

## RECORD WORLD

Who In The World:  
Kansas

## HITS OF THE WEEK

## SINGLES

**HELEN REDDY, "YOU'RE MY WORLD"** [prod. by Kim Fowley & Ernie Munkley] (writers: Bindi-Paul-Sigman) (Chappell & Co./Gruppo Editoriale/Ariston, BMI/ASCAP) (2:41). Reddy is working with a new producer who has added a flamboyance to her sound while retaining all the attractive qualities of old. Cilla Black's 1964 hit is perfect for the songstress. Capitol 4418.

**CHICAGO, "YOU ARE ON MY MIND"** [prod. by James William Guercio] (writer: James Pankow) (Big Elk/Make Me Smile, ASCAP) (2:51). The long awaited follow-up to the group's chart-topper, "If You Leave Me Now," is another "Chicago X" show-stopper. With an under three minute edited version, more single hits are in store for the outfit. Col 3 10523.

**ENGLBERT HUMPERDINCK, "I BELIEVE IN MIRACLES."** [prod. by Joel Diamond] (writers: B. Mason & L. Reed) (Silver Blue/Barry Mason, ASCAP) (3:22). Humperdinck scored a major comeback with "After the Lovin'" and now stands to duplicate that success with another ballad tailored to his elegant style. It won't take a miracle to make this a big hit. Epic 8 50365.

**MARY MACGREGOR, "THIS GIRL HAS TURNED INTO A WOMAN"** [prod. by Peter Yarrow and Barry Beckett] (writers: P. Yarrow & M. MacGregor) (Silver Dawn, ASCAP) (3:25). The frail voiced "Torn Between Two Lovers" gal who just went to the top is once again in top form as she relates a sultry tale about growing up. Arista America 7662 (Capitol).

**STEVIE WONDER, "SIR DUKE"** [prod. by Stevie Wonder] (writers: Stevie Wonder) (Jabete/Black Bull, ASCAP) (3:53). Stevie's tip of the hat to the music of Duke Ellington is the second single from "Songs In The Key Of Life." Already familiar from its radio play and already on the Singles Chart, it is shaping up as a major hit. Tamla 54281 F.

**AL STEWART, "ON THE BORDER"** [prod. by Alan Parsons] (writers: Al Stewart) (Dick James, BMI) (3:14). Stewart's "Year of the Cat" introduced the talents of the seasoned singer/songwriter to the mass public. Now recognized, there should be no keeping him from additional success. This simmering ballad conveys a moody sentimentality. Janus 267.

**HENRY GROSS, "PAINTING MY LOVE SONG"** [prod. by Terry Cashman & Tommy West] (writer: Henry Gross) (Blendingwell, ASCAP) (2:57). The first single from Gross' recent set matches the vocal flair of "Shannon" with a George Harrison-type slide guitar sound. A lovely mid-tempo pop tune which has the potential to go all the way to the top. Lifesong 45023.

**ORLEANS, "SPRING FEVER"** [prod. by Charles Plorkin] (writers: Marilyn Mason & Larry Haggan) (Lyndelane/Franston, BMI) (3:57). With the snow melting, the temperature rising, and the days getting longer, it's time for spring fever. After coming off two successful chart records, the group is poised to herald in the season in fine style. Asylum 45391.

## ALBUMS

**GLADYS KNIGHT & THE PIPS, "STILL TOGETHER."** The title is an allusion to the scarcity of new studio-originated product from Gladys & the Pips over the last two years. The intensity of old is here, though, channeled through a series of Van McCoy compositions and a variety of producers and arrangers. "Love Is Always On Your Mind" is the highpoint. Buddah BDS 5689 (6,98).

**LOU RAWLS, "UNMISTAKABLY LOU."** The newly popular multi-producer/arranger approach works to good effect in giving Rawls breadth whether he's singing a series of Gamble/Huff tunes ("See You When I Get There," "Early Morning Love") or a Jimmy Van Heusen/Sammy Cahn standard such as "All the Way." It is, indeed, unmistakably Lou. PIR PZ 34488 (CBS) (6,98).

**ENGLAND DAN & JOHN FORD COLEY, "DOWDY FERRY ROAD."** This duo's first Big Tree album yielded two hit singles—both by Parker McGee—and a considerable amount of pleasant original work. The current LP features one McGee song, "Where Do I Go From Here," another strong single possibility, and still more engaging originals. Big Tree BT 76000 (A&J) (6,98).

**JOHNNY GUITAR WATSON, "A REAL MOTHER FOR YA."** The mother in question is, literally, Wilma, pictured on the front cover and, figuratively, the music on the inside. Watson plays a laid-back brand of funk that's almost subliminal in its demand to be heard and/or danced to. "Your Love Is My Love," "I Wanna Thank You" and the title song top. DJLPA-7 (Amherst) (6,98).



# It's A Mother!



DJM DJLPA-7

## Johnny Guitar Watson

Voted #1 New Male Vocalist in Record World and Cashbox — returns with a stunning new album of Bodymusic! Red-hot on the heels of AIN'T THAT A BITCH — Johnny's new album is

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MANAGEMENT DIRECTION

# RECORD WORLD

## Jules Malamud Resigns NARM Presidency

By DAVID MCGEE

■ NEW YORK — Jules Malamud, president of the National Association of Record Merchandisers, Inc. (NARM), has announced his resignation, effective April 22. Malamud, who has been with NARM for 16 years, had two years remaining on a three-year contract. He told **Record World** that he and the NARM board of directors had negotiated "a very fine settlement" of that contract.

In a statement released last week, Malamud said:

"My resignation is by no means a sudden decision or action on my part. I have been considering a change for quite some time. Even though I can look back on my accomplishments in NARM with a great deal of satisfaction, at a certain point in time the need for new challenges becomes necessary for every thinking, active individual. The time has now arrived for me to explore these challenges.

"The decision regarding my resignation was a mutual one, be-

(Continued on page 58)

## 'Hotel California' Regains Top LP Spot

By LENNY BEER

■ Thanks in part to the strength of the title cut single, the Eagles' "Hotel California" (Asylum) has surged back to the top of the Album Chart. The album, which had already spent four weeks at the top during January of this year, never fell

below #3 and has

**Chart Analysis** picked up strength almost since the date of the release of the single. "A Star is Born" (Columbia) has eased back up into the #2 slot ahead of Fleet-

(Continued on page 6)

## A&M, Keycor Corp. Testing Feasibility Of Jointly Operated Pressing Facility

By JOHN MANKIEWICZ and SAM SUTHERLAND

■ LOS ANGELES—A&M Records and Keycor-Century Corp. are currently engaged in preliminary tests and feasibility studies that could lead to the formation of a new, jointly operated pressing facility here.

According to a label spokesman, the project has yet to move beyond an experimental program now underway to determine the potential profitability of the venture for both companies. While

A&M's continued growth, and Keycor-Century's prior involvement as a major supplier of polyvinyl chloride to the industry have apparently provided sufficient impetus for the study, the A&M representative emphasized that no formal proposal for the operation has yet been drafted, with a variety of separate factors still being evaluated before the projected partnership moves beyond the talking stage.

High-speed, fully automated  
(Continued on page 43)

## House Communications Chief Proposes a Third Radio Band

By MICHAEL SHAIN

■ WASHINGTON — Rep. Lionel Van Deerlin (D-Calif.) acknowledged last week that the politics of technology, more than technology itself, limits the shape and structure of American broadcasting. Van Deerlin, chairman of the House Communications Subcommittee, proposed the establishment of a third radio band, in addition to AM and FM, carved out of spectrum space allocated to UHF television.

Van Deerlin's proposal, made before 4,000 members of the National Association of Broadcasters attending their 55th annual convention in Washington, would create thousands of low-powered FM stations all around the country. Presently, there are about 4,500 AM stations and 4,000 FM stations authorized to broadcast within the U.S. The new low-powered outlets would have a range of only about 10 miles, Van Deerlin said, and each community could have up to 450 such stations due to the short range.

Van Deerlin said his idea was put forward to satisfy two of his major communications policy concerns: 1) bringing broadcasting into First Amendment parity with other media by eliminating the scarcity of stations and thereby lifting the need for close regulation, and 2) a concern for the fate of less attractive portions of the TV spectrum as television expands

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## 14th RW Radio Meet Scheduled For Memphis

■ LOS ANGELES—The 14th Record World trade/Radio seminar will be held in Memphis, Tennessee, on April 23. Activities will begin at 12:30 at the Hyatt Regency at Ridgeway 939 Lake Boulevard and last until approximately 5 o'clock. The seminar will begin with a luncheon and then proceed with a discussion of

(Continued on page 53)

## Regan Exits 20th

■ LOS ANGELES — Russ Regan resigned as president of 20th Century Records last week, after heading the label since its inception over four years ago. His resignation was effective Friday (1), and was linked in an official statement to plans for a business venture on his own.

Regan declined to elaborate on his plans, but assured RW he had no intention of leaving the music industry. He will be announcing plans shortly.

No interim chief operating officer has been named from within the 20th Century Records management team, nor has an outside figure been named, according to Phil Myers of 20th Century-Fox Film Corp. Myers told RW, "The

(Continued on page 33)

## Bruce Lundvall Honored By Martell Foundation

■ NEW YORK—The T.J. Martell Memorial Foundation for Leukemia Research held its 1977 Humanitarian Award Dinner in honor of Bruce Lundvall, president, CBS Records Division, last Saturday night (26) at the Americana Hotel.

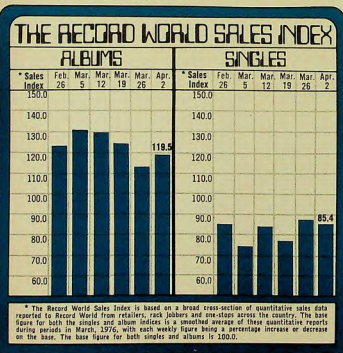
Over one thousand people attended, representing a cross-section of record industry

(Continued on page 8)

## CBS Asks Judgment In Marin Music Case

■ LOS ANGELES—In a hearing in San Francisco last Monday (26), CBS, Inc. asked Judge G. B. Harris

(Continued on page 33)



## Pertschuk Strong Nominee for FTC Chairman

By MICHAEL SHAIN

■ WASHINGTON — High-level federal-job seekers find out quickly that perhaps the most harrowing experience of their offices is passing muster during confirmation hearings before the Senate. Not so with the man who will almost surely be the next chairman of the Federal Trade Commission, the regulatory agency with broad powers over competition in the U.S. economy.

The nominee is Michael Pertschuk, 44 and for more than 10 years chief counsel to the Senate Commerce Committee. Pertschuk last week had merely to walk from the dais where for so many years he sat beside Commerce Chairman Warren Magnuson (D-Wash.) to the witness table facing the committee. It is Pertschuk's former employers — Magnuson and the rest of the committee—

who must rule on Pertschuk's fitness to serve as chairman of the FTC.

At his confirmation hearings last week, Pertschuk referred to himself as a graduate of "The Magnuson Academy of Public Administration," an allusion that could hardly have hurt him with the Senator who chaired the hearings, Magnuson himself. The powerful committee chairman praised Pertschuk's "talent" and said that his former aide has "dutifully served" the committee.

During his testimony, the nominee promised to fill out his full term on the FTC, through September 1984, and not to practice law privately before the commission after his stint as commissioner.

Only one witness appeared to speak against the Pertschuk nomination. Henry Etzkowitz, representing a two-month-old group calling itself the "Committee for an Effective Trade Commission," urged the committee to turn its confirmation duties over to another committee. Consideration of the Pertschuk nomination, Etzkowitz told an apparently disinterested Commerce Committee, constitutes a conflict of interest. Pertschuk is a favorite among consumer groups for his championing of consumer issues during his time on the Hill. At the FTC, he is expected to be an active chair-

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(Continued on page 53)

## Streisand's 'Evergreen' Wins Best Song Oscar

■ NEW YORK — Barbara Streisand's "Evergreen," the love theme from her remake of "A Star Is Born" and a number one Columbia single, took Best Song honors at the 49th Academy Awards held in Los Angeles March 28. Streisand sang the winning song during the awards program, broadcast by ABC-TV, and accepted the Oscar along with lyricist Paul Williams.

(Continued on page 53)

## North Dakota Enacts Anti-Piracy Statute

■ BISMARCK, N.D. — North Dakota became the first state to enact a statute and sale of bootleg as well as pirated or counterfeit sound recordings when Governor Arthur A. Link signed Senate Bill 2366 into law.

Under the provisions of the law, the manufacture of pirated, counterfeit or bootleg sound recordings is classified as a felony punishable by imprisonment up to five years and/or fine up to \$5,000.

## Mercury To Pact With Lowery Group

■ NEW YORK—Record World has learned that Irwin Steinberg, president of the Polygram Record Group, will announce in Atlanta on April 11 the signing of an agreement between the Bill Lowery Group, one of the south's leading music industry firms, and Mercury Records. Neither party would reveal any details of the agreement. Two of the Lowery Group's acts will perform at the meeting, but those acts have yet to be named. Sources indicate that James Brown, William Bell and the Atlanta Rhythm Section will be in attendance, along with some political dignitaries.

## Record Companies Still Seen As Reluctant TV Advertisers

By SAM SUTHERLAND  
■ LOS ANGELES—Although he's worked on over three dozen television campaigns for recording artists, filmmaker Andrew Chiaramonte still sees the record industry as reluctant video advertisers. Like other commercial packagers attempting to add video support to the traditional mix of radio and print advertising, Chiaramonte reports that he still has to sell the medium itself, and not just his own skills, before finding new video projects. But two recent

Chiaramonte packages — Warner Bros.' animated holiday spots and a current selected market video push for 20th Century's Keane Brothers — underscore both the promise and problems inherent in pushing records on the tube.

The gestation of the Warner Bros. spot reflects a more sophisticated use of television that Chiaramonte asserts is necessary before the effectiveness of the medium can be measured. Shelley Cooper, director of advertising at Warner Bros., told

RW, "I decided that we should do something for the holidays, and it was time to start taking chances rather than pursue the usual ad routes." Apart from the most immediate risk record companies see in video advertising — the high production costs and the even higher spot rates dictated by such a buy—Cooper and her associates faced a delicate political situation because of their decision to feature albums by four different artists.

"I had to explain to managers how the spot would be structured," Cooper commented, "because, obviously, they would rather have their own cam-

(Continued on page 22)

## Newport Jazz Festival Sets Summer Schedule

■ NEW YORK—The 24th Annual Newport Jazz Festival, a New York resident for six years, will be held June 24 to July 4. It has been announced by festival founder and producer George Wein. Concerts will be held at Carnegie, Avery Fisher and Alice Tully Halls, on the Staten Island ferry, at the NYU

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1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020  
PUBLISHER: BOB AUSTIN  
EDITOR IN CHIEF: SID PARNES  
MANAGING EDITOR: MIKE SIGMAN

LENNY BEER/VP, MARKETING  
HOWARD LEVIT/ASSOCIATE EDITOR  
TONI PROFERA/RESEARCH EDITOR  
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WEST COAST

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VICE PRESIDENT  
WEST COAST MANAGER  
Sam Sutherland/West Coast Editor  
Samuel Graham/Assistant Editor  
John Maniwicki/Assistant Editor  
Linda Nelson/Production  
Portia Glavinakis/Research Assistant  
6290 Sunset Boulevard  
Hollywood, Calif. 90028  
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT  
VICE PRESIDENT  
SOUTHEASTERN MANAGER  
Luke Lewis/Southeastern Editor  
Marla Reiffel/Research  
Vicki Branson/Research  
Red O'Donnell/Nashville Report  
49 Music Square West  
Nashville, Tenn. 37203  
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA  
VICE PRESIDENT  
3140 W. 8th Ave., Hialeah, Fla. 33012  
Phone: (305) 823-8491

ENGLAND

NOEL GAY ORGANISATION  
24 Denmark St., London, W.C.2, England  
Phone: 034-3941

JAPAN

ORIGINAL CONFIDENCE  
CBON Queen Building  
18-12 Roppongi 7-chome  
Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE  
19 Yorkville Avenue  
Toronto, Ontario  
Canada M4W 1L1  
(416) 964-8600

GERMANY

JIM SAMPSON  
Liebhaberstrasse 19  
8000 Muenchen 22, Germany

FRANCE

GILLES PETARD  
8, Quai de Stalingrad, Boulogne 92, France  
Phone: 525-79-61

SPAIN

JOSE CLEMENT  
Avenida de America 35, Piso 5 No.7  
Madrid 2, Spain  
Phone: 416-7161  
Phone: 416-6680

MEXICO

VILLO ARIAS SILVA  
Paten 151-042 Colonia Navarre  
Mexico 12, D.F.  
Phone: 538-41-66

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RECORD WORLD APRIL 9, 1977

## Powerhouse Picks

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

Kiss (Casablanca) "Calling Dr. Love."

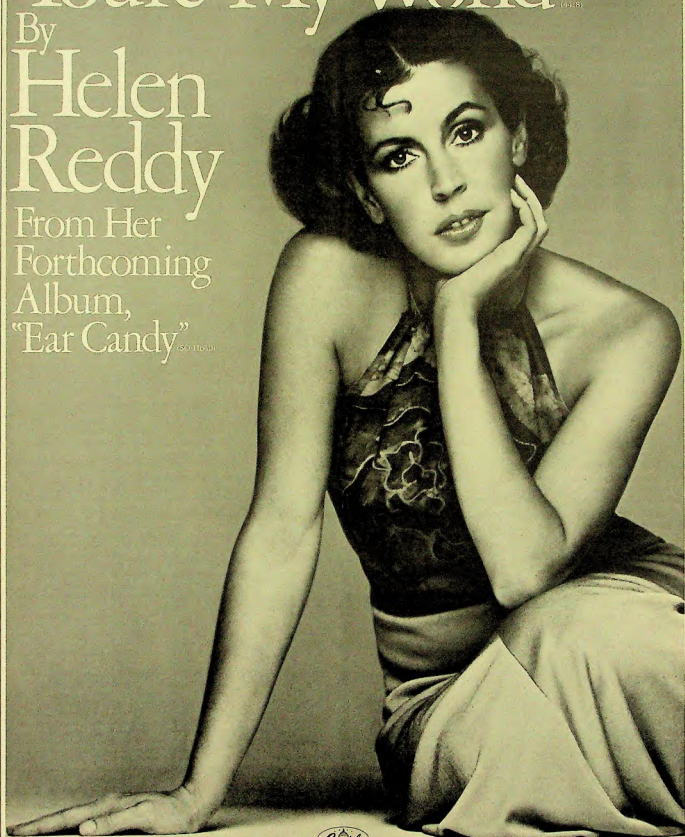
This record, which is top 10 in Washington, Columbus and Louisville already and is enjoying substantial chart gains in other key spots, is showing all the signs of a bona fide winner! Sales are solidifying the picture.



# You're My World (1978)

By  
Helen  
Reddy

From Her  
Forthcoming  
Album,  
"Ear Candy" (1978)



Produced by Kim Fowley and Earle Mankey



Management: Jeff Wald

# Hall & Oates Edge Soul in Singles Race; Eagles Top LP

## Natalie Cole LP Surges

### 10cc, Houston Hot

By LENNY BEER

■ Hall & Oates (RCA) continued their dominance of The Singles Chart for the second consecutive week with "Rich Girl," from their "Bigger Than Both of Us" album. The single held off the charging David Soul (Private Stock), which leapt from 6 to 2 and almost overtook Hall & Oates in a tight sales battle. Also very strong in sales were 10cc (Mercury) at #3 and Thelma Houston (Tamla).

Overall, this week's top 10 is one of the hottest in recent memory from the point of view of close competition. The Eagles (Asylum) continued their strong showing and moved from 8 to 6. Natalie Cole (Capitol) continued her sales onslaught and jumped from 9 to 7, and two new bulleting items entered at 9 and 10: Glen Campbell (Capitol) with strong pop and country activity leads the new entries, followed closely by this week's #1 r&b hit by William Bell (Mercury). All four of these records have the potential to go all the way, and the sales action of the next few weeks will be watched closely as they jockey for position.

Scoring good sales and radio action and waiting for a move into the upper part of the chart were the Atlanta Rhythm Section (Polydor), Leo Sayer (WB) with his second straight smash, Rose Royce (MCA) with the second straight biggie from the "Car Wash" album, and Jennifer Warnes (Arista) with her first ever. All four of the records have interesting chart activity which is worth reviewing. ARS broke first in its home state, scored excellent numbers and then spread through the south as many breaking records do these days before breaking nationally. Leo Sayer was a slow starter due to continued action on his previous smash, but then started to make amazing number jumps at the stations that went early and exploded nationally in the two following weeks. Rose Royce broke slowly due to the staying power of its last platinum smash but showed incredible sales off the r&b action and from major action in the south, and Jennifer Warnes broke slowly and has been building a good sales and airplay base weekly, which exploded with many major market additions this week.

Other hot breaking records on the charts include KC & the

Sunshine Band (TK), making super chart jumps and happening heavily on the r&b side with sales strong both pop and r&b; McCoo & Davis (ABC), showing strong sell-through now on their latest; Climax Blues Band (Sire), with the first hit for the ABC with the label in some time; distributed label in some time; Kiss (Casablanca), with super chart jumps and good sales that could top the success of "Beth;" Stevie Wonder (Tamla), off and away with his second straight from the "Songs In The Key of Life" set; Hot (Big Tree), with another hit for the Atlantic distributed label; Captain & Tennille (A&M), showing better signs this week than before and receiving quick airplay pickup; Q (Epic), with a strong dancing hit record scoring extremely well wherever played; Andrew Gold (Asylum), with one of the surprise hits of the year; and Yvonne Elliman (RSC), receiving good initial reaction at the secondary level and very hot on the MOR side.

New this week with bullets were Marvin Gaye (Tamla), with amazing sell-through already from r&b airplay and pop play starting hot in Detroit (this could be his biggest since "Let's Get It On"); Spinners (Atlantic), another that is very hot on the r&b side; Jethro Tull (Chrysalis), with immediate play on the

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(Continued from page 3)

wood Mac (WB), which dropped to 3. However, radio is already making a strong move on the "Dreams" cut, which is listed in the Record World Tracks feature as the cut which is selling the album. With the airplay coming ahead of the release of the single, we are seeing a similar pattern that occurred with the airplay on "Hotel California" before it was released.

The hottest newcomer near the top of the chart is Natalie Cole (Capitol), which blasted to the #1 position on The R&B Album Chart and bulletted to #10 on the pop chart. Sales are excellent on this album from retail and rack locations. Also doing well in the top 10 is Kansas (Kirschner), which slipped in at #10 last week and edged up again to #9 this go around. Sales are very solid now at all levels on Kansas, and it could continue to fight its way up.

Some of the hottest breaking albums in the country can be found this week in the 20 to 30 range. Leading the way at 21 bullet is Bad Company (Swan Song), with excellent retail sales and racks picking up quickly; Barry Manilow (Arista), with his "Tryin' To Get the Feeling" soaring since the television show and now at 24 bullet with rack activity leading by far; Boz Scaggs (Columbia), resurging

once again with the new single; and the Atlanta Rhythm Section (Polydor), which is exploding in sales behind its hit single.

A little further down on the list there are quite a few albums starting to establish themselves in the marketplace. Hall & Oates (RCA) is resurging thanks to its #1 single and is picking up considerably as it heads toward the platinum mark. Jeff Beck with the Jan Hammer Group (Epic) is soaring at retail nationally as one of the hottest new items, the "Rocky" soundtrack (UA) is continuing the phenomenal soundtrack success started up again by "A Star Is Born" and "Car Wash" (MCA) by gaining in sales weekly and exploding now at rack locations (this will be an interesting item to follow next week in response to the movie's Best Picture Award, "Barry Manilow II" (Arista) is also hot following the television show and selling best at racks, and the Weather Report (Columbia) is showing signs of being their biggest ever.

This week's Chartmaker honors were taken by Emerson, Lake and Palmer (Atlantic) with their studio set exploding out-of-the-box at retail and debuting at 58 with tremendous sales and top 10 reports in some locations which received it early. Close behind are two from the Motown family: the Commodores (Motown) jumped from 97 to 61 with strong sales activity from black and white locations alike, and Marvin Gaye (Tamla) received incredible response which catapulted his live set from 120 to 64 with a monstrous bullet and #1 sales reports from Washington, D.C. Also, the Isley Brothers (T-Neck) debuted strongly at 68 bullet.

Two other albums made strong top 10 debuts this week: Return To Forever (Columbia) and the Ohio Players (Mercury).

## McElwee Joins ABC Distrib.

■ LOS ANGELES — Skip Byrd, president, ABC Record Distributors, Inc., announced the promotion of B. J. McElwee to the position of vice president, special markets.

McElwee, who came to ABC in 1972 as sales manager of the company's newly formed Nashville office, was promoted to his new post from his position as national vice president, sales, ABC/Dot.

## REGIONAL BREAKOUTS

### Singles

#### East:

The Trammps (Atlantic)  
Hot (Big Tree)

#### South:

Joe Tex (Epic)  
The Trammps (Atlantic)  
Marilyn McCoo & Billy Davis, Jr. (ABC)  
Hot (Big Tree)  
Jennifer Warnes (Arista)

#### Midwest:

Marvin Gaye (Tamla)  
Q (Epic/Sweet City)  
Captain & Tennille (A&M)  
Marilyn McCoo & Billy Davis, Jr. (ABC)  
Jennifer Warnes (Arista)  
United Artists

#### West:

Stevie Wonder (Tamla)  
Captain & Tennille (A&M)

### Albums

#### East:

Emerson, Lake & Palmer (Atlantic)  
Marvin Gaye (Tamla)  
Rocky (Soundtrack)  
(United Artists)  
Spinners (Atlantic)  
Norman Connors (Buddah)

#### South:

Emerson, Lake & Palmer (Atlantic)  
Return To Forever (Columbia)  
Marvin Gaye (Tamla)  
Isley Brothers (T-Neck)  
Commodores (Motown)  
Slave (Corillion)

#### Midwest:

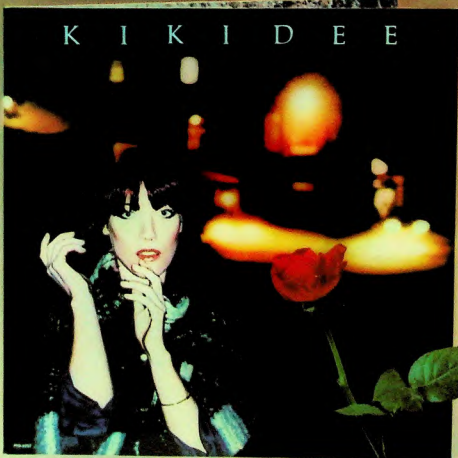
Kloutz (Capitol)  
Rocky (Soundtrack)  
(United Artists)  
Emerson, Lake & Palmer (Atlantic)  
Commodores (Motown)  
Marvin Gaye (Tamla)  
Ohio Players (Mercury)  
Isley Brothers (T-Neck)

#### West:

Emerson, Lake & Palmer (Atlantic)  
Return To Forever (Columbia)  
Jesse Colin Young (Warner Bros.)  
Commodores (Motown)

# K I K I D E E

*Her New Album...Worth The Wait. It's Simply Beautiful.*



*Produced by Elton John and Clive Franks*

  
THE ROCKET RECORD COMPANY  
MCA RECORDS  
PIG-2257

# Lundvall Honored at Martell Foundation Dinner



Pictured above are those who attended the T. J. Martell Memorial Foundation Dinner honoring Bruce Lundvall, held at the Americana Hotel (top row from left): Floyd Glinert (dinner chairman), Lundvall, Tony Martell, David Rothfeld; Joe Smith, Lundvall, Rothfeld, Martell; Dr. James Holland, Ahmet Ertegun, Jerry Greenberg; Lundvall and Boz Scogg; (middle row) Phoebe Snow, Lundvall, Judy Collins; Walter Tentikoff,

Lundvall, Martell; Lou Rawls; Stan Snyder, Stan Getz, Lundvall; (bottom row) Lundvall with Mr. and Mrs. Stan Sailer (RW), Toby Pieniek of RCA and Record World publisher Bob Austin; Elizabeth Joel, M. Richard Asher, Bella Abzug; Ron Alexander, Rachelle Alexander, Martell, Vicky Martell, Lundvall, Kay Lundvall; (standing are) Lundvall, Harry Coombs, Martell and (sitting) Alexander and Kenny Gombie.

## Lundvall Honored (Continued from page 3)

executives from record companies, publishers, managers, and many recording artists. Dave Rothfeld, the Foundation's chairman, made the welcoming speech, Joe Smith, president of Elektra/Asylum Records introduced the executives on the dinner dais in his unique style. Floyd Glinert, executive vice president of the Foundation introduced the guest speaker, Dr. James Holland of Mt. Sinai Hospital and head of the T.J. Martell Memorial Foundation Research Laboratory.

Glinert stated that this was the most successful function ever given by the music industry

with the largest single attendance and the most money realized, over \$250,000. An all-volunteer committee from the record industry contributed to putting on the entire evening's activities.

Tony Martell, president of the Foundation, presented Bruce Lundvall with his Humanitarian Award, designed especially by Steuben Glass. Lundvall spoke of the importance of the cause that led to the Foundation's creation and the work being done by Dr. Holland and his staff in working on a cure for leukemia.

The evening's entertainment was provided by Stan Getz and Lou Rawls.

## Lionetti to WEA

■ LOS ANGELES — Richard Lionetti, for more than seven years a key executive with Pickwick International Corp. was named vice president, sales, at the Warner-Elektra-Atlantic Corp., Joel M. Friedman, president, has announced.



Richard Lionetti

Lionetti will join the executive marketing staff of the company, reporting to Vic Faraci. He will be involved in the future development of the company's marketing policy, and work directly with branch managers, sales managers, branch marketing coordinators, as well as work closely with key customer accounts.

Lionetti most recently was associated with Phonodisc Corp., as vice president in charge of sales.

## Linda Grey Named VP At Rogers & Cowan

■ LOS ANGELES—Acquisition of Linda Grey & Associates Public Relations by Rogers & Cowan, Inc. has been announced by Warren J. Cowan, president of the international public relations firm, and Paul Bloch, senior vice president in charge of the contemporary music division. Ms. Grey, who has been president of her own company for the past year and a half, joins the firm as vice president in the music division.



Linda Grey

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



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**A new star has arrived.  
Right on time.**



*Jennifer Warnes*

**"Right Time Of The Night"  
Now exploding to number one.**

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



# New Energy, New Directions for Brian Wilson

By SAM SUTHERLAND

■ LOS ANGELES—Brian Wilson's re-emergence as the prime mover behind the Beach Boys was easily one of 1976's most publicized media events, underscored by the reclusive songwriter/producer's return to the concert stage and a battery of interviews in which he candidly discussed his retreat from the spotlight in the late '60s.

While those activities clearly signalled Wilson's return to the pop scene, the new Beach Boys album, set to ship this week on Brother Reprise, may well serve as a more important demonstration of Brian Wilson's reconstituted stamina as a music maker. In an exclusive interview with **RW**, Wilson reviewed the pre-production and sessions for "The Beach Boys Love You," a new collection of Wilson originals offering a far more personalized view of his '70s vantage point than the mixed bag of last year's "15 Big Ones," which placed equal emphasis on Beach Boys' arrangements of oldies.

14 new Wilson songs, three of them collaborations (with Mike Love, Al Jardine and Roger McGuinn, respectively) are included of some 27 new works completed late in '76. That burst of writing is being emphasized by Wilson's supporters as the most encouraging development yet, and Brian himself is at least as excited. "I had no idea that it was going to be an album," he told **RW**, adding that those sessions at the piano had started as therapy. "I wasn't planning on an album, but I just got 'em all done, and then we did the album. It wasn't a planned thing, it was spontaneous."

If the songs themselves were written comparatively rapidly, the actual sessions were even faster. In contrast to earlier Beach Boys albums that have taken long months of studio work, "The Beach Boys Love You" was wrapped in under two months. "It only took about a month-and-a-half," he commented. "I wrote the songs in about two weeks, and after that, we went in there

and started cutting. I cut all the tracks in about eight days, and then we did the vocals in about 15 days.

"This is the first time we've ever gotten a 14-cut album in so short a period of time."

Recorded and mixed at Brother Recording Studios in Santa Monica, the album uses few session guests, focusing instead on the Beach Boys and their touring band. Wilson's arrangements employ a wide range of keyboards and percussion effects that probe the same textured harmonic style central to the Beach Boys' late '60s and early '70s work. "The tunes are all very different," Wilson observed. "It's the best album since 'Pet Sounds' that we've made . . . The performances hop around from maybe a ballad to a jovial, uptempo thing to maybe a humorous cut. It goes all over the place! It's a variety album."

Wilson's own preference for the first single is "Roller Skating Child," but his favorite from the set is currently "I'll Bet He's Nice." Early reviews of the album have already earned notoriety for the Beach Boys' homage

to "Johnny Carson." Throughout, the emphasis on group vocals describes a shift away from the band's mid-'70s work.

Wilson's new efficiency in the studio can be attributed in part to a shift in his production tastes. Recalling the marathon studio schedules that yielded earlier albums, he noted, "We pursued it to the point where I had milked it dry in terms of the techniques to be used; there was hardly anything left to try."

Although he concedes the approach has inspired production overkill for the group's admirers, Wilson asserts those projects were necessary. Today, he prefers a less mannered approach. "I've taken a liking to the stage sound. I've gotten to the point where I prefer the live sound onstage to the production sound, because the live sound is more exciting, louder, more energetic."

Thus, vocals for the new record were cut more spontaneously, with the entire group using a single mike for harmonies rather than working with individual mikes and concentrating on the

(Continued on page 43)

# Screen Gems Announces Global Restructuring

■ NEW YORK — Screen Gems/Colgems-EMI Music Inc. is restructuring its worldwide publishing set-up it was announced by Irwin Z. Robinson, vice president and general manager of the firm. Operations for the exploitation of the Screen Gems/Colgems-EMI catalogue have been set-up within the leading publishing firms throughout the world. In addition to the professional and promotional departments that these firms already maintain, each company will have staff working exclusively for the new Screen Gems/Colgems-EMI operation.

In England, Screen Gems/Colgems-EMI Music has built and opened new offices at 21 Denmark Street in London. Brian Hopkins is heading this operation, with Brian Freshwater, professional manager of Screen Gems-EMI Music in London, working closely with him. Paul Barber has been hired to handle promotion.

The firms chosen by Screen Gems/Colgems-EMI Music in its restructuring effort are: Castle Music Pty. Ltd. in Australia; Ardmore & Beechwood (Belgium) S.A. in Belgium; Les Editions ET Productions Musicales Pathe-Marconi S.A. in France; Francis Day & Hunter GMBH in Germany; Anagon B.V. in Holland; Edizioni Musicali La Voce Del Padrone S.R.L. in Italy; Ego Musical S.A. in Spain; and Imduco AB in Sweden.

Screen Gems/Colgems-EMI Music is also remaining with Beechwood de Mexico S.A. de C.V. in Mexico, headed by the firm's general manager, Jose G. Cruz Ayala; Alfa Music in Japan, headed by Kay Murai; and Laetrec Music in South Africa, headed by Maurice Tostee.

# Casablanca, Millennium Bow New York Office

■ LOS ANGELES — Casablanca Record and FilmWorks and Millennium Records are now represented at a newly-opened office location in New York, announced Neil Bogart, Casablanca president, and Jimmy Ienner, president of Millennium. Based at the new office, along with Jimmy Ienner, are Millennium executive vice president Iny Biegel, director of national promotion Don Ienner, and Casablanca personnel Worthy Patterson, east coast marketing director, and Lance and Ina Bogart, New York local promotion representatives.

The new offices are at 3 West 57th St., NY 10019; 212-659-9410 (Casablanca) and 212-759-3901 (Millennium).

# Gold and Platinum 'Rumours'



Warner Bros. board chairman and president Mo Ostin and general manager Tony Lawrence literally "went to bed" with the members of Fleetwood Mac for a unique gold and platinum record presentation for the "Rumours" album. Mick Fleetwood is gold album share the head of the bed while Christine McVie raises her glass to Mo (at right) and Tony (legs over Christine's).

# Arista, M.S. Pact

■ NEW YORK — Arista Records has named M.S. Distributing of Sun Valley, California, as its exclusive distributor in Los Angeles, Arista's vice president, sales and distribution.

M.S. Distributing will be handling the distribution of all of Arista's product, including the label's two subsidiaries, Savoy Records and Freedom Records, for all of the Los Angeles area.

"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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Produced by Barbra Streisand and Phil Ramone.  
Music by Barbra Streisand, lyrics by Paul Williams.

## THE WINNER.

'Love Theme From "A Star Is Born"  
(Evergreen)<sup>1954</sup>," Academy Award  
for "Best Original Song." As sung  
by Barbra Streisand in the Warner  
Bros. film "A Star Is Born."

**And as recorded by Barbra  
on Columbia Records.**

# Communication Keys Carrico's Success Formula

By MARC KIRKEY

■ NEW YORK — Phonogram-Mercury's national, regional and local promotion staffs are talking to one another a bit more lately, and David Carrico is the principal reason. Since his appointment as the company's vice president, national promotion, in December, Carrico has made improved communications among all branches and levels of the company his top priority.

That communication has been a chief factor in the present chart success of a trio of Mercury artists. 10cc's "The Things We Do For Love," released the day Carrico joined the company, has risen to three with a bullet on this week's Singles Chart after months of steady growth. William Bell's "Trying To Love Two" is the nation's number

one r&b single this week, and makes its first appearance in the top 10 of the pop chart. Adding to his long string of country hits, Johnny Rodriguez's "Desperado" peaked recently at five on the Country Singles Chart. Other singles, by the Statler Brothers, Bar-Kays and others, have also done well.

Talking alone didn't make these records hits, but combined with hard work and a new incentive program introduced by Carrico ("If we do well, and they do well, they can make an awful lot of extra money"), the expanded communication system has apparently instilled new life into the Phonogram-Mercury promotion department.

"I want to get the guys thinking about what they can do to help the whole national picture," Carrico said. "I want them to think on a national level regarding their area—'What can I do in this particular region'—say, helping to get a particular station it, helping it get a bullet in *Record World*, or whatever—looking at the tracking sheets and saying, 'Where do we stand this week, and what can I do,' planning two and three weeks ahead.

"They're talking to each other a lot more, not just concentrating on airplay in their own areas," he continued. "We've had some success working some of our country acts at MOR

stations—Johnny Rodriguez, the Statler Brothers—they haven't developed into huge MOR records, but they're the kind of records that can broaden the base of the artist."

Carrico has also brought together the sales and promotion staffs of each region.

"We've instituted a regional marketing conference call, between Mercury regional salesmen and promotion people, every two weeks—we talk about upcoming tours, and advertising, promotions—are you in trouble at a particular station and what do we do to help that record out? Is it a hit record or isn't it? Is it happening? This seems to be getting that teamwork, particularly within regions, working very well. We had an artist on a major tour—Thin Lizzy with Queen, and I think we were able to take advantage of it. The artist was very cooperative and willing to work.

Among Carrico's current projects is the Pink Parker, the four-song single pressed on pink vinyl to promote Graham Parker; a promotional tour—in advance of their first U.S. performances—for City Boy; and more work for touring groups Rush and Legs Diamond.

Carrico is also looking for people—to broaden the promotion staff, both pop and r&b, and expects to be hiring for his department in upcoming weeks.

## Epic Ups Einczig

■ NEW YORK—Steve Einczig has been named manager, merchandising administration and Associated Labels a&r services, Epic Records and the Associated Labels. The appointment was announced by Jim Tyrrell, vice president, marketing, Epic Records and the Associated Labels.



Steve Einczig

Einczig will be responsible for the coordination and control of national advertising activities as well as maintenance of catalogue data. He will also be responsible for coordinating the flow of singles and album product from the Associated Labels. He will report to Jim Tyrrell.

Einczig's most recent position was the Elmhurst branch merchandising specialist.

## Stewart Platinum

■ LOS ANGELES—Janus Records recording artist, Al Stewart, has been awarded a platinum album certified by the RIAA for selling over a million copies of the "Year of the Cat" lp.

## Whittemore Bows Firm

■ LOS ANGELES — Don Whittemore has formed The Whittemore Corporation, a promotion and public relations company.

Current clients Don Whittemore is working with on a national promotion basis include BKM (Barry Krost Management) clients Cal Stevens, Billy Cobham and the Don Harrison Band. Whittemore is also doing national promotion for Olivia Newton-John's current album on MCA Records, "Don't Stop Believing."

Whittemore opens his new office after having served as a national promotion executive for RCA Records as well as Phil Spector. He was also a regional promotion manager for Capitol Records and a national promotion consultant for Capricorn Records, Buddah Records, United Artists Records and Chi Sound Records.

Also joining The Whittemore Corporation will be Linda Whittemore, who comes to the company after a three year association with Radio & Records. She was also a publicist for Aaron Gold of the Chicago Tribune, as well as general manager of Wizard Records in Australia.

## Eagles in New York



The Eagles' first appearance in New York in more than a year brought out an audience filled with the expected number of record executives and celebrities. Pictured at right just prior to the SBO Madison Square Garden performance are John David Souther; Maureen Orth of Newswest; Bryn Bridenbath, E/A national publicity director, and actress Faye Dunaway.

## Levine Files 'Car Wash' Suit

■ LOS ANGELES—Stewart Car Wash has filed an \$8,600,000 lawsuit in the Los Angeles Superior Court against Universal Pictures, Art Linson Productions, Gary Stromberg, MCA Records, Inc., and Duchess Music Corporation, for conversion of joint venture assets, interference with contractual rights and relationships, unfair competition and invasion of common law property rights in the motion picture "Car Wash" including its

soundtrack records and music.

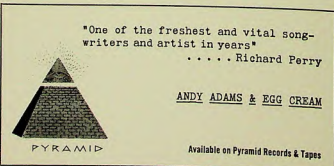
The complaint filed by Beverly Hills attorney Irwin O. Spiegel alleges that Levine created the basic ideas, themes and concepts of a black musical production entitled "Car Wash" and formed a joint venture with Linson and Stromberg for its exploitation. Levine alleges that they misappropriated "Car Wash" and that Universal joined in a conspiracy to exclude Levine.

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

..... Richard Perry

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# INSTANT SMASH!



Everywhere it's played:

**INSTANT REQUESTS! INSTANT SALES! INSTANT REORDERS!**

Andrew Gold. Lonely Boy. E-45384. Available on Asylum. ☐

Produced by Peter Asher. From the album "What's Wrong With This Picture?" (7E-1086)

## San Francisco Jazz Club Owner Sues WB In Benson Dispute

By JACK McDONOUGH

■ SAN FRANCISCO — Todd Barkan, proprietor of the San Francisco jazz club Keystone Korner, has filed suit against Warner Brothers Records, claiming that the company has reneged on an alleged verbal contract promising Barkan—in return for his role in bringing George Benson together with the label—one-half percent age point on sales of records made by Benson under his current contract with Warners, including the platinum "Breezin'" and the current "In Flight."

Barkan, through San Francisco attorney Michael Krasner, is asking for payment of monies due under the half-point formula plus punitive damages of a quarter million dollars.

The complaint, which cites Warner's Bob Krasnow by name numerous times, alleges that Barkan, himself a musician whose friendships with various jazz musicians runs deep and whose nightclub has been kept together by frequent musical and financial contributions by major jazz names, was instrumental in smoothing the way for Warners to sign Benson, and it specifies that the financial commitment

was made personally by Krasnow to Barkan. A recent issue of the Warner Brothers house magazine *Waxpaper* acknowledges that Keystone Korner was the site of the first Krasnow-Benson contact.

Warners denies any such financial commitment having been made to Barkan.

The complaint was filed in San Francisco Superior Court and papers were served on Warners officials February 28. The company's answer is due at the end of March.

## Levy, Ganim Begin Egg Cream Promo

■ NEW YORK — Morris Levy, president of Roulette Records, and Dennis Ganim, president of Pyramid Records, have personally taken to the road to promote the debut album of Egg Cream featuring Andy Adams on Pyramid. The promotional tour will include stops in Boston, Buffalo, Pittsburgh, Columbus, Louisville, Cincinnati and Dayton, and will be comprised of radio visits, in-store coverage and general media saturation.

## Famous Music Inks Sigler



Marvin Cane, president of Famous Music, a division of Paramount Pictures, has announced that the firm will now serve as a representative for independent producers. The first exclusive association is with Bunny Sigler, who has been signed to separate exclusive writing and producing contracts. Sigler has worked as a producer and writer for the O'Jays, South Shore Commission, Lou Rawls, Instant Funk, Gabry Sabo and others, in addition to writing and producing his own solo album on CBS, "My Music." Shown above at a luncheon which was held to announce Sigler's signing are, from left: Don Ringold, a Sigler staff member; Ike Perkins, close associate to Sigler; Pat Boird of Record World; Cane; Dede Dabney of Record World; Sigler; and Ann Gardner, who heads Famous' contemporary department.

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

..... Neil Bogart

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## Iggy on Tour



RCA recording artist Iggy Pop, whose debut RCA album is titled "The Idiot," stopped in at RCA's New York headquarters in the midst of his current tour to meet with the staff. He is seen here with (from left) Ken Glancy, RCA Records president; Mike Berniker, division vice president, pop a&R; Iggy; and Mel Ilberman, division vice president, domestic operations.

## 20th Taps Two

■ LOS ANGELES — Steve Allen and Annette Edwards have joined 20th Century Records national marketing department, it was announced by Harvey Cooper, senior vice president marketing. Responsibilities will include all national retail marketing as well as maintaining the company's relationship and communication with retailers.

Previous to joining 20th Century both were associated with Island Records in similar capacities for the past two years.

## TK Inks Budd

■ MIAMI — Steve Alaimo, vice president of TK Productions, has announced that negotiations between TK and Herb Bernstein, personal manager of Julie Budd, have been completed and Ms. Budd has been signed to the TK family.

Ms. Budd's first single, "Music To My Heart," for TK's Alston label, will be released this week.

## Rhone Joins Bareback

■ NEW YORK — Bobby Ragona, general manager of Bareback Records, has announced that Sylvia Rhone has joined the company.

Ms. Rhone comes to Bareback Records following a two year stint as r&b national promotion coordinator at Buddah Records. Her official title at Bareback Records will be director of marketing and national promotion.

With the addition of Ms. Rhone, the company will be in direct contact with the retail stores concerning the merchandising of all Bareback product.

## ABBA Gets Gold

■ NEW YORK — "Dancing Queen," the current single by ABBA on Atlantic Records, has been certified gold by the RIAA.

## Epic Taps Baker

■ NEW YORK — Steven Baker has been appointed to the post of manager, publicity, east coast, Epic Records, Associated Labels and Portrait Records. The announcement was made by Susan Blond, director, national publicity, Epic Records, Associated Labels and Portrait Records.



Steven Baker

In his new position, Baker will be responsible for various publicity projects involving all artists on the Epic, Associated and Portrait labels.

Baker comes to CBS Records from Elektra/Asylum Records where he worked in publicity for three years; first on the west coast and more recently on the east coast.

## Cross Joins ASCAP

■ NEW YORK — Ms. Eden Cross has been appointed a membership representative at the American Society of Composers, Authors and Publishers (ASCAP). The announcement was made by membership director Paul S. Adler.

Ms. Cross will be involved in ASCAP's active membership program, and the developing and maintaining of music/record industry contacts. She will report directly to Adler.

The new Supertramp album  
"Even In The Quietest Moments..."  
is shipping today!



Listen to it in the dark.



PRODUCED BY SUPERTRAMP

# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

■ I'M OUTTA HERE: Yes, folks, it's auld lang syne time for your humble reporter. After three years of making up the news when there was nothing else to say, and the mantle is about to pass into the hands of my most recent signed and unsigned collaborators. **Swine Flu Sully, Slash, Ol' Ragam and Broke Down Piece of Man** will no doubt continue to boldface their way into these pages. Hopefully there'll be some new faces once the softball season gets into full swing.

Speaking of which, I herewith wish to publicly bestow upon Slash and the Flashmakers one slightly used copy of "Winning Softball," by **Joan Joyce, John Anquillare and Dave Klein**, though after last season the team might be better off with a copy of "Winning Rugby." No matter; may you always be able to look to New York, N.Y. for faithless reportage as to the team's latest accomplishments.

As for my parting words of wisdom and thank-yous to those who've helped along the way, there is nothing to be said. And so, as I have done for lo these 150-plus weeks, here goes (wisdom first):

- Always remember to dry behind the ears before putting your headphones on.

- Never let the large-hole single fade from your memory.
- Count your bullets before leaving.
- To get your face on the cover of **Record World**, paste a sheet of silver foil over the front page.

- Keep your leisure suit pressed at all times in case of sudden conventions.

- To prevent records from warping, place each disc between two plates of glass and store in direct sunlight.

- When your credit card goes gold, it's time for a promotion.
- If you don't want to check your coat, keep it under your hat.
- Three of anything is a trend; four is suspect; and five is a hype. As for thank-yous—if you've been reading this long, you know better.

No tears, please. As I head for that big freelance orifice of the universal disc, I can only promise to return in ever-so-many disguises to haunt those I love and reprimand those who take themselves too seriously.

I.M.

BRIEFS: Most of the **Rolling Stones** were in New York last week, more specifically, ensconced in Atlantic Records' studios mixing the forthcoming live album. Sources close to the group have revealed to N.Y., N.Y. that five tracks on the lp are from the Toronto sessions. Meanwhile, **Keith Richard** has been sunning in the Caribbean . . . **Emerson, Lake and Palmer** are spending some time in Montreal along with a 70 piece orchestra and choir, rehearsing for a U.S. tour that will run from May to August. Their sound will be handled by the same firm that did the 1976 Olympics . . . **Peter Gabriel** will become the first singer to have his show beamed by satellite to most major markets with a live radio broadcast on April 9 from the Roxy. Show time is 9:00 p.m. L.A. time . . . Guitarist **Brian Robertson** has left **Thin Lizzy** and **Garry Moore** (sans **Durwood Kirby**) will serve as a "temporary replacement," according to a press release. Moore was on the group's recent tour . . . **The Beach Boys** to Caribou, **Ray Charles** back to Atlantic and **Ira's** outta here in this week's shuffles.

BRIGHT LIGHTS, BIG CITY, WENT TO MY BABY'S HEAD: Our impressionable correspondent reports that never before had so many people, from so many parts of the music industry, gathered for charity — the T. J. Martell Foundation dinner, honoring CBS Records president Bruce Lundvall. **MC Joe Smith** needed a second wind to introduce the dais, including the small-label executive whose company, Smith said, "is to the record industry as surfing is to Kansas." How'd you like the **Ramones** to break your swivel-chair, Joe?

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



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## WLIR-FM:

### The Pros & Cons of Live Concert Broadcasts

By IRA MAYER

■ NEW YORK—As one of the stations to pioneer live concert broadcasts on a regular basis, Long Island's WLIR-FM has created a uniquely efficient broadcast set-up that allows the station to broadcast concerts from a number of venues ranging in size from local studios which seat a few dozen friends, to My Father's Place, the Roslyn club which holds about 400, to 3000-seat college and commercial halls all the way to the Nassau Coliseum with its approximately 20,000 capacity.

According to WLIR-FM's current music director, Denis McNamara, the weekly WLIR concerts have evolved from the live studio-based shows broadcast regularly Tuesday nights beginning in 1971 to a series of concerts most of which are taped live and then broadcast in a pre-determined time slot each week. Although there are permanent phone lines between the station and My Father's Place, these are generally used for special events in addition to the weekly concert.

The keys to successful self-produced concerts, says McNamara, are a variety of venues at which to record, since "no one place has the right acts for your station all the time;" a good working relationship with both the venues and the record companies; and an engineer who understands the differences between standard studio recording and mixing, and recording and mixing for radio broadcast.

Michael "Tapes" Colchamiro provides the latter talent for WLIR-FM. An independent engineer, he is hired freelance by WLIR and other stations in the New York metropolitan area. He breaks down the necessities for live concert recording and broadcasts to these points:

suitable locale (he prefers a studio for the equipment available but appreciates the greater spontaneity of a club or concert hall); proper promotion which encourages those present to feel that they are at an "event," adding to the sense of excitement; a producer who can envision the totality of the production; awareness of the fact that "telephone companies are not into music or phase relationships for stereo; two lines capable of the full range of radio reproduction;" and serious advance consideration of whether you want a multi-track tape or a live mix.

Record company support is crucial, both in financial terms—helping cover line and production costs—as well as in a given company's experience in obtaining artist and management cooperation. Fear of bootlegging is one common fear, although the proliferation of live concerts broadcast on the air, and the relatively insignificant amount of bootlegging that has resulted has allayed such worry.

McNamara and the station management are highly cognizant of the promotional value of a concert series, too. For while record company support helps defray some of the costs involved, and advertisers have bought the time around the concerts steadily (the shows are not usually interrupted for commercials), the station, according to McNamara, still takes a small loss on the venture. Once the series had built a reputation, however, it became something of a focal point of the station's on-air activities. And the station's experience with artists who have been pleased with the results of their 'LIR broadcasts has been heartening.

## U.S. Welcomes Cerrone



Cotillion recording artist Cerrone, now climbing the pop and r&b singles and album charts with "Love in C Minor," was welcomed to the U.S. recently, with a 3-day schedule of interviews with local, national and international press. Shown at the Atlantic offices are, from left: Allen Wisniak, Cerrone, Atlantic's senior vice president/general manager Dave Glow, and Cotillion Records president Henry Allen.



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Cecil Holmes: From The Fitones To Chocolate City

By DEDE DABNEY

■ Cecil Holmes founded Chocolate City Records as a custom label under the wings of Casablanca Record and FilmWorks in 1976. "We take a highly selective approach to our releases on Chocolate City," said Holmes in discussing the label's operating philosophy. "The material is primarily r&b-oriented because that's where my strength is." In its first year of existence, Chocolate City has maintained its selective release policy, issuing one album and singles by Brenda & the Tabulations, Roscoe & Mabel, and Cameo, whose "Rigor Mortis" single is currently represented on the r&b charts and is receiving pop action as well. Chocolate City will be stepping up its pace with upcoming albums by both Cameo and Brenda & the Tabulations. Holmes, in addition to administering Chocolate City, is senior vice president of the parent company, Casablanca Record and FilmWorks, and so he devotes equal attention to releases on Chocolate City and Casablanca. He will also be closely involved in future FilmWorks projects as the company moves into the film sphere later in 1977.



Cecil Holmes

**Record World:** How did you first get involved in this industry?

**Cecil Holmes:** I was involved with a group called the Fitones that used to record for Atlas Angeltone Records years and years ago. That was my first introduction into the record business. I met a guy by the name of Tommy Robinson who later became a great influence in my life. Tommy was the guy that I first got involved with. He used to manage the group, the Fitones and he was like a father to us. He tried to show us the right direction, you know, keep us out of trouble. He really put us in the business like, some guys are thrown in blind; at least we had the opportunity of a guy that really liked us. He was our manager. There were times he wouldn't take percentages, because we didn't make money. His main concern was maybe one day we would really be big. But he stuck with us and was very honest and kind to us. He got us out there. We recorded for him. The first record was a big record, a record that sold a thing called "Foolish Dreams." I used to hang around Tommy's office and he would let me watch him while he got on the phone and talked to distributors and disc jockeys and radio stations and promotion people. I enjoyed watching him and seeing what he was doing and I felt like I could do that. I've always been able to communicate with people and talk to people and I thought it very easy to do that. I've always been able to get along. I didn't get involved with it right then because I went from there to the Solitaires.

At the time Buzz Willis was one of the big members with the Solitaires and they were a real hot group back in those days. They were one of Alan Freed's pet groups. They were big. They used to travel around the country with Jackie Wilson and those were big shows in those days. Then I had an opportunity to go with them and my group the Fitones broke up. By the way, Ronnie Moseley was a member of the Fitones. Ronnie went into the service so I had to find something to do. Buzzy talked to me and talked me into joining the Solitaires with him. We had some successful years there. At the time Alan Freed was the rage along with Tommy Smalls, Jocko, and people like that. We used to work the Brooklyn Paramount with some of the Alan Freed and Dick Clark shows, the Brooklyn Fox and the Apollo. We really did pretty well. We didn't make a lot of money, but we had a lot of fun and we learned a lot.

Buzzy was the first guy to sort of get involved in promotion. Buzz, at the time we had left Old Town Records with Hi Weiss who owned the label at the time and Hi was another guy who was instrumental in getting me in the industry. We went to MGM because Buzzy had left the group and became a promotion man. I used to see Buzzy travel up and down the country and playing with credit cards, and

I said, boy, that's really what I'd like to do. We had a production company called Red Moseley and Holmes Productions which produced records. My responsibility was supposed to be to promote the records. We had a record called "Can't Stand It" by Soul Sisters for Sioux Records and we had another record called "Opportunity" by the Jewels which was on Columbia Pictures.

After that little episode I went to work for Columbia Pictures as a local promotion man for Don Kirshner. Don gave me the opportunity to do local promotion. Donny's administration left and I got the opportunity to go to work for Carl Proctor. I knew Carl at Mercury and I worked there for six months. He came to me one day and said, "Cecil I know that you're getting a lot of offers from people outside to come work for them. I know how you feel about me personally, I think you should start considering some of those offers because I'm having problems here and I don't know how long I am going to be able to be here. I can protect myself, but I'd hate to be in a position where I have to get rid of you and then those offers are not there." So he said he really would like for me to consider some of those offers.

Lo and behold the next week Jerry Schiffer from Cameo Records got in touch with me, talked to me and offered me a nice job, a national promotion job. At the time I didn't know if I was ready for that but he convinced me that I was ready. That week a guy by the name of Neil Bogart came to the company. I think from then on my career started to really really turn. Fortunately for me since I've been in the business it has always been increasing, a step up. I can't remember being in this industry where I've gone backwards. I've been very fortunate. When I met Neil we became good friends.

Of course, we had the business thing. He was handling the pop and I was handling the r&b records at the time. Jerry Schiffer resigned as general manager, and Neil was supposed to step up. They wanted Neil as general manager, but Neil said, "Well, look, Cecil, the only way I'll take this gig is if you decide you want to stay. We shook hands and we said to ourselves at the time that somewhere down the line we would eventually form our own company."

[Neil Bogart and I] shook hands and we said to ourselves at the time that "somewhere down the line we would eventually form our own company."

We stayed at Cameo for about two and one-half years, three years and we left Cameo together and went to Buddah Records. At Cameo we hired a guy by the name of Marty Thau and we were known as Bogart Holmes and Thau, and when the three of us decided to leave, the new administration had come in and bought out Cameo Parkway and we were offered to go over to Kama Sutra Records to run a label called Buddah Records. The three of us left together, Marty, Neil and myself. I think that period of my life was one of the most rewarding periods. Buddah Records was only a name. They had come up with a name and they brought us in to run it. Initially we had the success with the bubblegum records and we were just killing them. We were doing very well. I'll never forget, one day I went to Neil and I said, hey, Neil we've had a couple of r&b acts like the Statisteps and we had a hit with Chris Bartley "The Sweetest Thing This Side of Heaven" which Van McCoy produced for us. We really didn't turn the corner r&b. Everything was bubblegum. Even though there were no complaints at the company level because we were selling records and that's the most important thing we were selling singles like they were going crazy. I felt like I could really do a number if I was given the acts, the material. So Neil said what do you want? I said I would like to get a major act. If you get me a big act, I'll turn this company around. He got me the Impressions, who I've always loved and admired throughout the years. Curtis Mayfield and the Impressions—that was a big deal for me. Our first record after that was a record called "I'm A Fool For You" it was a big record for us, 800,000 is a lot of records. We started to attract other acts, the Isley Bros. came to us with a record called

(Continued on page 36)

**SHIELDS**—Atco 7071

**THE WAY I FEEL TONIGHT** (prod. by John David Kalodner) (writer: Harvey Shields) (Harvey Shields, BMI) (3:06)

Tunesmith Harvey Shields has a distinct Robin Gibb vocal quality which is enhanced here with a lavish production of strings, horns and back-up singers.

**PABLO CRUISE**—A&M 1920

**WHATCHA GONNA DO?** (prod. by Bill Schnee) (writers: Leries & Jenkins) (Irving/Pablo Cruise, BMI) (3:28)

The group has seasoned into a smooth, soulful outfit with its third lp and this catchy single should find its way onto the chart. An excellent effort.

**LoSo**—MCA/Rollers 40707

**ANOTHER STAR** (prod. by Joe Bataan) (writer: Stevie Wonder) (Jobete/Black Bull, ASCAP) (3:58)

Stevie Wonder's tip of the hat to the salsa sound serves as the perfect vehicle for the group. The instrumental has a spicy percussion break which adds a zing.

**STEPHEN BISHOP**—ABC 12260

**ON AND ON** (prod. by Henry Lewy & Stephen Bishop) (writers: S. Bishop) (Stephen Bishop, BMI) (3:00)

"Save It For A Rainy Day" introduced the talented singer/songwriter to the charts and this follow-up ballad should be his return ticket. His gentle voice has an immediate appeal that bodes well.

**DAN HARTMAN**—Blue Sky Z58 2768

**LIGHTHOUSE** (prod. by Dan Hartman) (writer: D. Hartman) (Silver Steed, BMI) (2:58)

The voice and songwriting talent behind many of the Edgar Winter Group hits, Hartman is coming into his own. This is a good re-introduction to his abilities.

**CHUCK MANGIONE**—A&M 1919

**DOIN' EVERYTHING WITH YOU** (prod. by C. Mangione) (writer: C. Mangione) (Gates, BMI) (3:23)

Mangione trumpets in the spring season with a delightful instrumental that captures a breezy flavor. The "Main Squeeze" track is an easy listening treat.

**DAVID CASSIDY**—RCA JH 10921

**SAYING GOODBYE AIN'T EASY** (prod. by Gerry Beckley & David Cassidy) (writers: Chater & Armond) (Irving, BMI) (3:34)

Cassidy continues to mature as a singer as his latest single immediately points out. This ballad suits him in a new light and should soon find a place on the charts.

**FOREIGN INTRIGUE**—E. M. 1001

**THE WANDERER** (prod. not listed) (writers: E. Moresco) (Schwartz Music) (2:59)

A novelty record of considerable invention, this one pits a Henry Kissinger sound-alike reciting the lyrics to Dion's 1961 hit. A very humorous single.

**SONNY & CHER**—Warner Bros. 8341

**YOU'RE NOT RIGHT FOR ME** (prod. by Sonny Bono) (writers: Sonny Bono) (Chrisaric, BMI) (3:27)

The long awaited vinyl reunion of this popular duo finds them both in top notch form, trading verses with an ease which marked their many hits of the '60s.

**HARPO**—EMI 4413 (Capitol)

**HOROSCOPE** (prod. by Ben Palmers) (writer: Harpo) (Buddah, ASCAP) (3:13)

A Swedish pop singer of considerable talent, Harpo scored a near miss with his "Movie Star." With another standout effort here, he shows much promise.

**CLAUDIA FIELD**—Roulette R 7207

**TO LOVE SOMEBODY** (prod. by Tess Teiges) (writers: Barry Gibb-Maurice Gibb-Robin Gibb) (Casseler, BMI) (3:15)

The Bee Gees hit of 1967 continues to be one of their most popular compositions as its many cover versions attest. This latest is a fresh, percolating arrangement.

**BOOKER T. & THE M. G.'S**—Asylum

**45392** (writers: Jones-Cropper-Dunn) (House of Jones/Midnight Hour/Lastrow, BMI) (3:15)

This venerable instrumental outfit has re-grouped and should pick up where it left off. Watch for it to pick up a strong crossover response.

**BROG & WEINER**—Green Menu 10054

**YOU'RE THE ONE I NEED** (prod. by Henry Jerome) (writers: Jay Weiner) (Shapiro Bernstein/Green Menu, ASCAP) (3:08)

The group is already receiving a favorable reaction on the airwaves for their supple, soulful sound. The Harold Wheeler arrangement keeps it moving along.

**BRIAN TAYLOR**—RCA 10916

**LOVESTRUCK** (prod. by Don Casale & Brian Taylor) (writers: Hirsch & Rothstein) (Chappell, ASCAP) (3:10)

Taylor strikes a happy median between pop and country with this single and should pick up action in both areas. A fine production holds it all together.

**SHAUN CASSIDY**—Warner-Curb 8365

**DA DOO RON RON** (prod. by Michael Lloyd) (Bertha, BMI) (2:46)

One of the more popular tunes from the Phil Spector songbook, this treatment could bounce its way onto almost any pop playlist. 14 years later and it's still great.

**THE STEVE GIBBONS BAND**—MCA 40712

**TULANE** (prod. by Kenny Laguna) (writer: Chuck Berry) (Islele, BMI) (2:52)

Gibbons is a dyed-in-the-wool British rocker who takes this Chuck Berry song and makes it his own. A fine, blistering reading from the "Rollin' On" album.

**BRASS CONSTRUCTION**—UA XW957 Y

**WHAT'S ON YOUR MIND** (prod. by Jeff Lane) (writers: Muller-Wong-Williamston-Parris-Payton) (Desert Moon/Jeffmor, BMI) (2:52)

The group that exploded out of the disco circuit last year with its r&b constructed sound is back with another great single. This ballad packs a punch.

**JOHNNY RIVERS**—Soul City 008

**SLOW DANCIN'** (prod. by Johnny Rivers) (writer: Jack Tempchin) (WB, ASCAP) (3:25)

This Funky Kings song is a natural for Rivers' sultry ballad tone. Dean Parks' arrangement bolsters the song with a lush string accompaniment.

**CITY BOY**—Mercury 73900

**THE VIOLIN** (prod. by Mutt Lange) (writers: Mason/Broughton) (Chappell, ASCAP) (3:22)

A solid FM progressive following provides a good base for City Boy's pop chances, boosted by a flowing sound and a smooth chorus hook.

**FRANKY AND THE SPINDLES**—

Strawberry 108

**CRAZY ABOUT YOUR LOVE** (prod. by Randy Irwin) (writers: Thompkins & Rice) (Strawberry, BMI) (3:28)

The group's smooth ballad performance should elicit strong reaction from the r&b level. This debut serves as an excellent introduction to the outfit.

**PAUL JABARA**—Casablanca 882

**SLOW DANCING** (prod. by Stan Vincent) (writer: Jabara) (Primus Artists/Olga, BMI) (3:49)

The third similarly titled song of recent weeks is a lush ballad with a crisp rhythmic undercurrent. Jabara's label debut should pick up both MOR and disco play.

**PIPER**—A&M 1918

**WHO'S YOUR BOYFRIEND (I GOT A FEELIN')** (prod. by John Anthony) (writer: Billy Squier) (Little Knight/BoMars, BMI) (3:20)

A Creedence Clearwater guitar sound kicks up this stunning rocker from the Billy Squier led outfit. An AOR cut, but it should garner some pop action.

**PETER McCANN**—20th Century 2335

**DO YOU WANNA MAKE LOVE** (prod. by Hal Yergler) (writer: Peter McCann) (American Broadcasting, ASCAP) (3:29)

McCann is a talented songwriter whose first effort for the label is a sparkling ballad which should earn him some strong air-play. It should find acceptance.

**STATUS QUO**—Capitol 14407

**WILD SIDE OF LIFE** (prod. by Roger Glover) (writers: Carter & Warriner) (Travis, BMI) (3:17)

England's number one boogie band has racked up a string of hits there, and turning their sights to this country, they should establish a chart presence here.

**FUNDAMENTAL ROLL**

WALTER IGAN—Col PC 34479 (6.98)

Lindsey Buckingham and Stevie Nicks, who revitalized Fleetwood Mac, play an important role here—co-producing along with Egan and Duane Scott, and contributing both instrumental and vocal tracks. "Yes I Guess I Am," "Tunnel O'Love" and "Only the Lucky" are tuneful and distinctive in diverse fashion.

**ONE OF THOSE DAYS IN ENGLAND (BULLINAMINGVASE)**

ROY HARPER—Chrysalis CHR 1138 (6.98)

A host of Britishers—from Wings (including a pseudonymed Mr. McCartney) to Ronnie Lane to Alvin Lee—assist Harper who, like Cliff Richard, has a strong track record in his native country and among fellow musicians. Quite a varied set in texture and sound.

**YOU CAN'T BEAT YOUR BRAIN FOR ENTERTAINMENT**

STRETCH—Anchor AN-2061 (ABC) (6.98)

British blues somewhat along the lines of Alvin Lee's work a few years back. The nature of the music is such that were the group to tour here, a built-in audience would emerge. "The Way Life Is," "Put Your Hands Up" and "Can't Get Enough" temper the blues with a solid rock base.

**THUNDER IN THE AFTERNOON**

MAC DAVIS—Col PC 34313 (6.98)

The pairing of Dr. Hook producer Ron Haffkine and MOR/country artist Mac Davis works out to good effect—giving Davis a broad, smooth sound with a little bit of a rocky punch to it. "Plastic Saddle," "Thunder In the Afternoon" and Shel Silverstein's "Jennifer Johnson" show different sides of his abilities.

**GINSENG WOMAN**

ERIC GALE—Col PC 34421 (6.98)

Producer Bob James is as proficient at creating pop-jazz environments as one-time mentor Creed Taylor is at creating MOR-jazz. Guitarrist Gale's own personality is strong on this occasionally Oriental flavored lp. "Ginseng Woman" and "East End, West End" are in this vein; "Red Ground" and "Sara Smile" lean pop.

**HOME WHERE I BELONG**

B.J. THOMAS—Myrrh MSB-6574

Thomas expresses gratitude for rediscovering his religious roots and to those who supported him when he was down. "Home Where I Belong" reflects both his renewed religious concerns and the secular side of his talents in the (single) title song. "You Where There to Catch Me" and "Story-book Realities."

**THE WAY THAT I FEEL**

KEITH SYKES—Midland Intl. BKLI-2246 (RCA) (6.98)

Sykes is a southern singer/songwriter who is fairly established on the folk/coffee-house circuit, who has recorded sporadically over the years and whose light, nasal vocals and laid-back style are ingratiating. "I Feel So Good" and "Sounds Like A Hit" are pleasingly up-beat.

**IN YOUR MIND**

BRYAN FERRY—Atlantic SD 18216 (6.98)

Ferry's first album of all original material features his touring band rather than the usual Roxy Music entourage. "All Night Operator," "Love Me Madly Again," "Rock of Ages" and "In Your Mind" keep the pace moving smoothly. Ferry's sex appeal is but one factor—he's got the musical chops, too.

**WHAT THE WORLD IS COMING TO**

DEXTER WANSEL—Philo. Intl. PZ 34487 (CBS) (6.98)

Wansel is one of Philadelphia's rising lights—as producer, keyboardist/synthesizer player and arranger. The straight r&b numbers here—the instrumental "First Light of the Morning," the vocal "Holdin' On" and "Prelude #1"—work best to showcase the personality of his music.

**CELI BEE & THE BUZZY BUNCH**

APA-77001 (T.K.) (6.98)

A Puerto Rican group specializing in orchestral disco sounds with a breathy lead-vocalist. Wrote Disco File columnist Vince Aletti last week, "One of the hottest items on the disco grapevine in recent weeks has been 'Superman' from this lp," which entered the Disco File Top 20 before official release.

**A PAINTING**

NEAL FOX—RCA APL1-2190 (6.98)

Once half of the duo of Mancini and Fox, Neal Fox works in a moderately souped-up middle-of-the-road mold, leaning ever so gently to rock on "Living Like A King in the Jungle" and "Storm Without An End." There is, however, a cleverness and conciseness of language that is most admirable. "A Painting" is colorful.

**TOWERING TOCCATA**

LALO SCHIFRIN—CIT 7-5003 (6.98)

But for the fact that the artist whose name is on the cover takes the most solos, it would be difficult to differentiate (or fault) Creed Taylor's familiar sound. If the emphasis here is on disco-oriented numbers, it is not at the expense of solid musicianship on Schifrin, John Blair or Eric Gale's part, to name but three.

**GLORIA'S THEME**

ANTHONY C. RENFRO ORCHESTRA—Renfro 124

"Gloria's Theme" was written and dedicated to Anthony Renfro's sister, who died last year. The album is a compilation of his compositions, plus two by Chuck Guy, performed by an orchestra and featuring light disco arrangements that are ripe for dancing. Try "He's A Flirt," "A Whole Lotta Nothing" and "Falling."

**DORIAN**

Amerama A-1001

You can glean the trauma of a developing rocker from "Destination Nowhere," "Sitting and playing my guitar my failure smells up the hotel car; failure and me get along real good." That and the tag-line beneath his picture, "I have no one to thank for this album but myself" sum up his stance, suitably complemented by his music.



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **TUBULAR BILL:** Like practically everybody else, we stayed home last Monday and watched the Oscars, which weren't all that mind-bogging (although we did give **Lillian Hellman** the Last Laugh Award). Turns out we blew it, for Monday was also that rarity, a hot tube tapping. That offered the most auspicious live music mix of the week. We missed it, but **Jumbo Lawrence** didn't. He slipped a pint into his car coat and went out to the Marmon, firing up the engine and a Fatima at the same time. He wasn't late. His report:

"The line-up wasn't your usual late-night wacko pop mix: **George Benson, Van Morrison, Etta James, Santana.** Benson started off, working the room for four songs, and then Morrison plunged into a seven-minute 'Moondance' with the Benson band, **Carlos Santana, Dr. John** and **Etta James.** No mere cuff flashes here, but on to 'Bring It On Home To Me' and then a Morrison/Benson crossfire, a jam on 'Drums.'"

"Morrison unveiled his new live band, **Ollie Brown** (drums), **Jeff Labes** (piano), **John Platania** (guitar), **Anthony Jackson** (bass) and, just for protection on this one, **Dr. John** and **Tom Scott.**"

"Excuse me, do you know the way to Kansas City," Van asked on 'The Eternal Kansas City,' one of four new tunes from his next long-player. He managed to make it a pertinent question."

**DOLLY'S POP SHOWCASE:** What with the People cover and more press than most artists would know what to do with, **Dolly Parton** is hitting the road with a twist: she's going to play some solid pop showcases like **The Roxy** and **The Boarding House**, backed by a five-piece band and three back-up singers. The band, interestingly enough, includes **Clark Pierson**, who used to handle percussion chores for **Janis "Pearl" Joplin**, and **Don Roth** on guitar (who also goes by the name "Ronzo The Magnificent").

**TOWERING IMBROGLIO:** Contact sports aren't a clean business. There's that tough drive for victory, and the bloodlust of the last few seconds before the kickoff/pitch/tip-off/chow-down. Maybe our intimate knowledge of that fevered karma enables us to be philosophical about the following letter from **Dan "The Man" a.k.a. "The Dunk" Davis** regarding last week's column.

"Dear Sir,

Unfortunately, I must take this opportunity to strenuously protest **RW's** premeditated attack on the characters of Capitol Records' . . . traveling athletic platoon. Permit me to be specific as to several instances where Messrs. **Sams G.** and **S. . . .** did consciously, contritely and wantonly cause the reputations of several of the record industry's finest to be . . . damaged:

"(1) Double-clutching is an automotive activity which is not pursued by sophisticated executives in the manufacturing and distribution end of the industry. Perhaps such adolescent activities are second nature to those who have relegated themselves to that indulged fringe of the business which is properly relegated to being voyeurs of other people's constructive works. This **RW** penchant for juvenile street activities was further evidenced by the suggestion that we indulge in 'four-wheel drifts,' an activity so foreign to our kens that we're not sure what they are.

"(2) The allusion to **Mr. Don Grierson's** 'strong-arming' was a particularly distasteful journalistic indulgence. While, admittedly, Grierson is one of the industry's most uniquely 'goisyh' personalities, the aforementioned reference has caused him much embarrassment in his dealing with that vast majority of the industry which travels to the beat of a different ethnic drum. (Please note, there was not one Mercedes Benz in the Capitol fleet of distinguished cars.)

(Continued on page 59)

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

. . . . Frankie Valli

**ANDY ADAMS & EGG CREAM**

Available on Pyramid Records & Tapes



## Amherst Expands Promotion Staff

■ **WEST SENECA, N.Y.**—Amherst Records president Leonard Silver has announced several additions to Amherst's promotion department.

Joining the Buffalo-based label in the position of promotion manager is **Ron Resnick**, who most recently had his own independent promotion firm in San Francisco. Resnick will be working with national promotion director **Rick Sargent** in coordinating label efforts with Amherst's network of indie distributors; supervising (and expanding) the label's own force of regional promotion men; and working with Amherst's marketing division.

Silver also announced two other additions to the Amherst promo staff. Joining the label in Buffalo is **John Hey**, who will be handling

secondary pop promotion for the label. **Steve Creson** will be assuming promotional duties for the label in the New York-New Jersey area. He will be based in New York City.

Initial projects for the expanded staff include current singles and albums by **David Laflamme**, **Bat McGrath**, and **Johnny "Guitar" Watson**. The label will soon be shipping new releases from **Watson**, **ex-Fleetwood Mac** guitarist **Danny Kirwan**, and **British act** **Kind Hearts And English** and **Oscar**.

## Ted Wolff Joins Platinum/Chess

■ **NEW YORK**—Ted Wolff has joined **Platinum/Chess** as vice president of marketing and merchandising.

Wolff has an extensive background in record industry management. He has served in managerial positions with **Phonodisc (N.Y. branch manager)**, **Phonogram (eastern regional manager)** and **London Records (N.Y. sales manager)**.

## Captain & Tennille Plan Concert Tour

■ **LOS ANGELES**—A&M's **Captain and Tennille** have set their first concert tour in a year. The nationwide tour of one-nights runs for four months from May through September and follows the wrapping of their current season's **ABC-TV** shows and the release of their newest **A&M** album, "Come In From The Rain."

## CTI Taps Jones

■ **NEW YORK**—**Jerry Wagner**, VP/general manager, **CTI Records**, has announced the appointment of **Tom Jones** to the position of western regional director of sales and promotion, working out of the **CTI** offices in **Los Angeles**.

## Radio/TV PDs Set for Muxepo

■ **NEW YORK**—Attendance of radio/TV programming directors from the U.S. as well as from overseas as **Muxepo** special invitees will be an added feature at **Muxepo '77**.

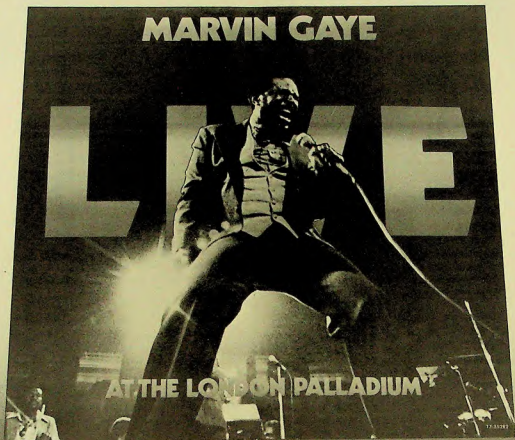
The meeting is to be held from **October 28-November 1** in **Miami Beach**.

## McGuinn at the Line



Columbia recording artist **Roger McGuinn** was in New York recently to play several nights at the **Bottom Line**. **McGuinn** is currently on tour with his new band, **Thunderbyrd**, and "Roger McGuinn and Thunderbyrd" is the title of his just-released album. **McGuinn** and the band return to New York April 22 at the **Palladium** and then will fly to Europe next month to tour. Shown backstage org. from left: **Thunderbyrd** **Rabb Stoner**; **Roger McGuinn**; **Thunderbyrd** **Rick Vito**; **Columbia** recording artist **Elliott DeVito**, vice president, talent acquisition, east coast, **Columbia Records**; **Peter Werlimer**, associate product manager, **Columbia Records**.

# MARVIN GAYE



## **"LIVE AT THE** (T7-352R2) **LONDON PALLADIUM"**

2-record set, includes the full-length (11:48) version of the smash disco single  
"Got To Give It Up" (T54280F) Record World Chart Maker of the Week!

**...AND KICKING!**  
**325,000 sold in 5 days!**

On Motown Records & Tapes



© 1977 Motown Record Corporation

# Record and TV Advertising

(Continued from page 4)

paigns for their own artists." Helping to smooth over such potential obstacles was the script itself, which emphasized animated segments for each title rather than the low-key spoken copy of the ad, and the comparatively sophisticated finish of the final package, which Cooper tagged at "around \$25,000" for the spots.

Although she declined to detail the total cost of the actual ad buy, Cooper noted that Warner Bros. was "delighted" with the finished package, both in response to Chiaramonte's creative direction and to the successful coordination of the campaign. "It was very well-coordinated," she said, "and our sales force was able to find correlations in sales increases due directly to the campaign."

That feedback remains perhaps the most elusive and yet vital facet to any television buy for recorded music. Chiaramonte echoes other film and video commercial directors in his view of the record industry's perception of economic barriers to television marketing, noting that while there have been expensively-produced spots from the very beginning of TV record advertising, most manufacturers still try to cut costs during production.

"The problem is, because it's still seen as so experimental, the record companies don't want to say how much they're spending. They also aren't willing to say whether they're having any success in most cases."

## Restructuring

Chiaramonte himself has restructured his own operation in recent years to try and sidestep some of these costs. He abandoned the maintenance of a full-time staff after discovering that, in addition to overhead costs, Chiaramonte himself was being swamped in administrative rather than creative duties. Now he sub-contracts his camera package for each project, using several different cameramen to overcome possible scheduling

problems; for the Warner Bros. spot, he contracted animators who worked with him on his basic commercial script.

The Keane Brothers project, like the holiday package for Warners, is one Chiaramonte sees as a prototype for more aggressive and professional television marketing, but here, too, economic considerations have been critical from the outset. Chiaramonte pointed out that the Keane commercial was presented to him as that rarely in record projects for TV, the challenge of breaking a new act rather than building additional sales for an established act from an already substantial base.

## Television Gamble?

At 20th Century, Harvey Cooper, senior vice president, marketing, sees the initial television spread for the Keanes as a gamble. Although Cooper has been involved with the project from the start, he noted that the decision to go ahead with video support for the act was one that he initially questioned.

Cooper noted that 20th Century probably won't have any meaningful picture of the campaign's effectiveness for some weeks, since it is still underway, but noted that the first two markets for the spot, Detroit and Cleveland, were selected to test the campaign because of previous

activity for the Keanes' first single, released prior to the album featured in Chiaramonte's ad. To help back up the spot, 20th Century brought the duo into each of the markets for special receptions and interviews with all media.

Chiaramonte remains cautiously optimistic about the eventual record industry profile in television advertising. "The record industry spins off from the tradition of K-Tel packages and so forth," he said, "which have always used low-budget visuals. Compounding that is the fact that the industry is fat, dumb and happy with their current success." However, he added, the concern for the dwindling youth market, coupled with double and triple platinum sales achievements that have hinted at a much larger potential marketplace than previously assumed, suggest a parallel with the film industry, which began to shore up sagging sales for top features through heavy television campaigns during the late '60s.

"Look at the top five albums of the year, and then consider how many were supported on television," he commented. "If you look at the top five motion pictures of the year, most certainly they were supported on TV." As manufacturers continue to move beyond the platinum level, he noted, the high costs

of television should be sufficiently defrayed to help close that gap.

Despite that emphasis on the bottom line, Chiaramonte asserts his best work has succeeded because of its decidedly "non-commercial approach." With a background in experimental films, Chiaramonte argues that television commercials can and should achieve the same degree of graphic excellence he sees in album art. "If you look at the graphic art that comes out of the industry, it's the best. They're not afraid to commission work that's surreal or impressionistic, yet, when it comes to television, they take a different tack."

Ultimately, though, Chiaramonte feels that records may achieve their most creative and lucrative video base when television spots reflect the same aesthetic goals as the best album graphics, and the added unity of more conceptualized albums is one target he hopes to hit.

## Stable Mates



Bill Graham, obviously aware of Jonathon Edwards' fabled reluctance to leave his rural Nova Scotia base, tried to approximate the rustic atmosphere to which Jonathon is accustomed to by transforming his dressing room at the Berkeley Community Theater into an ersatz stables.

## Bell Ringer



Atlanta mayor Maynard Jackson proclaimed March 19 William Bell Day in his city, the Mercury artist's home town. Bell's "Trying To Love Two" is now a number one r&b hit and a top 10 pop item, and his new album, "Cemile Back For More," was recorded in part in Atlanta. Shown at the presentation are (from left) Joel Katz, Bell's attorney; Robert Soyley, Georgia-area promotion manager for Phonogram; William Bell; Mayor Maynard Jackson; Chester Simmons, southeast regional r&b manager for the company; and Joe Pollard, southern regional sales manager for Phonogram-Mercury.

## Pirate Sentenced

■ MECHANICSBURG, PA.—James A. Converse, who pleaded guilty to one count of copyright infringement, was sentenced to six months' imprisonment and a fine of \$200. The jail sentence was suspended and Converse was put on probation for two years.

Last December, FBI agents seized about 1500 pirated pre-recorded tapes from a stand which Converse operated at the Silver Springs Livestock Flea Market here.

## Supertamp Tour

■ LOS ANGELES—A&M recording artists Supertamp kick off a four-month North American tour April 6 in Canada. The Canadian leg of Supertamp's 1977 tour coincides with the release of the group's new album, "Even in the Quietest Moments."

## Blase Joins DFC

■ LOS ANGELES—Greg Mundy, executive vice president of the David Forest Company, has announced that Neale Blase has joined DFC. Blase will be working as record promotion and management clients.

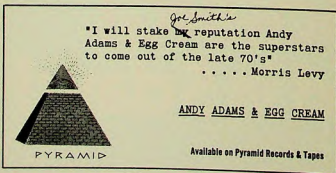
For the past 14 years Blase has worked in radio throughout the country with stations such as KKDJ, CKLW, WIBG, WOXI

*Joe Smith*  
"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**

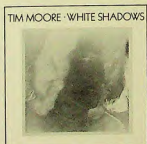
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## ELEKTRA/ASYLUM RECORDS QUIETLY REVEALS THE 1ST ANNUAL APRIL 1977 GOLDEN LOBE AWARDS

1. TOP MALE VOCALIST ..... TIM MOORE
2. TOP FEMALE VOCALIST ..... CAROLE BAYER SAGER
3. TOP VOCAL GROUP ..... THE PERSUASIONS
4. TOP MALE WRITER WITH ABSOLUTELY NO FEAR OF LYRICAL SUPER-SUCCESS  
WITH OR WITHOUT OVERNIGHT SUPER-STARDOM ..... TIM MOORE
5. BEST SONGS SUNG IN PERFECT INNOCENCE  
BY A WORLD-WISE FEMALE SONGWRITER ..... CAROLE BAYER SAGER
6. TOP VOCAL GROUP WITH COMPLETE LACK OF INSTRUMENTAL BACKING ..... THE PERSUASIONS
7. BEST ALBUM BLEND OF RAW & TENDER TUNES  
PLUS VOCALS WITH OPTICAL ILLUSORY COVER ..... TIM MOORE
8. SOFTEST ALBUM COVER FOR A WORLD FAMOUS  
& ROUNDLY BELOVED FEMALE SONGWRITER ..... CAROLE BAYER SAGER
9. ALBUM COVER MOST LIKELY TO MAKE YOU DIZZY BY A VOCAL GROUP MOST  
LIKELY TO MAKE YOU SING ALONG WITH NO INSTRUMENTAL SUPPORT ..... THE PERSUASIONS
10. BEST APRIL RELEASE BY A SMALL BUT REMARKABLY  
SUCCESSFUL RECORD LABEL ..... ELEKTRA/ASYLUM RECORDS  
for TIM MOORE, CAROLE BAYER SAGER & THE PERSUASIONS.



TIM MOORE - "WHITE SHADOWS"  
(71-1088)



CAROLE BAYER SAGER  
(71-1090)



THE PERSUASIONS - "CHIRPIN"  
(71-1099)



ON ELEKTRA/ASYLUM RECORDS

## Florida Supreme Court Upholds Piracy Statute

■ TALLAHASSEE — Florida's Supreme Court, in a unanimous opinion, has upheld that state's anti-piracy statute which had been challenged by Gale Distributors, a firm charged with selling pirated tapes.

Gale had contended that the Florida statute had violated the supremacy clause of the United States Constitution because it argued that Federal Copyright Law had pre-empted control over sound recordings being exercised by an individual state. In dismissing this argument, the Court followed the rule handed down by the U.S. Supreme Court in Goldstein v. California. The Court also refused to accept Gale's argument that the statute was vague and was unconstitutional ex post facto.

## Arista Taps Two

■ NEW YORK — Arista Records has named Dana Morris and Hugh Surratt as the company's promotional representatives in Seattle and Detroit, respectively, it was announced by Stan Bly, vice president of promotion.

Dana Morris had already been affiliated with Arista in the Seattle area for three years by way of the independent promotion company, Jerry Morris, Inc. Prior to that association, Ms. Morris had helped set up the WEA branch operation in Seattle.

Hugh Surratt had been, for over a year, London Records' promotional manager for the Michigan area before the appointment with Arista. Surratt has also served as the talent booker and concert promoter for Michigan State University for four years.

## E/A Sets 3 LPs

■ LOS ANGELES — Elektra/Asylum Records will release three albums nationally April 5th. The release features lyricist Carole Sager's debut album, "Carole Bayer Sager" (Elektra); The Persuaders' first album for E/A, "Chirpin'" (Elektra); and Tim Moore's third album, "White Shadows" (Asylum).



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

..... Jimmy Ienner

**ANDY ADAMS & EGG CREAM**

Available on Pyramid Records & Tapes

# Sea Level Will Sink Or Swim On Its Own

By SAMUEL GRAHAM

■ LOS ANGELES — The spin-off or splinter group is a common feature of the rock and roll scene. Two or three members of an established band—often the players who keep the lowest profiles, not the flashy guitarists or the lead singers—will stick together when their group breaks up or goes through personnel changes. The new band might supercede its predecessor, like Foghat (formed by three ex-Savoy Browns); it might hover somewhere near the border to stardom after two or three albums, like Journey (with 2 ex-Santanas); or it might fade almost immediately into obscurity, like Full Moon (formed by three members of one Paul Butterfield's late-'60s blues bands), who recorded one very superior album on the Douglas label several years ago. In any case, the new band's early days are bound to be rather tentative, as its members try to map out their own musical territory while at the same time tastefully using the reputation of their former group as an obvious key to audience identification.

Sea Level, whose debut Capricorn album is handily making its way up the charts a month or so after its release, faces what could be a particularly sticky situation regarding its "parent" band. Three-quarters of Sea Level—pianist Chuck Leavell, bassist Lamar Williams and drummer Jai

Johanny Johanson—are erstwhile members of the Allman Brothers, one of the truly successful and ground-breaking acts of the '70s. Sea Level is not the Allman Sea Level (the Allman Brothers (only Johanson) was actually an original member), nor does it want to be; but its record label is the same, and Capricorn's ad campaign makes no attempt to downplay the new group's members' feel about capitalizing on the Allman name.

"I don't feel any bitterness at all about Gregg, and don't think Lamar or Jaimoe do any more, either," says Chuck Leavell, pointing out that Allman came to the Roxy one night during Sea Level's recent engagement and sat in with them at the Cellar Door in Washington, D.C. "And we don't feel bad about using the Allman name. Reputations really do mean something, and if more people hear us because we were in the Allman Brothers, that's fine." Sea Level includes a couple of old Allman numbers ("Hot Lanta," "Statesboro Blues") in its set which Leavell says "helps bridge the gap between us and new audiences, it's like meeting them halfway."

Sea Level began as a trio, an outlet for Leavell, Williams and Johanson while Gregg Allman and Brothers guitarist Richard Betts worked on their musical and extramusical projects. "It was partly out of lack of anything

else to do," Leavell says. "We also wanted to try some different types of music than what the Brothers were doing." At first they simply jammed whenever they could ("We played in a lot of dressing rooms"), not thinking seriously about their own band until the Allman Brothers broke up. "Even then, we thought we'd just try it for a month or so," recalls Leavell. Guitarists were auditioned, with Jimmy Nalls (who had played previously with Leavell in Alex Taylor's and Mac "Dr. John" Rebennack's band) signing on about seven months ago. Despite the long-time Allman Brothers/Capricorn link, Phil Walden's label was not the only one contacted—but "Capricorn really cared about the music, not just making a buck," says Chuck Leavell. "Other companies didn't receive us nearly as warmly."

Now that the album is out, the wide array of material substantiates Leavell's conviction that "we don't want to get locked up in any particular sound." He talks of their openness to many types of music, their unwillingness to be typecast; the group's very name suggests "a lot of different elements coming together at one point, at sea level." The players move with ease from jazzy light-fingered instrumentals (one of which, coincidentally, was written by Neil Larsen, formerly of Full Moon and now in Gregg Allman's recording band) to gutsy, blues-tinged vocal numbers featuring the voice of Chuck Leavell. Though he was a singer before his stint with the Brothers, the keyboardist admits that the only singing he did over the past several years consisted of "Lord, I was born a ramblin' man," probably a million times at least. But I'm getting much more comfortable with it now, especially my phrasing."

Sea Level's contract with Capricorn calls for two albums the first year, then one approximately every nine months ("if things look good." Leavell already expects that the second album will be "softer and more sophisticated than the first. There'll be vocals on at least half the tunes," a contrast to the first record's preponderance of instrumentals. And while Leavell talks about doing guest shots with other musicians and confesses to having "itchy fingers" for producing another artist, there's no question that Sea Level is committed to making a name for itself. "We're definitely gonna stick together, sink or swim," he insists. "I like the attitude of this band—it's just guys who love to play and are trying to get better."

## Toasting Furness



George Furness of Atlantic Records was honored recently at the Beverly Hills Hotel, with a party in honor of his retirement from the company. Ahmet Ertegun, chairman of Atlantic Records, gave a speech that hailed Furness' 14 years of service to the Kline, Record World publisher Bob Austin, Furness, and vice president/promotion Dick general manager Bob Greenberg.

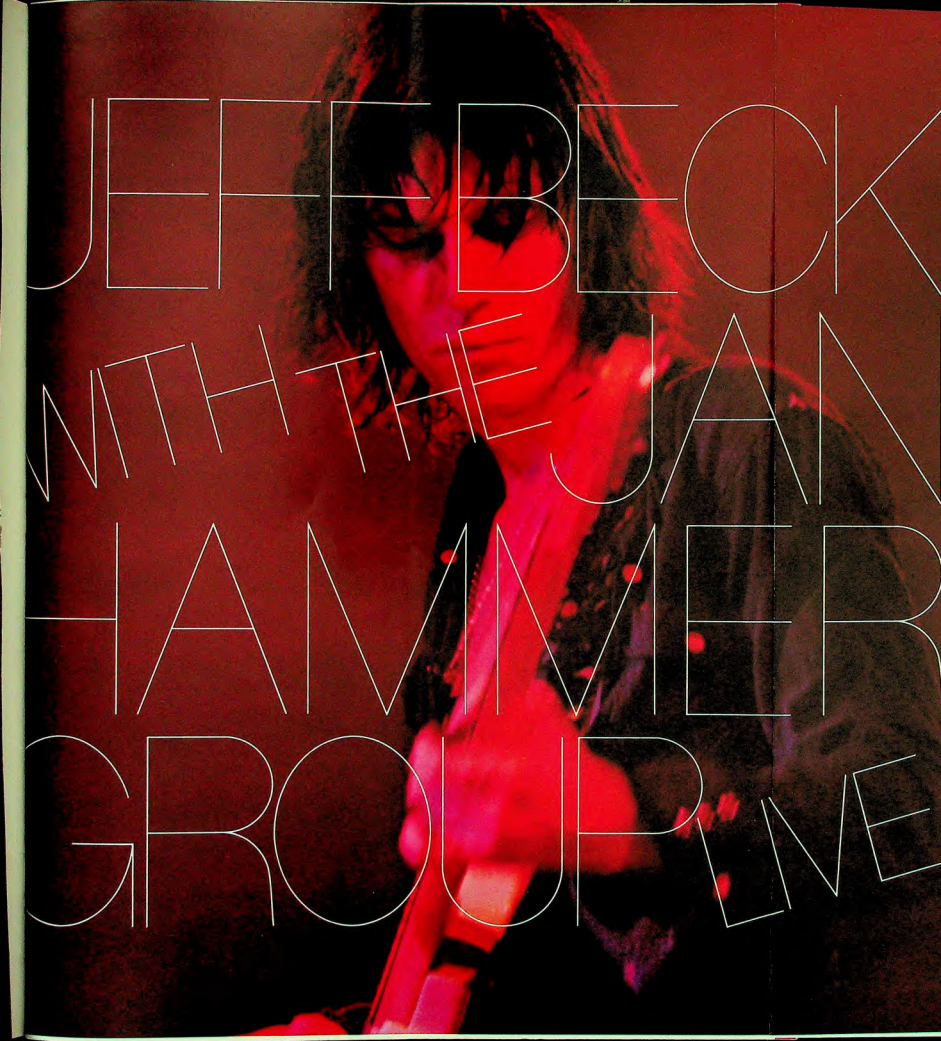
## Gotham Ups Heimanson

■ NEW YORK — Susan Heimanson has been appointed to the position of coordinator, radio broadcast department, Gotham Advertising.

### Background

Ms. Heimanson joined CBS Records in 1972 as secretary to the director of advertising planning. She was most recently administrative assistant, radio broadcast department, Gotham Advertising.





JEFF BECK

WITH THE JUAN

HAMMNER

GROUP LIVE

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Beck is unquestionably one of the most influential, respected and worshiped guitarists in rock history.

Now, on his first live album ever, Beck joins the Jan Hammer Group for the latest, and most exciting helping of the music that made "Blow by Blow" and "Wired" gold albums within weeks of their release.

"Jeff Beck With the Jan Hammer Group Live," PE 34433  
On Epic Records and Tapes.

# RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE.

SEMINAR TIMETABLE.	
Date.	Location.
3/15/75	Cleveland
4/26/75	San Francisco
8/ 9/75	Boston
01/15/76	Atlanta
1/17/76	Denver
4/ 3/76	St. Louis
6/12/76	New Orleans
7/24/76	Baltimore/D.C.
10/23/76	New York
1/ 8/77	Nashville
3/19/77	Los Angeles
4/23/77	Memphis

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

# ALPHABETICAL SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WAGON) Buddy Killen (Vee, BM)	52	LOVE IS BETTER IN THE A.M. Don Davis (Grovesville, BM)	86
AFTER THE LOVIN' Joel Diamond & Charlie Calleo (Silver Blue, ASCAP)	52	LOVE'S GROWN DEEP Kenny Nolan & Charlie Calleo (Sound of Nolan/Cherry, BM)	81
ALL STRUNG OUT ON YOU Jeff Barry (Daddy Sam, ASCAP)	75	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Spector (First Artists/Emanuel/Zoh Century, ASCAP)	5
ANGEL IN YOUR ARMS Clayton Levy, Terry Woodford (Soul Train, BM)/Joe The Music, ASCAP	42	LUCILLE Larry Butler (Brougham Hall/Andrie, RCA, BM)	57
ARIEL Bob Stevens (Blendingwell, ASC)	99	MAGICAL MYSTERY TOUR Lou Reizner (Comet, ASCAP)	58
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/Elmasa, ASCAP)	36	MAYBE I'M AMAZED Paul McCartney (Maelco, BM)	21
BACK IN THE SADDLE Jack Douglas (Dakel/Song and Dancer/Video, BM)	98	MY SWEET LADY Milton Okun (Cherry Lane, ASCAP)	83
BE MY GIRL Michael Henderson (Electrodisc, ASCAP)	61	NEW KING IN TOWN Bill Szymczyk (Sublime, BM) [listed]	43
BLINDED BY THE LIGHT Manfred Mann (Laurie Canyon, ASCAP)	15	NIGHT MOVES Jack Richardson (Gar, ASCAP)	50
BOODIE CHILD Ben Gaze (Signwood/Unichappell, BM)	100	OLD FASHIONED BOY (YOU'RE THE ONE) Dick Darrell (Rick's/Variety, BM)	16
BROCKLYN JAY Abernack & Vinton Ray Bunch (Dor-Jen, BM)	50	PHANTOM WRITER Gary Wright (High Winds, ASCAP)	73
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiva Songs, ASCAP)	35	RICH GIRL Christopher Bond (Unichappell, BM)	77
CALLING OCCUPANTS Ktana (Klaxton, ASCAP)	97	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	22
CANT STOP DANCIN' Daryl Drazon (Chub, BM)	44	ROMEO Val Garay (Jet Lag, BM)	78
CAR WASH Norman Whitefield (Duchess, BM)	45	ROCKY MIDDLE Quincy Jones (DLW, ASCAP)	76
CARRY ON WAYWARD SON Jeff Gilman (Don Kirshner, BM)	13	SAD GIRL S. Proffer (Koppelman-Bandier, ASCAP)	90
CHEERY BABY Jack Douglas (Rock Steady, Starzorgo, ASCAP)	52	SAILING SHIPS C. Ivey & T. Woodford (Song Tails/Everybodies/Intercolumbia, BM)	94
CINDERELLA Jim Mason (Polygram, ASCAP)	69	SAM John Ferrer (John Ferrer/Blue Gum/Delmas, BM)/ASCAP	38
COULDNT GET IT RIGHT Climax Blues Band & Bob Dwyer/Jin/Air (London)	82	SAY YOU'LL GET IT UNTIL TOMORROW Gordon Mills (Dick James, BM)	14
CRACKERBOK PALACE George Harrison (Gamp & V., BM)	51	SHOW YOU THE WAY TO GO Kenneth Gamble & Huff (Highly Three, BM)	72
DANCIN' MAN Q (Aimee/Gravesouth, BM)	47	SING Hank Medress & Dave Apple (Cherry, ASCAP)	70
DANCIN' Freida (Dainlight/Cabrini, BM)	88	SING Hank Medress & Dave Apple (Cherry, ASCAP)	70
DANCING QUEEN Benny Anderson & Born Uvorns (Countess, BM)	85	SIR DUKE Steve Wonder (Jobete/Black Bird, ASCAP)	40
DEEPLY CHARLIE Charlie (Fox Gimpla, BM)	92	SLEEPWALKER R. D. Davies (Dawry Ltd., PRS)	74
DEED INFERNO Baker-Herz/Jay (London)	71	SOCIAL DANCING (DONT TURN ME ON) Norbert Putman (Music Man/Flying Adrift, BM)	80
DISCO LOU Lawrence (Dealu, ASCAP)	41	SOMEONE WHO JACKSON (Stallion, BM)	59
DONT LEAVE ME THIS WAY Hal Micallef (Highly Three, BM)	4	SOUTHERN NIGHTS Gary Klein (Warner Tamelaron/Marsaint, BM)	9
DONT GET UP ON US Tony Macaulay (Imko/Macaulay, ASCAP)	2	SUB ROSA SUBWAY Ktana (Klaxtons, ASCAP/CAPAC)	97
DOWN TO THE STATION Bob Montgomery (Combine, BM)	95	THE FIRST CUT IS THE DEEPEST Tom Doves (Dutchess, BM)	39
DO YA FEEL YOURSELF (Kaz/Intersong, ASCAP)	46	THE PRIDE LIPS Brothers (Bovina, ASCAP)	96
ENJOY YOURNE Unash, Gamble & Leon Huff (Highly Three, BM)	21	THE THINGS WE DO FOR LOVE 10cc (Manic, BM)	3
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evanosons, ASCAP)	56	THE WHISTLER Ian Anderson (Chrysalis, ASCAP)	84
FLY LIKE AN EAGLE Steve Miller (Salor, ASCAP)	54	THIS FROM "CHARLIE'S ANGELS" Joe Roman (Spell/Gold, BM)	93
FREE Maurice White & Charles Stepney (Kee-Dick, BM)	25	THERE WILL COME A DAY I'M GONNA HATE YOU Michael Suttou (Jobete, ASCAP; Stone Diamond, BM)	55
GLORIA Michael Stokes (Desert Moon/Willow Girl, BM)	30	TIE YOUR MOTHER DOWN Queen (Queen/Parlophone, BM)	68
GO YOUR OWN WAY Fleetwood & Richard Rhoads & Ken Caillat	19	TORN BETWEEN TWO LOVERS P. Yarrow & B. Becken (Musco Shubs, BM)	13
GO TO GIVE IT UP Tommy Lipuma (Almo, ASCAP)	79	TRYING TO LOVE TWO William Bell & Paul Simon (A&P, BM)	37
HEAD IN IT I IN A LOVE SONG Paul Hornsby (Dot, BM)	54	WALK THIS WAY Jack Douglas (Daksel, BM)	64
HELLO STRANGER Freddie Perre (Mintillon/Brainline/Lovelane, BM)	1	WEEKEND IN NEW ENGLAND Ron Dante & Barry Manilow (Unart/Piano Pickers, ASCAP)	28
HERE COME THOSE TEARS AGAIN Jan Lane (Swelllow Turn/WB, ASCAP; Queen Window/Warner, BM)	37	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	17
HOT CALIFORNIA Bill Szymczyk's Pub. not listed	31	WHOWINNT Freddie Perre (Bull Pen/Parlophone, BM)	147
I GOTTA BOOGIE MAN Casey/Finch (Sheryn, Harick, BM)	32	YEAR OF THE CAT Alan Parsons (Dick James/Unichappell, ASCAP)	31
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Taux (Jay's Int'l./Chappell & Co., ASCAP)	7	YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BM)	63
I LIKE DREAMING Kenny Nolan & Charlie Calleo (Sound of Nolan/Cherry, BM)	18	YOU + ME = LOVE Norman Whitefield (Stone Diamond, BM)	66
I THINK WE'RE ALONE NOW (Patricia, M)	37	YOU'RE THROWING A GOOD LOVE AWAY Tom Bell (Highly Three, BM)	82
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP)	80	YOU TAKE MY HEART AWAY Joe Diamond (United Artists ASCAP/Unart, BM)	85
I WANNA GET NEXT TO YOU Norman Whitefield (Dutchess, BM)	81	YOUR LOVE DON Davis (El Patricia, BM)	33
I WISH Steve Wonder (Jobete/Black Bull, ASCAP)	49	YOUR OWN SPECIAL WAY David Hentschel (Warner Bros, BM)	91
LIDO SHUFFLE Joe Wissert (Bob Scapsa/Kudner, ASCAP)	49		
LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chinn (Chinnack, BM)	50		
LONGLEY BOY Peter Asher (Locky, BM)	65		
LONG TIME John Boylan and Tom Scholz (Pure, BM)	27		

# THE SINGLES CHART

APRIL 9, 1977	APR. 9, 1977
101 106 SOUND AND VISION DAVID BOWIE—RCA PB 10905 (Bewlay Bros./Fonit, BM)	1
102 103 MARGARITAVILLE JIMMY BUFFETT—ACA 12254 (Corol Reifer, BM)	2
103 101 LOVE IN "C" MINOR CERRY—Cotillion 44215 (Atlantic) (Fefee, Carone, SACEM)	3
104 116 DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND—Red Greg 207 (Soul, ASCAP)	4
105 107 TIME IS MOVIN' BLACKKEYS—Fantasy 787 (Blackby, BM)	5
106 108 UPTOWN FESTIVAL SHALAMAR—Soul Train 10885 (RCA) (Jobete, ASCAP; Stonegate, BM)	6
107 111 UNDERCOVER ANGEL ALAN O'DAY—Pacific 001 (Atlantic) (WB, ASCAP)	7
108 119 THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND—Warner Bros. 8328 (Rubber Band, BM)	8
109 109 ARRESTED FOR DRIVING WHILE BLIND ZZ TOP—London 251 (Hamstein, BM)	9
110 112 DON'T BELIEVE A WARD THIN LUZZY—Mercury 73892 (RSO/Chappell, ASCAP)	10
111 113 EVERY LITTLE THING ROOP GALLAGHER & LYLE—A&M 1904 (Irving, BM)	11
112 114 OH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/Sleeping Sun, BM)	12
113 111 HOT TO TROT WILD CHERRY—Epic/Sweet City 8 50362 (Atlantic/Phon, ASCAP)	13
114 104 WHATCHA GONNA DO PABLO CRUISE—A&M 1920 (Irving/Pablo Cruise, BM)	14
115 105 ME AND THE ELEPHANTS BOBBY DUBSORO—Epic 8 50342 (Younggun, BM)	15
116 102 DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK) (Sheryl, Decibel, BM)	16
117 107 SUPER BAND KOOL & THE GANG—De-Lite 1590 (Dainlight/Comp. BM)	17
118 109 YOU NEVER CAN TELL C'EST LA VIE EMMYLOU HARRIS—Warner Bros. WBS 8329 (RCA, BM)	18
119 120 SIX PACKS A DAY BILLY LEONAS—Ariola America P 7661 (Capitol/Stone, BM)	19
120 121 FLY AT NIGHT (IN THE MORNING WE LAND) CHILLWACK—Mushroom M 7024 (Chillwack/Mushnotes, BM)	20
121 122 LATING BESIDE YOU EQUINE RECORD—Warner Bros. 8 5322 (Angelheart, BM)	21
122 123 KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Knights, BM)	22
123 101 IT FEELS SO GOOD (TO BE LOVED SO GOOD) MANHATTANS—Columbia 3 10495 (Rozza Dezzie, BM)	23
124 128 SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. 8337 (Nick-O-Vol, ASCAP)	24
125 125 BLESSED IS THE WOMAN WITH A MAN LIKE MINE SHIRLEY BROWN—Arista 0231 (Disques, BM)	25
126 126 SLOW DOWN JOHN MILES—London 5N 682 (British Rock, ASCAP)	26
127 143 HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOURS—Mercury 74000 (Carlin, ASCAP)	27
128 132 I CAN'T SAY GOODBYE MILLIE JACKSON—Spring Sp 170 (Gaucho/White & Bell, BM)	28
129 101 BAA BAA BLACK SHEEP MIKE POST—Epic 8 50325 (No Pub. listed)	29
130 131 FREE LOVE JEAN CARL—Philo. Intl. ZSB 3614 (CBS) (Highly Three, BM)	30
131 101 NEVER HAVE TO SAY GOODBYE AGAIN DEARROCK & JOSEPH—Arista 0203 (Chickensky assigned to Downbreaker, BM)	31
132 134 RIGOR MORTIS GAMES—Chocolate City 005 (Beter Days, BM)	32
133 133 SO CLOSE HELAN SCHLICHER—Windong 8C 10904 (RCA) (Out of business, BM)	33
134 139 SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—Warner Bros. 8302 (Solom/Muhon/Unichappell, BM)	34
135 136 QUEEN OF THE PURPLE SAFFI BEBE—RCA 10881 (Socco, BM)	35
136 137 IT AIN'T EASY COMING DOWN CHARLENE—Prigold 0632 (Motown) (Stone Diamond, BM)	36
137 141 GUN THING MAN FRANK LUCAS—ICA 001 (ICA, BM)	37
138 101 EVERYBODY BE DANCIN' STARBUCK—Pivote Stock 45144 (Brother Bill's, ASCAP)	38
139 129 JIGSAW WOMAN MARK & CLARK BAND—Columbia 3 10500 (Don Kirshner, BM) (Kirshner Songs, ASCAP)	39
140 139 BENJANA HARBURY CHERRY BEE—Roulette 87206 (Planetary/Louise Jack, ASCAP; Big Seven, BM)	40
141 127 WELCOME TO OUR WORLD (OF MERRY MUSIC) MASS PRODUCTION—Cotillion 44213 (Atlantic) (Pepper, ASCAP)	41
142 147 ALL THE KIDS ON THE STREET HOLLYWOOD STARS/ARISTO SPS (8th Power/Screen Gems/Boa, BM)	42
143 140 RACE AMONG THE BUNS GORDON LIGHTFOOT—Reprise RPS 1380 (Walt Music, CAPAC)	43
144 142 I TRIED TO TELL MYSELF I AM GREEN—NY 2322 (London) (Jac, BM)	44
145 144 DANCE LITTLE LADY DANCE DANNY WHITE—Rocky Cast R 19765 (TK) (Chappell, ASCAP)	45
146 121 I'M SCARED BURTON CUMMINGS—Portrait 6 70002 (Schillaghl, BM)	46
147 135 SHINE ON HARVEST MOON LEON REDBONE—Warner Bros. 8336 (Warner Bros., ASCAP)	47
148 115 I CAUGHT YOUR ACT HUES COOP—Warner Bros. WBS 8334 (LHM/Ensign, ASCAP)	48
149 124 SPRING RAIN SILVETTI—Salzoul 2014 (Barnegat, BM)	49
150 139 GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP, Unart, BM)	50

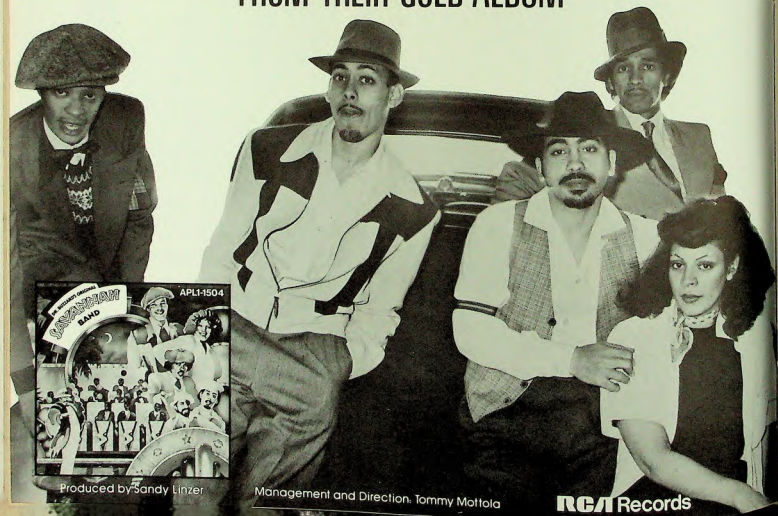
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**SAVANNAH**  
**BAND**

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THEIR NEXT HIT SINGLE

**SOUR AND SWEET**

PB-10923

FROM THEIR GOLD ALBUM



Produced by Sandy Linzer

Management and Direction: Tommy Mottola

**RCA Records**



# THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
WKS. ON CHART

WKS. ON CHART	TITLE, ARTIST, Label, Number, (Distributing Label)
1	1 RICH GIRL DARYL HALL & JOHN OATES RCA PB 10860 (2nd Week)
2	6 DON'T GIVE UP ON US DAVID SOUL/Private Stock 129 11
3	5 THE THINGS WE DO FOR LOVE 10CC/Mercury 73875 13
4	4 DON'T LEAVE ME THIS WAY STELMA HOUSTON/Tamla S 54279F (Motown) 16
5	3 LOVE THEME FROM "A STAR IS BORN" BARBRA STREISAND/Columbia 3 10450 16
6	8 HOTEL CALIFORNIA EAGLES/Asylum 45386 6
7	9 I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360 10
8	DANCING QUEEN ABBA/Atlantic 3372 17
9	11 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376 7
10	16 TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839 9
11	14 SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373 10
12	10 CARRY ON WAYWARD SON KANSAS/Kirshner Z58 4267 (CBS) 16
13	7 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol) 20
14	13 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308 14
15	12 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252 22
16	15 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369 19
17	22 WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332 7
18	17 I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287 22
19	18 GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304 15
20	29 I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662 5
21	21 MAYBE I'M AMAZED WINGS/Capitol SPRO 8571 9
22	28 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223 7
23	20 ENJOY YOURSELF JACKSONS/Epic 8 50289 22
24	19 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372 18
25	26 FREE DENICIE WILLIAMS/Columbia 3 10429 22
26	25 DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939 Y 9
27	23 LONG TIME BOSTON/Epic 8 50329 12
28	24 WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212 19
29	33 LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491 5
30	31 GLORIA ENCHANTMENT/United Artists XW912 Y 12
31	27 YEAS OF THE CAT AL STEWART/Janus 266 16
32	46 I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/TK 1022 6
33	43 YOUR LOVE MARILYN MCCOO & BILLY DAVID, JR./ ABC 12262 4
34	44 COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC) 6
35	48 CALLING DR. LOVE KISS/Casablanca 880 5
36	38 AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239 10
37	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379 10
38	39 SAM OLIVIA NEWTON-JOHN/MCA 40670 9
39	32 THE FIRST CUT IS THE DEEPEST ROD STEWART/ Warner Bros. WBS 8321 9
40	55 SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown) 2
41	42 DISCO LUCY WILTON PLACE STREET BAND/Island 078 7
42	52 ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic) 6
43	34 NEW KID IN TOWN EAGLES/Asylum 45373 17
44	58 CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912 3
45	35 CAR WASH ROSE ROYCE/MCA 40615 22
46	36 LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor) 18
47	60 DANCIN' MAN Q/Epic/Sweet City 8 50335 4
48	53 WHODUNIT TAVARES/Capitol 4398 4
49	40 I WISH STEVIE WONDER/Tamla T 54274F (Motown) 19
50	41 BOOGIE CHILD BEE GEES/RSO 867 (Polydor) 12
51	37 CRACKERBOX PALACE GREGG HARRISON/Dark Horse DRC 8313 (WB) 11

52	62 ARTIST GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313 4
53	63 CHERRY BABY STARZ/Capitol 4399 4
54	64 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB) 5
55	59 THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown) 6
56	66 FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394 3
57	73 LUCILLE KENNY ROGERS/United Artists XW929 Y 4
58	56 MAGICAL MYSTERY TOUR AMBROSIA/20th Century TC 2327 6
59	61 SOMETIMES FACTS OF LIFE/Kayvette 5128 (TK) 8
60	70 OLD FASHIONED BOY (YOU'RE THE ONE) STALLON/ Casablanca 877 4
61	54 BE MY GIRL DRAMATICS/ABC 12235 16
62	45 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270 24
63	47 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283 26
64	51 WALK THIS WAY AEROSMITH/Columbia 3 10449 21
65	81 LONELY BOY ANDREW GOLD/Asylum 45384 4
66	69 YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB) 5
67	68 SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK) 10
68	71 TIE YOUR MOTHER DOWN QUEEN/Elektra 45385 4
69	77 CINDERELLA FIREBALL/Atlantic 3392 3
70	79 SING TONY ORLANDO & DAWN/Elektra 45387 3
71	82 HELLO STRANGER YVONNE ELLIMAN/RSO 871 (Polydor) 3
72	93 SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350 2
73	74 PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331 7
74	34 SLEEPWALKER KINKS/Arista SP 5 2
75	49 ALL STRUNG OUT ON YOU JOHN TRAVOLTA/ Midsong Intl. 10907 (RCA) 7
76	75 ROOTS MEDLEY QUINCY JONES/A&M 1909 6
77	89 DISCO INFERNO TRAMMPS/Atlantic 3389 9
78	87 ROMEO MR. BIG/Arista 0229 3

## CHARTMAKER OF THE WEEK

79	— GOT TO GIVE IT UP MARVIN GAYE Tamla T 54280F (Motown) 1
80	80 I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F 6
81	85 I THINK WE'RE ALONE NOW RUBINOOS/Beserkley B 5741 (Playboy) 2
82	— YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/ Atlantic 3382 1
83	86 MY SWEET LADY JOHN DENVER/RCA PB 10911 2
84	— THE WHISTLER JETHRO TULL/Chrysalis CHS 2135 1
85	— YOU TAKE MY HEART AWAY JAMES DARREN/Private Stock 45136 1
86	88 LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/ Columbia 3 10478 6
87	92 LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331 2
88	— DANCIN' CROWN HEIGHTS AFFAIR/De-Lite 1588 1
89	— SLOW DANCIN' (DON'T TURN ME ON) ADDRESS BROS./ Buddah BDA 566 1
90	— SAD GIRL CARL GRAVES/Ariola America 7650 (Capitol) 5
91	91 YOUR OWN SPECIAL WAY GENESIS/Arco 7076 4
92	93 DEEPLY ANTHONY WILLIAMS/Chelsea CH 3061 3
93	95 THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI/ RCA 10888 4
94	— SAILING SHIPS MESA/Ariola America P 7645 (Capitol) 1
95	— DOWN TO THE STATION B. W. STEVENSON/ Warner Bros. 8343 1
96	99 THE PRIDE THE ISLEY BROTHERS/T-Neck Z58 262 (CBS) 2
97	100 SUB ROSA SUBWAY/CALLING OCCUPANTS KLAATU/ Capitol 4412 2
98	— BACK IN THE SADDLE AEROSMITH/Columbia 3 10516 1
99	— ARIEL DEAN FRIEDMAN/Lifesong 45022 1
100	— BROOKLYN CODY JAMESON/Arco 7073 1

## FLASHMAKER



FUNDAMENTAL ROLL  
WALTER EGON  
Col

## MOST ADDED

FUNDAMENTAL ROLL—Walter Egon—Col  
 SAY NO MORE—Les Dudek—Col  
 WORKS, VOL. 1—Emerson, Lake & Palmer—Atlantic  
 STAGE PASS—Michael Stanley Band—Epic  
 SWEET AWAY—Steve Hunter—Atco  
 JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
 NATURAL AVENUE—John Lodge—Deram  
 TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC  
 VIOLATION—Stars—Capitol

## WVUE-FM/NEW YORK

ADD:  
 DOWDY FERRY ROAD—England Dan & John Ford Coley—Big Tree  
 GG CREAM—Pyramid  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 GETTIN' LUCKY—Head East—A&M  
 IGUACU—Passport—Atlantic  
 IN YOUR MIND—Bryan Ferry—Atlantic  
 REDDY TEDDY—Spoonfed  
 SAY NO MORE—Les Dudek—Col  
 TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC  
 HEAVY ACTION (airplay, in descending order):  
 WORKS—Emerson, Lake & Palmer—Atlantic  
 RUMOURS—Fleetwood Mac—WB  
 BORN TO RUN—Bruce Springsteen—Col  
 GHOST WRITER—Garland Jeffreys—A&M  
 I CAME TO DANCE—Nils Lofgren—A&M  
 PETER GABRIEL—Atco  
 JUST A STORY FROM AMERICA—Elliott Murphy—Col  
 NIGHT MOVES—Bob Seger—Capitol  
 ISLANDS—Band—Capitol  
 SO HIGH (single)—Dave Mason—Col

## WLIR-FM/LONG ISLAND

ADD:  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 GETTIN' LUCKY—Head East—A&M  
 GO FOR YOUR GUNS—Isley Brothers—1-Neck  
 IGUACU—Passport—Atlantic  
 JOURNEY'S END—Robin Williams—Flying Fish  
 NATURAL AVENUE—John Lodge—Deram

## NIGHT MUSIC—Cecilio &amp; Kapono

—Col  
 SAY NO MORE—Les Dudek—Col  
 SWEET AWAY—Steve Hunter—Atco  
 WASHINGTON HILLBILIES—Casablanca  
 HEAVY ACTION (airplay, in descending order):  
 RUMOURS—Fleetwood Mac—WB  
 THUNDERBYD—Roger McGuinn—Col  
 HOTEL CALIFORNIA—Eagles—A&M  
 ASYLUM  
 SLEEPWALKER—Kinks—Arista  
 DEAN FRIEDMAN—Lifesong  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 JUST A STORY FROM AMERICA—Elliott Murphy—Col  
 HEAVY WEATHER—Weather Report—Col  
 ISLANDS—Band—Capitol  
 SO HIGH (single)—Dave Mason—Col

## WCOZ-FM/BOSTON

ADD:  
 ANGEL—Ohio Players—Mercury  
 JUST A STORY FROM AMERICA—Elliott Murphy—Col  
 NATURAL AVENUE—John Lodge—Deram  
 HEAVY ACTION (airplay):  
 AMNESIA—Pousette-Dart Band—Capitol  
 BOSTON—Epic  
 HOTEL CALIFORNIA—Eagles—A&M  
 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—Steve Wonder—Tamla  
 WORKS—Emerson, Lake & Palmer—Atlantic  
 YEAR OF THE CAT—Al Stewart—Janus

## WBLL-FM/MAINE

ADD:  
 ANYTIME, ANYWHERE—Rita Coolidge—A&M  
 JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
 DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB  
 FOREIGNER—Atlantic  
 FROM A RADIO ENGINE—Michael Stanley Band—Epic  
 HEAVY WEATHER—Weather Report—Col  
 HIT AND RUN—Ian Matthews—Col  
 THUNDERBYD—Roger McGuinn—Col  
 JENNIFER WARNES—Arista  
 WORKS—Emerson, Lake & Palmer—Atlantic  
 HEAVY ACTION (airplay, in descending order):  
 MUSIC FUN YA—Tai Mahal—WB  
 SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
 I CAME TO DANCE—Nils Lofgren—A&M  
 RUMOURS—Fleetwood Mac—WB  
 PETER GABRIEL—Atco  
 AMNESIA—Pousette-Dart Band—Capitol  
 GHOST WRITER—Garland Jeffreys—A&M  
 SLEEPWALKER—Kinks—Arista  
 SHOW ME TO THE STAGE—Henry Gross—Lifesong  
 SONGWRITER—Justin Hayward—Deram

## WPLR-FM/NEW HAVEN

ADD:  
 FUNDAMENTAL ROLL—Walter Egon—Col

## GO FOR YOUR GUNS—Isley

Brothers—1-Neck  
 NATURAL AVENUE—John Lodge—Deram  
 ONE OF THOSE DAYS IN ENGLAND—Ray Harper—Chrysalis  
 GRAHAM PARKER EP—Mercury  
 PEZBAND—Passport  
 SAY NO MORE—Les Dudek—Col  
 STAGE PASS—Michael Stanley Band—Epic  
 SWEET AWAY—Steve Hunter—Atco  
 TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

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

RUMOURS—Fleetwood Mac—WB  
 SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
 WORKS—Emerson, Lake & Palmer—Atlantic  
 CAROLINA DREAMS—Marshall Tucker Band—Capricorn  
 SEA LEVEL—Capricorn  
 HEAVY WEATHER—Weather Report—Col  
 SLEEPWALKER—Kinks—Arista  
 TELAS—ZZ Top—London  
 BLAVERTEETH—RCA  
 ANYTIME, ANYWHERE—Rita Coolidge—A&M

## WMAL-FM/WASHINGTON

ADD:  
 JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 LOVE ON THE WING—Jesse Colin Young—WB  
 NITE CITY—20th Century  
 SOMETHING MAGIC—Procol Harum—Chrysalis  
 SWEET AWAY—Steve Hunter—Atco  
 WORKS—Emerson, Lake & Palmer—Atlantic  
 YARBIRDS' GREAT HITS—Epic  
 HEAVY ACTION (airplay, sales, phones):  
 BURNIN' SKY—Bad Company—Swan Song  
 FLY LIKE AN EAGLE—Steve Miller Band—Capitol  
 HOTEL CALIFORNIA—Eagles—A&M  
 I CAME TO DANCE—Nils Lofgren—A&M  
 ISLANDS—Band—Capitol  
 RUMOURS—Fleetwood Mac—WB  
 SILK DEGREES—Bar Scoggs—Col  
 SO HIGH (single)—Dave Mason—Col  
 SONGS FROM THE WOOD—Jethro Tull—Chrysalis

## WKLS-FM/ATLANTA

ADD:  
 JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
 KLAATU—Capitol  
 NITE CITY—20th Century  
 ONE OF THOSE DAYS IN ENGLAND—Ray Harper—Chrysalis  
 HEAVY ACTION (airplay):  
 ANIMALS—Pink Floyd—Col  
 BOSTON—Epic  
 CAROLINA DREAMS—Marshall Tucker Band—Capricorn  
 HOTEL CALIFORNIA—Eagles—A&M  
 LEFTOVERTURE—Kansas—Kirshner  
 NEW WORLD RECORD—EQ—UA  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 RUMOURS—Fleetwood Mac—WB  
 STAR IS BORN (soundtrack)—Col  
 WORKS—Emerson, Lake & Palmer—Atlantic

## WORJ-FM/ORLANDO

ADD:  
 ANYTIME, ANYWHERE—Rita Coolidge—A&M  
 DEAN FRIEDMAN—Lifesong  
 I CAME TO DANCE—Nils Lofgren—A&M  
 LOVE ON THE WING—Jesse Colin Young—WB  
 WHITE ROCK—Rick Wakeman—Atlantic  
 HEAVY ACTION (sales, airplay, phones):  
 BURNIN' SKY—Bad Company—Swan Song  
 CHANGES IN LATITUDE—Jimmy Buffet—ABC  
 FOREIGNER—Atlantic  
 KLAATU—Capitol  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 RUMOURS—Fleetwood Mac—WB

## WQSR-FM/TAMPA

ADD:  
 COMMODORES—Motown  
 DIARY—Ralph Turner—ECM  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 MUSICMAGIC—Return to Forever—Col  
 PLAIN & FANCY—Bellamy Brothers—WB  
 QUEEN OF THE NEIGHBORHOOD—Flame—RCA  
 SAY NO MORE—Les Dudek—Col  
 SWEET AWAY—Steve Hunter—Atco  
 TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC  
 WORKS—Emerson, Lake & Palmer—Atlantic  
 HEAVY ACTION (airplay, sales, phones, in descending order):  
 RUMOURS—Fleetwood Mac—WB  
 ISLANDS—Band—Capitol  
 CHANGES IN LATITUDES—Jimmy Buffet—ABC  
 SEA LEVEL—Capricorn  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
 FESTIVAL—Santana—Col  
 DOWNTOWN TONIGHT—Racing Cars—Chrysalis  
 JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
 HAPPINESS HEARTACHES—Foreigner's Oblivion Express—WB

## WINZ-FM/MIAMI

ADD:  
 TOM CHAPIN—Fantasy  
 DEAN FRIEDMAN—Lifesong  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 PETER GABRIEL—Atco  
 GOLD PLATE—Climax Blues Band—Sire  
 STAGE PASS—Michael Stanley Band—Epic  
 HEAVY ACTION (airplay, sales, phones):  
 ANIMALS—Pink Floyd—Col  
 BURNIN' SKY—Bad Company—Swan Song  
 FOREIGNER—Atlantic  
 HOTEL CALIFORNIA—Eagles—A&M  
 KLAATU—Capitol  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 RUMOURS—Fleetwood Mac—WB  
 SLEEPWALKER—Kinks—Arista  
 SONGWRITER—Justin Hayward—Deram

## WYDD-FM/PITTSBURGH

ADD:  
 FROM A RADIO ENGINE—Michael NeSmith—Pacific Arts

FROM ME TO YOU—George Duke—Epic  
 IN THE FALLING DARK—Bruce Cockburn—Two North  
 MUSICMAGIC—Return to Forever—Col  
 NATURAL AVENUE—John Lodge—Deram  
 STAGE PASS—Michael Stanley Band—Epic  
 STRATOSPHER—Tangene Dream—Virgin

HEAVY ACTION (airplay, sales):  
 CAROLINA DREAMS—Marshall Tucker Band—Capricorn  
 FOREIGNER—Atlantic  
 PETER GABRIEL—Atco  
 HOTEL CALIFORNIA—Eagles—A&M  
 ASYLUM  
 LIGHT OF SMILES—Gary Wright—WB  
 NIGHT MOVES—Bob Seger—Capitol  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 RUMOURS—Fleetwood Mac—WB  
 SLEEPING GYPSY—Michael Franks—WB  
 SLEEPWALKER—Kinks—Arista

## WVMS-FM/CLEVELAND

ADD:  
 ARIEL (single)—Dean Friedman—Lifesong  
 CRACKIN'—WB  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 GO FOR YOUR GUNS—Isley Brothers—1-Neck  
 IN YOUR MIND—Bryan Ferry—Atlantic  
 MARGARITAVILLE (single)—Iggy Pop—Arista  
 REAL MOTHER FOR YA—Johnny Guitar Watson—DJM  
 ROMANCI'N' (single)—Iggy Pop—Arista  
 WHAT YOU GONNA DO (single)—Paulo CVR—A&M

HEAVY ACTION (airplay, sales):  
 JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
 BURNIN' SKY—Bad Company—Swan Song  
 FOREIGNER—Atlantic  
 PETER GABRIEL—Atco  
 HOTEL CALIFORNIA—Eagles—A&M  
 I CAME TO DANCE—Nils Lofgren—A&M  
 NIGHT MOVES—Bob Seger—Capitol  
 ROCK AND ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
 RUMOURS—Fleetwood Mac—WB  
 STAGE PASS—Michael Stanley Band—Epic

## WBEN-FM/CINCINNATI

ADD:  
 FUNDAMENTAL ROLL—Walter Egon—Col  
 HEAVY WEATHER—Weather Report—Col  
 ISLANDS—Band—Capitol  
 NIGHT MOVES—Bob Seger—Capitol  
 IN FLIGHT—George Benson—WB  
 LEFTOVERTURE—Kansas—Kirshner  
 NIGHT MOVES—Bob Seger—Capitol  
 RUMOURS—Fleetwood Mac—WB  
 SLEEPING GYPSY—Michael Franks—WB  
 SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

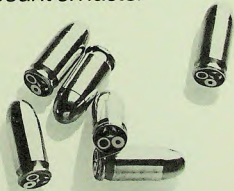
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## TOP AIRPLAY

RUMOURS  
FLEETWOOD MAC  
WB

## MOST AIRPLAY

RUMOURS—Fleetwood Mac—WB  
HOTEL CALIFORNIA—Eagles—Asylum  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
BURNIN' SKY—Bad Company—Swan Song  
SLEEPWALKER—Kinks—Arista  
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor  
ISLANDS—Bands—Capitol  
NIGHT MOVES—Bob Seger—Capitol  
SEA LEVEL—Capricorn

## WKDF-FM/NASHVILLE

ADDS:  
BLACK BETTY (single)—Ramjam—Epic  
FUNDAMENTAL ROLL—Walter Egan—Capitol  
GOLD PLATED—Climax Blues Band—Sir  
MIDNIGHT SON—Sun Seal—Alligator  
STRATOSFEAR—Tangerine Dream—Virgin  
SWIFT AWAY—Steve Hunter—Alco  
TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC  
TULANE (single)—Steve Gibbons Band—MCA  
WATCH THE TIME—Joe Beck—Polydor  
YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

## HEAVY ACTION (airplay, sales, phones):

HEAVY WEATHER—Weather Report—Capitol  
HOTEL CALIFORNIA—Eagles—Asylum  
I CAME TO DANCE—Nils Lofgren—A&M  
NIGHT MOVES—Bob Seger—Capitol  
RUMOURS—Fleetwood Mac—WB  
SEA LEVEL—Capricorn  
SONGS IN THE KEY OF LIFE—Steve Wonder—Tania  
WIND & WUTHERING—Genesis—A&O

## WABX-FM/DETROIT

ADDS:  
CLASS REUNION—Delaney Bramlett—Prodigal  
IN YOUR MIND—Bryan Ferry—Atlantic  
LIVE WITH THE MOB—UA  
NITE CITY—20th Century  
SAY NO MORE—Les Dudek—Capitol  
STAGE PASS—Michael Stanley Band—Epic

HEAVY ACTION (airplay, sales, phones):  
ANIMALS—Pink Floyd—Capitol  
JEFF BECK WITH THE JAM

HAMMER GROUP LIVE—Epic  
BURNIN' SKY—Bad Company—Swan Song  
IDIOT—Iggy Pop—RCA  
PLACE IN THE SUN—Pablo Cruise—A&M  
RUMOURS—Fleetwood Mac—WB  
SLEEPWALKER—Kinks—Arista  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
WORKS—Emerson, Lake & Palmer—Atlantic  
YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

## CHUM-FM/TORONTO

ADDS:  
DAVID BRADSTREET—A&M  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
FOREIGNER—Atlantic  
HIT AND RUN—Ian Matthews—Capitol  
LOVE ON THE WING—Jesse Colin Young—WB  
MAZE—Capitol  
NATURAL AVENUE—John Lodge—Deram  
THUNDERBOLT—Roger McGuinn—Capitol

## HEAVY ACTION (airplay, sales):

BURNIN' SKY—Bad Company—Swan Song  
PETER GABRIEL—Alco  
IN THE FALLING DARK—Bruce Cockburn—True North  
ISLANDS—Bands—Capitol  
SEA LEVEL—Capricorn  
SLEEPWALKER—Kinks—Arista  
SOMETHING MAGIC—Procal Harum—Chrysalis  
SONGWRITER—Justin Hayward—Deram  
WIND & WUTHERING—Genesis—A&O  
WORKS—Emerson, Lake & Palmer—Atlantic

## WXRT-FM/CHICAGO

ADDS:  
GO FOR YOUR GIGS—Idley Brothers—T-Neck  
IDIOT—Iggy Pop—RCA  
IGUACU—Passport—Atlantic  
ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis  
PEZBAND—Passport  
SAY NO MORE—Les Dudek—Capitol  
STAGE PASS—Michael Stanley Band—Epic  
VIOLATION—Strat—Capitol  
WORKS—Emerson, Lake & Palmer—Atlantic

## HEAVY ACTION (sales, phones, airplay):

ANIMALS—Pink Floyd—Capitol  
BURNIN' SKY—Bad Company—Swan Song  
CAROLINA DREAMS—Marshall Tucker Band—Capricorn  
FOREIGNER—Atlantic  
PETER GABRIEL—Alco  
HOTEL CALIFORNIA—Eagles—Asylum  
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor  
RUMOURS—Fleetwood Mac—WB  
SLEEPWALKER—Kinks—Arista  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

## WQFM-FM/MILWAUKEE

ADDS:  
JEFF BECK WITH THE JAM  
HAMMER GROUP LIVE—Epic  
FUNDAMENTAL ROLL—Walter Egan—Capitol  
IDIOT—Iggy Pop—RCA  
VIOLATION—Strat—Capitol  
HEAVY ACTION (airplay, sales, phones):  
ANIMALS—Pink Floyd—Capitol

BURNIN' SKY—Bad Company—Swan Song  
LUA LU CALIFORNIA—Eagles—Asylum  
LEFTOVERS—Kansas—Kirshner  
NIGHT MOVES—Bob Seger—Capitol  
RUMOURS—Fleetwood Mac—WB  
SEA LEVEL—Capricorn  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
YEAR OF THE CAT—Al Stewart—Jama  
YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

## KSHE-FM/ST. LOUIS

ADDS:  
JEFF BECK WITH THE JAM  
HAMMER GROUP LIVE—Epic  
DOUBLE TAKE—Mark & Clark Band—Capitol  
FUNDAMENTAL ROLL—Walter Egan—Capitol  
NATURAL AVENUE—John Lodge—Deram  
ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis  
ELLIOTT RANDALL'S NEW YORK—Kirshner  
SAY NO MORE—Les Dudek—Capitol  
STAGE PASS—Michael Stanley Band—Epic

## HEAVY ACTION (airplay, sales, phones):

ANIMALS—Pink Floyd—Capitol  
BURNIN' SKY—Bad Company—Swan Song  
CAROLINA DREAMS—Marshall Tucker Band—Capricorn  
DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom  
HOTEL CALIFORNIA—Eagles—Asylum  
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor  
RUMOURS—Fleetwood Mac—WB  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
UPTOWN & LOWDOWN—Mama's Pride—Alco  
YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic

## KZEW-FM/DALLAS

ADDS:  
BLONDE CHAPLIN—Asylum  
FOREIGNER—Atlantic  
GHOST WRITER—Garland Jeffreys—A&M  
HEAVY WEATHER—Weather Report—Capitol  
KLAATU—Capitol  
NOVELLA—Renaissance—Sire  
STAGE PASS—Michael Stanley Band—Epic  
SWIFT AWAY—Steve Hunter—Alco  
VIOLATION—Strat—Capitol

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

RUMOURS—Fleetwood Mac—WB  
BOSTON—Epic  
HOTEL CALIFORNIA—Eagles—Asylum  
PRINCE—Jackson Browne—Asylum  
ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor  
SLEEPWALKER—Kinks—Arista  
BURNIN' SKY—Bad Company—Swan Song  
NIGHT MOVES—Bob Seger—Capitol  
NIGHT SHIFT—Foghat—Bearsville  
SEA LEVEL—Capricorn

## KLOL-FM/HOUSTON

ADDS:  
IN THE FALLING DARK—Bruce Cockburn—True North  
NITE CITY—20th Century

## ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis

PLAGUE—Locust—Annuiti Copalis  
SALIBOAT—Jonathan Edwards—WB  
SAY NO MORE—Les Dudek—Capitol  
SOMETHING MAGIC—Procal Harum—Chrysalis  
STRATOSFEAR—Tangerine Dream—Virgin  
WATCH THE TIME—Joe Beck—Polydor  
WORKS—Emerson, Lake & Palmer—Atlantic

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

RUMOURS—Fleetwood Mac—WB  
TEJAS—ZZ Top—London  
BURNIN' SKY—Bad Company—Swan Song  
FLY LIKE AN EAGLE—Steve Miller Band—Capitol  
SLEEPWALKER—Kinks—Arista  
LIGHT OF SMILES—Gary Wright—WB  
LOVE ON THE WING—Jesse Colin Young—WB  
ANIMALS—Pink Floyd—Capitol  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

## KWST-FM/LOS ANGELES

ADDS:  
CHEAP TRICK—Epic  
CLASS REUNION—Delaney Bramlett—Prodigal  
DEAN FRIEDMAN—Lifesong  
IN YOUR MIND—Bryan Ferry—Atlantic  
LOTS OF PEOPLE—John Mayall—ABC  
SAY NO MORE—Les Dudek—Capitol  
WATCH THE TIME—Joe Beck—Polydor

## HEAVY ACTION (airplay, sales, phones):

ANIMALS—Pink Floyd—Capitol  
BURNIN' SKY—Bad Company—Swan Song  
SAMMY HAGAR—Eagles  
HOTEL CALIFORNIA—Eagles—Asylum  
ISLANDS—Bands—Capitol  
LEFTOVERS—Kansas—Kirshner  
RUMOURS—Fleetwood Mac—WB  
SLEEPWALKER—Kinks—Arista  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
WORKS—Emerson, Lake & Palmer—Atlantic

## KGB-FM/SAN DIEGO

ADDS:  
JEFF BECK WITH THE JAM  
HAMMER GROUP LIVE—Epic  
VIOLATION—Strat—Capitol  
WORKS—Emerson, Lake & Palmer—Atlantic

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

RUMOURS—Fleetwood Mac—WB  
HOTEL CALIFORNIA—Eagles—Asylum  
IN FLIGHT—George Benson—WB  
ANIMALS—Pink Floyd—Capitol  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
LOW—David Bowie—RCA  
NEW WORLD RECORD—EQ—UA  
LEFTOVERS—Kansas—Kirshner  
BOSTON—Epic  
HOTEL CALIFORNIA—Eagles—Asylum

## KZAP-FM/SACRAMENTO

ADDS:  
MIKE AUDBRIDGE—Flying Fish  
GO FOR YOUR GIGS—Idley Brothers—T-Neck  
HIT IT AGAIN—Tanner—Polydor  
SAY NO MORE—Les Dudek—Capitol

## STAGE PASS—Michael Stanley Band—Epic

SWIFT AWAY—Steve Hunter—Alco  
TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC  
VIOLATION—Strat—Capitol  
WORKS—Emerson, Lake & Palmer—Atlantic  
HEAVY ACTION (airplay):  
BURNIN' SKY—Bad Company—Swan Song  
GHOST WRITER—Garland Jeffreys—A&M  
I CAME TO DANCE—Nils Lofgren—A&M  
ISLANDS—Bands—Capitol  
PLACE IN THE SUN—Pablo Cruise—A&M  
RUMOURS—Fleetwood Mac—WB  
SEA LEVEL—Capricorn  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

## KOME-FM/SAN JOSE

ADDS:  
DICKEY BETS & GREAT SOUTHERN—Arista  
OPEN UP—Etha—Capitol  
SAY NO MORE—Les Dudek—Capitol  
STAGE PASS—Michael Stanley Band—Epic  
SWIFT AWAY—Steve Hunter—Alco  
VIOLATION—Strat—Capitol  
WHEEL—Asleep At The Wheel—Capitol

## HEAVY ACTION (airplay, sales):

ANIMALS—Pink Floyd—Capitol  
JEFF BECK WITH THE JAM  
HAMMER GROUP LIVE—Epic  
BURNIN' SKY—Bad Company—Swan Song  
PETER GABRIEL—Alco  
I CAME TO DANCE—Nils Lofgren—A&M  
LOVE ON THE WING—Jesse Colin Young—WB  
RUMOURS—Fleetwood Mac—WB  
SEA LEVEL—Capricorn  
SLEEPWALKER—Kinks—Arista  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

## KZAW-FM/SEATTLE

ADDS:  
CRAWL SPACE—Art Farmer—CTI  
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M  
FUNDAMENTAL ROLL—Walter Egan—Capitol  
IGUACU—Passport—Atlantic  
JOURNEY'S EDGE—Robin Williamson—Flying Fish  
NIGHT MUSIC—Cecilio & Robin Kopus—Capitol  
SAY NO MORE—Les Dudek—Capitol  
SIX-STRING CONTRACT—Rick Rubin—Tokama  
TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC  
WORKS—Emerson, Lake & Palmer—Atlantic

## HEAVY ACTION (airplay):

CHANGES IN LATITUDES—Jimmy Buffet—ABC  
GEESSE & THE GHOST—Anthony Phillips—Passport  
HEIRA—Joni Mitchell—Asylum  
HIT AND RUN—Ian Matthews—Capitol  
IN THE FALLING DARK—Bruce Cockburn—True North  
ISLANDS—Bands—Capitol  
LOVE ON THE WING—Jesse Colin Young—WB  
MY SPANISH HEART—Chick Corea—Polydor  
RUMOURS—Fleetwood Mac—WB  
SLEEPWALKER—Kinks—Arista



## Regan Exits 20th

(Continued from page 3)

operation is headed overall by Alan Livingston, head of the entertainment division," who, he added, had only learned of the resignation recently. "If and when such an office is filled," Myers said, "we'll issue a statement."

Livingston was quoted in the official release as noting Fox's regret at Regan's decision. "Russ Regan has contributed greatly to 20th Century Records, and we will miss him," he concluded.

At press time, industry speculation on subsequent departures by other label execs and the possibility of Livingston's assumption of a more permanent tenure as the record division's chief officer were unconfirmed. A spokesman for the label echoed the corporate statement, saying, "there will be no major changes for the near future," and went on to add that, while some staff changes may result from Regan's exit, "there will be no mass exodus."

Both official statements and industry observation excluded any link between Regan's resignation and unspecified losses of \$4,664,000 before taxes reported by 20th Century-Fox for its combined music publishing and record divisions during fiscal 1976. Regan himself was quoted as having waited until the label experienced an upswing with recent chart successes by Kenny Nolan before announcing his departure.

## Marin Music Case

(Continued from page 3)

for a "partial summary judgment" in the Marin Music Centre versus CBS, Inc., et al. case. CBS, which comes under fire in the Marin charges for owning subsidiary companies Discount Records and Pacific Stereo, asked to have those charges dismissed from the case under a more lenient provision of the anti-trust laws. Judge Harris took the matter under submission and is expected to hand down his decision within the next two weeks, according to sources close to the case.

### No Date Set

The litigation seems headed for an eventual trial date, although no attorneys involved cared to speculate on when that date might be.

One further development was revealed by Maxwell Keith, the lawyer for Charles and Jane Zoslow, dba Marin Music Centre. Keith said that since Judge Harris denied his clients' motion for preliminary injunction, then the Zoslows will just ask for more money in damages when the case gets to trial.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

■ The new **Dells** album, "They Said It Couldn't Be Done, But We Did It" (Mercury), sounds like it could be the Next Big Album. Producer excellent ballads and providing the best showcase in years for the Dells' wonderfully rich and expressive vocals. As he demonstrated with the powerful, unrestrained black voices, and he gives the great, rough-hewn voice of the Dells' lead just the right kind of space and support, making this the strongest collection of male vocals since the **Trammps** LP. And the production style here can only be compared to the Trammps—it's tight, beautifully balanced, and sparked by dynamic, sharply-crafted breaks which are never allowed to overwhelm the thrust of the vocals. Prime cuts, in order of preference: "They Said It Couldn't Be Done" (8:22), "Our Love" (5:04), "Rich Man, Poor Man" (5:42), "Get On Down" (4:13) and "Teaser" (3:16). "Rich Man" is the message song here—Philadelphia producers remain concerned with "peace and love" and, apparently, obsessed by the abortion issue—made palatable in this case by an especially fine instrumental break full of playful phasing effects. All together, an exciting and essential album, a high point for both the Dells and Norman Harris.

The list of other recommended albums is topped this week by a pair of terrific debuts: **Morning, Noon & Night** (Roadshow/UA and prescriptive because it draws from so many diverse sources and presents an unexpected, varied batch of tracks—from the straight-ahead, hard-edged funk of "Bite Your Granny" (which, at 3:46, is only half as long as we'd wish it to be) to the jazzy, open style of "Time," an instrumental that has a light Eddie **Drephon** feel, especially when it comes to the flute line. In between, there's a broad range of material, with "Le Joint" (4:39) and "Feelin' Strong" (5:46), both with something

(Continued on page 47)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### THE GALLERY/NEW YORK

- DJ: Nicky Siano**  
**CHARLESTON HOPSCOTCH**—Cloud One—P&P (lp cut)  
**I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros. (disco, disco)  
**JUST FRIENDS**—Silver, Platinum & Gold—F&R (disco disc)  
**MY LOVE IS ON HIS WAY**—Rhetta Young—All Platinum (lp cut)  
**ONE TO ONE/I DON'T KNOW/TIKI TIKI BONGA**—Syaere—Tamla (lp cuts)  
**PARTY LIGHTS**—Natalie Cole—Capitol (lp cut)  
**ROLLERCOASTER/THEME FROM KING KONG**—Lalo Schifrin—CT (lp cuts)  
**SLOW DOWN**—John Miles—London (disco disc)  
**SUPERMAN/CLOSER, CLOSER**—Cell Bee & the Buzzy Bunch—APA (lp cuts)  
**WE'RE SO HOT**—Sun—Capitol (lp cut)

### CRICKET CLUB/MIAMI

- DJ: Arnelades Jacobs**  
**DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)  
**DO YOU WANNA GET FUNKY WITH ME**—Peter Brown—TK (disco disc, not yet available)  
**DON'T TURN AWAY**—Midnight Flite—SRI (disco disc)  
**LIFE IS MUSIC/LADY LUCK**—Ritchie Family—TK (disco disc)  
**LOVE IN C MINOR**—Cerrone—Capitol (lp cut)  
**THE MORE I GET, THE MORE I WANT/ YOU CAN'T HIDE FROM YOURSELF**—Teddy Pendergrass—Phila. Intl. (lp cuts)  
**ONE LOVE, CLOSER, CLOSER/HURT ME, HURT ME**—Cell Bee & the Buzzy Bunch—APA (lp cuts)  
**TOUCH ME / TAKE ME**—Black Light Orchestra—RCA (import disco disc)  
**UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)  
**YOU TAKE ME HEART AWAY**—Laura Green—Epic (disco disc)

### SECOND STORY/PHILADELPHIA

- DJ: Wayne Gelfman**  
**BOOTY CONTACT CONTACT/DISCO INFERNO**—Trammps—Atlantic (lp cuts)  
**DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)  
**HOW CAN I KEEP IN TOUCH WITH YOU**—Hamilton Affair—Monument (disco disc)  
**I CAUGHT YOUR ACT**—Hues Corporation—Warner Bros. (disco disc)  
**I DON'T LOVE YOU ANYMORE/ YOU CAN'T HIDE FROM YOURSELF/ THE MORE I GET, THE MORE I WANT**—Teddy Pendergrass—Phila. Intl. (lp cuts)  
**I GOTTA KEEP DANCING**—Carrie Lucas—Soul Train (disco disc)  
**LOVE IN A MINOR**—Heart & Soul Orchestra—Crescentalban (disco disc)  
**N.Y., YOU GOT ME DANCING**—Andrea True Connection—Buddah (disco disc)  
**SIX MILLION DOLLAR MAN/HURRY UP AND WAIT/ YOU ARE A BLESSING TO ME**—Originals—Soul (lp cuts)  
**UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)

### DOUBLES/NEW YORK

- DJ: Ted Currier**  
**BOOTY CONTACT CONTACT**—Trammps—Atlantic (lp cut)  
**DISCO REGGAE**—Kalyan—MCA (lp cut)  
**DO WHAT YOU WANNA DO**—T Connection—TK (disco disc)  
**DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cuts)  
**DOWN TO LOVE TOWN**—Originals—Soul (lp cut)  
**I GO TO RIEP DANCI**—A&M  
**I GOTTA KEEP DANCING**—Carrie Lucas—Soul Train (disco disc)  
**SWEET DYAMITE**—Claudio Barry—London (import disco disc)  
**TOUCH ME, TAKE ME**—Black Light Orchestra—RCA (import disco disc)  
**UPTOWN FESTIVAL**—Shalamar—Soul Train (disco disc)

# DISCO FILE

TOP 20

APRIL 9, 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—Capitol (lp cut)
4. THE MORE I GET, THE MORE I WANT/ YOU CAN'T HIDE FROM YOURSELF/ DON'T LOVE YOU ANYMORE  
TEDDY PENDERGRASS—Phila. Intl. (lp cut)
5. DISCO INFERNO/BODY CONTACT CONTRACT  
TRAMMPs—Atlantic (disco disc)
6. I GOTTA KEEP DANCING  
CARRIE LUCAS—Soul Train (disco disc)
7. DREAMIN'/ HIT AND RUN  
LOLETTA HOUSTON—Gold Mind (lp cut)
8. N.Y., YOU GOT ME DANCING  
ANDREA TRUE CONNECTION—Buddah (disco disc)
9. STONE TO THE BONE  
THELMA HOUSTON—TK (disco disc)
10. SIX MILLION DOLLAR MAN  
ORIGINALS—Soul (lp cut)
11. LOVE IN C MINOR  
HEART & SOUL ORCHESTRA—Crescentalban (disco disc)
12. DON'T LEAVE ME THIS WAY  
THELMA HOUSTON—Tamla (lp cut)
13. SLOW DOWN  
THELMA HOUSTON—London (disco disc/lp cut)
14. MIDNIGHT LADY/BLACK IS BLACK  
CERRONE—Capitol (lp cut)
15. CELL BEE & THE BUZZY BUNCH—APA (lp cut)
16. TWENTY-FOUR HOURS A DAY  
BARBARA PENNINGTON—UA (disco disc)
17. STICK TOGETHER  
MINNIE RIPERTON—Epic (disco disc)
18. STARVIN'  
TRAMMPs—Atlantic (lp cut)
19. LOVE GOES DEEPER THAN THAT  
ELOISE LAWS—Invictus (lp cut)
20. THIS WILL MAKE YOU DANCE  
G.C. MATWON—Motown (lp cut)

## Coco, Lamp Pat

■ NEW YORK—Lamp Records president Pat Laino, and Sam Goff, general manager partner of Coco Records, have announced a long-term distribution arrangement whereby Lamp Records will be distributed by Coco.

Upon making the announcement, Goff said that Lamp will maintain its foreign license agreements, and will be licensed separately from Coco.

## Buttermilk Sky Pubble Debut

■ NEW YORK—Murray Deutch, who formed Buttermilk Sky Associates, has announced the formation of the Buttermilk Sky Music Publishing Corporation. The new music publishing firm will be affiliated with BMI.

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## Dialogue (Continued from page 17)

"It's Your Thing," which was a 2,000,000 seller. Now the r&b thing was starting to turn around Buddah Records.

**RW:** That was before their label, T-Neck?

**Holmes:** No, it was T-Neck. We were distributing T-Neck. That's the only way we could have gotten them. We couldn't afford to match the major companies with the bread that the major companies were offering, but we did have one thing that we could offer and that was a service. We felt like we were the best promotion and sales team in the world bar none between Neil, Marty and myself. We said, look, we admit that at that time that you guys are the best in what you do, you're great producers you can produce a great record; we feel like we're the best promotion and sales team and if you give us a shot we will show you what we can do. Fortunately enough the record was a fantastic record, it became a very big record. It sold over 2,000,000 copies. Then we started to attract other acts. The Holland, Dozier, Holland people, who were the craze at the time, came to us with a label called Hot Wax. We were fortunate enough to have a 3,000,000 seller with the Honey Comes a million seller with the 100 Proof. We also got involved with Clarence Avant and had a lot of success with Sussex Records. The first big record we had was a group by the name of the Presidents which was another one by Van McCoy. "5, 10, 15, 20" which wasn't a million seller but we sold over 900,000 of that record. That was a great record. Then of course later on we had Dennis Coffey, the Scorpio thing. That was a million seller. Then, of course, Billy Withers was unbelievable. Billy was fantastic. Then r&b had started to make its way at Buddah Records. At the time we had the Trampms, we had a hit record with them.

Of course "Super Fly" is legendary in this business now. You know what happened there. Melanie at this time was with us also. We had a hit album with her. The Edwin Hawkins Singers—now can we forget that? That was something that came to us. Things were really going great for us. We found, though, our only problem was we had built a lot of labels because they were distribution deals and we treated them like we were all one family, but it worked for us. Toward the end it started to work against us because we had found out we had built all these things but we really didn't own them because they were distribution deals and when the deals were up, people started to come to the artist and offer them fantastic deals. It was nothing compared to what they ended up earning, but we tried our best to offer them, but we just couldn't compete at the time. That happened and I was a little disappointed, but business is business. It was a great thing for them. We realized that what we had to do now is to work for Buddah Records. We had to build Buddah Records into more than just a distribution company, into having some merit on its own.

We had a meeting one day and everybody there said I want everybody in the room to put the name of the act that you would like to get into a hat. Would you believe that Gladys Knight was the name of the act that came out with the most. Neil went ahead and we got Gladys Knight and the Pips and that was really fantastic because it put Buddah right back out in the public's eyes as far as being a record label other than just a distribution company. The success that we had with Gladys was unreal. That was a very exciting part of my life because I've always been a Gladys Knight and the Pips fan.

**RW:** I remember when you announced that. You had a luncheon and Neil was coming to me and asking me, bet you don't know who we have. I said I bet I do. When I said Gladys Knight, he turned around and looked at me and said, Dede, come on. I said I'm not lying I know it's Gladys Knight.

(Continued on page 44)

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ANDY ADAMS & EGG CREAM

## Who In The World: Kansas Comes on Strong

■ Four is not generally considered a lucky number, but for Kansas that isn't the case. The Kansas that isn't the case. The Kirshner Records/CBS artists broke the platinum sales barrier in March 1977 with "Leftover-ture," their fourth album. Fueled by the hit single, "Carry On Wayward Son," "Leftover-ture" has taken Kansas to a new plateau of success, and the lp has now passed the 1,300,000 mark.

"Carry On Wayward Son" is the group's biggest single to date. Now, with an SRO headline tour of America and more hits waiting in the wings, it's a sure bet that Kansas is set to stardom in the world of music.

The sextet, composed of Phil Ehart, Dave Hope, Kerry Livgren, Robby Steinhart, Steve Walsh and Rich Williams, are all natives of the state of Kansas, hence their name. They got together and quickly hit the road in 1972.

While touring the Midwest bar and club circuit, they submitted demo tapes to a number of record companies. Don Kirshner heard the tapes and immediately signed the band to his own Kirshner Records. Kansas' first album, produced by Kirshner Records' Wally Gold, was released in March, 1974.

The band toured steadily, playing an average of 200 dates a year, and nearly 12 months later their second album, "Song For America," was released, co-produced by Jeff Glickman and Wally Gold. The end of '75 saw the release of their third lp, "Masque," produced by Glickman.

The first three Kansas albums exhibit a steady development of their original style, established at the outset of their career and nurtured by their extensive touring schedule. The lps sold tremendously well and continue to be strong catalogue sellers.

## MCA Welcomes Lisa Dal Bello



Newly signed MCA recording artist Lisa Dal Bello, a Canadian singer/songwriter/TV personality, received a surprise visit from some of the top MCA brass during her recent recording sessions at Hollywood's United Western Records. Lisa and producer David Foster are putting the finishing touches on her debut MCA lp set for release this summer. Pictured above (left to right) are: MCA president J. K. Mailford; Sam Passomano, vice president/sole; Richard Binky, vice president/marketing; Bruce Wayne, vice president; Roy D'Armino, vice president/promotion; Lisa Dal Bello; George Osaki, vice president/creative services; David Foster.

## Genesis Re-Signs With Atlantic

■ NEW YORK — Genesis has re-signed with Atlantic Records, it has been announced jointly by Atlantic president Jerry Greenberg and Tony Stratton-Smith, chairman of Charisma Records in London. Under terms of the new, long-term agreement, Atlantic will continue to distribute all product by Genesis in the U.S. and Canada.

Genesis originally came to Atlantic in 1973 via the Charisma label, releasing their first album for the company, "Selling England By the Pound," in November of that year. In 1974, Genesis signed with Atlantic proper, with three following albums appearing on the A&O label.

## Newport Jazz Fest

(Continued from page 4)

Loeb Student Center, Roseland Ballroom and at Waterloo Village in New Jersey.

Among the artists scheduled to perform are Sarah Vaughan, Mel Torme, Herbie Hancock, Ornette Coleman, Count Basie, the Pointer Sisters, Oscar Peterson, Dave Brubeck, Stan Kenton, McCoy Tyner, George Duke, Muddy Waters and more than a hundred others. A series of five free concerts will be sponsored by the Jos. Schlitz Brewing Co., which also underwrites some of the festival's other events. The free concerts will be based from the Jazzmobile and will be titled "Salsa on la Calle," featuring Tito Puente, Hector Lavoe, Bobby Rodriguez, Macchito, Candido and other Latin artists.

## CLASSICAL RETAIL REPORT

APRIL 9, 1977  
CLASSIC OF THE WEEK

### THE GREAT PAVAROTTI

THE GREAT PAVAROTTI  
London

#### BEST SELLERS OF THE WEEK

THE GREAT PAVAROTTI—London  
MONTSERAT CABALLE SINGS  
DRAMATIC SOPRANO ARIAS—  
London  
OFFENBACH: LA VIE PARISIENNE—  
Crespin—Angel  
PUCCINI: SUOR ANGELICA—Horne,  
Scotto, Maazel—Columbia

#### KORVETTES/U.S.

BOLLING: SUITE FOR FLUTE AND JAZZ  
PIANO—Rampal, Bolling—Columbia  
MONTSERAT CABALLE SINGS  
DRAMATIC SOPRANO ARIAS—London  
MEYERBEER: LE PROPHETE—Horne,  
Scotto, McCracken, Lewis—Columbia  
THE GREAT PAVAROTTI—London  
PUCCINI: LA BOHEME—Freni,  
Pavarotti, Karajan—London  
PUCCINI: SUOR ANGELICA—Scotto,  
Horne, Maazel—Columbia  
JEAN PIERRE RAMPAL PLAYS THE  
CLASSIC FLUTE—RCA  
TOMITA: THE PLANETS—RCA

#### SAM GOODY/EAST COAST

MONTSERAT CABALLE SINGS  
DRAMATIC SOPRANO ARIAS—London  
ILEANA COTRUBAS SINGS ITALIAN  
ARIAS—Columbia  
IMPROVISATIONS—Shankar—Angel  
OFFENBACH: LA VIE PARISIENNE—  
Crespin—Angel  
THE GREAT PAVAROTTI—London  
PUCCINI: SUOR ANGELICA—Scotto,  
Horne, Maazel—Columbia  
PUCCINI: TOSCA—Caballe, Carreras,  
Davis—Philips  
RIMSKY-KORSAKOV: MAY DAY—DG  
FREDERICA VON STADE SINGS FRENCH  
OPERA ARIAS—Columbia  
VERDI: LA FORZA DEL DESTINO—  
Price, Domingo, Milnes, Levine—RCA

#### KING KAROL/NEW YORK

BIZET, CARMEN, L'ARLESIENNE SUITES—  
Stokowski—Columbia  
ILEANA COTRUBAS SINGS ITALIAN ARIAS  
—Columbia  
IMPROVISATIONS—Shankar—Angel  
OFFENBACH: LA VIE PARISIENNE—  
Crespin—Angel  
THE GREAT PAVAROTTI—London  
LILY PONS: COLORATURA ASSOLUTA—  
Columbia

PUCCINI: LA BOHEME—Freni, Pavarotti,  
Karajan—London

PUCCINI: SUOR ANGELICA—Horne,  
Scotto, Maazel—Columbia

PUCCINI: SCENES FROM TOSCA—  
Milashkina, Atlantov—Columbia

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

#### THE MUSHROOM/ NEW ORLEANS

BACH: ORGAN WORKS—Richter—DG  
BETHOVEN: SYMPHONY NO. 5—  
Salti—London

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

CHOPIN: POLONAISES—Pollini—DG  
LISZT: PIANO CONCERTOS NOS. 1, 2—  
Berman, Giulini—DG

MASSNET: ECLARMONDE—  
Sutherland, Aragall, Bonyngne—London

PACHELBEL: KANON—Muenchinger—  
London

PUCCINI: TOSCA—Caballe, Carreras,  
Davis—Philips

TCHAIKOVSKY: NUTCRACKER—  
Dorati—Philips

WAGNER: DIE MEISTERSINGER—Kallo,  
Bailey, Salti—London

#### DISCOUNT RECORDS/ BOULDER, COL.

BETHOVEN: SYMPHONY NO. 7—Salti—  
London

MONTSERAT CABALLE SINGS DRAMATIC  
SOPRANO ARIAS—London

DVOŘAK: SYMPHONY NO. 8—Mehta—  
London

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

OFFENBACH: LA VIE PARISIENNE—  
Crespin—Angel

PACHELBEL: KANON—Paillard—RCA  
THE GREAT PAVAROTTI—London

PAGANINI, GIULIANI: VIOLIN, GUITAR  
DUOS—Perlinan, Williams—Columbia

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

TCHAIKOVSKY: SERENADES FOR STRINGS  
—Leppard—Philips

#### TOWER RECORDS/ SAN FRANCISCO

DACH: BRANDENBURG CONCERTOS—  
Muenchinger—London

'ANET BAKER SINGS BACH—Angel  
MONTSERAT CABALLE SINGS  
DRAMATIC SOPRANO ARIAS—London

DVOŘAK: SYMPHONIC POEMS—  
Kubelik—DG

MOZART: CONCERT ARIAS—M. Price—  
RCA

OFFENBACH: LA VIE PARISIENNE—  
Crespin—Angel

THE GREAT PAVAROTTI—London  
PUCCINI: SUOR ANGELICA—Scotto,  
Horne, Maazel—Columbia

RACHMANINOFF: PIANO CONCERTOS  
NOS. 1, 2—Votary—DG

TOMITA: THE PLANETS—RCA

## Two Young Performers and a Rare Work

By SPEIGHT JENKINS

■ NEW YORK — Last year RCA had a young artists' month; they may do so again but in their most recent release can be found two albums of unusual interest by bona fide young artists, James Galway and Ted Joselson. The new recording by Joselson is the young American's fourth disc for RCA and includes two large pieces: Prokofiev's "Visions Fugitives" and Mussorgsky's "Pictures at an Exhibition." The last is treated to one of its most unusual and interesting interpretations on records. This piece in concert is usually rendered in a manner to emphasize the grandiose elements. Lazar Berman, for one, recently played it at Carnegie in such a way as to shake the very foundations of the hall.

#### Fresh Look

Joselson throws out any previous thinking on the subject and offers what to this listener is a completely fresh look. His "Pictures" is highly colored but almost gentle. The variations of dynamics are within restrained

bounds, and while exhibiting his superior technique the pianist never once bangs or even becomes unduly percussive. In fact, there are moments when one could legitimately question if he has maintained enough volume to convey the Mussorgskian sense of raw grandeur. Such is only a passing thought; this is a serious, very introspective and highly agreeable new approach to the "Pictures." The magic is there; the poetry and the big passages somehow receive a more velvet glove treatment than anyone might have expected. "Visions Fugitives" is not as often programmed, at least in New York, but Joselson shows his command of the craggy Prokofiev work. It is a recording of many small miniatures, brilliantly performed and assembled. Quicksilver and attractive. The whole record is by far the most outstanding work of this young pianist and shows an advance over his last live performance here in New York.

(Continued on page 58)

## A Great Metropolitan Opera Debut Two New Releases

3-3000 SET  
ILEANA COTRUBAS  
ARIAS BY MOZART, DONIZETTI,  
VERDI, AND PUCCINI  
NEW PHILHARMONIA ORCHESTRA  
JOHN PRITCHARD  
CONDUCTOR



M 34519

3-3000 SET  
Charpentier: Louise (COMPLETE)  
Ileana Cotrubas; Placido Domingo  
Gabriel Bacquier - Jane Berhe  
Michel Sénéchal - La Haine Guitton  
Eliane Manchet  
New Philharmonia Orchestra  
Ambrosian Opera Chorus  
Georges Prêtre



M 34207

## Another Operatic First On Columbia Masterworks



# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

**EVERYBODY OUGHT TO BE IN LOVE**—Frank Sinatra—Reprise  
**HOOKED ON YOU**—Bread—Elektra  
**I BELIEVE IN MIRACLES**—Engelbert Humperdinck—Epic  
**ANGEL IN YOUR ARMS**—Hot—Big Tree  
**SO IN TO YOU**—Atlanta Rhythm Section—Polydor

## Most Active

**WHEN I NEED YOU**—Leo Sayer—WB  
**MY SWEET LADY**—John Denver—RCA  
**SOUTHERN NIGHTS**—Glen Campbell—Capitol  
**I'VE GOT LOVE ON MY MIND**—Natalie Cole—Capitol  
**LOVE THEME FROM 'A STAR IS BORN' (EVERGREEN)**—Barbra Streisand—Col

## WBZ/BOSTON

### Adds

**CAN'T STOP DANCIN'**—Captain & Tennille—A&M  
**WHEN I NEED YOU**—Leo Sayer—WB

### Active

**DON'T GIVE UP ON US**—David Soul—Private Stock  
**RICH GIRL**—Hall & Oates—RCA  
**WHEN I NEED YOU**—Leo Sayer—WB

## WNEV/NEW YORK

### Adds

**DISCO LUCY**—Wilton Place Street Band—Island  
**EVERYBODY OUGHT TO BE IN LOVE**—Frank Sinatra—Reprise  
**HOOKED ON YOU**—Bread—Elektra  
**I BELIEVE IN MIRACLES**—Engelbert Humperdinck—Epic  
**LOVE'S GROWN DEEP**—Kenny Rogers—20th Century  
**SO IN TO YOU**—Atlanta Rhythm Section—Polydor  
**THE THINGS WE DO FOR LOVE**—10cc—Mercury  
**TRYING TO LOVE TWO**—William Bell—Mercury  
**WHEN I NEED YOU**—Leo Sayer—WB  
**(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER**—Sista Coolidge—A&M

## WIP/PHILADELPHIA

### Adds

**ANGEL IN YOUR ARMS**—Hot—Big Tree  
**COULDN'T GET IT RIGHT**—Climax Blues Band—Sire (I.p.m.)  
**CROSSBREEZE**—Bellamy Brothers—WB  
**EVERYBODY OUGHT TO BE IN LOVE**—Frank Sinatra—Reprise  
**I BELIEVE IN MIRACLES**—Engelbert Humperdinck—Epic  
**LOVING YOU, LOSING YOU**—Johnny Mathis—Col  
**—MANY RAINS AGO**—Quincy Jones—A&M

### Active

**CAN'T STOP DANCIN'**—Captain & Tennille—A&M  
**DON'T GIVE UP ON US**—David Soul—Private Stock  
**FREE**—Deniece Williams—Col

## HOTEL CALIFORNIA—Eagles—Asylum

**LOVE THEME FROM 'A STAR IS BORN' (EVERGREEN)**—Barbra Streisand—Col  
**MY SWEET LADY**—John Denver—RCA  
**YOU'LL STAY UNTIL TOMORROW**—Tom Jones—Epic  
**SING**—Tony Orlando & Dawn  
**SO IN TO YOU**—Atlanta Rhythm Section—Polydor  
**SOUTHERN NIGHTS**—Glen Campbell—Capitol  
**THE RIGHT TIME OF THE NIGHT**—Jennifer Warnes—Arista  
**THE THINGS WE DO FOR LOVE**—10cc—Mercury

## WGAR/CLEVELAND

### Adds

**FEELS LIKE THE FIRST TIME**—Foreigner—Atlantic (I.p.m.)  
**I'M YOUR BOOGIE MAN**—KC and The Sunshine Band—TK  
**SHOW YOU THE WAY TO GO**—The Jacksons—Epic  
**YOUR LOVE**—Marilyn McCoo & Billy Davis Jr.—ABC

### Active

**I'VE GOT LOVE ON MY MIND**—Natalie Cole—Capitol  
**SOUTHERN NIGHTS**—Glen Campbell—Capitol  
**WHEN I NEED YOU**—Leo Sayer—WB

## WLW/CINCINNATI

### Adds

**EVERYBODY OUGHT TO BE IN LOVE**—Frank Sinatra—Reprise  
**MAKE WAY MIAMI**—Babyface—ASI  
**1-2-3**—Wayne Newton—WB

## WGN/CHICAGO

### Adds

**BABY BLUE**—Sears & Crofts—WB  
**DEMOLITION DISCO**—Spike Jones Jr.—Chinichilla  
**EVERYTHING MUST CHANGE**—George Benson—WB  
**GO TO GIVE IT UP**—Marvin Gaye—Tamla  
**HOOKED ON YOU**—Bread—Elektra  
**IT'S A COWBOY LOVING TONIGHT**—Tanya Tucker—MCA  
**LOUISIANA 1927**—Randy Newman—Reprise  
**SHE'LL BE HOME**—Yvonne Elliman—RSO  
**STREET BOYS**—Gallagher & Lyle—A&M

### Active

**SLEEP WELL MY SON**—Mike Douglas—Image  
**KULF/HOUSTON**  
**Adds**  
**MY SWEET LADY**—John Denver—RCA  
**SO IN TO YOU**—Atlanta Rhythm Section—Polydor  
**TRYING TO LOVE TWO**—William Bell—Mercury

### Active

**HOTEL CALIFORNIA**—Eagles—Asylum  
**After reporting this week:** KEI, KMBZ, WTKR, WUSA, KFSO, WYAL, KMXO, WBSL, WHDH, KOY.

## Bread Brings Gold



Elektra/Asylum recording artists Bread were awarded their seventh gold album for "Lost Without Your Love." Pictured standing from left are Larry Knuchel of Bread, Joe Smith, E/A chairman, David Gates of Bread, Mike Botts of Bread, James Griffin, the president, Warner Communications, Inc. Front row, from left, are Ric Alliberte, the regional promotion manager/east coast, Jerry Shorelli, E/A vice president, the president, and Ralph Eshler, E/A general manager/east coast. The presentation was made following Bread's concert at Avery Fisher Hall in New York.

## COPY WRITES (A Report on the Music Publishing Scene)

By PAT BAIRD

As expected, April/Blackwood Music has moved out of the CBS Building and into its own offices at 1350 Avenue of Americas, N.Y. The new quarters are approximately three times the size of their space at Blackrock and are just about right for the staff expansions director **Jimmy Bishop** made recently. The all-new west coast staff was in N. Y. this week for a look at the new offices and a continuation of staff meetings that began two weeks ago in Los Angeles.

Famous Music will serve as representative for producer **Bunny Sigler (O'Jays, Lou Rawls)**. Sigler's signing is the first in a new move by the company to represent producers to record companies for independent production projects.

**HAPPY: Jay Warner** of the Wes Farrell Organization reports that more than 50 WFO songs have been released via TV marketing packages. "The Rascals Greatest Hits" includes 22, "An Evening With **Tony Orlando & Dawn**" holds ten and "Wayne Newton's Golden Greats" contains ten Farrell copyrights. The packages were put together by Warner and **Ed Walker** acting as coordinators between the marketing companies and the record labels owning the masters... **Charles Fox** and **Norman Gimble** report a number of artists are holding "Together," recently on the R&B charts by **O. C. Smith**. Gimble & Fox are currently on the pop charts with "Deeply" by **Anson Williams** on Chelsea.

**FRAMPTON COMES ALIVE... AGAIN:** Irving/Almo's **Lance Freed** recently sent out **Peter Frampton** samplers to a number of producers and artists and so far the cover results more than justify the effort. The material (ten songs) is drawn from all the Frampton albums released between 1972 and 1976 and contain his two recent hit singles, "Baby I Love Your Way" and "Show Me The Way." **Both Deja Vu (Capitol)** and **Thunderbyrd (Columbia)** chose to open their new albums with Frampton's "All Night Long" and **Walker Jackson (Chisound)** has recorded "Baby I Love Your Way." **Diana Ross** is also reportedly holding that song for her next album. The sampler itself is fast becoming a collectors item because of the limited pressing, clever graphics, blue felt cover and semi-anonymous "P. F." as the only cover identification.

**Wundergarp**, a band that includes **Andy Goldmark**, **Beth Dasheff** and **Jimmy Ryan (ex-Critter)**, has signed to A&M Records with **John Anthony** has set to produce. Goldmark, formerly a Warner Brothers staff writer, has also signed with Irving/Almo via **Chuck Kaye**... "Sing" the current **Tony Orlando & Dawn** single (Elektra), was the amateur country category winner in the American Song Festival. It was written by **Leo Gianangelo**. It's published by Churn Music.

**THE SIXTH RUNAWAY? Helen Reddy** has taken a decided jump into the demimonde with the selection of L.A.'s punk entrepreneur **Kim Fowley** as her producer on the "Ear Candy" album. Fowley's current exploits with **The Runaways** are legend but he (and co-producer **Earle Mankey**) has reached something of a compromise between their style and Reddy's on the first single, "You're My World" is an original Italian copyright with English lyrics by **Carl Sigman**. It's published by Chappell and was a hit in the mid-sixties by **Cilla Black**.

## SALESMAN OF THE WEEK

EMERSON, LAKE & PALMER  
WORKSWORKS, VOL. I  
EMERSON, LAKE & PALMER  
Atlantic

## TOP SALES

WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
COMMODORES—Motown  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
BURNIN' SKY—Bad Company  
SWAN SONG  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

## ABC/NATIONAL

ANY WAY YOU LIKE IT—Thelma Houston—Tamla  
BURNIN' SKY—Bad Company—Swan Song  
ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City  
FREWAYS—Bachman-Turner Overdrive—Mercury  
LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic  
NO GOODBYES—Daryl Hall & John Oates—Atlantic  
ROOTS—Quincy Jones—A&M (Soundtrack)  
SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla  
SOUTHERN NIGHTS—Glen Campbell—Capitol  
UPPERCUTTING—Natalie Cole—Capitol

## CAMELOTTA/NATIONAL

A ROCK & ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
BURNIN' SKY—Bad Company—Swan Song  
DAVID SOUL—Private Stock  
FOREIGNER—Atlantic  
HOTEL CALIFORNIA—Eagles—Asylum  
JENNIFER WARNES—Arista  
KLAUTU—Capitol  
LEFTEVERTURE—Kansas—Kirschner  
ROCKY—UA (Soundtrack)  
THIS ONE'S FOR YOU—Barry Manilow—Arista

## HANDLEMEN/NATIONAL

AN EVENING WITH DIANA ROSS—Motown  
BURNIN' SKY—Bad Company—Swan Song  
ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City  
KENNY NOLAN—20th Century  
ROCKY—UA (Soundtrack)  
SLEEPWALKER—Kinks—Arista  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
SONGWRITER—Justin Hayward—Bran  
STRANGER IN THE CITY—John Miles—London  
TEDDY PENDERGRASS—Phila. Int'l.

## MUSICIAN/ NATIONAL

A ROCK & ROLL ALTERNATIVE—Atlantic Rhythm Section—Polydor  
BURNIN' SKY—Bad Company—Swan Song  
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffet—ABC  
CONQUISTADO—Maynard Ferguson—Capitol  
GETTIN' LUCKY—Head East—A&M  
IT FEELS SO GOOD—Manhattans  
—CBS

JENNIFER WARNES—Arista  
LEFTEVERTURE—Kansas—Kirschner  
ROCKY—UA (Soundtrack)  
SONGWRITER—Justin Hayward—Bran  
Deram

## RECORD BAR/NATIONAL

ANGEL—Ohio Players—Mercury  
COMMODORES—Motown  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
HEAVY WEATHER—Weather Report—Col  
ISLANDS—The Band—Capitol  
KLAUTU—Capitol  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
MUSICMAGIC—Return to Forever—Col

## RECORD WORLD-TSS

SLAVE—Cotillion  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
RECORD WORLD-TSS STORES/LONG ISLAND  
A PLACE IN THE SUN—Pablo Cruise—A&M  
FOREIGNER—Atlantic  
FREWAYS—Bachman-Turner Overdrive—Mercury  
I CAME TO DANCE—Nils Lofgren—A&M  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
KLAUTU—Capitol  
LOVE ON THE WING—Jesse Colin Young—WB  
SO CLOSE—Helen Schneider—Windrose  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

## SAM GOODY/EAST COAST

A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor  
BURNIN' SKY—Bad Company—Swan Song  
DEAN FREIDMAN—Lifesong  
JOHN DENVER—Greatest Hits, Vol. 2—RCA  
KLAUTU—Capitol  
LEFTEVERTURE—Kansas—Kirschner  
ROCKY—UA (Soundtrack)  
THE IDIOT—Iggy Pop—RCA  
THIS ONE'S FOR YOU—Barry Manilow—Arista  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## TWO GUYS/EAST COAST

A STAR IS BORN—Col (Soundtrack)  
FREWAYS—Bachman-Turner Overdrive—Mercury  
KELLY ANGLIS—Arista  
KENNY NOLAN—20th Century  
ROCKY—UA (Soundtrack)  
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—A1 Stewart—Jama

## CUTLER'S/NEW HAVEN

ANGEL—Ohio Players—Mercury  
COMMODORES—Atlantic  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE AT THE LONDON PALLADIUM—Capitol  
LET 'EM IN—Billy Paul—Phila. Int'l.  
PLEASURE—Fantasy  
RUMOURS—Fleetwood Mac—WB  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
FOR THE RECORD/ BALTIMORE  
ANGEL—Ohio Players—Mercury  
COMMODORES—Motown  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
PLEASURE—Fantasy

ROMANTIC JOURNEY—Norman Conquest—Buddah  
SHOUT IT OUT—Patrice Rushen—Prestige  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
TEDDY PENDERGRASS—Phila. Int'l.

## YESTERDAY, TODAY &amp; TOMORROW

—Spinners—Atlantic

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

COMING BACK FOR MORE—William Bell—Mercury  
COMMODORES—Motown  
ISLANDS—The Band—Capitol  
KALYAN—A&A  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
ROMANTIC JOURNEY—Norman Conquest—Buddah  
SLAVE—Cotillion  
SONGS FROM THE WOOD—Jethro Tull—Chrysalis  
STORMIN'—Brainstorm—Tabu  
YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

## PEACHES/CLEVELAND

(MAPLE HEIGHTS)  
COMMODORES—Motown  
DAVID SOUL—Private Stock  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
LOVE ME—Vonne Ellman—REO  
MYSTEROUS FLYING ORCHESTRA—RCA  
ROMANTIC JOURNEY—Norman Conquest—Buddah  
STAGEPASS—Michael Stanley Band—Epic  
THESE MUSIC IN THE AIR—Leta Stouder—Atlantic  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

## RECORD REVOLUTION/ CLEVELAND

ELECTRIFIED FUNK—Wild Cherry—Epic/Sweet City  
FROM ME TO YOU—George Duke  
FUNDAMENTAL ROLL—Walter Egan—Col  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
HEAVY WEATHER—Weather Report—Col  
MUSICMAGIC—Return to Forever—Col  
QUEEN OF THE NEIGHBORHOOD—Flame—RCA  
SHOUT IT OUT—Patrice Rushen—Prestige  
STAGEPASS—Michael Stanley Band—Epic  
THE IDIOT—Iggy Pop—RCA

## ROSE RECORDS/CHICAGO

ANGEL—Ohio Players—Mercury  
COMMODORES—Motown  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE AT THE LONDON PALLADIUM—Capitol  
MUSICMAGIC—Return to Forever—Col  
SONGWRITER—Justin Hayward—Deram  
THE LABYS—Chrysalis  
UNMISTAKABLY YOU—Lou Rawls—Phila. Int'l.  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## 1812 OVERTURE/ MILWAUKEE

COMMODORES—Motown  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
KLAUTU—Capitol  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
PLATES ASSOCIATION—Vanguard  
SLAVE—Cotillion  
STAGEPASS—Tangerine Dream—Virgin  
VIOLATION—Stars—Capitol  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## RADIO DOCTORS/ MILWAUKEE

ANGEL—Ohio Players—Mercury  
COMMODORES—Motown  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
KLAUTU—Capitol  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
STAGEPASS—Tangerine Dream—Virgin  
SUITS FOR A SINGLE GUY—Jerry Butler—Phila. Int'l.  
TEDDY PENDERGRASS—Phila. Int'l.  
WIND & WUTHERING—Genesis—A&A  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## MUSHROOM/ NEW ORLEANS

COMMODORES—Motown  
FOREIGNER—Atlantic  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
I CAME TO DANCE—Nils Lofgren—A&M  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
MUSICMAGIC—Return to Forever—Col  
SEA LEVEL—Capitron  
SONGWRITER—Justin Hayward—Deram  
UNPREDICTABLE—Natalie Cole—Capitol

## TAPE CITY/ NEW ORLEANS

TAPE CITY: THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB  
BURNIN' SKY—Bad Company—Swan Song  
CAROLINA DREAMS—Marshall Tucker Band—Capitron  
COMMODORES—Motown  
CONQUISTADO—Maynard Ferguson—Col  
FOREIGNER—Atlantic  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
MAXIE—Capitol  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## PEACHES/DALLAS

A PLACE IN THE SUN—Pablo Cruise—A&M  
BURNIN' SKY—Bad Company—Swan Song  
COMMODORES—Motown  
GO FOR YOUR GUNS—Islaey Brothers—T-Neck  
HEAVY WEATHER—Weather Report—Col  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
KLAUTU—Capitol  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
SO SHERIFFS GREAT HITS—Epic

## INDEPENDENT RECORDS/ DENVER

ALBINO Q.3R—Vangelis—RCA  
ANYTIME ANYWHERE—Rita Coolidge—A&M  
BURNIN' SKY—Bad Company—Swan Song  
I CAME TO DANCE—Nils Lofgren—A&M  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
NEW HARVEST—FIRST GATHERING—Dolly Parton—RCA  
SEAWIND—CTI  
SLEEPWALKER—Kinks—Arista  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## PEACHES/DENVER

COMMODORES—Motown  
DANCE WITH BRUISED KNEES—Kate & Anna McGarrigle—WB  
FOREIGNER—Atlantic  
HIT & RUN—Ian Matthews—Col  
LOST FEELING—B. W. Stevenson—WB  
LOVE BUSTER—Debbie McClinton—ABC

## MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla

OUT OF THE BLUES—David Bromberg—Col  
THUNDERBOLT—Roger McGuinn  
—Capitol  
UNMISTAKABLY YOU—Lou Rawls  
—Phila. Int'l.

## CIRCLES/ARIZONA

BURNIN' SKY—Bad Company—Swan Song  
COMMODORES—Motown  
I CAME TO DANCE—Nils Lofgren—A&M  
ISLANDS—The Band—Capitol  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic  
LOVE ON THE WING—Jesse Colin Young—WB  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic  
YESTERDAY, TODAY & TOMORROW—Spinners—Atlantic

## ODYSSEY/SOUTHWEST &amp; WEST

BOB JAMES FOUR—CTI  
COMING BACK FOR MORE—William Bell—Mercury  
COMMODORES—Motown  
EAGLES—Capitol  
PLEASURE—Fantasy  
SAY NO MORE—Les Dudek—Col  
SEAWIND—CTI  
UNMISTAKABLY YOU—Lou Rawls  
—Phila. Int'l.  
VIOLATION—Stars—Capitol  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## LICORICE PIZZA/ LOS ANGELES

BURNIN' SKY—Bad Company—Swan Song  
DISCO INFENNO—Trammps—Atlantic  
DREAMS—DREAMS, DREAMS—Chilliwack—Mushroom  
FREWAYS—Bachman-Turner Overdrive—Mercury  
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic  
MUSICMAGIC—Return to Forever—Col  
ROCKY—UA (Soundtrack)  
THIS ONE'S FOR YOU—Barry Manilow—Arista  
UNPREDICTABLE—Natalie Cole—Capitol  
WHAT YOU NEED—Side Effect—Fantasy

## MUSIC PLUS/ LOS ANGELES

BURNIN' SKY—Bad Company—Swan Song  
HEAVY WEATHER—Weather Report—Col  
MARVIN GATE LIVE AT THE LONDON PALLADIUM—Tamla  
ROMANTIC JOURNEY—Norman Conquest—Buddah  
SOUTHERN NIGHTS—Glen Campbell—Capitol  
TEDDY PENDERGRASS—Phila. Int'l.  
VIRGIN KILLER—Scriptions—RCA  
THIS ONE'S FOR YOU—Barry Manilow—Arista  
WHAT YOU NEED—Side Effect—Fantasy  
WIND & WUTHERING—Genesis—A&A  
WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

## EVERYBODY'S RECORDS/ NORTHWEST

ANYTIME ANYWHERE—Rita Coolidge—A&M  
GOLD PLATE—Climax Blues Band  
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  
PLEASURE—Fantasy  
STAGEPASS—Tangerine Dream—WB  
WATCH THE TIME—Joe Beck—Polydor

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

APR. 1  
APR. 2WKS. ON  
CHART

**1** 2 HOTEL CALIFORNIA

EAGLES

Asylum 7E 1084



16 F

2	3	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	18	X
3	1	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	7	G
4	4	BOSTON/Epic PE 34188	29	F
5	5	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	34	F
6	7	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	26	K
7	6	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404	7	I
8	9	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	21	F
9	10	LEFTOVERTURE KANSAS/Kirshner PJ 34224 (CBS)	21	F
10	13	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	6	G
11	8	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	46	F
12	12	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132 6	6	F
13	14	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	17	F
14	15	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	21	F
15	11	ANIMALS PINK FLOYD/Columbia JC 34474	8	G
16	17	ASK RUFUS RUFUS/ABC AB 975	10	F
17	16	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G	23	G
18	18	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	9	G
19	19	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703 63	23	F
20	32	YEAR OF THE CAT AL STEWART/Janus JXS 7022	25	F
21	21	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)	3	G
22	20	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	20	F
23	25	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052 58	28	F
24	34	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060 6	2	F
25	37	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	56	F
26	23	ROOTS QUINCY JONES/A&M SP 4626	7	F
27	29	AHH... THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	9	F
28	22	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA CLP1 2195	6	G
29	30	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	38	F
30	35	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	13	F
31	24	WINGS OVER AMERICA/Capitol SWCO 11593	16	K
32	33	SLEEPWALKER KINKS/Arista 4106	7	F
33	26	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	75	F
34	8	A DAY AT THE RACES QUEEN/Elektra 6E 101	13	G
35	36	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	8	F
36	38	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)	7	G
37	39	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	20	G
38	40	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	20	F
39	27	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965	15	F
40	43	HARBOR AMERICA/Warner Bros. BSK 3017	5	G
41	44	AN EVENING WITH DIANA ROSS/Motown M7 877R2	9	G
42	45	ARRIVAL ABBA/Atlantic SD 18207	10	F
43	41	WIND & WUTHERING GENESIS/Atco SD 36 144	12	F
44	46	TEDDY PENDERGRASS/Phila. Int'l. PZ 34390 (CBS)	4	F
45	54	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	32	F
46	50	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551 (Motown)	11	F
47	51	DAVID SOUL/Private Stock PS 2019	6	F
48	49	SEA LEVEL/Capricorn CP 0178 (WB)	6	F
49	75	JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic PE 34433	2	F
50	74	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	3	F
51	61	ISLANDS THE BAND/Capitol SO 11602	2	G

52	47	FLEETWOOD MAC/Reprise MS 2225 (WB)	89	F
53	48	KISS ALIVE KISS/Casablanca NBLP 7020	79	G
54	63	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494	4	G
55	42	DESTROYER KISS/Casablanca NBLP 7025	40	F
56	86	VOL. II BARRY MANILOW/Arista 4016	3	F
57	73	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418	2	F

**CHARTMAKER OF THE WEEK**

**58** — WORKS, VOL. 1

EMERSON, LAKE &amp; PALMER

Atlantic SD 2 7000



1 K

59	60	PETER GABRIEL/Atco SD 36 147	5	F
60	31	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	12	F
61	97	COMMODORES/Motown M7 884R1	2	G
62	70	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	3	G
63	71	I CAME TO DANCE NILS LOFGREN/A&M SP 4628	3	F
64	120	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7 352R2 (Motown)	1	G
65	79	FOREIGNER/Atlantic SD 18215	2	F
66	77	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450	3	F
67	58	FESTIVAL SANTANA/Columbia PC 34423	12	F
68	—	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432	1	F
69	98	KLAUTU/Capitol ST 11542	2	F
70	90	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100	2	F
71	82	FREEWAYS BACHMAN TURNER OVERDRIVE/Mercury SRM 1 3700	3	G
72	81	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 (London)	3	F
73	76	STAY IN LOVE MINNIE RIPERTON/Epic PE 34191	4	F
74	55	DREAMABOUT ANNE HEARNE/Mushroom MRS 5005	48	F
75	78	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia PC 34401	4	F
76	62	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34242	13	F
77	52	TORN BETWEEN TWO LOVERS MARY MACGREGOR/Ariola America SMAS 50015 (Capitol)	10	F
78	80	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043 4	26	F
79	59	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	6	F
80	92	LOVE ON THE WING JESSE COLIN YOUNG/Warner Bros. BS 3033	2	F
81	53	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	17	F
82	57	SONG OF JOY CAPTAIN & TENNISLE/A&M SP 4570	56	F
83	94	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458	2	F
84	88	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	3	F
85	95	JENNIFER WARNES/Arista 4062	2	F
86	—	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682	6	F
87	96	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	2	F
88	56	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	29	F
89	99	SLAVE/Cotillion SD 9914 (Atlantic)	2	F
90	64	TEXAS Z TOP/London PS 680	13	G
91	91	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	24	F
92	65	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	12	F
93	66	GREATEST HITS ABBA/Atlantic SD 18189	27	F
94	68	LOVE WILL KEEP US ALTOGETHER CAPTAIN & TENNISLE/A&M SP 4552	105	F
95	107	ELECTRIFIED WILD CHERRY/Epic/Sweet City PE 34462	1	F
96	89	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	19	F
97	67	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	12	H
98	72	NEIL DIAMOND'S 12 GREATEST HITS/MCA 2106	4	F
99	135	ANGEL OHIO PLAYERS/Mercury SRM 1 3701	6	G
100	84	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	33	F



YEAR OF THE

Cat

Certified Platinum  
by Al Stewart  
on Janus Records



A Division of IRT Corporation, 8776 Sunset Boulevard, Los Angeles, California 90069

# 161 THE ALBUM CHART 156

# 151-200 ALBUM CHART

APRIL 9, 1977

- APR 9  
101 101 LET 'EM IN BILLY PAUL/Phila. Int'l. PZ 34389 (CBS)  
102 103 LOVE IN C MINOR CERRONE/Columbia SD 9913 (Atlantic)  
103 102 THE JACKSONS/Epic PE 34229  
104 108 SHOW ME TO THE STAGE HENRY GROSS/Lifesong LS 6010  
105 87 NOVELLA RENAISSANCE/Sire SA 7526 (ABC)  
106 117 GETTIN' LUCKY HEAD EAST/A&M SP 4624  
107 111 DISCO INFERNO TRAMMPS/Atlantic SD 18211  
108 85 LOW DAVID BOWIE/RCA APL1 2030  
109 112 THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)  
110 83 NEXT JOURNEY/Columbia PC 34311  
111 114 I HOPE WE GET TO LOVE IN TIME MARLYN MCCOO & BILLY DAVIS, JR./ABC ABCD 952  
112 118 MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607 (Capitol)  
113 106 FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038  
114 124 AMNESIA POUSETTE Dart Band/Capitol SW 11608  
115 128 BARRY MANLOW/Artist 4007  
116 93 CHICAGO JC/Columbia PC 34200  
117 134 THE IDIOT IGGY POP/RCA APL1 2275  
118 104 A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICK/ABC AB 996 2  
119 69 RA UTOPIA/Bearsville BR 6965 (WB)  
120 136 COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146  
121 100 ROCKS AEROSMITH/Columbia PC 34165  
122 105 THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)  
123 133 CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457  
124 110 ONE MORE FROM THE ROAD LYNN SKYNYRD/MCA 2 6001  
125 137 ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616  
126 113 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523  
127 116 CALIENTE GATO BARBERI/A&M SP 4597  
128 138 SOMETHING MAGIC PROCOL HARUM/Chrysalis CHR 1130  
129 129 SAMMY HAGAR/Capitol ST 11599  
130 109 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307  
131 141 KALYAN/MCA 2245  
132 — UNMISTAKABLY LOU LOU RAWLS/Phila. Int'l. PZ 34488 (CBS)  
133 — ROMANTIC JOURNEY NORMAN CONNORS/Buddah DS 5682 (RCA)  
134 — JOYOUS PLEASURE/Fantasy F 9526  
135 140 DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T7 35051 (Motown)  
136 — WHAT YOU NEED SIDE EFFECT/Fantasy F 9513  
137 142 GOODBYE BLUES COUNTRY JOE MACDONALD/Fantasy F 9525  
138 147 STRATOSPHER TANGERINE DREAM/Virgin PZ 34427 (CBS)  
139 145 ENDLESS FLIGHT LO SAYER/Warner Bros. BS 2962  
140 119 IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195  
141 121 JEAN CARL/Phila. Int'l. PZ 34394 (CBS)  
142 139 THE GEESE AND THE GHOST ANTHONY PHILLIPS/Passport 98020 (ABC)  
143 144 NOTHING WILL BE AS IT WAS... TOMORROW FLORA PURIM/Warner Bros. BS 2985  
144 149 SUITS FOR A SINGLE GIRL JERRY BUTLER/Motown M6 87851  
145 148 VIBRATIONS ROP AYERS UBIQUEITY/Polydor PD 1 6091  
146 — FROM ME TO YOU GEORGE DUKE/Epic PE 34469  
147 122 UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518  
148 154 DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006  
149 123 FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375  
150 — SHOUT IT OUT PATRICE PUSHEN/Prestige P 10101

- 151 KENNY NOLAN/20th Century T 532  
152 NEW HARVEST... FIRST GATHERING DOLLY PARTON/RCA APL1 2188  
153 JUST A STONE'S THROW AWAY VALERIE CARTER/Columbia PC 34155  
154 SAWHIND/CTI 5002  
155 TWO SIDES TO EVERY STORY GENE CLARK/RSO IS 3 0111 (Polydor)  
156 LOVE ME TONYON ELLMAN/RSO IS 1 3018 (Polydor)  
157 DISCO DUCK RICK DEES/RSO IS 3 0017 (Polydor)  
158 FOUR BOB JAMES/CTI 7074  
159 GLOBIOUS GLORIA GAYNOR/Polydor PD 1 6095  
160 CHEAF TRICK/Epic PE 34400  
161 VIOLATION STARZ/Capitol SW 11617  
162 HANDFUL OF BEAUTY SHAKTI WITH JOHN McLAUGHLIN/Columbia PC 34372  
163 NEIL DIAMOND'S GREATEST HITS/ Bang 219  
164 ENCHANTMENT/United Artists UA 482 G  
165 CAN'T LET YOU GO JOHN TRAVOLTA/Midwest Intl. BK1 2211 (RCA)  
166 PART 3 KC & THE SUNSHINE BAND/TK 605  
167 GHOST WRITER GARLAND JEFFREYS/A&M SP 4629  
168 A SECRET PLACE GROVER WASHINGTON, JR./Kudu JC 251 (Motown)  
169 THE BABY'S CHRYSLIS CHR 1129  
170 NO GOODBYES HALL & OATES/Atlantic SD 18213  
171 WHITE ROCK (ORIGINAL SOUNDTRACK)/A&M SP 4614  
172 LED ZEPPELIN IV/Atlantic SD 7208  
173 NITE CITY 20th Century T 528  
174 JOAN ARMATRADE/A&M SP 4588  
175 THUNDERBOLT ROGER McGUINN/Dancer PC 34656  
176 COLUMBIA WITH BRUISED KNEES WEA & ANNA McCARBRIE/Warner Bros. BS 3014  
177 SAFE IN THEIR HOMES HOODOO RHYTHM DEVILS/Fantasy F 9522  
178 QUEEN OF THE NEIGHBORHOOD FLAME/RCA APL1 2160  
179 GARDEN OF LOVELIGHT NARADA MICHAEL WALDEN/Atlantic SD 18199  
180 SOLD MICHAEL HENDERSON/Buddah 5622 (RCA)  
181 MARQUEE MOON TELEVISION/Elektra TE 1098  
182 GREATEST HITS ELTON JOHN/MCA 2128  
183 GINSENG WOMEN ERIC GALE/Columbia PC 34011  
184 DIANA ROSS' GREATEST HITS/Motown M6 86951  
185 EXPRESSO GONG/Virgin PZ 34428 (CBS)  
186 STAGEFAPS MICHAEL STANLEY BAND/Epic PE 34461  
187 DO IT YOUR WAY CROW HEIGHTS OFFICE DE LOE 2022  
188 JOY RIDER DRAMATICS/ABC ABCD 955  
189 DEAN FRIEDMAN/Lifesong LS 6008  
190 WATCH THE TIME JOE BECK/Polydor PD 1 6092  
191 GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)  
192 PLAYERS ASSOCIATION/Vanguard VSD 759384  
193 SALT AND KICK CARNES/A&M SP 4606  
194 ATLANTA RHYTHM SECTION/MCA 2 4114  
195 TOULOU DO DO IT TOO AMAZING WALTER JACKSON/Chisound A 33 G (UA)  
197 FROM A RADIO ENGINE TO THE PHOTON WING MICHAEL NEWMAN/Phonic Arts LP 9486 (Island)  
198 EASY TO LOVE JOE SIMON/Spring  
199 SAY YOU CAN'T SURVIVE CURTIS MAYFIELD/Curtom CO 5913 (WB)  
200 STORING BRAINSTORM/Telus BOL1 2048 (RCA)

## ALBUM CROSS REFERENCE

ABBA	42	93	22, 55, 65
AEROSMITH	33	121	69
AMERICA	40	103	60
ANDY AND THE NEW POWER GENERATION	103	103	124
ATLANTA RHYTHM SECTION	145	184	183
AVYBROOK WHITE BAND	97	97	107
ROY AYERS UBIQUEITY	145	184	183
BAND COMPANY	121	121	107
GATO BARBERI	156	156	5, 24, 56, 116
BEACH BOYS	109	109	95
JEFF BICK	105	105	95
REX GEESE	140	140	112
WILLIAM BELL	109	109	112
GEORGE BENSON	120	120	99
BLACKBYRDS	147	91	147
BOB SEGER BAND	107	4	2
BOSTON	108	4	2
DAVID BOWIE	108	77	80
BEAD	107	107	80
DAVID BROWNE	35	35	80
ITO	78	78	44
JIMMY BUFFETT	31	31	44
JERRY BUTLER	144	144	117
GLEN CAMPBELL	144	144	117
CAPTAIN & TENNILLE	82, 94	144	117
SEAN CARL	121	121	117
CERRONE	102	102	117
CHICAGO	102	102	117
CHILLIWACK	148	148	54
NORMAN CONNORS	133	133	112
RITA COOLIDGE	137	137	112
PABLO CRUISE	145	145	112
JOHN DENVER	7, 98, 100	100	112
NEIL DIAMOND	105	105	112
DOBBIE BROTHERS	88	88	112
GEORGE DUES	146	146	112
EAGLES	146	146	112
EARTH, WIND & FIRE	146	146	112
EMERSON, LAKE & PALMER	88	88	112
ELECTRIC LIGHT ORCHESTRA	123	123	112
MAYNARD FERGUSON	133	133	112
PETER FRAMPTON	3, 52	52	112
FOREIGNER	107	107	112
FRED FRAMPTON	107	107	112
PETER GABRIEL	69	69	112
BRAYN GATE	69	69	112
GENESIS	64	64	112
HENRY GROSS	65	65	112
SAMMY HAGAR	104	104	112
DAVE HALL & JOHN OATES	122	122	112
GEORGE HARRISON	105	105	112
JUSTIN HAYWARD	118	118	112
HEAT	106	106	112
THE HEAVENS	74	74	112
THE HONOLULU STRIPPERS	81	81	112
ENGELBERT HUMPERDINCK	68	68	112
ELLS BROUSTERS	71	71	112
JACKSONS	66	66	112
FRHO TULL	103	103	112
OLIVIA JOHNS	84	84	112
JOHNNY JOHNSON	26	26	112
JOURNEY	84	84	112
KALYAN	110	110	112
KANSAS	123	123	112
KINGS	9	9	112
JESE COLIN YOUNG	92	92	112
ZZ TOP	32	32	112

## Tower of Power: Tight and Funky

LOS ANGELES — Tower of Power (Col), fronted by lead singer Edward McGee, turned in a characteristically tight and energetic set at The Roxy recently. The horn section was, as always, the real star of the show, with its crisp ensemble riffing. Clearly Greg Adams' arrangements were not your standard jazz-rock fare; hard evidence of this surfaced throughout boisterous readings of "What Is Hip," "So Very Hard To

Go," and the title cut from Power's latest lp, "Ain't Nothin' Stoppin' Us Now."

If Blood, Sweat and Tears initiated this kind of full horn sound in contemporary music, Tower of Power has added a full measure of funk and generally wider influences to that concept. Saxman and dancer Lenny Pickett, for example, exudes eclecticism; at once, he is a mixture of Ornette Coleman, and King Curtis without losing his own stylistic identity. Bruce Conte (a partner of Pickett's in the old Berkeley Street Band), is a terrific rhythm guitar player. While his lead work might be considered a trifle linear in any sustained solo effort, it is just right for his economical, well-realized fills.

Vocals at The Roxy were never overpowering. Edward McGee is an engaging stage performer, but his Al Green-ish leads never escaped ordinary boundaries. Backing parts were done convincingly by the spirited horn men; at times, Chester Thompson's organ provided an eerie texture that approximated the human voice. If Tower of Power continues to expand its musical horizons it should again be a force to be reckoned with, commercially.

Comedian Ron Douglas opened the set with virtually the same material he pulled out at his last Roxy stand. Concentrating on the occasionally humorous problems of life in the '70s (drugs, cold weather, unfriendly insects), Douglas exhibited a relaxed and casual demeanor that contributed to the effective warm-up act.

John Mankiewicz

## A&M Pressing Plans

(Continued from page 3)

record presses have been purchased for use in tests aimed at assessing the possible quality operation and capacity of the plant, but no site for a plant has been selected, nor have any architectural proposals for the fa-  
cility been developed. A&M's cility being developed. A&M's Dave Alpert, vice president and charge of planning and development for the company, is reportedly evaluating possible sites, including locations in the San Fernando Valley, and is among potential candidates to head up the operation should A&M and Keyser-Century decide to proceed.

"We want to have the best quality pressings," Alpert commented on the project. "We want the best vinyl components; we want everything associated with our product to be the best."

## Brian Wilson

(Continued from page 10)

vocal blend during the mix.

### Career Interest

Wilson's revived interest in the Beach Boys' career has been another ongoing theme since his return to the public eye. Indeed, he attributes his availability to the press and his decision to tour on a selective basis with the group to his concern for the Beach Boys' continued popularity. Speaking of his self-imposed hiatus from the pop world, he explained, "I was sort of shell-shocked, you know, from a lot of drugs and things, and had a lot of suffering going on. I finally did some interviews and tried to do them for the purpose of promoting the Beach Boys, to get them back into the public more."

Since his widely touted "come-back," which devoted nearly as much ink to his controversial psychiatrist, Dr. Eugene Landy, Wilson has shifted much of the responsibility for his new pitch of activity to his own household and the Beach Boys community. The therapy with Landy was terminated months ago, and since then Wilson himself has placed a new emphasis on discipline, underscored by a physical fitness program that has enabled him to shed most of his extra poundage. At the same time, he is again becoming involved with the group's business activities, directed by the band members and a business manager.

### Obstacles

Asked whether the group's decision to handle their own management and set up a label resulted in unexpected obstacles, Wilson told RW, "Yes, it's created a lot of problems. The artist as businessman has been a hassle for me. I've learned business, and it's very difficult, it's very hard to handle." Yet, he added, it's also a bottom line reality for the Beach Boys, one which has impelled Brian Wilson to plan on continued involvement with future tours and albums.

## Import Albums

### SAW DELIGHT

CAN—*Virgin V 2079 (U.K.)*

Can is one of the progenitors of German rock. Their avant-garde slanted sound has changed very little in the last decade but with the inclusion of former Traffic musicians Reebop and Rosko Gee on "Saw Delight," they have made important strides in developing a unique expression.

### VISIONARY

GORDON GILTRAP—*Electric TRIX 2 (U.K.)*

A fixture on the British folk scene for a number of years, Giltrap has assembled a group of instrumentalists to lend back-up on his first conceptualized album. The music is inspired by the poems and illustrations of William Blake, most notably "The Day Of Judgement" which takes up the entire first side.

### METRO

Transatlantic TRAG 340 (U.K.)

After assuming a low profile for the last couple of years, Duncan Browne has returned with an exemplary group he now fronts with Peter Godwin and Sean Lyons. The music ranges from the expected introverted folk styled ballads to the rock of "Criminal World" and "Mono Messiah" which stand on both their lyrical and musical merits.

### MAKIN' MAGIC

PAT TRAVERS—*Polydor 2383 436 (U.K.)*

Travers' reputation as a guitar hero did not take long to develop. His first lp served as introduction and laid the basics. "Makin' Magic" is a crafty amalgamation of blues influences and rock technology with the production adding dimension to the material and fattening the sound of the three man line-up.

### SO FAR SO GOOD

JOHN MARTYN—*Island ILPS 9484 (U.K.)*

As the liner notes so aptly put it: "Spontaneity and an aptitude for taking risks have been the keystones of Martyn's career." Never has that been more apparent than on this appreciation, with tracks culled from "Bless The Weather," "Solid Air" and "Sunday's Child." This set should earn him some much deserved recognition.

### OVER

PETER HAMMILL—*Charisma CAS 1125 (U.K.)*

Whether fronting Van der Graaf Generator or pursuing his solo career with some five previous lps to his credit, Hammill emerges as a totally enigmatic personality. Abstract fragments and lyrical thoughts pierce his work on "Over" with the music ranging from rock to soap opera sentimentality.

### CHINA SEAS

KRAZY KAT—*Mountain 5004 (U.K.)*

A new group with members coming from Capability Brown, an outfit of extraordinary vocal range, Krazy Kat likewise enjoys its best moments during the more vocally demanding passages. "No Smoke Without Fire" stands out along with the irresistible "Thirty Love" but "China Seas" leaves one looking forward to more coherence next time out.



# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Let 'Em In" — **Billy Paul** (PIR). The reality of this tune is exemplified through the lyrics. **Gamble & Huff** have put the message down, and Paul executes it magnificently. Great tune for whatever your musical taste allows.

**DEDE'S DITTIES TO WATCH:** "Women (Make The World Go 'Round)" — **The Miracles** Featuring **Billy Griffin** (Columbia); "Funk Machine" — **Street Corner Symphony** (ABC); "To Love Somebody" — **Claudia Field** (Roulette).

**Phillipe Wynn** has written and produced his next single, scheduled to be released on the Cotillion label. It is entitled "Hats Off To Mama," and was recorded in Detroit. The ex-Spinner is now being managed by **Ron Mason** and **Alan Tick** and is planning a tour in mid-May.

**Reggie Barnes**, who once held down a position with De-Lite Records and went on to become west coast representative in promotion for Buddah, was relieved of that position March 24th. Barnes is going into independent promotion.

Leaving Mercury Records were **The Joneses**, who have just signed with Epic Records. The female group has been together for approximately five years.

Last week we stated that Ms. **Sylvia Rhone** was no longer affiliated with Buddah Records. However, she did find a home with Bareback Records as national promotion director.

Singer, writer and producer **Bunny Sigler** has signed a production contract with Famous Music. **Sigler's** single, "Somebody Loves You," has garnered much chart action for the Philadelphia International label.

Stopping by the **Record World** offices recently was **R. B. Greaves**, who now has a hit record, "Margie, Who's Watching The Baby."

## THREE DEGREES OF CLASS

Known throughout the world, the **Three Degrees**, who currently have a high stepping album on Epic, "Standing Up For Love," recently stopped by **Record World** to talk about their forthcoming tour.

Guided superbly by their manager **Richard Barrett**, **Sheila**, **Helen** and **Valerie**, were minus



one when **Fayette** decided to go into retirement. Then **Helen Scott** came off her sabbatical, which she took to raise her children.

They are not as popular stateside because, as **Sheila**, stated, "We don't have a gimmick to our show." They simply perform to highest degree of professionalism.

**Gamble/Huff** had done a producing stint with them for approximately six years then left Philadelphia International Records to go with Epic. Prior to Philadelphia International, they were with Roulette Records, where they had the big smash single, "Maybe."

Aside from all their goings and comings, **The Three Degrees** have made it big on the international scene. They have approximately 31 concerts, starting in London, then going to Japan where they have performed at a festival every year. Booked throughout the month of June in Japan, happier than ever, the **Three Degrees** leave with an album doing quite well and hopes of eventually making it just as big here in the States as they have internationally.

## Dialogue (Continued from page 36)

**Holmes:** Neil didn't know that we used to come to work together. That was a real big thing for us.

**RW:** That shocked the industry.

**Holmes:** Yeah, because Gladys was one of the most sought after groups and really they came to us. I mean they could have gone to other companies and gotten money. Financially, they could have done better but it worked out to be great. And then again we offered them service. I always felt they were great. And when they were at Motown, they sold records but they never got to the limelight like I felt that we could give them because we didn't have a superstar. At Motown, they had the Supremes, Temptations, Diana Ross, Jackie 3 and even though they sold Gladys and they were selling pretty good, they still had that they were always behind when it came to publicity. We promised them we would put them into the mainstream of our company and we would make them into superstars. I have to admit we did the job. That was another rewarding situation. After Gladys' success happened there came a time when Neil had decided that he was thinking of leaving Buddah Records. As I said, years ago when we first started we had shook hands and said, somewhere down the line we would have our own record company and when the time came, I will let you know. That was the time when he felt we could start our own record company. After the Casablanca thing started, we moved to California and Warner Bros. distributed us. After a year or so it really didn't work out. No offense against Warner Bros. it just didn't work for whatever reason. We shook hands and separated our agreement, we went independent. The first three or four months it was very very hard and sometimes we wondered if we had made a mistake coming to California. All of a sudden it just turned around. Kiss we had started to build, it was just starting to break loose. The Parliaments' second album "Chocolate City" was just about starting to get us going. We had just come off of that and then the Mothership Connection album came to us and then Donna Summer came to us and exploded and things have been continually exploding ever since. ☺

## R&B PICKS OF THE WEEK

SINGLE

**FRANKY AND THE SPINDLES, "CRAZY ABOUT YOUR LOVE"** (Strawberry Tunes, BMI). While this group has not been heard from for some time, this new disc exemplifies the hard work in attempting to get back on the radio to success. Lyrically it has all the ingredients necessary to garner chart action, along with much airplay, both pop and R&B. Franky and the Spindles are back, bigger than ever. Strawberry STW 108.

Strawberry

**LASO, "ANOTHER STAR"** (Jobete Music/Black Bull Music, ASCAP). This Stevie Wonder composition is destined to be big in the MOR market. Executive producers Reggie Lavong and Bob Schward have had a hand in stirring up this mix for a grand finale on this act. Most individuals should like the mood set by the orchestra. This group's horizon is brilliant—they should go all the way to the top. MCA MC 6101E.

MCA

Mercury

**THE DELLS, "THEY SAID IT COULDN'T BE DONE."** It had to be an institution in their own right. The Dells went to Philly with Norman Harris and emerged with a great album. Take a bit of The Harris Machine, flavor it with Chicago's Dells and the outcome is instant soul. The more you listen the more you want to hear. Their vocal arrangements are superb and all the cuts are tasty. "Our Love," will be their next single. Mercury SRM 1145.



# DAKAR EXPLODES

With A New Record

# "DYNAMITE"

# John Freeman

DK 4562

---

And Coming Soon

# "TOUCH"

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

APRIL 9, 1977

APR. 9	APR. 2	
1	2	<b>TRYING TO LOVE TWO WILLIAM BELL</b> —Mercury 73839
2	1	<b>I'VE GOT LOVE ON MY MIND NATALIE COLE</b> —Capitol P 4340
3	4	<b>AT MIDNIGHT (W/ LOVE WILL LIFT YOU UP) KIPRU'S FEATURING CHAKA KHAN</b> —ABC 12329
4	3	<b>SOMETIMES FACTS OF LIFE</b> —Keynote 5128 (TK)
5	5	<b>LOVE IS BETTER IN THE A.M.</b> —JOYNNE TAYLOR—Columbia 3 10478
6	8	<b>I WANNA GET NEXT TO YOU ROSE ROYCE</b> —MCA 40662
7	14	<b>I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND</b> —TK 1022
8	6	<b>GLORIA ENCHANTMENT</b> —United Artists 20912 Y
9	7	<b>THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU)</b> —SMOKEY ROBINSON—Tamla T 54279F (Motown)
10	15	<b>AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN)</b> —JOE TEX—Epic 8 50313
11	16	<b>DISCO INERNO</b> —Atlantic 3389
12	7	<b>DON'T LEAVE ME THIS WAY THELMA HOUSTON</b> —Tamla T 54278F (Motown)
13	12	<b>REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES</b> —ABC 12340
14	17	<b>I WANNA DO IT TO YOU JERRY BUTLER</b> —Motown M 1414F
15	13	<b>FREE DANCEVILLE</b> —Columbia 3 10459
16	10	<b>SOMETHING 'BOUT 'CHA LUCAS</b> —Epic 12491 (TK)
17	19	<b>THE PRIDE</b> —1515 Boys—T-Nack 258 2382 (TK)
18	23	<b>YOU'RE THROWING A GOOD LOVE AWAY SPINNAKS</b> —Atlantic 3382
19	11	<b>BE MY GIRL DRAMAATICS</b> —ABC 12335
20	18	<b>I WISH STEVIE WONDER</b> —Tamla T 54274F (Motown)
21	20	<b>DANCIN' CROWN HEIGHTS AFFAIR</b> —De-Lite DE 1589
22	21	<b>BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) SHIRLEY BROWN</b> —Arista 0231
23	28	<b>THE FRINGICHO THE ROCI'S RUBBER BAND</b> —Warner Bros. WB5 8228
24	23	<b>CAR WASH ROSE ROYCE</b> —MCA 40615
25	33	<b>FLY LIKE AN EAGLE TONY MARTIN BAND</b> —Capitol P 4273
26	24	<b>SPACE AGE JIMMY CASTOR BUNCH</b> —Atlantic 3375
27	42	<b>YOUR LOVE MARILYN MCCOO &amp; BILL DAVIS, JR.</b> —ABC 12361
28	26	<b>TOO HOT TO STOP BAR KAYS</b> —Mercury 7388
29	27	<b>WINTER MELODY (SPRING AFFAIR DONNA SUMMER</b> —Casablanca
30	40	<b>SO SO SATISFIED ANDROID SIMPSON</b> —Warner Bros. WB5 8337
31	34	<b>LOVE IN 'C MINOR CHERONE</b> —Columbia 4215 (Atlantic)
32	25	<b>DAZZ BRICK</b> —Bang 727
33	37	<b>FREE LOVE JEAN CARL</b> —Phila. Int'l. 258 3614 (TK)
34	36	<b>I'M QUALIFIED TO SATISFY YOU BARRY WHITE</b> —20th Century IC 228
35	39	<b>ROOTS MEDLEY QUINCY JONES</b> —A&M 1909
36	38	<b>BIGGS MORTIS CAMO</b> —Chocolate City 005
37	50	<b>IT FEELS SO GOOD (TO BE LOVED SO BAD) MANKRATTANS</b> —Columbia 3 10495
38	47	<b>KEEP THAT SAME OLD FEELING SIDR EFREK</b> —Fantasy 792
39	43	<b>LET'S STEAL AWAY TO THE HIDEAWAY LUTHER INGRAM</b> —Koko 724
40	51	<b>WHODUNIT TAVARES</b> —Capitol P 4298
41	53	<b>SHOW YOU THE WAY TO GO JACKSONS</b> —Epic 8 50330
42	52	<b>SUPER BAND KOOL &amp; THE GANG</b> —De-Lite 1590
43	44	<b>I CAN'T SAY GOODBYE MILLIE JACKSON</b> —Spring SF 170 (Polygram)

## Ayers Prison Benefit



Ray Ayers and Ubiquity (Polygram) played a benefit concert March 6 at Lorton Reformatory, a Virginia penal institution, for over 1,000 inmates. Ayers spoke with inmates before and after the show, organized by the National Coalition to Help Prisoners and Their Families. Ayers, pictured at center left with manager and co-producer Edwin Birdsong and some of the Lorton audience, has expressed a desire to do more such concerts.

## Rawls To Star In TV Special

LOS ANGELES—Lou Rawls is set to star in his first network special, a 90-minute variety show on ABC Television, April 21, starting at 11:30 p.m. (Eastern Time). He will debut songs from his new "Unmistakably Lou" lp (Phila. Int'l.).

The network executives signed Rawls for this program partially because of the impact he made on viewers during the recent "American Music Awards" special, on which he served as one of three hosts.

Lola Falana will be among the special's guest stars.

Executive producer of "The Lou Rawls Show" is Dick Clark, who also supervised the "American Music Awards." Bill Lee and Barry Glazer are the program's producer and director, respectively.

## Chart Analysis

(Continued from page 6)

"Whistler" track, James Darren (Private Stock), with a big boost from the Bartell people; Crown Heights Affair (De-Lite), another with crossover potential and Bartell support, and the Addis/Bros. (Buddah), with the first record distributed by RCA scoring well on the secondaries and starting to pop in major markets.

### Trammps

Also noteworthy is the single by the Trammps (Atlantic), which is exploding in New York, as have many of their previous efforts, but is also scoring well nationally with top 20 r&b action and pop play beginning to develop strongly nationally. The point is simple: this could be the red-hot disco group's first national smash.

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Marvin Gaye (Tamla)  
Garnett Mims (Arista)  
T Connection (Dash)  
Kalyan (MCA)

#### South:

Marvin Gaye (Tamla)  
Stevie Wonder (Tamla)  
G. C. Cameron (Motown)  
Universal Robot Band  
(Red Greg)

#### Midwest:

Marvin Gaye (Tamla)  
Stevie Wonder (Tamla)  
Dramatics (ABC)  
Hoyes & Worlicke (ABC)

#### West:

Little Milton (Gladys)

### Albums

#### East:

Isley Brothers (T-Neck)  
Lou Rawls (Phila. Int'l.)  
Undisputed Truth (Whitfield)  
KC and the Sunshine Band (TK)

#### South:

Isley Brothers (T-Neck)  
Undisputed Truth (Whitfield)  
KC and the Sunshine Band (TK)

#### Midwest:

Isley Brothers (T-Neck)  
Lou Rawls (Phila. Int'l.)  
Undisputed Truth (Whitfield)  
KC and the Sunshine Band (TK)

#### West:

Isley Brothers (T-Neck)  
Lou Rawls (Phila. Int'l.)  
Undisputed Truth (Whitfield)



# RADIO WORLD

## Record World L.A. Seminar Highlights



Figured above are some of those who attended the Record World trade radio seminar in Los Angeles (see last week's RW for story): (top row from left) Bob Austin, Barney Ales, Mike Sigman, Spence Berland; Al Covery, Lenny Beer, Michael Lippman; Dan Mac, J. J. Johnson, Jess Levitt, Ed Rosenblatt, Lippman, Russ Thayer; (middle row) Bobby and Judy Rich, Billy Mordis; Berland, Jana Feliciano, Barry Grief; Covery,

Rosie Guevara, Richard Fitzgerald, Janis Lundy; Larry Groves and friend; (bottom row) Mike Lushka, Austin, Jack Lerwerke, Ales; (in foreground) Tony Muscolo, Toni Prefaro, Sigman, J. D. Kolodner; Brad Cramer, Cathy Rosenstein, Carol Slutzky, Tim Scott, Sammy Hernandez; Marty Goldrod, George Burns and Charlie Van Dyke.

## AM ACTION

(Compiled by the Record World research department)

■ **Stevie Wonder** (Tamla). Picks up another ton of powerhouse call letters this week, including WMPS, Q102 (#3!), Z93, WKBW, KILT, Y100, WMAK, KJR (day part), WHHY, WDRC, KYNO, CK101, KKLS, KSLY and 980, plus several more. Jumps include LP-45 WLS, 28-23 KFRC, HB-27 KHJ, 28-24 WRKO, HB-21 K100, 23-15 WCAO, 18-14 B100, HB-29-104 and HB-23 KYA. A sales breakout in the west already.

**Jennifer Warnes** (Arista). The biggest week yet on this disc, which began on the c&w side and has now surpassed the activity there with the pop action. Adds WFIL, KHJ, KDWB, KFRC, KSLQ, WASI, WOKY and KLIP to the growing list of reporting heavies. Jumps include 16-11 KILT, 19-13 WQXI, 18-14 WHBQ, 20-14 KJR, 13-10 WPGC, 7-6 KSTP, 24-22 WGCL, 18-15 KFRC and 11-8 WMAK.



Jennifer Warnes

**Rose Royce** (MCA). As "Car Wash" moves out of the way (a persistent item), the pop action on this follow-up blossoms like a rose. New on WMPS, 13Q, WDRQ, KHJ, KSTP, KJR, KLIF, KYA and lots more secondaries. It goes 25-15 WQXI, 29-18 CKLW, 33-24 KSLQ, 26-19 WPGC, 18-16 Y100, 6-6 WHBQ, HB-27 KFRC, 18-15 Z93, 27-22 WQAM, HB-20 WFIL, 27-17 CK101, 22-15 (Continued on page 53)

## TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Marshall Tucker Band	Capricorn	Love Song	Love Song
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

This week's Tracks research involved the new album by the Marshall Tucker Band (Capricorn), which is selling well and stands at #36 nationally. The album has also spawned a single, "Heard It In A Love Song," which is currently scoring well at radio and is #54 with a bullet. The Top 40 panel was strongly in the corner of the single with hardly a mention for any other cut as that which is selling the album. However, the FM panel was split, with the majority favoring the single, but a very vocal minority in favor of "Fly Like An Eagle."



## CLUB REVIEW

### Olivia Scores in Vegas

■ LAS VEGAS — The stage of the Riviera Hotel was graced last week with the luminous presence of Olivia Newton-John (MCA), who presented a long (by Vegas standards) set consisting of her own hits, a couple of standards and some new material.

In her first appearance in the United States in five months, Ms. Newton-John seemed at ease on opening night. She bantered with the fan-filled midnight crowd, shook and shimmed the length of the stage, and conveyed a strong rapport with both the Riviera Orchestra and her own rhythm section. Joined by three female back-up singers well-versed in professional pop harmony work, the Australian singer winged her way through push 'em up readings of "Let Me Be There," "If You Love Me, Let Me Know" and the surprise choice for the show's opener, Lesley Duncan's "Love Song." "As Time Goes By" was included in a medley of older songs; the sentimental Vegas au-

dience lapped it up as Newton-John concentrated on squeezing original nuance on one of the most performed and best songs ever written. The variety in this Vegas showcase was noteworthy: there was a careful mix of spare ballads ("I Honestly Love You") with well orchestrated strings, and straight ahead rock 'n' roll which gave the Riviera Orchestra a chance to rest and Olivia Newton-John's band a chance to work out with a funky blend of acoustic and electric guitars.

Shields and Yarnell, a comedy/mime/dance duo, opened the show with some charming material familiar to anyone who watches late night variety shows. Olivia Newton-John graciously called the team back at the end of her set for some ingratiating three way mime.

John Mankiewicz

### CBS Issues Two

#### Vacuum Formed Posters

■ NEW YORK—CBS Records has produced vacuum-formed, 4-color posters for two of their latest releases. The dimensional posters are in support of Johnnie Taylor's "Rated Extraordinaire" on Columbia and "Electrified Funk" by Wild Cherry on Epic.

The display pieces were announced by Bob Gordon, director, customer merchandising, CBS Records, who designed the posters in conjunction with Custom Merchandise Corporation of Teaneck, New Jersey. They are shipped to selected accounts and CBS branch offices throughout the country for use at retail. These are the first of several innovative, new display concepts to be forthcoming from CBS in the next few months.

### Workin' on Night Moves



Bob Seger dropped by WNEW-FM on his recent visit to New York. Pictured from left: Bob Seger, Capitol recording artist; Tom Marrero, WNEW-FM music director; Scott Muni, WNEW-FM program director; Irwin Sirota, Capitol eastern AOR promotion.

Pat Baird

### The Bird's the Word



Fleetwood Mac drummer/manager Mick Fleetwood accepts a signed photograph of Jacques Cousteau among the penguins in Antarctica from Tom Horton, director of special projects for the Cousteau Society (left), at a reception following the group's concert at the Berkeley Community Theatre in Berkeley, California last month. The concert, which kicked off Fleetwood Mac's 1977 world concert tour, netted more than \$22,000 for The Cousteau Society, a non-profit environmental organization. The photograph, a gift to the band from Jacques Cousteau, is a still from the film "The Flight of the Penguins," which preceded the band's performance in Berkeley. The penguin is Fleetwood Mac's mascot and logo.

### Cooper Detained In Australia

■ WASHINGTON—Alice Cooper spent two hours under house arrest in a Brisbane, Australia hotel last week, the result of a two-year legal hassle with an Australian concert promotion firm claiming it paid the Cooper band in advance for a tour which never materialized.

A judge of the Supreme Court of Queensland ordered the singer held until he paid the court nearly \$60,000 pending the case's outcome. The tour was scheduled for 1975, but Cooper's representatives would not comment on the case, and details on why or how the shows failed to come off were not available.

### Mann Makes Gold

■ LOS ANGELES—"Blinded By The Light," the single from WB group Manfred Mann's Earth Band, has been certified as a gold record by the RIAA.

### WB April Albums

■ LOS ANGELES — Warner Brothers has announced its April releases on the various Warner family labels. Warner albums include "Now Do U Wanna Dance," the latest from Graham Central Station, Bonnie Raitt's "Sweet Forgiveness," and Uriah Heep's "Firely." Also featured is David Faithed Newman's "Front Money." The original soundtrack album from the film "Brothers," written and performed by Taj Mahal, is shipping in conjunction with the opening of the movie, while two Warner debuts are set for this month: Cathy Chamberlain's "Rag and Roll Revue," and Deaf School's two-LP set "2nd Honey-moon/Don't Stop The World." The Warner-Curb label is represented by Hank Williams, Jr.'s "One Night Stand" and "I Caught Your Act" by The Hues Corporation. Curtom's entry is an album by Barbara Mason and Bunny Sigler entitled "Locked In This Position."

#### Beach Boys

Finally, on Brother Records, is "The Beach Boys Love You." Also scheduled is a mid-month release which includes Van Morrison's "A Period of Transition," and Dr. John, "Time Loves A Hero," the new Little Feat album and, on Warner-Curb, "Helicon," the new Four Seasons album.

### RCA Records Musical Revue

■ NEW YORK—RCA Records has recorded the Off-Broadway musical revue, "Starting Here, Starting Now," which is running at the theatre-restaurant Barbarann Cabaret.

## Record World en España

By JOSE CLIMENT

■ Beverly Records aumenta la plantilla reorganizándose, con el fichaje de **Jose G. Fraile**, que se hará cargo de la dirección de ventas. Fraile ocupaba hasta hace muy poco ese mismo departamento en Hispavox. (va de cambios la temporada). Da **Mercedes Astor** seguirá siendo Consejero Delegado, bajo la Presidencia de **Antonio Navarro** y nuestro gran amigo y buen músico **Javier Irualde** seguirá haciéndose cargo del departamento artístico y **Rosa Peña** desempeñará la jefatura de Promoción. ¡adelante y enhorabuena!

España ha perdido una de las importantes figuras del "cante." **Jose Salazar Molina** "Porrinas De Badajoz," ha muerto. Nos unimos, en estos momentos de dolor, a sus familiares y amigos.

Huelga de músicos. 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. Hermosa postura en verdad. ¿Tendrá que recurrir la industria a introducir en el país sus producciones con sello extranjero? Eso lo podrán hacer las multinacionales, pero las demás ¿? Lo que sí es cierto es que los que salen perjudicados son los estudios, artistas y productores independientes. Los productores independientes dicen que por un lado los músicos tienen razón, pero por otro no, que este "plante" es solamente de 60, cuando en España hay sobre unos 4.000. Que cuando llamas a un músico para grabar y no está entre esa miriada, los demás hacen el boicot o algo parecido. Comentan que por ejemplo en

Inglaterra las listas de músicos para las grabaciones las hace el sindicato, que además hay tres categorías de músicos, A, B y C y que según la categoría así cobran. Aquí las citaciones de los músicos las hacen unos señores, músicos viejos ya retirados, que con el nombre de avisadores llaman a quien ellos quieren. Opinan que hasta que esté democratizado el sindicato deberían aceptar lo que quieren las casas discográficas, ese 25%, y dejar bien sentado que es una medida provisional, únicamente a hacerla efectiva cuando haya una verdadera comisión y también sean escuchadas las demás partes involucradas en el asunto. Por ejemplo — sin encomendarse a Dios o a los Santos, han vetado a los estudios Sonoland, Sonoland y Kirios son los más importantes o fuertes y los músicos, extraoficialmente, hablaron con ellos para que estos no trabajaran ni terminarían de elaborar las cintas de producciones españolas grabadas en el extranjero y Sonoland, haciendo caso omiso a ese "ruego" ha hecho eso en varias ocasiones, entonces los músicos han acordado no ir a grabar a ese estudio cuando les llamen. Seguimos con lo de siempre, perjudicados los mismos. ¿Cuándo dejaremos de ser mas papistas que el Papa?. Total, que casi hay que volver a empezar. Los músicos se despiertan y ahora dicen que las casas discográficas ganan mucho dinero, que la vida sube y que ellos no están dispuestos a seguir como antes. Y yo me vuelvo a preguntar, ¿porqué tan tajantes ahora y tan silenciosos durante casi 5 años? Porque no miramos que de todos los músicos censados hay

(Continued on page 52)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ ¡Los piratas están hambrientos y sedientos también!... A medida que las ventas aumentan en pobreza y disminuyen en volumen, los piratas del disco y de los cartuchos, lucen ahora como pirañas sangrientas que se lanzan contra todo lo que luzca como éxito, tratando de salir a flote, pero lamentablemente para ellos, ya las utilidades van siendo tan pocas y los pagos al contado son tan exigios, que sus organizaciones nauseabundas se ven amenazadas también con la desaparición. Y es que el mal es parejo. Por supuesto, siempre quedarán los sellos serios, los que reservan económicas para aguantar y los decididos por capricho a no irse del negocio del disco. El área que siendo más afectada en este momento por los piratas es la zona neoyorkina y en ella, el sello Alhambra es el que se va llevando la peor parte. Los directivos en Miami de esta empresa están sosteniendo conversaciones con otros brasados en esta ciudad, para crear cierto tipo de unión entre ellos, que respaldados por sus distribuidores en Nueva York, puedan hacer frente común de batalla, estableciendo fondos económicos para investigaciones privadas y procedimientos legales en respaldo a las investigaciones del FBI, para poder sentar pauta y precedente en estas luchas. Ya la ALARM, establecida en la costa oeste de Estados Unidos dió los primeros pasos en estas luchas con resultados extremos positivos. Entre los sellos consultados cuentan Velvet, TH Records, Musart, Audio Latino, Caytronics y Fania. **Tony Moreno**, de Velvet, uno de los que más se ha distinguido en estas luchas posibilidades de "leader" del movimiento. Bueno, que hay que hacer algo y rápido... Se reunieron muy secretamente en el Hotel Four Ambassador de Miami, los altos ejecutivos de la Philips-Polydor, entre los cuales se contaron, **John Bejar** de España, **John Lear** de Argentina, **André Toffel**, Director de Coordinación de artistas y Repertorio para Latinoamérica, **Harry Alex** de Venezuela y **Luis Bastón** de México. Según parece, la empresa está planeando también robustecer sus planes promocionales con vistas a mejorar sus ventas en Estados Unidos, el Caribe, Centro y Sudamérica. Bueno, les hace falta mostrar todas las energías, conocimientos y agresividad necesarias, porque de momento, se están quedando muy atrás y eso es peligroso para sus artistas y sus posiciones ejecutivas.



Masucci y Rivera luce con grandes



Victor Yturbe están quedando muy atrás y eso es peligroso para sus artistas y sus posiciones ejecutivas.

**Julio Rosemberg**, propietario de la revista Pesquisa Brasileira está siendo buscado en estos días insistentemente en Brasil, ya que cantidades en extremo interesantes por conceptos de anuncios no publicados por la revista, están siendo tratadas de cobrar por los bancos brasileños, sin que su propietario haya lanzado las ediciones prometidas. El primer sello que se ha lanzado a una denuncia pública con respecto a la desaparición de Rosemberg lo ha sido Teapear Gravacoes S.A., empresa en extremo solvente que se ha visto perjudicada por un "protesto" de una letra comercial puesta al cobro por Rosemberg, sin haber prestado su servicio informativo y comercial. De Pesquisa hemos estado publicando su "Tabla de Éxitos" durante algún tiempo y siempre nos mantuvimos en la mejor condición de ayudar a un colega en quien teníamos confianza. Su postura nos llena de indignación y sorpresa, ya que solo se escribe notas muy pobres e indignantes contra quien rehuye cobardemente sus compromisos. La última vez que vimos a **Julio Rosemberg** fue en el aeropuerto

(Continued on page 51)



### MIAMI RECORDS PRESENTA SUS NUEVOS RELEASES

"Mi Ultimo L.P."



**Alfredo Gutierrez**  
Fuentes MFS 3353

"Amame"



**Estela Raval**  
Miami Records MPH5 6175

Miami Records Distributing Corp.  
2819 N.W. 7th Avenue, Miami, Fla. 33127. Tel. (305) 635-7925

# LATIN AMERICAN HIT PARADE

## Boston

By WUNR (SAL LOPEZ)

1. TU TE VAS PERLA Y NILTON CESAR—Audio Latino
2. QUIEN LO VA A SABER LUISA VILLA—Mozart
3. PERIODO DE AYER HECTOR LAVOIE—Fania
4. BURNIENDO EN LA MISMA CAMA ANDRÉS GALVÁN—Fania
5. POR CULPA DE TU AMOR MARINA DORELL—Orfeon
6. LA MEDIA VUELTA LA MEDIA VUELTA
7. TE QUIERO SIEMPRE SOPHY—Velvet
8. TE QUIERO SIEMPRE GUSTAVO KOJAS—Audio Latino
9. HABLAME CAMILO SESTO—Fania
10. EL SOL NACE DE LA SALSA LA SOCIEDAD 76—Borinquen
11. ESTE AMOR QUE NO ME AMA LUISA—Cayronica

## Mexico

By VILO ARIAS SILVA

1. LA VIDA TE LLAMAS TU RECIBO MENSES—Melody
2. DEJA DE LLORAR QUIHUILLO LOS TERRICOLAS—Gamma
3. TRIANGULO LOS BABY'S—Peerless
4. VIVE NAPOLION—Clase BARR
5. EL SOL NACE PARA TODOS RICARDO CERATO—EMI Capital
6. SIMPATICA LOS FELINOS—Musart
7. TE VOY A OLVIDAR JUAN GABRIEL—RCA
8. DYOLO, ESQUECHALO CHEFITO—Polydor
9. BRINDO POR TU CUMPLEAÑOS RICO MONGES—Microfon
10. HABLAME CAMILO SESTO—Ariola

## New York (Salsa)

By JOS GAINES

1. LA MORA WILLIE COLON/RUBEN GLADES—Fania
2. REUNION EN LA CIMA PUERTO RICO ALL STARS—Fras
3. ISLA DEL ENCANTO ORCH. BROADWAY—Coco
4. MONONO ORCH. TIPA NOVEL—Fania
5. NADA PARA TI ISMAEL QUINTANA—Vaya
6. EL PIO PIO SONORA PONCENA—Insa
7. LEJOS DEL BATEY SAOCCO—Merisica
8. NO ESTAS EN NADA JUSTO BETANCOURT—Fania
9. LO QUE ESTA PASANDO ORCH. HARLOW—Fania
10. WHAT HAPPENED BOBBY RODRIGUEZ—Vaya

## Miami

By WQBA (MARIO RUIZ)

1. RENACER MIAMI SOUND MACHINE—Audio Latino
2. ALGO CONTIGO CHICO NOVAREO—Microfon
3. VOLVERAS AQUAMARINA—Velvet
4. CABARETERA RAPHAEL—Orfeon
5. AMOR IMPOSIBLE MANOLO DITTA—Latin Int.
6. PAGINAS DEL ALMA YOLANDITA MONGE
7. EL AMOR ENTRE TU Y YO NYDIA CARO—Alhambra
8. CUANDO TE ASOMES AL AMOR ALBERTO CORTES—Fania
9. OH, CUANTO TE AMO ANEXO 3
10. QUE TE HAS CREIDO THE JUDGE'S NEPHEWS—Audio Latino

## Costa Rica

By RADIO 1000 (R.A. GIRALT)

1. LA ZULIANITA CIRINO
2. IF YOU LEAVE ME NOW CHICAGO
3. MI PROPIO VU ABRANDO MANZANERO
4. SERA RUDY MARQUEZ
5. S.W.A.T. LAWRENCE WELK
6. SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN
7. RECUERDOS DE VERANO MONANTAL
8. QUISIERA JEFFREY
9. DE REPENTE MARCO A. MUNIZ
10. QUIEREME... TENGO FRIJO CIRINO

## Spain

By RADIO PENINSULAR (F. VERDE DE LEMA)

1. CHICAGO X CHICAGO—CBS
2. RETRATOS J. M. SERRAT—Zafro
3. SONGS IN THE KEY OF LIFE STEVIE WONDER—Ariola
4. ENHOPARUNA ANA MARIA DRACK—RCA
5. A CURA LOS SABANDENOS—Columbia
6. COSSS NOSTRES ICEBERG—Zafro
7. POCK 'N ROLL HEART LOU REED—EMI
8. ZAPATON ZAPATON—Hispavox
9. SPITFIRE JEFFERSON STARSHIP—RCA
10. EVITA VARIOS—Movestplay

## San Antonio

By KUKA (GILBERT G. VILLARREAL)

1. LLAMARADA MANOLO MUNOZ—Gas
2. NO ME DEJES NUNCA LUISA VILLA—Mozart
3. UNA LAGRIMA Y UN RECUERDO LOS CADETES DE LINARES—Remax
4. CUATRO COPAS SNOWBALL & COMPANY—Fireball
5. EL CUATRORE CARLOS GUZMAN—Fania
6. LLORAREMOS LOS DOS RICHARD CERATO
7. ESTARE NACHO ORTIZ—REV
8. LLORAME LOS FREDDY'S—Peerless
9. CUANDO TE CANSES DE LLORAR LATIN BREAD—GCF
10. ME DISPONGO A DARLO, TODO ALICIA JUAREZ—Musart

## New York

By RADIO JIJ (MIKE CASINO)

1. HOLA SOLEDAD ROLANDO LAERIE
2. LOS LIMONES CONJUNTO GUIZQUETA
3. HIPOCRESIA PERLA
4. MUCHAS VECES POR TI LLORO CARLOS TORRES VILA
5. LAS AVISPAS WILFRIDO VARGAS
6. NO SE VA A PODER LUIS OVALLE
7. AMOR CON AMOR SE PAGA RICARDO CERATO
8. TE PIDO QUE TE QUES ESTE NOCHE SOPHY
9. SOLO TU CAMILO SESTO
10. EL ECO DE TU VOZ YOLY YOLY

## Nuestro Rincon (Continued from page 50)

de Niza, Francia. Aunque abatido por sus dificultades económicas, siempre mostró entereza de redoblar esfuerzos y vigilia. "Nos vemos en Madrid y después en Brasil, Tomás! . . . Me voy por unos días a Israel." Bueno, ¡parece que se quedó! . . . e eso es lamentable e imperdonable.

**Big Boy**, una de las más importantes y connotadas figuras de la radio de Rio de Janeiro, Brasil, murió súbitamente en Sao Paulo. Vaya mi más profunda pena a todo la familia radial internacional en general y en especial a la brasileña, ante la pérdida de uno de sus más queridos miembros.

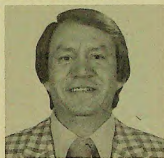
Sandro actuará en el "Felt Forum" del Madison Square Garden de Nueva York el día 24 de Abril próximo. El concierto será presentado por **Charlie Tarrab** y **Alberto Dircie** en asociación con **Ralph Mercado** y **Ray Aviles** . . . Coco Records de Nueva York distribuirá las grabaciones de Lamp Records, entre cuyos artistas figuran **Corporación Latina**, **Graciela** y la **Orquesta Cimarrón** . . . **Vicentino Valdés** y **La Lupu** acaban de terminar de grabar dos nuevos long playings para el sello Tico, distribuido por Fania. Es loable la labor de producción de estas grabaciones del talentoso productor argentino **Fabian Ross** . . . **Alex Masucci** firmó como artista exclusivo Fania a **Ricardo Marrero**, el que traerá a la etiqueta nuevas ideas en relación con la fusión de aquellas con sonidos electrónicos . . . Columbia Records seguirá el acuerdo de producción firmado el año pasado con Fania para lanzar el material grabado por los **Fania All Stars** en Estados Unidos . . . Firmó **Jerry Masucci** a **Ismael Rivera** como artista exclusivo de Tico. Rivera, el conocido como el "Sonero Mayor" tiene a su haber tres discos de terminada y saldrá en gira por 17 ciudades inmediatamente después de terminada su nueva grabación en Tico.

Comovido Puerto Rico por la muerte del gran músico **Arturo Somo-hano**, laureado director de orquesta y compositor puertorriqueño, Nos unimos dolorosamente al duelo generado por esta gran pérdida. Recibió **Victor Yturbe** "Piruli" su Globo de Oro en el Arena Coliseum de Los Angeles como el "Mejor Intérprete Romántico del Año" . . . Lanza EMI a promoción internacional a **Raul Padovani** con su éxito argentino "Dicen que no tiene novio" . . . Su más reciente élepe trae también como temas interesante "Apenado como estoy" . . . "Cuanta tristeza me das" y "Un Clavo saca a otro clavo" . . . **Cheo Feliciano** y **Trizema** 73 actuarán en México por primera vez en el "Auditorio Benito Juárez" en Veracruz, en Abril 7 al 10 . . . Y ahora . . . ¡Hasta la próxima! con un pie en el avión que me llevará a Brasil esta semana! . . . Al (Continued on page 52)

## Personalidad de la Semana

■ Nuestra personalidad de la semana recae en el energético amigo **Ignacio Peinado**, Gerente de la emisora **KXEM** de McFarland, California, quien se inició en el ambiente radiofónico en 1956 en estaciones de su nativa ciudad de Chihuahua, México. En 1960 se radicó en los Estados Unidos para trabajar en Radio KAPI, de Pueblo, Colorado, donde se mantuvo por cuatro años. En 1965 llegó a California, para laborar en Radio KCTY de Salinas. De 1967 a 1970 trabajó en Radio KAZA de San José. A fines de 1970 se trasladó a McFarland, para preparar el inicio de la estación **KXEM**, posición que mantiene actualmente a través de una labor ardua y de total dedicación. **Ignacio Peinado** reside en la Ciudad de Delano, situada a siete millas de McFarland con su esposa **Lety** y sus hijos **Yvonne** y **Junior**. Con una experiencia de más de 20 años en el ambiente radial, Ignacio espera celebrar sus "25 años" en la profesión, disfrutando de todas las satisfacciones que hasta ahora le ha brindado.

De Radio **KXEM**, Ignacio me comunica que comenzó sus operaciones en el 1971 en McFarland, sirviendo a millares de personas de habla hispana en el Valle de San Joaquín. La emisora trabaja desde las seis de la mañana hasta que se oculta el sol. Actualmente desempeñan sus funciones en la popular emisora: **Francisco**



Ignacio Peinado

"Paco" Valenzuela, Nicolás "Nick" Avila, Gilberto Reyna Ureste, Manuel Valles y Lupe Vera, anunciadores profesionales. El Gerente de Ventas de la empresa es **Joe Hochalid** y **Francis Torres** desempeña sus funciones como secretaria. La programación de **KXEM**, según palabras de Peinado, es sencilla pero muy atractiva. Todos los discos que reciben a diario son lanzados al aire y tocados varias veces para tomar en consideración el favor del público, que de determina a través de sus peticiones su popularidad y posición en la tabla de éxitos de la radioemisora. Durante cada día, reciben gran cantidad de llamadas telefónicas del público, ya que "complementamos al auditorio con lo que quiere escuchar y no con lo que a nosotros nos gusta."

Vaya nuestra absoluta felicitación (Continued on page 52)

## DISTINTO Y DIFERENTE

JUSTO BETANCOURT—Fania JMO0502

En producción de Justo Betancourt y Bobby Valentín, Justo Betancourt y su Conjunto Borinucba se lucen en esta grabación salsera. Arreglos de Jorge Millet, Luis Quevedo, Joe Cepeda, Papp Lucca y Bobby Valentín. ¡Muy comercial y bailarable! "Distinto y Diferente" (C. Alonso), "Recuerdos de Panamá" (C. Alonso), "Borinucba" (A. Ribot) y "No estás en Nada" (Anam Munar).

■ Produced by Justo Betancourt and Bobby Valentín, Justo Betancourt and his Conjunto Borinucba's renditions in this salsa package are very commercial and danceable. "Belen" (C. Alonso), "Oyela" (A. Lopez), "La Vida Mía" (Ch. Abreu), others.



## AMAME

ESTELA RAVAL—Miami MPM5 6175

Con orquestas dirigidas por Marito Cosentino y Oscar Cardozo Ocampo, la gran voz de la eterna Estela Raval interpreta aquí algunos de sus éxitos de por siempre y otros de gran fuerza interpretativa y temática. "Escucha amor" (Porcella de Brea), "Los Amantes" (J. C. Calderón), "No quiero ser" (L. Dan) y "Hay humo en tus ojos" (Harbach-Kern-L. Milena).

■ With orchestras directed by Marito Cosentino and Oscar Cardozo Ocampo, the always superb and popular Estela Raval offers some of her hits when with Los Cinco Latinos. Estela's popularity in Latin America is a fact. She deserves a stronger promotion with this new package. "Qué pasará mañana" (J. F. Dicienta-C. Calderón), "Crying in the Chapel" (A. Glenn-Ben Molar) and "Sabes bien a donde vas" (Masser-Goffin-McCluskey).



## FANATICO DE TI

ARMANDO MANZANERO—RCA MKS 2088

El talentoso compositor y popular intérprete Armando Manzanero es respaldado por arreglos y dirección de Eduardo Magallanes en un repertorio de grandes de sus temas. Nuevos y otros ya populares por otros cantantes. "Fanatico de ti," "Yo te recuerdo," "Yo por permitirlo," "Todas las horas" y "Dejame Solo."

■ Talented composer and popular performer Armando Manzanero is backed here by arrangements and direction of Eduardo Magallanes in a superb package of some of his new songs and some made popular by other singers. "Mi amor de siempre," "Me Olvide," "Mi Adios" and "Los días."



## MI ULTIMO LP

ALFREDO GUTIERREZ—Fuentes MFS 3353

Alegria y ritmo de Colombia por uno de sus más populares intérpretes. Alfredo Gutierrez se da todo en su música tropical aquí. "Caminito Verde" (Feitas-Bricéno), "Cambalache" (A. Gutierrez), "Ahí" (A. Gutierrez) y "Ana Felicia" (Gutierrez).

■ The rhythmical and frenetic tropical sound of Colombia by one of its top talents. Alfredo Gutierrez' package is a must for dancers. "El Decimero" (J. G. Fuentes), "La Realidad de la Vida" (E. Montaño) and "Mi ultimo LP" (A. Gutierrez).

## Personalidad (Continued from page 51)

ción a todo el equipo de KXEM Radio del 1590 Avenida del Nuevo Sonido, P.O. Box 326, McFarland, California 93250, que ha hecho posible la popularidad que disfruta la emisora y en especial

a nuestra "Personalidad de la Semana," **Ignacio Peinado**, que por derechos y merecimientos propios nos satisface ampliamente el poder reconocer. ¡Saludos a todos!

## En España (Continued from page 50)

muchos parados? Me sigue comentando mi amigo, el productor independiente del que hablaba antes, que sí, que eso es cierto, que este pequeño grupo tiene a la industria agarrada por la faja, pero que la culpa también es de ellos, que los sellos y los productores pueden llamar a otros músicos y que además sí no se hace así se acabará la cantera de músicos especializados y la industria volverá a tener un bache tan grande como el de hace 10 años. Creo que no nos interesa a ninguno, sea o no músico. En esta próxima semana se vuelven a reunir, espero que todo quede solucionado y no tengamos que recurrir al viejo refrán español: "Reunion de Rabadanes, Oveja Muerta."

No sé por qué no se fomenta más la música clásica. Más promociones señores distribuidores, también hay a quien le gustaría conocer más sobre las obras clásicas, aunque estos sean minoría. Dos novedades en este campo, dos Álbumes con 3 discos cada uno. Uno dedicado completa-

mente a **Litsz** e interpretado maravillosamente al piano por **Lazar Berman**. El otro contiene la versión íntegra de 7 Sinfonías de Prokofiev, interpretado por la Orquesta **Genadi Rozhdvenstsky**. Los dos han salido al mercado con sello Hispavox.

Parece ser que a última hora han sido subsanados todos los problemas que obligaban a suspender, posponer o cambiar el **Festival de Eurovisión**. Todo el mundo coincide en que la canción que representará a España, "Enséñame a Cantar," y que defenderá **Micky**, tiene muchas posibilidades de quedar entre las primeras y se rumorea que será su propio autor, **Fernando Arbez**, quien dirigirá—la orquesta del Festival.

**Brasilia** viajará a América por primera vez. Exitó y esperamos que nos cuente cosas a su vuelta.

RCA lanza al mercado español y en castellano el último éxito de **Nicola de Bari**, "Gira la Noria" . . . ¡Hasta la próxima desde España!

## Nuestro Rincon (Continued from page 51)

momento de cerrar esta columna me llega la triste noticia de la muerte de **Mariano Rivera Conde** en México. **Consuelo Velazquez** que se encontraba en París en esos momentos regresó de inmediato. Nuestro más sentido pésame a la Presidente de la Asociación de Compositores y Autores de México (SACM).

The pirates are hungry and thirsty, too! As sales keep getting worse and decreasing in volume, the record pirates are acting like hungry wolves, trying to get to whatever seems might be a hit, but, unfortunately for them, the profits are so poor and cash availability is so low that their organizations are being forced to disband. Of course, there will always be the serious labels, the ones with enough assets to sustain themselves and the ones that regardless of anything insist on staying in the record business. Probably the area most affected by the record pirates now is New York, and the Alhambra label is getting the worst of it. Their executives in Miami are sustaining conversations with other labels based in this city, to create some kind of union among them that, backed by their New York distributors, will aid them in fighting this common war, and establishing funds for private investigations and legal proceedings to back up the investigations made by the FBI, hoping to be able to put a stop to all of this. The ALARM organization, established on the west coast of the United States, has taken the first few steps with remarkable results. Among the labels that have been consulted for this purpose are Velvet, TH Records, Musarf, Audio Latino, Caytronics and Fania. **Tony Moreno** of Velvet Records stands out as the possible "leader" in the movement. Well, there has to be something done about it and soon . . . A very secret meeting took place at the Sheraton Four Ambassadors Hotel in Miami, among high executives of the Philips-Polydor firm, such as **John Bejar** from Spain, **John Lear** from Argentina, **Andrés Toffel**, director of artistic coordination and repertoire for Latin America, **Harry Alex** from Venezuela and **Luis Baston** from Mexico. It seems the firm is trying to reinforce their promotional plans in order to increase their sales in the States, the Caribbean, Central and South America. They really need to come up with something to show all their energy, knowledge and aggressiveness because as it stands, they are quite behind and this is very dangerous for their artists and their executive positions.

**Big Boy**, one of the most important radio personalities in Rio de Janeiro, Brazil, died suddenly in Sao Paulo. My deepest sympathies to all his international radio family and especially to the Brazilian one, for the loss of one of their dearest members.

**Sandro** will appear at the Felt Forum of the Madison Square Garden in New York on April 24. The concert is being presented by **Charlie Tarab** and **Alberto Dircie** in association with **Ralph Mercado** and **Ray Aviles**.

# RADIO SHORT TAKES

By PORTIA GIOVINAZZO

Glenn Morgan, PD at WABC, was promoted this week to operations director . . . WBBF (Rochester) pulled in \$4,500 this week in the Easter Seal Telethon for the handicapped. The staff worked for 20 hours taking turns at the TV station, WROC, telling viewers to go to the station and contribute. Thanks guys! . . . KSLY celebrated Glenn John's birthday this week by giving away Elton's latest single and album . . . KKLS is moving to new facilities in the southwest mall on April 4th. AM & FM, which were formerly simulcast, are now splitting. And get this, KKLS-FM will now be called KKHJ, with a TM stereo rock format . . . WLOS-TV & WISE radio merged for a super-walk for the March of Dimes. 2002 people registered to walk. Final total contributions in next column.

Hurricane winds knocked down towers at WVBF Tuesday (22). Hope to see them get back on their feet soon . . . WBOK had a Minnie Riperton contest this week where the winner receives a diamond ring, a collection of Minnie's albums and dinner for two in a restaurant in New Orleans, transported by limo. KATZ ran the same contest . . . Opening at FM-92 for MD & Jock. Contact Gary Berkowitz at WPRO-FM (Providence) . . . WISE had a "Month of the Ear" contest this week where listeners listened for the sound of spring. The 13th caller would win lip of his or her choice and a chance at a drawing to win the grand prize of a \$600 stereo and a collection of WEA artists . . . MD Lenny Bruce leaves WYAY to become MD at KNDE (Sacramento) . . . Tramonte WVS moves from WOVT to CK-101 as assistant MD. WOVT (Fort Pierce) filed suit against Watts for breach of contract, which according to Watts' lawyers, was not a valid contract. Watts felt that CK-101 was a better job with better pay and a position of assistant MD instead of just a jock.

Tony Tuore, MD of WICC, left the station Friday, April 1 (no fooling), to join CTI records as a national FM promotion director. Opening at WICC for 7-midnight communicator w/o screaming. Digs fine music. Possible MD gig. Contact Gary Peters: 177 State St., Bridgeport, Conn. 06604 . . . Steve Rivers, PD at KROY (Sacramento), moves to PD position at WIFI (Philadelphia), replacing Bill Hennes, who moves to WIBG (Philadelphia).

Kim Welsh promoted from music researcher to MD at KBEQ . . . Mike Osborne moves from FM-92 to WVBF (Boston), doing nights . . . WPEZ is giving away 1,000 chances for a \$1,000,000 lottery . . . Opening at WJDX for pock. Contact Bob Burton at WJDX, Box 2171, Jackson, Miss. 39205 . . . KDUR-FM is seeking better record service. Record companies contact Rick Wiegell, asst. MD, at Ft. Lewis College, P.O. Box A-36, Durango, Colo. 81301 . . . KATZ new lineup: 6-9 a.m., Doug Eason; 9-noon, J. J. Jackson; 12-4 p.m., Chris Hall; 4-8 p.m., Dirty Harry (from WGBF); 8-midnight, Barry Pope; midnight-6 a.m., Rick Roberts; weekend man, Eddie O'Jay . . . Opening at (Continued on page 59)

## FTC Commissioner

(Continued from page 4)  
man with particular concern for advertising regulation and anti-competitive practices.

Pertschuk's nomination now goes to the Senate floor where final approval is considered as inevitable "as your appointment with the undertaker and April 15," as one observer put it.

The nominee, incidentally, was quoted as saying last week that he and his live-in mate of two years, artist Anna Sova, will be getting married soon, but not because of pressure from the White House. "But I will admit," Pertschuk told the Washington Post, "that the lawyer who assisted the White House in reviewing my financial statement did make a suggestion—but it was never a condition—that it might be a good idea to get married before I was sworn in. But his reasoning was financial."

## Oscars

(Continued from page 4)  
The Best Original Score award went to "The Omen," composed by Jerry Goldsmith. The score of "Bound For Glory," adapted from Woody Guthrie's songs by Leonard Rosenman, was given the Oscar for best score adaptation.

### Reunification

This year's choices represented something of a reunification of pop hits and film music, in contrast to some recent years in which no popular successes were represented among the Best Song nominees. Both "Evergreen" and nominees that "Theme From the Over-Covered" have Rocky (Gonna Fly Now) have demonstrated their appeal to record-buying as well as movie-going audiences.

The Academy Awards program, which ran for two and three-quarter hours, drew a television audience estimated at 75 viewers.

## AM Action

(Continued from page 48)

KEYZ, 29-21 B100, 26-16 WRFC, 11-7 WSAR, HB-23 WHHY, 28-23 WCAO, HB-26 KJRB and 28-21 98Q, to name a few. Strong pop sales are paving the way.

KC and the Sunshine Band (TK). Another unmistakable smash this time out (#7 with a bullet on this week's rbb chart) — both pop and rbb. Half-



Leo Sayer

chart jumps in several markets accompanied by the addition of some very big call letters make this one of the hottest items on the street. Action includes 29-13 WMPS, 26-17 KSLQ, 23-16 WHEBQ, 26-15 KLIF, 28-20 WPGC, 9-8 WGCL, 5-5 Y100, 29-22 Z93, 18-14 L3Q, 10-6 WCOL and new on CKWL (30), WQXI and WQAM.

Leo Sayer (Warner Bros.). Taking historical jumps this week in major markets as the picture on this is shaping up much like the last one (which will remain in recurrent files for a long time to come). Hits #1 from 8 Z93, 18-5 WQXI, 1-1 WMAK, 23-12 KXOK, 26-15 Z93, 20-10 WCOL, 25-18 KSLQ, 20-11 KHJ, 18-10 WMPS, 19-11 WOKY, 3-2 WRKO, HB-25 Q102, 19-13 WHBQ, 24-18 KHJ, 21-12 KILT, 26-20 WGCL, 20-11 WPGC, 22-12 KSTP, 24-21 KLIF, 30-28 CKWL and 24-21 WQAM.

Kiss (Casablanca). Acquires another half a dozen or so primary markets this week and shows healthy chart gains in all areas already with it. Top 10 in Columbus (13-7 WCOL), Washington (8-6 WPGC), and Louisville (10-7 WAKY), 27-17 WQXI, 30-21 WOKY, 27-21 Z93, 16-13 KSLQ, 38-32 KILT, 20-15 WGCL, 24-18 WGUY, 27-21 WGLF, 30-24 WCUE and 27-24 KRBE. Picked at WMPS (#28), KXOK (#25), WLS (#58), KHJ, WFIL and KSTP. (Note: This week's Powerhouse Pick).

Joe Tex (Epic). Branching out again this week, although still in the southern region, as WTIX, Z93 and WNOE join in and show their belief with full-time adds. Also of note: 9-6 WQXI, 27-22 Y100, 22-18 WHBQ, 24-13 98Q, 32-23 WRFC and 8-5 WJDX.

Kenny Rogers (United Artists). Already hit #1 on the country side (last week) and showing heavy pop potential as key top 40s in Houston and Dallas are currently airing the record with a great deal of success. Activity includes 25-17 KLIF, 28-10 WAKY, 26-18 KXKL, 29-24 KAKC, 18-14 KILT. New on WMPS, WTIX, WMAK, KNUS, WHHY, WGUY, WBSR, WOW and KEWL.

### CROSSOVERS

Marvin Gaye (Tamla). Out-of-the-box action and reaction to this new one, the first in too long for Marvin Gaye. Added already to three quarters of rbb trackers and showing immediate pop appeal out of Detroit (27-17 CKWL, 27-24 WDRQ). Instant sales — a plus. (Note: This week's Chartmaker of the Week.)

### NEW ACTION

Jethro Tull (Chrysalis) "The Whistler." Top 40's favorite out has been chosen as a single and is on out of the box at KSLQ, KXOK, WKBW, WAKY and several others. (Note: The LP holds the #12 slot in the country this week.)

## RW Memphis Seminar

(Continued from page 3)

chart methodology, market characteristics, and an overview of the national picture and the position of Memphis radio and dealers in that picture.

For further information regarding the seminar, please contact

the Record World market research departments in New York, Nashville or Los Angeles. Michael St. John of WMPS will serve as the local contact and he can be reached with questions about the seminar at (901) 525-6868.

# RECORD WORLD INTERNATIONAL



## ENGLAND

By RON MCCREIGHT

■ LONDON—Confirmed: the reunion of **The Small Faces**, who will commence their first tour together in eight years on April 13th and play the Rainbow on April 27th. However, **Ronnie Lane** was thought to be "incompatible" and **Rick Willis** joins **Steve Marriott**, **Ian McLagan** and **Kenny Jones** in what manager **Mel Bush** sees as a permanent reunion. Their first album is already recorded, although a record deal is still under negotiation. Meanwhile, **Riva** is issuing a double album of "The Best Of The Faces" together with a 4 track single containing "Memphis," "You Can Make Me Dance," "Stay With Me" and "Cindy Incidentally." New **Rod Stewart** single is a double A side—"First Cut Is The Deepest" and "I Don't Want To Talk About It," released on April 15, also on **Riva**.

Consistent controversies continue over two separate "on-off" situations surrounding the Eurovision Song Contest and the **Sex Pistols'** recording career: Cameramen's strike threats were at one time withdrawn, only to be reinstated later in the week causing the BBC once again to cancel Eurovision, although all participants are proceeding with their preparations and will be in town on the appropriate dates. The **Sex Pistols** are in and out of record deals and must eventually run out of companies! As reported last week, **A&M** cancelled their contract following further examples of bad behavior by the group, including an assault on deejay **Bob Harris** in London's Skaeasquey club. Rumors fly as to who is next in line... watch this space.

**Rocket** has signed four piece British band **Blue**, whose first album is produced by **Elton John** and **Clive Franks** and a single has already been

(Continued on page 56)

## GERMANY

By JIM SAMPSON

■ MUNICH—The postponement and possible cancellation of the 1977 Eurovision Song Contest in London added to the increasing disillusionment many members of the German industry have with this event. It can be a powerful promotional tool, of course, reaching all European markets via live television simultaneously. The main problem here has been a conspicuous lack of success lately. In the last few years, as German product climbed up the international charts, the nation's Eurovision entries explored new depths in the contest rankings. Then, in 1976, **Tony Marshall** won the national contest only to be eliminated in one of the most lamentable industry intrigueries in recent memory. Now, **Michael Kunze** has stepped in with **Silver Convention**, having been handed the German nomination without competition by the Hessian Radio organizers. A few people were bitter about this year's assignment, others have given up on the whole contest, but most had been hoping for national redemption through a placing in the top five. For Kunze and the Convention, it was a risk, although perhaps less of a risk than for other artists because the group is already established in the States where Eurovision has negligible impact.

**Andreas Budde** is launching a new international label with **Tony Edwards** and **John Craig**, former members of the **Deep Purple** organization. **Safari Records** will be distributed by **Teldec** in Germany, by **Vogue** in France. **Budde Publishing's Rainer Stark** says **Safari** will concentrate on MOR material such as the **Chandler Sisters**, the label's first release. **Safari**, **Budde's** first label, follows the current trend toward publisher-sponsored independent labels. Also new from **Teldec**: **Salsoul Records**, introduced through a major marketing campaign, featuring albums by the **Salsoul Orchestra**, **Double Exposure**, **Loleatta Holloway** and **Carol Williams**.

Due out in a few days is the new **Iggy Pop** album, "The Idiot," produced by **David Bowie** (mixing was completed at **Hansa Studios** in Berlin, where **Bowie** has resided, off and on, since last July). Also due, and eagerly awaited, is **Supertramp's** first LP in over a year, "Even In The Quietest Moments," from **A&M**. **Frank Farian's** next hit will be a beautifully produced cover of the **Eagles'** "New Kid In Town" called "Sie war erst siebzehn" (She Was Just Seventeen), published by **Musik Unser Zeit**. Another new black group "made in Germany" is **Crystal's Mystic**, produced by **Peter Orloff**; their "Disco Love Affair" was a **MIDEM** bestseller.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—The Juno Awards and surrounding festivities have come to a close leaving pundits with mixed emotions. Some points include the fact that **Burton Cummings** was even nominated in the Best New Male Vocalist category, let alone the fact that he won (and went on to win Best Male Vocalist an hour later), the fact that a non-existent band called **T.H.P. Orchestra** won in the Best New Group category over four working bands (**T.H.P.** was strictly a studio band until a few months ago), and the fact that the writing for the televised awards was consistently condescending toward domestic talent. On the plus side however, it must be noted that this year's proceedings had a slick presentation for TV, **David Steinberg** made a great host (even if he didn't know how to pronounce **Rene Levesque's** name) and the industry infighting was kept to a minimum. Moreover, everyone walked away pleased with the fact that the Junos seem to be coming of age. Heavy points must go to **Quality** and **MCA** for money well spent. Where most labels spent their cash on the regular suites with a loud sound system and a bottomless bar, **Quality** and **MCA** tried something a little different and it worked. **Quality's** radio panel/breakfast was a good attempt at fostering communication and **MCA's** display for **Trooper** was educational.

**Rush** is planning a prolonged visit to the U.K. and Europe come the beginning of June. Plans call for dates in Britain, Sweden, Germany and Holland as well as some extensive recording at **Rockfield Studios** (Continued on page 56)

## ITALY

By ALDO PAGANI

■ **Homo Sapiens** took first place in the 27th San Remo Festival, held March 3-5. Their song, "Bella da Morrie," was followed by **Collage's** "Tu mi rubi l'anima" in second and **Santo California's** "Monica" in third place. The trend toward groups and away from individual artists was obvious; the general public seems to be more aware of the groups than of the individual interpreters now.

A dozen themes and interpreters competed, and a number of international guest stars were in attendance. Among them were **Barry White**, **Chet Baker**, **Gianni Basso**, **Mirella Freni**, **Paco de Lucia**, **Gigliola Cinquetti**, **Roberto Murolo** and **Domenico Modugno**.

**Brazilian star Benito Di Paula** begins a European tour this month. It will start at the "Sixtina" Theatre in Rome.

**Astor Piazzolla** and group opened a 40-date tour in Paris March 21, and will also appear in Belgium, Germany, Italy and Spain before concluding the tour in Japan. Before the tour began, **Piazzolla** was in Milan recording the soundtrack he composed for **Alain Delon's** latest movie, "Armageddon." He also recorded "Tangibile 7" with a strong orchestra.

The third annual Mallorca song festival will take place at Palma de Mallorca in the Canary Islands on May 26-28, it was officially announced last week. **Morris Albert** won first place last year with his "So Nice," and a similar flow of international stars and personalities is again expected.

Starting this month, **Ricordi Records** will distribute **MCA** product here.

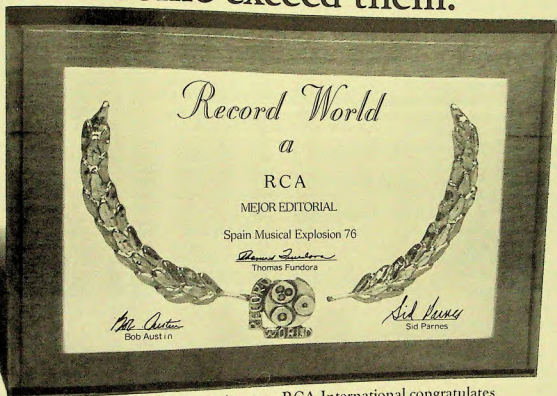
"Soleado," the hit song written by **Ciro Dammico** that was a success for the **Daniel Santacruz Ensemble** two years ago, has now been a number one hit in England under the title of "A Child Is Born," sung by **Johnny Mathis**.

**Warner Brothers Music (Italy)**, S.P.A. recently began operations here, to look after the interests of its American-based company, **Vittorio Sommalvico** will be general manager; he is with **Ricordo Editorials**, the company with which **Warners** signed a contract for a general license.

The following are the top current top records in Italy: 1. "Furla," **Mal (Ricordi)**; 2. "Honky Tonk Train," **Keith Emerson (Ricordi)**; 3. "O-Ba-Ba-Lu-Ba," **Daniela Goggi (CBS Sugar)**; 4. "Daddy Cool," **Boney M. (Durium)**; 5. "If You Leave Me Now," **Chicago (CBS Sugar)**; 6. "Spring Affair," **Donna Summer (Durium)**; 7. "Solo," **Claudio Baglioni (RCA)**; 8. "Mamma Tutto," **Iva Zanicchi (RI-FI)**.

Most publishing companies  
live up to their expectations.

Some exceed them.



For the second consecutive year, RCA International congratulates Ediciones Musicales and Antonio Martinez for having been named "Record World's publisher of the year in Spain."

Thank you for another outstanding twelve months that produced twelve new gold singles.

BYE BYE FRAULEIN

Fernando Arbex  
MICKY

GIMME SOME

Casey-Finch

JIMMY BO HORNE

THAT'S THE WAY (I like it)

Casey-Finch

K. C. & THE SUNSHINE BAND

FANTASIA

J. L. Armenteros-P. Herrero

JUAN BAU

HEIDI

T. Watanabe-E. Kishida

LIBERTAD SIN IRA

J. L. Armenteros-P. Herrero-R. Balades

JARCHA

THE BEST DISCO IN TOWN

J. Morali-H. Belolo-P. Hurtt

THE RITCHIE FAMILY

SABADO POR LA TARDE

Sabato pomeriggio

Baglioni-Coggio

CLAUDIO BAGLIONI

SANDOKAN

M. & G. de Angelis-S. Sollima-S. Ducan Smith

OLIVER ONIONS

HABLAME DEL MAR MARINERO

Ana Magdalena-Manuel Alejandro

MARISOL

AMORE GRANDE, AMORE LIBERO

Arfemo

IL GUARDIANO DEL FARO

(SHAKE SHAKE SHAKE) SHAKE YOUR BOOTY

Casey-Finch

K. C. & THE SUNSHINE BAND

**RCA** Records  
International

# ENGLAND'S TOP 25

## Singles

- 1 KNOWING ME KNOWING YOU ABBA/Epic
- 2 GOING IN—WITH MY EYES OPEN DAVID SOUL/Private Stock
- 3 CHANSON D'AMOUR MANHATTAN TRANSFER/Atlantic
- 4 WHEN SHOWADY WADDY/Arista
- 5 SOUND AND VISION DAVID BOWIE/RCA
- 6 MOODY BLUE ELVIS PRESLEY/RCA
- 7 SUNNY BONEY M/Atlantic
- 8 I DON'T WANT TO PUT A HOLD ON YOU BERNI FLINT/EMI
- 9 TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola
- 10 BOOGIE NIGHTS HEATWAVE/GTO
- 11 OH BOY BROTHERHOOD OF MAN/Pye
- 12 LOVE HIT ME MAXINE NIGHTINGALE/UA
- 13 RED LIGHT SPELLS DANGER BILLY OCEAN/GTO
- 14 ROCKARIA ELO/Jet
- 15 ROMEO MR. BIG/EMI
- 16 MY KINDA LIFE CLIFF RICHARD/EMI
- 17 BABY I KNOW RUBETTES/State
- 18 LAY BACK IN THE ARMS OF SOMEONE SMOKE/RAK
- 19 ANOTHER SUITCASE ANOTHER HALL BARBARA DICKSON/MCA
- 20 SATURDAY NIGHT EARTH, WIND & FIRE/CBS
- 21 YOU'LL NEVER KNOW WHAT YOU'RE MISSING REAL THING/Pye
- 22 WHEN I NEED YOU LEO SAYER/Chrysalis
- 23 YOU DON'T HAVE TO BE A STAR MARILYN McCOO/BILLY DAVIS/ABC
- 24 GIMME SOME BRENDON/Magnet
- 25 HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR/Vertigo

## Albums

- 1 20 GOLDEN GREATS SHADOWS/EMI
- 2 PORTRAIT OF SINATRA/Reprise
- 3 ARRIVAL ABBA/Epic
- 4 HEARTBREAKERS VARIOUS ARTISTS/K-Tel
- 5 LIVE STATUS QUO/Vertigo
- 6 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 7 ANIMALS PINK FLOYD/Harvest
- 8 LIVE HITS HOLLIES/Polydor
- 9 IN MY MIND BRYAN FERRY/Polydor
- 10 RUMOURS FLEETWOOD MAC/Warner Bros.
- 11 EVITA VARIOUS ARTISTS/MCA
- 12 LOW DAVID BOWIE/RCA
- 13 COMING OUT MANHATTAN TRANSFER/Atlantic
- 14 GREATEST HITS ABBA/Epic
- 15 BEST OF JOHN DENVER/RCA
- 16 VISION DON WILLIAMS/ABC
- 17 BURNING SKY BAD COMPANY/Island
- 18 PETER GABRIEL/Chorisma
- 19 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
- 20 A NEW WORLD RECORD ELO/Jet
- 21 BEST OF LENA MARTELL/Pye
- 22 SONGS FROM THE WOOD JETHRO TULL/Chrysalis
- 23 DANCE TO THE MUSIC VARIOUS ARTISTS/K-Tel
- 24 BOSTON/Epic
- 25 HOTEL CALIFORNIA EAGLES/Asylum

## England (Continued from page 54)

released on Elton's birthday, last Friday (25th). CBS has concluded a long-term worldwide deal with **Sandie Shaw**, who enjoyed a string of top 10 records in the late sixties and now will be produced by **Barry Blue**. Phonogram is releasing the first album by hot San Francisco band **Clover**, titled "Unavailable," since former a&r manager **Nigel Grainge** brought the band to the U.K. where they have now taken up residence. Clover has also signed a worldwide publishing deal with **Chappell**. RCA MD **Gerry Oord** has concluded negotiations with **Patrick Meehan** and **Vic Lewis** to license NEMS Records in the U.K. First release under the new deal is Australian soloist **Jeff Phillips'** "Somebody's Stolen My Thunder." RCA is also undertaking a major marketing campaign to launch the TK label with albums by **KC & The Sunshine Band**, **Timmy Thomas**, **Lattimore** and **Ralph MacDonald**. Power Exchange makes its fourth move in two years in having signed a pressing and distribution deal with Decca's Selecta company.

**Louis Benjamin** has announced a restructuring in the senior management team of Pye Records with MD **Walter Woyda** taking responsibility of the company's international division following the departure of **Fred Marks**, and general manager **Robin Taylor** will take over the day-to-day running of the U.K. company. **Gary Mann** joins Precision Tapes as marketing coordinator, reporting to **Pye/Precision** marketing director **Clive Selwood**. Chrysalis Music promotes **Ann Murray** to general manager after six months with the company as professional manager. **David Gray** switches from EMI Records to publishing where he becomes financial controller; Magnet press officer **Judy Totton** takes over additional responsibility and will now supervise the company's design and artwork; and MCA completes its promotion team by appointing **Steve Jenkins**, formerly with Chrysalis Records, and **Steve McCaughy**, previously with Pye Exchange.

Another potential No. 1 for **Leo Sayer**—the third single taken from "Endless Flight"—"How Much Love" (Chrysalis). Other hits this week come from the **Martyn Ford Orchestra** ("Let Your Body Go Down Town"—Mountain), **Clifford T. Ward** ("Up In The World"—Phonogram), and **Flash Cadillac** ("See My Baby Jive"—Private Stock). Best albums are "Frankie Miller's Full House" (Chrysalis), **The Jack Bruce Band's** "How's Tricks" (RSO), **Bonnie Tyler's** "The World Starts Tonight" (RCA), and not forgetting Clover's "Unavailable" (Vertigo).

## Canada (Continued from page 54)

in Wales. This is made even more exceptional by the fact that Rush's album product to date has only been available there on an import basis, so the demand is very strong. Prior to leaving, Rush will do some U.S. dates with fellow S.R.O. stablemates **Max Webster** opening. Max' new album, "High Class And Borrowed Shoes," will be out within the next six weeks, which is one release your scribe can recommend.

**Garfield**, one of this country's most popular new acts, has just signed an exclusive two year, three album recording contract with Capricorn for the world, excluding Canada where the septet will remain with Polydor, the label which broke the band with their debut album, "Strange Streets." Polydor will soon also mount a major push for album releases by **Goddo** and **Rose**, whose lp debut for the label will be "A Taste Of Neptune." Quality's **Lynx** opened for Peter Gabriel in Montreal recently, a major step for them. Welsh band **Budgie** has moved to Canada and is now doing some local club dates to get the feel of the domestic scene. Meanwhile, **Chilliwack** is doing quite well within their U.S. dates and a major tour is planned for the summer. **A Foot In Coldwater** is the subject of solid record company interest now that the quartet has left the Daffodil label. Seems to be some heavy bidding for the band by local managers as well.

**Supertramp**, a very popular act in Canada, will begin their '77 world tour in Regina in early April and continue across Canada for a half dozen dates. Regina's 8500 seat venue was sold out within four hours and another show has been added. This supports Supertramp's new album release, "Even In The Quietest Moments."

**MUSICAL CHAIRS:** **Bill Scott** replaces **Clive Corcoran** as promotion manager at CFR. **Carmella Wiltsen** has also left her post at the station. **B. T. Simpkins** has been appointed Warner Brothers product manager in Canada, with **John Hearn** being appointed to the same position for the Elektra and Atlantic labels. **Deane Cameron** moves from GRT to the Capitol a&r office as assistant to **Paul White**. **Liam Mullin** has resigned his post as domestic chief of Island Records to move abroad. The label now operates under the direction of **Stuart Raven-Hill** and **Headley Westerfield**. Ottawa's new CHEZ-FM and Toronto's new CILQ-FM, both progressive rockers, will be operational and on the air by mid-May.



## Goldfarb Names Saporta

NEW YORK — Herb Goldfarb, president of Herb Goldfarb Associates, Inc. has announced the appointment of Steven Saporta to the organization.

Saporta has been involved in studio and production work in the Buffalo area for the past two years, and he will now specialize at the dealer and magazine contact level, as well as all aspects of selling, marketing and merchandising.

## ABC Music Signs Four Canadians

LOS ANGELES — Jay Morgenstern, president of ABC Music Companies, has announced that worldwide publishing agreements have been entered into with four Canadian artist/writers: Murray McLaughlin, Richard Tate, Bruce Cockburn, and Skip Proko.

## Kansas Radio Show

LOS ANGELES — Burns Media Consultants has delivered its first A-O-R radio special to approximately 700 broadcast outlets worldwide.

"Kansas: Leftverture" is an hour-long program that features the members of Kansas talking about their music and their influences. Conversation with the group is interspersed with music from their albums.

## B. J. Thomas Album Released by Myrrh

NASHVILLE — B. J. Thomas' newest album, "Home Where I Belong," has just been released by Myrrh Records, a division of Word, Inc., it was announced by Frank Edmondson, product manager.

Thomas' contract gives Myrrh an option on two subsequent albums of inspirational materials.

## MCA Signs Alexis



Alexis, a six-piece rock band currently based in Dallas, has been signed by MCA Records, according to MCA president J. K. Maitland. Product from Alexis, managed by Jack Calmes and David Hickey of Shavee Management, is expected for May 1977. Shown above at the signing ceremonies are (from left): Alexis members Larry Braden, Dave Peters and Robbie Fallberg; attorney Stan Diamond; Randy Reeder and Eddie Ulbarri; Alexis' Mike Maitland; Jack Calmes; Alexis' Dick Walker; David Hickey; and MCA attorney David Jackson.

## Melba Visits Gotham



Buddah recording artist Melba Moore returned to her old turf—Broadway—when she visited seven other Buddah recording artists, the cast of "For Colored Girls Who Have Considered Suicide When the Rainbow Is End." The excitement of this cast album of the play. Pictured from left: Trazana Beverly, Janette O'Kallie, Pise Collins, Soret Scott, Melba Moore, Aku Kadoja, Laurie Carlos and Roxanne Reese.

## Capitol Releases Six

LOS ANGELES — Capitol Records, Inc. has announced its April album releases. They are: Connie Cato's "Whoever Finds This I Love You," Merle Haggard's "Songs I'll Always Sing," Steven Fromholz's "Frolicking In The Myth," Zbignew Seifert's self titled lp, Sweet's "Off The Record and Tavares' "Love Storm."

Also on April 11, the Capitol-distributed Ariola label will release "Loving Is Why" by the Sons of Champlin.

## CABARET REVIEW

### Helen Schneider: Energy & Enthusiasm

NEW YORK — Helen Schneider (Windsong) is dedicated to singing the kind of contemporary pop songs that have the makings of future standards. In her stage show at Tramps, she explains that her prime concern, until meeting producer Ron Dante, had been with lyrics—the songs had to ex-

## WEA Taps McCoy

LOS ANGELES — John O'Connell, Warner - Elektra - Atlantic's vice president, finance, announces the appointment of Jim McCoy as director of personnel and payroll. McCoy will be responsible for administering personnel development, training, the affirmative action program and fringe benefit programs.

McCoy, who has been WEA's Assistant Controller since 1973, had previously been with Ernst & Ernst Accounting.

press sentiments to which she could relate and which she felt comfortable presenting to an audience. She credits Dante with impressing the importance of melody upon her.

A singer for eight years, Schneider nonetheless retains the lyric emphasis in her interpretations, at times sacrificing the musical direction. Her voice is also much more confident in the upper registers, her low notes coming from her throat rather than from her chest. What stood out on an opening night, however, aside from her wonderfully expressive eyes, was a forthright determination to succeed that would be difficult to suppress.

### Repertoire

Her repertoire, drawn directly from her Dante-produced debut album, ranged from Jake Holmes' "So Close" to Galdston and Thom's "Why Don't We Live Together" to an encore of Stevie Wonder's "You and I." At her best belting out the song finales, she was able to compensate for any musical deficiencies with seemingly boundless energy and enthusiasm.

Ira Mayer

## Douglas, Casablanca

### Begin Rouse Promo

LOS ANGELES — Douglas Records and Casablanca Record and FilmWorks are employing a unique approach to in-store play in promoting the Charlie Rouse Band's "Cinnamon Flower" album, according to the company.

Working with Soundmasters retail outlets in Los Angeles and Leopold's, Odyssey and Tower in Berkeley, Casablanca promotion representatives Rennie Roker and Jherly Busby arranged for window, wall and hanging displays, mobile, cinnamon incense and bowls of cinnamon candy to be spotted around the stores.

The key to the promotion was arranging for two-day near-exclusive in-store play on the Rouse album, while Douglas and Casablanca coordinated heavy radio advertising for three weekends.

## New Radio Band?

(Continued from page 3)

into cable. The needed spectrum space for the new radio service could come from unused land-mobile radio frequencies, if not the UHF band, he said.

Enthusiasm for Van Deerlin's proposal was noticeably hard to find among the NAB conventioners. A third radio service can mean only one thing to most existing radio station owners... more competition.

Van Deerlin tried to soften the blow by holding out the promise of much less rigorous regulation. The bedrock of communications regulation is the scarcity argument, i.e. anyone can start a newspaper or publication but the limited number of broadcasting outlets necessitates government licensing and supervision. The addition of a third aural service would moot the scarcity question and require the government to back off, he said.

But comments from the broadcasters showed a deep distrust of government promises. First, broadcasters have heard before about quid pro quo exchanges of industry marketplace advantages for slackening of government scrutiny. In the past, though, the FCC has rarely come through with deregulation at a level that satisfies the licensees. But equally important, they point out, is the promise to keep the station's low-powered. Once in place, the broadcasters believe, it would be a simple matter for the new service to raise itself to a technical level equal to that of AM and FM. It's a simple matter of manipulating the politics of technology, because the technology for this new idea already exists.

## Galtes Named Pres. Of RCA Spain

■ NEW YORK — Alberto Galtes has been named president of RCA Spain, according to an announcement by Robert Summer, division vice president, RCA Records International.

Galtes was formerly general manager of the company.

Galtes joined RCA Spain in 1960 and became general manager of the company in 1971. His achievements are international in scope and include sales of over half a million records of a Japanese TV series soundtrack called "Heidi" and more than 200,000 copies of an Italian TV series soundtrack, titled "Sandokan." Galtes helped build the artist roster of RCA Spain to a position of prominence on the continent, recently discovering and developing Pepe Da Rosa and Los Golfos, whose sales and personal appearances established them as top stars in Spain.

## Mercury Taps Kragosk

■ CHICAGO — David Carrico, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the appointment of David Kragosk to the post of local promotion manager for the Minnesota, and North and South Dakota areas. He will be based in Minneapolis.

Kragosk most recently was local promotion manager for ABC Records in the St. Louis/Kansas City territories. Prior to that, he held a similar position with Warner Bros. Records.

## E/A Promotes Maglia

■ LOS ANGELES—Lou Maglia has been appointed to the position of national singles sales manager for Elektra/Asylum Records, it was announced by Stan Marshall, vice president/national sales. Maglia had previously been regional marketing manager for E/A, responsible for the Boston/Cleveland area and working out of WEA's Boston branch.

## Dorian to Amerama



Dorian has signed with the newly formed Amerama Records. From left: Mauri Benkell, Amerama's executive vice president and general manager; Dorian; and Jeff McClusky, Amerama's national promotion director.

## Malamud (Continued from page 3)

tween the NARM board of directors and myself. Just as I must face my new opportunities, so must an association like NARM seek to broaden and re-evaluate its horizons, as well.

"It has always been my belief that people are best fulfilled when they work at what they do best. Therefore, my original plans were to set up a company which would allow me to continue working in the two areas I know best: the recording industry and conference planning. However, in the last several days, I have been contacted by many industry members relative to a number of other exciting opportunities. My final decision will be made in the very near future.

### Mixed Emotions

"I leave NARM with very mixed emotions. It was my life for sixteen years. There is no question in my mind that NARM will prosper and grow, and continue to serve the needs of its membership in the future as it has in the past.

Of late it had been rumored that some NARM members were critical of the organization's annual convention, claiming it has become a series of routine meetings. Moreover, the much-discussed altercation between Malamud and Columbia Records' Paul Smith over the latter's criticisms of NARM's choices of award winners this year was rumored to have been a factor in the situation, along with the insistence of the NARM board. But George Souvall, the newly-appointed board chairman, told **RW** that the behind-the-scenes maneuvering between the board and Malamud has been blown out of proportion.

"Restructuring and change were inevitable," said Souvall. "There's been no major problem. Don't read anything into the statement that isn't already there. Take this year's convention: it was the first time we've had to cut off registration. There were massive pressures. It just exploded, and that's understandable. The time had come for a change."

Likewise, board member David Lieberman of Lieberman Enterprises, the nation's fourth largest rack jobbing concern, was diplomatic in his response to the news of Malamud's resignation, stressing that rather than being the result of any pressure applied by the board, the decision was "really a mutual kind of thing where both parties realized that it was time to move in other directions."

"There's no question that Jules served NARM long and faithfully and well through its early growth and through some rocky periods to where it's now the leading in-

dustry forum organization," he continued. "He made a tremendous contribution to both the organization and to our industry. But I think it's quite correct of him to say that there comes a time when a guy has to move on to new areas and new challenges. I think in the organization too there are times when new directions are indicated and a change of management is for the best. It was obviously his move. But it will, I think, have a beneficial effect. I personally wish Jules only the best."

Malamud too, in speaking with **RW** from the Diplomat Hotel in Hollywood, Florida, discounted board pressure or the conflict with Smith as reasons for his resignation. "My relationship with the NARM organization and with the industry—including Paul Smith and the executives at CBS—has never been better. It's no secret that there was a misunderstanding, but that has all been ironed out and is not the reason I am leaving. I met with Bruce Lundvall and had a very warm meeting with him. I spent time with the CBS executives in Washington, when we all attended the RIAA dinner, and cemented our rela-

## A Rare Work

Galway made quite a success with his previous "Man with Golden Flute" record, and now we find his distinctive tone at work on two Mozart Flute Concertos (in G, K. 313, and in D, K. 314) as well as the Flute Andante in C, K. 315. Galway has a clean, clear tone, cool and liquid and yet somehow personal. It lacks some of the richness of the sound of Jean Pierre Rampal, who was his teacher, but Galway's tone is far more virile than most flutists'. One is struck in fact with how he makes his instrument sing distinctly and with feeling.

The Mozart flute concertos that he plays are full of the master's rich invention and lyricism, chaste only to a point and in each andante wistful and very human. Rudolf Baumgartner conducts the Lucerne Festival Strings in performances that are bright and precise yet interesting. The Andante in C is the most moving of the three pieces. The liner notes state that despite Mozart's disinterest in the flute as an instrument, this piece shows a study to Tamingo's flute in *Die Zauberflöte*. One can hear this particularly in the soulful long line attained by Galway. It is really exquisite playing and should be enjoyed by many.

Columbia has had the good

relationship. I was also honored to be on the dais with Paul Smith at the Martell dinner. We shook hands; we're friends. I know that in no way, shape or form did they want me to leave NARM. "I've been wanting to leave NARM for awhile. It's not an easy decision to make to change your life, or to move from doing something that has been your life. My own personal feeling is that the major portion of the directors was not unhappy about my leaving. But the decision was truly a mutual one."

The NARM staff, including Mickey Granberg—whom Malamud said "played an invaluable role in NARM's growth"—will remain with the organization in Cherry Hill, New Jersey. Malamud said that his future plans, as yet unannounced, may necessitate his moving to Los Angeles.

Souvall indicated NARM will eliminate the position of president. Malamud's replacement will most likely be given the title of executive director. Also, Dan Heilicher, a past chairman of the NARM board, has been assigned to direct a committee that will suggest methods of restructuring NARM.

(Continued from page 37)

fortune to catch most of the best of Pierre Boulez' work with the New York Philharmonic on records. Last year the **RW** critics' panel specifically designated his performance of Rouse's *Symphony and Dukas' Le Peri* as one of the year's prize winners. Now Boulez leads an important rare, ballet score by Bela Bartok, *The Wooden Prince*. The performances he gave of this work in the Philharmonic subscription concert were good, but if memory serves, they did not quite reach the boiling level of excitement on this record. One of Bartok's early scores (and dreamed up for a ballet with a silly plot) the work is very, very Straussian and very, very barbaric. The huge orchestra virtually tears itself to bits all through the score, exploring every last emotion and share of dynamics. Boulez, of course, keeps everything clean and clear, but he brings passion and excitement to the playing. This is the kind of record to play loud on one's sound system. The Columbia engineers have caught the full sound of the expanded Philharmonic at its most compelling, and from the Wagnerian opening all through the development, this is full orchestra at flood tide. In the works of composers such as Bartok, Ravel and Debussy, we are going to miss Boulez in New York.

## CONCERT REVIEW

### Bill Gaither Trio: Sharing Their Faith

NASHVILLE—The Bill Gaither Trio recently performed in concert to an enthusiastic crowd at the Grand Ole Opry House.

Comprised of Bill, wife Gloria and brother Danny, The Bill Gaither Trio is hailed as one of the most, if not the most, respected groups of entertainers in the gospel music industry. They have received a Dove Award for Best Mixed Group (1975), two Grammy Awards, and Bill has been named Gospel Songwriter of the Year annually since the Dove Awards began in 1969.

A warm and informal sharing of their faith, the concert was filled with both lively up-tempo tunes ("The World Didn't Give Us To You"), light humor ("Don't Wanna Spend My Time Writing Songs That Answer Questions That Nobody's Ever Asking Anyway"), quiet hymns ("Because He Lives," "Let's Just Praise!") and complemented by the solo tenor vocals of Danny, "Lord Make Me An Instrument of Thy Peace." The message, Jesus, is presented clearly with serving the Lord end result.

Henry and Hazel Slaughter opened the concert and left the packed house wishing for more as they skillfully performed such selections as "Over and Over," "He's Changing Me" and "Learning To Lean," with a moving rendition of "Sweetest Halle-lujah" closing their set.

The concert had yet a third treat in the form of Ms. Lillie Knauis.

Vicki Branson

## Mulling It Over



During his recent appearance at The Roxy in Los Angeles, Garth and Barth Gimble (better known as ABC Records artist Martin Mull) inspired the sold out crowd to three encores with material from his new album "I'm Everyone I've Ever Loved." Pictured with Mull after the performance are, at left, Bette Midler and Melissa Manchester (who sings on the album) and, at right, three of his co-stars in "Mary Hartman, Mary Hartman," Debralee Scott, Gloria DeHaven and Marion Mercer.

## EMI-Capitol Opens Facility in Mexico

NEW YORK — EMI-Capitol in Mexico moved last month to strengthen its position there with the opening and dedication of a new four-story recording facility, costing over \$680 thousand. The facility contains two 16-track recording studios, an editing and cutting room, master tape library and office facilities.

Roberto Figueroa has been named to head the new operation as studio manager. The studios were dedicated by EMI chairman Sir John Read in ceremonies last month.

## Levinson Ups White

LOS ANGELES — Jackie White has been promoted to the position of account coordinator at Levinson Associates, Inc., Robert S. Levinson, president, has announced.

## Radio Short Takes

(Continued from page 53)

14-240 for morning man with production experience. Contact Scott Davis at (301) 262-2148 . . . Jeff Pollock from KBPI-FM (Denver) to KRC 96-FM (Fresno) as PD. Record promo people phone (209) 266-2132 for record info . . . Kirk Allen to WGUY from WSJR as part time weekends.

A two hour tape of Tom Waits in concert is being made available by Elektra/Asylum records for radio station use, at no charge. It was recorded at the Shaboo Club in Williamstic, Conn. by WHCN-FM. Contact Bud Stein, national director/album promotion, Elektra/Asylum Records, 962 N. La Cienega Blvd., L.A., Cal. 90069 . . . Fred Leeheis is seeking a contemporary programming position. Relocation no hassle. Contact Fred at 1003 Quail Ct., Roanoke Rapids, N.C. Carolina 27870 or call (919) 537-5814 after 6:30 p.m. eastern time . . . Drake-Chenault has added the following stations for their syndicated services: Twelve stations change to contempo 300; Beautiful Music +, airing in three markets; three stations switch to XT-40; Great American Country adds nine more stations . . . Normal programming will be acting as April 1 (Fool's Day) on WPPI for a day of sheer nonsense. Several local businessmen and law enforcement officers will be acting as "Dis for a day"; "playing the hits" on WPPI.

New line up at WBSR: 6 a.m.-10 a.m., Jack Michaels, PD; 10-2 p.m., Daveiel Francis Hayden; 2-7 p.m., Chris Chandler from weekends, Peter Dine. Greg Stevens; midnight-6 a.m., Eugene Brown; recently started a bumper sticker campaign of its own, calling attention to the area's drought at the same time and urging listeners to "Conserve Water."

## The Coast (Continued from page 20)

toward disorientation as to place, time and activity is well consistent with the American spirit of making short-term visitors welcome in our midst.

"4) Concerning the unkind reference to Mr. Ben Edmonds' "Outward enimui," RW should be informed that he has consulted a dermatologist and is well on his way to a full cure . . ."

Davis goes on to carp about our assessment of Mazza's court "potential" as being more appropriately termed "fulfillment," a semantic angle we'll be taking up at length later this month in earnest, unless Davis forgets. As for his own "fainting and exhaustion, premature cardiac arrest would have been a more fitting portrayal of the truth."

We could point out that, contrary to Davis' objection that RW's last-minute line-up included one Yadira Vidal, an acquaintance of said Capitol folks, RW was without its primo jump-shooter and former college hoop personality Arnold Constable, still relearning basic speech and motor skills after answering a recent Phoenix personal.

This week, Constable, making bold strides in his recovery, was able to complete his first fully-intelligible sentence in over four months. "I'll be there for the playoffs," he promised.

We think Arnold's perspicacious tenacity in the face of insufferable odds (Ace Hollywood linesman Charlie Blue immediately installed RW as a 10-point favorite for the rematch after Constable's message) says more about the character of this kind of team than Mr. Davis' waffling.

CORILLA MY DREAMS: Carolyn Machado, Big Heart Music publishing manager, is seeking support from the industry in a drive to raise \$73,000 for Penny Patterson of the Gorilla Foundation in Menlo Park, California. Patterson is fighting to retain custody of Koko, a five-year old gorilla that Patterson has taught a sign language comprising 300 words.

Unless Patterson can raise the target figure, Koko will be surrendered to the San Francisco Zoo later this month. Machado stresses that Patterson has studied, lived with and raised Koko for over four years, and the impact of her research on the primate is vital. Contributions should be sent to The Gorilla Foundation, Project Koko, c/o Carolyn Machado, Big Heart Publishing, 9454 Wilshire Blvd., #309, Beverly Hills, CA 90201.

APPROXIMATELY JIMMY OLSEN: Rolling Stone is sending Warren Zevon to cover the upcoming Dolphin Project benefit, "Japan Celebrates The Whale and The Dolphin," slated to be held in Japan next week. Four shows are planned, to be held this week, starting Tuesday week. Audiences in excess of 10,000 are expected at each, with tickets set at \$10 . . . The Crusaders kick off a six city tour of the northwest and midwest Friday (8) in Seattle . . . Philippe Wynn, former lead singer for the Spinners, is finishing up his solo debut single, "Hats Off To Mama," at Atlantic in New York. Wynn wrote the tune and is producing the session as well.

MOGULL'S NATAL DAY: Helen Reddy, Jeff Wald, Olivia Newton-John and Lee Kramer feted Artie Mogull on his 50th birthday with a spread at Roy's. The turnout was heavy and the guest list heavier, with Mo Ostin, Jerry Rubinstein, Peter Asher, David Geffen, Albert Grossman, Mike Maitland, Snuff Garrett and Alan Livingston among the execs, while Marlon Brando, Glen Campbell, Jackie DeShannon, Susan George and other multi-medians were on hand for full representation from the artistic end.

## CBS 'Box Lot' Campaign Racks Up Strong Sales

By LUKE LEWIS

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records Nashville, has reported to Record World that the figures are in on the "Box Lot Campaign," a country music marketing program which featured 15 albums, and the results indicate that the project was a success.

Since the campaign's inception in February, 11 of the 15 lps have entered Record World's country album chart, and according to Blackburn, CBS has reached 150 percent above their anticipated sales objective.

Blackburn described the campaign as a "refinement of the pre-pack program in that we are presenting each individual artist on his own merit. There were problems with auto-mated inventories with the pre-packed," he noted. Handelman punched the pre-pack product into its RIMS system as one unit promotional item

rather than break down the packaging, repack, and send the product as individual titles. The handling problem at the rack and central warehouse level was virtually eliminated by the "Box Lot" concept, according to Blackburn.

Hand drawn individual artist sketches which were utilized as mobile displays at retail locations were so effective customers were trying to buy them. "We gave them the radio to give away in contests and had a number of them autographed at special request," Blackburn said. Pre-designed ad mats and drop-ins as well as an extensive radio campaign covering 80 markets were initiated to support the program.

Blackburn plans to stick with the "Box Lot" concept in the future. "Why change a winner?" he said. "We may go back to the pre-pack on occasion, but we will probably feature only three or four major artists."

## National Independent Distributors Experience Significant Growth

By MARGIE BARNETT & VICKI BRANSON

■ NASHVILLE — A recent trend in the record industry has seen companies specializing in sales and marketing of recorded product re-leased and distributed through independent distributors. These companies are referred to as national independent distributors, and recognizing their significant growth and because of their importance to today's music industry (1 out of 10 records on the Country Singles Chart is handled by these companies), Record World contacted several of these companies in Nashville to find out about the services they provide.

### Network

Record labels without financial ties seemingly band together under the wing of a national distributor to achieve the same strength as one large company, saving each label the overhead of their own staff of employees for promotion, sales, mailing, etc. The national distributors, such as

International Record Distributors (IRDA), Nationwide Sound Distributors (NSD), Commercial Record Distributors (CRD), World Wide (WW), World International Group (WIG) and others, have each set up a network of approximately 26 distributors around the country who will handle all the lines under contract to them.

### Promo Copies

Once a label is under contract to a national distributor the services begin with the pressing of the promo copies, usually from 1000 to 2000. Most are mailed to radio stations across the country with the balance used as promo copies to the promotion people at the various distributor outlets. Sale copies are then pressed as necessary. Most national distributors have their own promotion force when then goes to work at the radio station level trying to

(Continued on page 62)

## CBS Pacts Reynolds

■ NASHVILLE — Billy Sherrill, vice president, a&r, CBS Records, Nashville, has announced the signing of Allen Reynolds to an exclusive independent production arrangement with CBS Records. In this capacity, Reynolds will function as a staff producer for a number of artists already signed to CBS Records labels. Additionally, Reynolds will aid Sherrill in the acquisition and development of new talents for CBS Records.

Reynolds will retain his independent producer status as he will continue to produce artists that he has previously signed to other labels and for whom he has been handling the production responsibilities.

Reynolds has been actively involved in the Nashville music industry for over 7 1/2 years as a songwriter and producer.

## NASHVILLE REPORT

By RED O'DONNELL



■ Now that it has firmed a marketing-merchandising "marriage" with Playboy, will CBS Records' theme song be "The Bunny Hug"?

How about those ads showcasing Donna (Mockingbird Hill) Fargo in play suits. She definitely has two good-looking legs to stand on! . . . Wanted to buy a copy of Sterling Whipple's "Exit 59," but got off at "Exit 58" . . . "Sonny James' next album will be titled "Sonny James in Prison in Person." He cut it behind walls of Tennessee State Prison — backed by inmate musicians and singers. (Sonny was only non-inmate on the session.) "It's not going to be a gloomy lp," says Sonny. "There will be humor in some of the material, some reality and real meaning." Is this a first for the recording industry? A session inside a prison — with prisoners performing in background? (George Richey is the producer.)

Interesting story: "You're the Hangnail in My Life," Hoyt Axton's first single under his new contract with MCA, was co-written five years ago during Sunday night services in a local Baptist church by two young Nashville writers, Mike Montgomery and Woody Bowles.

(Continued on page 62)

## William Morris Agency Inks George Hamilton

■ NASHVILLE — Bob Neal, manager of the William Morris Agency's Nashville office, has announced the signing, for representation in the United States, of ABC/Dot recording artist George Hamilton IV.

For the past several years, Hamilton has devoted almost all of his time and energies to developing an international career in Great Britain, South Africa and Canada. He recently signed with ABC/Dot Records and a new album and single are currently on release in the United States. Hamilton is managed by Mervyn Conn of Mervyn Conn Promotions, Ltd. of London and the agreement for the William Morris Agency to represent him was worked out by Neal and Mervyn Conn.

## COUNTRY PICKS OF THE WEEK

**SINGLE** WAYLON JENNINGS, "LUCKENBACH TEXAS" (C. Moman/B. Emmons; Baby Chick, BMI). Al Waylon has done it again. A smash! "Maybe it's time we got back to the basics . . ." he sings. He does it here with a little help from Willie and the results are touching and convincing and guaranteed to take it straight to the top. RCA 10924.

**SINGLE** JONATHAN EDWARDS, "CAROLINA CAROLINE" (J. Edwards; Castle Hill, ASCAP). Backed by its own producer (Brian Ahern) and band as Emmylou Harris, Edwards should be cutting his own trail to the top soon with cuts like this. This irresistible tune, from his "Sailboat" lp, should go all the way. Warner Bros. 8364.

**ALBUM** CHARLEY PRIDE, "SHE'S JUST AN OLD LOVE TURNED MEMORY." This one is loaded and it could well be Pride's biggest lp to date. The title cut hit the top spot on the country singles chart recently and the rest of the material is just as solid. "The Hunger" and "Get Up Off Your Good Intentions" are standouts. RCA 1-2261.





THE COUNTRY  
ALBUM CHART

APRIL 9, 1977

APR. 9, 1977		WKS. ON CHART
1	NEW HARVEST... FIRST GATHERING DOLLY PARTON—RCA APL1 2188 4	11
2	LUXURY LINER EMAYLOU HARRIS—Warner Bros. BS 2998	11
3	SAT YOU'LL STAY UNTIL TOMORROW TOM JONES—Epic PE 34468 5	5
4	VISIONS DON WILLIAMS—ABC Dot DOA 2064	4
5	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol SO 11601	9
6	WAYLON LEE WAYLON JENNINGS—RCA APL1 1108	17
7	HEART HEALER MEL TILLS—MCA 2252	7
8	BEST OF DONNA FARGO—ABC Dot DO 2075	7
9	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253	5
10	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092	16
11	TORN BETWEEN TWO LOVERS MARY MacGREGOR—Arista America SMOAS 50015	10
12	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSIE—RCA APL1 1312	62
13	DAVID ALLAN COE RIDES AGAIN—Columbia KC 34310	14
14	ADIOS AMIGO MARTY ROBBINS—Columbia KC 34448	14
15	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA APL1 2072	7
16	THE COUNTRY AMERICA LOVES STALTER BROTHERS—Mercury SRM 11125	10
17	RONNIE MILSP LIVE—RCA APL1 2043	19
18	TAKE ME CHARLIE RICH—Epic KE 34444	6
19	JOHNNY DUNCAN—Columbia KC 34442	6
20	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314	6
21	I'M FOLLY FOR YOU MY FRIEND MOE BANCY—Columbia KC 34443	5
22	BEST OF THE STALTER BROTHERS—Mercury SRM 11037	59
23	FARGO COUNTRY DONNA FARGO—Warner Bros. BS 2996	6
24	BEST OF CHARLIE PRIDE, VOL. III—RCA APL1 2023	4
25	PAPER BOSSIE GENE VAUGHN—Capitol ST 11977	23
26	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235	21
27	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON—Columbia KC 34439	4
28	TOMPALL GLASS & HIS OUTLAW BAND—ABC AS 978	9
29	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112	26
30	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2071	7
31	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472	6
32	24 GREATEST HITS BY BOB WILLIS & HIS TEXAS PLAYBOYS—MGM SE 5302	3
33	THUNDER IN THE AFTERNOON MAC DAVIS—Columbia KC 34313	3
34	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G	3
35	PLAY GUITAR PLAY CONWAY TWITTY—MCA 2262	2
36	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 202	91
37	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AS 890	4
38	FEEL THE MUSIC RAY STEVENS—Warner Bros. BS 2997	7
39	CAROLINA DREAMS HILLIE TUCKER BAND—Capricorn CP 0180	3
40	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	39
41	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN—MCA 2223	28
42	BEST OF GLEN CAMPBELL—Capitol ST 11577	18
43	THE ROOTS OF MY RAISING MERIE HAGGARD—Capitol ST 11586	18
44	I DON'T WANNA HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL1 2024	18
45	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	18
46	THE WHEEL ASLEEP AT THE WHEEL—Capitol ST 11620	18
47	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605	16
48	HESSE'S JODY MILLER—Epic KE 34446	16
49	BEST OF DOLLY PARTON—RCA APL1 1117	14
50	RUBBER DUCK C. W. McCALL—Polygram PD 1 6094	4
51	ME AND MEDILL BOBBY BARE—RCA APL1 2079	9
52	LIVE! FROM AUSTIN CITY LIMITS EAR SCRUOGS LIVE—Columbia KC 34464	4
53	RAIN ON THE TUMBREL—ABC AS 983	41
54	CHARLIE RICH'S GREATEST HITS—Epic PE 32430	41
55	THE LATE BOB WILLIS' ORIGINAL TEXAS PLAYBOYS—Capitol ST 11612	1
56	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415	21
57	TWO SIDES TO EVERY STORY GENE CLARK—RSO KS 1 3011	2
58	KENNY ROGERS—Mercury SRM 11190	8
59	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377	17
60	FOUR CALIFORNIA THE EAGLES—Asylum 7E 1084	6
61	HOTEL BILLY SWAN—Columbia PZ 34472	6
62	ELITE HOTEL EMAYLOU HARRIS—Reprise MS 2239	6
63	HASTEN DOWN THE WIND LINDA RONSTADT—Asylum 7E 1067	3
64	GREAT MOMENTS AT THE GRAND OLE OLYMP VARIOUS ARTISTS—RCA CPL2 1924	8
65	TEN YEARS OF DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND—United Artists LA670 L3	12
66	YOU AND ME TAMMY WYNETTE—Epic KE 34289	37
67	BEST OF FARGO NANCY SINGH—Mercury SRM 11190	8
68	20-20 VISION RONNIE MILSPAR—RCA APL1 1666	24
69	SOMEBOY SOMEWHERE LORETTA LYNN—MCA 2268	24
70	DAVE & SUGAR—RCA APL1 1818	20
71	CRASH BILLY BASH CRADDOCK—ABC Dot DOSD 2023	20
72	GOLDEN RING GEORGE & TAMMY—Epic KE 34291	17
73	HIGH TIME LARRY GATLIN—Monument MC 6644	33
74	24 GREATEST HITS HANK WILLIAMS, SR.—MGM SE 4755	31
75	AFTER THE LOVIN' ENGELBERT HUMPERDING—Epic 34381	11

## Nashville Report (Continued from page 60)

"No, "it's not a hymn, although it was partially inspired by the minister's sermon," says Montgomery—or was it Bowles. "It's a sort of funny love song that we think fits the casual style of Hoyt Axton."

I'm told Axton had completed his "Snowblind Friend" album and decided to listen to the tape. He liked the song, bumped another off the lp and added "You're the Hangin' in My Life." By the way, it's published by Lighthouse Music Co. Lighthearted? Quite apropos, eh?

Jimmy Dean hosts the "Country Music Hit Parade Special" that tapes this week at Grand Ole Opry House. Guests on the 90-minute show that airs April 17 on NBC-TV will be Tammy Wynette, George Jones, Ronnie Milsp, Mel Tillis, The Oak Ridge Boys, Freddy Fender, Jan Howard and the Nitty Gritty Dirt Band. Chet Hagan produces, Walter E. Miller directs and Joe Cates is the executive producer. The question: If it clicks will it be developed into a weekly or monthly series?

George Hamilton IV has signed with William Morris Agency for representation in the U.S.A. . . . Dolly Parton guest stars on Mac Davis' upcoming TV special . . . Ever wonder what happened to singer Claude Gray? He's now an artist for the Dallas-based Grammy White Records and his new single is titled "Vin Rose."

Contrary to reports, veteran Merle Travis' health is okay and he's "working much as I have the time to."

Travis advises from his Saugus, Calif. home: "I am headed for a tour of Alaska and Montana this week. I think." He opines, "those poor health rumors got started when I broke my left arm on Christmas Day. (I slipped and fell.) It was broken near my shoulder and did not interfere with my picking — not a lick."

Travis is sponsoring a Little League baseball team this season, called "The Canyon Country Angels."

I met my friend Gene Autry the other day and kidded him about his major league California Angels team. I told him, "I don't know how your Angels are going to do this summer, but my 'Angels' are going to win the pennant."

Diana Trask is on 15-day tour of her native Australia . . . Kathy Barnes' Republic label single of "Catch the Wind" is catching the ears of radio listeners & record buyers . . . When Plains, Ga.'s Billy Carter came to town for a speech, he spent quite a bit of time with Tom T. Hall. "I was a friend of Tom T.'s before I met him," said the President's brother. "I figure he wrote and recorded that song 'I Like Beer' just for me." No truth to scuttlebutt Tom T. is going to release it again under title of "I Like Pabst Beer."

## Distributors (Continued from page 60)

achieve airplay. Once airplay is gained in an area, it is then backed up by stock from the local distributor, and the cycle continues as it would in any other record company. With a national distributor you are paying for the convenience of having someone else do the work for you. As noted by Mike Shepard, executive vice president of IRDA, "Distributors are not generally receptive to taking new lines unless there is a catalogue with it, something they are sure to sell. If an independent label was to have a record sell a million on their own, they would have to finance the pressing cost from \$175-180 thousand; we at IRDA are willing to back those needs. I would say for one person to put out a record and honestly work it for a month, the freight, pressing, promotion, etc., would cost anywhere from \$3,000 to \$5,000, and that's a lot of money. We have the facilities to handle this cost."

"Sales and marketing are the major reasons the small label needs an independent distributor," according to Joe Gibson, president of NSD, "It can be done on a one-to-one basis by the label, but it is made much simpler by the national distributor and more profitable for all involved as we are able to collect the money due a label much better than they can alone."

It is a highly competitive business, and some companies are reluctant to quote actual fees since a financial deal can be sweetened by the number of label releases. The most practiced method of charging for their marketing expertise begins with a fixed fee paid by the label upon release of a record, plus a commission of the money collected from record sales.

Business for the national distributor has expanded to include r&b and pop with 80 percent of their business remaining in country music. Most have home offices based in Nashville and some have offices in L.A. and Canada also.

The national independent distributor contacted appear similar in theory and seem only to differ in method of operation. As in any industry, success is determined largely by the people involved.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**TANYA TUCKER**—MCA 40708

**IT'S A COWBOY LOVIN' NIGHT** (R. Rogers; Newkeys, BMI)

Tanya and some great fiddle licks put the western back in the country on this cut. A superb performance on a great song will carry this one all the way.

**DEWAYNE ORENDER**—RCA 10936

**TO MAKE A GOOD LOVE DIE** (D. Orender/L. Morris; Lawday, BMI)

Orender is due and this one should do it for him. An infectious cut with an effective hook should launch it.

**RAY GRIFF**—Capitol 4415

**A PASSING THING** (R. Griff; Blue Echo, ASCAP)

Lavish production bolsters Griff's caressing vocals on this self-penned tune. Definitely a strong contender.

**BOBBY WRIGHT**—UA 963

**IN OUR ROOM** (T. Seals/M. Barnes; Danor, BMI)

Wright is in exceptional vocal form on this moving love song. Larry Butler's impeccable production lends support, and the ballad should be headed chartward soon.

**MAX D. BARNES**—Polydor 14386

**BAIN ALL OVER YOU** (M. D. Barnes; Screen Gems/Danor, BMI)

Although Barnes' delivery is somewhat akin to Waylon Jennings, he does manage to retain his identity and come up with a remarkable cut, which should have widespread appeal.

**CHUCK STEWART**—Monument 216

**IT'S NEVER GONNA BE THE SAME AGAIN** (K. Kristofferson; Resaca, BMI)

It's been a long time since we've heard anything from Stewart, but he has come back in a big way with this mid-tempo Kristofferson song which sounds like a winner.

**PEANUT SPECIAL**—RCA 10953

**JOHNNY AND THE SKILLET LICKERS** (J. Wright/J. Anglin/J. Anglin; Acuff-

Rose, BMI)  
This has to be the best topical tune concerning our new President we've heard thus far. Hop aboard.

**JIMMY BUFFETT**—ABC 12254

**MARGARITAVILLE** (J. Buffett; Coral Reefer, BMI)

Having already garnered a substantial following among country audiences, Buffett should solidify that support with this catchy cut and bust out across-the-board.

**THE BOYS IN THE BUNKHOUSE**—UA 954

**WILLIE, WRITE ME A SONG** (C. Crawford; Peso, BMI)

A group of Nashville's finest session pickers under the direction of producer Snuff Garrett have teamed up on this cut, and the results are stunning.

**CON HUNLEY**—Prairie Dust NSD 7614

**I'LL ALWAYS REMEMBER THAT SONG** (C. Daniels; Rada Dara, BMI)

Marked by a tasty piano track and a soothing performance by Hunley, this mellow ballad, penned by Charlie Daniels, could be a hard one to forget.

**LERROY VAN DYKE**—ABC/Dot 17691

**TEXAS TEA** (B. Peters; Shelby Singleton, BMI)

Producer Shelby Singleton spiced-up this melodic number with some perky instrumentation which should help see it on its way.

**BOBBY SMITH**—Autumn IRDA 398

**DO YOU WANNA MAKE LOVE** (P. McCann; American Broadcasting, ASCAP)  
Smith comes with a country version of writer Peter McCann's recent pop release on 20th Century. A good, solid entry suitable for any format.

**RITA REMINGTON**—Plantation 150

**DON'T LOVE ME HALF TO DEATH** (F. Dycus/L. Kingston; Owe-Par, BMI)

Rita's distinctive vocal style is well suited for this lilting ballad, which sounds like a natural for both the playlists and the juke.

**TRICIA JOHNS**—Warner Bros. 8357

**THE HEAT IS ON** (B. Knight; Al Gallico, BMI)

Tricia's sensuous vocals and a unique arrangement have a way of growing on you. Watch for it.

## "The Lady and The Baby" (IRDA R-382)

Brand new  
from David Rogers  
ON REPUBLIC RECORDS





# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

WKS ON CHART

WKS ON CHART	TITLE, ARTIST, Label, Number
1	3 <b>IT COULDN'T HAVE BEEN ANY BETTER</b> JOHNNY DUNCAN Columbia 3 10474
2	1 LUCILLE KENNY ROGERS/United Artists XW929 Y 11
3	2 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376 11
4	6 PAPER ROSIE GENE WATSON/Capitol 4378 11
5	5 ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472 10
6	7 DONT THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10879 9
7	9 SHE'S GOT YOU LORETTA LYNN/MCA 40679 7
8	10 SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334 9
9	4 SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875 12
10	13 SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100 8
11	14 (YOU NEVER CAN TELL) C'EST LA VIE EMMYLOU HARRIS/ Warner Bros. WBS 8329 7
12	12 MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305 9
13	17 PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682 6
14	11 EASY LOOK CHARLIE RICH/Epic 8 50329 10
15	21 SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683 5
16	20 ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212 7
17	16 YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466 11
18	22 YESTERDAY'S GONE VERN GOSDIN/Elektra 45353 6
19	19 LOVIN' ARMS SAMMI SMITH/Elektra 45374 10
20	15 I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y 11
21	8 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638 14
22	25 THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680 5
23	26 LOVIN' ON T, G. SHEPPARD/Hitsville 4053 6
24	30 I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487 5
25	33 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Ariola 0223 8
26	31 LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339 5
27	32 SEMOLITA JERRY REED/RCA PB 10893 6
28	36 (LET'S GET TOGETHER) ONE LAST TIME TAMMY WYNNETTE/ Epic 8 50349 4
29	27 TEXAS ANGEL JACKY WARD/Mercury 73880 10
30	35 I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116 7
31	40 I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899 6
32	41 THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686 4
33	39 JUST A LITTLE THING BILLY CRASH CRADDOCK/ ABC Dot DO 17682 5
34	34 I'M LIVING A LIE JEANNE PRIETT/MCA 40676 8
35	42 LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ABC Dot DO 17685 5
36	18 DESPERADO JOHNNY RODRIGUEZ/Mercury 73878 13
37	45 LOKO WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902 4
38	50 I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y 3
39	46 BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389 6
40	49 IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKLEY LEE/RCA PB 10914 4
41	58 IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700 2
42	23 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308 17
43	54 LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485 5
44	47 THE LAST UNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483 7
45	24 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467 12
46	56 FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010 4
47	28 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671 12

48	48 LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475 8
49	51 TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110 7
50	53 I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DO 17684 5
51	67 I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390 2
52	52 AUDOBON C. W. McCall/Polydor PB 14377 7
53	61 LILY DALE DARRELL McCALL & WILLIE NELSON/ Columbia/United Star 3 10480 5
54	62 EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y 5
55	29 HEART HEALER MEL TILLIS/MCA 40687 13
56	37 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371 13
57	38 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40688 12
58	43 MOODY BLUE ELVIS PRESLEY/RCA PB 10857 16
59	77 THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393 4
60	44 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343 14
61	69 KENTUCKY WOMAN RANDY BARLOW/Gazelle IRDA 381 3
62	63 MY SWEET LADY JOHN DENVER/RCA PB 10911 8
63	68 LONELY EYES RAYBURN ANTHONY/Polydor 14380 3
64	78 MARRIED BUT NOT TO EACH OTHER BARBARA MANDELL/ ABC Dot DO 17688 2
65	55 WHEN SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316 16
66	72 RODEO BUM MEL STREET/GRT 116 4
67	71 I'M SAVING UP SUNSHINE DALE McBRIDE/Con Brio 117 5
68	74 HELP ME RAY PRICE/Columbia 3 10503 3
69	57 THE MOVIES STATLER BROTHERS/Mercury 73877 13

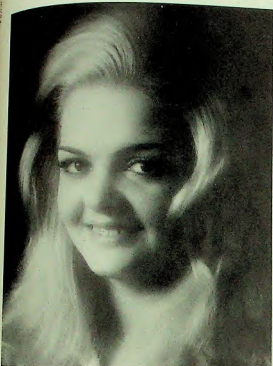
## CHARTMAKER OF THE WEEK

70	— ME AND MILLIE RONNIE SESSIONS MCA 40705 1
71	70 STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482 6
72	92 THAT'S WHEN THE LYIN' STOPS (AND THE LYVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340 4
73	73 IF THERE EVER COMES A DAY MIKE LUNSFORD/ Starday SD 149 6
74	— LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935 1
75	76 RUBY'S LOUNGE BRENDA LEE/MCA 40683 4
76	83 LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501 2
77	81 THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118 3
78	— YOUR MAN LOVES YOU, HONEY TOM T. HALL/ Mercury 73899 1
79	80 ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342 4
80	84 I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383 3
81	— I'M GETTING GOOD AT MISSING YOU (SOLAIRE) REX ALLEN, JR./Warner Bros. WBS 8354 1
82	86 CATCH THE WIND KATHY BARNES/Republic IRDA 376 2
83	— MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361 1
84	79 LAY SOMETHING ON MY BED BESIDES A BLANKET CHARLY McCLAIN/Epic 8 50388 6
85	59 ME AND THE ELEPHANTS KENNY STARR/MCA 40672 10
86	— SHE'S LONG LEGGED JOE STAMPLEY/Epic 8 50361 1
87	— I WONDER WHO'S KISSING HER NOW GEORGE HAMILTON IV/ABC Dot DO 17687 1
88	92 PLEASE JAMES NAT STUCKEY/MCA 40693 2
89	97 YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613 2
90	— IT'LL BE HER TOMPALL GLASER/ABC AB 12261 1
91	91 I CAN GIVE YOU LOVE MUNDO EARWOOD/True 101 3
92	94 VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/ Columbia 3 10510 2
93	93 FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679 3
94	— SILVER BIRD TINA RAINFORD/Epic 8 50340 10
95	60 CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674 10
96	96 THE REASON WHY I'M HERE JONI LEE/MCA 40687 4
97	— HALF A LOVE ROY CLARK/ABC Dot DOA 17667 1
98	— DOWN ON MY PRIDE LINDA HARGROVE/Capitol 4390 1
99	65 DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049 8
100	100 RUNNIN' OUT AGAIN PAULA KAY EVANS/Aurium IRDA 368 2





# Listen



*Bring back if you will the setting in "Don't Cry Joni." A fifteen year-old girl asking the 22 year-old guy next door to wait until she grows up but he decides she is too young and tells her "You'll get over me." After five years of searching for someone else, he finally realizes that it is Joni he wants and returns home to claim his bride only to find out that she has married his best friend John. For the rest of the story, listen to the great new record:*

## The Reason Why I'm Here

MCA-40687

by

## Joni Lee

Thank you to the following believers:

WMAQ at 33	WSLC	KOOO at 49	KVOO at 48
WHK	WITL at 39	KFDI	KBUC at 23
WTOB	WXOX	KTTS	KRGO at 26
WMNI	WXCL	WDEW at 36	KEBC

Produced by Twitty Bird Productions

# Nat Stuckey Please James

MCA-40693

*The chauffeur drives the lady everywhere including, "Out of her mind."*

*"Please James," MCA-40693 written by Rory Bourke, the BMI writer of the year.*

Produced by Snuffy Miller for Twitty Bird Productions



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# Bonnie Raitt. Sweet Forgiveness



The new album by Bonnie Raitt and her band.

Produced by Paul A. Rothchild.

On Warner Bros. Records and Tapes. BS 2990.

