooves.

SMALL WONDER—Columbia 3 10519

WILL YOU BE A PART OF ME? (prod. by J. Wissert) (writer: J. Morin) (Irving/Strange Fruit, BMI) (3:22)

Producer Joe Wissert (Boz Scaggs) has given the group a sleek sound that is more mainstream than previous efforts. The strings add a romantic quality.

JACKIE MOORE—Kayvette 5129 (TK)

MAKE ME YOURS (prod. by Brad Shapiro) (writer: B. Swann) (Cash, BMI) (3:16)

Ms. Moore's reading of the Bettye Swann tune updates the arrangement without losing any of its finesse. An excellent song, it should soon be charted.

LAMONT DOZIER—Warner Bros. 8363

GOING BACK TO MY ROOTS (prod. by Stewart Levine) (writer: Lamont Dozier) (Dozier, BMI) (4:10)

With everybody "roots" conscious today, Dozier has come up with a timely song. This saucy number should pick up immediate widescale attention. A stunner!

FRANK SINATRA—Reprise 1386

EVERYBODY OUGHT TO BE IN LOVE (prod. by Charles Callelo) (writer: Anka) (Paulanne, BMI) (3:23)

This combination of the Chairman of the Board covering a Paul Anka composition is an unbeatable pairing. It should quickly become an easy listening favorite.

MARK LINDSAY—Warner-Curb 8359

SING ME HIGH (SING ME LOW) (prod. by Mark Lindsay) (Fire In the Middle, BMI) (2:59)

One of the most distinctive voices of the sixties has returned on a major label and has produced a pop tune worthy of his name. A superb sounding song.

RANDY NEWMAN—Reprise 1387

LOUISIANA 1927 (prod. by L. Waronker & R. Titelman) (writer: Randy Newman, BMI) (2:54)

The ballad dates back to Newman's "Good Old Boys" album, but maintains a freshness and appeal. With his popularity on the upswing, it could be a hit.

LONNIE LISTON SMITH—RCA 10920

RENAISSANCE (prod. by Bob Thiele & Lonnie Liston Smith) (writer: L. L. Smith) (Cosmic Echoes/Unichappell, BMI) (3:25)

The keyboardist has put together an instrumental of beauty with this title track from his recent set. The song has an airy feel and definite chart potential.

NEW YORK PORT AUTHORITY—

Invictus ZS8 1279 (CBS)
I GOT IT (prod. by Brian Holland) (writers: Miller Holland-Flloyd-Brown-Brown-Hargrove-Lowndes) (Holland-Dozier-Holland, ASCAP; Gold Forever, BMI) (3:25)

The group puts a lively bounce into its disco beat with a full orchestration and chanting vocals. This one's for dancing.

REO SPEEDWAGON—Epic 8 50367

RIDIN' THE STORM OUT (prod. by John Stronach & REO Speedwagon) (writer: G. Richrath) (The EMP Co., BMI) (2:54)

REO's mid-west success story could be repeated nationwide through this single from their live set. A good mix of hard rock guitar sounds and harmony vocals.

RODERICK FALCONER—UA XW950 Y

STAND BY ME (prod. by Matthew Fisher) (writer: R. Falconer) (Rats God, BMI; ASCAP) (3:34)

An excellent number, also covered by Allan Clarke, Falconer's own reading is brasher and more electric. Female back-up vocals lend a gospel tinge.

QUINCY JONES—A&M 1923

WHAT SHALL I DO? (prod. by Quincy Jones) (writers: Q. Jones & J. Cleveland) (Rashida/Kidada, BMI) (2:17)

This number from Jones' "Roots" soundtrack album is a straightforward gospel tune and features Mortonette Jenkins, Charles May and The Wattline Choir.

PHYLLIS HYMAN—Buddah 567

LOVING YOU—LOSING YOU (prod. by Jerry Peters) (writers: L. Bell & T. Bell) (Mighty Three, BMI) (3:40)

A sparkling cover of the tune recently released by Johnny Mathis, Hyman likewise gives it a classy reading that could send it all the way to the top.

FLAME—RCA 10948

BEG ME (prod. by Jimmy Iovine) (writer: Chubby Jackson) (Hudson Bay, BMI) (2:47)

A basic boogie beat kicks off the group's debut single before bursting into an infectious dosage of rock 'n roll. An impressive one from "Queen of the Neighborhood."

DOLLY PARTON—RCA 10935

LIGHT OF A CLEAR BLUE MORNING (prod. by Dolly Parton) (Velvet Apple, BMI) (4:53)

An exceptional tune penned by the songstress which builds up to a gospel tempo. Dolly's headed for crossover play without losing any of her old fans.

MICHAEL HENDERSON—Buddah 565

YOU HAVEN'T MADE IT TO THE TOP (prod. by M. Henderson) (writer: M. Henderson) (Electrocord, ASCAP) (3:20)

Henderson's popularity is on the rise and even if he hasn't made it to the top yet, he's not far from it. This perky number could be the one to put him there.

RACING CARS—Chrysalis 2129

THEY SHOOT HORSES DON'T THEY (prod. by Bill Price & Racing Cars) (writer: G. Mortimer) (Chrysalis, ASCAP) (3:40)

The song is not from the movie soundtrack but rather represents the first U.S. single from this group. An Eagles-type delivery gives the ballad its flavor.

REAL THING—UA XW960 Y

YOU'LL NEVER KNOW WHAT YOU'RE MISSING (prod. by Chris & Eddie Amoo & D. Weinreich) (writers: C. & E. Amoo) (Brampton, ASCAP) (3:28)

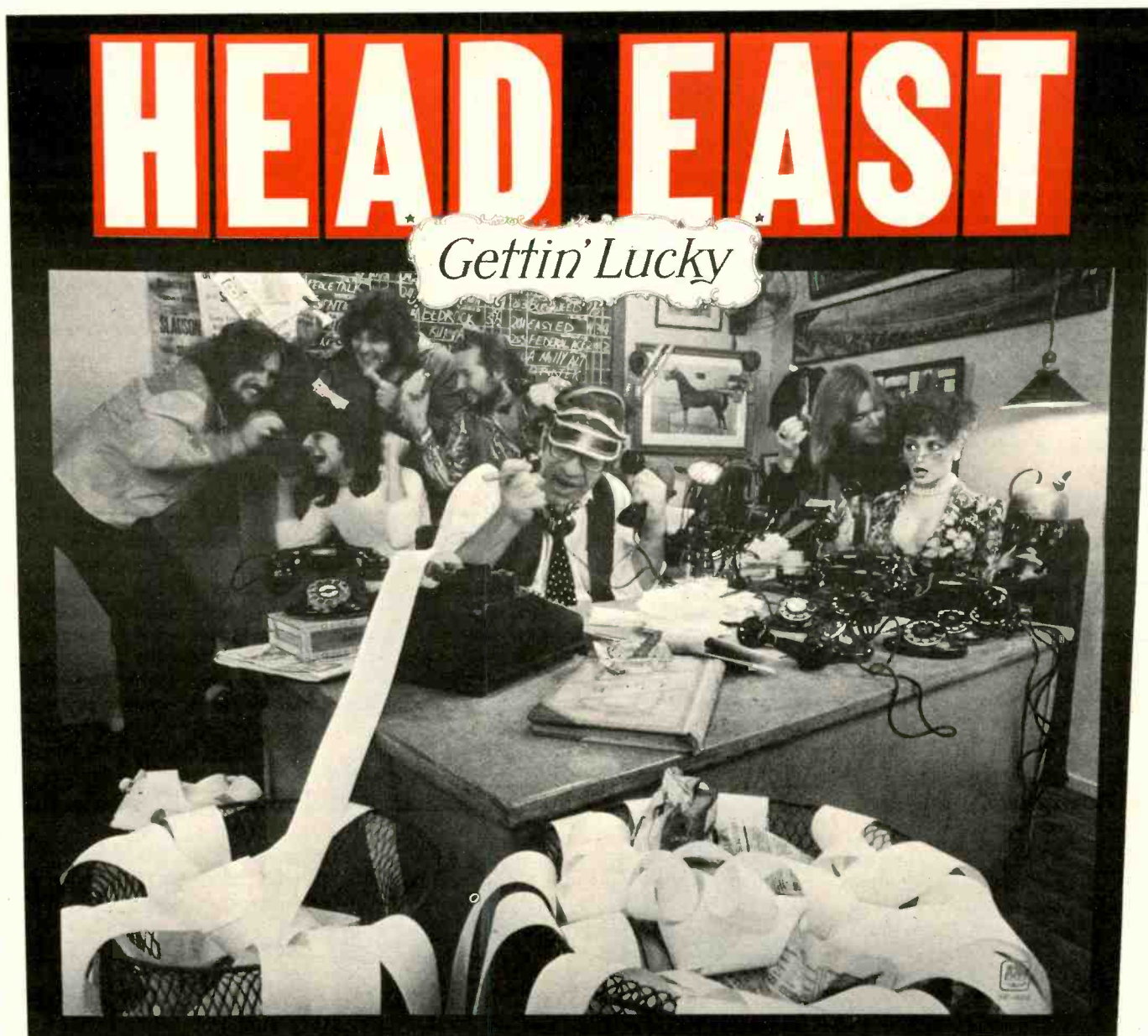
These Liverpoolian soulsters have a smooth sound which breathes life into this ballad. The string arrangement by Paul Buckmaster instills a warm glow.

VALENTINE—UA XW959 Y

TAKE YOU BACK (prod. by Tony Camillo) (writer: F. Stallone) (UA, ASCAP) (3:12)

One of the musical highlights of "Rocky" was the street corner do-wop scene. That song has been re-arranged by Tony Camillo and given a contemporary slant.

HEAD EAST, NORTH, SOUTH, AND WEST.



One week after its release, Head East's new album, "Gettin' Lucky," topped Billboard's National Breakout list, became one of the most added FM albums on the Cash Box Radio chart, and brought in reorders from places Head East never sold before.

That's a lot more than just gettin' lucky.

HEAD EAST "GETTIN' LUCKY" ON A&M RECORDS & TAPES

SP 4624

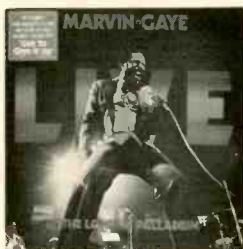
Produced by Richard Podolor



MARVIN GAYE LIVE AT THE LONDON PALLADIUM

Tamla T7-352R2 (Motown)

An unusually programmed lp—side one includes four songs plus introduction; sides two and three have a total of three hits medley's chronicling various periods of Gaye's career; and the final side is given over to an 11 minute version of "Got To Give It Up."



BJ4

BOB JAMES—CTI 7074 (6.98)

James has more than come into his own in recent years, as performer, arranger and producer (here Creed Taylor produces, of course). Hubert Laws, Steve Gadd, Eric Gale, Art Farmer and Gary King are the basic ensemble, with "Tappan Zee" and "Pure Imagination" the album's finest moments. A strong contender.

NATURAL AVENUE

JOHN LODGE—London PS 683 (6.98)

The solo Moodys continue to flow, Lodge's latest more reminiscent of the original group than some of the other post-Moody Blues efforts. This one, however, even has a certain AM potential on cuts such as "Natural Avenue," "Summer Breeze" and "Carry Me." The level of professionalism is as high as ever.



THIS IS THE WAY THAT I FEEL

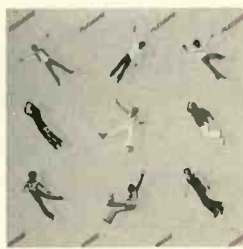
MARIE OSMOND—Polydor PD-1-6099 (6.98)

This woman has come of age before our eyes. Here she sings a ten-song set with solid middle-of-the-road orchestrations and arrangements as produced by Rick Hall. "This Is the Way That I Feel," "Please Tell Him That I Said Hello" and "Where Did Our Love Go" have just the right feeling . . . and more.

JOYOUS

PLEASURE—Fantasy F-9526 (6.98)

A jazz-rock group that is capable of being funky without imposing an artificial disco rhythm section. The horn and string parts add color rather than smoothing out the music or watering it down. "Joyous" is the standout, but "Only You" and "Tune In" give the lp still fuller character. Joyous it is!



VIOLATION

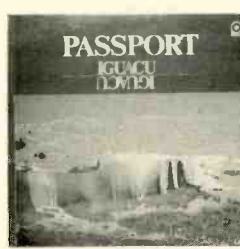
STARZ—Capitol SW 11617 (6.98)

Jack Douglas holds the reigns in tow on this second lp by a hard rock outfit that's part of the growing Aucoin organization. "Sing It, Shout It," "Is That A Street Light Or the Moon," "Violation" and "S.T.E.A.D.Y." have a fierce energy that absolutely demands attention once on the turntable.

MUSICMAGIC

RETURN TO FOREVER—Col PC 34682 (6.98)

The new Return to Forever is an expanded group including founder Chick Corea, Stanley Clarke and Joe Farrell among its ranks. The sound is more pop-jazz than before with greater emphasis on vocals than in the recent past, and Corea concentrating more on electronic than acoustic keyboards. RTF—a magic monogram.



IGUACU

PASSPORT—Atco SD 36-149 (6.98)

Saxman Klaus Doldinger is Passport's heart and soul, and based on the consistency of both his solo and group output, he is destined for recognition here as player, composer and arranger. (One wonders what he might do scoring a film.) "Bahia Do Sol," "Bird Of Paradise" and the title cut suggest heart & imagination.

SAY NO MORE

LES DUDEK—Col PC 34397 (6.98)

A guitarist with a sense of class, to judge by the champagne on the cover, Dudek made his mark initially as a sessionman playing with the Allman Bros. For his second solo outing, it's a healthy blues-based country-influenced rock style as on "Jail-ambamboozle," "Avatar" and "Baby Sweet Baby."



PICTURES

JACK DeJOHNETTE—ECM 1-1079 (Polydor) (6.98)

The ECM tours have helped promote a number of the label's lesser-known (at least to Americans) artists who, given time and exposure, will establish themselves among the jazz community in this country. DeJohnette — playing drums, piano and organ—plays opposite guitarist John Abercrombie in a most convincing set.

EXPERIENCE

EDDIE FLOYD—Malaco 6352 (T.K.) (6.98)

No question 'bout it—Eddie "Raise You Hand," "Knock On Wood" Floyd is hot as ever. He charges into the beginning of each side of this lp with straight disco offerings of "Feel My Body" and "Don't Expose Your Thing," but works his way into more subtle shadings while still maintaining an impressive energy level.



TRANS-EUROPE EXPRESS

KRAFTWERK—Capitol SW-11603 (6.98)

Kraftwerk is one of the growing legion of European rock bands straddling the progressive rock/avant garde classical fence. Whichever side you're coming from will define how you'd classify a given artist or group, but if accessibility is a factor (classical audiences tend to be more tolerant), Kraftwerk leans to the rock.

TOUCAN DO IT TOO

AMAZING RHYTHM ACES—ABC AB-1005 (6.98)

Unusually mellow country rock, except for a few forays into a meatier sound, as exemplified by "Living In A World Unknown" and "Who's Crying Now." There's a hint of Bob Wills on "I'm Setting You Free," and some country humor on "Just Between You and Me and the Wall, You're A Fool," that strikes a balance.



HIT IT AGAIN

TORNADER—Polydor PD-1-6098 (6.98)

Headed by Larry Alexander and Sandy Torano, this band rocks hard with the help of friends like Johnny Winter, Randy and Michael Brecker and Joe Beck. Produced by Jack Richardson, the sound is well defined on "Start the Whole Thing Going Again" and "Reggae Rock & Roll." (Continued on page 26)

Sun

**SUN Is Bursting With Energy In A New
Show-Stopping Album, SUN-POWER!** (ST-11609)



**Includes Their Hit Single
"BOOGIE BOPPER"** (4382)
Produced by Beau Ray Fleming
& Byron Byrd



Capitol

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Dan Ingram: Staying On Top Of Top 40

By MARC KIRKEBY

■ Give any kid from the New York area a radio at two o'clock on a weekday afternoon, and the odds are he will tune to a station apparently in the hands of a deep-voiced zany, who will quote Shakespeare one moment and lapse into any of a hundred dialects the next, and who refers to his listener as "kemo sabe." There is no mistaking Dan Ingram, the afternoon drive air personality on New York's WABC-AM. He reaches audiences from Delaware to Rhode Island, and in the New York metropolitan area surveyed



Dan Ingram

by Arbitron, he is predominant in his time period—as one of his competitors puts it, "Dan Ingram IS afternoon drive in New York." Indeed, it is open to question whether any top 40 disc jockey in the history of the format has had such an enormous audience for such a long time. Ingram, who is 42, joined WABC in 1961, having worked previously at KBOX in Dallas and WIL in St. Louis, as well as at stations on his native Long Island. He exhibits a mastery of pop radio technique—"talking up" records, making even the dullest commercials funny and appealing, involving his audience of millions on what seems to be a one-to-one basis—that his colleagues admit is unsurpassed. His voice is familiar to millions more in radio and TV audiences across the country through his extensive work in commercials. It should be no surprise that Ingram, whose WABC contract was recently renewed, is reportedly the best paid disc jockey in the nation. He is both opinionated and articulate on developments in radio and in music, and, as this recent talk with Record World in New York demonstrates, his recollections of other halcyon, if less well-paying days, stand as a rather rumbled monument to a time when the building of top 40 radio was much like the taming of the West.

Record World: What were the basic techniques, skills you had to acquire at the start?

Dan Ingram: Only one—and it's the hardest thing to acquire, and a lot of people never acquire it. It's called contact. It's the ability to make people think you're talking to them. If the word "you," while you're on the air, means anything else but second person singular, forget it. There is no plural audience—the audience is one person and only one person, and when I'm talking to you, I'm talking to you, and I don't mean you and you and you and all the people in the radio audience. You have to be able, while keeping that focus, to read and not sound like you're reading. That's a technique or skill that's probably as valuable as being able to singularize your audience. Those two go hand in hand.

I think one of the basic problems with most disc jockeys is, they try to bend the situation in which they find themselves to bounce off of themselves, and I think they're on an ego trip. The other way around, which is the way I do things, is I find the situation and I bounce off it. I comment on it. You have to be aware constantly of what's going on on the air, and what it sounds like on the air is totally different than what it sounds like in the studio. Which is why I listen with one earphone and one ear constantly off the air—have to.

RW: Have there ever been problems with your taking liberties with advertising copy?

Ingram: Well, I don't take liberties with the product, I take liberties with the commercial, and that's a big difference. I figure the guy's paid his money, he deserves a fair shake for it. He's bought a minute's worth of time and he wants to motivate people to buy his product, and I just go on the basic assumption that we don't have any products on the air that are bad products for people. That basically is true—there's no ripoff, as far as I know, about any product we have on the air. I'll make fun of the way the commercial's put together and laugh at that, but I'm not going to poke fun at the product.

RW: How is your average working day set up?

Ingram: Well, usually I'm up early in the morning and doing commercials until I come here, at two o'clock. There are about a hundred people in this country who do 90 percent of the commercials, and luckily for me I'm one of them. So usually I'm out of bed early, three or four days a week, anyway, I have two or three sessions of commercials. And then I come here, work two to six, sometimes I have a session afterwards. Tuesday of this week was a horrendous day—I had an eight o'clock session, I do commercials for ABC-television, I did one for them, and I had a recording session at 9:30, I had one at 11 o'clock and I had a recording session at one, I had to be here at two, and I had a recording session at 6:30, over on the west side. It's great fun, I love it.

RW: Are there any restrictions on what commercials you'll do?

Ingram: I am doing a radio show, live, which is not an endorsement of anything. The station will not allow any disc jockey to endorse the products. It's just not done. You can talk about it, you can describe it, you can say how great it is, but you cannot say "I recommend and I use this." I can say, "Go get it, you'll find it's the one that works well." It's a very fine line. But an actual endorsement is not what we do. A commercial that is done as an endorsement I will not do. When I do a commercial for someone I do it as an anonymous voice. I do not say, "This is Dan Ingram talking for..." If indeed I discuss publicly what commercials I do, it gives a whole different complexion to that voice, and it's a whole different relationship. I would be violating the spirit of the relationship with any producer I've done a commercial for to suddenly identify it.

RW: Have you thought about what it is in your voice that sells products?

... that guy on the air is a sketch, at any given moment, and you fill in the bare bones yourself with whatever your reaction is to it.

Ingram: You know, I never have. There must be something—I guess it sounds like somebody's friend, or the guy next door, or somebody they can trust, or maybe some kook that they think is funny, or whatever. I think that Dan Ingram on the air is a precis of what Dan Ingram really is, limned with a certain amount of show biz spotlight crap. I don't think I could live with that guy—he's crazy, and way-out, and sarcastic, and sardonic, and iconoclastic, and eclectic in some things, and I am too, but not to the extent—you know, that guy on the air is a sketch, at any given moment, and you fill in the bare bones yourself with whatever your reaction is to it.

RW: When you address your individual listener, do you imagine him to be any particular age, or sex, or whatever?

Ingram: At any given moment I do. But actually, the audience is an amorphous mass, kind of an ameboid character that I can use. It's very malleable, I can hang all kinds of characteristics on that mannequin that I consider the audience person to be. And I find that you can build rapport with an audience by doing that, that you couldn't if you assume that you are talking to a group of people. People, when you say something that hits home, that has some moment of rapport, will feel one with you for a long period of time even when you're talking to other people.

RW: How is the format different after 16 years?

Ingram: The number of commercials, from 18, has been cut down to 10. The way we play the records has changed in that we cluster records now, we never used to do it. I think I was probably the first disc jockey to cluster records; I used to come out of the news with two Beatle records. That was in the times when the Beatles had 10 records out, on our list at one time—if you can call two records a cluster, a mini-cluster I guess. We cluster our commercials—we used to cluster them then, but we clustered them between every record, you know, because we had a lot more commercials. I think it's tighter, it's faster, it's more mechanical than it used to be. It's more fast-

(Continued on page 32)

DOZIER DIGS DEEP

"Goin' Back To My Roots (Part 1)"
is the remarkable new single by

LAMONT DOZIER



WBS 8363. Backed with "Goin' Back To My Roots (Part II)."
(Also available in 6 and 9-minute disco single version: PRO 665.)

Produced by Stewart Levine for Outside Productions Inc.
on Warner Bros. Records



CONCERT REVIEW

Iggy Pop & Blondie: Artful Punks At The Palladium

all the rage these days, it seemed only fitting that at the very moment when New York's and England's bands of that minimalist genre are commanding increased media attention the father of them all, Iggy Pop (RCA), should come to New York's Palladium (18) and expose them as artless poseurs.

How novel of the Sex Pistols' Johnny Rotten to pierce his ears with safety pins. How touching it is of him to declare his mind vacant.

Novel and touching indeed — just as it was in the Sixties when, as a member of the Stooges, Iggy chewed on and tumbled in broken glass and actually fought with members of the audience.

Which is not to endorse Iggy's brand of masochism over that favored by some of the punk rockers. The crucial difference — and the one that makes him one of rock's most intense performers — is that Iggy would like to do something about his condition, would like to understand it, would like for his audience to understand it.

During his totally enthralling concert appearance, Iggy—backed by a thunderously powerful band (featuring a deadpan David Bowie on keyboards) which executed hard rock precisely and, as the moment demanded, subtly — was the apotheosis of the rebel without a cause, save one of his own: to survive, whatever the cost.

No description can quite convey the sheer terror of witnessing Iggy exorcise the devils that eat away at his psyche and force him to question everything, even his own identity. He claws at the air; he claws at himself (by the end of the concert Iggy had scratches running from one side of his chest to the other). Eyes bulging, face set in the pained but quizzical expression of a man who's been gunned down in cold blood, he squirms uncontrollably on his back as the music bellows a protest at him; suddenly, though, he alleviates the tension with a self-conscious grin while consid-

ering the folly of the spectacle before him. His most frightening gesture, often repeated, is what appears to be a self-hug — but then one is struck again by the maniacal look on his face and is made to realize that the pose is that of a man bound in a (psycho-logical) straight-jacket. The songs — "I Need Somebody," "Sister Midnight," "Raw Power," "I Wanna Be Your Dog" were the highlights — were delivered both in a voice so expressionless as to sound like death warmed over, and, surprisingly enough, in a voice that was carefully modulated and shaded to better bring out the lyrics' considerable desperation.

How novel, how touching then that the kids who would call themselves children of Iggy Pop make a virtue out of being human blanks or else have nothing better to ponder than the relative merits of carbona over glue, while Iggy himself struggles with and tries to make sense of himself, even as he watches the world die around him. The expression of his struggle in art that is spare but in its own manner sophisticated is an even greater measure of Iggy's superiority over his supposed musical offspring to whom the qualities of introspectiveness, historical awareness and compositional proficiency are foreign.

That said, it comes as no surprise that Blondie (Private Stock) fared so well as an opening act for Iggy. Unlike its more celebrated counterparts in the New York rock underground, Blondie — vocalist Deborah Harry, guitarist Chris Stein, bassist Gary Valentine, keyboardist James Destri and drummer Clement Burke—knows that rock has a past and, moreover, believes that it is a worthwhile endeavor to draw from that past while at the same time keeping another foot planted firmly in the rich soil of the present. These musicians have listened, and have learned their lessons well.

Blondie's music is a potpourri of styles: at its most scintillating, though, it weds the exuberance of early pop rock to the

tougher, driving sound of today's hard rock. That sound is also replete with starting textures: the straight ahead power of "Look Good In Blue" will give way to a reggae quotation that will lead into a standard rock beat which is subsequently lent an exotic air by the sound of maracas and pronounced double-timed drum riffs, all of which is made doubly dramatic by Destri's evocative keyboard lines weaving in and out of the elaborate mosaic.

Such a show of musical imagination would go for nought were Deborah Harry any less the singer than she is now. Ms. Harry, who seems quite willing — indeed, eager — to play on her genuine sex appeal as well as her fine voice, is in the mold of rock's classic girl vocalists: at once tender and tough, naive and worldly-wise, friendly and distant, and driven by the music to ever higher emotional peaks. Likewise she can be fetching whether imploring "Rip Her To Shreds" or admitting coyly, "I Didn't Have The Nerve To Say No."

Through the honesty of her stance, which is made more effective by an outstanding sense of rock's purpose and an uncanny facility for conveying the myriad number of emotions implicit in the group's generally top-notch original material, Ms. Harry has served notice that she is a singer to be reckoned with. Thus is Blondie a bright hope as well as the one group to have sprung from the Max's-CBGB scene with the potential to grow and prosper in the future without first bringing rock music to its knees.

David McGee

Kiki 12" Disc

■ LOS ANGELES — "A Taste of Kiki," a special twelve-inch 33-1/3 rpm record featuring two cuts from Rocket recording artist Kiki Dee's upcoming album, "Kiki Dee," will be serviced to FM progressive and AOR radio stations, it was announced by Tony King, executive VP of Rocket.

B.J. to MCA



B. J. Thomas has been signed to MCA Records, according to MCA Records president, J. K. Maitland. Thomas was brought to the attention of MCA Records by New York vice president, George Lee. Pictured at the signing ceremonies in Nashville recently are, from left: Jack Parker, MCA vice president/a&r, Nashville; George Lee; B. J. Thomas; Don Perry, B. J. Thomas' manager.

Private Stock Pacts Starbuck

■ NEW YORK—Larry Uttal, president of Private Stock Records, and Bill Lowery of Lowery Music Company, Inc., have announced that Private Stock has entered into a new pact with the group Starbuck to a long-term, exclusive, world-wide recording agreement.

Recording Single

Starbuck, who write their own material, are presently in the recording studio working on a new single, which Private Stock will be releasing in a few weeks, and on an album set for an early Spring release.

Musical Mallorca '77 Sets Radio, TV B'cast

■ NEW YORK—Musical Mallorca '77 has announced plans to broadcast the international song festival to Europe and to North and South America on both radio and television. Satellite hook-ups should provide live television in this hemisphere, and retransmission by several countries affiliated with Eurovision will bring the event from Spain to the rest of Europe.

Film Set

The Tokyo Broadcasting System will again make a color film of Musical Mallorca, to be shown on Japanese television, and will broadcast the proceedings on radio. Canadian television has also reportedly expressed interest in broadcasting the festival.

Deadline

The festival has also set an April 15 deadline for entries for the international song contest, to be held May 26 and 28 during the event. Each of the 20 countries may be represented by one song, which must be original, unedited and neither performed nor recorded before March 15th of this year. Each composer may propose the artist to perform his song at the contest.

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"Andy Adams shows promise of being one of the great songwriters of this era"
..... Mike Stewart

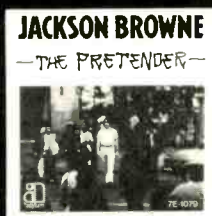


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Jackson Browne

The Pretender

On Asylum Records & Tapes, 7E-1079. Produced by Jon Landau.

CONCERT REVIEW

Peter Gabriel Comes Back To Earth

■ PHILADELPHIA—Perhaps what we are seeing is the end of the space age in British art rock. Many of the form's leaders have apparently lost the knack, or the inclination, for those soaring keyboard and guitar passages supporting lyrics about myths, magic and the cosmos. Those who still plug away at it with some success—Genesis, for one—have come noticeably closer to earth in their concerns.

Peter Gabriel, the singer and writer who helped Genesis lay the groundwork for its current commercial well-being, has emerged from a two-year silence with a new album (Atco) and tour that affirm that the former master of bizarre costume and character has joined the back-to-earth movement, and now prefers to tell us what he thinks in more personal terms.

At the Tower Theatre here recently (and if there is an American capital for English art rock, this is it), Gabriel showed he has taken few chances in fashioning a band and a live set that show off his new persona to great advantage. Steve Hunter and Robert Fripp (billed as "Dusty Rhodes"), two formidable guitarists, and Larry Fast on keyboards led a band that made Gabriel's new repertoire sound like songs for the ages.

For the ages or not, several of Gabriel's songs will stand with the best of his work with Genesis. He seems determined to cover all the musical territory he can, from soul to rock 'n' roll to blues to cabaret, but the best of these new efforts sound much like Genesis songs, full of rapid-fire changes and mock-orchestral motifs. The lyrics, however, are more representational, and usually written in the first person. Gabriel hasn't become an American-style singer-songwriter, nor has he abandoned his characters, but now we see just one of them most of the time, and it's likely the one Gabriel knows best.

"Solsbury Hill," which he sang near the beginning of the set, and "Here Comes The Flood," which closed it, succeeded best, both with thoughtful verses set

against rousing, crashing choruses of the sort that Steve Hunter plays so well. Gabriel is not afraid to talk about themes as large as life and death (in these two songs); they are moving and enjoyable because they are expressed as one person's experience, and not as pronouncements. Other Gabriel songs—"Down The Dolce Vita," "Humdrum"—also worked well, punctuated by "Ain't That Peculiar," "All Day And All Of The Night," and one brief return to Gabriel's Genesis work, "Back In New York City."

It will take time to get used to Peter Gabriel without makeup and without much acting, but the time will be worth spending, because he is clearly moving in a positive direction. Too much of the space rock that began in England (and has spawned imitators the world over) now sounds like mere escapism, not only from the crisis in English society but from the more universal crisis of being human. Peter Gabriel has chosen to address these crises, and us, more directly; perhaps that is why his audience listened so intently.

Television (Elektra) opened the evening, before an audience that was sprinkled with members of the group's cult but was largely made up (I presume) of Genesis fans with little or no knowledge of the New York group. Television's set was, accordingly, even more brittle and edgy than usual, and when Tom Verlaine, in "Venus," answered the question, "Did ya feel low?" with "Maybe" instead of with "Not at all," a fan could sympathize with him.

Playing a hall is not playing a club, as Television is now discovering; the spareness of its approach sounded good in the acoustically-hospitable Tower, but still could have used more gain and more bass.

In a set that barely ran a half hour, the group played the best songs from the debut album that has won raves from a number of critics. Television has better nights—and better crowds—both ahead of and behind it.

Marc Kirkeby

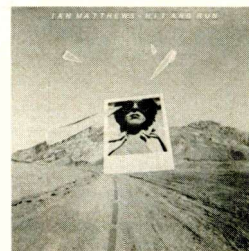
Album Picks

(Continued from page 20)

HIT AND RUN

IAN MATTHEWS—Col PC 34671 (6.98)

Matthews has long been the embodiment of soft-rock, long before the term was coined. There's a re-written "Tigers Will Survive," along with five other originals and Terry Reid's "The Frame" and John Martyn's "One Day Without You" among the nine cuts. Instrumentation is fluid and Matthews is in good voice.



CARMEN McRAE AT THE GREAT AMERICAN MUSIC HALL

Blue Note BN-LA709-H2 (UA) (6.98)

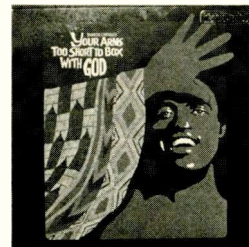
Ms. McRae might be said to be making a comeback, though really she's never been away. Nonetheless, there's a new spirit to her music, as evidenced by this June, 1976 set on which such standards as "T'Ain't Nobody's Bizness If I Do" and "Miss Otis Regrets" get fine readings.



YOUR ARMS TOO SHORT TO BOX WITH GOD

ORIGINAL BROADWAY CAST—ABC AB 1004 (6.98)

This gospel musical has its audience on its feet nightly as Salome Bey, Delores Hall and Clinton Derricks lead an inspired company in an inspirational evening of song based on the Book of Matthew. Ms. Hall's "I Love You So Much Jesus" is as much a showstopper on record as on stage.



JOHNNY'S DANCE BAND

Windsong BHL1-2216 RCA (6.98)

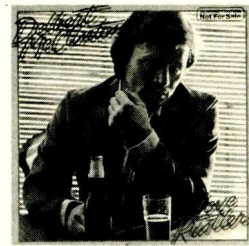
Windsong is broadening its image, Johnny's Dance Band being something of a middle-of-the-road bar outfit. The material is original, but the styles (disco, ballad, rock) are just evenly paced enough to maintain a steady, broad appeal. "Take Me To the Party" and "Pushed Around Too Long" make the case best.



LOVE RUSTLER

DELBERT McCLINTON—ABC AB-991 (6.98)

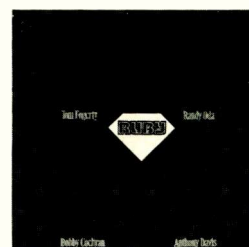
Someday Delbert McClinton will be proclaimed an overnight success. A country artist who can rock with the best of them, McClinton is a superior singer and interpreter at his best when the sound is toughest—"Love Rustler," "In the Jailhouse Now," "Turn on Your Love Light." Produced by Chip Young.



RUBY

PBR International 7001

Former Creedance Clearwater Revivalist Tom Fogerty is one fourth of a quartet filled out by Randy Oda, Bobby Cochran and Anthony Davis. The music is an updated San Francisco sound leaning more to the instrumental side than Fogerty's former association would suggest. Vocals, however, are strong on "Running Back To Me" and "Take Me Back to London."



"I'm looking forward to recording many of his songs"

..... Frankie Valli

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Tom Savarese

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101 THE SINGLES CHART 150

APRIL 2, 1977

APR. 2	MAR. 26	
101	101	LOVE IN "C" MINOR CERRONE—Cotillion 44215 (Atlantic) (Fefee, Cerrone, SACEM)
102	108	BROOKLYN CODY JAMESON—Atco 7073 (Colgems/Tiny Tiger, ASCAP)
103	111	MARGARITAVILLE JIMMY BUFFETT—ABC 12254 (Coral Reefer, BMI)
104	104	ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342 (Youngun, BMI)
105	106	YOU TAKE MY HEART AWAY JAMES DARREN—Private Stock 45136 (UA, ASCAP/Unart, BMI)
106	129	SOUND AND VISION—DAVID BOWIE—RCA PB 10905 (Bewlay Bros./Fleur, BMI)
107	107	TIME IS MOVIN' BLACKBYRDS—Fantasy 787 (Blackbyrd, BMI)
108	—	UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA) (Jobete, ASCAP; Stoneagate, BMI)
109	109	ARRESTED FOR DRIVING WHILE BLIND ZZ TOP—London 251 (Hamstein, BMI)
110	102	SAILING SHIPS MESA—Ariola America P 7645 (Capitol) (Song Tailors/Everybody's/Intercontinental, BMI)
111	119	UNDERCOVER ANGEL ALAN O'DAY—Pacific 001 (Atlantic) (WB, ASCAP)
112	113	DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892 (RSO/Chappell, ASCAP)
113	114	EVERY LITTLE TEARDROP GALLAGHER & LYLE—A&M 1904 (Irving, BMI)
114	115	OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/Sleeping Sun, BMI)
115	116	I CAUGHT YOUR ACT HUES CORP.—Warner Bros. WBS 8334 (JiMi/Ensign, ASCAP)
116	—	DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND—Redd Gregg 207 (Sug-Sug, ASCAP)
117	121	DOWN TO THE STATION B. W. STEVENSON—Warner Bros. 8343 (Combine, BMI)
118	136	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROS.—Buddah BDA 566 (Music Way/Flying Addrisi, BMI)
119	—	PINNOCHIO'S THEORY BOOTSY'S RUBBER BAND—Warner Bros. 8328 (Rubber Band, BMI)
120	123	SIX PACKS A DAY BILLY LEMONS—Ariola America P 7661 (Capitol) (Stansell, BMI)
121	127	I'M SCARED BURTON CUMMINGS—Portrait 6 70002 (Schillelagh, BMI)
122	—	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322 (Angelshell, BMI)
123	146	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Knights, BMI)
124	103	SPRING RAIN SILVETTI—Salsoul 2014 (Barnegat, BMI)
125	128	BLESSED IS THE WOMAN WITH A MAN LIKE MINE SHIRLEY BROWN—Arista 0231 (Dejauno, BMI)
126	126	SLOW DOWN JOHN MILES—London 5N 682 (British Rocket, ASCAP)
127	125	WELCOME TO OUR WORLD (OF MERRY MUSIC) MASS PRODUCTION—Cotillion 44213 (Atlantic) (Pepper, ASCAP)
128	—	SO SO SATISFIED ASHFORD SIMPSON—Warner Bros. 8337 (Nick-O-Val, ASCAP)
129	130	SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—Warner Bros. 8302 (Salem/Muhon/Unichappell, BMI)
130	120	WAKE UP AND BE SOMEBODY BRAINSTORM—Tabu 10811 (RCA) (Interior, BMI)
131	141	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012 (Lucky Three/Mighty Three/Top Bound, BMI)
132	143	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Gaucho/Bill-Lee, BMI)
133	134	SO CLOSE HELEN SCHNEIDER—Windsong CB 10904 (RCA) (Out of Business, BMI)
134	135	RIGOR MORTIS CAMEO—Chocolate City 005 (Better Days, BMI)
135	138	SHINE ON HARVEST MOON LEON REDBONE—Warner Bros. 8336 (Warner Bros., ASCAP)
136	139	QUEEN OF THE PURPLE SAGE FREE BEER—RCA 10881 (Sacco, BMI)
137	142	IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal 0632 (Motown) (Stone Diamond, BMI)
138	147	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS) (Mighty Three, BMI)
139	122	BENIHANA MARILYN CHAMBERS—Roulette R7206 (Planetary/Louise Jack, ASCAP; Big Seven, BMI)
140	112	RACE AMONG THE RUINS GORDON LIGHTFOOT—Reprise RPS 1380 (WB) (Moose, CAPAC)
141	144	GOOD THING MAN FRANK LUCAS—ICA 001 (ICA, BMI)
142	117	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London) (Jec, BMI)
143	—	HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR—Mercury 74000 (Carlin, ASCAP)
144	133	DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Coast RC 19765 (TK) Chappell, ASCAP)
145	137	GONNA FLY NOW (THEME FROM "ROCKY") CURRENT—Playboy 6098 (UA, ASCAP/Unart, BMI)
146	—	ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP5 (8th Power/Screen Gems/Bad Boy, BMI)
147	140	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10836 (Bridgewood, ASCAP)
148	145	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
149	132	GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP; Unart, BMI)
150	149	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375 (Jimpire, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI).....	62
AFTER THE LOVIN' Joel Diamond & Charlie Callelo (Silver Blue, ASCAP)	45
ALL STRUNG OUT ON YOU Jeff Barry (Daddy Sam, ASCAP)	49
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/ I've Got The Music, ASCAP)	52
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/ Elainea, ASCAP)	38
BE MY GIRL Michael Henderson (Electrocord, ASCAP)	54
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BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	12
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CAN'T STOP DANCIN' Daryl Dragon (Ahab, BMI)	58
CAR WASH Norman Whitfield (Duchess, BMI)	35
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	10
CHERRY BABY Jack Douglas (Rock Steady, Starzongo, ASCAP)	63
CINDERELLA Jim Mason (Powder, ASCAP)	77
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CRACKERBOX PALACE George Harrison (Ganga B.V., BMI)	37
DANCIN' MAN Q (Ameb/Gravenhurst, BMI)	60
DANCING QUEEN Benny Andersson & Born Ulvaeus (Countless, BMI)	2
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DISCO INFERNO Baker-Harris-Young (Six Strings/Golden Floor, BMI)	89
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DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	6
DO YA Jeff Lynne (UA/Jet Intersong, ASCAP)	25
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	20
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	66
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	19
FREE Maurice White & Charles Stepney (Kee-Drick, BMI)	26
GLORIA Michael Stokes (Desert Moon/ Willow Girl, BMI)	31
GO YOUR OWN WAY Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/Now Sounds, BMI)	18
HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	50
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	64
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	82
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP), Open Window/Warner-Tamela, BMI....	30
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	8
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	57
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	46
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./ Chappell & Co., ASCAP)	9
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I LIKE DREAMING Kenny Nolan & Charlie Callelo (Sound of Nolan/Chelsea, BMI)	17
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I THINK WE'RE ALONE NOW (Patricia, BMI)	85
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP)	80
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	29
I WISH Stevie Wonder (Jobete/Black Bull, ASCAP)	40
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MAGICAL MISTERY TOUR Lou Reizner (CoAet, ASCAP)	56
MAYBE I'M AMAZED Paul McCartney (Maclen, BMI)	21
MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI)	76
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NIGHT MOVES Jac Richardson (Gar, ASCAP)	15
OLD FASHIONED BOY (YOU'RE THE ONE) Dick Darnell (Rick's/Variena, BMI)	70
PHANTOM WRITER Gary Wright (High Waves, ASCAP)	74
REACHING FOR THE WORLD Harold Melvin (Simi, BMI)	90
RICH GIRL Christopher Bond (Unichappell, BMI)	1
RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	28
ROMEIO Val Garay (Jet Lag, BMI)	87
ROOTS MEDLEY Quincy Jones (DLW, ASCAP)	75
SAM John Farrar (John Farrar/Blue Gum/ Dejamus, BMI/ASCAP)	39
SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI)....	98
SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	13
SHE THINKS I STILL CARE Elvis Presley (Jack Glad, BMI)	76
SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	83
SING Hank Medress & Dave Appell (Churnn, ASCAP)	79
SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	55
SLEEPWALKER R. D. Davies (Davray Ltd., PRS)	84
SO IN TO YOU Buddy Buie (Low-Sal, BMI)	14
SOMETHING 'BOUT CHA S. Alaimo (Sherlyn, BMI)	68
SOMETIMES Millie Jackson (Stallion, BMI)	61
SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	11
THE FIRST CUT IS THE DEEPEST Tom Dowd (Dutchess, BMI)	32
THE PRIDE Isley Brothers (Bovina, ASCAP)	99
THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	5
THEME FROM "CHARLIE'S ANGELS" Joe Reisman (Spell/Gold, BMI)	95
THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) Michael Sutton (Jobete, ASCAP; Stone Diamond, BMI)	59
TIE YOUR MOTHER DOWN Queen (Queen/ Beechwood, BMI)	71
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TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, BMI)	16
WALK THIS WAY Jack Douglas (Daksel, BMI)	51
WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	24
WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	22
WHODUNIT Freddie Perren (Bull Pen/ Perren-Vibes, BMI/ASCAP)	53
YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, BMI)	27
YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI)	97
YOU KNOW LIKE I KNOW David Anderle (Lost Cabin, BMI)	94
YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI)	47
YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI)	69
YOUR LOVE Don Davis (El Patricio, BMI)	43
YOUR OWN SPECIAL WAY David Hentschel (Warner Bros., ASCAP)	91

APRIL 2, 1977



THE SINGLES CHART

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

APR. 2	MAR. 26		WKS. ON CHART
1	2	RICH GIRL DARYL HALL & JOHN OATES RCA PB 10860	10
2	1	DANCING QUEEN ABBA/Atlantic 3372	16
3	3	LOVE THEME FROM "A STAR IS BORN" BARBRA STREISAND/ Columbia 3 10450	15
4	5	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)	15
5	7	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	12
6	8	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	10
7	4	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol)	19
8	16	HOTEL CALIFORNIA EAGLES/Asylum 45386	5
9	15	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	9
10	9	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	15
11	19	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	6
12	6	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	21
13	13	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	13
14	17	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	9
15	11	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	18
16	18	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	8
17	10	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	21
18	12	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	14
19	14	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	17
20	20	ENJOY YOURSELF JACKSONS/Epic 8 50289	21
21	23	MAYBE I'M AMAZED WINGS/Capitol SPRO 8571	8
22	35	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	6
23	22	LONG TIME BOSTON/Epic 8 50329	11
24	24	WEEKEND IN NEW ENGLAND BARRY MANILOW/ Arista 0212	18
25	27	DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939 Y	8
26	28	FREE DENIECE WILLIAMS/Columbia 3 10429	21
27	21	YEAR OF THE CAT AL STEWART/Janus 266	15
28	34	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	6
29	37	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	4
30	31	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	9
31	32	GLORIA ENCHANTMENT/United Artists XW912 Y	11
32	30	THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. WBS 8321	8
33	39	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	4
34	25	NEW KID IN TOWN EAGLES/Asylum 45373	16
35	26	CAR WASH ROSE ROYCE/MCA 40615	21
36	36	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	17
37	29	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)	10
38	40	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	9
39	41	SAM OLIVIA NEWTON-JOHN/MCA 40670	8
40	33	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	18
41	38	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)	11
42	46	DISCO LUCY WILTON PLACE STREET BAND/Island 078	6
43	58	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ ABC 12262	3
44	64	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	5
45	44	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	23
46	65	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ TK 1022	5
47	42	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283	25
48	56	CALLING DR. LOVE KISS/Casablanca 880	4
49	48	ALL STRUNG OUT ON YOU JOHN TRAVOLTA/ Midsong Intl. 10907 (RCA)	6



50	47	HARD LUCK WOMAN KISS/Casablanca 873	15
51	49	WALK THIS WAY AEROSMITH/Columbia 3 10449	20
52	66	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	5
53	63	WHODUNIT TAVARES/Capitol 4398	3
54	57	BE MY GIRL DRAMATICS/ABC 12235	15

CHARTMAKER OF THE WEEK

55	—	SIR DUKE STEVIE WONDER Tamla T 54274F (Motown)	1
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56	60	MAGICAL MYSTERY TOUR AMBROSIA/20th Century TC 2327	5
57	45	HOT LINE SYLVERS/Capitol P 4336	24
58	71	CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	2
59	67	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown)	5
60	73	DANCIN' MAN Q/Epic/Sweet City 8 50335	3
61	62	SOMETIMES FACTS OF LIFE/Kayvette 5128 (TK)	7
62	70	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	3
63	76	CHERRY BABY STARZ/Capitol 4399	3
64	74	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	4
65	50	BITE YOUR LIP (GET UP AND DANCE) ELTON JOHN/ MCA/Rocket 40677	8
66	82	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	2
67	43	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365	19
68	68	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	9
69	75	YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB)	4
70	81	OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	3
71	85	TIE YOUR MOTHER DOWN QUEEN/Elektra 45385	3
72	51	JEANS ON DAVID DUNDAS/Chrysalis 2094	24
73	87	LUCILLE KENNY ROGERS/United Artists XW929 Y	3
74	61	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	6
75	78	ROOTS MEDLEY QUINCY JONES/A&M 1909	5
76	52	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857	12
77	36	CINDERELLA FIREFALL/Atlantic 3392	2
78	80	I'LL BE STANDING BY FOGHAT/Bearsville 0315 (WB)	5
79	88	SING TONY ORLANDO & DAWN/Elektra 45387	2
80	83	I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	5
81	97	LONELY BOY ANDREW GOLD/Asylum 45384	3
82	92	HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor)	2
83	—	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	1
84	—	SLEEPWALKER KINKS/Arista SP 5	1
85	—	I THINK WE'RE ALONE NOW RUBINOOS/Beserkley B 5741 (Playboy)	1
86	—	MY SWEET LADY JOHN DENVER/RCA PB 10911	1
87	100	ROMEO MR. BIG /Arista 0229	2
88	89	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/ Columbia 3 10478	5
89	—	DISCO INFERNO TRAMMPS/Atlantic 3389	1
90	90	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUENOTES/ABC 12240	4
91	93	YOUR OWN SPECIAL WAY GENESIS/Atco 7076	3
92	—	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	1
93	99	DEEPLY ANSON WILLIAMS/Chelsea CH 3061	2
94	94	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS/ A&M 1888	3
95	95	THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI/ RCA 10888	3
96	59	I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 16082 (Atlantic)	9
97	54	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	30
98	55	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232	18
99	—	THE PRIDE THE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)	1
100	—	CALLING OCCUPANTS KLAATU/Capitol 4377	1

FLASHMAKER



WORKS, VOL. 1
EMERSON, LAKE & PALMER
Atlantic

MOST ADDED

WORKS, VOL. 1—Emerson, Lake & Palmer—Atlantic
VIOLATION—Starz—Capitol
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
ISLANDS—Band—Capitol
FOREIGNER—Atlantic

WNEW-FM/NEW YORK

ADDS:
DOUBLE TAKE—Mark Clark Band—Col
1812 OVERTURE—Kraft & Alexander—London
HIP SHOT—Stephen Dees—RCA
MUSICMAGIC—Return To Forever—Col
PEZBAND—Passport
RISING SUN—Teruo Nakamura—Polydor
SWEPT AWAY—Steve Hunter—Atco
TRUE STORY—Jelly—Asylum
TWO SIDES TO EVERY STORY—Gene Clark—RSO
WATCH THE TIME—Joe Beck—Polydor
HEAVY ACTION (airplay, in descending order):
WORKS—Emerson, Lake & Palmer—Atlantic
SATURNIGHT—Cat Stevens—A&M (Import)
RUMOURS—Fleetwood Mac—WB
NIGHT MOVES—Bob Seger—Capitol
GHOST WRITER—Garland Jeffreys—A&M
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
HOTEL CALIFORNIA—Eagles—Asylum
ISLANDS—Band—Capitol
ANYTIME, ANYWHERE—Rita Coolidge—A&M
THUNDERBYRD—Roger McGuinn—Col

WBCN-FM/BOSTON

ADDS:
FROM A RADIO ENGINE—Michael Nesmith—Pacific Arts
FROM ME TO YOU—George Duke—Epic
LIVE (MORE OR LESS)—Richard Thompson—Island
SOMETHING MAGIC—Procol Harum—Chrysalis
VIOLATION—Starz—Capitol
HEAVY ACTION (airplay):
AMNESIA—Pousette-Dart Band—Capitol
FESTIVAL—Santana—Col
GHOST WRITER—Garland Jeffreys—A&M
HOTEL CALIFORNIA—Eagles—Asylum
I LIKE YOUR STYLE—Tony Wilson—Bearsville

ISLANDS—Band—Capitol
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
RUMOURS—Fleetwood Mac—WB
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WLIR-FM/LONG ISLAND

ADDS:
HIP SHOT—Stephen Dees—RCA
HIT AND RUN—Ian Matthews—Col
IN THE FALLING DARK—Bruce Cockburn—True North
LOST FEELING—B. W. Stevenson—WB
GRAHAM PARKER EP—Mercury
PERFORMER (single)—Kenny Vance—WB
STAY IN LOVE—Minnie Riperton—Epic
TRANS-EUROPE EXPRESS—Kraftwerk—Capitol
VIOLATION—Starz—Capitol
HEAVY ACTION (airplay, in descending order):
RUMOURS—Fleetwood Mac—WB
JUST A STORY FROM AMERICA—Elliott Murphy—Col
HOTEL CALIFORNIA—Eagles—Asylum
SLEEPWALKER—Kinks—Arista
PETER GABRIEL—Atco
SO HIGH (single)—Dave Mason—Col
AMNESIA—Pousette-Dart Band—Capitol
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
THUNDERBYRD—Roger McGuinn—Col
NIGHT MOVES—Bob Seger—Capitol

WCOZ-FM/BOSTON

ADDS:
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
HEAVY WEATHER—Weather Report—Col
ISLANDS—Band—Capitol
RA—Utopia—Bearsville
HEAVY ACTION (airplay):
AMNESIA—Pousette-Dart Band—Capitol
BOSTON—Epic
HOTEL CALIFORNIA—Eagles—Asylum
NIGHT MOVES—Bob Seger—Capitol
RUMOURS—Fleetwood Mac—WB
SLEEPWALKER—Kinks—Arista
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
TEJAS—ZZ Top—London
YEAR OF THE CAT—Al Stewart—Janus

WCMF-FM/ROCHESTER

ADDS:
DEAN FRIEDMAN—Lifesong
FUNDAMENTAL ROLL—Walter Egan—Col
HONKY TONK MUSIC—Dusty Chaps—Capitol
HOW CAN YOU LIVE LIKE THAT—Eddie Harris—Atlantic
IGUANA—Passport—Atco
ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
SAY NO MORE—Les Dudek—Col
SWEPT AWAY—Steve Hunter—Atco
VIOLATION—Starz—Capitol
WORKS—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales, phones, in descending order):
YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
WIND & WUTHERING—Genesis—Atco
JUST A STONE'S THROW AWAY—Valerie Carter—Col
PETER GABRIEL—Atco
HIT AND RUN—Ian Matthews—Col
IGUANA—UA
FOREIGNER—Atlantic
NIGHT MOVES—Bob Seger—Capitol
BAREBACK—Richard Torrance—Capitol

WBAB-FM/LONG ISLAND

ADDS:
GETTIN' LUCKY—Head East—A&M
HEAVY WEATHER—Weather Report—Col
LAVENDER HILL MOB—UA
ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
PEZBAND—Passport
PHOENIX—Col
SKY TRAIN—Barry Miles & Co.—RCA
SWEPT AWAY—Steve Hunter—Atco
WORKS—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, in descending order):

RUMOURS—Fleetwood Mac—WB
PETER GABRIEL—Atco
SONGWRITER—Justin Hayward—Deram
SLEEPWALKER—Kinks—Arista
BURNIN' SKY—Bad Company—Swan Song
FOREIGNER—Atlantic
PLACE IN THE SUN—Pablo Cruise—A&M
ISLANDS—Band—Capitol
DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
I CAME TO DANCE—Nils Lofgren—A&M

WIOQ-FM/PHILADELPHIA

ADDS:
FROM A RADIO ENGINE—Michael Nesmith—Pacific Arts
FROM ME TO YOU—George Duke—Epic
GETTIN' LUCKY—Head East—A&M
GO FOR YOUR OWN—Isley Bros.—T-Neck
JOHNNY'S DANCE BAND—Windsong
KLAATU—Capitol
SWEPT AWAY—Steve Hunter—Atco
VIOLATION—Starz—Capitol
WORKS—Emerson, Lake & Palmer—Atlantic
YARDBIRDS' GREAT HITS—Epic
HEAVY ACTION (airplay, sales, phones):
AMNESIA—Pousette-Dart Band—Capitol
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
FOREIGNER—Atlantic
GHOST WRITER—Garland Jeffreys—A&M
IDIOT—Iggy Pop—RCA
JUST A STORY FROM AMERICA—Elliott Murphy—Col
ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
RUMOURS—Fleetwood Mac—WB
SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—Fantasy

WHFS-FM/WASHINGTON

ADDS:
ANYTIME, ANYWHERE—Rita Coolidge—A&M

JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
FROM A RADIO ENGINE—Michael Nesmith—Pacific Arts
FUNDAMENTAL ROLL—Walter Egan—Col
MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
HEAVY WEATHER—Weather Report—Col
LOVE ON THE WING—Jesse Colin Young—WB
ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis

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

ISLANDS—Band—Capitol
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
IN THE FALLING DARK—Bruce Cockburn—True North
GRAHAM PARKER EP—Mercury

WQDR-FM/RALEIGH

ADDS:
ANYTIME, ANYWHERE—Rita Coolidge—A&M
BAREBACK—Richard Torrance—Capitol
BURNIN' SKY—Bad Company—Swan Song
FOREIGNER—Atlantic
PETER GABRIEL—Atco
GHOST WRITER—Garland Jeffreys—A&M
LOVE ON THE WING—Jesse Colin Young—WB
GRAHAM PARKER EP—Mercury
SO HIGH (single)—Dave Mason—Col
WORKS—Emerson, Lake & Palmer—Atlantic

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

RUMOURS—Fleetwood Mac—WB
BOSTON—Epic
HOTEL CALIFORNIA—Eagles—Asylum
LEFTOVERTURE—Kansas—Kirshner
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
SONGS FROM THE WOOD—Jethro Tull—Chrysalis
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
IN FLIGHT—George Benson—WB
PRETENDER—Jackson Browne—Asylum
CAROLINA DREAMS—Marshall Tucker Band—Capricorn

WKLS-FM/ATLANTA

ADDS:
DON'T BELIEVE A WORD (single)—Thin Lizzy—Mercury
DEAN FRIEDMAN—Lifesong
GETTIN' LUCKY—Head East—A&M
JUST A STORY FROM AMERICA—Elliott Murphy—Col
NO GOODBYES—Hall & Oates—Atlantic
GRAHAM PARKER EP—Mercury
SO HIGH (single)—Dave Mason—Col
VIOLATION—Starz—Capitol
WORKS—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay):
ANIMALS—Pink Floyd—Col
BOSTON—Epic
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
HOTEL CALIFORNIA—Eagles—Asylum
LEFTOVERTURE—Kansas—Kirshner
NEW WORLD RECORD—ELO—UA
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

RUMOURS—Fleetwood Mac—WB
STAR IS BORN (soundtrack)—Col

WAIW-FM/JACKSONVILLE

ADDS:
ANYTIME, ANYWHERE—Rita Coolidge—A&M
FUNDAMENTAL ROLL—Walter Egan—Col
ISLANDS—Band—Capitol
LOST FEELING—B. W. Stevenson—WB
PEZBAND—Passport
WORKS—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones):

ANIMALS—Pink Floyd—Col
ATLANTA RHYTHM SECTION—MCA
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
CHANGES IN LATITUDES—Jimmy Buffett—ABC
FOREIGNER—Atlantic
PETER GABRIEL—Atco
GOLD PLATED—Climax Blues Band—Sire
NIGHT MOVES—Bob Seger—Capitol
RUMOURS—Fleetwood Mac—WB
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WINZ-FM/MIAMI

ADDS:
FOREIGNER—Atlantic
FROM ME TO YOU—George Duke—Epic
ISLANDS—Band—Capitol
LOVE ON THE WING—Jesse Colin Young—WB
WORKS—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales, phones):
ANIMALS—Pink Floyd—Col
BURNIN' SKY—Bad Company—Swan Song
HOTEL CALIFORNIA—Eagles—Asylum
SLEEPWALKER—Kinks—Arista
SONGWRITER—Justin Hayward—Deram

WYDD-FM/PITTSBURGH

ADDS:
ELECTRIFIED FUNK—Wild Cherry—Epic
GHOST WRITER—Garland Jeffreys—AM
KLAATU—Capitol
LOTS OF PEOPLE—John Mayall—ABC
ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
GRAHAM PARKER EP—Mercury
QUEEN OF THE NEIGHBORHOOD—Flame—RCA
SO HIGH (single)—Dave Mason—Col
THUNDERBYRD—Roger McGuinn—Col
WORKS—Emerson, Lake & Palmer—Atlantic
HEAVY ACTION (airplay, sales):
BURNIN' SKY—Bad Company—Swan Song
HOTEL CALIFORNIA—Eagles—Asylum
LIGHT OF SMILES—Gary Wright—WB
NIGHT MOVES—Bob Seger—Capitol
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
RUMOURS—Fleetwood Mac—WB
SANFORD-TOWNSEND BAND—WB
SLEEPING GYPSY—Michael Franks—WB
SLEEPWALKER—Kinks—Arista
TEJAS—ZZ Top—London

TOP AIRPLAY



RUMOURS
FLEETWOOD MAC
WB

MOST AIRPLAY

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- BURNIN' SKY—Bad Company—Swan Song
- NIGHT MOVES—Bob Seger—Capitol
- SLEEPWALKER—Kinks—Arista
- ANIMALS—Pink Floyd—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- PETER GABRIEL—Atco
- LETOVERTURE—Kansas—Kirshner
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

WMMS-FM/CLEVELAND

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - FOREIGNER—Atlantic
 - IDIOT—Iggy Pop—RCA
 - ISLANDS—Band—Capitol
 - LOVE ON THE WING—Jesse Colin Young—WB
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - STAGE PASS—Michael Stanley Band—Epic
 - VIOLATION—Starz—Capitol
 - WORKS—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (sales, airplay):**
- BIGGER THAN BOTH OF US—Hall & Oates—RCA
 - BURNIN' SKY—Bad Company—Swan Song
 - PETER GABRIEL—Atco
 - HARBOR—America—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista

WNOE-FM/NEW ORLEANS

- ADDS:**
- FOREIGNER—Atlantic
 - I CAME TO DANCE—Nils Lofgren—A&M
 - LOVE ME—Yvonne Elliman—RSO
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn

- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- LETOVERTURE—Kansas—Kirshner
- NIGHT MOVES—Bob Seger—Capitol
- RUMOURS—Fleetwood Mac—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista

WWW-FM/DETROIT

- ADDS:**
- WORKS—Emerson, Lake & Palmer—Atlantic
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- HEAVY ACTION (airplay):**
- ANIMALS—Pink Floyd—Col
 - BOSTON—Epic
 - BURNIN' SKY—Bad Company—Swan Song
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LETOVERTURE—Kansas—Kirshner
 - NIGHT MOVES—Bob Seger—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - WIND & WUTHERING—Genesis—Atco

WXRT-FM/CHICAGO

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - FROM ME TO YOU—George Duke—Epic
 - HEAVY WEATHER—Weather Report—Col
 - HIT AND RUN—Ian Matthews—Col
 - LOTS OF PEOPLE—John Mayall—ABC
 - LOVE ON THE WING—Jesse Colin Young—WB
 - MUSICMAGIC—Return To Forever—Col
 - STRANGER IN THE CITY—John Miles—London
 - THUNDERBYRD—Roger McGuinn—Col
 - TRANS-EUROPE EXPRESS—Kraftwerk—Capitol
- HEAVY ACTION (sales, phones, airplay):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - I CAME TO DANCE—Nils Lofgren—A&M
 - NEXT—Journey—Col
 - RA—Utopia—Bearsville
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WZMF-FM/MILWAUKEE

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - FOREIGNER—Atlantic
 - GHOST WRITER—Garland Jeffreys—A&M
 - I CAME TO DANCE—Nils Lofgren—A&M
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - VIOLATION—Starz—Capitol
 - WORKS—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum

- LETOVERTURE—Kansas—Kirshner
- YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- RUMOURS—Fleetwood Mac—WB
- ANIMALS—Pink Floyd—Col
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- KLAATU—Capitol
- BOSTON—Epic
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- YEAR OF THE CAT—Al Stewart—Janus

QKRS-FM/MINNEAPOLIS

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BURNIN' SKY—Bad Company—Swan Song
 - DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB
 - FOREIGNER—Atlantic
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - HANDFUL OF BEAUTY—Shakti—Col
 - HIT AND RUN—Ian Matthews—Col
 - NITE CITY—20th Century
 - THUNDERBYRD—Roger McGuinn—Col
 - WHEEL—Asleep At The Wheel—Capitol
- HEAVY ACTION (airplay):**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - FROM ME TO YOU—George Duke—Epic
 - HEAVY WEATHER—Weather Report—Col
 - IN THE FALLING DARK—Bruce Cockburn—True North
 - ISLANDS—Band—Capitol
 - JUST A STORY FROM AMERICA—Elliott Murphy—Col
 - LOVE ON THE WING—Jesse Colin Young—WB
 - MUSICMAGIC—Return to Forever—Col
 - WORKS—Emerson, Lake & Palmer—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- ARIEL (single)—Dean Friedman—Lifesong
 - NEVER TOO TENDER—Offenbach—A&M
 - GRAHAM PARKER EP—Mercury
 - ROLLIN' ON—Steve Gibbons Band—MCA
 - VIOLATION—Starz—Capitol
 - WORKS—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (airplay, sales, phones):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - HOTEL CALIFORNIA—Eagles—Asylum
 - ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
 - RUMOURS—Fleetwood Mac—WB
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - UPTOWN & LOWDOWN—Mama's Pride—Atco
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

KZEW-FM/DALLAS

- ADDS:**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

- SAFE IN THEIR HOMES—Hoodoo Rhythm Devils—Fantasy
- WORKS—Emerson, Lake & Palmer—Atlantic

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

- RUMOURS—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- BOSTON—Epic
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- PRETENDER—Jackson Browne—Asylum
- LETOVERTURE—Kansas—Kirshner
- NIGHT SHIFT—Foghat—Bearsville
- BURNIN' SKY—Bad Company—Swan Song
- DAY AT THE RACES—Queen—Elektra

KPFT-FM/HOUSTON

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - DIARY—Ralph Towner—ECM
 - GINSENG WOMAN—Eric Gale—Col
 - IDIOT—Iggy Pop—RCA
 - ISLANDS—Band—Capitol
 - SKY TRAIN—Barry Miles & Co.—RCA
 - TORNADER—Polydor
 - TOUCAN DO IT—Amazing Rhythm Aces—ABC
 - WHEEL—Asleep At The Wheel—Capitol
 - WORKS—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (airplay):**
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - GHOST WRITER—Garland Jeffreys—A&M
 - HEAVY WEATHER—Weather Report—Col
 - HIP SHOT—Stephen Dees—RCA
 - I CAME TO DANCE—Nils Lofgren—A&M
 - MUSICMAGIC—Return To Forever—Col
 - ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
 - GRAHAM PARKER EP—Mercury
 - TOMORROW IS HERE—Willie Bobo—Blue Note
 - TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

KBPI-FM/DENVER

- ADDS:**
- GOLD PLATED—Climax Blues Band—Sire
 - I CAME TO DANCE—Nils Lofgren—A&M
 - ISLANDS—Band—Capitol
 - KLAATU—Capitol
 - WORKS—Emerson, Lake & Palmer—Atlantic
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FOREIGNER—Atlantic
 - BURNIN' SKY—Bad Company—Swan Song
 - RUMOURS—Fleetwood Mac—WB
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamlia

KWST-FM/LOS ANGELES

- ADDS:**
- NO GOODBYES—Hall & Oates—Atlantic
 - ROLLIN' ON—Steve Gibbons Band—MCA
 - THUNDERBYRD—Roger McGuinn—Col

- VIOLATION—Starz—Capitol
- WORKS—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, sales, phones):

- ANIMALS—Pink Floyd—Col
- BURNIN' SKY—Bad Company—Swan Song
- HOTEL CALIFORNIA—Eagles—Asylum
- ISLANDS—Band—Capitol
- LETOVERTURE—Kansas—Kirshner
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WORKS—Emerson, Lake & Palmer—Atlantic

KOME-FM/SAN JOSE

- ADDS:**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - EXPRESSO—Gong—Virgin
 - FROM A RADIO ENGINE—Michael Nesmith—Pacific Arts
 - FROM ME TO YOU—George Duke—Epic
 - GHOST WRITER—Garland Jeffreys—A&M
 - HEAVY WEATHER—Weather Report—Col
 - HIT AND RUN—Ian Matthews—Col
 - ISLANDS—Band—Capitol
 - THUNDERBYRD—Roger McGuinn—Col
 - WORKS—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (sales, airplay):**
- ANIMALS—Pink Floyd—Col
 - BURNIN' SKY—Bad Company—Swan Song
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - PETER GABRIEL—Atco
 - I CAME TO DANCE—Nils Lofgren—A&M
 - PLACE IN THE SUN—Pablo Cruise—A&M
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista
 - SONGS FROM THE WOOD—Jethro Tull—Chrysalis
 - WIND & WUTHERING—Genesis—Atco

KSAN-FM/SAN FRANCISCO

- ADDS:**
- COMMODORES—Motown
 - ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
 - SAY NO MORE—Les Dudek—Col
 - SWEPT AWAY—Steve Hunter—Atco
 - VIOLATION—Starz—Capitol
 - WORKS—Emerson, Lake & Palmer—Atlantic
 - YOU CAN'T BEAT YOUR BRAIN FOR ENTERTAINMENT—Stretch—Anchor
- HEAVY ACTION (airplay):**
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
 - BURNIN' SKY—Bad Company—Swan Song
 - FOREIGNER—Atlantic
 - PETER GABRIEL—Atco
 - HEAVY WEATHER—Weather Report—Col
 - I CAME TO DANCE—Nils Lofgren—A&M
 - LOVE ON THE WING—Jesse Colin Young—WB
 - RUBY—PBR Intl.
 - RUMOURS—Fleetwood Mac—WB
 - SLEEPWALKER—Kinks—Arista

Dialogue (Continued from page 22)

paced, cleaner, I think it sounds better, too.

RW: Is the importance of the announcer less than it was in years past?

Ingram: At some stations, yes. Here, I don't think so—I think this is a very unusual station, in that it's personality-oriented and top 40-oriented at the same time. This is the kind of station with a format that can bend a little bit, in terms of allowing the people on the air to shine through with whatever they have. I think we're perhaps more mechanical than we used to be, and it's probably good.

RW: When Bruce Morrow left, there was talk that aside from being unhappy with his contract, he was displeased with cutbacks in the amount he could say. Do you think that's valid?

Ingram: I don't know, and wouldn't comment on his situation, but I find that as time has gone on over the years, you have less space in which to say something, but that's a challenge. It's kind of like moving the goal posts a little closer together and you've still got to kick a field goal. That doesn't bother me at all—as a matter of fact it probably means I've got a little less work to do.

RW: Do you think there will be a format like WABC's on the AM band a few years, or many years, from now?

Ingram: Yeah, I think so, for a long time coming. There are two reasons why: One, the format that we have is a habit with an awful lot of people. Two, the population is growing older as this format seems to grow older with them. I think that the demographic bulge that we have 18-35 will just come right along listening with us. And that augers well for longevity and all kinds of good money in the years to come.

RW: Do you think that stations like this will be able to compete with FM stations in the long term?

Ingram: We've been doing it, and I see no reason why not. There's been a drift to FM, and in some markets a tremendous one. Maybe New York is unusual, and maybe WABC is the reason why, but the FM drift is not as high as it has been in other markets, nowhere near as high. I think the thing that that has helped many AM stations in the drift to FM is the fact that the audience fractionalizes when it goes to FM, among a multiplicity of stations which are doing rock. So there is no number one station. In terms of buying, it becomes easy for a buyer to "buy around" a major station, to buy eight or nine or 10 FM stations, small FM stations, and reach almost as many people or maybe more people than if they bought the AM station. And that's the kind of thing that's a problem—when it becomes not economically feasible to continue doing what we're doing, we'll do something else, and that's what it's all about.

RW: Over the years, we've seen WABC knock off a variety of competitors in this format—WINS, WMCA and others. What has kept the station on top?

Ingram: Being on top of music, being on top of what's happening in terms of audience interest, and, again, that habit factor. We've been here, we've been doing it for so long—1961's a long time ago—and it kind of gets to be the "place to go." Remember, this is an enormous market, and FM reception isn't as good as AM reception in a lot of places. I'm not saying in terms of fidelity, that's something else again. But a lot of multi-path signals have ghosts, especially in cars. And a lot of fringe reception with some FM stations if you don't have a thing with an antenna in the right direction. And for all the great quality of FM, there's only a 43 percent penetration in stereo—the rest is people listening on mono sets, usually AM-FM sets.

So we're here, and we're available, and we're doing it all the time. There're a lot of program changes at a lot of other stations. Like 'OR-FM became 'XLO, and they have changed their format so damn many times that they've blown a lot of audience and may have in-

On Top



When ZZ Top's Worldwide Texas Tour landed in Boston for its 80th date, the Little Ole Band from Texas took bottles of ZZ Top's Texas Lightnin' Genuine Hot Sauce to WCOZ-FM. While air personality Mark Parenteau held the hot sauce, ZZ's Billy Gibbons, Frank Beard and Dusty Hill presented the station with a plaque for its role in breaking their latest London lp, "Tejas." Pictured from left; ZZ's Billy Gibbons, George Taylor Morris (WCOZ's program director), ZZ's Frank Beard, WCOZ's Mark Parenteau, WCOZ music director Beverly Mire, ZZ's Dusty Hill and London Records' northeast regional promotional representative John Pool.

hibited their own growth, I think, by changing program directors as often as they have.

RW: Are there mistakes your peers, or would-be peers, are making, that you hear time after time?

Ingram: They're on an ego trip. The disc jockeys I cannot stand are the disc jockeys who are doing an ego number in their own heads: "Here I am, I'm a great star"—that's bullshit. Come on—I play records for a living—big deal. So what. It's nice to make a living with a minimum amount of work, but as I think I told you before, disc jockeys are maybe a couple of cuts below used car salesmen in terms of the necessity of having us around. I cannot abide someone who is obviously doing numbers on himself—hate it. As a matter of fact, there are very few disc jockeys I like. Very few. Most of them are incompetent, and most of them—they're kind of like actors, and I don't like actors either. They're children, they're vessels, there's nothing in there. Some actors are fun; there're people with minds in all professions, I guess, but disc jockeys and actors are not my favorite kind of people.

RW: At some time during your career here there must have been an enormously popular record that the station played constantly, that you couldn't stand. How do you deal with that?

Ingram: I think of Friday. And every Friday, a check arrives at my agent's office, of which he clips 10 percent off the end and sends the rest to me. And that makes for instant ebullience, jocularly, and a review of Clause 4 of my contract, which says "You will perform in a professional manner at all times." And I love that record.

RW: Are there styles of pop music during your career that you've particularly liked?

Ingram: I like the rhythm and blues-period. It was so innocent, and so raunchy at the same time. The early stuff—the groups that sang on the corners. There's a great book—I can't remember who wrote it, but the title is "They All Sang On The Corner." It's just about all the groups that hung out on the corners in Harlem and became quasi-record stars; that kind of music turned me on, I liked that. That was when I was a kid, too, so that's probably why I like it.

RW: Do you like the music you're playing now?

Ingram: I think music is better than it ever has been, in technical terms, in terms of subject matter, in terms of talent, artistry, it just keeps getting better. I think it's evolving in a very positive way. It used to be all moon june spoon croon, let's go dating, let's kiss, and now it's getting down to what people are all about, or maybe up to what we're all about.

RW: Do you get a lot of fan mail?

Ingram: Sometimes; it depends on what's going on at the station: if there's a contest going on, I get a lot of stuff. If I have a particular contest that's going on in my show I get an awful lot of mail. But there's all kinds of mail. I have had two letters hanging up in my den in my house, in gold frames: one is a single-spaced, onionskin, typewritten, erudite, well-written, letter from a chap who said he liked the things I was doing, not necessarily because he liked the music, which he did, and not necessarily because he thought I was terribly funny, which he thought I was, but because I was putting

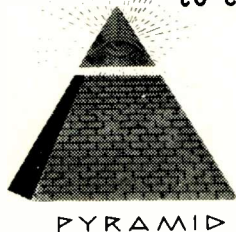
(Continued on page 33)

"I will stake my reputation
Andy Adams & Egg Cream are the superstars
to come out of the late 70's"

..... Morris Levy

ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes



Dialogue (Continued from page 32)

in things in the show, little "enclaves," he called them, "of material that could be related to by people of perhaps a slightly more intellectual bent than the music would indicate." And he went on at great length to tell me that he had turned on my show in the background when he was working on his Ph.D. And found it a great inspiration, which I thought was a nice letter. And then hanging right next to it I have another letter which is written in the number two printer's pencil, the big, heavy pencil, and it says, "Shut the f--- up when introducing those records, I can't get a goddamn, motherf---ing record taped because of your goddamn voice," signed, a fan. And I put them both there to kind of indicate the parameters of to whom I am broadcasting.

RW: In 16 years, there must have been a moment when something went out over the air that shouldn't have.

Ingram: The one time that—we didn't get any real hassles, but we could have: if you remember there was a time in 1964 when The Beatles came to town, and there were 10,000 kids out in the street, and everyone out there had their radios tuned to WABC. And I said—illegally, because you cannot use a radio station for personal communication—I said, "Hey, gang, I'm going to play some of the jingles, why don't you sing along?" We had a mike hanging out that window, and we put them on the air, and if you want to hear something that's incredible, 10,000 kids in the streets of New York singing "W-A-B-C, ALL-AMERICAN!" "Okay, gang, let's do it again!" and 10,000 kids did it again. And then our general manager walked in and said, "Hey, don't do that no more."

RW: Did you ever have The Beatles in the studio with you?

Ingram: One or another, yeah, but not all together. We went over to their hotel and broadcast out of there, that was great fun—the night we stashed away Ringo's medal. Some kid had stolen his St. Christopher medal, and we put an urgent plea out on the air, to please bring back Ringo's medal. We got it back 10 minutes later, she brought it back, and we put her in a hotel overnight, and went on all night saying, "Please, where's Ringo's medal?" "Ringo's crying" and all this.

RW: What sort of shape would you say the top 40 format is in around the country?

Ingram: I don't know if I'm really qualified to comment on the whole country, but I would say that a lot of it has become terribly mechanical and terribly dull, terribly automated. And yet there's still some people at some stations here and there you just stumble across that've got a good idea, that're doing something different, and that's where all the good ideas come from. It reminds me of my days at KBOX in Dallas, when I was the morning man there, I used to get up at 5:25, go to the station and was on the air at 5:31, and woke up at about quarter to nine, after screaming for about three hours, then went into the production room and started producing commercials and contests and jingles and usually got home at about six or seven at night. We were trying to beat Gordon McLendon's KLIF, and when I got to Dallas he had 51 percent of the market, and he had an announcement on every hour saying, "We have more audience than all other Dallas stations combined." And when we left there, a year later, me and Bob Whitney, who was the program director, KLIF had 28 percent and we had 26, and that was a year of hard screamin' and yellin' and fightin'. We used—little things, like KLIF had a mobile unit, a big portable studio with a big window in it, and we used to get in our cars, and like Quantrell's Raiders we'd descend on it, and put big stickers, KBOX, all over their mobile unit. Then take off.

The kind of radio that we used to do then—and this is another example—we had just hired Ron Lundy [now WABC's mid-morning man and Ingram's closest friend], brought him to St. Louis from Baton Rouge. We had a station against us called KWK, and they put on a kid called the Wild Child—he came from Cincinnati or Cleveland or some place. And they had imported him into town, and they took out the center two pages in the St. Louis Post-Dispatch, and said, "Listen To The Wild Child, Tonight." And Bob Whitney opened up this ad, and looked at it and said, "Those SOB's—look at the way they spelled 'wild'—W-I-L—that's our call letters.—Lundy, you're going on the air tonight!" We went on at 11 o'clock doing promos saying, "Seven o'clock tonight, the real 'WIL' child on WIL." Called Dallas, had a rock group record a theme song for him, came up on the next plane, started playing promos . . . and the Wild Child from Cleveland went on the air at six. When he went on the air, I called him on the air, I know the number in the studio, and he answers, "Hello, this is the Wild Child." And I said, "YOU ARE GOING TO FAIL." And I hung up on him. Two records got segued. Then he came back on the air and he's all bouncy again, and then Ron

goes on the air at seven o'clock: We got everything but spotlights going on him, we took page ads and everything, we were on the air with "the real WIL Child is here," made a record out of it. So the first three months Ron was on the air he was the WIL Child, with his pet tiger Fuzz, and when Ron went on the air at seven o'clock, the guy on the other station—who was a new guy in town, you gotta feel sorry for him, he's trying—goes on the air and segues four records in a row, he's listening to Lundy, we know he's listening to Lundy. So we run in the studio, we produce a little spot that says, "BEWARE IMITATORS!" and put it on the air. Now two more records get segued, and he comes back on the air and he's obviously shook, the guy was shot down, he left town a month later. That's the kind of stuff we did. Whitney was the kind of a guy who does that.

KBOX had a battle of the bands at—get this—Yellow Belly Drag Strip, outside of Dallas, and we had, up and down the drag strip, 20 different bandstands with 20 different rock groups. The contest was who could play the longest, play 50 minutes, take 10 off. So, as usual will happen among fellows, a fight breaks out, and someone's got a knife, and someone gets sapped. It's all cooled, no big problem, everything's taken care of, the kid's not hurt badly, the cop had hit him on the head and he had a little blood and it got very tense, but everything cooled down until one Spanish guy and one black guy and one white girl have a problem. And I'm standing there, and I've got on my red jacket—My KBOX Red Coat—and in my hands I have got a plaque from the mayor of Dallas commending us on bringing wholesome entertainment to the youth of Dallas, which I proceed to stick in my pants in case I get knifed, and got the hell out of there, threw the coat away, too. I wanted to be unmarked.

RW: Are things too scientific now for that kind of radio?

Ingram: I don't think they're too scientific, I think in New York it's just too big—the place is huge. You know, you've got more Irish people than in Dublin, you name it. We do a special contest and we get 20,000 calls on a special choke phone that shunts the busys off to other places. It's just an incredibly huge place, and it's almost impossible to get out and do that kind of thing.

RW: Do you have any desire to try other kinds of broadcasting?

Ingram: Oh, I'd like to do the "Tonight" show when Carson leaves, I think that'd be fun. I like talking to people, and I've done talk shows—that's about the only thing I'd want. I like what I'm doing, it's great fun. Pays well—the hours are good, get to hear a lot of music, stuff like that. Beats workin'.

RW: How would you characterize your relationships here at WABC over the years?

Ingram: On balance, and that's the only way you can judge any relationship, my relationship with the people at 'ABC has been fine. I've had a lot of success in terms of audience, in terms of sponsor relationships, in terms of the people I work with, I don't think it gets any better. I'm a very lucky man. I'm doing what I like to do, and I get paid for it, too. ☺

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DISCO FILE TOP 20

APRIL 2, 1977

1. **DO WHAT YOU WANNA DO**
T CONNECTION—TK (disco disc)
2. **UPTOWN FESTIVAL**
SHALAMAR—Soul Train (disco disc)
3. **LOVE IN C MINOR**
CERRONE—Cotillion (lp cut)
4. **BODY CONTACT CONTRACT/
DISCO INFERNO**
TRAMMPS—Atlantic (lp cuts)
5. **THE MORE I GET, THE MORE I
WANT/YOU CAN'T HIDE FROM
YOURSELF/I DON'T LOVE YOU
ANYMORE**
TEDDY PENDERGRASS—Phila. Intl.
(lp cuts)
6. **DREAMIN'/HIT AND RUN**
LOLEATTA HOLLOWAY—Gold Mind
(lp cuts)
7. **MIDNIGHT LADY/BLACK IS
BLACK**
CERRONE—Cotillion (lp cuts)
8. **SIX MILLION DOLLAR MAN**
ORIGINALS—Soul (lp cut)
9. **STONE TO THE BONE**
TIMMIE THOMAS—TK (disco disc)
10. **TWENTY-FOUR HOURS A DAY**
BARBARA PENNINGTON—UA (disco disc)
11. **LOVE IN C MINOR**
HEART & SOUL ORCHESTRA—Casablanca
(disco disc)
12. **DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
13. **SLOW DOWN**
JOHN MILES—London (lp cut)
14. **I GOTTA KEEP DANCIN'**
CARRIE LUCAS—Soul Train (disco disc)
15. **N.Y., YOU GOT ME DANCING**
ANDREA TRUE CONNECTION—Buddah
(disco disc)
16. **STARVIN'**
TRAMMPS—Atlantic (lp cut)
G. C. CAMERON—Motown (lp cut)
17. **THIS WILL MAKE YOU DANCE**
ELOISE LAWS—Invictus (lp cut)
18. **LOVE GOES DEEPER THAN THAT**
CELI BEE THE BUZZY BUNCH—TK
(disco disc)
19. **SUPERMAN**
MINNIE RIPERTON—Epic (disco disc)

Gilman, Berk Form Full Sail Productions

■ BOSTON — Jeff Gilman and Fred Berk of Music Designers Recording Studios in Boston have announced the formation of Full Sail Productions. Music production is under the direction of Jeff Gilman, chief engineer and producer, while Fred Berk is handling production management and business affairs.

The first artists to be signed to Full Sail are Jim Lang, Bill Goebel and The Back Bay Rhythm Section, with Jim Lang also acting in a production capacity.

Gilman and Berk have also established Full Sail Records with initial releases by Jim Lang and by The Back Bay Rhythm Section duet out in April. More information on these records will be forthcoming.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ One of the hottest items on the disco grapevine in recent weeks has been an import record from Puerto Rico called "Superman" by Celi Bee & the Buzzy Bunch which began popping up on top 10 lists from New York clubs almost as soon as it appeared in the city and, as a result, edged into the bottom of the DISCO FILE Top 20 before its official release as a TK disco disc this week. Pablo Flores, who reported from the Bachelor in San Juan last week, said "Superman" was the strongest record in his club and especially popular among American tourists. According to Flores, Celi Bee is the popular singer known as Celines and is married to the record's producer, Pepe Luis Soto, who co-produced the Rice & Beans Orchestra album. "Superman," which also features the Rice & Beans musicians, combines vacuous vocals (a la Andrea True) in breathless praise of her "superman" 's lovemaking with a vigorous track awash with strings and propelled by an insistent, bouncy bass line. It's a captivatingly commercial pop sound with just the right kind of disco flair in the breaks to give it instant pick-up on the dance floor. The TK 12-inch version runs 5:09 and is backed by a long (8:08) cut called "One Love" which is even more impressive structurally (great organ sweeps and conga breaks) but perhaps too quickly-paced for most crowds. Both tracks are included on the group's debut album, due out on TK's APA label within the week, and featuring at least one other song of interest to the disco-goer: "Closer, Closer" (4:15), whose pace is more sensuous and laid-back (compare Gloria Gaynor's "Most of
(Continued on page 54)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE CASBAH/ATLANTA

DJ: Jim Burgess

- DO WHAT YOU WANNA DO**—
T Connection—TK (disco disc)
- I GOTTA KEEP DANCIN'**—Carrie Lucas
—Soul Train (disco disc)
- LIFE GOES ON/PEACE OF MIND/
GRADUALLY**—Faith, Hope & Charity
—RCA (disco disc)
- LIFE IS MUSIC/LADY LUCK**—Ritchie
Family—TK (disco disc)
- LOVE IN C MINOR**—Heart & Soul
Orchestra—Casablanca (disco disc)
- N.Y., YOU GOT ME DANCING**—Andrea
True Connection—Buddah (disco disc)
- STONE TO THE BONE**—Timmie Thomas
—TK (disco disc)
- UPTOWN FESTIVAL**—Shalamar—Soul
Train (disco disc)
- WE CAN START ALL OVER AGAIN**—
Gloria Gaynor—Polydor (lp cut)
- YOU CAN'T HIDE FROM YOURSELF/THE
MORE I GET, THE MORE I WANT/I
DON'T LOVE YOU ANYMORE**—Teddy
Pendergrass—Phila. Intl. (lp cuts)

SAHARA/NEW YORK

DJ: Sharon White

- DO WHAT YOU WANNA DO**—
T Connection—TK (disco disc)
- DREAMIN'**—Loleatta Holloway—Gold
Mind (lp cut)
- THE FINAL THING**—Steve Bender—
Telefunken (import)
- FREE LOVE**—Jean Carn—Phila. Intl.
(lp cut)
- I GOTTA KEEP DANCIN'**—Carrie Lucas
—Soul Train (disco disc)
- LOVE IN C MINOR/MIDNIGHT LADY**—
Cerrone—Cotillion (lp cuts)
- STICK TOGETHER**—Minnie Riperton—
Epic (disco disc)
- STONE TO THE BONE**—Timmie Thomas
—TK (disco disc)
- UPTOWN FESTIVAL**—Shalamar—Soul
Train (disco disc)
- THE WORLD IS A GHETTO**—George
Benson—Warner Bros. (disco disc)

12 WEST/NEW YORK

DJ: Jimmy Stuard

- BODY CONTACT CONTRACT/DISCO
INFERNO/STARVIN'**—Trammps—
Atlantic (lp cuts)
- DO WHAT YOU WANNA DO**—
T Connection—TK (disco disc)
- FREEDOM TO EXPRESS YOURSELF**—
Denise LaSalle—ABC (lp cut)
- HIT AND RUN/DREAMIN'**—Loleatta
Holloway—Gold Mind (lp cuts)
- I DON'T LOVE YOU ANYMORE/THE
MORE I GET, THE MORE I WANT/YOU
CAN'T HIDE FROM YOURSELF**—Teddy
Pendergrass—Phila. Intl. (lp cuts)
- I GOTTA KEEP DANCIN'**—Carrie Lucas
—Soul Train (disco disc)
- LOVE IN C MINOR/BLACK IS BLACK/
MIDNIGHT LADY**—Cerrone—Cotillion
(disco disc)
- LOVE IN C MINOR**—Heart & Soul
Orchestra—Casablanca (disco disc)
- TWENTY-FOUR HOURS A DAY**—Barbara
Pennington—UA (disco disc)
- UPTOWN FESTIVAL**—Shalamar—Soul
Train (disco disc)

SUNDAYS/CHICAGO

DJ: Artie Feldman

- DISCO INFERNO/BODY CONTACT
CONTRACT**—Trammps—Atlantic
(lp cuts)
- DO WHAT YOU WANNA DO**—
T Connection—TK (disco disc)
- DON'T LEAVE ME THIS WAY**—Thelma
Houston—Tamla (lp cut)
- DREAMIN'/HIT AND RUN/WE'RE
GETTING STRONGER**—Loleatta
Holloway—Gold Mind (lp cuts)
- FREEDOM TO EXPRESS YOURSELF**—
Denise LaSalle—ABC (lp cut)
- N.Y., YOU GOT ME DANCING**—Andrea
True Connection—Buddah (disco disc)
- SIX MILLION DOLLAR MAN/YOU ARE A
BLESSING TO ME**—Originals—Soul
(lp cuts)
- SWEET DYNAMITE**—Claudia Barry—
London (import disco disc)
- UPTOWN FESTIVAL**—Shalamar—Soul
Train (disco disc)
- YOU CAN'T HIDE FROM YOURSELF**—
Teddy Pendergrass—Phila. Intl.
(lp cut)

CLUB REVIEW

Lewis Livens Leviticus

■ NEW YORK—Leviticus, one of the disco showplaces of New York, has now expanded into the area of live entertainment with its "Thursday Night Live" program and was "comfortably crowded" for the recent appearance by Webster Lewis.

Lewis is a Boston-based arranger - composer - musician - educator whose latest album, "On The Town" (Epic), is a testimony to his diverse genius. Lewis, who played keyboards, was accompanied by Stan Strickland (woodwinds), former Weather Report man Algrio Lima (percussion), Tommy Campbell (drums), Jerry Moore (guitar) and Tim Ingle (bass), with Theresa Burroughs, Wannetta Jackson and Bruce Gray, who wrote the Trammps "Body Contact Contract," contributing background vocals.

The set began with a number titled "J.J. Samba" where the group lead by Lewis raced through several cascading musical climaxes. This was followed by a couple of tracks from his latest album, including "Since You've Been Gone," a song made popular by the Spinners and the ram-bunctious "Do It With Style" featuring Gray on vocals. "I'd Do It All Over Again" and "Love Is On The Way" followed, the latter featuring a virtuoso keyboard performance.

Lewis, whose music is described as "post pop space rock be-pop gospel" is currently working on an album with Lolo Falana.

Basil Nias

Gala Signs Lopez

■ NEW YORK — Harvey Averne, president, and Sam Goff, general managing partner of Gala Records, have announced the signing of Trini Lopez to Gala Records, a label owned by Averne, Goff and Steve Lawrence. Cala is internationally distributed by Coco Records.

Lopez will record his first Spanish language album for Gala within the next couple of months. It will be arranged by Don Costa and produced by Costa and Steve Lawrence.

UA Disco Discs

■ LOS ANGELES — Joe Carbone, vice-president of sales for United Artists Records has announced the immediate release of two 12-inch disco singles, the first commercial disco sides ever released by the label. The first scheduled releases, which will retail for \$2.98 are: "24 Hours A Day" by Barbara Pennington and a remake of the 1935 classic "Lullaby of Broadway," performed by the group I.R.T. b/w Winifred Shaw's original version.

Valerie Carter: From Liner Credit to Headline Stature

By **LENNY BEER**

■ **LOS ANGELES** — Until a few short weeks ago, Valerie Carter was a name known mainly to other singers. Some sang her songs, some asked her to help them sing theirs, and still others talked admiringly of this impossibly big voice launched from so frail a frame.

Since then, Carter's Columbia debut album, "Just A Stone's Throw Away," has quickly elevated this young southern vocalist from liner credit to headline stature. Her studio work as session vocalist for Jackson Browne, Little Feat and other Los Angeles-based artists had guaranteed her special attention, as did a star-studded studio cast encompassing Maurice White, Linda Ronstadt, Browne, Orleans' John Hall, most of Little Feat and John Sebastian. What has suggested Carter's promise, however, is how convincingly she stands her own ground in such company. Her vocals are strong, distinctive, and show a versatility rarely seen on a first release. She moves from the flowing Linda Ronstadt-type country flavored vocal sound to a wispy, breathy, sexy r&b style while dropping in some jazz-flavored rockers.

As to how Carter's first album came to be, "CBS president Bruce Lundvall saw my picture on the wall in the office of personal managers extraordinaire Bob Cavallo and Joe Ruffalo and he took a chance," says Valerie. Actually though, Carter was on an album before as a member of Howdy Moon on A&M. She's not especially proud of her work on that project and would rather it be a part of the unremembered past.

Major credit for the success and raves Carter is receiving for her debut set should go to George Massenburg of Little Feat engineering fame. "I wanted to work with somebody great," Valerie explained, "and I had always been a fan of George. True, it's the first time he's produced an album, but can you imagine the power he has. He has the freedom to work with the sound right in his hands—reviewers should give him more credit for the set. He's the greatest, I love George."

As for Carter's contract with Columbia Records, which has her signed for a four year, six album deal (which could prove extremely fruitful for both), she thinks there was just no other decision to make. "After all," says Valerie, "I don't want to be the only one not getting any sun from Florida. I was only interested in Columbia and have tremendous faith in their ability to deliver if I



Valerie Carter

work real hard." And she does work real hard. Her album took two years to record and is made up of songs which weren't even in Carter's original list of choices. "But," she adds, "I have nobody to blame but me for the music. I'm surprised by the response, but have to be thinking about getting a band together to tour and what to do better on the next album."

Carter's favorite song from the album is "Back to Blues Some More," but Columbia has made its first move with "Ooh Child," the r&b classic. The response is already strong at the radio level and album sales are already being generated.

As for putting together a band and going on the road, she has

done it before. She has already been on tour with Jackson Browne and Orleans as an opening act. She claims that sometimes she was on and other nights it was disastrous. "Everyone was really kind to me on that tour and on others I've done," adds Carter. "One night I was crying in the back and John Sebastian saved the day with some kind words of experiential advice." Her current band, which is forming and rehearsing right now, includes Joachim Young on keyboards, Sam Cox on drums and a guitar player to be named later. She is also scheduled for a whirlwind promotional tour with the Columbia promotion force.

The major influence so far on Carter has been manager Bob Cavallo, who she adores and believes in to the utmost. "Bob has been absolutely fabulous in every respect," she adds, "and supportive when I need him. Everytime I ask him if I should go and do something, he just says 'get a couple of new dresses and go.'" It was Cavallo who put Howdy Moon on the road with John Sebastian that lead to the incident previously mentioned, and it was Cavallo that saw them through the recording for A&M. For the red-hot managing team of Cavallo and Ruffalo, who manage Earth, Wind & Fire, Orleans, Little Feat,

Weather Report and John Sebastian, the addition of a happening female singer could really round out the stable very nicely.

The tale of the press has already moved very heavily into Carter's corner, with major reviews coming out in most key corners, and the initial sales reaction to "Just A Stone's Throw Away" is already building. Carter herself feels very proud of the reaction so far and wants to strive to live up to the raves. With the combination of radio, reviewers, strong management and the Columbia sales, promotion and marketing wing on her side, life seems to be on the positive side for the lovely little lady from Florida.

THEATER REVIEW

Sophisticated Revue

Opens at Barbarann's

■ **NEW YORK** — If you're looking for an evening's entertainment that will not insult your intelligence, "Starting Here, Starting Now," a revue by David Shire (music) and Richard Maltby, Jr. (lyrics, director) now at Barbarann's, comes highly recommended. Indeed, the team's sophisticated handling of some 25 songs, most built around the subject of love, will make you smile, long, feel, for moments gone by and times to look forward to.

As performed by Loni Ackerman, Margery Cohen and George Lee Andrews, each song becomes a vignette. The singing and acting are at one, be it Ms. Ackerman bemoaning the loss of the lover with whom she did the Sunday Times crossword puzzle, Ms. Cohen as a cosmetician at Bloomingdale's, Andrews belting out a tender ballad (there's no contradiction there) or the "company" balancing its three unamplified—yes, UNAMPLIFIED, NATURAL—voices in fine harmony.

The three work exceptionally well together, physically and vocally, Andrews' vocal power acting as an equalizing force in relation to Ackerman's finely-tailored characterizations and Cohen's ability to fuse comic and sympathetic elements. Maltby's direction keeps it all moving, and gives the program a sense of unity even when an occasional song seems out of place. See it.

Ira Mayer

Maltby and Shire See Contemporary Possibilities For Musical Theater

By **IRA MAYER**

■ **NEW YORK** — "I would like to see the focus shift from film back to theater," says David Shire, whose soundtracks for "All the President's Men" and "Farewell My Lovely," among others, have made him one of Hollywood's more in-demand screenwriters. The statement, however, was made a week after his and Richard Maltby Jr.'s revue, "Starting Here, Starting Now" opened at Barbarann's.

Two Decades of Songs

Maltby is the lyricist and director of the show, which spans the pair's collaborations of nearly two decades. With the words and music to two full-length shows under their belts before graduating Yale, Maltby and Shire wrote a considerable number of pop songs, including the title to the present show which was recorded by Barbra Streisand, while other of their songs found their way to Roberta Flack, Andy Williams and Shirley Bassey. Their first potential Broadway offering, a "Victorian musical" titled "Love

Match," never opened in New York, a matter they attribute to having lost control of the original concept, of not having had the familiarity with what the director's needs were, of the necessity to collaborate when working in the theater.

The writing of a few new songs for "Starting Here, Starting Now," and the up-dating of material in their catalogue, represented the first time the two had worked together in four or five years. In the interim, Shire had taken to film scoring while Maltby took on some writing assignments and concentrated on developing his skills as a director—winning accolades for his stagings of revivals of "Long Day's Journey Into Night" and "The Glass Menagerie" in Philadelphia.

(Continued on page 58)

Larry Taylor Says:

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The Coast (Continued from page 12)

Finally, there's "My God," featuring the **California Boys Choir**, which Ezrin suggested is Cooper's reaction to his own upbringing. "There's a religious overtone to the whole album and he's finding God in my opinion, not in a literal sense, but in a sense that has made him deny the old Cooper image."

MEANWHILE: **Kim Fowley**, patron saint of the Sunset Strip, is unquestionably his own best hypist. He gave COAST a call last week to rave about **Helen Reddy's** new album "Ear Candy," which Fowley produced with **Earle Mankey** ("the **Dave Edmunds** of North America") and which should hit the stores in late April. Fowley said the album—sessions for which were visited by **Bernie Leadon**, **Nigel Olsen**, **Hal Blaine**, **Neil Diamond's** band and a host of other heavies who wanted to be in on what has to be the year's strangest pairing—will feature "everything from lush MOR that sounds like **Walt Disney** meeting **Paul McCartney** to **Willie Nelson**-style cajun music to punk-rock."

Fowley was quick to scotch any doubts about Ms. Reddy's viability as a rocker: "Rock and roll comes full circle with this album. This woman really has roots—she sang 'It's My Party' and 'Big Girls Don't Cry' in a medley and wanted to use it for a fade on one tune!" Fowley also denied, however, that he had to talk Reddy out of doing a fifteen minute reprise of "In-A-Gadda-Da-Vida." Next album, right Kim?

RUMORS DENIED: No truth to rumors being circulated by New West's **Charlie Haas** that the **Stills/Amin Band** has been formed here, with Steve and Idi expected to work up a lounge act . . . Show biz kid **Irv Azoff** is not managing **Steely Dan**, as has been reported in several sources and hotly rumored here. Both Azoff's office and **Donald Fagen** have denied any Front Line/Dan pact for the duo, perennial star-treatment holdouts . . . A&M's **Barry Grief** unequivocally denying charges that his sunburn is actually the result of falling asleep under the sun-lamp. Barry insists he's been skiing in Vail.

WELCOME BACK: **Michael Lippman** is back from Arista boot camp in New York, where they taught him to dry his hands before answering the phone. Lippman told COAST he's glad to be back after a month away, but, frankly, we didn't know he was gone.

PERSONALS: In the first of a series of special COAST closeups on the changing needs of today's with-it, aware young person, we pass along the following revealing message.

"KINKY GOOD TIMES?

Must sell mechanized marital aid. Many orifices. 19 in. blade powered by 3.5 hp engine. A real brute of a machine. Will also mow lawns. Box 8259. \$35." —The Boston Phoenix.

New York, N.Y. (Continued from page 10)

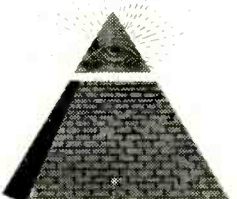
is for six albums to be recorded over a period of 3-6 years. Atlantic was one of the highest bidders for the group's multi-million dollar contract.

YOUNG AND ON THE MOVE: At the (not so tender, these days) age of 22, **Patrice Rushen** has an unusually firm grasp of both the musical and political ramifications of developing a career. Greatly in demand as a studio musician in L.A., the young keyboardist has also done her share of touring duty with the **Sylvers**, **Hubert Laws** and **Jean Luc-Ponty**, among others. Now, she told New York, N.Y., she is ready to take on the responsibility of being leader, having gained the education and the clout (if you will) to do it properly. Three Fantasy albums to her credit—the latest "Feel the Heat," the one she feels was most properly done—Rushen is determined to take the long view of her career and to build from strength as it is earned. The gleam in her eyes—and the sound of her music—say that's precisely what she'll do.

THAT'LL TEACH YOU TO KEEP OFF THE STREETS: The Passport was inadvertently omitted from the Sire/Passport ad in the WNEW-FM special last week. It was not until a routine border crossing from the Bowery into outer space that we even realized Passport was missing.

"A remarkable talent and bright new star of the future"

. Jimmy Ienner



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The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- HELLO STRANGER—Yvonne Elliman—RSO
- HOOKED ON YOU—Bread—Elektra
- WE'LL NEVER HAVE TO SAY GOODBYE—Deardorf & Joseph—Arista
- LOVE'S GROWN DEEP—Kenny Nolan—20th Cent.
- A NINTH OF BEETHOVEN—Apollo 100—Eurogram

Most Active

- THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
- WHEN I NEED YOU—Leo Sayer—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- SOUTHERN NIGHTS—Glen Campbell—Capitol

WHDH/BOSTON

Adds

- HELLO STRANGER—Yvonne Elliman—RSO
- SING—Tony Orlando & Dawn—Elektra

Active

- CAN'T STOP DANCIN'—Captain & Tennille—A&M
- GO YOUR OWN WAY—Fleetwood Mac—WB
- HOTEL CALIFORNIA—Eagles—Asylum
- I WANNA GET NEXT TO YOU—Rose Royce—MCA
- LOVE IN C MINOR—Cerrone—Cotillion
- THE FIRST CUT IS THE DEEPEST—Rod Stewart—Warner Bros.
- TRYING TO LOVE TWO—William Bell—Mercury
- WHODUNIT—Tavares—Capitol
- YOU + ME = LOVE—Undisputed Truth—Whitfield

WBAL/BALTIMORE

Adds

- A NINTH OF BEETHOVEN—Apollo 100—Eurogram
- LOVE'S GROWN DEEP—Kenny Nolan—20th Cent.
- RAIN ON—Gene Cotton—ABC
- SOUR AND SWEET/LEMON IN HONEY—Dr. Buzzard's Original Savannah Band—RCA

Active

- PORTSMOUTH—Mike Oldfield—Virgin

WMAL/WASHINGTON

Adds

- EASILY—Frankie Valli—Private Stock
- SHOW YOU THE WAY TO GO—The Jacksons—Epic
- VITAMIN L—Mary Kay Place—Col
- YOUR LOVE—McCoo & Davis—ABC

Active

- ME AND THE ELEPHANTS—Bobby Goldsboro—Epic
- MY SWEET LADY—John Denver—RCA
- SOUTHERN NIGHTS—Glen Campbell—Capitol

WSM/NASHVILLE

Adds

- CROSSFIRE—Bellamy Brothers—WB
- FREE—Daniece Williams—Col
- LIDO SHUFFLE—Boz Scaggs—Col
- LONELY BOY—Andrew Gold—Asylum

- MAGICAL MYSTERY TOUR—Ambrosia—20th Cent.
- WHODUNIT—Tavares—Capitol
- YOU'RE MOVIN' OUT TODAY—Bette Midler—Atlantic

Active

- DISCO LUCY—Wilton Place Street Band—Island
- HELLO STRANGER—Yvonne Elliman—RSO
- HOTEL CALIFORNIA—Eagles—Asylum
- TRYING TO LOVE TWO—William Bell—Mercury
- WHEN I NEED YOU—Leo Sayer—WB

WSB/ATLANTA

Adds

- RAIN ON—Gene Cotton—ABC
- RAIN ON—Ray Coniff—Col
- SING ME HIGH (SING ME LOW)—Mark Lindsay—WB
- SPREAD A LITTLE LOVE AROUND—Jody Miller—Epic
- THE RAINS CAME—Freddie Fender—ABC

WIOD/MIAMI

Adds

- A NINTH OF BEETHOVEN—Apollo 100—Eurogram
- HELP ME—Ray Price—Col
- WE'LL NEVER HAVE TO SAY GOODBYE—Deardorf & Joseph—Arista
- YOUR LOVE—McCoo & Davis—Col—ABC

Active

- SOUTHERN NIGHTS—Glen Campbell—Capitol
- SPRING RAIN—Silvetti—Salsoul

WCCO/MINNEAPOLIS

Adds

- EASE DOWN THE LINE—Steve March—UA
- HELLO STRANGER—Yvonne Elliman—RSO
- MARGARITAVILLE—Jimmy Buffett—ABC
- RAIN ON—Gene Cotton—ABC

KMOX/ST. LOUIS

Adds

- BROOKLYN—Cody Jameson—Atco
- HOME WHERE I BELONG—B. J. Thomas—Myrrh
- HOOKED ON YOU—Bread—Elektra
- LOVE'S GROWN DEEP—Kenny Nolan—20th Cent.
- SLOW DANCING—Johnny Rivers—Soul City
- SPRING RAIN—Silvetti—Salsoul
- (YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER—Rita Coolidge—A&M

Active

- WHEN I NEED YOU—Leo Sayer—WB

KSFO/SAN FRANCISCO

Adds

- DAISY STAR—David Dundas—Chrysalis
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
- EVERYTHING MUST CHANGE—George Benson—WB
- HOOKED ON YOU—Bread—Elektra
- MY SWEET LADY—John Denver—RCA
- SOUR AND SWEET/LEMON IN HONEY—Dr. Buzzard's Original Savannah Band—RCA

Also reporting this week: KULF, WGN, WLW, KFI, KOY, WIP, KMBZ, WTMJ

SALESMAKER OF THE WEEK



BURNIN' SKY
BAD COMPANY
Swan Song

TOP SALES

- BURNIN' SKY—Bad Company—Swan Song
- ISLANDS—The Band—Capitol
- FOREIGNER—Atlantic
- HEAVY WEATHER—Weather Report—Col
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

CAMELOT/NATIONAL

- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- DAVID SOUL—Private Stock
- I CAME TO DANCE—Nils Lofgren—A&M
- KLAATU—Capitol
- LEFTOVERS—Kansas—Kirshner
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- ROCKY—UA (Soundtrack)
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- STAY IN LOVE—Minnie Riperton—Epic

HANDLEMAN/NATIONAL

- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- DAVID SOUL—Private Stock
- KENNY NOLAN—20th Century
- LOVE AT THE GREEK—Neil Diamond—Col
- NEW HARVEST . . . FIRST GATHERING—Dolly Parton—RCA
- ROCKY—UA
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SOUTHERN NIGHTS—Glen Campbell—Capitol
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- UNPREDICTABLE—Natalie Cole—Capitol

MUSICLAND/NATIONAL

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- AN EVENING WITH DIANA ROSS—Motown
- ANY WAY YOU LIKE IT—Thelma Houston—Tamla
- BURNIN' SKY—Bad Company—Swan Song
- JENNIFER WARNES—Arista
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- ROCKY—UA (Soundtrack)
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- SONGWRITER—Justin Hayward—Deram
- SOUTHERN NIGHTS—Glen Campbell—Capitol

RECORD BAR/NATIONAL

- A PLACE IN THE SUN—Pablo Cruise—A&M
- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ATLANTA RHYTHM SECTION—MCA
- CAR WASH—MCA (Soundtrack)
- COMING BACK FOR MORE—William Bell—Mercury
- COMMODORES—Motown
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
- ROCKY—UA (Soundtrack)
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

KING KAROL/NEW YORK

- FOREIGNER—Atlantic
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- GHOST WRITER—Garland Jeffreys—A&M
- HEAVY WEATHER—Weather Report—Col
- ISLANDS—Band—Capitol
- ROLLIN' ON—Steve Gibbons Band—MCA
- SOMETHING MAGIC—Procol Harum—Chrysalis
- THE IDIOT—Iggy Pop—RCA
- THUNDERBYRD—Roger McGuinn—Col
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

RECORD WORLD/TSS STORES/LONG ISLAND

- A PLACE IN THE SUN—Pablo Cruise—A&M
- BURNIN' SKY—Bad Company—Swan Song
- FOREIGNER—Atlantic
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- I CAME TO DANCE—Nils Lofgren—A&M
- ISLANDS—The Band—Capitol
- JENNIFER WARNES—Arista
- KLAATU—Capitol
- QUEEN OF THE NEIGHBORHOOD—Flame—RCA
- SO CLOSE—Helen Schneider—Windsong

TWO GUYS/EAST COAST

- A STAR IS BORN—Col (Soundtrack)
- ASK RUFUS—Rufus—ABC
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- JOHN DENVER'S GREATEST HITS, VOL. 2—RCA
- KENNY NOLAN—20th Century
- ROOTS—Quincy Jones—A&M (Soundtrack)
- RUMOURS—Fleetwood Mac—WB
- SLEEPWALKER—Kinks—Arista
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- YEAR OF THE CAT—Al Stewart—Janus

FOR THE RECORD/BALTIMORE

- ANGEL—Ohio Players—Mercury
- COMING BACK FOR MORE—William Bell—Mercury
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LIVE AT THE LONDON PALLADIUM—Marvin Gaye—Tamla
- LOVE CRAZY—Miracles—Col
- LOVE IN C MINOR—Cerrone—Cotillion
- SLAVE—Cotillion
- STAY IN LOVE—Minnie Riperton—Epic
- TEDDY PENDERGRASS—Phila. Intl.
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

WAXIE MAXIE/WASH., D.C.

- ASK RUFUS—Rufus—ABC
- COMING BACK FOR MORE—William Bell—Mercury
- COMMODORES—Motown
- I WANT TO COME BACK AS A SONG—Walter Jackson—ChiSound
- KALYAN—MCA
- ROMANTIC JOURNEY—Norman Connors—Buddah
- SLAVE—Cotillion
- STAY IN LOVE—Minnie Riperton—Epic
- UNPREDICTABLE—Natalie Cole—Capitol
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

NATL. RECORD MART/MIDWEST

- BURNIN' SKY—Bad Company—Swan Song
- COMMODORES—Motown
- KENNY NOLAN—20th Century
- KLAATU—Capitol
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- ROOTS—Quincy Jones—A&M (Soundtrack)

- RUMOURS—Fleetwood Mac—WB
- SWEET BEGINNINGS—Marlena Shaw—Epic
- THE BABYS—Chrysalis
- UNPREDICTABLE—Natalie Cole—Capitol

FATHER'S & SUN'S/MIDWEST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BURNIN' SKY—Bad Company—Swan Song
- FOREIGNER—Atlantic
- HEAVY WEATHER—Weather Report—Col
- ISLANDS—The Band—Capitol
- KLAATU—Capitol
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- LOVE ON THE WING—Jesse Colin Young—WB
- OPEN UP—Ethos—Capitol

RECORD REVOLUTION/CLEVELAND

- ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
- HANDFUL OF BEAUTY—Shakti with John McLaughlin—Col
- HEAVY WEATHER—Weather Report—Col
- ISLANDS—The Band—Col
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LOVE ON THE WING—Jesse Colin Young—WB
- ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis
- ROMANTIC JOURNEY—Norman Connors—Buddah
- SOMETHING MAGIC—Procol Harum—Chrysalis
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

ROSE RECORDS/CHICAGO

- BURNIN' SKY—Bad Company—Swan Song
- CONQUISTADOR—Maynard Ferguson—Col
- GARDEN OF LOVELIGHT—Narada Michael Walden—Atlantic
- HEAVY WEATHER—Weather Report—Col
- I CAME TO DANCE—Nils Lofgren—A&M
- ISLANDS—The Band—Capitol
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- MUSICMAGIC—Return To Forever—Col
- TEDDY PENDERGRASS—Phila. Intl.
- THE IDIOT—Iggy Pop—RCA

LIEBERMAN/MINNEAPOLIS

- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- FREEWAYS—Bachman-Turner Overdrive—Mercury
- IN FLIGHT—George Benson—WB
- LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
- MUSIC FUH YA—Taj Mahal—WB
- SEA LEVEL—Capricorn
- SLEEPWALKER—Kinks—Arista
- SONGWRITER—Justin Hayward—Deram
- STAY IN LOVE—Minnie Riperton—Epic
- UNPREDICTABLE—Natalie Cole—Capitol

PEACHES/ST. LOUIS

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- BURNIN' SKY—Bad Company—Swan Song
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- FROM ME TO YOU—George Duke—Col
- GETTIN' LUCKY—Head East—A&M
- HEAVY WEATHER—Weather Report—Col
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

- NITE CITY—20th Century
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

PEACHES/ATLANTA

- COMING BACK FOR MORE—William Bell—Mercury
- DAVID SOUL—Private Stock
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- FOREIGNER—Atlantic
- GETTIN' LUCKY—Head East—A&M
- GHOST WRITER—Garland Jeffreys—A&M
- NOTHING WILL BE AS IT WAS . . . TOMORROW—Flora Purim—WB
- ROMANTIC JOURNEY—Norman Connors—Buddah
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- WATER BABIES—Miles Davis—Col

PEACHES/FT. LAUDERDALE

- ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
- BURNIN' SKY—Bad Company—Swan Song
- EXPRESSO—Gong—Virgin
- FOREIGNER—Atlantic
- HANDFUL OF BEAUTY—Shakti with John McLaughlin—Col
- HEAVY WEATHER—Weather Report—Col
- SONGWRITER—Justin Hayward—Deram
- THE IDIOT—Iggy Pop—RCA
- THE JOGGER—Ross Emory—Odessa
- VIRGIN KILLER—Scorpions—RCA

TAPE CITY/NEW ORLEANS

- AHH . . . THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
- BURNIN' SKY—Bad Company—Swan Song
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- FOREIGNER—Atlantic
- IN FLIGHT—George Benson—WB
- LEFTOVERS—Kansas—Kirshner
- MAZE—Capitol
- ROCKY—UA (Soundtrack)
- SEA LEVEL—Capricorn
- UNPREDICTABLE—Natalie Cole—Capitol

INDEPENDENT RECORDS/DENVER

- ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
- BURNIN' SKY—Bad Company—Swan Song
- CAROLINA DREAMS—Marshall Tucker Band—Capricorn
- CONQUISTADOR—Maynard Ferguson—Col
- EXPRESSO—Gong—Virgin
- FOREIGNER—Atlantic
- GETTIN' LUCKY—Head East—A&M
- HEAVY WEATHER—Weather Report—Col
- ISLANDS—The Band—Capitol
- MUSICMAGIC—Return To Forever—Col

CIRCLES/ARIZONA

- BURNIN' SKY—Bad Company—Swan Song
- COMMODORES—Motown
- ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City
- GOODBYE BLUES—Country Joe McDonald—Fantasy
- ISLANDS—The Band—Capitol
- LOVE ON THE WING—Jesse Colin Young—WB
- ON EARTH AS IT IS IN HEAVEN—Angel—Casablanca
- PLAYERS' ASSOCIATION—Vanguard
- SLEEPWALKER—Kinks—Arista
- TEDDY PENDERGRASS—Phila. Intl.

ODYSSEY/SOUTHWEST & WEST

- ANGEL—Ohio Players—Mercury
- BIGGER THAN BOTH OF US—Daryl Hall & John Oates—RCA
- BURNIN' SKY—Bad Company—Swan Song
- FOREIGNER—Atlantic
- HEAVY WEATHER—Weather Report—Col

- HIT & RUN—Ian Mathews—Col
- ISLANDS—The Band—Capitol
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LOVE ON THE WING—Jesse Colin Young—WB
- YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

LICORICE PIZZA/LOS ANGELES

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- A STAR IS BORN—Col (Soundtrack)
- BOSTON—Epic
- GREATEST HITS—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LEFTOVERS—Kansas—Kirshner
- LOVE AT THE GREEK—Neil Diamond—Col
- RUMOURS—Fleetwood Mac—WB
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis

MUSIC PLUS/LOS ANGELES

- ASK RUFUS—Rufus—ABC
- IN FLIGHT—George Benson—WB
- ISLANDS—The Band—Capitol
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- JENNIFER WARNES—Arista
- NEXT—Journey—Col
- ROCKY—UA (Soundtrack)
- SEAWIND—CTI
- SLEEPWALKER—Kinks—Arista
- THE IDIOT—Iggy Pop—RCA

TOWER/LOS ANGELES

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- A STAR IS BORN—Col (Soundtrack)
- ENDLESS FLIGHT—Leo Sayer—WB
- GREATEST HITS—Linda Ronstadt—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- IN FLIGHT—George Benson—WB
- NIGHT MOVES—Bob Seger & the Silver Bullet Band—Capitol
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- THE PRETENDER—Jackson Browne—Asylum
- YEAR OF THE CAT—Al Stewart—Janus

EUCALYPTUS RECORDS/NORTHWEST

- A PLACE IN THE SUN—Pablo Cruise—A&M
- BURNIN' SKY—Bad Company—Swan Song
- FOREIGNER—Atlantic
- I CAME TO DANCE—Nils Lofgren—A&M
- ISLANDS—The Band—Capitol
- JENNIFER WARNES—Arista
- ROOTS—Quincy Jones—A&M (Soundtrack)
- SLEEPWALKER—Kinks—Arista
- SONGS FROM THE WOOD—Jethro Tull—Chrysalis
- THIS ONE'S FOR YOU—Barry Manilow—Arista

EVERYBODY'S RECORDS/NORTHWEST

- A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
- BURNIN' SKY—Bad Company—Swan Song
- GINGSENG WOMAN—Eric Gale—Col
- HEAVY WEATHER—Weather Report—Col
- ISLANDS—The Band—Capitol
- JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
- LOVE ON THE WING—Jesse Colin Young—WB
- MUSICMAGIC—Return To Forever—Col
- SONGWRITER—Justin Hayward—Deram



THE ALBUM CHART

PRICE CODE

F — 6.98	I — 11.98
G — 7.98	J — 12.98
H — 9.98	K — 13.98

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

APR. 2	MAR. 26				WKS. ON CHART	
1	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	6	G
2	3	HOTEL CALIFORNIA	EAGLES/Asylum 7E 1084		15	F
3	2	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia JS 34403		17	X
4	4	BOSTON	Epic PE 34188		28	F
5	5	THIS ONE'S FOR YOU	BARRY MANILOW/Arista 4090		33	F
6	6	LOVE AT THE GREEK	NEIL DIAMOND/Columbia KC 2 34404		6	I
7	7	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla T13 340C2 (Motown)		25	K
8	9	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol ST 11497		45	F
9	10	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557		20	F
10	11	LEFTOVERTURE	KANSAS/Kirshner PZ 34224 (CBS)		20	F
11	8	ANIMALS	PINK FLOYD/Columbia JC 34474		7	G
12	14	SONGS FROM THE WOOD	JETHRO TULL/Chrysalis CHR 1132		5	F
13	16	UNPREDICTABLE	NATALIE COLE/Capitol SO 11600		5	G
14	12	GREATEST HITS	LINDA RONSTADT/Asylum 7E 1092		16	F
15	13	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BS 2978		20	F
16	15	A NEW WORLD RECORD	ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G		22	G
17	17	ASK RUFUS	RUFUS/ABC AB 975		9	F
18	18	IN FLIGHT	GEORGE BENSON/Warner Bros. BSK 2983		8	G
19	19	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703		62	G
20	22	ROCK AND ROLL OVER	KISS/Casablanca NBLP 7037		19	F
21	20	YEAR OF THE CAT	AL STEWART/Janus JXS 7022		24	F
22	24	JOHN DENVER'S GREATEST HITS, VOL. 2	RCA CLP1 2195		5	G
23	23	ROOTS	QUINCY JONES/A&M SP 4626		6	F
24	21	WINGS OVER AMERICA	Capitol SWCO 11593		15	K
25	27	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052		57	F
26	25	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479		74	F
27	26	THE ROARING SILENCE	MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965		14	F
28	28	A DAY AT THE RACES	QUEEN/Elektra 6E 101		12	G
29	32	AHH... THE NAME IS BOOTSY, BABY!	BOOTSY'S RUBBER BAND/Warner Bros. BS 2972		8	F
30	33	A NIGHT ON THE TOWN	ROD STEWART/Warner Bros. BS 2938		37	F
31	30	LOST WITHOUT YOUR LOVE	BREAD/Elektra 7E 1094		11	F
32	68	EURNIN' SKY	BAD COMPANY/Swan Song SS 8500 (Atlantic)		2	G
33	35	SLEEPWALKER	KINKS/Arista 4106		6	F
34	44	TRYIN' TO GET THE FEELING	BARRY MANILOW/Arista 4060		5	F
35	40	A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION/Polydor PD 1 6080		12	F
36	37	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990		7	F
37	46	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920		55	F
38	43	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)		6	G
39	39	CAR WASH (ORIGINAL SOUNDTRACK)	MCA 2 6000		19	G
40	41	THE PRETENDER	JACKSON BROWNE/Asylum 7E 1079		19	F
41	29	WIND & WUTHERING	GENESIS/Atco SD 36 144		11	F
42	38	DESTROYER	KISS/Casablanca NBLP 7025		39	F
43	52	HARBOR AMERICA	Warner Bros. BSK 3017		4	G
44	48	AN EVENING WITH DIANA ROSS	Motown M7 877R2		8	G
45	47	ARRIVAL	ABBA/Atlantic SD 18207		9	F
46	57	TEDDY PENDERGRASS	Phila. Intl. PZ 34390 (CBS)		3	F
47	45	FLEETWOOD MAC	Reprise MS 2225 (WB)		88	F
48	42	KISS ALIVE	KISS/Casablanca NBLP 7020		78	G
49	55	SEA LEVEL	Capricorn CP 0178 (WB)		5	F
50	54	ANY WAY YOU LIKE IT	THELMA HOUSTON/Tamla T6 345S1 (Motown)		10	F
51	63	DAVID SOUL	Private Stock PS 2019		5	F



52	49	TORN BETWEEN TWO LOVERS	MARY MacGREGOR/Ariola America SMAS 50015 (Capitol)	9	F
53	31	AFTER THE LOVIN'	ENGELBERT HUMPERDINCK/Epic PE 34381	16	F
54	67	BIGGER THAN BOTH OF US	DARYL HALL & JOHN OATES/RCA APL1 1467	31	F
55	36	DREAMBOAT ANNIE HEART	Mushroom MRS 5005	47	F
56	50	CHILDREN OF THE WORLD	BEE GEES/RSO RS 1 3003 (Polydor)	28	F
57	51	SONG OF JOY	CAPTAIN & TENNILLE/A&M SP 4570	55	F
58	59	FESTIVAL	SANTANA/Columbia PC 34423	11	F
59	53	SPIRIT EARTH, WIND & FIRE	Columbia PC 34241	25	F
60	65	PETER GABRIEL	Atco SD 36 147	4	F

CHARTMAKER OF THE WEEK

61 — ISLANDS

THE BAND

Capitol SO 11602



1 G

62	64	THIS IS NIECY DENIECE	WILLIAMS/Columbia PC 34242	12	F
63	76	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic PEC 34494	3	G
64	34	TEJAS ZZ TOP	London PS 680	12	F
65	58	THE LIGHT OF SMILES	GARY WRIGHT/Warner Bros. BS 2951	11	F
66	61	GREATEST HITS	ABBA/Atlantic SD 18189	26	F
67	60	PERSON TO PERSON	AVERAGE WHITE BAND/Atlantic SD2 1002	11	H
68	62	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/A&M SP 4552	104	F
69	66	RA UTOPIA	Bearsville BR 6965 (WB)	5	F
70	83	SOUTHERN NIGHTS	GLEN CAMPBELL/Capitol SO 11601	2	G
71	82	I CAME TO DANCE	NILS LOFGREN/A&M SP 4628	2	F
72	75	NEIL DIAMOND'S 12 GREATEST HITS	MCA 2106	3	F
73	107	HEAVY WEATHER	WEATHER REPORT/Columbia PC 34418	1	F
74	90	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G	2	F
75	—	JEFF BECK WITH THE JAN HAMMER GROUP LIVE	Epic PE 34433	1	F
76	85	STAY IN LOVE	MINNIE RIPERTON/Epic PE 34191	3	F
77	91	IT FEELS SO GOOD	MANHATTANS/Columbia PC 34450	2	F
78	87	RATED EXTRAORDINAIRE	JOHNNIE TAYLOR/Columbia PC 34401	3	F
79	113	FOREIGNER	Atlantic SD 18215	1	F
80	84	ON EARTH AS IT IS IN HEAVEN	ANGEL/Casablanca NB 7043	3	G
81	95	SONGWRITER	JUSTIN HAYWARD/Deram DES 18073 (London)	2	F
82	97	FREEWAYS	BACHMAN TURNER OVERDRIVE/Mercury SRM 1 3700	2	G
83	77	NEXT JOURNEY	Columbia PC 34311	5	F
84	86	BEAUTIFUL NOISE	NEIL DIAMOND/Columbia PC 33965	32	F
85	56	LOW	DAVID BOWIE/RCA APL1 2030	9	G
86	96	VOL. II	BARRY MANILOW/Arista 4016	2	F
87	72	NOVELLA	RENAISSANCE/Sire SA 7526 (ABC)	5	F
88	92	SAY YOU'LL STAY UNTIL TOMORROW	TOM JONES/Epic PE 34468	2	F
89	70	GREATEST HITS	JAMES TAYLOR/Warner Bros. BS 2979	18	F
90	—	YESTERDAY, TODAY & TOMORROW	SPINNERS/Atlantic SD 19100	1	F
91	93	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919	23	F
92	—	LOVE ON THE WING	JESSE COLIN YOUNG/Warner Bros. BS 3033	1	F
93	69	CHICAGO X	Columbia PC 34200	40	F
94	109	SWEET BEGINNINGS	MARLENA SHAW/Columbia PC 34458	1	F
95	112	JENNIFER WARNES	Arista 4062	1	F
96	105	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625	1	F
97	—	COMMODORES	Motown M7 884RI	1	G
98	—	KLAATU	Capitol ST 11542	1	F
99	126	SLAVE	Cotillion SD 9914 (Atlantic)	1	F
100	73	ROCKS	AEROSMITH/Columbia PC 34165	45	F

Hail to thee, blithe spirit!
Bird thou never wert
That from heaven, or near it
Pourest thy full heart
in profuse strains on a premeditated art
- "To A Skylark", Percy Shelley

Hail to thee,
Phyllis Hyman
Congratulations on your radiant
Debut album (BDS 5681)

"To Our Skylark",
The Buddah Group



Management: Larry Alexander
350 W. 55th St., N.Y. 10019

101 THE ALBUM CHART 150

APRIL 2, 1977

APR. 2	MAR. 26		
101	104	LET 'EM IN	BILLY PAUL/Phila. Int'l. PZ 34389 (CBS)
102	102	THE JACKSONS	Epic PE 34229
103	106	LOVE IN C MINOR	CERRONE/Cotillion SD 9913 (Atlantic)
104	101	A MAN AND A WOMAN	ISAAC HAYES & DIONNE WARWICKE/ ABC AB 996 2
105	80	THIRTY THREE & 1/3	GEORGE HARRISON/Dark Horse DH 3005 (WB)
106	103	FOUR SEASONS OF LOVE	DONNA SUMMER/Casablanca NBLP 7038
107	124	ELECTRIFIED	WILD CHERRY/Epic/Sweet City PE 34462
108	118	SHOW ME TO THE STAGE	HENRY GROSS/Lifesong LS 6010
109	89	ENDLESS SUMMER	BEACH BOYS/Capitol SVBB 11307
110	78	ONE MORE FROM THE ROAD	LYNYRD SKYNYRD/MCA 2 6001
111	110	DISCO INFERNO	TRAMMPS/Atlantic SD 18211
112	121	THE KENNY RANKIN ALBUM	Little David LD 1013 (Atlantic)
113	74	LIVE BULLET	BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523
114	117	I HOPE WE GET TO LOVE IN TIME	MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
115	79	DOUBLE TIME	LEON REDBONE/Warner Bros. BS 2971
116	94	CALIENTE GATO	BARBIERI/A&M SP 4597
117	127	GETTIN' LUCKY	HEAD EAST/A&M SP 4624
118	129	MAZE FEATURING FRANKIE BEVERLY	Ariola America ST 11607 (Capitol)
119	115	IMAGINARY VOYAGE	JEAN LUC-PONTY/Atlantic SD 18195
120	—	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	/ Tamla T7 352R2 (Motown)
121	123	JEAN CARN	/Phila. Intl. PZ 34394 (CBS)
122	99	UNFINISHED BUSINESS	BLACKBYRDS/Fantasy F 9518
123	88	FOUNTAINS OF LIGHT	STARCASTLE/Epic PE 34375
124	133	AMNESIA	POUSETTE DART BAND/Capitol SW 11608
125	71	LUXURY LINER	EMMYLOU HARRIS/Warner Bros. BS 2998
126	108	CARICATURES	DONALD BYRD/Blue Note BN LA633 G (UA)
127	100	DON'T STOP BELIEVIN'	OLIVIA NEWTON-JOHN/MCA 2223
128	139	BARRY MANILOW	/Arista 4007
129	136	SAMMY HAGAR	/Capitol ST 11599
130	81	A SECRET PLACE	GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
131	132	HOT AUGUST NIGHT	NEIL DIAMOND/MCA 2 8000
132	98	FLIGHT LOG (1966-1976)	JEFFERSON AIRPLANE/ Grunt CYL2 1255 (RCA)
133	—	CONQUISTADOR	MAYNARD FERGUSON/Columbia PC 34457
134	—	THE IDIOT	IGGY POP/RCA APL1 2275
135	—	ANGEL	OHIO PLAYERS/Mercury SRM 1 3701
136	—	COMING BACK FOR MORE	WILLIAM BELL/Mercury SRM 1 1146
137	—	ANYTIME . . . ANYWHERE	RITA COOLIDGE/A&M SP 4616
138	—	SOMETHING MAGIC	PROCOL HARUM/Chrysalis CHR 1130
139	143	THE GEESSE AND THE GHOST	ANTHONY PHILLIPS/Passport 98020 (ABC)
140	—	DEEP IN MY SOUL	SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
141	145	KALYAN	/MCA 2245
142	—	GOODBYE BLUES	COUNTRY JOE MacDONALD/Fantasy F 9525
143	147	LOVE CRAZY	MIRACLES/Columbia PC 34460
144	149	NOTHING WILL BE AS IT WAS . . . TOMORROW	FLORA PURIM/Warner Bros. BS 2985
145	135	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962
146	111	GOOD HIGH	BRICK/Bang 408
147	—	STRATOSFEAR	TANGERINE DREAM/Virgin PZ 34427 (CBS)
148	114	VIBRATIONS	ROY AYERS UBIQUITY/Polydor PD 1 6091
149	—	SUITE FOR A SINGLE GIRL	JERRY BUTLER/Motown M6 878S1
150	128	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK)	LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)

151-200 ALBUM CHART

151	WHAT YOU NEED SIDE EFFECT/ Fantasy F 9513	176	SAILIN' KIM CARNES/A&M SP 4606
152	FROM ME TO YOU GEORGE DUKE/ Epic PE 34469	177	DANCER WITH BRUISED KNEES KATE & ANNA McGARRIGLE/ Warner Bros. BS 3014
153	TWO SIDES TO EVERY STORY GENE CLARK/RSO RS 1 3011 (Polydor)	178	JOAN ARMATRADING/ A&M SP 4588
154	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006	179	SAFE IN THEIR HOMES HOODOO RHYTHM DEVILS/Fantasy F 9522
155	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	180	LED ZEPPELIN IV/Atlantic SD 7208
156	KENNY NOLAN/20th Century T 532	181	SOLID MICHAEL HENDERSON/ Buddah 5662 (RCA)
157	JUST A STONE'S THROW AWAY VALERIE CARTER/Columbia PC 34155	182	MARQUEE MOON TELEVISION/ Elektra 7E 1698
158	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 (RCA)	183	GREATEST HITS ELTON JOHN/ MCA 2128
159	SHOUT IT OUT PATRICE RUSHEN/ Prestige P 10101	184	FROM A RADIO ENGINE TO A PHOTON WING MICHAEL NESMITH/Pacific Arts/ILPA 9486 (Island)
160	NEIL DIAMOND'S GREATEST HITS/ Bang 219	185	DIANA ROSS' GREATEST HITS/ Motown M6 869S1
161	MUSICMAGIC RETURN TO FOREVER/ Columbia PC 34682	186	GARDEN OF LOVELIGHT MICHAEL WALDEN/Atlantic SD 18199
162	CHEAP TRICK/Epic PE 34400	187	EXPRESSO GONG/Virgin PZ 34428 (CBS)
163	SEAWIND/CTI 5002	188	DO IT YOUR WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
164	ENCHANTMENT/United Artists LA682 G	189	JOY RIDE DRAMATICS/ ABC ABCD 955
165	GLORIOUS GLORIA GAYNOR/ Polydor PD 1 6095	190	GINSENG WOMAN ERIC GALE/ Columbia PC 34421
166	LOVE ME YVONNE ELLIMAN/ RSO RS 1 3018 (Polydor)	191	QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160
167	DISCO DUCK RICK DEES/RSO RS 1 3017 (Polydor)	192	EASY TO LOVE JOE SIMON/ Spring SP 1 6713 (Polydor)
168	A HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/ Columbia PC 34372	193	JOYOUS PLEASURE/Fantasy F 9562
169	CAN'T LET YOU GO JOHN TRAVOLTA/Midson Int'l. BKLI 2211 (RCA)	194	SAY YOU CAN'T SURVIVE CURTIS MAYFIELD/Curtom CU 5013 (WB)
170	GHOST WRITER GARLAND JEFFREYS/A&M SP 4629	195	GOLD PLATED CLIMAX BLUES BAND/ Sire SA 7523 (ABC)
171	PART 3 KC & THE SUNSHINE BAND/TK 605	196	PLAYERS ASSOCIATION/Vanguard VSD 79384
172	WHITE ROCK (ORIGINAL SOUNDTRACK)/A&M SP 4614	197	COLLECTORS ITEM HEARTSFIELD/ Columbia PC 34456
173	THE BABYS/Chrysalis CHR 1129	198	ATLANTA RHYTHM SECTION/MCA 2 4114
174	NITE CITY/20th Century T 528	199	BLIND FAITH/RSO RS 1 3016 (Polydor)
175	STORMIN' BRAINSTORM/Tabu BOLI 2048 (RCA)	200	I WANT TO COME BACK AS A SONG WALTER JACKSON/ Chi Sound LA733 G (UA)

ALBUM CROSS REFERENCE

ABBA	45, 66	KISS	20, 42, 48
AEROSMITH	26, 100	KLAATU	98
AMERICA	43	LED ZEPPELIN	150
ANGEL	80	NILS LOFGREN	71
ATLANTA RHYTHM SECTION	35	JEAN LUC-PONTY	119
AVERAGE WHITE BAND	67	LYNYRD SKYNYRD	110
ROY AYERS UBIQUITY	148	COUNTRY JOE MacDONALD	142
BAD COMPANY	32	MARY MacGREGOR	52
BAND	61	BARRY MANILOW	5, 34, 86, 128
GATO BARBIERI	116	MANFRED MANN'S EARTH BAND	27
BEACH BOYS	109	MANHATTANS	77
JEFF BECK	75	MARSHALL TUCKER BAND	38
BE GEES	56	MAZE	118
WILLIAM BELL	136	MARILYN McCOO & BILLY DAVIS, JR.	114
GEORGE BENSON	18, 91	STEVE MILLER BAND	8
BLACBYRDS	122	MIRACLES	143
BOOTS'Y'S RUBBER BAND	29	OHIO PLAYERS	135
BOSTON	4	OLIVIA NEWTON-JOHN	127
DAVID BOWIE	85	ORIGINAL SOUNDTRACK:	
BREAD	31	A STAR IS BORN	3
BRICK	146	CAR WASH	39
JACKSON BROWNE	40	ROCKY	74
BTO	82	BILLY PAUL	101
JIMMY BUFFETT	36	TEDDY PENDERGRASS	46
JERRY BUTLER	149	ANTHONY PHILLIPS	139
DONALD BYRD	126	PINK FLOYD	11
GLEN CAMPBELL	70	IGGY POP	134
CAPTAIN & TENNILLE	57, 68	POUSETTE DART BAND	124
JEAN CARN	121	PROCOL HARUM	138
CERRONE	103	FLORA PURIM	144
CHICAGO	93	QUEEN	28
NATALIE COLE	13	KENNY RANKIN	112
COMMODORES	97	LEON REDBONE	115
RITA COOLIDGE	137	RENAISSANCE	87
PABLO CRUISE	96	REO SPEEDWAGON	63
JOHN DENVER	22	MINNIE RIPERTON	76
NEIL DIAMOND	6, 72, 84, 131	SMOKEY ROBINSON	140
DOOBIE BROTHERS	15	LINDA RONSTADT	14
EAGLES	2, 25	DIANA ROSS	44
EARTH, WIND & FIRE	59	RUFUS	17
ELECTRIC LIGHT ORCHESTRA	16	SANTANA	58
MAYNARD FERGUSON	139	LEO SAYER	145
FLEETWOOD MAC	1, 47	BOZ SCAGGS	37
FOREIGNER	79	SEA LEVEL	49
PETER FRAMPTON	19	BOB SEGER & THE SILVER BULLET BAND	9, 113
PETER GABRIEL	60	MARLENA SHAW	94
MARVIN GAYE	120	SLAVE	99
GENESIS	41	DAVID SOUL	51
HENRY GROSS	108	SPINNERS	90
SAMMY HAGAR	129	STARCASTLE	123
DARYL HALL & JOAN OATES	54	AL STEWART	21
EMMYLOU HARRIS	125	ROD STEWART	30
GEORGE HARRISON	105	DONNA SUMMER	106
ISAAC HAYES & DIONNE WARWICK	104	TANGERINE DREAM	147
JUSTIN HAYWARD	81	JAMES TAYLOR	89
HEAD EAST	117	JOHNNIE TAYLOR	78
HEART	55	TRAMMPS	111
THELMA HOUSTON	50	UTOPIA	69
ENGELBERT HUMPERDINCK	53	JENNIFER WARNES	95
JACKSONS	102	GROVER WASHINGTON, JR.	130
JEFFERSON AIRPLANE	132	WEATHER REPORT	51
JETHRO TULL	12	WILD CHERRY	73
QUINCY JONES	23	DENIECE WILLIAMS	107
TOM JONES	88	WINGS	62
JOURNEY	83	STEVIE WONDER	24
KALYAN	141	GARY WRIGHT	7
KANSAS	10	JESSE COLIN YOUNG	65
KINKS	33	ZZ TOP	92

RADIO WORLD

RW L.A. Seminar (Continued from page 3)

KPOL. In addition, the retail trade was represented by staff from major chains including Tower, Peaches, the Warehouse and Licorice Pizza, as well as smaller independent retailers.

In contrast to many of the earlier RW seminars, which have focused on the special problems and market characteristics of each market, the L. A. seminar adhered closely to a discussion of RW's quantitative sales and airplay research and the successive refinements of that methodology, as well as supplementary research features developed from that base in response to direct requests from radio and retail during past seminars. Those features, which include RW's sales index, regional breakouts, singles chart analysis, album chart analysis and FM airplay report, were most recently augmented by the introduction in last week's issue of Tracks, a report on top album cuts selling current hit lps.

After an introduction from Berland, Beer opened the session by explaining the research base for both album and singles charts, along with the differences between the two. Starting with the album chart, he noted that those positions are determined by sales and sales alone, with RW's emphasis on quantitative research reflected in the use of actual piece counts, rather than comparative rankings, from reporters. "It's our goal to eventually put out a chart with the exact number of pieces sold that week opposite each title," Beer commented, before going on to explain RW's use of rack sales.

Noting that those sales are essential for a true national picture of a record's progress, he conceded that the racks themselves had come under fire because of their comparatively conservative stance in ordering new artists or releases, but asserted that the high volume reflected in rack orders was crucial to total sales.

The opening album chart discussion served as the basic format for the afternoon, with Beer, Profera and Berland fielding questions during the presentation as well as after each feature discussed. Thus, in response to the floor, Beer reviewed the magazine's use of both national retail chain sales summaries and individual store reports within those chains to insure optimum coverage. Also discussed was the use of manufacturer's computer printouts, which Beer and Profera

stressed were utilized as supplementary research, rather than as the major basis for chart positioning; also reviewed was the handling of rack sales for unticketed merchandise, which Profera explained were traced through each rack jobber's central office as well as through calls to outlets serviced.

Several participants asked whether a fixed number of reporters could be provided, leading to a review of the overall number of retailers and rack jobbers contacted and an averaged response of between 80 and 85 percent from the reporting stores.

In reviewing singles, Beer noted that both airplay and sales were utilized since singles sales, unlike albums, are generally insufficient during the early phases of a record's sales history to extract accurate positions at the bottom of the chart.

In discussing singles position, Beer noted that many of the same basic checklists are used, but the chart matrix used to track records for position includes radio information as well as sales. To open questions, he then stressed that reporting stations are evaluated not only on the basis of their ratings within a given market, but also on their impact on local stores and the relationship between radio and retail. Asked why stations should necessarily be so sensitive to the local retail activity, Beer noted that actual sales remain strong indicators of what a listening audience is reacting to.

Toni Profera then detailed both active and passive phone research

(Continued on page 55)

Bartell Names Lake Natl. Program Dir.

■ NEW YORK — Bartell Broadcasting has named Charlie Lake national program director of the chain, filling the vacancy created by the departure of Rochelle Staab to KIIS-AM-FM in Los Angeles two months ago.

Lake will continue as program director of Bartell's KSLQ-FM in St. Louis at least through the spring rating period, in addition to his new duties. He will move to New York "sometime after the book," probable not until June. No successor to Lake in St. Louis will be named for some weeks, he said.

The announcement was made by George Wilson, president of Bartell.

(A survey of key album cuts from selected nationally selling lps)

Album	Label	Top 40 Panel	FM Airplay Panel
Jethro Tull	Chrysalis	The Whistler	Songs From the Wood
George Benson	WB	Gonna Love	Ghetto
Fleetwood Mac	WB	Dreams	Dreams
Jackson Browne	Asylum	Pretender	Pretender
Pink Floyd	Columbia	Pigs, Pt. 1	Sheep

This week's hot tracks research was done on the Jethro Tull album (Chrysalis), which is currently sitting at 12 with a bullet on The Album Chart. The album is now in its fifth week of charting and radio personnel are beginning to form opinions as to which songs are bringing in the most sales. The top 40 panel was very strongly in the corner of "The Whistler," which has been released as the single; however, the FM panel voted for "Songs From the Wood" in a close three-way battle. "The Whistler" was the second choice of the FMers and "Velvet Green" was also prominently mentioned.

AM ACTION

(Compiled by the Record World research department)

■ **Climax Blues Band** (Sire). The signs on this number indicate this one will by far supersede any mass appeal thing they have ever done. Picked this week by 13Q, WMPS, WPGC, KJR, KSLQ, WLAC and WKBW and jumps nicely at KSTP (25-16), WCOL (39-34), KILT (32-28), WQXI (30-28), KSLY (26-22), WFLI (23-16), WGSV (7-4), KVOX (17-13), KCPX (HB-25), WAAY (23-18), CK101 (25-22) and also goes on WCAO, WHHY, KNOE and lots more secondaries. Sales are outstanding in the midwest.

■ **KC and the Sunshine Band** (TK). This disc has been slow in developing on a top 40 scale until this week, which saw it explode. Added to WMPS, KSLQ, WPGC (28), WHBQ, KLIF, KJRB, KCPX, WBBQ, WAAY and burns up playlists with numbers like 24-10 WCOL, 23-18 13Q, 10-9 WGCL, 5-5 Y100, 40-34 CK101, HB-30 WCAO, 16-11 WJBX, 14-11 K100, 13-2 KLEO, 23-13 WAKY. Pop sales in front almost everywhere (see Regional Breakouts). (Note: This week's Powerhouse Pick.)

■ **Rose Royce** (MCA). Top 10 in Nashville and Memphis already; the rest of the country became aware of the potential on this record as WFIL, WQAM, KFRC, KSLQ, KJR, WQXI, WCAO, KJRB, WHHY, WGUY, WOW, WABB and WAAY, among others, show their belief with full-time adds. Jumps include 13-6 WHBQ, 23-18 Z93, HB-29 CKLW, HB-30 KCBQ, 20-18 Y100, 29-26 WPGC, #10 WLAC, 14-7 KERN, 17-11 WSAR, 25-19 WJDX, 24-18 WFLI, 28-22 KEZY, 28-24 KSLY, 17-13 K100, 26-22 WSGA, 32-26 WGSV, HB-29 B100 and HB-26 WERC. Note: The lid is off on this r&b as therecord is #8 with a bullet on this week's soul chart.

(Continued on page 55)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Can't Get Over You" — The Dramatics (ABC). Compelling introduction makes way for a stirring single destined to be a winner. Don Davis, producer, has once again demonstrated that he is one of the best producers around.

DEDE'S DITTIES TO WATCH: "Everybody Have A Good Time" — Archie Bell & The Drells (PIR); "Baby, I Love Your Way" — Walter Jackson (Chisound); "Disco Reggae (Tony's Groove) Part 1" — Kalyan (MCA).

Bob "Nighthawk" Terry's roast is drawing near. It seems as though many people will be in attendance for this April Fool's Day affair, to be held at the International Inn in Washington, D.C.

Also in the line of paying tribute to individuals, remember the Lucky Cordell Testimonial being held at the end of April at the Chicago Regency Hotel. For further details you may contact either Granny White or Ernie Leaner in Chicago.

A change at Buddah Records: Sylvia Rhone, who was the assistant to Alan Lott, vice president of r&b operations and was national promotion coordination, has left the company. Ms. Jean Montgomery, vice president in charge of sales, assumed Ms. Rhone's responsibilities.



Radio Station WDAS-AM (Philadelphia) ran a "Jacksons' Hollywood Connection" contest. Contestants were asked to listen for "Jacksons' Song For The Day." They were to list each song played and the winner was selected by random drawing from the total of correct drawings. The prize, courtesy of Columbia Records, was a trip

to Los Angeles where they spent three days with the Jackson family. Shown here, are Gary Shepard (standing), assistant program director, and Joe Tamburro, vice president in charge of programming at WDAS.

It is alleged that reasons for the recent dismissal of Herb Kent of WVON-AM (Chicago) are as follows: numbers were down; he would not do rotation, and was not maintaining "energy." 'VON, as everyone knows, takes pride in its ratings, and feels it is necessary to maintain those standards.

(Continued on page 48)

Mercury Signs Bohannon



Phonogram, Inc./Mercury Records recently hosted a party in Atlanta to celebrate the signing of Hamilton Bohannon to an exclusive recording contract. Seen at the festivities are, from left: Joel Katz, Bohannon's attorney; Ron Duffy, his personal banker; Bohannon; Bill Lowry, president of Lowry Music; Ekke Schnabel, vice president/business affairs for the PolyGram Record Group; and Charles Fach, executive vice president/general manager of Phonogram/Mercury.

Disco File (Continued from page 36)

All") with a delicately textured instrumentation shimmering with flute and strings—the album's technical high-point. All together, an extremely attractive, glossily-wrapped package that should be well-received.

Among the other imports that have been getting a lot of attention these days is Claudja Barry's aptly titled "Sweet Dynamite," recorded in Germany for the Lollipop label and making a big impression here as an import disco disc from London in Canada. "Listen to the music: sweet dynamite!" Barry and a girl chorus scream, as if one's attention needed to be drawn to the full, pulsing track behind them. This one's sharp and powerful, especially in the 5:09 12-inch version (a minute longer than the original lp cut) which Artie Feldman from Chicago's Sundays lists in his top 10 this week and San Francisco retailer Ernie Lazar says is one of his hottest disco pressings right now. Salsoul has picked the record up in the U.S. and is rushing a re-mixed disco disc and single sometime this week with the album to follow . . . My faithful west coast correspondent sent me a copy of another popular import recently—"Jungle People" by the Soulful Dynamics which alert readers will have noted on scattered playlists over the past few months. Though I'm not sure exactly where it was originally made, "Jungle People" comes here on an Epic single from England and bursts with a warm, raw energy, evoking early Barrabas (especially "Wild Safari"), Exuma, Black Soul. The production is simple, unencumbered and utterly invigorating, building on a chant-like chorus of male voices. Sounds like a classic . . . Finally, there's "The Final Thing" by Steve Bender, a German import on the Telefunken label which was produced by Pete Bellotte, half of the Donna Summer production team. The sound is pure Summer but Bender's vocals, reminiscent of Hot Chocolate, give it a whole new flavor. Not surprisingly, the "final thing" is s-e-x so a lot of the intensity is quite orgasmic, with a minimum of moaning but a constant chorus of girls exulting, "Now we've done the final thing," over and over. Appropriately, this is spread over two parts totalling over six minutes but hopefully someone will pick it up and release it in one piece on a

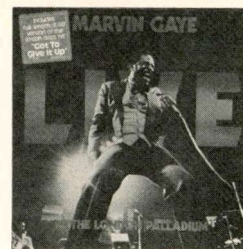
(Continued on page 48)

R&B PICKS OF THE WEEK

SINGLE **MOMENTS, "WE DON'T CRY OUT LOUD"** (Unichappell Music/Begonia Melodies/Irving Music/Woolnaugh Music, BMI). From their latest lp, "With You," this particular cut has shown their fans a side of the Moments never heard. The melodic patterns set are never to be forgotten, as this lyric ballad tells a story. Perfect side for pop station programming along with strong r&b play. Stang St-5071A.

SLEEPER **PHYLLIS HYMAN, "LOVING YOU/LOSING YOU"** (Mighty Three, BMI). With feline sophistication, Ms. Hyman's delivery of this Thom Bell original is superb. The album cut is approximately 7 minutes in length; however, it's been cut down to enhance the artist's vocal capabilities. Smooth and sensuous, Phyllis' unique style is apparent throughout this single. Buddah BD3 567 (RCA).

ALBUM **"MARVIN GAYE LIVE AT THE LONDON PALLADIUM."** Many months have passed since we heard from this pace-setter. This particular lp has been recorded while the audience was hot with rhythm and overwhelming enthusiasm. One cut which bursts out with a beat is "Got To Give It Up," encompassing all of side four. A double pocket album should receive a fantastic response from all the disco-goers and those who pat their feet to patterns of "soul." Tamla T7-352R2 (Motown).



DAKAR EXPLODES

With A New Record

“DYNAMITE”

John Freeman

DK4562

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR



THE R&B LP CHART

APRIL 2, 1977

1. **ASK RUFUS**
RUFUS/ABC AB 975
2. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
3. **AHH . . . THE NAME IS BOOTSIE, BABY!**
BOOTSIE'S RUBBER BAND/Warner Bros. BS 2972
4. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
5. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
6. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
7. **ROOTS**
QUINCY JONES/A&M SP 4626
8. **ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 34551 (Motown)
9. **UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
10. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
11. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
12. **DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
13. **PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
14. **RATED EXTRAORDINAIRE**
JOHNNIE TAYLOR/Columbia PC 34401
15. **LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
16. **STAY IN LOVE**
MINNIE RIPERTON/Epic PE 34191
17. **THE JACKSONS**
Epic PE 34229
18. **A MAN AND A WOMAN**
ISAAC HAYES & DIONNE WARWICK/ABC AB 996 2
19. **ELECTRIFIED FUNK**
WILD CHERRY/Epic/Sweet City PE 34462
20. **SLAVE**
Cotillion SD 9914 (Atlantic)
21. **THIS IS NIECY**
DENIECE WILLIAMS/Columbia PC 34232
22. **SUITE FOR A SINGLE GIRL**
JERRY BUTLER/Motown M6 87851
23. **ENCHANTMENT**
United Artists LA682 G
24. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
25. **YESTERDAY, TODAY & TOMORROW**
SPINNERS/Atlantic SD 19100
26. **JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
27. **SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros. BS 2992
28. **LOVE IN C MINOR**
CERRONE/Cotillion SD 9913 (Atlantic)
29. **COMMODORES**
Motown M7 884R1
30. **DEEP IN MY SOUL**
SMOKEY ROBINSON/Tamla T6 350S1 (Motown)
31. **FOUR SEASONS OF LOVE**
DONNA SUMMER/Casablanca NB 7038
32. **CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
33. **MAZE FEATURING FRANKIE BEVERLY**
Ariola America ST 11607 (Capitol)
34. **WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
35. **JOY RIDE**
DRAMATICS/ABC ABCD 955
36. **COMING BACK FOR MORE**
WILLIAM BELL/Mercury SRM 1 1146
37. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
38. **SPIRIT**
EARTH, WIND & FIRE/Columbia PC 34241
39. **ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
40. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091



JAZZ

By ROBERT PALMER

■ **Fats Navarro**, who died at the age of 26 in 1950, was one of the great musicians of the bebop era and one of the great trumpeters of all time. His tone was big and round and his ideas never seemed to falter, and he was the progenitor of a direct mainline of modern trumpet stylists, from his gifted disciple Clifford Brown through people like Lee Morgan, Freddie Hubbard and Woody Shaw. The Navarro legacy is finally becoming available, with last year's Blue Note compilation, "Prime Source," and now with the wonderful "Fat Girl: The Savoy Sessions." The double set includes a wild, honking session led by **Eddie "Lockjaw" Davis**, an all-stars side with **Sonny Stitt** and **Budd Powell**, and, most interesting of all, two sides of prime Navarro with **Tadd Dameron's** piano and arrangements. "Fat Girl" is not to be missed.

The rest of the latest Savoy reissues are strong, if not as breathtaking. "Encores" is a single album of alternate takes by the master, **Charlie Parker**, and although it doesn't quite match "The Savoy Sessions: Master Takes," what possibly could? This is prime Bird. "All Star Swing Groups" is another winning compilation of small band tracks in the vein of Savoy's earlier "The Changing Face of Harlem," with **Cozy Cole**, **Pete Johnson**, **Ben Webster**, **Coleman Hawkins** and **Hot Lips Page** featured, along with many others. "The First Q" refers to the earliest Modern Jazz Quartet sessions, collected on one album under the leadership of vibraphonist **Milt Jackson**. "Discoveries" is an **Art Pepper** two-fer, with two previously unissued album sides. "Opus De Pop" is early **Stan Getz**.

While we're on the subject of reissues, Verve has also come up with another batch, all two-fers. "Lester Swings" is, of course, **Lester Young**, recorded in 1945-51 with **Nat Cole** on piano, among others. Young is again featured on "Bird and Pres: The '46 concerts/Jazz at the Philharmonic," with Parker, **Dizzy Gillespie** and **Coleman Hawkins**. "Stormy Blues" is late **Billie Holiday**, with two previously unissued cuts. "Sixteen Men Swinging" is a bright, brassy early fifties **Count Basie** set, with the Basie men of the period—**Joe Newman**, **Frank Foster**, and so on—in fine form.

NEW MUSIC DEPT. "Live in Europe," the new **Charles Tyler** album, is now available from Ak-Ba Records, P.O. Box 1737, New York, N.Y. 10027, or from New Music Distribution Service. Hard, committed, resourceful blowing here, recorded at the Umea Jazz Festival in Sweden . . . On the recent "Mysterious Flying Orchestra" album there is a track, "Improvisational Rondo for Saxophone and Guitar," which features **Steve Marcus** and **Larry Coryell** and runs a tad over seven minutes. The original take, from which the album cut was excerpted, runs 17 minutes and has now been pressed as a single-sided, limited edition promotional record. Radio stations or other individuals interested in obtaining a copy should contact local RCA promotional people . . . Catalyst records has launched an international series which seems to be roving beyond the usual turf in its search for interesting product. The most significant album in the series so far is "First Encounter," featuring pianist **Mal Waldron** and bassist **Gary Peacock**, which was recorded in Japan, with **Hiroshi Murakami** on drums. Peacock was perhaps the most distinctive young bassist of the early 1960s avant-garde, and any new recording featuring him is significant. "George Lewis and his New Orleans All Stars" dates from the fifties and is another Japanese license. "Amor Buenos Aires" features a blistering Argentinian aggregation under the leadership of **Jorge Lopez Ruiz**.

The Salsoul label continues to come up with unusual and top-flight Latin albums with much jazz interest. A few weeks ago we unreservedly recommended "Lo Dice Todo" by the **Grupo Folklorica Y Experimental Nuevaorquino**. Two new albums follow in a comparable vein, mixing salsa with Latin roots music, from Puerto Rican country dances to Cuban cafe music, and with jazz. "Con Salsa . . . Con Ritmo, Volume 1" is the first album by **Libre**, formerly known as Conjunto Libre and co-led by the percussionist **Manny Oquendo** and bassist **Andy Gonzalez**. The lp burns from note one, and especially interesting, in terms of jazz listening, are a solo bass improvisation by Gonzalez and a cooking version of Charlie Parker's "Donna Lee." On the same label, **Cachao** (Israel Lopez), who presided over some of the most celebrated jazz-Latin "descargas" (blowing sessions) of the 1940s, is back with "Cachao Y Su Descarga 77," featuring the talents of the steel-lipped **Chocolate** on trumpet and **Charlie Palmieri** on piano.

(Continued on page 54)



THE JAZZ LP CHART

APRIL 2, 1977

1. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
2. **ROOTS**
QUINCY JONES/A&M SP 4626
3. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
4. **A SECRET PLACE**
GROVER WASHINGTON, JR./Kudu KU 3251 (Motown)
5. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
6. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
7. **VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
8. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
9. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
10. **CARICATURES**
DONALD BYRD/Blue Note BN LA633 G
11. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
12. **CALIENTE**
GATO BARBIERI/A&M SP 4597
13. **MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
14. **BIG CITY**
LENNY WHITE/Nemperor NE 441 (Atlantic)
15. **GEORGE BENSON IN CONCERT—**
CARNEGIE HALL
CTI 6072 S1 (Motown)
16. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
17. **SEAWIND**
CTI 5002
18. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
19. **NOTHING WILL BE AS IT WAS . . .**
TOMORROW
FLORA PURIM/Warner Bros. BS 2985
20. **RENAISSANCE**
LONNIE LISTON SMITH/RCA APL1 1822
21. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
22. **SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
23. **STILL CAN'T SAY ENOUGH**
JOHN LEE & GERRY BROWN/Blue Note BN LA701-G (UA)
24. **SLEEPING GYPSY**
MICHAEL FRANKS/Warner Bros. BS 3004
25. **HAPPINESS HEARTACHES**
BRIAN AUGER'S OBLIVION EXPRESS/Warner Bros. BS 2981
26. **PASTELS**
RON CARTER/Milestone M 9073
27. **KEITH JARRETT HYMNS—SPHERES**
ECM 2 1086 (Polydor)
28. **MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
29. **THE SAN FRANCISCO CONCERT**
HUBERT LAWS/CTI 7071
30. **SOLID**
MICHAEL HENDERSON/Buddah 5662 (RCA)
31. **SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439 (Atlantic)
32. **BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
33. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
34. **SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
35. **MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
36. **FOUR BOB JAMES**/CTI 7074
37. **A HANDFUL OF BEAUTY**
SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372
38. **AURORA**
JEAN LUC-PONTY/Atlantic SD 18163
39. **SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
40. **THE FOLLOWING MORNING**
EBERHARD WEBER/ECM 1 1084 (Polydor)

**DESCRIPTION:
A Hot New Band.**
**SOUND:
A Little Funkier And A Lot Hipper
Than What You're Used To.**

SUNBEAR



BVL1-2105

WATCH THIS ONE GO AND GO WITH IT.



ON SOULTRAIN RECORDS (DISTRIBUTED BY RCA RECORDS)



THE R&B SINGLES CHART

APRIL 2, 1977

APR. 2	MAR. 26	
1	1	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
2	3	TRYING TO LOVE TWO WILLIAM BELL—Mercury 73839
3	2	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)
4	4	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
5	7	LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR—Columbia 3 10478
6	5	GLORIA ENCHANTMENT—United Artists XW912 Y
7	6	DON'T LEAVE ME THIS WAY THELMA HOUSTON—Tamlam T 54278F (Motown)
8	12	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
9	15	THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON—Tamlam T 54279F (Motown)
10	8	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)

11	9	BE MY GIRL DRAMATICS—ABC 12235
12	13	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES—ABC 12240
13	10	FREE DENICEE WILLIAMS—Columbia 3 10429
14	19	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND—TK 1022
15	22	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic B 50313
16	35	DISCO INFERNO TRAMMPS—Atlantic 3389
17	23	I WANNA DO IT TO YOU JERRY BUTLER—Motown M 1414F
18	11	I WISH STEVIE WONDER—Tamlam T 54274F (Motown)
19	26	THE PRIDE ISLEY BROS.—T-Neck ZS8 2262 (CBS)
20	18	DANCIN' CROWN HEIGHTS AFFAIR—De-Lite DE 1588
21	21	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN—Arista 0231
22	30	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3382
23	14	CAR WASH ROSE ROYCE—MCA 40615
24	24	SPACE AGE JIMMY CASTOR BUNCH—Atlantic 3375
25	16	DAZZ BRICK—Bang 727
26	25	TOO HOT TO STOP BAR KAYS—Mercury 73888
27	20	WINTER MELODY / SPRING AFFAIR DONNA SUMMER—Casablanca 874
28	38	PINNOCHIO'S THEORY BOOTSY'S RUBBER BAND—Warner Bros. WBS 8328
29	17	BODYHEAT JAMES BROWN—Polydor 14360
30	27	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373
31	28	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020
32	29	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION—United Artists XW921 Y
33	44	FLY LIKE AN EAGLE STEVE MILLER BAND—Capitol P 4372
34	40	LOVE IN 'C' MINOR CERRONE—Cotillion 44215 (Atlantic)
35	37	MY LOVE IS FREE DOUBLE EXPOSURE—Salsoul SZ 2012
36	39	I'M QUALIFIED TO SATISFY YOU BARRY WHITE—20th Century TC 2328
37	46	FREE LOVE JEAN CARN—Phila. Intl. ZS8 3614 (CBS)
38	41	RIGOR MORTIS CAMEO—Chocolate City 005
39	51	ROOTS MEDLEY QUINCY JONES—A&M 1909
40	48	SO SO SATISFIED ASHFORD SIMPSON—Warner Bros. WBS 8337
41	42	DISCO LUCY WILTON PLACE STREET BAND—Island 078
42	59	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR.—ABC 12262
43	49	LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM—Koko 724
44	52	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170 (Polydor)
45	32	TIME IS MOVIN' BLACKBYRDS—Fantasy 787
46	55	DOUBLE DUTCH FATBACK BAND—Spring SP 171 (Polydor)
47	54	KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792
48	56	GOOD THING MAN FRANK LUCAS—ICA 001
49	57	LAYING BESIDE YOU EUGENE RECORD—Warner Bros. WBS 8322
50	60	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—Columbia 3 10495
51	67	WHODUNIT TAVARES—Capitol P 4398
52	62	SUPER BAND KOOL & THE GANG—De-Lite 1590
53	—	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
54	58	STICK TOGETHER MINNIE RIPERTON—Epic 8 50337
55	64	ON YOUR FACE EARTH, WIND & FIRE—Columbia 3 10492
56	66	OUT OF THE BLUE (CAN YOU FEEL) THE GAP BAND—Tatoo 10884 (RCA)
57	65	I WANT 'CHA BABY ARTHUR PRY SOCK—Old Town 1001
58	61	A DREAMER OF A DREAM CANDI STATON—Warner Bros. WBS 8320
59	—	BABY, I LOVE YOUR WAY WALTER JACKSON—Chisound XW964 Y (UA)
60	63	RICH GIRL DARYL HALL & JOHN OATES—RCA PB 10860
61	69	ANGEL IN YOUR ARMS HOT—Big Tree BT 16085 (Atlantic)
62	68	CLOUDY AWB—Atlantic 3388
63	—	UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA)
64	72	YOU TURNED ME ONTO LOVE JOHNNY BRISTOL—Atlantic 3391
65	—	JUST ONE STEP LITTLE MILTON—Glades 1741 (TK)
66	—	DON'T CRY OUT LOUD MOMENTS—Stang 5071 (All Platinum)
67	70	WHAT WOULD THE WORLD BE WITHOUT MUSIC MYSTIQUE—Curton CMS 0123 (WB)
68	—	I CAN'T GET OVER YOU DRAMATICS—ABC 12258
69	71	DON'T TOUCH ME SHELBR A DEAN—Casino GRT 114
70	73	I'M GONNA HAVE TO TELL HER BANKS & HAMPTON—Warner Bros. WBS 8344
71	74	LIFE IS MUSIC THE RITCHEE FAMILY—Marlin 3309 (TK)
72	—	YOU'RE WHAT'S MISSING IN MY LIFE G. C. CAMERON—Motown M 1412F
73	75	YOUR GONNA GET NEXT TO ME BO KIRKLAND & RUTH DAVIS—Claridge 424
74	36	I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London)
75	—	MUSIC MAN LETTA MBULU—A&M 1915

R&B REGIONAL BREAKOUTS

Singles

Albums

East:

- Jacksons (Epic)
- Arthur Prysock (Old Town)
- Shalamar (Soul Train)

South:

- Luther Ingram (Koko)
- Jacksons (Epic)
- Average White Band (Atlantic)
- Johnny Bristol (Atlantic)
- Little Milton (Glades)

Midwest:

- Luther Ingram (Koko)
- Tavares (Capitol)
- Jacksons (Epic)
- Walter Jackson (Chisound)
- Little Milton (Glades)

West:

- Side Effect (Fantasy)
- Shalamar (Soul Train)

East:

- Spinners (Atlantic)
- Commodores (Motown)
- Marvin Gaye (Tamlam)
- Roy Ayers Ubiquity (Polydor)

South:

- Spinners (Atlantic)
- Commodores (Motown)
- Marvin Gaye (Tamlam)
- Ohio Players (Mercury)
- Roy Ayers Ubiquity (Polydor)

Midwest:

- Spinners (Atlantic)
- Commodores (Motown)
- Marvin Gaye (Tamlam)
- Ohio Players (Mercury)
- Roy Ayers Ubiquity (Polydor)

West:

- Spinners (Atlantic)
- Ohio Players (Mercury)
- Roy Ayers Ubiquity (Polydor)

Soul Truth *(Continued from page 44)*

This year's NAACP Image Awards will have as their announcer Sammy Davis, Jr. In making this announcement, Maggie Hathaway, founder-president of this particular chapter (Beverly Hills-Hollywood), stated: "We feel extremely honored to have a superstar of Sammy's magnitude serve as our MC on our 10th anniversary.

"Most of the industry isn't aware that Sammy was the first life member of our branch, and that his family were among our founding officers. He was the first star performer to aid in the launching of Image Awards ten years ago when we honored his father, Sammy Davis, Sr., and he was our special guest star. Being together on our 10th anniversary is an honor which can only be outdone by the many millions of dollars he has raised in behalf of NAACP throughout the country."

Disco File *(Continued from page 44)*

12-inch—it's excellent. Sharon White, the sassy DJ at Sahara in New York, added it to her top 10 this week—she got her copy from the New York Record Pool.

NEWS & NOTES: Atlantic Records will be distributing Westbound Records, meaning that one of the most talked-about unreleased albums, C.C. & Company's "Devil's Gun," will actually come out sometime in early May (with the group's name changed—don't ask me why—to C.J. & Company). Also coming on Atlantic/Westbound: the Detroit Emeralds' "Feel the Need" album, featuring what is rumored to be a sensational new version of that classic, and a new Dennis Coffey lp . . . Mercury is releasing a new Dells album with a stunning Trammms-style production by Norman Harris late this week. Also in production on Mercury: Bohannon's first album for that label, said to be very different from his previous work—off in a deeper, more European-influenced vein . . . Just shipping: the new Heart & Soul Orchestra album featuring their version of "Love in C Minor" plus "Midnight Lady" and a number of originals—on Casablanca . . . Now available: Denise McCann's "Tattoo Man" on an American disco disc (Polydor); the disco disc of John Miles' "Slowdown" (London), which has been slowed down from the incredibly racey lp cut for this version; singles of Instant Funk's "It Ain't Reggae (But It's Funky)" (TSOP) and The Jacksons' "Show You the Way to Go" (Epic)—all terrific records, with the John Miles doing especially well.

DON'T MISS: Morning, Noon & Night (Roadshow/UA).

Capricorn Signs Dixie Dregs



Capricorn Records has announced the signing of the group Dixie Dregs. The group's first album is scheduled for release in June. Seen at the signing (from left) are: Don Schmitzerle, VP and general manager, Capricorn; Dixie Dregs members Andy West, Rod Morgenstein, Steve Morse, Steve Davidowski and Allen Sloan. Seated is Dregs manager John Curtis.

Jackson's Celenia Productions Expands with Three New Signings

By PAT BAIRD

■ NEW YORK — Billy Jackson, long-time producer of The Tymes (RCA), has expanded his Celenia Productions with the recent signings of the groups Lifestyle, Born to Boogie and Humane Society For the Preservation of Good Music to the company. Jackson has also added Carl Griffin and Rikki Mores (both formerly with Jobete Music and RCA Records) to handle Celenia's publishing and business administration, respectively.

"There's no way to conquer the business anymore," Jackson said recently, "it's getting too small. All you can do is what the record companies are not doing. We decided to take just four artists and make them slick, record them, manage them and publish their songs. If we do two albums a year with each of them, that's enough. If we're successful with two artists a year, that'll be fantastic."

The cornerstone of the Celenia roster is The Tymes, a group Jackson has been working with for nearly 14 years.

"I'm their producer, their manager and also their friend," he said. "We all came from the same neighborhood in Philadelphia. They have their confidences in me and I have my confidences in them. I've always been able to convince a record company that they've been worth it." Over the years the group has recorded for Cameo Parkway ("So Much In Love"), Columbia (where Jackson was a staff producer for more than three years) and RCA.

According to Jackson, "RCA has released six records and we've had three hit." "You Little Trust-maker" reached the top of the pop charts; "Ms. Grace" was #1 in England, and "It's Cool" was a #1 r&b record. RCA will release

a new Tymes album in June and plan to rush release a single, "Who, What, When, Where and Why," a Rupert Holmes composition. The group now includes two women singers and one of the original male members has been replaced.

Jackson's concept of concentration on his artists' records and overall careers is based, in part, on his experience with Ronnie Dyson's "If You Let Me Make Love To You, Why Can't I Touch You," a record he produced while at Columbia. Jackson stayed on the road visiting radio stations for nearly the whole ten months it took the record to break.

"The reward was that they would play my record," he said. "Finally it began to sell through. Those days are over. You may have a few flukes but no record company is going to spend the money now to stay with a record ten months. Record companies now no longer believe in breaking artists. They're only interested in hits and there's no such thing as building an artist. It's terribly expensive."

The Celenia organization will now be concentrating on Lifestyle, a five-man group from Rochester that was signed to MCA Records via Rollers, Inc., and The Humane Society, a group that has already recorded the theme to the motion picture "Blue Sunshine." Jackson wants to sign them to a record company based on the master he produced for the movie. He has also completed work on a master for Born To Boogie and hopes to sell both groups as a package to help establish "a strong relationship with a record company."

Griffin joined the organization last October to work with Ce-

(Continued on page 62)

Who In The World:

Haley's 'Roots' On Record

■ LOS ANGELES — With the unprecedented success of "Roots" in both television and book forms, author Alex Haley has recorded a two-record spoken word set that describes his 12 year search for the story of his ancestors. "Three sides of the record," Haley explains, "are 'live' recordings, taken from one of my lectures last year at the University of Pennsylvania. The last side, the conclusion of the lecture, we did in the studio."

Haley has been much discussed in the music industry since his speech at the recent NARM Convention, admittedly one of the most entertaining and informative talks during the four day meet. Indeed, Haley has been on the lecture circuit for nine-years, talking about his search ("Search," incidentally, is the title of his next book), and he feels that these talks have created a "built-in" audience for the record. "You see," Haley says, "we're talking about a much bigger market. People who don't usually buy records will buy mine, because geneology is an attractive subject, for one; and secondly, there's been a lot of publicity for 'Roots.'

"No musical album can compete with the breadth of market that 'Roots' appeals to," Haley continued. "I think that within a year's time this record will be the biggest in the history of record sales. Certainly, this should be bigger than The Beatles, or Bo Diddley, because it crosses over into a tremendous amount of interest groups."

Haley has encountered these kind of cross-over examples within the music world. "I've been in hotels with some of these groups,

and some of them are pretty way out, you know, crazy clothes and all that. When they find out who I am, they express a serious interest in geneology; they become extremely sincere. It's that kind of appeal I'm talking about."

Haley has, to date, made a good deal of money from various "Roots" packages; with the release of this record, he has devised a way to get some of that money to a place where it is needed most: education.

"A man once lent my father \$518 so that he could finish college, which enabled him to earn a scholarship to graduate school. What that \$518 did, then, was make me a child of a college professor, instead of a child of a sharecropper, which has made all the difference. I'd like to give other people that same chance."

Haley's plan revolves around the eight page tip-in booklet included in the lp package. There are pictures of Chicken George, Kunte Kinte, and documents that Haley unearthed in his research like records of cargo for the slaver that brought Kinte to America. By sending in the coupon included in the booklet, consumers can, for three dollars, receive copies of these pictures and documents that are suitable for framing. Warners will match every dollar, and the money will go to The Roots Foundation, based in New York. Each year the foundation will review applications for scholarships, and award them to the most deserving students. "We don't just want to give money away," Haley stressed. "We want to make sure the student's really going to work with the money, not just use it to coast through."

C.A.M. Inks Billion Dollar Babies



Pictured here is the recording group Billion Dollar Babies being signed to an exclusive writing pact with CAM-U.S.A. Billion Dollar Babies consists of members of the original Alice Cooper Group, and they will release their first album in April on Polydor entitled, "Battle Axe." A major tour is set to coincide with the release of the lp. Seated at the signing are (from left): Dennis Dunaway, Bob Dolan, Neal Smith, and Michael Bruce, all of Billion Dollar Babies. Standing are Mike Marconi of Billion Dollar Babies; group manager Leo Fenn; Victor Benedetto, head of CAM; and Harold Beldock, attorney for the group.

A Debut, a Departure and a Delicacy

By SPEIGHT JENKINS

■ NEW YORK — The advent of Columbia as a vocal power was long in coming, but the records are certainly appearing now. The latest is an interesting first solo record by the Rumanian soprano Ileana Cotrubas, who made her Metropolitan Opera debut as Mimi in *La Boheme* last Wednesday night and has scored previous successes from Chicago to London to Milan.

The record contains the Rumanian soprano in one side of Verdi ("Caro nome," "Pace, Pace") and Puccini (arias from *Boheme*, *Rondine* and *Turandot*) and the other of selections from Mozart and Donizetti (*Don Pasquale*). Everything on the record is not equally fine with John Pritchard leaving a lot to be desired as a conductor, but this is generally extremely interesting, classy singing. Miss Cotrubas is particularly effective in the difficult aria from *The Abduction from the Seraglio* ("Ach ich liebe"). This calls for a lot of coloratura

and rock solid control of the high D, which the soprano must hit about eight times. She tosses off the aria with ease and some excitement. Her voice, a classic lyric, lacks something in the area of individuality, but she brings a lot of style to what she does. Her treatment of "Ach, ich fuehls" from *The Magic Flute* has creamy purity and tragedy exemplary in the piece and Gilda's "Caro nome" is clear, virginal and quite exciting. Miss Cotrubas will be the Gilda in next fall's new production of *Rigoletto* at the Met, and the indications here are that she will not just be another chirping coloratura in the part. The famous aria from *Rondine* could have more passion but is good, and in the "Pace," he sings the notes well and phrases nicely but is hers not the voice one can imagine as Leonora. This is an important debut recording of a soprano who seems sure to be an important addition to the international

(Continued on page 51)

CLASSICAL RETAIL REPORT

APRIL 2, 1977

CLASSIC OF THE WEEK



**PUCCHINI
TOSCA**
CABALLE, CARRERAS, DAVIS
Philips

BEST SELLERS OF THE WEEK

- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips
- OFFENBACH: LA VIE PARISIENNE**—Crespin—Angel
- THE GREAT PAVAROTTI**—London
- VERDI: LA FORZA DEL DESTINO**—Price, Domingo, Milnes, Levine—RCA

KORVETTES/U.S.

- MONTERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS**—London
- ILEANA COTRUBAS SINGS ARIAS**—Columbia
- OFFENBACH: LA VIE PARISIENNE**—Crespin—Angel
- THE GREAT PAVAROTTI**—London
- PUCCHINI: LA BOHEME**—Freni, Pavarotti, Karajan—London
- PUCCHINI: SUOR ANGELICA**—Scotto, Horne, Maazel—Columbia
- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips
- FREDERICA VON STADE SINGS FRENCH OPERA ARIAS**—Columbia
- VERDI: LA FORZA DEL DESTINO**—Price, Domingo, Milnes, Levine—RCA
- VERDI: MACBETH**—Cossotto, Milnes, Muti—Angel

RECORD WORLD/TSS/ LONG ISLAND

- BEETHOVEN: SONATAS**—Horowitz—Columbia
- BEETHOVEN: SYMPHONY NO. 7**—Solti—London
- BRAHMS: CELLO SONATAS**—Piatagorsky, Rubinstein—RCA
- MONTERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS**—London
- OFFENBACH: LA VIE PARISIENNE**—Crespin—Angel
- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips
- JEAN PIERRE RAMPAL PLAYS "THE CLASSIC FLUTE"**—RCA
- SAINT-SAENS: PIANO CONCERTOS NOS. 1, 5**—Entremont, Plasson—Columbia
- SIBELIUS: FINLANDIA, SYMPHONY NO. 1**—Davis—Philips
- BEVERLY SILLS SINGS ITALIAN OPERA ARIAS**—Angel

RECORD BAR/DURHAM, NORTH CAROLINA

- BARBER: VANESSA**—Steber, Elias, Gedda, Mitropolous—RCA

- BEETHOVEN: MASS IN C**—Giulini—Angel
- BEETHOVEN: SYMPHONY NO. 5, PIANO CONCERTO NO. 4**—Arrau, Bernstein—DG

- THE GREAT PAVAROTTI**—London
- PUCCHINI: SUOR ANGELICA**—Scotto, Horne, Maazel—Columbia
- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips
- TOMITA: THE PLANETS**—RCA
- VAUGHN-WILLIAMS: THE WASPS**—Boult—Angel
- VERDI: LA FORZA DEL DESTINO**—Price, Domingo, Milnes, Levine—RCA
- WAGNER: DIE MEISTERSINGER**—Kollo, Bailey, Solti—London

VOGUE RECORDS/LOS ANGELES

- BEETHOVEN: SYMPHONY NO. 9**—Weingartner—Turnabout
- MONTERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS**—London
- DVORAK: SYMPHONIC POEMS**—Kubelik—DG
- GLASS: NORTH STAR**—Glass—Columbia
- GO FOR BAROQUE**—RCA
- OFFENBACH: LA VIE PARISIENNE**—Crespin—Angel
- THE GREAT PAVAROTTI**—London
- PUCCHINI: MADAMA BUTTERFLY**—Caballe—Alhambra (Import)
- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips
- WOLF-FERRARI: SECRET OF SUZANNE**—Chiara—London

ODYSSEY RECORDS/ SAN FRANCISCO

- BEETHOVEN: SONATAS**—Horowitz—Columbia
- MONTERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS**—London
- LISZT: TRANSCENDENTAL ETUDES**—Berman—Columbia
- PACHELBEL: KANON**—Pailliard—RCA
- THE GREAT PAVAROTTI**—London
- PAGANINI, GIULIANI: VIOLIN, GUITAR DUETS**—Williams, Perlman—Columbia
- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips
- RESPIGHI: THE BIRDS**—Marriner—Angel
- TCHAIKOVSKY: PIANO CONCERTO NO. 1**—Berman, Karajan—DG
- VERDI: LA FORZA DEL DESTINO**—Price, Domingo, Milnes, Levine—RCA

TOWER RECORDS/ SAN FRANCISCO

- BACH: BRANDENBURG CONCERTOS**—Muenchinger—London
- BARBER: VANESSA**—Steber, Gedda, Mitropolous—RCA
- BERLIOZ: ROMEO AND JULIET**—Ozawa—DG
- IMPROVISATIONS**—Shankar—Angel
- HAYDN: MINUETS**—Dorati—London
- OFFENBACH: GAITE PARISIENNE**—Rosenthal—Angel
- OFFENBACH: LA VIE PARISIENNE**—Crespin—Angel
- PAGANINI, GIULIANI: DUETS FOR VIOLIN, GUITAR**—Williams, Perlman—Columbia
- THE GREAT PAVAROTTI**—London
- PUCCHINI: TOSCA**—Caballe, Carreras, Davis—Philips

Serkin, Gould, Casadesus, Istomin, Bernstein, Walter, Szell, Schneider,

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4-RECORD SET
GLENN GOULD
THE FIVE BEETHOVEN
PIANO CONCERTOS
Conducted by
Leonard Bernstein, Vladimir Golschmann,
Leopold Stokowski



Y4 34640

3-RECORD SET
Serkin/Mozart
Six Great Piano Concertos
Nos. 9, 12, 23, 25, 27
Szell/Schneider, Conductors



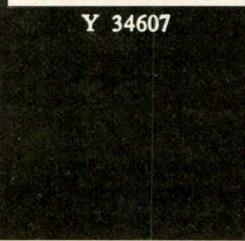
Y3 34642

2-RECORD SET
**CASADESUS
SZELL**



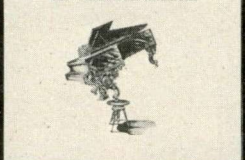
Y2 34641

**RUDOLF
SERKIN**
BRUNO
WALTER
BEETHOVEN
PIANO CONCERTO NO. 5
"EMPEROR"
NEW YORK
PHILHARMONIC



Y 34607

TCHAIKOVSKY
PIANO CONCERTO NO. 1
ISTOMIN-ORMANDY
THE PHILADELPHIA ORCHESTRA



Y 34606

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And Works by Vivaldi, Gabrieli
and Jannequin
Performed on Authentic Ancient Instruments
LA GRANDE ECURIE
ET LA CHAMBRE DU ROY
Jean-Claude Malgouire, Director



Y 34605



Mace Releases Five

■ RAHWAY, N.J.—Mace Records, a division of the Springboard International Records family of labels, has released five new classical album packages.

Scheduled to ship the first week of April, the single album packages include Beethoven's Emperor Concerto; Handel's Royal Fireworks; The Four Seasons by Vivaldi; Bach Brandenburg Concertos 1, 2 & 6, and Mozart's Quintet in A for Clarinet and Strings.

Albums will carry a suggested retail price of \$2.48 and will be distributed nationally by Springboard Distributing Company field sales people under the leadership of Bob Demain, sales vice president.

The first five albums are licensed from Intercord Tongesellschaft of Germany and additional repertoire is scheduled for release later this year from both Intercord and Stereo A.G. also of Germany, following extended negotiations by Springboard a& director Dick Broderick and Ingo Kleinhammer of Intercord and Jan Famira of Stereo A.G.

The current Mace release also includes a special series of 5 record box sets. These packages feature the most well known classical composers — Beethoven, Bach, Tchaikowsky, Mozart and Brahms — and will be carrying a recommended retail price of \$9.98 for the complete set.

Taylor To WB

(Continued from page 4)

Taylor requested he delay his own move to California in order that he could work closely with John Fruin, managing director of WEA-UK, for the first few months of Fruin's managing directorship.

Taylor's move to the new position in Burbank fills the role left when Stan Cornyn was promoted from the creative services post to his current job as executive vice president of WBR. In his new position with Warner Bros. Records, Taylor will take over direction of the departments of advertising, art, editorial, and merchandising.

Born in Liverpool, Derek Taylor has served the recording industry and contemporary music at large in many functions. As a publicist, he has been instrumental in the careers of The Beach Boys, The Byrds and The Beatles among others, as a record producer he has recorded albums by Nilsson and several others, and as a recording executive he has served with A&M Records in Hollywood and was instrumental in the formation of Apple Records in London.

A Debut, a Departure and a Delicacy (Continued from page 50)

scene.

As has often been mentioned in this column, Montserrat Caballe must record at all hours when she is not on a stage. Happily, London Records has just issued a recording that gives us a dramatically involved, fresh sounding caballe in a repertory toward which she is gradually turning. The Catalan soprano made her name, in New York at least, as a profoundly moving interpreter of Donizetti and Bellini heroines. Her seamless vocal line, her breathtaking pianissimos and superb control made her a superstar overnight. At the Metropolitan she has been heard in a variety of roles, some of which brought out the above mentioned qualities but almost all successful with the public. Now she seems to be moving into the heavier dramatic repertory, which implies a coarsening of the lyric tone. The new record includes selections from *Macbeth*, the first aria of Leonora in *Il Trovatore*, "Voi lo Sapete" from *Cavalleria*, "In Questa reggia" from *Turandot*, the aria from *La Wally*, "Suicidio" from *La Gioconda* and "La mamma morta" from Andrea Chenier.

If the listener wonders why the *Trovatore*, *Cavalleria* and *Chenier* cuts are the best on the record, all one has to do is to read the code to find they were conducted by Anton Guadagno, whereas the rest were led by a someone called Armando Gatto. The difference is extraordinary, for in the Guadagno section Miss Caballe sings in tempo and the orchestra has the proper relationship to the soprano. In the latter the tempos are not in the best interest of the music.

But the crucial factor on the disc is the degree of involvement and the power he projects into her singing. The *Macbeth* aria, in which the Lady hatches the plot, is delivered with power and with even a second verse of the cabaletta. Miss Caballe does a fine job with the words and almost never vocalizes. She has passion, control and when she sings with beauty and velvety tone it is a new conception of Lady Macbeth. The "Suicidio" makes one wonder if *Gioconda* is not the opera that should be next on her agenda. It has power at both ends of

Winter Expansion

■ LOS ANGELES — Norm Winter Associates, Public Relations, has moved to new and larger quarters, recently vacated by New York Times Publishing Company, located at 6255 Sunset Blvd., Suite 714, Hollywood, California 90028.

the range, good diction and style. So, too, can be applied to "La mamma morta." "In questa reggia" is interesting because she will sing the role next season in San Francisco. Though the final high C could be a shade easier, there is a magic quality in her *Turandot* different from everyone elses and tremendously effective. She sounds as though she really is a fairy princess, not cruel, just oblivious to the fact that her suitors end up without their heads; she sounds oddly untouched and virginal in every sense. One can spin out a fantasy that in Calaf's Kiss she will suddenly make the descent to humanity in the manner of the Empress in *Die Frau ohne Schatten*. Certainly it is a major record, and for Caballe fans a must.

Finally, RCA has reissued a treasure in its premiere recording of Samuel Barber's *Vanessa*. As one who was sitting high in the family circle at the premiere of the work at the Met in January of 1958, I specially enjoy hearing the forces of that performance in Barber's still, moody, romantic opera. Miss Steber had some shrillness on high, and in general she was the weakest factor in the performance. On the other hand,

the young Nicolai Gedda sounds even better than one remembers, and this was Rosalind Elias' greatest role. Warm, lyric and expressive, she stole the show; good too, was the solid doctor of Giorgoi Tozzi and the memorable Baroness of Regina Resnik. Mitropolous conducted with a feel for the score, a passion and power that was often his in the opera house.

Vanessa is a strange, faded yet attractive score. Its melodies sing and though it has never been really very popular, one wonders why a company cannot mount it with the right singer in the title role. Originally written for Maria Callas, then offered to Sena Jurniac, it found in Miss Steber an intelligent artist of great vocal resource, slightly past her prime. It needed as Vanessa a singer with more charisma. When it came back to the Met in 1965, the Vanessa was Mary Costa, a singer with the charisma but not much voice. Since then it has been silent. One wonders if a singer such as Kiri Te Kanawa could not make it a real hit. At any rate this recording is wonderful to have again, and for those who treasure the recollection of Vanessa, it will be wonderful to buy it for their library.

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Record World
for selecting our

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PARADISO CHORUSES

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GUNTHER SCHULLER, CONDUCTOR

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best record of
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GOLDEN CREST RECORDS, INC.
220 Broadway, Huntington Station, N.Y. 11746

Record World en Brasil

By OLAVO A. BIANCO

■ Mientras me encontraba en Nueva York, recibí la noticia de otro accidente de auto que le costó la vida a un gran amigo, **Marco Aurelio Rodrigues Da Costa**, Director General, desde que fué al aire, de la Televisión Gazeta de Sao Paulo. Gran amigo de muchos artistas, desde que era Director de Televisión Excelsior de Rio de Janeiro.

Es posible que en Octubre próximo, como ya sucedió el año pasado, **Roberto Carlos** (CBS) y **Antonio Marcos** (RCA) vuelvan al Madison Square Garden de Nueva York. Las negociaciones están muy adelantadas entre Nueva York y la oficina de **Marcos Lazaro**, que ahora representa también a **Antonio Marcos** en Brasil.

Fuó anunciado **Jair Rodriguez** para el baile de Carnaval que se celebró en el "Roseland" de Nueva York. Por coincidencia estaba presente y oí la lectura de un telegrama recibido de Brasil, en el cual el empresario del cantante informaba que por razones ajenas a su voluntad, el artista no podía viajar a Nueva York. Días después estuvo con el organizador de la promoción, **Benito Romero**, que me dió la información de que **Jair Rodrigues** no asistió simplemente porque sus documentos y visa no fueron sacados a tiempo.

Nelson Ned (Copacabana) presentándose exitosamente en el "Fiesta Palace" de Mexico Terminadas sus actuaciones en la capital, Nelson saldrá hacia otros puntos del país terminando su gira Acapulco.

Brasil disfrutó plenamente del Carnaval, cuyo centro es sin discusión Rio de Janeiro, siguiendole después Salvador, Recife, etc. Sao Paulo, por más que traten las empresas turísticas, nunca tendrá el mismo espíritu de concentración y de gran atracción turística para todo el mundo. Este año el desfile de las Escuelas de Samba resultó una decepción, ya que las llamadas "grandes," tales como "Manguiera," "Portela, Salgueiro" e "Imperio Serrano" no se presentaron a la altura de su fama y popularidad. Las pequeñas sí dieron un gran espectáculo. El disco que trae los temas de las Escuelas, lanzado por Top Tape está siendo exitoso, ya que la creatividad de los compositores sigue siendo muy buena.

Manuel Paldian, después de tres años de éxito con "Una Noche en Buenos Aires," acaba

de partir hacia México, lo cual hace pensar en la posibilidad de que pueda resultar su viaje en próximos "Una noche en México. ¿No? . . . **Gilberto Gil** y **Caetano Veloso** (Phonogram) fueron a Nigeria para el Festival de Arte Negra. Una vez terminado el Festival, presentaron su show en Costa do Marfim, Níger y Senegal . . . Con la Navidad, volvió a los "charts" de Suecia el número "Feelings" por **Morris Albert**. Han salido ultimamente más grabaciones de este tema, tales como las de **Lawrence Welk**, **Isaac Hayes** y **Dionne Warwick**, una en disco (sueca) por **Marie Bergman** y una nueva de un grupo que está lanzado la Decca Inglesa. ¿Y qué le parece al Sr. Tomás Fundora el haber participado en la creación de un autentico "standard" musical en el mercado mundial?

La más nueva casa discográfica del Brasil, la GTA (Gravacoes Tupi Asociadas) que estuvo muy presente en el MIDEM, a través de **Cayón Gadia** y **Ernesto Pasaretti**, sus directores, y del presidente de la firma, **Eduardo de Albuquerque**, hizo muchos contactos en el Viejo Mundo para la venta también de sus "videotapes," ya que tienen algunos de los mejores shows musicales del país.

Un movimiento interesante está sucediendo en Río de Janeiro. Lo llaman de "Black Soul" y sus expresiones son más fuertes en las discotecas de Río de Janeiro, más visitadas por los "black people." Y los artistas más expresivos de este género de música norteamericana son los que más se escuchan, al punto que algunas grabadoras sacan discos especialmente dirigidos a este público. Así, es posible que uno al caminar por Río, pase por una "Escola de Samba," donde escuchará la sonora y siempre presente batucada, y algunos metros más adelante, escuchará, saliendo de una de esas discotecas, la batida del más auténtico "soul." ¡Cosas de un país tropical! . . . Jorge Ben renovó con la Phonogram.

Al salir por RCA un nuevo disco de **Nelson Goncalves**. La novedad es que será triple. El primer disco contendrá música de los años 40, hace tiempo fuera de catálogo; el segundo con música de los años 50, grabada con arreglos nuevos en contraste con la de los años 40, que llevará arreglos originales pero graba-

(Continued on page 54)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La nueva jira por tierras de América del cantante español **Camilo Sesto** se iniciará el 23 de Marzo en Puerto Rico. El 1ro. de Abril debutará en Santo Domingo. El día 3, acompañado por **Angela Carasco**, actuará en el Madison Square Garden de Nueva York. Después seguirá a Chicago, Los Angeles, San Francisco, Texas, Caracas, San Salvador, Guatemala, Costa Rica, Panamá, Ecuador, Peru y Chile. La jira terminará en Argentina el 30 de Mayo. Por otra parte, la grabación de Camilo efectuada en Inglés con la colaboración amplia y entusiasta de **Fernando Arbex** estará próximamente en el mercado en Estados Unidos bajo el sello Ariola. ¡Éxitos en tales empeños!

Sigue en crisis el movimiento de grabaciones en España. Según se desprende de informaciones recibidas de nuestro corresponsal es que en las reuniones realizadas entre los músicos, los estudios de grabación y los sellos discográficos de España no ha podido adelantarse nada aún, ante la crisis planteada por los músicos, declarándose en quiebra ya que las casas discográficas no aceptan el 53% de subida al cual ellos aspiran, siendoles reconocidos solamente un 25%.

Entre tanto y no se resuelva el problema, las grabaciones en España están totalmente paralizadas. Los afiliados al sindicato del "pentagrama" solo acceden a grabar aquello que en esencia vaya dirigido al extranjero, alguna producción independiente para un sello extranjero y publicidad . . . TR Records está a punto de lanzar un long playing de la cantante cubana **Linda Leida**, excelente intérprete de la guaracha cubana y que hasta ahora no ha tenido una brillante oportunidad de demostrar todo su talento. Acompañada por el



Yolandita Monge

de la guaracha cubana y que hasta ahora no ha tenido una brillante oportunidad

Conjunto Candela, **Linda Leida** saldrá al mercado con el álbum titulado "Aquí está Linda," del cual se está lanzando en disco simple, el número "Porque no me dices Si." Suerte le deseamos a la sonera cubana . . . Según parece, Ola Sur establecerá su base de operaciones en Miami dentro de poco tiempo. ¡Bienvenidos! . . . Ivan Mogull armó contratos de sub-edición de temas amparados por empresas editoriales de **John Lennon**, a través de **Sam Trust**—representante de la ATV—para representarlos en los territorios de Sur y Centroamérica. Adicionalmente tendrá los derechos de todo el material original grabado por **Blood, Sweat and Tears** para España, Mexico, Sur y Centroamérica.



Carmen Mirabal

Adicionalmente tendrá los derechos de todo el material original grabado por Blood, Sweat and Tears para España, Mexico, Sur y Centroamérica.

Coco Records está recibiendo excelentes resultados en la promoción de "Páginas del Alma" en interpretación de **Yolandita Monge** en todo el mercado latino de Estados Unidos . . . **José Feliciano** acaba de demandar a RCA Records por 5 millones de dólares por daños, alegando rompimiento e incumplimiento de contrato. Entre los cargos se mencionan la falla de RCA en distribuir con base mundial las grabaciones del artista, falta de pago por 200 mil dólares por los dos álbumes suministrados por Feliciano Enterprises a RCA en cumplimiento de su contrato y otras acusaciones que la



Fruko

empresa refuta vigorosamente y se prepara para mostrar ante las cortes lo inexacto de ellas . . . **Jorge Calandrelli** me envía carta desde el Cairo, en su recorrido por el Viejo Mundo . . . **Carmen Mirabal** celebrará su "1er. Festival Latinoamericano del Disco" en Puerto Rico los días 5 y 6 de Mayo en la "Gran Sala de Convenciones" del Hotel Condado Beach, en San Juan, Puerto Rico. **Carlos Monllor** de Relaciones Públicas del Festival me invita como Jurado al evento. ¡Bien,

(Continued on page 53)

LATIN AMERICAN HIT PARADE

San Francisco

By KBRG (OSCAR MUNOZ)

1. LLAMARADA
MANOLO MUNOZ
2. MI ADORACION
RITMO 7
3. PARANGARICUTIRIMICUARO
RICARDO CERATTO
4. ISLA DE ENCANTO
ORQUESTA BROADWAY
5. TU SABES
LOS FELINOS
6. TRIANGULO
LOS BABY'S
7. CONSEJOS A MI HIJO
GERARDO REYES
8. CATACLISMO
APOCALIPSIS
9. HABLAME
CAMILO SESTO
10. NIEGALO
TANIA

Erie, Pa.

By WQLN

1. LLUVIA CON NIEVE
MON RIVERA—Vaya
2. MIRICE MON AMOR
ELIO ROCA—Miami
3. VAYA
BARRETTO—Atlantic
4. PARE COCHERO
TIPICA—Inca
5. DE QUE TE QUIERO, TE QUIERO
GILBERTO VALENZUELA—Arcano
6. EL ECO DE TU ADIOS
YOLY—Discolando
7. HEY GIRL
BENITEZ Y NEBULA—Vaya
8. TU TE VAS
PERLA Y NILTON CESAR—Audio Latino
9. LA LUNA Y EL TORO
INDUSTRIA NACIONAL—Caytronics
10. BESITO DE COCO
CELIA, JOHNNY, JUSTO Y PAPO—Vaya

Colombia

By WILLIAM VINASCO CH.

1. QUE HAY EN TU MIRADA
J. E. MOCHI
2. EL CHAPULIN COLORADO
CHESPIRITO
3. SOLO ME QUEDA ESPERAR
SANDRO
4. LIVIN' THING
ELECTRIC LIGHT ORCHESTRA
5. OTRO OCUPA MI LUGAR
MIGUEL GALLARDO
6. DIALOGO
JERONIMO
7. TE NECESITO
FERNANDO CALLE
8. DE NUEVO TU
LUCIO BATTISTI
9. DADDY COOL
BONEY M.
10. QUEDA MAS VIDA
SERGIO Y ESTIBALIZ

Bakersfield, Cal.

By KWAC (RENE DE CORONADO)

1. CAMINITO
JULIO IGLESIAS—Alhambra
2. TU VIVES EN MI PENSAMIENTO
DANNY RIVERA—Graffiti
3. BESAME Y DIME ADIOS
BANDA MACHO—Caytronics
4. TRIANGULO
LOS BABY'S—Peerless
5. CUANDO SE CUMPLEN 15 ANOS
SONIA LOPEZ—Caytronics
6. HERIDA DE AMOR
YNDIO—Miami
7. ME QUIERO CASAR
RIGO TOVAR—Nova-Vox
8. LA CRUDA
ANTONIO AGUILAR—Musart
9. TAPAME
COSTA CHICA—Fama
10. SIMPATICA
LOS FELINOS—Musart

Puerto Rico

By WTTR

1. BUSCANDO TU AMOR
GENESIS
2. PAGINAS DEL ALMA
YOLANDITA MONGE
3. O TU O NADA
WILKINS
4. HECHICERA
LINDOMAR CASTILHO
5. DURMIENDO EN LA MISMA CAMA
MANOLO GALVAN
6. SOLO TU
CAMILO SESTO
7. ESTE AMOR QUE NO ME AMA
LOLITA
8. CONTIGO SOY FELIZ
EL GRAN TRIO
9. VANIDAD DE VANIDADES
RICHIE/BOBBY
10. SENOR BOTANICO
MIRANDA/HARLOW

Los Angeles

By KALI

1. VIVE
NAPOLEON—Raff
2. PARANGARICUTIRIMICUARO
RICARDO CERATTO—Latin
3. Y TU, DONDE ESTAS?
MIGUEL GALLARDO—Latin
4. TRIANGULO
LOS BABY'S—Peerless
5. LA CUMBIA DE LOS ANIMALES
EDUARDO NUNEZ—Raff
6. NECESITO LLAMAR SU ATENCION
ROBERTO CARLOS—Caytronics
7. PREFIERO MORIR
LOS PASTELES VERDES—Gema
8. MUNEQUITA DEL PALACIO DE
LOS TERRICOLAS—Discolando
9. MARINERO DE AGUA DULCE
MOCEDADES—Zafiro
10. NO LLORES QUICO
QUICO—EMI-Capitol

Spain

By CADENA SER

1. DADDY COOL
BONEY M.—Ariola
2. THE BEST DISCO IN TOWN
RITCHIE FAMILY—RCA
3. DE AMOR YA NO SE MUERE
GIANNI BELLA—CBS
4. DON'T GO BREAKING MY HEART
E. JOHN & K. DEE—EMI
5. OTRO OCUPA MI LUGAR
MIGUEL GALLARDO—EMI
6. MEMORIAS
CAMILO SESTO—Ariola
7. MARCO
BANDA SONORA TV—Fonogram
8. AMOR NO TE VAYAS
SANDRO GIACOBBE—EMI
9. NICE & SLOW
JESSE GREEN—EMI
10. ANSIEDAD
ALBERT HAMMOND—CBS

Brazil

By ASSOCIACAO BRASILEIRA

1. IF YOU LEAVE ME NOW
CHICAGO—CBS
2. CANADA
PILOT—Odeon
3. DON'T GO BREAKING MY HEART
KIKI DEE-ELTON JOHN—Odeon
4. NEM OURO, NEM PRATA
RUY MAURITY—Som Livre
5. DOCE AMORE MIO
I SANTO CALIFORNIA—REG Fermata
6. FIM DE TARDE
CLAUDIA TELLES—CBS
7. TONIGHT'S THE NIGHT
ROD STEWART—WEA
8. FERNANDO
ABBA—RCA
9. MARCAS DE QUE SE FOI
OS INCRIVEIS—RCA
10. MENINA DOS CABELOS LONGOS
AGEPE—Continental

Nuestro Rincon (Continued from page 52)

acepto! . . . Por otra parte, **Henry Armenteros** sigue adelante con su Promosonic 77, que celebrará en los primeros días de Agosto en el Eden Roc Hotel de Miami Beach . . . **Fruko** regresó a Colombia desde Panamá, donde recibió el trofeo "Buho de Oro." Ahora pasará a Perú para ofrecer sus actuaciones en ese mercado, en el cual también está en el tope de popularidad . . . **Willie Colon** y **Ruben Blades** inaugurarán el espectáculo "Latin Nights" que presentará el "Copacabana" de Nueva York de ahora en adelante, todos los lunes, comenzando el 11 de Abril próximo . . . Entre las últimas visitas recibidas en nuestras oficinas en Miami, han resaltado las de **Enrique M. Garea** de Discos Columbia, España, **Rickens** de La Discoteca, Venezuela, **Nacho Morales** de Melody Records, México, Luis Couttelenc y Memo infante de RCA, México . . . Y ahora ¡hasta la próxima!

Camilo Sesto preparing his tour throughout America, which began March 23rd in Puerto Rico. On April 1st he will open in Santo Domingo. On April 3rd he will perform at the Madison Square Garden, New York. From there he will tour Chicago, Los Angeles, San Francisco, Texas, Caracas, San Salvador, Guatemala, Costa Rica, Panamá, Ecuador, Peru and Chile. His tour will end on May 30th in Argentina. On the other hand, Camilo just recorded an album in English under the direction of **Fernando Arbex**, which will be released in the American market by Ariola.

The record industry is in crisis in Spain since the Union of Musicians of Spain is asking for a 53 percent increase in their fees and the record industry is only accepting the possibility of a 23 percent increase. In the meantime, musicians will stay on strike and no recordings will come out of the studios unless it is an independent production addressed to foreign countries or advertising spots . . . TR Records will shortly release an lp by "sonero" singer **Linda Leida** titled "Aquí está Linda." **Conjunto Candela** will back Linda Leida in this album from which a single containing "Porque no me dices Ti" has been already released. Since Linda is a terrific "guaracha" singer deserving a break for a long, long time, it seems to me that this is a terrific opportunity for her . . . **Ivan Mogull** got the sub-publishing rights for South and Central America from the publishing companies controlled by **John Lennon** through **Sam Trust**, ATV representative. He also obtained the sub-publishing rights for the material recorded by **Blood, Sweat and Tears** for Spain, Mexico and Central and South America.

Coco Records is extensively promoting, with good results, a new cut by **Yolandita Monge**. "Paginas en Blanco" is the title . . . **Jose Feliciano** (Continued on page 54)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Después de haber generado ganancias por varios millones de pesos por los derechos de sus obras editorialmente en sus seis años de vigencia, **Juan Gabriel** dejó de pertenecer a la editora EDIM del sello RCA; y a pesar de las muchas y atractivas ofertas de varios editores, el autor se ha decidido a crear su propia compañía editorial, a la que pertenecerán sus futuras obras. Así mismo, al pedirle su opinión sobre el contrato discográfico que lo une con la misma grabadora RCA, **Juan Gabriel** manifestó que al concluir el contrato que es para Enero de 1978, tiene ya definido el proyecto, y con su director artístico de confianza, realizará producciones independientes para ofrecerlas al mejor postor, tanto en México como el extranjero.

De esta forma, los directivos de RCA tienen que pensar en reemplazar su elenco nacional de lujo, que por varios años acarrió las simpatías de México; ya que **Imelda Miller** también dejó RCA y grabará con Melody; **José José** está próximo a firmar con Ariola, al finalizar su contrato el 16 de Abril para ser exacto y **Marco Antonio Muñoz**, quien se encuentra con el contrato vencido desde Diciembre de 1975, me manifestó que sólo por el gran cariño que le tiene al sello del perrito (RCA), en el cual se inició y tiene gratos recuerdos, está dis-

puesto a seguir perteneciendo al mismo sello para el territorio mexicano, siempre y cuando le garanticen una adecuada promoción en sus lanzamientos, ya que no está dispuesto a quedar como intérprete de catálogo, pero para el exterior, quiere la libertad para contratarse con la compañía que más convenga a sus intereses.

Motivo de fiesta en la oficina de Producciones DAN, que dirige Oscar Sander, al enterarse de la llegada del cable procedente de Argentina, por el cual SADAIC (Sociedad Argentina de Autores y Compositores) confirmó la liberación de Leo Dan; y ahora como autor libre, Leo gestiona de inmediato su ingreso a la SACM (Sociedad de Autores y Compositores de México). . . Una voz con etiqueta de triunfadora aparece en México. Ella se llama **Elianna** (Microfón) y se dá a conocer con el tema "Qué tiene la otra," el cual ha ingresado a la programación de las emisoras de mayor "rating," amenazando con llegar a convertirse en un futuro hit nacional ¡Bienvenida **Elianna**! . . . Acuso recibo de dos eventos internacionales que se vislumbran interesantes para la industria de habla hispana. Se trata del Promosonic 77 organizado por **Henry Armenteros** a realizarse para finales de Julio en Miami Beach; y el Primer Festival Latinoamericana- (Continued on page 54)



BESAME MUCHO

LOS PASTELES VERDES—Soulatino SS 506

El popular grupo peruano lleva en esta grabación la voz de Fernando Arias en un repertorio muy comercial y balanceado. "Te quiero todavía" (F. Arias), "Cuando te encuentres sola" (F. Arias), "Bésame mucho" (C. Velásquez), "Quizás un día" (H. Acuña) y otras.

■ Very popular Peruvian group Los Pasteles Verdes in a very commercial package. "Y tengo viejo" (F. Arias), "Te quiero todavía," "Cuando te encuentres sola" and "Amor y paz" (H. Acuña).

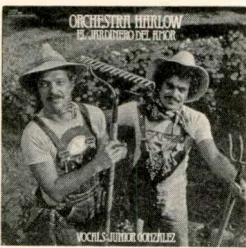


THE LEGEND

TITO PUENTE—Tico JMTS 1413

Con la mayoría de los arreglos por el gran Tito Puente y las partes vocales a cargo de Santos Colón, el maestro lanza aquí una demostración de su gran talento en nuestros ritmos. Bella mezcla. Jon Fausty e Irv Grenbaum como ingenieros. "Esto es Coco" (E. Benítez), "Sepárala También" (J. R. Sánchez), "Fiesta a la King" (T. Puente) y "La Leyenda" (R. Blades).

■ With most of the arrangements by the great Tito Puente and vocals by Santos Colón, Maestro Puente offers a superb demonstration of his great talent and mastery of Latin rhythms. "Amor de mi bohío" (J. Brito), "Bombata" (T. Puente), and "Arriba y Abajo" (T. Puente).

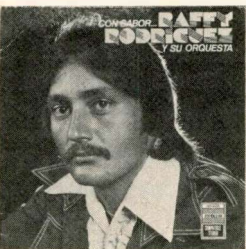


EL JARDINERO DEL AMOR

ORCHESTRA HARLOW—Fania JM 00499

Muy buenos arreglos y talentosos músicos de Harlow le dan marco a Junior González para lograr una salsa excelentementeailable. "Se cerró la puerta" (J. González), "Lo que está pasando" (J. González), "Río Rita" (Larry Harlow), "Están complicao" (J. Guagenti). Muy buena grabación y espectacular sonido!

■ Very good salsa arrangements, superb musicians and Junior González handling the vocals make a terrific combination in this new Orchestra Harlow package. "Cuento Carabalí" (M. Cardona), "Dumbanza" (A. Rodríguez), "Lo que dice usted" (J. Guerra), more.



CON SABOR

RAFFY RODRIGUEZ Y SU ORQUESTA—

Discolando OLP 8350

Con arreglos de Jorge Millet y Louis García, la Orquesta de Raffy Rodríguez ofrece una grabación salsera realizada en Puerto Rico con Tony Croatto como ingeniero. "Sin Dinero," "Mi Borinquen," "Serenata con Sabor" y "Preciosa, Preciosa." No se mencionan autores.

■ With arrangements by Jorge Millet and Louis García, Orchestra Raffy Rodríguez offers a salsa package recorded in Puerto Rico with Tony Croatto as an engineer. "No siento nada por tí," "100 Mujeres," "Sin Dinero," others.

En Brasil (Continued from page 52)

dos de nuevo, y el disco tres llevará música totalmente nueva.

La realidad del mercado — y esto es muy serio — está presente para los que la quieran aceptar. Las listas de ventas y las estadísticas de la EBPD dicen lo mismo: 80% del mercado pertenece al producto local de música brasileña. El 20% restante se encuentra dividido entre los

discos extranjeros. Esta era la situación a fin de año. Si el producto local gana un poco más de posición, muchas empresas multinacionales tendrán sorpresas.

Copacabana prepara el lanzamiento de un conocido autor, interpretando sus propios temas. Se trata de **Orlann Divo**. . . Y, señores, ¡hasta la próxima desde Brasil!

En Mexico (Continued from page 53)

no del Disco, que está preparando **Carmen Mirabal** para la primera quincena de Mayo, y que tendrá como sede la Ciudad de San Juan en Puerto Rico. . . Mi saludo y el mejor de los éxitos para la colega **Eunice Valle**, costarricense de nacimiento, quien a partir de ya ingresa a la familia Record World como corresponsal en Los Angeles, California. . . Varios temas nuevos surgen con enormes posibilidades, destacando "Dice adiós tu mano al viento" con **Ze Luis** (Peerless), "Me preguntas y preguntas" con **Sandro** (EMI Cápitol), "A tu olvido" con **Angélica María** (Mélody), "Por favor, no te la lleves" con **Mario Florentino** (Musart), "Hoy nos hemos dicho adiós" con **Janet** (Ariola), "El amor es un vagabundo" interpretado por **Dulce** (Polydor), "Regálame una rosa" con **Wulfo** (RCA), "Enamorado perdido" con **Waldo** (Cisne RAFF), y

"Canción para una decepción de amor" con **Rigo Tovar** (Mélody).

Todos estos números en plena lucha promocional apoyados por sus respectivas compañías grabadoras. . . Brillantemente se consolida **Eduardo Núñez** (Cisne RAFF) como una de las sólidas figuras del género tropical; sumas reciente hitazo "La cumbia de los animales" sobrepasó altísimas cifras en ventas. . . Descomunal apoyo de RCA para el joven **Emmanuel**, quien recorrió toda la república en plan promocional. Esperemos que las ventas sean similares en cifras a la cantidad de admiradores que llenaron todos los escenarios donde se presentó, según informe del boletín oficial del sello que dirige **Louis Couttolenc**. . . Muy buen éxito obtiene **Fernando Riba** (Polydor) con "El cielo está perdiendo un ángel". . . ¡Y hasta la próxima desde México!

Nuestro Rincon (Continued from page 53)

sued RCA Records for \$5 million dollars, alleging breach of contract. The label will vigorously fight the case in court. . . **Jorge Calandrelli** is in Cairo. He had been visiting the Old World since he attended MIDEM this year. . . **Carmen Mirabel** is presenting the First Festival of the Latin American Record in Puerto Rico May 5-6. The event will take place at the Convention Hall, Hotel Condado Beach, San Juan, Puerto Rico. . . **Henry Armenteros** is also promoting his "Promosonic 77," which will take place early August at the Eden Roc Hotel, Miami Beach, Fla. . . **Fruko** was awarded in Panama with the "Buho de Oro." After a few days in Colombia he will begin performances in Lima, Peru, where he is also very popular among dancers. . . **Willie Colon** and **Ruben Blades** will inaugurate the "Latin Nights" which will be presented every Monday from April 11th on, at the Copacabana, New York. . . Among the top executives that visited our offices in Miami, were **Garea** from Columbia, Spain, **Rickens** from La Discoteca, Venezuela and **Luis Couttelenc** and **Memo Infante** from RCA, Mexico.

California Legislature Honors Erroll Garner

■ LOS ANGELES — A tribute memorializing the late Erroll Garner has been passed by the California State Legislature.

The resolution, introduced by California State Senator George Zenovich, honors the late pianist-composer, who died in Los Angeles on January 2, at the age of 53.

The Los Angeles City Council also passed a memorial resolution honoring Garner.

Musso Finalizes Mystic Moods Push

■ LOS ANGELES—Johnny Musso, vice president and general manager of Shadybrook and Sound Bird Records, has finalized the "Mystic Moods Month" program to be run with various retail outlets over the next nine months.

Each month, the entire Mystic Moods catalogue will be made available in a specific section of the country with special promotion and advertising to run in conjunction with in-store displays and playing of the product.

Jazz (Continued from page 46)

Two new releases from Polydor/ECM. **Jack DeJohnette** plays duets with guitarist **John Abercrombie** on "Pictures," and "Diary," the solo album by guitarist **Ralph Towner**, which has been available as an import for some time. . . **John McLaughlin** continues to play absolutely incredible guitar, and "A Handful of Beauty," the first studio album by his group **Shakti**, is a stunning tour-de-force. Forget comparisons with Oregon and other acoustic fusion groups. This band is in a class by itself, and the music McLaughlin is playing on his custom-built acoustic guitar must be heard to be believed. . .

Classic Jazz, the Inner City-affiliated label, has released another session originally recorded by **Herb Abramson** for the Festival label. It features the master jazz tap dancer **Baby Laurence**, miked of course, with backing from the likes of **Paul Quinçhette** and **Roland Hanna**. It's aptly titled "Dancemaster."

Judd Siegal

(Continued from page 4)

tributors. He will be supervising Arista's sales policies, and he will coordinate the company's four regional sales directors and the various local marketing managers.

Siegal, who has been with the company for five years, was previously Arista's national field manager, and prior to that, was midwest regional marketing director.



Judd Siegal

MCA Field Shifts

■ LOS ANGELES — Sam Passamano, MCA Records vice president/sales, has announced the following appointments to the MCA field staff: Des Moines Green has been promoted to the position of sales manager, Los Angeles. He has been a salesman in the Los Angeles area since 1971, was MCA's top salesman for the past three years and was the recipient of the company's national sales award for outstanding sales performance in 1976. Edward C. Mascari Jr., has been appointed sales manager, Minneapolis. New to MCA, Mascari comes from ABC Records, Chicago where he was a salesman in residence covering the Minneapolis area for four years. Paul Brousseau has been named sales manager, Boston. During the past four years, Brousseau was Boston branch manager for ABC Records and previously was in sales for WEA and Capitol.

RIAA Honors Humphrey

(Continued from page 4)

"Phonographs with a soul. That's what his sign said," Humphrey told the nearly 1000 invited guests. "We were spiritual people before this Administration."

Anniversary

The awards dinner also marked the 100th anniversary of Thomas Edison's patent on the sound recording machine. And the Postal Service scheduled its first-day-of-issue of a commemorative stamp honoring the anniversary for the dinner itself. President Stanley Gortikov accepted a special album from Postmaster General Benjamin F. Bailer with the second cancelled stamp of the sound recording centennial commemorative issue. President Carter, Bailer explained, got the first cancellation. As well, each guest at the dinner received a first-day issue stamp with his programs.

Jerry Moss, president of A&M Records and this year's chairman of the board of the RIAA, presented the Cultural Award to Humphrey, praising him as the man who "helped create an acceptance of the principle that public funds should be devoted to supporting the arts." Past cul-

tural Award Winners include Roger Stevens, Broadway producer and chairman of the Kennedy Center, Nancy Hanks, chairman of the National Endowment for the Arts, Sens. Jacob Javits (R-N.Y.) and Claiborne Pell (D-R.I.), and Mrs. Catherine Shouse, who donated her farm land in suburban Washington to the federal government to create Wolf Trap, the nation's only national park for the performing arts.

Entertainment

Perry Como and the Ray Charles Singers provided entertainment for the evening, along with a 27-piece orchestra. At one point during his hour-long set, Como turned to congratulate Sen. Humphrey on his award and whispered "I voted for you" just loud enough for the rest of the room to overhear. "You'll make it yet," he told the 76-year-old Senator.

Prominent among the nearly 200 government officials and Congressional members attending the affair were Federal Reserve Board Chairman Arthur Burns and Supreme Court Chief Justice Warren Burger.

AM Action (Continued from page 43)



Ray Davies

Marilyn McCoo & Billy Davis, Jr. (ABC). Advancing rapidly both in top 40 and r&b areas. New on 13Q, KSLQ, Z93, WDRQ, KCPX, KKLS, WSAR, WJDX among others. Action includes 26-19 WMPS, 22-19 WPGC, 30-26 WHBQ, 20-17 WFIL, 26-22 WGCL, HB-25 KXOK, HP WABC, HB-29 10Q, 30-24 WAAY, night play WLAC plus more. One to consider.

Joe Tex (Epic). Starting to close up in the south now with WHBQ, Y100, WRFC and WABB hitting it this week; 14-9 WQXI, 12-8 WJDX, HB-28 WAAY and 30-24 98Q. R&B action there certainly warrants mention and includes 24-4 WDIA, 6-2 WAOK. A veritable killer!

CROSSOVERS

The Trammps (Atlantic). Explodes in the r&b market this week — moves 35-16 with a bullet on this week's r&b chart, hits #1 WWRL and is picked up by 99X. Also on WPIX (disco) — sales emanating from all over the northeast and south as well.

NEW ACTION

The Jacksons (Epic) "Show You The Way To Go." Breaks r&b in a big way this week, enters the soul chart at 53 with a bullet and gets a pop shot out of Detroit with full support at WDRQ. Also WHHY and KKLS.

Andrew Gold (Elektra) "Lonely Boy." Breaking out nationally with saturation at the secondaries and a shot on WRKO this week. Also picks up KXOX, KTLK (last week) and WAKY. Currently on and doing well at WICC, WAIR, WOW, WDRC, WSAR, WBBF, WERC, WFLB, WORC and lots more.

Stevie Wonder (Tamla) "Sir Duke." One of the hottest LP cuts of the year is now a single. Airplay in front at KFRC, WPGC, 99X, WAVZ. New on WRKO, KJR, WLS (LP), KEZY, WSAR, KYA and WICC.

The Kinks (Arista) "Sleepwalker." Title cut off the debut LP on Arista, one of the biggest FM items in the country. Gets immediate acceptance on the top 40 level now and is added to KSLQ this week following WNOE, WZUU, KCPX, WBZ-FM, WBBQ, WFEA, KAE0, 96X, WRFC and more.

RW L.A. Seminar (Continued from page 43)

before the discussion turned to market projectability and the use of secondary stations in evaluating airplay on singles.

Crossover records were next on the agenda, with Beer detailing the two basic origins for a major pop crossover, country and r&b. Beer detailed the differences between the two types, noting that r&b records prove far more active, crossing over more quickly and jumping higher on a given chart week; the different sales base for country crossover titles has impelled RW's research team to seek added indicators before crossing a country title over to the pop charts.

Slide Presentation

The slide presentation was then resumed to cover both country and r&b charts, with Profera explaining that as many as four radio stations may be used in evaluating airplay for an r&b title in an r&b market, while those markets that show no significant r&b sales are not tracked. Beer noted that the rapid sales picture for r&b records also requires that certain titles be backed up by contacting one-stops for additional sales input. After noting the differences in r&b activity, which Beer suggested reflect more open playlists and greater artist loyalty, he went on to observe, "More and more of the research in the

r&b market is being done at the store level, due to stations that are no longer giving numbers."

Changing Sales Patterns

Changes in r&b sales patterns in particular were noted, with comments from programmers and manufacturers present confirming Beer's assertion that the album sales base for hit r&b records has "exploded" in recent years, with a particularly significant upturn in tape sales. The use of separate pop, r&b and country charts was questioned from the floor, with Beer noting that the variety of charts provided more opportunities for picking up activities on new releases, a point generally agreed with from the floor. Asked whether the broadening audience for records might mean that a given title could be charted on several different charts, Beer said, "Not necessarily. Why should we penalize an artist who has a number one r&b record, just because we have strong pop activity?"

Concluding the seminar was a review of chart-based research features in **Record World**, including a detailed explanation of the newly introduced "Tracks" listing of key album cuts.

Full photo coverage of the RW Los Angeles seminar will appear in next week's issue.

CONTEMPORARY & INSPIRATIONAL GOSPEL

APRIL 2, 1977

1. **ALLELUIA**
THE BILL GAITHER TRIO—Impact R 3171
2. **THIS IS ANOTHER DAY**
ANDREA' CROUCH & THE DISCIPLES—
Light LS 5683 (Word)
3. **99 44/100% GOODMAN'S**
THE HAPPY GOODMAN FAMILY—
Canaan 9789 (Word)
4. **12TH ANNIVERSARY**
THE INSPIRATIONS—Canaan—CAS 9792
(Word)
5. **LIVE A NIGHT OF INSPIRATION**
THE INSPIRATIONS—Canaan 9803 (Word)
6. **GOD'S GONNA BLESS**
JIMMY SWAGGART—Jim 125 (Word)
7. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO—Impact R 3337
8. **TOP 10 OF '76**
VARIOUS ARTISTS—Heartwarming R
3436/Canaan 9802 (Word)
9. **LIVE**
THE HINSONS—Calvery STAV 5121
10. **GENTLE MOMENTS**
EVIE TOURNQUIST—Word WST 8714
11. **IN THE NAME OF JESUS**
JIMMY SWAGGART—Jim 114 (Word)
12. **JESUS THIS IS JIM**
BOBBY GROVES—QCA 350
13. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO—Impact R 3407
14. **BEST OF**
ANDREA' CROUCH—Light LS 5678 (Word)
15. **PRaise BE TO JESUS**
THE BILL GAITHER TRIO—Impact R 3408
16. **PRECIOUS MEMORIES**
TENNESSEE ERNIE FORD—Capitol SVBB
11382
17. **ALIVE & PICKIN'**
THE LEWIS FAMILY—Canaan 9798 (Word)

18. **HIGH VOLTAGE**
THE HINSONS—Calvery—STAV 5130
19. **LET'S JUST PRAISE**
THE BILL GAITHER TRIO—Impact R 3209
20. **COUNTRY RAMBO'S**
THE RAMBOS—Impact R 3429
21. **HE LOVES YOU**
THE FLORIDA BOYS—Canaan CAS
9799 (Word)
22. **JUST BECAUSE**
THE IMPERIALS—Impact R 3390
23. **ONLY JESUS**
JIMMY SWAGGART—Jim 123 (Word)
24. **THE KING IS COMING**
THE BILL GAITHER TRIO—Impact R 3083
25. **HEAVEN'S SOUNDING SWEETER**
JIMMY SWAGGART—Jim 124 (Word)
26. **LEARNING TO LEAN**
THE BLACKWOOD BROTHERS—Skylite
SLP 6161
27. **LIVE AT CARNEGIE HALL**
ANDREA' CROUCH—Light LS 5602 (Word)
28. **PRAISE II**
THE MARANATHA SINGERS—Maranatha
HS 026A
29. **ONE LIVE FAMILY**
THE HEMPHILLS—Impact R 3352
30. **COVERED IN WARMTH**
THE HAPPY GOODMAN'S—Canaan 9789
(Word)
31. **IN THE VOLUME OF THE BOOK**
THE SECOND CHAPTER OF ACTS—Myrrh
—MSA 6542 (Word)
32. **GLOW IN THE DARK**
CHUCK GIRARD—Good News—GNR 8103
33. **LADY**
REBA RAMBO—Impact R 3430
34. **DOUG OLDHAM & FRIENDS**
DOUG OLDHAM—Impact R 3393
35. **SUNDAY MORNING WITH**
CHARLEY PRIDE
RCA SPL1 1359
36. **GLIMPSE OF GLORY**
THE HINSONS—Calvery STAV 5110
37. **SONGS THAT ANSWER QUESTIONS**
TRUTH—Impact R 3404
38. **THE WORD**
KENNETH COPELAND—Kenneth Copeland
Productions—KCP 1003
39. **KIDS OF THE KINGDOM**
ANNIE HERRING—Sparrow BWR 2002
40. **SPIRITFEST**
THE DOWNINGS—Impact R 3401

Gospel Picks Of The Week

(The records listed below are Record-World's choices as the top gospel releases of the past two weeks)

Soul & Spiritual

What Will It Be Like
The Week Sisters
HSE 1491

Why Was I Born
Slim And the Supreme Angels
Nashboro 7177

Saved!
The Henry Jackson Company
Birthright BRS 4008

There's Been A Change
Rodena Preston with The
Voices Of Deliverance
Birthright BRS 4004

Benson Co., Murray Bow Consultant Firm

■ NASHVILLE — An artists consultant firm, Great Circle Representation, specializing in itinerary, management and direction, was recently formed by The Benson Company and Bill Murray. The firm has been created to offer full service to the Benson Artists. Bill Murray, a native of Los Angeles, heads up the organization. Murray was previously owner and operator of California

Contemporary & Inspirational

The Cornerstone
Joy Weaver
Epic KE 34408

Live From Nashville
The Blackwood Brothers
Spotlighting James Blackwood
Skylite—SLP 6173

Limpic and Rayburn
Gerry Limpic/Mark Rayburn with
Dave Pollard
Myrrh—MSA 6575

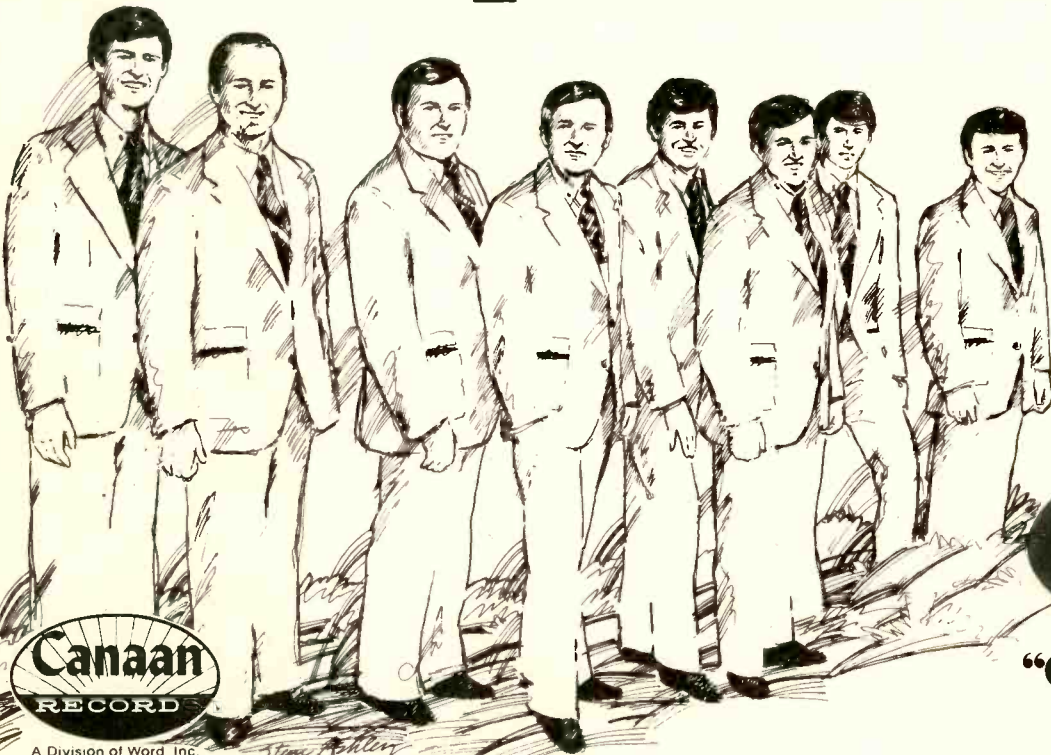
At The Door
The Wall Brothers
Greentree—R 3418

Gospel Enterprises. This agency booked such artists as the Archers and Andrae Crouch and The Disciples. Most recently, Murray was director of The World Of Rambo.

Exclusive Booking

The Benson artists who have signed exclusive booking agreements with Great Circle Representation include The Downings, The Rambos and Tim Sheppard.

Check The Chart! The Inspirations Are There.



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SOUL & SPIRITUAL GOSPEL

APRIL 2, 1977

1. **THIS IS ANOTHER DAY**
ANDREA' CROUCH & THE DISCIPLES—
Light 5683 (Word)
2. **LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER
CHOIR—Light 5686 (Word)
3. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS—Birthright BR5
4005
4. **TESSIE HILL**
ABC/Peacock—PLP 59227
5. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES—Nashboro 7172
6. **JAMES CLEVELAND & THE CHARLES
FOLD SINGERS VOL. II**
SAVOY DBL 7009 (Arista)
7. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN—Jewel LPS 0114
8. **JESUS IS THE BEST THING THAT
EVER HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS—Savoy SGL 7005 (Arista)
9. **SEE YOU IN THE RAPTURE**
SENSATIONAL NIGHTINGALES—ABC/
Peacock 59227
10. **BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR—Creed
3072 (Nashboro)
11. **REACH OUT**
GOSPEL KEYNOTES—Nashboro 7147
12. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.I.C.—Savoy—SGL 14407 (Arista)
13. **LIVE AT CARNEGIE HALL**
ANDREA' CROUCH—Light LS 5602 (Word)
14. **MOTHER OF MY CHILDREN**
BILL MOSS & THE CELESTIALS—Jewel—
LPS 0121
15. **BY THE GRACE OF GOD**
REV. ISAAC DOUGLAS—Creed—3064
(Nashboro)
16. **AMAZING GRACE**
ARETHA FRANKLIN/JAMES CLEVELAND
—Atlantic SD 2906
17. **GOD'S GOODNESS**
WILLIE BANKS AND THE MESSENGERS—
HSE 1478
18. **TO THE GLORY OF GOD**
JAMES CLEVELAND & SOUTHERN
COMMUNITY CHOIR—Savoy SGL
14260 (Arista)
19. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS—Jewel
LPS 0109
20. **GIVE IT TO ME**
JAMES CLEVELAND & SOUTHERN
CALIFORNIA COMMUNITY CHOIR—
Savoy SGL 14412 (Arista)
21. **DRY BONES**
REV. WILLINGHAM—Nashboro 7166
22. **NO CHARGE**
SHIRLEY CAESAR—Hob 2176
23. **TAKE ME BACK**
ANDREA' CROUCH & THE DISCIPLES—
Light LS 5637 (Word)
24. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS BROTHERS
—Savoy SGL 14436 (Arista)
25. **ALL GOD'S CHILDREN**
JACKSON SOUTHERNAIRES—Malaco 4352
26. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & THE CHRISTIAN
TABERNACLE CHOIR—Savoy DBL 7001
(Arista)
27. **THE BEST OF THE EDWIN
HAWKINS SINGERS**
Buddah—DBS 25666
28. **I HAVE A DREAM**
THE REV. MARTIN LUTHER KING, JR.—
Creed 3201 (Nashboro)
29. **PICKINEM UP AND LAYINEM DOWN**
TROY RAMEY & THE SOUL SEARCHERS—
Nashboro 7171
30. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR—Savoy SGL
7006 (Arista)
31. **LIVE IN CONCERT VOL. I**
VARIOUS ARTISTS—Nashboro 27170
32. **THINK ABOUT IT**
TESSIE HILL—ABC/Peacock PLP 59229
33. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS—Jewel LPS 0110
34. **THE HARVEST IS PLENTIFUL**
REV. ISSAC DOUGLAS & JOHNSON
ENSEMBLE—Creed 3056 (Nashboro)
35. **IF YOU DON'T KNOW HIM BY NOW**
THE SWANEE QUINTET—Creed 3070
(Nashboro)
36. **DESTINY**
THE GOSPEL KEYNOTES—Nashboro 7159
37. **GOD HAS SMILED ON ME**
JAMES CLEVELAND & VOICES OF
TABERNACLE—Savoy SGL 14352
(Arista)
38. **BE CAREFUL OF THE STONES
YOU THROW**
SHIRLEYCAESAR—Hob HBX 2181
39. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS—
Nashboro 7178
40. **WHY WAS I BORN**
SLIM AND THE SUPREME ANGELS—
Nashboro 7177

Three Nashboro Execs Are First Blacks To Join Gospel Music Assoc.

■ NASHVILLE—Bud Howell, Rick McGruder and Shannon Williams of Nashboro Records are the first black gospel industry executives to join the Gospel Music Association.

In the past, white gospel and black gospel have been two separate entities, each with a different style and audience appeal. Recently, however, the two styles have begun to merge, as evidenced by the combined radio programming of black and white gospel and the consumer buying of both. This merger is generating desires and interests on the part of the promulgators of each group to join hands.

The GMA's efforts to build a Hall of Fame to house all types of gospel music attracted leaders in black gospel searching for an established trade organization with a sincere interest in promoting gospel music. Pleased with the GMA's intentions, Howell, McGruder and Williams have made a contribution to the Gospel Music Hall of Fame building fund and placed membership with the association.

Shannon Williams feels that their alliance with the GMA will provide a greater outlet for black

performers. As white gospel has always drawn bigger crowds, joint performances of white and black gospel groups will give greater exposure to black gospel.

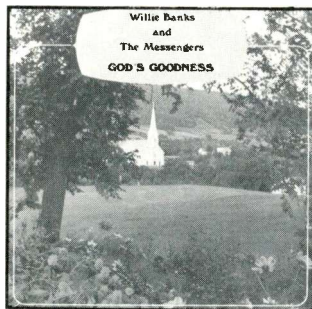
Williams also stated that an education process and acceptance will take time as white gospel performers and fans are not familiar with black gospel and vice versa.

The Hall of Fame will create an awareness of the contribution black artists and writers have made to gospel music over the years. The GMA is actively working to increase this awareness as evidenced by the recent addition of a Soul Gospel category to the Record Album of the Year categories in their annual Dove awards. Awards are presented to the artist, record company and producer of the winning album in the Contemporary, Traditional, Inspirational, Non-Gospel Artist and Soul categories.

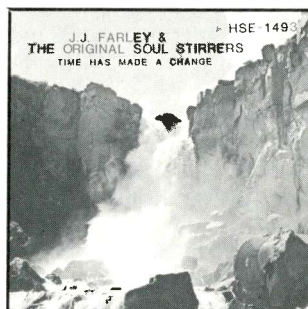
Limpic, Rayburn Set Myrrh Debut

■ LOS ANGELES — Gerry Limpic and Mark Rayburn have completed their first album on the Myrrh label, "Limpic & Rayburn."

**HSE RECORDS HAS TWO OF THE
LEADING BLACK GOSPEL ALBUMS
IN THE NATION. PICK THEM
UP FROM THE DISTRIBUTORS LISTED BELOW!**



Willie Banks & the Messengers
"God's Goodness"
HSE-1478



J.J. Farley & The Original
Soul Stirrers
"Time Has Made A Change"
HSE-1493

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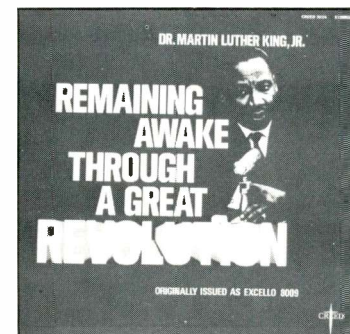
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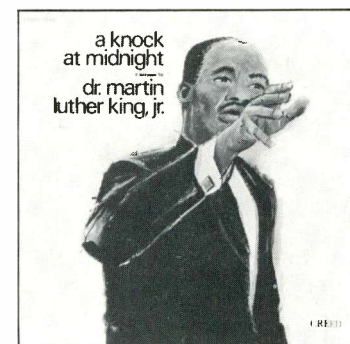
FROM THE HOUSE OF GOSPEL



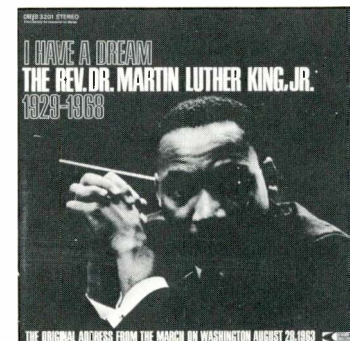
NASHBORO RECORDS



REMAINING AWAKE THROUGH A
GREAT REVOLUTION
DR. MARTIN LUTHER KING, JR.
Creed 3024



A KNOCK AT MIDNIGHT
DR. MARTIN LUTHER KING, JR.
Creed 3008



I HAVE A DREAM
THE REV.
DR. MARTIN LUTHER KING, JR.
Creed 3201

Gospel Workshop Hosts Board Meet



The Gospel Workshop of America met March 16-18 at the Nashville Hilton Inn Central for a regular board meeting, taking time out for a luncheon, sponsored by Nashboro Records, for GWA founder the Rev. James Cleveland and GWA members. Don Butler, executive director of the Gospel Music Association, spoke at the gathering, and urged closer cooperation between his group and the soul gospel industry. Butler revealed that the GMA plans a new category in the next Dove Awards to recognize soul gospel performers. Shown at the luncheon are (top row, from left) Don Butler making his address; Bud Howell, Nashboro Records, Fred Mendelson, Savoy Records, the Rev. James Cleveland, Shannon Williams, Nashboro Records and Hoss Allan, WLAC Radio; (bottom row, from left) RW VP John Sturdivant with Cleveland; Howell, the Rev. Isaac Douglas, Nashboro recording artist, Gentry McCreary, Birthright Records, Butler, and Vicki Branson of RW; Williams, Butler, Howell, and Howard Allison of Ernie's One Stop.

CONCERT REVIEW

America Scores With New Hits, Old Hits

■ LOS ANGELES — America's (Warner Brothers) show at Pauley Pavilion, UCLA, opened with tremendous crowd support if nebulous song selection. It soon became apparent, however, that the show's direction was carefully structured.

After "Ventura Highway," which initiated a succession of songs of equal radio renown, the group kept hitting the audience with hits. At least half a dozen in a row (including "Tin Man," "Lonely People" and others) were performed with steadily mounting excitement on the part of the band as well as the crowd. America's harmonies continued uplifting the liveness of familiar chart-toppers, even when a buzzing roar heralded the failure of some of the speakers.

After beginning with three acoustic guitars, Peek, Beckley and Bunnell changed instruments fairly regularly during the set. One drawback in this tight performance was in the sound system—the mixer was occasionally more concerned with sound quantity than quality.

By the time America began trying out cuts from their current release, the fans were ready to accept "Harbor" as automatic new hit material. "Now She's Gone," "Sergeant Darkness" and "Hurricane" were all well-received, and Gerry Beckley's teenage rock idol trip seemed only to excite the crowd more, despite the sophistication collegians always tend to affect.

Building and building, the second part of the set alternated new

material with old. During the final number, audience lights were turned on a few times; whether or not this was intentional, it served the function of amplifying spectator energy by making the teeming audience visible to itself and ending the program in a definite crescendo.

Predictably, the crowd stayed on its feet for the required length of time to have America return to the stage not once, but twice, to blast out encores of "Sandman" and "Horse With No Name."

Silver (Arista), opening, was an impressive, commercially-harmonious band which sounded like it will be going places on its own now that the America tour is over. One striking number had three of the members guitarless, singing to the audience with hands behind backs, accompanied by one instrument. A not-so-striking part was the instrumental solos and "duels," but their set was noticeably well mixed.

Becky Sue Epstein

Canaan Re-Signs Thrasher Brothers

■ NASHVILLE—Ken Harding, assistant a&r director for Canaan Records, has announced the re-signing of The Thrasher Brothers to Canaan.

The Thrashers' first album under the new contract, to be entitled "In The Spirit Of The Dove," is being recorded at Prestige Recording Studio in Birmingham and Ray Stevens Sound Lab in Nashville.

Olivia Tour Set

■ NEW YORK — Olivia Newton-John, MCA recording artist, will be embarking on a concert tour of 22 cities in the eastern sector of the United States, culminating with her New York City debut at the Metropolitan Opera House on May 8.

Maltby & Shire (Continued from page 37)

The result is increased awareness on Shire's part of contemporary music, of what would appeal, say, to the 18-36 year old and get that person involved in theater music anew, as well as "developing my instrumental and composing technique." Says Maltby: "I began to have a great deal more respect for the director—and for 'Starting Here, Starting Now' I realized it is theater music and must be done the way it was written." A scene must be set up for each song, a proper tempo established, an attitude developed for the playing of the songs' roles.

The show was originally put together for the Manhattan Theater Club. Maltby explains that he and Shire believed that the only way "Starting Here, Starting Now" would work would be to offer the songs "in the present tense." The songs speak primarily of love as a positive life force, and take on decidedly affectionate, humorous and frequently fragile overtones. "The show offered us an opportunity to appraise our own work," said Maltby. "Our songs are cerebral, yet there's a strong emotional involvement, which is what we have to offer people. We invite an audience to feel things, and sometimes to re-live situations that are common to all of

ABC Signs Ramp

■ LOS ANGELES — Jerry Rubinstein, chairman of the board, ABC Records, has announced the signing of a long term production agreement with Roy Ayers Music Productions for the group Ramp.

us—the first time we fall in love, the first time love falls apart—to make those moments new again."

Both believe that the Broadway musical does have a future, and express the hope of working in a workshop situation ala "A Chorus Line" to develop future projects of their own. Shire is convinced that the contemporary musical language can be incorporated into musicals, just as Maltby believes that there is room for an intellectual yet accessible lyric approach. Shire speaks glowingly of the work Jan Hammer has done with electronic keyboards; Maltby expresses admiration for the witty, dead-honest sophistication of a lyric such as Carly Simon's "You're So Vain."

With Tommy Valando handling the publishing side of nine of their new songs (Chappell publishes 12 songs from their catalogue), with offers for road companies of the show, and with RCA recording the original cast of "Starting Here, Starting Now," the pair is confident in renewing their dedication to working together. "The cast lp," said Maltby, "is one of the biggest compliments we've gotten. Because not only is that a statement about how they feel about this show, but it is, in a sense, speculation in our future." Speculation that will, no doubt, have been well made.

GMA in D.C.



The Gospel Music Association held a Congressional breakfast March 8 as part of its quarterly board meeting in Washington, D.C. Shown at the gathering are (top, from left) David Ludwick, GMA legal council; Don Butler, executive director of the GMA; RW VP John Sturdivant (giving the public relations committee report); John Benson, GMA president; and Helen Maxum of BMI, GMA secretary; the GMA finance committee at work—Marvin Norcross of Word, Aaron Brown of Canaan Land Music, Brock Speer of the Speer Family, Les Beasley of The Florida Boys, and Benson; (bottom, from left) Bill Gaither, Rep. W. G. Hefner, Evie Tournquist and Benson; RW Washington correspondent Michael Shain, Butler and Ludwick.

Klaatu (Continued from page 3)

At the behest of GRT Canada's Frank Davies (and because of the quality of the music itself), Capitol released "Klaatu" last August, a finished master that Davies had brought to America. The record was routinely submerged in the flow of other releases, and, initially, went nowhere. As soon as Rhode Island rock critic Steve Smith speculated on the identity of this new group, Klaatu began to break out in many Northeast markets, and has currently spread to Florida, Pittsburgh, St. Louis and San Jose. Smith argues that

Klaatu might really be The Beatles. He's found clues on the jacket and others have jumped on the bandwagon.

Klaatu is unquestionably selling a lot of records. Father's and Son's the retail chain, moved 1100 pieces last week, more pieces than, Bob Seger, The Eagles, or Boston. At the 1812 Overture chain, Klaatu was in the number 8 sales position for the week, ahead of Rufus, Al Stewart, and Jackson Browne. Camelot, a national retail chain, reports Klaatu for the week in the 13th sales po-

sition. The album mover from 160 last week to a bulleted 98 on this week's Album Chart.

Radio is doing its share and is in back of the project in many markets. It all started in the Northeast, rebounding from the effects of Smith's widely quoted article in the Providence Journal. WBBF in Rochester, and WGNF in Hartford, were early reporters on Klaatu. WBBF even produced its own hour long special on the group, comparing it to the Beatles. Said assistant program director Dave Mason, "We originally

used it for some production work last summer when it came out. Then we heard about Smith's piece, and we decided to sit down and check it out. I put together the special and ran it last Saturday and Sunday (two weeks ago), and the phone response was incredible. Monday, the only store in town that stocked the record moved fifty pieces over the counter. I don't see how it could really be The Beatles, but it's certainly one of the most exciting, controversial records to hit the street this year."

Y100, a station in Florida, ran a special ten minute news/music item about the mystery band, backing one of Klaatu's tunes with a Beatles song. The comparison was strong, and the phone response was "terrific," according to station personnel. One listener called in and said that he had conducted a voice print test: One of Klaatu's vocalist matched exactly with a print of Paul McCartney.

People at Capitol are interested in the real identity of this Canadian band, but they're not complaining. "Look," said Steve Meyer, of Capitol's promotion department, "I don't think it's the Beatles, but we just don't know. In the meantime, we'll do anything that radio wants us to do to back this up. Ray Tusken (nation AOR director, Capitol) and I have done a couple of dozen interviews in the last two weeks. What we say is this 'Klaatu is Klaatu.' Frank Davies brought us the tape; he's the only guy who knows who these people are. He's not talking."

Walter Lee, Capitol sales, says that the record is up around 200,000 units. "And it's all happened in the last few weeks. Klaatu has a followup album all ready to go; we're going to wait on that until this one has had its run. Right now, we've ordered some more pressings; we're just making sure that the record is available."

The geographical spread of consumer and radio attention has been uniformly fast. Capitol has just released a double A-sided single, featuring two cuts which, according to consumer press write-ups, are two of the most "Beatlish" selections: "Calling Occupants of Interplanetary Craft" and "Sub-Rosa Speedway;" the latter, manager Frank Davies declares, has a Morse Code message tag revealing news of the band's true identity.

For now, it doesn't really matter who Klaatu is. What matters is the sound on this remarkable debut record, and the unusual radio response. Until Davies reveals the secret, or the band steps out of hiding, only one thing is obvious: Klaatu, quite simply, is Klaatu.

TV Specials Boost LP Sales (Continued from page 3)

The sales upturn on Barry Manilow's Arista catalogue has been equally remarkable. Since Manilow's March 2 ABC-TV special, his four albums have sold close to 800,000 units, according to Arista. "This One's For You," his current lp, is now the fifth best-selling record in the country, and his three earlier albums are all bulleted and moving quickly upwards.

Two artists as popular as Manilow and Diamond, with new albums on the market, would have been expected to sell vigorously even without television specials. And both Arista and Columbia had laid elaborate merchandising and advertising plans in the weeks before the specials to take as much advantage of them as possible. As Arista's director of artist development, Rick Dobbis, said, "He's (Manilow) turned the corner as a mass-appeal artist who people are already interested in watching and buying, and this special only confirms that." Still, not every artist with a record and a TV special has reached — and evidently pleased — such a large audience.

Manilow earned a 21.9 rating and 37 share in the Nielsen sweeps, making his special the 13th most-watched program of the week; Diamond's 22.4 rating and 34 share were good for 17th place a week earlier (both out of approximately 70 shows rated). A 30 share — which is a percentile — is considered a very good performance. These are, then, numbers with which to compete with prime-time television's top series and its best-known variety performers.

The networks have made their first broad commitment to pop and rock in prime time this season (RW, August 28, 1976), and not all the results have been so dramatic or so convincing. The Captain and Tennille previewed their ABC-TV series with an hour special on that network late last summer; it drew an enormous audience (51 share) and has, along with the series itself, certainly had an impact on the sales

of the duo's A&M albums. Bob Dylan's "Hard Rain" special on NBC-TV last fall, however, drew a disappointing rating and apparently did little to increase sales of the live Columbia album of the same name. The Beach Boys' August 1976 NBC-TV special was also a relative ratings failure.

The managers of Manilow and Diamond were elated by the ratings and record sales, but guarded about their clients' plans for more TV.

"Our deal with ABC includes more specials, and ABC has picked up our option," said Miles Lourie, Manilow's manager. "If things go well, we'll be doing specials with ABC for a while." Jerry Weintraub, who manages Diamond, said, "We haven't got our plans formulated yet," but indicated that future Neil Diamond TV appearances are likely.

Neither Lourie nor Weintraub, however, would entertain the possibility of Manilow or Diamond doing a weekly series.

"It would be like doing 15 albums a year," Weintraub said, "and you just can't make 15 quality albums a year. TV is an insatiable medium—it eats its young. If you overdo it, it eats you up. It's a free medium, people are doing 15 different things while they're watching, they've got six different channels to choose from. You must continually give them quality, and in my opinion it's very difficult to give them quality with a variety show week after week. In order to have that kind of quality, you have to be very careful about what they do — that's how this kind of artist stays on top."

Lourie concurred. "I'm not much in favor of popular artists doing series or summer replacements," he said. "The audience is so big, you've got to be very careful of overexposure."

"I think TV can either destroy or make the career of a pop artist," he continued. "It's all a question of timing. It's like sending out a new artist to open for a superstar — it can destroy him if you expose him too early."

If the highly-rated Captain & Tennille series, with a very few others, is likely to remain a prime time anomaly, specials presenting well-known, best-selling recording artists with a broad demographic appeal now seem likely to proliferate. And while such shows are on the rise, the opportunities for rock and pop artists in fringe and syndicated programming are also multiplying.

Ratings now point to dwindling audiences for most of the established TV talk shows, and several of them — particularly the three leading syndicated shows, Mike Douglas, Dinah Shore and Merv Griffin — have become noticeably more hospitable to rock artists in an attempt to lure younger viewers. Any number of these performers have appeared as guests or co-hosts on these programs, perhaps highlighted by John Lennon's co-hosting stint on the Mike Douglas Show. Douglas presented the American television debut of the Babys (Chrysalis) on his show two weeks ago.

NBC-TV's Saturday Night remains one of the most formidable of television vehicles for pop artists. The record industry is still talking about what Leon Redbone's appearance on the show last year has done for sales on his two Warner Brothers albums, and Arista officials are putting great emphasis on the effect of the Kinks' appearance in selling their label debut, "Sleepwalker." There are indications, however, that a poor performance on the show — and there have been a few — may hurt just as much as a good one may help.

Pop music has been "on trial" on network TV this year — if the dozen or so specials and the Captain and Tennille series had fared poorly, the networks would likely be sacking pop music in favor of a return to the well-known variety show warhorses, even though those performers have been badly overexposed. But a 34 or 37 share makes friends quickly, and pop and rock stars should be back in prime time next season in even greater numbers.



CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO**—NEW LABEL IN TOWN: **John Williams**, former CBS a&r chief in Quebec, has formed a new label with former Avenue of America head **Gary Salter**. Called **Direction Records**, the label has signed various direct and lease deals with **R. B. Greaves**, **Jackie Robinson**, **Gotham**, **Crystal Brandy**, **Yvon Deschamps**, **The Sandpipers** and **Grant Smith**. **Direction** has already secured distribution for its own product in 27 countries with the only remaining major market being the U.S., for which it is currently negotiating. **Williams** claims that **Direction** is the first Canadian-owned international label and chose to announce the label's existence by throwing a press reception aboard the cruise ship **Jadran** in **Toronto Harbor**. It's only rock 'n' roll but it's expensive.

WILD HORSE DEPT.: **Keith Richard**, in town with the **Stones** for some recording, was arrested for "possession for the purpose of trafficking" when an ounce of heroin was "found" in his hotel suite. This came one week after **Anita Pallenberg** was pinched at **Toronto International Airport** for possession of ten grams of hashish and a blackened spoon which contained traces of heroin. **Anita** has appeared in court and the case has been remanded for two weeks. Meanwhile, **Keith** is out on \$1,000 bail which would indicate the charge is not being taken too seriously considering it carries a possible life sentence. In private, **Keith** denied being present during the search and it seems the whole bust may have been arranged by an informant. This will undoubtedly come out in court.

THEY ONLY COME OUT AT NIGHT: **Island** has signed its first Canadian act, former **CHUM-FM** on air personality **David Pritchard**. Those in the know have always known that **David** is no ordinary mortal, which is reflected on his first album for **Island**, "Nocturnal Earthworm Stew," slated for an April release. Meanwhile, **Rising's Lisa Hartt Band** has released its debut album, "Starwatcher," produced by **Phil Ramone** (no he ain't in **The Ramones**), along with a single, "All Over The World," which is receiving heavy airplay. **Ralph Murphy**, known for his production of **April Wine**, **Mashmakn**, **Brutus**, **Shooter**

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GERMANY

By **JIM SAMPSON**

■ **MUNICH**—Interest in American country music in this market seems to be on the upswing. **Intersong Hamburg** is working closely with its **Nashville** office on new material. Explains **Intersong's Volker Spielberg**, "We need tunes with catchy melodies and a chorus that's easy to remember. That describes a lot of country material. You'll need completely new production, but the potential's there." One of **Germany's** hottest singers, **Peter Maffay**, surprised a lot of people by joining composer/guitarist **Johnny Tame** and starting a country-rock duo for **Teldec**. **Global Music's Peter Kirsten** has produced several fine country-flavored songs with **Hoffmann and Hoffmann**. **Metronome** is starting a new label, **Nature**, for artists like **John Hartford**. Several TV shows, especially "Disco," occasionally feature U.S. country stars. There was even a **Bavarian country and bluegrass festival** with **German performers** last year.

Teldec bosses **Kurt Richter** and **Gerhard Schulze** have picked up distribution rights to **Pinball Records**, recently co-founded by **Juergen Otterstein** (ex-**WEA**) and top producer **Joachim Heider**. **EMI's Friedrich E. Wottawa** signed a working agreement with **harmonia mundi's Rudolf Ruby**, giving the **Cologne** firm a new independent classical label to replace **Erato** (now **RCA**). **Harmonia mundi** is the last **BASF** orphan to find a home. **Bellaphon** has started to import some very fine **Japanese Riverside** product (**Sonny Rollins**, **Coleman Hawkins**, **Gerry Mulligan** and others). Speaking of jazz, **Klaus Doldinger** completed a tour of major halls showcasing a new **Passport** formation that shows a strong **South American** influence. The **Bobby Hutcherson Quartet** brought some of the best music we've heard in some time to **Munich's Domi-cede** club. **Hutcherson** and friends were joined by **Johnny Griffin**, **Cedar Walton**, **Benny Waters** and others at a jazz festival in **Burghausen**.

Strangest bedfellows of the week: **Ritchie Blackmore's Rainbow**

(Continued on page 61)

ENGLAND

By **RON McCREIGHT**

■ **LONDON**—Following the black-out of the **Song For Europe** contest the **BBC** has cancelled this year's **Eurovision Grand Prix**, having failed to gain an undertaking by cameramen that they would not repeat their walkout on **April 2nd**. While the **European Broadcasting Union** pursues possibilities on an alternative venue, record companies are already heavily involved in promoting songs associated with both the U.K. finals and those nominated to represent various **European territories** in the contest: **Pye** has issued U.K. entries by **Lyn Paul** ("If Everybody Loved The Same As You") and **Sweet Sensation** ("You Are My Sweet Sensation"), as well as **Israel's** finalist, "I'm No One," by **Ilanit**; **Magnet** offer **Germany's** representative, "Telegram," by **Silver Convention**; **Polydor** has the U.K. nomination by **Lynsey De Paul & Mike Moran** ("Rock Bottom") and **High Society's** "Just For You;" **CBS** has issued the **Song For Europe** runner-up by **Mary Mason** ("What Do You Say To Love"); and **RCA** has **Wesley Park & Smith's** entry, "After All This Time," and **The Foundations'** "Where Were You When I Needed Your Love," through their deal with **Summit Records**.

The **Sex Pistols** saga took another turn this week, with **A&M** cancelling the group's newly-signed agreement, therefore forfeiting the £50,000 advance following a visit to the company's offices to "celebrate" the signing of the deal.

Surprise resignation by **MPA** president **Dick James**, who has also given notice to withdraw his company's membership from the association. Senior council member **Cyril Simons** of **Leeds Music** simultaneously submits his resignation due to increasing unpleasantness among members since **MPA** secretary **Dave Toff** announced his retirement.

Changes, too, for **London-based** radio stations with the resignation of both **Radio Luxembourg's** U.K. program director, **Ken Evans**, who joins **Anchor Records** on **May 1st** as director of public relations, and sales director **Godfrey Morrow**, who exits the music business entirely. **Capital Radio** has given **M.D. John Whitney** the additional role of program controller, while appointing former head of music **Aiden Day** director of programs and switching **Peter Black** from program supervisor to head of program administration and special features.

David Soul mania intensifies with the superstar's current visit, which has taken in four shows in two days at **London's Rainbow Theatre**. At a **Savoy** reception hosted by **Private Stock's** U.K. chief **Mike Beaton**, platinum, gold and silver discs were presented by **EMI's L.G. Wood** to **David Soul**, **Larry Uttal** and producer/composer **Tony Macaulay** for sales on his first single, "Don't Give Up On Us." More silver was awarded for his new single, "Going In—With My Eyes Open," which has already passed the quarter million mark on advance orders.

Chuck Berry is set to return for an appearance at the **New Victoria Theatre** on **April 29th** as part of an extensive **European** tour. The visit here follows the success of **Phonogram's** TV advertised "Motorvatin'" album which contains all the **Berry** classics. **Eric Clapton** has also announced U.K. dates with his new band, including two **Hammersmith Odeon** concerts on **April 27th** and **28th** and his first TV appearance since "Goodbye Cream" on **BBC's "Old Grey Whistle Test"** in **June**.

ASCAP awards were made to **British composers** at a cocktail party held at **PRS headquarters** last **Tuesday (15th)**. Honors for success in the country charts went to **Tony Hiller**, **Martin Lee**, and **Lee Sheridan** for "Save Your Kisses For Me;" **Sammy King** for "Ain't It All Worth Living For;" and **Jimmy Kennedy** for "Red Sails In The Sunset." Other awards were presented to **The Moody Blues** and producer **Tony Clarke** for "I'm Just A Singer In A Rock & Roll Band," "Nights In White Satin" and "Question;" **Hurricane & Eileen Smith** for "Oh Babe What Would You Say" and **Tony Hiller** again for "United We Stand."

Latin Alternative To Grammys Sought

■ **NEW YORK** — **Oliver Berliner**, **California** publisher of **Latin** music, has announced the formation of the **Academy of Latin Music Arts (ALMA)** and is currently in the process of signing television stations from some 80 **Latin** music regions in the country to

air his awards show.

Support Sought

Berliner, who is seeking support for the recognition of **Latin** music has expressed dissatisfaction with **NARAS** for only awarding one **Grammy** in the field of **Latin Music**.

Sinatra Scores in London



Frank Sinatra is pictured at a special WEA presentation at London's Royal Albert Hall. He received a platinum disk for UK sales of the just-released "Portrait Of Sinatra" and a silver disk for the UK sales of "The Reprise Years" box set. He was also presented with an original painting by Michael Noakes, which was reproduced for the sleeve of "Portrait Of Sinatra." Pictured from left: Don Stone, MOR promotion for WEA UK; David Clipsham, director of marketing; Frank Sinatra, and Nigel Molden, Warner Bros. label manager for WEA UK.

Germany (Continued from page 60)

(now with Mark Clarke on bass) will stay at James Last's home near Hamburg in May when they record their new album at Hans-Otto Mertens' new Ruessel Studio. The latest Last bestseller features the unforgettable melodies of Robert Stolz. A couple of MIDEM hotcakes, produced in Germany, are just now coming out in this market. Michael Kunze and Sylvester Levay produced a terrific single for Hansa with Renée Harris ("The Wiz" understudy). Pat Simon's "George, Disco Tango?" recorded in Munich for GMG/Atlantic, has been sold in every major market of the world. There's a new wave of French chanson stars on the way, with signings of Jean Ferrat by Intercord and Daniel Guichard by Metronome. Ferrat was featured on a recent Michael Heltau "Liedercircus" TV show. EMI's Bernd Gockel is such a fan of Bob Seger's "Night Moves" album that he sent personal notes to many journalists and disc jockeys, getting a lot of interest for the lp.

Ariola business operations director, Dr. Wolfgang Wegmann has announced formation of company-owned affiliate, Ariola Switzerland, to handle label production and promotion in that country. Musikvertrieb AG of Zuerich will continue to distribute Ariola product, with both companies handling marketing and advertising jointly. Ludwig Schmucki is the first Ariola Switzerland managing director.

Canada (Continued from page 60)

and Lisa Hartt, has released his debut album for GRT, "Star Born Every Minute."

Liam Mullan has resigned as domestic chief of the Island label, which will now be run by Stuart Raven-Hill and Headley Westerfield. Mike Docker had departed his assistant a&r position with Capitol to be replaced by Deane Cameron, who previously worked at Capitol in connection with Love Productions. A Canadian chapter of the National Organization for the Reform of Marijuana Laws has been established and a concentrated effort is being made to convince local musicians to record public service spots. All parties concerned anticipate great success since the government, as long ago as 1970, issued a report urging legalization.

Gallagher & Lyle has been confirmed as opening act on Supertramp's upcoming western tour. Joan Armatrading will appear on CBC-TV's national talk show "90 Minutes With A Bullet" on March 30th. WEA Canada is talking seriously with local electronic music duo FM for a possible deal. SRO may have a new signing for their Taurus label with British/Canadian band Wanka.

ART FOR ART'S SAKE: Newest punk band to emerge on the local scene is The Viletone, led by singer Nazi Dog. Songs include party favorites like "I Think She Has A Complex." Max Webster has been firmed for its concert debut, to take place at the New Yorker with support act John Lovsin and his Invisible Band.

ZZ Top Takes 'Tejas' To Japan

■ NEW YORK — King Record Company Ltd. has embarked on a program to promote the release of ZZ Top's album, "Tejas," in Japan.

King has prepared ZZ Top pendants, ZZ Top vinyl record

bags, full color posters and ZZ Top brochures.

In addition, Michio Yanai (manager) and Heideki Nosaka, both of the London pop department of King Record Company, have mounted a press campaign.

The Import Report

TOP SALES

VICIOUS BUT FAIR—Streetwalkers—Vertigo
HOLLIES LIVE—CBS
ROCK FOLLIES—Island

DISCOUNT RECORDS-AURA SOUNDE/NATIONAL

BEST OF STEVE MILLER—EMI
GREATEST HITS—Fleetwood Mac—CBS
GREATEST HITS—Nazareth—A&M
GREETINGS FROM L.A.—Tim Buckley—WB
HOLLIES LIVE—CBS
LIVE AT THE PALLADIUM—Carpenters—A&M
LOTUS—Santana—CBS
PLANXTY—Polydor
STRATOSFEAR—Tangerine Dream—Virgin
TOO HOT TO HANDLE—Heatwave—GTO

RECORD WORLD-TSS STORES/LONG ISLAND

BEST OF KC & THE SUNSHINE BAND—Jay Boy
801 LIVE—Island
GAZEUS—Gong—Virgin
HOLLIES LIVE—CBS
IN A GLASS HOUSE—Gentle Giant—WWA
ONCE UPON A DREAM—Bay City Rollers—Bell
ROCK FOLLIES—Island
STACK 'O TRACKS—Beach Boys—EMI
THE HERMIT—John Renborne—Transatlantic
VICIOUS BUT FAIR—Streetwalkers—Vertigo

RECORD THEATRE/ BUFFALO

AXE VICTIM—Be Bop Deluxe—Harvest
DOING A MOONLIGHT—Alkatraz—Rockfield/UA
LAMB LIES DOWN ON BROADWAY—Genesis—Charisma
ONCE UPON A DREAM—Bay City Rollers—Bell
ROCK FOLLIES—Island
ROLLIN'—Bay City Rollers—Bell
TRIUMPH—Attic
VICIOUS BUT FAIR—Streetwalkers—Vertigo
WIND AND WUTHERING—Genesis—Charisma
WOULDN'T YOU LIKE IT—Bay City Rollers—Bell

HARVARD COOP/ CAMBRIDGE

BEST OF JIMMY CLIFF—Island
801 LIVE—Island
HARD DAY'S NIGHT—The Beatles—Parlophone
HELP—The Beatles—Parlophone
LIVE AT THE L.A. TROUBADOUR—Fairport Convention—HELP (Island)
LOTUS—Santana—CBS
LOVE CHRONICLES—Al Stewart—CBS
PYTHON ON SONG (EP)—Monty Python—Charisma
TEENAGE DEPRESSION—Eddie and the Hot Rods—Island
VICIOUS BUT FAIR—Streetwalkers—Vertigo

MUSHROOM/ NEW ORLEANS

BODY MUSIC—Klaus Schulze—Metronome

DAMNED, DAMNED, DAMNED—

The Damned—Stiff
801 LIVE—Island
GAZEUS—Gong—Virgin
HOLLIES LIVE—CBS
JUNKO PARTNER—James Booker—HELP (Island)
LIVE—STATUS QUO—Vertigo
MORIN HEIGHTS—Pilot—EMI
PICTURES—Jack DeJohnette—ECM
VICIOUS BUT FAIR—Streetwalkers—Vertigo

PEACHES/DALLAS

ANDY WARHOL'S VELVET UNDERGROUND FEATURING NICO—MGM
ANGELS EGG—Gong—Virgin
ANOTHER TIME, ANOTHER PLACE—Bryan Ferry—Polydor
BEST OF KC & THE SUNSHINE BAND—Jay Boy
GREATEST HITS—Fleetwood Mac—CBS
ONCE UPON A DREAM—Bay City Rollers—Bell
PYTHON ON SONG (EP)—Monty Python—Charisma
ROCK FOLLIES—Island
STRATOSFEAR—Tangerine Dream—Virgin
WIND AND WUTHERING—Genesis—Charisma

INDEPENDENT/DENVER

ASTONISHING SOUNDS, AMAZING MUSIC—Hawkwind—Charisma
CACTUS CHOIR—Dave Greenslade—WB
FISH RISING—Steve Hillage—Virgin
KANGURU—Guru Guru—Brain
LIVE IN NEW YORK—Nektar—Bellaphon
PERFORMANCE—Original Soundtrack—WB
RAINBOW BRIDGE—Jimi Hendrix—WB
ROLLIN'—Bay City Rollers—Bell
ROTTERS CLUB—Hatfield and the North—Virgin
STRATOSFEAR—Tangerine Dream—Virgin

MUSIC PLUS/LOS ANGELES

BODY MUSIC—Klaus Schulze—Metronome
DAMNED, DAMNED, DAMNED—The Damned—Stiff
GAZEUS—Gong—Virgin
HOLLIES LIVE—CBS
LIVE IN NEW YORK—Nektar—Bellaphon
MILK 'N' COOKIES—Island
OXYGENE—Jean Michel Jarre—Motors
ROMANCE '76—Peter Baumann—Virgin
VERITA NASCOTE—Le Orme—Philips
VICIOUS BUT FAIR—Streetwalkers—Vertigo

ODYSSEY/NATIONAL

CANTERBURY TALES—Caravan—Decca
DEEP END—Isotope—Gull
DISCREET MUSIC—Eno—Discreet
GREATEST HITS—Beach Boys—EMI
HELEN OF TROY—John Cale—Island
ORANGE—Al Stewart—CBS
RARE MASTERS VOL. 5—Various—Spector Intl.
SPACE SHANTY—Khan—Decca
THE ODYSSEY—David Bedford—Virgin
VICIOUS BUT FAIR—Streetwalkers—Vertigo

ENGLAND'S TOP 25

Singles

- 1 CHANSON D'AMOUR MANHATTAN TRANSFER/Atlantic
- 2 KNOWING ME KNOWING YOU ABBA/Epic
- 3 SOUND AND VISION DAVID BOWIE/RCA
- 4 WHEN SHOWADDYWADDY/Arista
- 5 GOING IN—WITH MY EYES OPEN DAVID SOUL/Private Stock
- 6 TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola
- 7 BOOGIE NIGHTS HEATWAVE/GTO
- 8 MOODY BLUE ELVIS PRESLEY/RCA
- 9 ROMEO MR. BIG/EMI
- 10 ROCKARIA ELO/Jet
- 11 WHEN I NEED YOU LEO SAYER/Chrysalis
- 12 BABY I KNOW RUBETTES/State
- 13 OH BOY BROTHERHOOD OF MAN/Pye
- 14 I DON'T WANT TO PUT A HOLD ON YOU BERNI FLINT/EMI
- 15 SUNNY BONEY M/Atlantic
- 16 YOU'LL NEVER KNOW WHAT YOU'RE MISSING THE REAL THING/Pye
- 17 THIS IS TOMORROW BRYAN FERRY/Polydor
- 18 ANOTHER SUITCASE ANOTHER HALL BARBARA DICKSON/RSO
- 19 SATURDAY NITE EARTH, WIND AND FIRE/CBS
- 20 RED LIGHT SPELLS DANGER BILLY OCEAN/GTO
- 21 LOVE HIT ME MAXINE NIGHTINGALE/UA
- 22 DON'T CRY FOR ME ARGENTINA JULIE COVINGTON/MCA
- 23 MY KINDA LIFE CLIFF RICHARD/EMI
- 24 HOLD BACK THE NIGHT GRAHAM PARKER AND RUMOUR/Vertigo
- 25 LAY BACK IN THE ARMS OF SOMEONE SMOKIE/RAK

Albums

- 1 20 GOLDEN GREATS SHADOWS/EMI
- 2 HEARTBREAKERS VARIOUS ARTISTS/K-Tel
- 3 LIVE STATUS QUO/Vertigo
- 4 ANIMALS PINK FLOYD/Harvest
- 5 IN MY MIND BRYAN FERRY/Polydor
- 6 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 7 EVITA VARIOUS ARTISTS/MCA
- 8 PETER GABRIEL/Charisma
- 9 ARRIVAL ABBA/Epic
- 10 RUMOURS FLEETWOOD MAC/Warner Bros.
- 11 LOW DAVID BOWIE/RCA
- 12 PORTRAIT OF SINATRA FRANK SINATRA/Reprise
- 13 VISION DON WILLIAMS/ABC
- 14 DANCE TO THE MUSIC VARIOUS ARTISTS/K-Tel
- 15 BOSTON/Epic
- 16 GREATEST HITS ABBA/Epic
- 17 BEST OF JOHN DENVER/RCA
- 18 SONGS FROM THE WOOD JETHRO TULL/Chrysalis
- 19 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 20 A NEW WORLD RECORD ELO/Jet
- 21 WINGS OVER AMERICA/Parlophone
- 22 COMING OUT MANHATTAN TRANSFER/Atlantic
- 23 HOTEL CALIFORNIA EAGLES/Asylum
- 24 22 GOLDEN GUITAR GREATS BERT WEEDON/Warwick
- 25 RED RIVER VALLEY SLIM WHITMAN/UA

Billy Jackson

(Continued from page 49)

lenia's two publishing affiliates, In The Black Music and In The Red Music. Both companies are co-published and administrated by Chappell Music and, according to Jackson, they have had 50 cover records in the past two years.

Jackson wants to keep the Celenia roster small so that the staff can concentrate on all aspects of their artists' careers, from the design of album covers to the development of marketing campaigns. He describes their role with the record company as "another voice."

"We don't let it end after we make the deal," he said. "You can't leave everything in the hands of the record company and expect them to do it all. They have too many acts."

His past experience, and success, with such artists as Aretha Franklin, The Searchers, Mashmakhan and Miles Davis, seems to have prepared him for the intricacies of forming an independent company.

"I'm not a Gamble & Huff," he said. "I'm not going to have a hit every week or every month. But when I do have a hit it's an important record because I've studied the game."

Hoodoos Sign Safely



The Hoodoo Rhythm Devils have signed with Fantasy Records, and their first album, "Safe In Their Homes," has been released, along with a single, "Safe-cracker." The Hoodoos are: (standing) Glenn Walters and (seated) Joe Crane. Fantasy president Ralph Kaffel is at right.

Island Phonodisc

(Continued from page 4)

roster. We look forward, too, to working with Charles Nuccio and his staff."

Phonodisc vice president and general manager John Frisoli joined in heralding the new association. "All of us at Phonodisc are pleased to welcome Island into the Phonodisc national sales and distribution network. In addition to the excellent product lines of Island and the sales/distribution capabilities of Phonodisc, the relationship which has already developed between the two companies will insure the effective coverage and exposure of Island products. We are all looking forward to a long and mutually rewarding relationship."

Black Product Sales Up (Continued from page 3)

up to 44), "Teddy Pendergrass" (a bulleted 46), Thelma Houston ("Any Way You Like It," up to 50), Minnie Riperton ("Stay In Love," a bulleted 76), Manhattans ("It Feels So Good," a bulleted 77), Johnnie Taylor ("Rated Extraordinaire," bulleted 78), Marlena Shaw ("Sweet Beginnings," a bulleted 94), "Commodores" (a bulleted 97) and "Slave" (a bulleted 99).

John Guarnieri of Mushroom Records and Tapes in New Orleans confirmed that business "is real good" after a slow fourth quarter. Most heartening, though, in his opinion, is the staying power of new products carrying a \$7.98 suggested list price. The early sell-through on new albums by the Commodores, Marvin Gaye and the Ohio Players indicates that the degree of consumer resistance to the higher price depends solely on the quality of the product offered.

Curiously enough, sales remain down at Waxie Maxie, despite the number of new albums on hand. Ken Dobin, who told *Record World* in January that Waxie Maxie needs good black product "to bring people into the

stores" expressed consternation at the continued slow pace of business. "I don't know why it is," he said. "If things don't start picking up after the new Isley Brothers album is released I guess we'll have to find another reason for the dropoff. But there have been about 10 smash black albums released in the last couple of weeks and we have not seen business pick up greatly."

At For The Record in Baltimore, where fourth quarter 1976 sales figures were equal to, but no better than, those of the fourth quarter 1975, business has increased slightly in the last few weeks, according to Bill Blankenship. His comments on the influx of new black product are typical of retailers who view the entire development — that is, a sudden increase in sales during a traditionally slack season — with caution: "I wonder if there isn't too much good product out now, and if this won't hurt some of the newer groups that have to compete against Marvin Gaye and the Ohio Players. It might have been better to spread out the releases. Business has been good in March, but what's going to happen in June and July?"

Country Radio Seminar Is Largest Ever; George Duncan Keynotes Opening Day

By MARIE RATLIFF

■ NASHVILLE—The Eighth Annual Country Radio Seminar opened March 18 at the Airport Hilton for a two-day round of instruction and panel discussions on the seminar theme "The Business of Winning." This year's registration of 346 was the largest recorded in the seminar's history, drawing radio personnel including owners, general managers, program directors, music directors and sales executives from radio stations all over the continental United States as well as Canada and Puerto Rico. Over \$24,000 was collected for the Scholarship Fund, up from \$18,000 last year. These funds are used to help college students who are planning a career in radio and TV.

Keynoting Friday's session was George Duncan, president of Metromedia Radio. The day's topics included sales vs. programming, how to be decision makers, engineering, contests, public affairs and the FCC. Perhaps the most popular panel discussion involved the importance of music research. The methods explored were sales research (contacting local retail outlets for quantitative count on record purchases) by Ron Jones of WHK, Cleveland; call in research (tabulating re-

quest line information by sex and age group) by Ed Salamon of WHN, New York; call out research (calling or mailing questionnaires to a select group) by Larry Daniels of KNIX, Phoenix; and juke box research (effective for selecting oldies and recurrences to program) by Burt Bogash of MCA Records.

An evening rap session featured Dr. Ernest Martin's presentation of a new music research approach, and a panel of music trade executives discussing chart methodology and the importance

(Continued on page 67)

CBS & Playboy

'A Natural Marriage'

By LUKE LEWIS

■ NASHVILLE — Rick Blackburn, vice president of marketing for CBS Records in Nashville, describes the recently announced distribution pact between CBS and Playboy Records as "a natural marriage," and Eddie Kilroy, director of operations for Playboy Records in Nashville, concurs.

"The Playboy deal made a lot of sense for us," Blackburn noted. "I know I was very much for it from the start, because from the creative standpoint Eddie Kilroy cuts good records and that's what it's all about. If Playboy's expertise were from a marketing standpoint it wouldn't have made much sense for either of us," Kilroy said. "CBS to me is the ultimate marketing and merchandising company and this move broadens the entire spectrum of our country program from a standpoint of being able to reach areas of the marketplace we have never been equipped to reach before."

According to Blackburn, the

Owen Bradley Sub-Leases RCA Studios

By RED O'DONNELL

■ NASHVILLE — RCA's main recording studios, closed for more than two months, are back in business and under new management.

Owen Bradley, involved in local studio ownership—operation for 25 years, has bought the equipment and sub-leased the two studios—A and B.

Already there is action in each studio: Steve Young recorded Wednesday night (23) under direction of executive producer Roy Dea and Bobby Bare had two sessions scheduled for Thursday.

Bradley, who also owns Bradley's Barn studio in Mt. Juliet, said: "I made this deal with RCA in New York because my attor-

ney-accountant Joe Kraft advised me it was a good investment."

Bradley said his ownership and operation of the "Barn" and the studios in the RCA building, at 30 Music Square West (which he owns with his brother, musician Harold Bradley and Chet Atkins), would present no problems. "The two studios are far apart and in different settings. Some artists are more comfortable and at home in some studios than others; it's sort of like a preference for ice cream. Some like vanilla and some like chocolate."

Bradley, who explained that the studios' lease was for "five years with options," said that Cecile Light, presently on the Barn staff, would coordinate bookings for the RCA operations and the new operation and that Bill Vandervort and Bill Harris, with RCA here until its closing, had been hired as the engineers.

"Actually," Bradley explained, "I'll just be the overseer of both operations, the Barn and RCA, and do some producing."

RCA of New York officially announced the closing of the studios January 7 because, according to a spokesman for the label, "In recent years, more and more recording artists, groups, independent producers and outside labels have demanded more artistic and technical control over their recording projects. To grant these freedoms," the statement continued, "it has become increasingly necessary for companies

(Continued on page 67)

UA Signs Wills

■ NASHVILLE — Larry Butler, vice president and director country product, United Artists Records, has announced the signing of David Wills to the label.

Wills has begun recording for UA, with Stephen A. Davis, a&R manager for the label, producing.



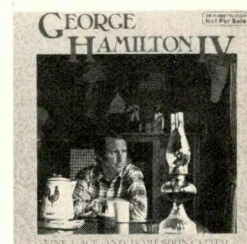
Panelists Ed Salamon of WHN (New York), Bob English of KCUB (Tucson) and Jay Albright of KUZZ (Bakersfield) discuss "How To Be The Decision-Makers" before a Friday morning audience of the 1977 Country Radio Seminar.

COUNTRY PICKS OF THE WEEK

SINGLE REX ALLEN, JR., "I'M GETTING GOOD AT MISSING YOU (SOLITAIRE)" (W. Holyfield; Mapelhill/Vogue, BMI). Here's a blockbuster for you with a melodic hook that can't miss. Wayland Holyfield's song could go down as a classic, and Allen's vocal treatment along with Norro Wilson's impeccable production should help boost it to the top. Warner Bros. 8354.

SLEEPER LORE, "SAYING GOODBYE TO THE WEST" (Lore; Hairtrigger, BMI) A California-based singer/songwriter makes an impressive debut which should launch him directly to the forefront. Although it's not your typical country cut, it is infectious, refreshing and a definite chart contender. Arjuna IRDA 380.

ALBUM GEORGE HAMILTON IV, "FINE LACE AND HOMESPUN CLOTH." Hamilton makes an impressive debut on ABC with the able production assistance of Allen Reynolds to bolster a solid collection, which includes his latest single, "I Wander Who's Kissing Her Now." "Everlasting (Everlasting Love)" is a standout. ABC/Dot DO 2081.



COUNTRY HOTLINE

By MARIE RATLIFF

■ **FEARLESS FORECAST:** Hoyt Axton has been shot at all over the tube lately, and now he's delivering some barbs on MCA with his new disc, "You're The Hangnail In My Life." Give it a listen, you're bound to identify with it!

We goofed! "Kentucky Woman" was a Neil Diamond smash instead of the great E.P., but Randy Barlow is going to make it uniquely his own this time out! It continues to grow, with new moves as WHOO, KXLR, KVOO, WSDS, WMTS, KTTs and WTSO.



George Hamilton IV

Asleep at the Wheel gives us a straight country song that's beginning to make great strides up the chart! "The Trouble With Lovin' Today" is happening at WSDS, WONE, KD JW, WSLR, KLAk, KXLR, WWOL, KTCR and KSO.

George Hamilton IV is now appearing on the ABC Dot label and has some good initial adds on his remake of the classic "I Wonder Who's Kissing Her Now." Chalk up WINN, WEET, KCKN, KNIX, KFDI and WCMS.

Warner Bros.' discovery Pal Rakes is coming on very strong with "That's When The Lyin' Stops (and the Lovin' Starts)." Stations on it this week include WIRE, WBAM, WXCL, WGBG, KFDI, WTSO, WMAD, WIVK, WONE, KTCR, WSDS, WSLR, WSLC, WJQS and KD JW.



Tina Rainford

Nat Stuckey is pleasing listeners with "Please James" in Phoenix, Norfolk, Dayton, Tulsa, Jackson, Little Rock and Greensboro.

Tompall Glaser has first week adds on "It'll Be Her" at WIRE, KBOX (#49), KFDI and KNIX; The Kendalls' "Makin' Believe" beginning at WCMS, KD JW and WEMP.

International star Tina Rainford getting a lot of U.S. attention on "Silver Bird." It's #1 at KHEY, moving at KENR, KBOX, WKDA, KWJJ and WIRE.

Super Strong: Eddie Rabbitt, Merle Haggard, Barbara Mandrell, Don Gibson.

B. J. Thomas has resumed his musical career after a long hiatus, and his inspirational "Home Where I Belong" is already added at WAME and WBAM. Joe Stampley's "She's Long Legged" starting to move at WPOC, WMAD, KSO, WEMP, WCMS, WMTS, KTTs and WIRE.

Sean Nelson's "Sweet Affection" getting play in the southwest.

SURE SHOTS

- Tom T. Hall — "Your Man Loves You, Honey"
Rex Allen, Jr. — "I'm Getting Good At Missing You (Solitaire)"
Dolly Parton — "Light Of A Clear Blue Morning"

LEFT FIELDERS

- Lore — "Saying Goodbye To The West"
Billy Arr — "The Word Weaver"
Chip Taylor — "Nothing Like You Girl"
Cledus Maggard — "Yovnoc"

AREA ACTION

- Tony Orlando and Dawn — "Sing" (KBOX #46)
Danny Ezba — "Domingo" (KKYX)
Billy Thundercloud — "Let Me Be Your Man" (WBAM)

Females Find Increased Success On RW Country Singles Chart

By MARGIE BARNETT

■ NASHVILLE — A Record World study of the country charts for the last week in March for the years 1967 and 1972-76 indicated an interesting trend. Female artists are commanding 50 percent more singles chart activity than they were 10 years ago, while male artists have dropped 10 percent.

Females have averaged 21.4 percent of the chart with males dominating at 71.4 percent. This week's chart shows that 30 percent of the positions are occupied by the ladies while the men have fallen to 65 percent.

Many theories could be advanced to explain this trend. The recent Country Radio Seminar held here revealed that country radio listeners are mostly female and the programming of more singles by female artists might attract a larger male audience. Women's Lib, the expanding country market, the contemporary sound of country music today, the move from honky-tonks to refined clubs could all be possible factors in the rise of female artists. But whatever the reasons, the facts remain that female artists are taking a larger share of The Singles Chart.

In 1967 there was one female for every 3.6 males appearing on the country charts. This week's chart shows one female for every 2.16 males. Averaging all the years examined, we find that the ratio is 1 to 3.1 for The Singles Chart. Female fare better on The Album Chart as the ratio is 1 to 2.77. However, for the years '76 and '77 the album ratio has stabilized at 1 to 2.94.

It is interesting to note that in 1975 females enjoyed a high percentage of both the album and singles charts. The lp study showed females 29.3 percent and males 60 percent for a 1 to 2.05

ratio; singles revealed 28 percent female and 66 percent male for a 1 to 2.35 ratio. 1973 was the worst year for women, as the singles ratio, 1 female to 4.3 males, was compounded by the album ratio of one female to 3.4 males.

Groups have made a slight percentage increase on The Singles Chart but have never risen above 4 percent for the weeks examined. On The Album Charts however, groups have maintained a higher percentage, averaging 5.8 percent, with the peak being on this week's chart where they comprise 11 percent. Although groups show recent gains on the lp charts, they still have a long way to go to catch up to the boys and girls.

Duos have made a steady decrease on both the albums and singles charts. Peaking at 9.3 percent on The Album Chart in 1972, duos have fallen to 2.7 percent on this week's chart. Duos had a 5.3 percent of The Singles Chart action in '72 and only have 2 percent this week.

PBS To Broadcast Doc Williams Special

■ NASHVILLE—The Public Broadcasting Service Washington, D.C. programming office has just informed West Virginia University's Television Facility WWVU-TV that their special television production, produced by David Hopfer, featuring the life story of the legendary country music artist Doc Williams, has been accepted for showing by the entire public broadcasting service network.

The one hour program, airing April 19, will feature a one-half hour review of his still active 40 year career, plus the showing of early photos and excerpts of recordings.

CBS/Playboy

(Continued from page 63) bums on each release, but we haven't been able to broaden our base," Kilroy said. "I don't think it's inconceivable for CBS to double those figures for us in the next six months."

Blackburn plans to run a special Gilley promotion within the body of their next "Box Lot Campaign" and Kilroy aims to give it his best shot. He had an album completed on Gilley but because this is to be their first full venture on an album project under the new deal, Kilroy decided to "throw out 4 or 5 cuts, which may have all been top 20 singles and replace them with potential number 1's."

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

TOM T. HALL—Mercury 73899

YOUR MAN LOVES YOU, HONEY (T. T. Hall; Hallnote, BMI)

Hall gives evidence that his perception and abilities are as acute as ever with this appealing cut. The man has a way of reaching out and touching you and he has done it again.

DOLLY PARTON—RCA 10935

LIGHT OF A CLEAR BLUE MORNING (D. Parton; Velvet Apple, BMI)

This one stands up to the test of time—4:53 to be exact. Not many artists could pull it off, but Dolly does it with this self-penned song which will captivate listeners from start to finish.

HOYT AXTON—MCA 40711

YOU'RE THE HANGNAIL IN MY LIFE (W. Bowles/M. Montgomery; Light Hearted, BMI)

Axton's first release on MCA is a peppy, humorous little item which is sure to light up request lines and give listeners a good grin.

CHIP TAYLOR (WITH GHOST TRAIN)—Columbia 3 10520

NOTHIN' LIKE YOU GIRL (C. Taylor; Back Road, BMI)

A touching tribute to a beloved daughter proves to be the perfect vehicle for Taylor's caressing vocal delivery, and should have wide-spread appeal.

FREDDIE HART—Capitol 4409

THANK GOD SHE'S MINE (Putman/Kosser/Throckmorton; Tree, BMI)

Marked by Hart's smooth and easy vocal style, this moving ballad has all the ingredients necessary to make a hit.

B. J. THOMAS—Myrrh 166

HOME WHERE I BELONG (P. Terry; Word, ASCAP)

New-found faith and a label switch have served Thomas well, as evidenced by this fine release. It should find a home on the charts.

STERLING WHIPPLE—Epic 8 50366

EXIT 59 (S. Whipple; Tree, BMI)

Commuters should have no trouble relating to this self-penned cut about seeing a familiar face in the traffic day after day and fantasizing a rendezvous.

ROY ORBISON—Monument 45 215

DRIFTING AWAY (R. Orbison/B. Dees; Acuff-Rose, BMI)

Unmistakeably Orbison through and through, this one has the potential to drift straight up the charts.

HANK WILLIAMS, JR.—Warner Bros. 8361

MOBILE BOOGIE (N. King/T. Neeley; Lois, BMI)

Afficionados of southern rock-boogie band sound will love this one. Williams instills a country flavor which should make it suitable for any format.

BILLY ARR—LS GRT 119

THE WORD WEAVER (B. Arr; Kevin Lee, BMI)

I'M YOUR MAN (B. Arr; Kevin Lee, BMI)

Both sides of this release deserve mention, as either cut has the potential to go all the way. Arr proves himself to be a truly gifted talent.

THE LOST GONZO BAND—MCA 40698

THE LAST THING I NEEDED (G. P. Nunn/D. Ciscel; Nunn, BMI)

Formerly Jerry Jeff Walker's back-up band, the group has decided to go it alone and judging from this, their initial release, it was a valid decision. The Texas flavored ballad sounds like a hit.

DAVID ROGERS—Republic IRDA 382

THE LADY AND THE BABY (R. Klang/D. Pfrimmer; Singletree, BMI)

Another strong vocal performance by Rogers coupled with a lilting ballad should put him right back on the charts again.

DENISE COCHRAN—Cherish 384

LUCKY CHICAGO (Keith/Leiken; Warner-Tamerlane, BMI)

Highlighted by a distinctive vocal track, this up-tempo number sounds like a natural for anyone's playlist.

ASCAP Membership Meet



Pictured from left at ASCAP's southern membership meeting at the Hyatt-Regency are board members Billy Taylor and Wesley Rose, counsel Bernard Korman, who briefed 210 members from 14 states on the new copyright law, and ASCAP president Stanley Adams, who predicted—with cautious optimism—a record breaking 1977 for the performing rights society.

NASHVILLE REPORT

By RED O'DONNELL



■ Is it contagious? First Brother **Billy Carter** signed with the local Top Billing, Inc. talent agency. Now comes word that New Orleans-based evangelist **Bob Harrington** is being booked as a "country act" by the new Celebrity Management, Inc. Harrington, known as "The Chaplain of Bourbon Street," says he isn't going to sing—"my act will be 'holy humor'"—but is going to appear on shows in auditoriums and at fairs and nightclubs with country music entertainers. He'll continue his preaching. "The entertainment facet is just an expansion of my career," he explained.

Johnny Wright's "Peanut Special" single has been released. "It'll be sold in record shops—and all "planters' stores," quips Johnny.

Huntington, West Va. and Ironton, Ohio will host "**Tom T. Hall Days**." Everybody's planning a Halluva time at both celebrations.

Bobby Vinton, the Polish Prince, enjoys telling about the night he was driving his mother to a concert hall where he was to perform and they got stuck in a jam of cars, all moving toward the hall.

"I hope," said Mrs. Vinton, "this traffic is not going to affect your business, dear."

The "Country Rambler," a monthly newspaper, called it quits after a six month struggle. Over the years that I've observed the scene, I have discovered very few periodicals, books, etc. that are strictly country music survive. I don't know why . . . **Hank Williams, Jr.**, here to tape some syndicated TV shows, told interviewers, "I'm going to sing my songs—not 'daddy songs'."

Folks on Music Row are buzzing about the album **Chet Atkins, Danny Davis and Floyd Cramer** just completed for RCA. It's difficult to get three superstars to collaborate on an lp (or single, for that matter of wax) unless they are friends. And there's definitely a strong friendship between Chet, Danny and Floyd. **Bob Ferguson** produced.

Switch?—Chicago's Cleopatra Restaurant that spotlighted belly-dancers for several semesters has been renamed Cleopatra Nashville—and now features country music!

Tuesday (29) marks the 12th anniversary of Broadcast Music, Inc. president **Bob Burton's** death.

Another Switcheroo—Generally deejays spin under an assumed name. LS Records' pretty singer **Cristy Lane** readily admits she borrowed her name from well known deejay & PD **Chris Lane**.

It says here that **Mel Tillis** set an all-time attendance record for a Tuesday at the 45th annual Houston Livestock Show recently. The show-rodeo's general manager, **Dick Weekley**, said that 30,773 were on hand for Tillis' performance at the Astrodome.

A quote from **Red Sovine** in his current "I'm Just Seventeen" recording: "When I first heard the record, I knew it would either be a smash or it would be nothing. I still feel the same way. If people will just listen to the message in the song, I think it will be a smash." (Note: Some radio station program directors consider it controversial—and are not playing it).

Jimmy Dean has been signed to host the NBC-TV country music special that is to be taped at the Grand Ole Opry House next month.

APRIL 2, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
APR. 2 MAR. 26

WKS. ON CHART

1	3	LUCILLE KENNY ROGERS United Artists XW929 Y		10
2	1	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376		10
3	6	IT COULDN'T HAVE BEEN ANY BETTER JOHNNY DUNCAN/ Columbia 3 10474		9
4	2	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875		10
5	7	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472		9
6	8	PAPER ROSIE GENE WATSON/Capitol 4378		10
7	10	DON'T THROW IT ALL AWAY DAVE & SUGAR/ RCA PB 10876		8
8	4	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638		13
9	14	SHE'S GOT YOU LORETTA LYNN/MCA 40679		6
10	17	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334		8
11	12	EASY LOOK CHARLIE RICH/Epic 8 50329		9
12	13	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305		8
13	18	SHE'S PULLING ME BACK AGAIN MICKY GILLEY/ Playboy 6100		7
14	19	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329		6
15	15	I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y		10
16	9	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466		10
17	22	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682		5
18	5	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878		12
19	21	LOVIN' ARMS SAMMI SMITH/Elektra 45374		9
20	24	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212		6
21	30	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683		4
22	28	YESTERDAY'S GONE VERN GOSDIN/Elektra 45353		5
23	11	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308		16
24	20	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467		11
25	33	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680		4
26	31	LOVIN' ON T. G. SHEPPARD/Hitsville 6053		5
27	29	TEXAS ANGEL JACKY WARD/Mercury 73880		9
28	16	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671		11
29	23	HEART HEALER MEL TILLIS/MCA 40667		12
30	37	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487		4
31	43	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339		4
32	39	SEMOLITA JERRY REED/RCA PB 10893		5
33	40	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223		7
34	36	I'M LIVING A LIE JEANNE PRUETT/MCA 40676		7
35	42	I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116		6
36	50	(LET'S GET TOGETHER) ONE LAST TIME TAMMY WYNETTE/ Epic 8 50349		3
37	25	YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371		12
38	26	HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668		11
39	47	JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17682		4
40	48	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899		5
41	52	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686		3
42	49	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ ABC Dot DO 17685		4
43	27	MOODY BLUE ELVIS PRESLEY/RCA PB 10857		15
44	32	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343		13
45	55	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902		3
46	57	BLUEST HEARTACHE OF THE YEAR KENNY DALE/ Capitol 4389		5
47	53	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/Columbia 3 10483		6
48	51	LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475		7

49	62	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKEY LEE/ RCA PB 10914		3
50	68	I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y		2
51	58	TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110		6
52	54	AUDOBON C. W. McCALL/Polydor PD 14377		6
53	60	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DO 17684		4
54	63	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485		4
55	34	THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316		15
56	67	FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010		3
57	35	THE MOVIES STATLER BROTHERS/Mercury 73877		12

CHARTMAKER OF THE WEEK

58	—	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD MCA 40700		1
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59	38	ME AND THE ELEPHANTS KENNY STARR/MCA 40672		9
60	41	CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674		9
61	72	LILY DALE DARRELL McCALL & WILLIE NELSON/Columbia/ Lone Star 3 10480		4
62	73	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y		2
63	69	MY SWEET LADY JOHN DENVER/RCA PB 10911		5
64	44	IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ ABC Dot DOA 17672		15
65	65	DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049		7
66	46	MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859		12
67	—	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390		1
68	80	LONELY EYES RAYBURN ANTHONY/Polydor 14380		2
69	81	KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381		2
70	70	STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482		5
71	77	I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117		4
72	78	RODEO BUM MEL STREET/GRT 116		3
73	74	IF THERE EVER COMES A DAY MIKE LUNSFORD/ Starday SD 149		5
74	84	HELP ME RAY PRICE/Columbia 3 10503		2
75	45	SAM OLIVIA NEWTON-JOHN/MCA 40670		10
76	83	RUBY'S LOUNGE BRENDA LEE/MCA 40683		3
77	89	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393		3
78	—	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688		1
79	79	LAY SOMETHING ON MY BED BESIDES A BLANKET CHARLY McCLAIN/Epic 8 50388		5
80	82	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342		3
81	93	THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118		2
82	—	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340		1
83	—	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501		1
84	91	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383		2
85	64	GET CRAZY WITH ME RAY STEVENS/Warner Bros. WBS 8318		8
86	—	CATCH THE WIND KATHY BARNES/Republic IRDA 376		1
87	56	CRAZY LINDA RONSTADT/Asylum 45361		17
88	59	NEAR YOU GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314		17
89	61	UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453		17
90	90	LUNCHTIME LOVERS ROBB REDMOND/NBC 001		3
91	92	I CAN GIVE YOU LOVE MUNDO EARWOOD/True 101		2
92	—	PLEASE JAMES NAT STUCKEY/MCA 40693		1
93	95	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679		2
94	—	VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/ Columbia 3 10510		1
95	87	WORLD FAMOUS PARADISE INN BUCK OWENS/ Warner Bros. WBS 8316		7
96	97	THE REASON WHY I'M HERE JONI LEE/MCA 40687		3
97	—	YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613		1
98	98	DO THE BUCK DANCE RUBY FALLS/Fifty States FS 50		3
99	100	WHAT KIND OF A FOOL (DOES THAT MAKE ME) BRIAN SHAW/Republic IRDA 360		2
100	—	RUNNIN' OUT AGAIN PAULA KAY EVANS/Autumn IRDA 368		1

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Chuck Halley**, new PD at KLIC (Monroe, La.), passes along the new line-up: **Chuck Howard**, **Chuck Halley**, **Greg Paul**, **Brian Ringo** and **Cal Callahan** . . . All the KLIC personalities and the station secretaries recently donated their eyes after death while participating in a highly successful Elk's Southern Eye Bank drive. The station reports excellent response.

Bill Robinson, PD at WIRE (Indianapolis) has announced the opening of a new automation or semi-automation firm called The Musicworks, Inc. Headquartered in Indianapolis, the firm offers "Alive Country"—a personality format; "Casual Country"—a easy listening country format with full back announcing; "Canned Pop"—a contemporary soft rock format with full back announcing; and "Real MOR"—they say it's MOR the way it should be. You can touch base with Robinson at (317) 291-9400.

Much changing around at the upcoming Fan Fair. Music City News Fan selected popularity poll has been disassociated from officially sanctioned activities by the CMA, as have "all trade awards from whatever organization." The MCN awards have been held in the past during the International Fan Club Organizations luncheon. The awards will be held this year in a separate function at the Hyatt Regency Ballroom. MCN will be presenting, in co-operation with ACE, a program of entertainment along with the awards presentations. Proceeds from the function will go to aid in kicking off the ACE Trust Fund.

Mike Shanin is the new PD at KCKN (Kansas City); **Don Rhea** continues as MD Mat the station . . . **Rick Patton** has departed WJJD (Chicago) to go across the street to WAIT . . . I had a chance to attend the ASCAP regional meeting in Nashville during Seminar week. With many, if not all, broadcast agreements due for expiration within a matter of months, the ASCAP folk are already in negotiation with some committees and planning for those yet to begin. I found it a most interesting meeting, and for a non-writer—of music that is—highly educational. The new copyright laws are a maze of complexity and in the words of the ASCAP attorney, you can write and get a set of the laws, and then get three summaries which will help you understand the laws. As a listener to the program, one comes away with the feeling that after you've read the law, used the three deciphering booklets, one then forgets the whole thing and calls a lawyer who specializes in such.

Country Radio Seminar

(Continued from page 63)

of accurate chart information from the radio station level.

Saturday's panels explored programming for the book, merchandising contests, sales problems, off the air promotions and preparing to be a general manager. The formal business sessions concluded with an entertaining and enlightening question-and-answer session with University of Texas athletic director Darrell Royal, who paralleled his winning football team and a winning radio station and revealed two of his winning secrets: stealing (ideas from the winners) and motivation.

The ever-popular New Faces Banquet on Saturday night was a winning forum for RCA artist Vernon Oxford, whose redneck country image proved most popular with the overflow audience. Other featured acts were Kathy Barnes (Republic), Bobby Borchers (Playboy), Randy Cornor (ABC Dot), Mike Lunsford (Starday), Dale McBride (Con Brio), Charly McClain (Epic), Geoff Morgan (MCA) and Margo Smith (Warner Bros.).

In a post-seminar meeting, this year's agenda committee mem-

bers voted to change the number of members of the executive committee from 5 to 11 and to include at least four members from the broadcast industry. Terry Wood, program director of WONE, Dayton, Ohio, was elected as chairman of 1978's seminar agenda committee.

Owen Bradley

(Continued from page 63)

with studio facilities to have greater flexibility in operating the studios. We have not had the flexibility which would make continued use of our studios economically feasible."

The announcement also hinted that labor difficulties had caused the shut down of its Hollywood studios and that it is considering closing its New York studios.

Owen Bradley is the father of Jerry Bradley, vice president of RCA's Nashville operation. The younger Bradley was out of the city and unavailable for comment. However, Joe Galante, director of the RCA Nashville operations said: "We are happy with the way it all turned out."



THE COUNTRY ALBUM CHART

APRIL 2, 1977

APR. 2	MAR. 26		WKS. ON CHART
1	1	LUXURY LINER EMMYLOU HARRIS—Warner Bros. BS 2998	10
2	2	VISIONS DON WILLIAMS—ABC Dot DOA 2064	8
3	3	WAYLON LIVE WAYLON JENNINGS—RCA APL1 1108	16
4	9	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON—RCA APL1 2188	5
5	7	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468	4
6	6	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Ariola America SMAS 50015	9
7	12	HEART HEALER MEL TILLIS—MCA 2252	5
8	8	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	15
9	14	BEST OF DONNA FARGO—ABC Dot DO 2075	6
10	11	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	4
11	4	RONNIE MILSAP LIVE—RCA APL1 2043	18
12	21	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601	3
13	13	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI—RCA APL1 1312	61
14	15	DAVID ALLAN COE RIDES AGAIN—Columbia—KC 34310	5
15	16	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	6
16	5	THE COUNTRY AMERICA LOVES STATLER BROTHERS—Mercury SRM 1 1125	9
17	10	BEST OF CHARLEY PRIDE, VOL. III—RCA APL1 2023	22
18	19	TAKE ME CHARLIE RICH—Epic KE 34444	5
19	20	JOHNNY DUNCAN—Columbia KC 34442	6
20	26	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	5
21	24	I'M SORRY FOR YOU MY FRIEND MOE BANDY—Columbia KC 34443	4
22	22	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	6
23	28	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	58
24	25	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	5
25	27	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA APL1 2072	3
26	17	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	20
27	18	TOMPALL GLASER & HIS OUTLAW BAND—ABC AB 978	8
28	23	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	25
29	35	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON—Columbia KC 34439	3
30	30	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	17
31	32	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	5
32	29	THE ROOTS OF MY RAISING MERLE HAGGARD—Capitol ST 11586	17
33	39	PAPER ROSIE GENE WATSON—Capitol ST 11597	3
34	36	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	31
35	49	THUNDER IN THE AFTERNOON MAC DAVIS—Columbia PC 34313	2
36	38	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	90
37	45	24 GREATEST HITS BY BOB WILLS & HIS TEXAS PLAYBOYS—MGM MG 2 5303	2
38	42	FEEL THE MUSIC RAY STEVENS—Warner Bros. BS 2997	3
39	43	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990	6
40	40	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	38
41	41	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	23
42	34	BEST OF GLEN CAMPBELL—Capitol ST 11577	19
43	53	CAROLINA DREAMS MARSHALL TUCKER BAND—Capricorn CP 0180	2
44	44	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	77
45	37	FOUR BILLY SWAN—Columbia PZ 34473	5
46	—	PLAY GUITAR PLAY CONWAY TWITTY—MCA 2262	1
47	47	HOTEL CALIFORNIA THE EAGLES—Asylum 7E 1084	10
48	48	BEST OF DOLLY PARTON—RCA APL1 1117	45
49	52	HERE'S JODY MILLER—Epic KE 34446	3
50	31	RUBBER DUCK C. W. McCALL—Polydor PD 1 6094	12
51	33	ME AND McDILL—BOBBY BARE—RCA APL1 2079	8
52	51	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	40
53	54	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	5
54	61	RAIN ON GENE COTTON—ABC AB 983	2
55	55	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	20
56	50	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	11
57	56	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	62
58	58	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	16
59	57	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	31
60	46	BEST OF FARON YOUNG—Mercury SRM 1 1130	7
61	—	TWO SIDES TO EVERY STORY GENE CLARK—RSO RS 1 3011	1
62	62	GREAT MOMENTS AT THE GRAND OLE OPRY—Various Artists—RCA CPL2 1904	7
63	—	THE WHEEL ASLEEP AT THE WHEEL—Capitol ST 11620	1
64	60	YOU AND ME TAMMY WYNETTE—Epic KE 34289	26
65	72	KENNY ROGERS—United Artists LA689 G	21
66	59	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228	23
67	63	DAVE & SUGAR—RCA APL1 1818	29
68	65	20-20 VISIONS RONNIE MILSAP—RCA APL1 1666	45
69	66	CRASH BILLY CRASH CRADDOCK—ABC Dot DOSD 2063	19
70	67	HIGH TIME LARRY GATLIN—Monument MC 6644	16
71	64	REFLECTING JOHNNY RODRIGUEZ—Mercury SRM 1 1110	25
72	70	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	32
73	73	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	30
74	68	AFTER THE LOVIN' ENGELBERT HUMPERDINCK—Epic 34381	10
75	71	TEDDY BEAR RED SOVINE—Starday SD 968X	38

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