HITS OF THE WEEK

SINGLES

HELEN REDDY, "YOU'RE MY WORLD" (prod. by Kim Fowley & Earle Mankey) (writers: Bindi-Paoli-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. Capitol 4418.

CHICAGO, "YOU ARE ON MY MIND" (prod. by 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" showstopper. With an under three minute edited version, more single hits are in store for the outfit. Col 310523.

ENGELBERT 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 follow-up to the group's chart-topper, "If You Leave Me Now," is another "Chicago X" showstopper. With an under three minute edited version, more single hits are in store for the outfit. Col 310523.

HENRY GROSS, "PAINTING MY LOVE SONG" (prod. by Terry Cashman & Tommy West) (writer: Henry Gross) (Blendinwell, ASCAP) (2:57). The first single from Gross' recent set mashes 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.

MARY MACGREGOR, "THIS GIRL (HAS TURNED INTO A WOMAN)" (prod. by Peter Yarrow & 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) (writer: Stevie Wonder) (Jodelte/Black Bull, ASCAP) (3:57). 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) (writer: 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.

Singles

ORLEANS, "SPRING FEVER" (prod. by Charles Platon) (writers: Marilyn Mason & Larry Hopper) (Lyndelane/Franstan, 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/aranger 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 Ip features one McGee song, "Where Do I Go From Here," another strong single possibility, and still more engaging originals. Big Tree BT 76000 (AHI) (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).
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

"A Real Mother For Ya!"
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, between the record industry as a whole and me, the time has now arrived for me to explore these new challenges."

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.

14th RW Radio Meet Scheduled For Memphis
By LENNY BEER

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 the future of music.
Pertschuk Strong Nominee for FTC Chairman

■ 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 and the rest of the committee —

-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 charting Song honored 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)

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 the 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 Powerhouse Picks —

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

- KISS (Casablanca) "Calling Dr. Love." 2
- 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 —

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 Mercury's leading music industry firms, and Mercury Records. Neither party would reveal any details of the agreement. Two of the Lowery Group's acts who 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.

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 producer George Wein. Concerts will be held at Castle Hill, Avery Fisher and Alice Tully Halls, at the NYU, (Continued on page 36)

North Dakota Enacts Anti-Piracy Statute

■ BISMARCK, N.D. — North Dakota became the first state to enact a statute making illegal the manufacture and sale of pirated or counterfeit sound recordings when Governor Arthur A. Link signed Senate Bill 2366 on March 31. Under the provisions of pirated, counterfeit or bootleg sound recordings is classified as a felony punishable by imprisonment for up to five years and/or fine up to $5,000.
You're My World

By Helen Reddy

From Her Forthcoming Album, "Ear Candy"

Produced by Kim Fowley and Earle Mankey

Management: Jeff Wald


**REGIONAL BREAKOUTS**

**Singles**

**East:**
- The Trammps (Atlantic) - Hot (Big Tree)
- Joe Tex (Epic) - The Trammps (Atlantic)
- Marilyn McCoo & Billy Davis, Jr. (ABC)
- Hay (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)
- Kenny Rogers (United Artists)

**West:**
- Stevie Wonder (Tamla)
- Captain & Tennille (A&M)

**Albums**

**East:**
- Emerson, Lake & Palmer (Atlantic)
- Marvin Gaye (Tamla) - Rocky (Soundtrack)
- Norman Connors (Buddah)

**Midwest:**
- Marvin Gaye (Tamla) - The Weather Report (Columbia)
- Isley Brothers (T-Neck)
- Commodores (Motown)
- Slave (Cassidy)

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

**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 West Coast office, was promoted to his new post from his position as national vice president, sales for ABC/Dot.

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

10cc, Houston Hot

**Natalie Cole LP Surges**

Sunshine Band (TK), making super chart jumps and happening heavily on the R&B side with sales strong both pop and R&B; McCoo and Davis (ABC), showing strong sell-through now on their latest; Climax Blues Band (Sire), with the first hit for the ABC distributed label in some time; Kiss (Casablanca), with 13 super chart jumps and god sales that could top the success of “Bella” and “Stevie Wonder” (Tamla), off and another that is 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 whenever played; Andrew Gold (Asylum), with one of the surprise hits of the year; and Yvonne Elliman (RSO), receiving initial good reaction at the second CAR level.

Now this week with bullets were Marvin Gaye (Tamla), with amazing sell-through already; R&B airplay and pop play starting hot in Detroit (this could be his biggest since “Let’s Get It On”); Spinners (Atlantic), another hit for the ABC distributed label; with one of the surprise hits of the year; and Yvonne Elliman (RSO), receiving initial good reaction at the secondary level.

One of the hottest chart 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), resuming once again with the new single, and the Atlanta Rhythm Section (Polydor), which is exploding in sales both pop and R&B.

A little further down the list there are a quite a few more artists starting to establish themselves in the marketplace. Hall & Oates (ABC) is resurfacing thanks to its “The Pain Of Love” (Capitol) record picking up considerably as it heads toward the platinum mark, Leo Sayer 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 again by “A Star Is Born” and “Car Wash” (MCA) by gaining in sales weekly and exploding now at radio 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 Charmer honors were taken by Emerson, Lake and Palmer (Atlantic) with their studio set exploding out-of-the-box at retail and debuting at #8 with tremendous sales and top 10 reports in some locations which received it early. Close behind are two from the Motown family, Commodores (Motown) jumped from #17 to #9 with strong sales activity from black and white locations alike, and Marvin Gaye (Tamla) received incredible response which came in the form of #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).
KI KI DEE

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 (Continued from page 3)

executives from record companies, publishers, managers, and many recording artists, Dave Rothfield, 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

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.
A new star has arrived.
Right on time.

"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 the most publicized media events, underscored by the exclusive 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, and Brian 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 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 place to the production sound, where I prefer the live sound on-the-spot. I've gotten 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 conceives 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 on-stage to the production sound, because the live sound is more exciting, louder, more energetic."

Thus, vocals for the new records were cut more spontaneously, with the entire group using a single mike for harmonies rather than working with individual mikes and concentrating on the Beach Boys' homages to "Johnny Carson." Throughout, the emphasis on group vocals de-

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 Screen Gems/Colgems-EMI catalogue have been set up on a worldwide basis to take 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. 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 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 Imudico 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 Kayo Takeda; and Lantres Music in South Africa, headed by Maurice Toste.

Casablanca, Millennium

Bow New York Office

LOS ANGELES — Casablanca and FilmWorks and Millenium 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 Millenium executive vice president Irvin Biegel, director of promotional Don Lennon, and Casablanca personnel Worthy Patterson, east coast marketing director, and Lance and Ira Bogart, New York local promotion representatives.

The new offices are at 3 West 57th St., New York 10019; 212-635-9410 (Casablanca) and 212-739-3001 (Millenium).
THE WINNER.

“Love Theme From ‘A Star Is Born (Evergreen),’” 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 KIRKEBY

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— helping to get a particular station, 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.

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 Cat 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 Chis Sound Records.

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 SRO Madison Square Garden performance are John David Saphir, Maureen Orth of Newsweek, Bryan Brindethal, E/A national publicity director, and actress Faye Dunaway.

Levine Files ‘Car Wash’ Suit

LOS ANGELES—Stewart Levine has filed an $8,500,000 lawsuit in the Los Angeles Superior Court against Universal Pictures, Art Linion Productions, Gary Stromberg, MCA Records, Inc., and Duches Music Corporation, for conversion of joint venture assets, interference with contractual rights and relationships, unfair competition and invasion of copyright and 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.

Epic Ups Einzig

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

Steve Einzig

Epinig 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.

Einzig’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.”
INSTANT SMASH!

Everywhere it's played:
INSTANT REQUESTS! INSTANT SALES! INSTANT REORDERS!
Produced by Peter Asher. From the album "What's Wrong With This Picture?" (7E 1088).
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 Warner Brothers house magazine Waxpaper acknowledges that Keystone Korner was the site of the first Krasnow-Benson contact.

The complaint was filed in San Francisco Superior Court and papers served on Warners officials February 28.

WARNER'S BOB KRASTOW

alleged verbal contract promising Benson together with the label—one-half percent age point on sales of records made by Benson under his current contract with Warners.

Barkan—in return for his role in bringing George Benson together with Warner Brothers Records, claiming that the financial commitment having been made to Barkan.

The complaint, which cites Warner's Bob Krasnow by name numerous times, alleges that Barkan, himself a musician whose nightclub has been kept together through numerous times, alleges that Barkan, through San Francisco attorney Michael Krassner, is asking for payment of monies due under the half-point formula plus punitive damages of a quarter million dollars.

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

Famous Music Inks Sigler

Marvin Cone, 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, Gabber Scoob 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 Ringgold, a Sigler staff member; Ike Parkinson, close associate to Sigler; Pat Baird of Record World; Cone; Dede Dobney 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

ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes

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 Bernard, division vice president, pop a&l; Iggy; and Mail Ihlemann, division vice president, domestic operations.

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.

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.
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, the mantle is about to pass into the hands of my most recent signed and unsigned collaborators. Swine Flu Sally, Slash, Ol' Ragarm 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 a slightly used copy of "Winning Rugby." No matter; you may always be able to look to New York, N.Y., for faithless reportage as to the team's latest accomplishments.

As for my part, I announce the forthcoming live concert tours to those who've helped along the way, there is nothing to be said. And so, as I have done for the last 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.

For my own part, I wish to publicly bestow upon the collaborators who understand the differences between the live and then broadcast in a pre-determined time slot each week. Although these are permanent phone lines between the station and My Father's Place, the Roslyn club which holds about 400, to 3000-seat college and commercial halls all the way to the Nasca Coliseum with its approximately 20,000 capacity.

According to WLIR-FM's current music director, Dennis McNamara, the weekly WLIR concerts have evolved from the live-studio-based shows 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:

U.S. Welcomes Cerrone

Cerrone 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 two-day schedule of interviews with local, national and international press. Shown at the Atlantic office were, left to right: Allen Wisniewski, Cerrone, Atlantic's senior vice president/general manager Dave Glow, and Cerrone Records president Henry Allen.
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.

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 Angelonic Records years and years ago. That was my first introduction into the record business. I met a guy by the name of Tom 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 a 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, Locko, and people like that. We used to work the Brooklyn Paragon, most of the time 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. Buzzy, 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 records. 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 got a couple of r&b acts like the Stairsteppers and we had a hit with Chris Barley "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 worked with the right people. 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. We had our first record after that was a record called "I'm A Fool For You" it was a big record for us. I think we started to attract other acts, the Isley Bros. came to us with a record called (Continued on page 36)
SONNY & CHER—Warner Bros. 8341
YOU'RE NOT RIGHT FOR ME (prod. by Sonny Bono)
(writers: Sonny Bono, Cher)
(Chiracord, BMI) (3:57)

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—ENI 4413 (Capitol)
HOROSCOPE (prod. by Ben Polmers)
(writers: Harpo, Polmers)
(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 Teas Teager)
(writers: Barry Gibb-Maurice Gibb-Robin Gibb)
(Casperole, 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
STICKY STUFF (prod. by Booker T. & the M.G.'s)
(writers: Jones-Crapper-Dunn) (House of James/Midnight Hour/Lustrow, BMI) (3:15)
This venerable instrumental outfit has regrouped and should pick up where it left off. Watch for it to pick up a strong cross-over response.

BROG & WEINER—Green Menu 10016
YOU'RE THE ONE I NEED (prod. by Henry Jerome)
(writers: Joy Wein, 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 10016
LOSTBUCK (prod. by Don Doyle & Brian Taylor)
(writers: Hirsh & Rothenstein) (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.

SHAWN CASIDY—Warner-Curb 8365
I DON'T KNOW (prod. by Michael Lloyd)
(writers: Barry-Spector/George/Duff/Mother Bertha, BMI) (2:46)
One of the more popular tunes from the Phil Spector 'stuido book, 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 Loggins)
(writers: Chuck Berry [Isleley, BMI] (1:55)
Gibbons is a dyed-in-the-wool British rocker who takes this Chuck Berry song and makes it his own. A fine, blisterly reading from the "Rollin' On" album.

BRASS CONSTRUCTION—UA WX 957 Y
WHAT'S ON YOUR MIND (prod. by Jeff Lane)
(writers: Muller-Wong-Williamson-Janet-Payton)
(Diesel Moon/Jeffmore, 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 DANCING (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 plush string accompaniment.

DAVID CASSIDY—RCA D 365
WHO'S YOUR BOYFRIEND I GOT A FEELIN' (prod. by John Anthony)
(writers: Billy Squier, Yoergler) (writer: Billy Squier) (Little Knights/Brothers, BMI) (3:20)
A Creedence Clearwater guitar sound kicks open this stunning rocker from the Billy Squier led outfit. An AOR cut, but it should garner some pop action.

PAUL JABARA—Casablanca 892
SLOW DANCING (prod. by Stan Vincent) (writer: Jabara) (Primus Artists/Olga, BMI) (1:49)
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.

PIPERS—A&M 1918
DO YOU WANNA MAKE LOVE (prod. by Hal Yoergler) (writer: Peter McCann) (American Broadcasting, ASCAP) (1:39)
McCann is a talented songwriter whose first effort for the label is a sparkling ballad which should earn him some strong airplay. It should find acceptance.

STATUS QUO—Capitol 14407
WILD SIDE OF LIFE (prod. by Roger Glover)
(writers: Currie & Wilson) (Travis, BMI) (1:17)
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 Egan—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 1128 (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. Guitarist Gale's own personality is strong on this occasionally Orientally 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—Myth RB 6574 (6.98)*

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 Tehere To Catch Me" and "Storybook Realities."

**THE WAY THAT I FEEL**

*Keith Sykes—Midland Intl. BLK1-2246 (RCA) (6.98)*

Sykes is a southern singer/songwriter who is fairly established on the folk/coffeehouse 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.

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**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—Phil. Int. 34447 (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 (KJ) (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 ANI-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**

*LaTo Schifrin—CTI 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. Producer Schifrin, John Blair or Eric Gale's part, to name but three.

**Gloria's Theme**

*Anthony C. Renfro Orchestra—Renfro 124 (6.98)*

"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 "Fallin'."

**Dorian**

*Amerana A-1001 (6.98)*

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-boggling (although we did give Lillian Hellman the Last Laugh Award).

Turns out we blew it, for Monday was also that rarely a hot tSHOP tapeing offered the most auspicous 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, Ollie Brown, 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 'Misty.'"

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

"Excuse me, do you kow 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 'Ronzon The Magnificent')."

TOWERING IMBROGLIO: Contact sports aren't a clean business. 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 travel to the beat of Capitol's drum."

"Dear Sir,

"Sorry, I must make it a pertinent question."

"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 ken 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 'guyish' 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)

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 promotion staff. Joining the label in Buffalo is John Hey, who will be handling secondary pop promotion for the label. Steve Croser 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 acts 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 & Tennille have set their first concert tour in a year. The nationwide tour of one-nites 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."

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, by to Europe next month to tour. Shown backstage are, from left: Thunderbyrd Rick Vito, Columbia recording artist Elliott Murphy, whose own LP, "Just a Story From America," was recently released; Don Vonstamer, associate product manager, Columbia Records; Peter Wexler, vice president, talent acquisition, east coast; Columbia Records; Peter Wexler, associate product manager; Columbia Records.
MARVIN GAYE

"LIVE AT THE 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
Campbell for their own artists. Helping to smooth over such potential obstacles was a script itself, which emphasized animated segments for each title rather than the low-keyed 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 maintainance 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.

Television Gambling

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's release in Chiaramonte's territory. Cooper tagged it as "around $25,000" for the spots.

Blase Joins DFC

LOS ANGELES—Greg Mundy, executive vice president of The David Frost Company, has announced that Neale Blase has joined DFC. Blase will be working as recruitment and sales liaison for DFC management solutions.

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

Blase and Egg Cream are the superstars to come out of the late '70s

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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.

ON ELEKTRA/ASYLUM RECORDS
Florida Supreme Court Upholds Piracy Statute

TALLAHASSE — Florida's Supreme Court, in a unanimous opinion, has upheld that state's anti-piracy statute which had been challenged by Gall 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 preempted 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 unconstitutionally 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, prior to its release. Morris had already been affiliated with Arista in the Seattle area for three years by way of London Records' promotion operation in Seattle and Detroit, respectively, and 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 "Chirpin'" (Elektra); and Tim Arista. Surratt has also served as "Chirpin'" (Elektra); and Tim Arista.

Sea Level Will Sink Or Swim On Its Own

Johann Johanson—are erstwhile members of the Allman Brothers, one of the truly successful and ground-breaking acts 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 supersede 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, like Full Moon (formed by three members of one Paul Butterfield's late-'60s blues bands), who recorded one very superior album on the Douglass 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 a convenient, albeit not so 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 Jai감

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 had "harried Furness" 14 years of service to the label. Shown congratulating Furness are, from left, vice president of promotion Dick 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 that substantiates Leavell's conviction that "we don't want to get locked up in any particular role" and the openness of the group 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," Leavell is going to move with ease from jazzy light-fingered instrumental pieces (one of which, coincidentally, was written by Neil Larsen, formerly of Full Moon and now in Gregg Allman's recording band) to gutsy, blues-tinted 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 instrumental pieces. While Leavell talks about doing guest shots with other musicians and confesses to having "the 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."

Gotham Ups Heimanson

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

Background

Ms. Heimanson joined CBS Records in 1975 as secretary to the director of advertising planning. She was most recently administrative assistant, broadcast department, Gotham Advertising.
Two of the most exciting words in rock and roll: BECK LIVE!

The sound of Jeff Beck, recorded live, is sweeping across America (and the world). Beck is unquestionably one of the most influential, respected and worshipped 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" On Epic Records and Tapes.

SEMINAR TIMETABLE:

Date | Location
--- | ---
3/15/75 | Cleveland
4/26/75 | San Francisco
8/8/75 | Boston
11/15/75 | 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.
| APR. 9, 1977 | MEL| DAVID BOWIE—RCA PB 10905 (Belew Bros./Flour, B.M.I.) | 101 | 104 |
| APR. 9, 1977 | MARGARITAVILLE JIMMY BUFFETT—ABC 12254 (Coral Reffer, B.M.I.) | 102 | 103 |
| APR. 9, 1977 | LOVE IN "C" MINOR CHERE—Capitol 44215 (Atlantic) (Fearee, Cereone, SASC) | 103 | 101 |
| APR. 9, 1977 | DANCE AND WAVE YOUR TAMBORINE UNIVOBROBOT BAND—Red Greer 207 (Sug-Sug, ASCAP) | 104 | 116 |
| APR. 9, 1977 | TIME IS MOVIN' BLACKBRODS—Fantasy 787 (blackbird, B.M.I.) | 105 | 107 |
| APR. 9, 1977 | UPTOWN FESTIVAL CALIFORNIA—Solo Train 10895 (RCA) (Jobete, ASCAP, Stonegate, B.M.I.) | 106 | 108 |
| APR. 9, 1977 | UNDERCOVER ANGEL ALAN O'DAY—Pacific 001 (Atlantic) | 107 | 111 |
| APR. 9, 1977 | THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND—Warner Bros. 8328 (Rubber Band, B.M.I.) | 108 | 119 |
| APR. 9, 1977 | GIMME SUGAR WHILE I'M GOOD ZZ TOP—London 251 (Hossein, B.M.I.) | 109 | 110 |
| APR. 9, 1977 | «S» E! (B.S.O. /Chappell) | 110 | 111 |
| APR. 9, 1977 | «S» E! (B.S.O. /Chappell) | 111 | 113 |
| APR. 9, 1977 | EVERY LITTLE TEARDROP GALLAGHER & LYLE—A&M 1049 (Irving, B.M.I.) | 112 | 114 |
| APR. 9, 1977 | OH! CHILD VALERIE CARTER—Columbia 3 1005 (Kama Sutra) | 113 | 114 |
| APR. 9, 1977 | HOT TO TROT WILD CHERRY—Epic/Sweet City 8 05362 (Bono/RWP, ASCAP) | 114 | 115 |
| APR. 9, 1977 | WHAT CHANNA DONT PARBO CLARK—A&M (Irving/Pablo, B.M.I.) | 115 | 114 |
| APR. 9, 1977 | ME AND THE PENGUINS BOBBY GOLDSBRO—Epic 5 0342 (Youngin, B.M.I.) | 116 | 123 |
| APR. 9, 1977 | DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK) (Shelby, Decibel, B.M.I.) | 117 | 120 |
| APR. 9, 1977 | SUPER BAND 2000 & THE GANG—Del-Lite 1590 (Delightful/Gang, B.M.I.) | 118 | 126 |
| APR. 9, 1977 | SIX PACK A DAY BILLY LEMONS—Ariola America P 7651 (Capital) | 119 | 120 |
| APR. 9, 1977 | THING AT NIGHT (IN THE MORNING WE LAND) CHILLWACK—Mushroom W 7024 (Chillwick/Mushtones, B.M.I.) | 119 | 121 |
| APR. 9, 1977 | LYING BEHIND YOU EUGENE RECORD—Warner Bros. W 8322 (Angel/RW) | 120 | 126 |
| APR. 9, 1977 | KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792 (Four Artists, B.M.I.) | 121 | 123 |
| APR. 9, 1977 | FEVER (SO GOOD TO BE SO BAD) MANHATTANS—Columbia 3 10495 (Rossie Dazzle, B.M.I.) | 122 | 124 |
| APR. 9, 1977 | SO YOU SAW ASHMORE & SIMPSON—Warner Bros. 83377 (Nick-O-Vol, ASCAP) | 123 | 125 |
| APR. 9, 1977 | BLESSED IS THE WOMAN WITH A MAN LIKE MIRENE BROWN—Arista 0229 (Arista) | 124 | 125 |
| APR. 9, 1977 | SLOW DOWN JOHN MILES—London SN 682 (British Rocket, ASCAP) | 125 | 126 |
| APR. 9, 1977 | HOLD BACK THE NIGHT GRAHAME PARKER & THE RUMOUR—Mercury 7 9072 (Dunhill, B.M.I.) | 126 | 127 |
| APR. 9, 1977 | I CAN'T SAY GOODBYE MILLIE JACOBSON—Spring SP 170 (Gacchio/Bill/Lee, B.M.I.) | 127 | 132 |
| APR. 9, 1977 | BEA BLU & THE BEE MARK POST—Epic 5 03255 (No Pub, listed) | 128 | 133 |
| APR. 9, 1977 | FREE LOVE JEAN CARL—Phil. Int. ZS 3614 (CBS) (Mighty Three, B.M.I.) | 129 | 133 |
| APR. 9, 1977 | NEVER HAVE TO SAY GOODBYE AGAIN DEORDO & JOSEPH—Arista 0235 (Arista) | 130 | 133 |
| APR. 9, 1977 | RIGOR MORTIS CAMEO—Chocolate City 053 (Better Days, B.M.I.) | 131 | 133 |
| APR. 9, 1977 | CLOSE HELEN SCHNEIDER—Windong CB 1 10904 (RCA) (Out of Business, B.M.I.) | 132 | 133 |
| APR. 9, 1977 | SHARE IT TO THE RIGHT THE SANFORD/TOWNESEND BAND—Warner Bros. 8392 (Sable/Muhan/Unichappell, B.M.I.) | 133 | 136 |
| APR. 9, 1977 | QUEEN OF THE PURPLE SAGE FREE BEE—RCA 1088 (Soco, B.M.I.) | 134 | 136 |
| APR. 9, 1977 | IT AIN'T EASY COMIN' DOWN CHARLENE—Prodigal O 2532 (Motown) (Stone Diamond, B.M.I.) | 135 | 135 |
| APR. 9, 1977 | GOOD THING MAN FRANK LUCAS—ICA 001 (ICA, B.M.I.) | 136 | 137 |
| APR. 9, 1977 | EVERYBODY BE DANCING STARBUCK—Private Stock 45144 (Brother Jack) | 137 | 137 |
| APR. 9, 1977 | JIGSAW WOMAN MARK & CLARK BAND—Columbia 3 10500 (Don Kirshner, B.M.I./Kirshner Songs, ASCAP) | 138 | 139 |
| APR. 9, 1977 | ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista 50 (Bee/Power/Screem Gams/Boy/Bay, B.M.I.) | 140 | 139 |
| APR. 9, 1977 | RACE AMONG THE GORDON LIGHTFOOT—Reprise RPS 1380 (MO Bee, Capac) | 141 | 141 |
| APR. 9, 1977 | I TRIED TO TELL MYSELF AL GREEN—HI 2323 (London (Jec, B.M.I.) | 142 | 144 |
| APR. 9, 1977 | DANCE IT OUT DANCE DANNY WHITE—Rocky Coast RC 19765 (TCK, Chappel, ASCAP) | 143 | 144 |
| APR. 9, 1977 | I SCARED BURT CUMMINGS—Porter & 70002 (Shelbillegh, B.M.I.) | 144 | 144 |
| APR. 9, 1977 | SHINE ON HARBOR LIGHT LEON REDBONE—Warner Bros. 8336 (Warner Bros., B.M.I.) | 145 | 148 |
| APR. 9, 1977 | CAUGHT YOUR ACT HUES CORP—Warner Bros. WBS 8334 (U/M, Emperors, B.M.I.) | 146 | 150 |
| APR. 9, 1977 | SPRING RAIN SILVETTI—Salsoul 2014 (Bonnegat, B.M.I.) | 147 | 149 |
| APR. 9, 1977 | GONNA FLY NOW (THEM FROM "ROCKY") RHYTHM HERITAGE—ABC 12243 (UA, ASCAP, Unart, B.M.I.) | 148 | 149 |

| ALPHABETICAL LISTING | SINGLES CHART | PRODUCER, PUBLISHER, LICENSEE | 27 |
DR. BUZZARD'S ORIGINAL
SAVANNAH BAND
DON'T ASK WHAT IT IS. JUST ENJOY IT.
THEIR NEXT HIT SINGLE
SOUR AND SWEET
FROM THEIR GOLD ALBUM

Produced by Sandy Linzer
Management and Direction: Tommy Mottola
RCA Records
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ain't Gonna Bump (With No Big Fat Woman)</td>
<td>Joe Tex/Epic</td>
<td>8 50031 4</td>
</tr>
<tr>
<td>Cherry Baby</td>
<td>Star/Zap</td>
<td>4399</td>
</tr>
<tr>
<td>Heard It in a Love Song</td>
<td>Marshall Tucker Band/ Capitol</td>
<td>CPS 270 [WB] 5</td>
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<tr>
<td>There Will Come a Day</td>
<td>Smokey Robinson/Tamla T 54279F [Motown]</td>
<td>5</td>
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<tr>
<td>Feels Like the First Time</td>
<td>Foreigner/Atlantic</td>
<td>3394</td>
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<tr>
<td>Magical Mystery You</td>
<td>Ambrosia/20th Century TC</td>
<td>2327</td>
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<tr>
<td>Sometimes Facts of Life</td>
<td>Kayvette/TK</td>
<td>5126 [TK] 8</td>
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<tr>
<td>Old Fashioned Boy (You're the One)</td>
<td>Stallion/Casablanca</td>
<td>877</td>
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<tr>
<td>My Girl Dramatics</td>
<td>ABC</td>
<td>12235</td>
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<tr>
<td>After the Lovin'</td>
<td>Engelbert Humperdinck/Epic</td>
<td>8 50270 24</td>
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<tr>
<td>You Make Me Feel Like Dancing</td>
<td>Lenny Sayer/Warning Bros.</td>
<td>88263</td>
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<tr>
<td>Walk This Way</td>
<td>Aerosmith/Columbia</td>
<td>3 10449 21</td>
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<tr>
<td>Love + Me</td>
<td>Undisputed Truth/Whitfield</td>
<td>8231</td>
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<tr>
<td>Something 'Bout 'Cha</td>
<td>Latimore/Glades</td>
<td>1739 [TK] 10</td>
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<tr>
<td>Tie Your Mother Down</td>
<td>Queen/Elektro</td>
<td>4385</td>
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<tr>
<td>Cinderella Fireball</td>
<td>Atlantic/Atlantic</td>
<td>3392</td>
</tr>
<tr>
<td>Sing Tony Orlando &amp; Dawn</td>
<td>Warner Bros.</td>
<td>8 50305 2</td>
</tr>
<tr>
<td>Show You the Way to Go</td>
<td>Jacksons/Epic</td>
<td>8 50270 24</td>
</tr>
<tr>
<td>Phantom Writer</td>
<td>Gary Wright/Warning Bros.</td>
<td>83831</td>
</tr>
<tr>
<td>Sleepwalker Kirts/Arista SP 5</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>All Strung Out On You</td>
<td>John Travolta/Whitfield</td>
<td>10907 [RCA] 7</td>
</tr>
<tr>
<td>Roots Medley</td>
<td>Quincy Jones/ABC</td>
<td>1909</td>
</tr>
<tr>
<td>Disco Inferno</td>
<td>Trammps/Atlantic</td>
<td>3389</td>
</tr>
<tr>
<td>Romeo</td>
<td>Big/Arista</td>
<td>0220</td>
</tr>
</tbody>
</table>

### CHARTMAKER OF THE WEEK

**GOT TO GIVE IT UP**

Marvin Gaye/Tamla T 54280F (Motown)

### PRODUCERS AND PUBLISHERS ON PAGE 27
THE FM AIRPLAY REPORT

A R I L 9, 1977

FUNDAMENTAL ROLL
WALTER EGGAN—Col

GO FOR YOUR GUNS—Isley Brothers—T. Neck
NIGHT MUSIC—Geoffrey & Kappo—Col
SAY NO MORE—Les Dudek—Col
SWEEP AWAY—Steve Hunter—Col
WASHINGTON HILLBILLIES—Casey Pride—Col
HEAVY ACTION (airplay, in descending order)
RUMOURS—Fleetwood Mac—WB
THUNDERBIRD—Roger McGuinn—Col
HOTEL CALIFORNIA—Eagles—Capitol
SO HIGH (single)—Dave Mason—Col

WCOZ-FM/BOSTON

ANGEL—Ohio Players—Mercury
JUST A GOOD Ol’ CHORUS—Elliott Murphy—Col
NATURAL AVENUE—John Lodge—Dare
HEAVY ACTION (airplay)
AMNESIA—Pousette-Dart Band—Capitol
BOSTON—Epic
HOTEL CALIFORNIA—Eagles—Asylum

WMAQ-FM/WASHINGTON

JEFF BECK WITH THE JAN HAMMER GROUP—Epic
FUNDAMENTAL ROLL—Walter Egan—Col
LOVE ON THE WING—Jessie Colin Young—WB
NATURAL AVENUE—John Lodge—Dare

WBLM-FM/MAINE

ANYTIME, ANYWHERE—Rita Coolidge—A&M
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
DANCER WITH BRUISED KNEES—Kris and Anna McGarrah—A
FORGOTTEN—Atlantic
FROM A RADIO ENGINE—Michael Nesmith and Pacific Arts
HEAVY WEATHER—Western Capitol
HERON—Chrysalis
SWEEP AWAY—Steve Hunter—Col
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WKLZ-FM/ATLANTA

JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
KLAATU—Capitol
NITE CITY—20th Century
ONE OF THOSE DAYS IN ENGLAND—K embellished
HEAVY ACTION (airplay, in descending order)
MUSIC FUH YA—Taj Mahal—WB
RUMOURS—Fleetwood Mac—WB
PETER GABRIEL—Arca

WPLR-FM/NEW HAVEN

FUNDAMENTAL ROLL—Walter Egan—Col
GO FROM YOUR GUNS—Isley Brothers—T. Neck
NIGHT MUSIC—Geoffrey & Kappo—Col
SAY NO MORE—Les Dudek—Col
SWEEP AWAY—Steve Hunter—Col
WASHINGTON HILLBILLIES—Casey Pride—Col

THE MOST ADDED

FUNDAMENTAL ROLL—Walter Egan—Col
SAY NO MORE—Les Dudek—Col
WORKS, VOL. 1—Emerson, Lake & Palmer—Atlantic
STAGE PASS—Michael Stanley—Band—Epic

WNEW-FM/NEW YORK

DOWNEY FERRY ROAD—England Dan & John Ford Coley—Capitol
20G CREAM—Pyramid
FUNDAMENTAL ROLL—Walter Egan—Col
GET LUCKY—Head East—A&M
GUARDIAN—Passport—Atlantic
IN YOUR MIND—Bryan Ferry—Capitol
REDDY TEDDY—Spooner—Atlantic
SAY NO MORE—Les Dudek—Col
TOUCAN OF THE TIDES—Amazing Rhythm Aces—ABC
HEAVY ACTION (airplay, in descending order)
WORKS—Emerson, Lake & Palmer—Atlantic
RUMOURS—Fleetwood Mac—WB
BORN TO RUN—Bruce Springsteen—Columbia

WQBQ-FM/TAMPA

COMMODORES—Motown
DIARY—Ralph Towner—ECM
FUNDAMENTAL ROLL—Walter Egan—Col
MUSICAL MAGIC—Return to Forever—Capitol
PLAIN & FANCY—Ballamy Children—Brothers—WB
QUEEN—Angell—Capitol
WONDER NEIGHBORHOOD—Flame—RCA
NATURAL AVENUE—John Lodge—Dare

WWSM-FM/CLEVELAND

ABIES (single)—Dean Friedman—Lifesong
CRACKING W—FUNDAMENTAL ROLL—Walter Egan—Col
GO FOR YOUR GUNS—Isley Brothers—T. Neck
IN YOUR MIND—Bryan Ferry—Capitol
MARGARETVILLE (single)—John Denver—Capitol
IN WHAT YOU GONNA DO (single)—Pablo Cruise—A&M
HEAVY ACTION (airplay, in descending order)
JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic
BURNIN’ SKY—Bad Company—Capitol
FLY LIKE AN EAGLE—Steve Miller Band—Capitol

WYDD-FM/PITTSBURGH

FROM ME TO YOU—George Duke—Tone—Capitol
IN THE FALLING DARK—Burt Bacharach—Tone—Capitol
MUSIC MAGICK—Return to Forever—Capitol
NITE CITY—20th Century
STAGE PASS—Michael Stanley—Band—Epic

WYNN-FM/CINCINNATI

AMEN—Amos Lee—Capitol
BORN TO RUN—Bruce Springsteen—Columbia
HOT OFF THE STAND—Rita Coolidge—Capitol
I CAME TO DANCE—Nils Lofgren—A&M
WORKS—Emerson, Lake & Palmer—Atlantic

WZMX-FM/CHICAGO

CHEESECAKE—John Lodge—Dare
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HOT OFF THE STAND—Rita Coolidge—Capitol

HEAVY ACTION (airplay, in descending order)
MUSIC FUH YA—Taj Mahal—WB
RUMOURS—Fleetwood Mac—WB
PETER GABRIEL—Arca

WZPD-FM/BOSTON

KLAATU—Capitol
ROCK AND ROLL ALTERNATIVE—Atlantic—Capitol
SONGS FROM THE WOOD—Jethro Tull—Chrysalis

HEAVY ACTION (airplay, in descending order)
MUSIC FUH YA—Taj Mahal—WB
RUMOURS—Fleetwood Mac—WB
PETER GABRIEL—Arca

WZDY-FM/PITTSBURGH

FROM ME TO YOU—George Duke—Tone—Capitol
IN THE FALLING DARK—Burt Bacharach—Tone—Capitol
MUSIC MAGICK—Return to Forever—Capitol
NITE CITY—20th Century
STAGE PASS—Michael Stanley—Band—Epic

HEAVY ACTION (airplay, in descending order)
MUSIC FUH YA—Taj Mahal—WB
RUMOURS—Fleetwood Mac—WB
PETER GABRIEL—Arca

WZMX-FM/CHICAGO

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FROM ME TO YOU—George Duke—Tone—Capitol
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STAGE PASS—Michael Stanley—Band—Epic

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FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HOT OFF THE STAND—Rita Coolidge—Capitol

HEAVY ACTION (airplay, in descending order)
MUSIC FUH YA—Taj Mahal—WB
RUMOURS—Fleetwood Mac—WB
PETER GABRIEL—Arca
OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.

RECORD WORLD
THE MARKETING SOURCE FOR THE PROFESSIONALS
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," My-
ers said, "we'll issue a statement.

Livingston was quoted in the
official release as noting Fox's re-
gret at Regan's decision. "Russ
(Continued from page 3)
denied his clients' motion for pre-
trial. 

waited until the label experienced
results 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 divi-
sions during fiscal 1976. Regan
himself was quoted as having
waited until the label experienced
an upswing with recent chart suc-
cesses by Kenny Nolan before an-
nouncing 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
differences 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.

Further development was
revealed by Maxwell Keith, the
lawyer for Charles and Jane Zos-
low, dba Marin Music Centre.
Keith said that since Judge Harris
denied his clients' motion for pre-
liminary injunction, then the Zos-
los will just ask for more money
in damages when the case gets to
trial.
FROM UNKNOWN TO UNPRECEDENTED.
around and looked at me and said, Dede, come on. I said I'm not success that we had with Gladys was unreal. That was a very excit-

ing I know it's Gladys Knight.

Pips fan.

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

I had a hit album with her. The Edwin Hawkins Singers—how 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 busi-

ness 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, but 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.

"Andy Adams's writing is a publisher's dream."

Producers call Phil Kahl

(800) 221-7085
CLASSICAL RETAIL REPORT

APRIL 9, 1977

CLASSIC OF THE WEEK

THE GREAT PAVAROTTI

London

BEST SELLERS OF THE WEEK

THE GREAT PAVAROTTI—London
MONTSERRAT CABALLE SINGS DRAMATIC SOPRANOARIAS—London
OFFENBACH: LA VIE PARISIENNE—Crespin—Angel
PUCCINI: SUOR ANGELICA—Horne, Scotto, Mazzel—Columbia
KORVETTES/U.S.
ROLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO-ARIAS—London
MAYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
THE GREAT PAVAROTTI—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: SUOR ANGELICA—Horne, Scotto, Mazzel—Columbia
PUCCINI: SCENES FROM TOSCA—Milashkina, Atlantoff—Columbia
WOLF-FERRARI: THE SECRETS OF SUZANNE—Chilla—London

THE MUSHROOM/

NEW ORLEANS

BACH: ORGAN WORKS—Richer—DG
BEETHOVEN: SYMPHONY NO. 5—Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
CHOPIN: POLONAISES—Pollini—DG
LISZT: PIANO CONCERTOS NO. 1, 2—Berman, Giulini—DG
MASSNEST: ESCLAMONDE—Sutherland, Aragall, Bonyane—London
PACHELBEL: KANON—Muenchinger—Columbia
PUCCINI: TOSCA—Calleb, Carreras, David—Phillips
TCHAIKOVSKY: NUTCRACKER—Domingo, Milnes, Levine—RCA
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

DISCOUNT RECORDS/

BOULDER, COL.

BEETHOVEN: SYMPHONY NO. 7—Solti—London
MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO-ARIAS—London
DVORAK: SYMPHONY NO. 8—Mehta—London
MAYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
OFFENBACH: LA VIE PARISIENNE—Crespin—Angel
PACHELBEL: KANON—Paillard—RCA
PUCCINI: TOSCA—Calleb, Carreras, David—Phillips
TCHAIKOVSKY: SERENADES FOR STRINGS—Leppard—Phillips

TOWER RECORDS/

SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—Muenchinger—London
ANET BAKER SINGS BACH—Angel
MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO-ARIAS—London
DVORAK: 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, Mazzel—Columbia
RACHMANINOFF: PIANO CONCERTOS NOS. 1, 2—Vassoly—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)
**The MOR Report**

**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**—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’**—Barbra Streisand—Col

**WB/WBSTON Adds**
- **CAN’T STOP DANCING**—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

**NEW/NY 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 Nolan—20th Century
- **SO IN TO YOU**—Atlanta Rhythm Section—Polydor
- **THE THINGS WE DO FOR LOVE**—Toto—Mercury
- **TRYING TO LOVE TWO**—William Bell—Mercury
- **WHEN I NEED YOU**—Leo Sayer—WB
  - **(YOUR LOVE HAS LIFTED ME)**—Higher and Higher—Stax
  - **COLDWATER**—A&M

**WIP/PHILADELPHIA Adds**
- **ANGEL IN YOUR ARMS**—Big Tree
- **COULDN’T GET IT RIGHT**—Climax Blues Band—Sire
- **CROSSFIRE**—Bellamy Brothers—WB
- **EVERYBODY OUGHT TO BE IN LOVE**—Frank Sinatra—Reprise
- **I BELIEVE IN MIRACLES**—Engelbert Humperdinck—Epic
- **LOVING YOU, LOVING YOU**—Johnny Mathis—Col
- **MANY RAINS AGO**—Quincy Jones—A&M

**Active**
- **CAN’T STOP DANCING**—Captain & Tennille—A&M
- **DON’T GIVE UP ON US**—David Soul—Private Stock
- **FREE**—Denise Williams—Col

**HOTEL CALIFORNIA—Eagles—Asylum
- **LOVE THEME FROM ‘A STAR IS BORN’**—Barbra Streisand—Col
- **MY SWEET LADY**—John Denver—RCA
- **YOU’LL STAY UNTIL TOMORROW**—Tony Orlando & Dawn—Elektra
- **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**—Toto—Mercury

**WGAR/CLEVELAND Adds**
- **FEELS LIKE THE FIRST TIME**—Foreigner—Atlantic
- **I’M YOUR BOOGIE MAN**—KC and the Sunshine Band—EMT
- **SHOW YOU THE WAY TO GO**—The Jacksons—Epic
- **YOUR LOVE**—Marvin Gaye & Tammi Terrell—ABC

**WVL/PHILADELPHIA Adds**
- **EVERYBODY OUGHT TO BE IN LOVE**—Frank Sinatra—Reprise
- **MAKE WAY MIAMI**—Babyface
  - **1-2-3**—Wayne Newton—WB
- **WGN/CHICAGO Adds**
- **BABY BLUE**—Sly & Crofax—WB
- **DEMOLITION DISCO**—Spice Jones Jr.—Chic
- **EVERYTHING MUST CHANGE**—George Benson—WB
- **GET TO GIVE IT UP**—Marvin Gaye—Tamla
- **HOOKED ON YOU**—Bread—Elektra
- **SHANGRI-LA**—It’s a Cowboy Loving Tonight—Tonya Tucker—WB
- **LOUISIANA 1927**—Reba McEntire—Capitol
- **NEW BALM**—Yvonne Elliman—BSO
- **STREET BOYS**—Gallagher & Lyle—A&M

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

**Bread Brings Gold**

Electra/Asylum recording artists Bread were awarded their seventh gold album by "Last Without A Tear.” Pictured standing from left are Larry Knachel of Bread, Joe Smith, E/A chairman, David Gates of Bread, Mike Batt of Bread, James Griffin, director of A&R, and John Hook, director of the president, WEA Communications. Front row, from left, are Ric Aliberti, E/A regional promotion manager/east coast, Larry Shorrell, E/A vice president, and EVP development and Ralph Eberle, 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 albums with Frampton’s "All Night Long" and Walter Jackson (Ch一步一步) has recorded "Baby I Love Your Way." Diana Ross is also reportedly holding the 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.

Wondergad, a band that includes Andy Goldmark, Beth Dasheff and Jimmy Ryan (ex-Critter), has signed to A&M Records with John Anthony set to produce. Goldmark, formerly a Warner Brothers staff writer, has also signed with Irving/Almo via Chuck Kaye.

THE SIXTH RUNAWAY? Helen Reddy has taken a decided jump into the demimonde with the selection of L.A.’s punk entrepreneur Fowley as her producer on the "Ear Candy" album. Fowley has recently exploited with The Runaways and 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 Chump Music.
THE RETAIL REPORT

A Survey of New Product Sales in the nation's leading retail outlets listed alphabetically.

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

SALESMAN OF THE WEEK

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

TOP SALES

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

SALESMAN OF THE WEEK

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

SALESMAN OF THE WEEK

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

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SALESMAN OF THE WEEK

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

SALESMAN OF THE WEEK

WORKS, VOL. 1 — EMERSON, LAKE & PALMER - Atlantic

SALESMAN OF THE WEEK
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Album</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Hotel California</td>
<td>Eagles</td>
<td>Asylum 7E 1084</td>
<td>16</td>
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<tr>
<td>2</td>
<td>A Star Is Born</td>
<td>Original Soundtrack</td>
<td>Columbia JS 34403</td>
<td>18</td>
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<td>3</td>
<td>Rumours</td>
<td>Fleetwood Mac</td>
<td>Warner Bros. BS 5010</td>
<td>7</td>
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<td>4</td>
<td>Boston</td>
<td>Epic</td>
<td>Epic 34188</td>
<td>29</td>
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<td>5</td>
<td>This One's For You</td>
<td>Barry Manilow</td>
<td>Arista 4090</td>
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<tr>
<td>6</td>
<td>Songs In The Key Of Life</td>
<td>Stevie Wonder</td>
<td>Motown 13 34022 (Motown)</td>
<td>26</td>
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<td>7</td>
<td>Love At The Greek</td>
<td>Neil Diamond</td>
<td>Columbia KC 2 34404</td>
<td>7</td>
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<tr>
<td>8</td>
<td>Night Moves</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Capitol ST 11557</td>
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<td>9</td>
<td>Leftover尤</td>
<td>Kansas</td>
<td>Capitol ST 11600</td>
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<td>10</td>
<td>Unpredictable</td>
<td>Natalie Cole</td>
<td>Motown ST 11497</td>
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<td>Fly Like An Eagle</td>
<td>Steve Miller Band</td>
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<td>Greatest Hits</td>
<td>Linda Ronstadt</td>
<td>Asylum 7E 1983</td>
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<td>Best Of The Doobies</td>
<td>Doobie Brothers</td>
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<td>Animals</td>
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<td>Ask Rufus</td>
<td>Rufus &amp; Chaka Khan</td>
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<td>A New World Record</td>
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<td>United Artists LA 7975</td>
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<td>In Flight</td>
<td>George Benson</td>
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<td>Year Of The Cat</td>
<td>Al Stewart</td>
<td>Janus JXS 7022</td>
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<td>19</td>
<td>Born To Be Wild</td>
<td>Steppenwolf</td>
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<td>Trying To Get The Feeling</td>
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<td>Boz Scaggs</td>
<td>Columbia PC 33920</td>
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<td>Roots</td>
<td>Quincy Jones</td>
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<td>John Denver's Greatest Hits</td>
<td>Vol. 2</td>
<td>CBS SO 11602</td>
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<td>24</td>
<td>A Rock And Roll Alternative</td>
<td>Atlanta Rhythm Section</td>
<td>Capitol ST 11557</td>
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<td>25</td>
<td>Wings Over America</td>
<td>Queen</td>
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<td>Kinks</td>
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<td>Aerosmith</td>
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<td>A Day At The Races</td>
<td>Queen</td>
<td>Epic PE 34494</td>
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<td>Changes In Latitudes</td>
<td>Average White Band</td>
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<td>Changes In Attitudes</td>
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<td>Carolina Dreams</td>
<td>Marshall Tucker Band</td>
<td>Capricorn CPK 0180</td>
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<td>Car Wash</td>
<td>The Ohio Players</td>
<td>Epic/Sweet City PE 34462</td>
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<td>Jackson Browne</td>
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<td>Manfred Mann's Earth Band</td>
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<td>Harbor Man</td>
<td>Toto</td>
<td>Warner Bros. BS 2972</td>
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<td>An Evening With Diana Ross</td>
<td>Motown</td>
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<td>Wind &amp; Wuthering</td>
<td>Genesis</td>
<td>Columbia PC 33479</td>
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<td>Teddy Pendergrass</td>
<td>Philadelphia Intl.</td>
<td>Epic PE 34494</td>
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<td>39</td>
<td>Bigger Than Both Of Us</td>
<td>Daryl Hall &amp; John Oates</td>
<td>RCA APL 1467</td>
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<td>Any Way You Like It</td>
<td>Thelma Houston</td>
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<td>David Soul</td>
<td>Private Stock</td>
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<td>The Jan Hammer Group Live</td>
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<td>Islands</td>
<td>The Band</td>
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**Chartmaker Of The Week**

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<th>No.</th>
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Certified Platinum by Al Stewart on Janus Records
THE ALBUM CHART

APRIL 9, 1977

101 THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)

102 NEXT JOURNEY/Columbia PC 34311

103 SARA /CBS PC 34312

104 THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)

105 COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 11146

106艾滋病毒/POSTER C&D 952

107 FOUR SEASONS OF LOVE DONNA SUMMER/Capitol NBLP 7038

108 THE GHOST STORY GENE COHEN/RCA APL 2188

109 SHOW ME TO THE STAGE HENRY GROSS/Lifesong LS 18211

110 MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607

111 NOVELLA RENAISSANCE/Sire SA 7526 (ABC)

112 DISCO INFERNO TRAMPS/Atlantic SD 18211

113 MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607

114 GREAT TIMES HOWARD SOLOMON/ST 1130

115 I HURRY TO GET TO LOVE IN TIME MARILYN McCOO & DAVID MCCREARY/RCA APL 1 2030

116 THE JACKSONS/Epic PE 34229

117 DISCO INFERNO TRAMPS/Atlantic SD 18211

118 HIGH-REV RICK DEES/RSO RS 1 3010 (Polydor)

119 FROM ME TO YOU GEORGE DUKE/Epic PE 34469

120 CAN'T LET YOU GO JOHN Travolta/Midsong Intl. BKL 1 2211 (RCA)

121 DANCER WITH BRUISED KNEES THUNDERBYRD ROGER MCGUINN/King 5361

122 A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICK/WARNER BROS. BS 2962 (CBS)

123 A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICK/WARNER BROS. BS 2962 (CBS)

124 EV'RY STORY GEORGE DUKE/Epic PE 34469

125 GOD IS IN THE WEATHER VANE CASSIOPEA/Tomato M 6891

126 DISCO INFERNO TRAMPS/Atlantic SD 18211

127 FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca

128 JOAN ARMAITI/AM SP 4388

129 THE IDIOT STEGGY POP/RCA APL 1 2275

130 AMNESIA POUSSETTE DART BAND/Capitol SW 11608

131 FUNKSHION SUNSHINE BAND/Atlantic SD 71

132 MOJITO BILLY DAVIS, JR./ABC ABCD 952

133 CONQUISTADOR MAYNARD FEATHER/Atlantic PC 34457

134 AMEND THE WORLD BILLY JOEL/CBS CBS 1 3017

135 I'M GONNA GET YOU TO LOVE ME ABIGAIL/Betty Randel/Prestige P 10101

136 ALLORAS RETURN TO LOVE WORLD T 118

137 LIFE IN C MINOR CERRONE/Cotillion SD 9913 (Atlantic)

138 LET 'EM IN BILLY PAUL/Phila. Infl, PZ 34389 (CBS)

139 NOVELLA RENAISSANCE/Sire SA 7526 (ABC)

140 LOVE ME (VONNEE ELLIOTT) BOBST ST 1 3017 (Polydor)

141 NEXT JOURNEY/Columbia PC 34311

142 THE IDIOT STEGGY POP/RCA APL 1 2275

143 LOVE ME (VONNEE ELLIOTT) BOBST ST 1 3017 (Polydor)

144 YES MAN BILLY PAUL/Phila. Infl, PZ 34389 (CBS)

145 NEVER FORGOTTEN ARISTOCRAT/Flamingo FL 101

146 UNFINISHED BUSINESS BLACKBYRDSD/Fantasy F 9518

147 HUDDLE RoBERT BELL/Harvest SH 3004

148 EVERYTHING'S GONNA BE ALRIGHT BILLY JOEL/CBS CBS 1 3017

149 DANCER WITH BRUISED KNEES THUNDERBYRD ROGER MCGUINN/King 5361

150 SHOUT IT OUT PATRICE PUSHEN/Prestige P 10101

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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. Samman 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 part. 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 for consideration, it is just right for his economical, well-realized part. 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 considered a trifle linear in any sustained solo effort, it is just right for his economical, well-realized part. 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. 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NEW YORK: Personal Pick: "Let 'Em In" — Billy Paul (FIR). 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.

DEEDEE'S DUTIES TO WATCH: Women Featuring Billy Griffin (Columbia); "Punk Machine" — Street Corner Symphony (ABC); "To Love Somebody" — Claudia Field (Roulette). Phillips Pynn 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 Pick 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 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 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 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: Yes, 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, Jackson 5 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 in the main stream 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 it. 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 loosen. The Parliament's 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.
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
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. Intl.).

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.

Tramps

Also noteworthy is the single by the Tramps (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)
Stevie Wonder (Tamla)
Undisputed Truth (Whitfield)
Kiyon (MCA)

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

Midwest:
Marvin Gaye (Tamla)
Stevie Wonder (Tamla)
Dramatics (ABC)
Hayes & Warwich (ABC)

West:
Little Miller (Glades)

Albums

East:
Isley Brothers (T-Neck)
Undisputed Truth (Whitfield)
KC and the Sunshine Band (T)
South:
Isley Brothers (T-Neck)
Undisputed Truth (Whitfield)
KC and the Sunshine Band (T)
Midwest:
Isley Brothers (T-Neck)
Lau Rawls (Phil. Intl.)
Undisputed Truth (Whitfield)
KC and the Sunshine Band (T)
West:
Isley Brothers (T-Neck)
Lau Rawls (Phil. Intl.)
Undisputed Truth (Whitfield)
**Disco File (Continued from page 33)**

of a Brass Construction sound, standing out right now. It's also an extremely listenable album—not a single wasted cut; production is by two very different artists—in "I Wanna Give You My Love" (4:07), a slightly relaxed, thumping arrangement that really picks up after a break (6:17), a more elemental jungle-beat funk sound with a great, energetic production and minimal lyrics. There's also a high-cut disc "Disco Funkinstein" about a "friendly disco freak" which is a high-spirited blend of Ohio Players and Parliament styles. Both albums are too good to be overlooked.

**OTHER RECOMMENDED ALBUMS:** Gladys Knight & the Pips' "Still Together" (Buddah) is the group's most interesting and vital album in some time and one of the rare cases in which several different producers complement rather than clash with each other on one project. The most unusual cut is the second-side-half-minute of "Love Is Always On Your Mind," which Burroughs has issued as a promotional 12-inch—it's very laid-back and doesn't exactly go anywhere—no real peaks here—but, like Marvin Gaye's "Got To Give It Up" and "Sexual Healing," it's something very attractive and hypnotic about it; a cooled-out tour-de-force. Jerry Peters, suddenly very hot with his other production credits these days (Carrie Lucas' tremendously successful "I Gotta Keep Dancing," Brainstorm LP on the Phyllis Hyman album), also produced "Love Is Always On Your Mind." Van McCoy and Charles Kipps contributed a few cuts here, too, including, a classically strong version of McCoy's classic "Little Bit of Love," a bright reading of "Baby Don't Change Your Mind," formerly made by the Stylistics; and a new McCoy song called "Home Is Where the Heart Is" that presents Gladys in top vocal form—which is about as good as you can get. A delight.

Although the second side of the new Lou Rawls album, "Unmistakably Lou" (Philadelphia International), is distressingly mushy, there is at least one track on side one that compares with "You'll Never Find Another Love Like Mine" for danceability; "See You When I Git There" (4:43), a warm, mellow Gamble & Huff number that opens with a short spoken intro and sweeps into a gently pulsating production that gets more irresistible with each new listening. Another possibility: "Some Folks Never Learn," ... Ruby Andrews, whose last big hit was the remarkable "Casanova," is back with an album called "Genuine Ruby" (ABC) that kicks off with an almost baroque cut called "Queen of the Disco" which sounds like one of those melodramatic girl group songs of the sixties—quite overdone but with a nice punch to the vocals. The final cut of the LP is even better if equally light-weight—"I Wanna Be Near You" (4:18) with a perfect little break.

Quickly, three essential new disco discs: "Boogie Nights" by Heatwave (Epic), an English record already on the top five on the British charts that is thin on vocals but very strong in the instrumental department—loose and sinuous, understated but right to the point; in the end, the usual disco sound but with more and more records in innovative styles gaining acceptance these days, this one could be a major hit... Lamar Dozier's "Going Back to My Roots" (Warner major hit...). Grace Jones' latest from Island is "I Need a Man," a must... Grace Jones' latest from Island is "I Need a Man," a must...
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 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."

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
<th>Top 40 Panel FM Airplay Panel</th>
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<tbody>
<tr>
<td>Marshall Tucker Band</td>
<td>Capricorn</td>
<td>Love Song</td>
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<tr>
<td>Jethro Tull</td>
<td>Chrysalis</td>
<td>The Whistler</td>
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<tr>
<td>George Benson</td>
<td>WB</td>
<td>Gonna Love</td>
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<td>Fleetwood Mac</td>
<td>WB</td>
<td>Dreams</td>
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<td>Jackson Browne</td>
<td>Asylum</td>
<td>Pretender</td>
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- Stevie Wonder (Tamla). Picks up another ton of powerhouse call letters this week, including WMFS, Q102 (#3!), Z93, WKBB, KILT, Y100, WMAR, KJR (day part), WHHY, WDRQ, KINO, CK101, KKL5, KSLL, KSLS, plus several more. Jumps include IP-45 WLS, 26-23 KFRC, HB-27 KHJ, 28-24 WRKO, HB-21 K100, 23-15 WCOG, 14-18 B100, HB-29-10Q 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 WPIL, KAJ, KDWB, KFRC, KJLQ, WOKY and KLIF to the growing list of reporting heavies. Jumps include 16-11 KILT, 19-15 WQXI, 18-14 WHBQ, 20-14 K1R, 13-10 WPIL, 7-6 KSTP, 24-22 WGCX, 18-15 KFRC and 11-8 WMAR.

- 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. Now on WMFS, 13Q, WDRQ, KHJ, KSTP, KJR, KLIF, KYA and lots more secondaries. It goes 25-15 WQXI, 29-18 CKLM, 33-24 KSLQ, 26-19 WPIL, 18-16 Y100, 6-6 WHBQ, HB-27 KFRC, 18-15 Z93, 27-22 WQAM, HB-20 WPIL, 27-17 CK103, 22-16

(Continued on page 53)
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 versed in professional pop harmony work, the Australian singer wiggled her way through push 'em out readings of “Let Me Be There,” “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 duet, 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 Mankeiwicz

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 Extraordinary,” 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.

The Bird’s the Word

Stapled 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 $25,000 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 materializes.

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 Man’s Earth Band, has been certified as a gold record by the RIAA.

Workin’ on Night Moves

Bob Seger dropped by WNEW-FM on his recent visit to New York. Pictured from left: Pat Baird, Bob Seger, Capitol recording artist; Tom Mitchell, WNEW-FM music director; Scott Muni, WNEW-FM program director; Lewis Sietera, Capitol eastern AOR promotion.
RECORD WORLD LATIN AMERICAN

Record World en Espana

By JOSE CLIMENT


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 aliados al sindicato del “pentagrama” no ir a grabar a ese estudio. Seguimos con el nombre de avisadores Haberman. Aquí las citaciones de los músicos viejos ya retirados, que hasta que este democrático memento por los piratas es la zona neoyorkina y en ella, el sello Al.

la verdad es que hay que hacer algo y rápido. . . . Se reunieron muy extremo interesantes por conceptos de anuncios de la revista, estan siendo tratadas extremo positives. Entre los sellos consultados si.

El primer sello que se ha lanzado a una denuncia por la desaparicion de Rosemberg lo ha sido Tapecar Gravacoes S.A., el Caribe, Centro y Sudamerica. Bueno, les hace falta mostrar todas las energías, conocimientos y agresividad necesarias, porque de momento, están quedando muy atrás y eso es peligroso para sus artistas y sus posiciones ejecutivas.

Julio Rosenberg, propietario de la revista Pes.

JOSÉ FUNDORA

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA

— ¡Los piratas están hambrientos y sedientos tam-

jirios son los más importantes. Cuando dejaremos de

Dios o a los Santos, han vetado

mismo. jCuando dejaremos de

sobre el siridicato del “pentagrama”

(Continued on page 52)
Nuestro Rincon

(Continued from page 50)

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

Al Masucci firmó como artista exclusive Fania a su nuevo Tico, distribuido por Fania. Es loable la labor de producción realizada por Charlie Tarrab y Alberto Dircie en asociación con Ralph Mercado general y en especial a la brasilena, ante la pérdida de uno de sus más queridos miembros.

Se llevará a cabo el “Felt Forum” del Madison Square Garden de New York en abril próximo. El concierto será presentado por Charlie Tarrab y Alberto Diricce en asociación con Ralph Mercado y Ray Aviles ... Coco Records de Nueva York distribuirá las grabaciones de Lamp Records, entre cuyos artistas figurarán Corporación Sonora Ponceña, Orquesta Los Títeres, Manuel Valles y Lupe. La grabación del nuevo álbum de la Orquesta Los Títeres se lanzará el 13 de abril en el Madison Square Garden de Nueva York.

Personalidad de la Semana

(Paco) Valenzuela, Nicolás “Nick” Avila, Gilberto Reyna Ureste, Manuel Valles y Lupe Vera, anunciadores profesionales. El Gerente de Ventas de la empresa es Joe Hochaid y Francis Torres desempeña sus funciones como secretaria. La programación de Radio KMex, 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 que debe tener con la programación de la radio.

Ciclo de grabaciones en el Madison Square Garden de Nueva York en abril próximo... El concierto será presentado por Charlie Tarrab y Alberto Diricce en asociación con Ralph Mercado y Ray Aviles ...

Con el éxito de la grabación de su nuevo álbum, “Sonora Ponceña” de Lamp Records, el grupo de arte a la Sonora Ponceña, Orquesta Los Títeres y Lupe Vera ha recibido gran cantidad de llamadas telefónicas del público, que ha seguido las grabaciones del grupo con gran satisfacción. La popular emissora en la programación de la radio es Francisco Peinado.

(Continued on page 52)
En España (Continued from page 50)
muchos parados? Me sigue co-
mentando mi amigo, el productor
indicándome que el que habla-
antes, que sí, que eso es cierto,
que este pequeño grupo tiene a
la industria agarrada por
pero que la culpa también es de
que además de no se hace así
se acabará la cantera de mús-
cos especializados y la industria
y además de no se hace así
se acabará la cantera de mús-
cos especializados y la industria
Creo que no nos interesa a ni-
guno, sea o no música. En esta
próxima semana se va a reunir,
espero que todo quede
solucionado y no tengamos que
recurrir al viejo refrán español:
Reunión de Rabadas, Oveja
Pruerta.
No sé porque no se fomenta
más la música clásica. Más pro-
onaciones de distribuidores, y
hay también que le gustaría
conocer más sobre las obras clás-
icas, aunque estos sean minoría.
Dios novedades en este campo,
dosis por discos con 3 discos ca-
uno, uno dedicado completa-
mente a Lístz e interpretado ma-
ralvivamente al piano por Lazar
Berman. El otro contiene la ver-
sión íntegra de 7 Sinfonías de
Prokofiev interpretadas por la
Orquesta Sinfónica de Moscú diri-
gida por Gennadi Rozhdestven-
sky. Los dos han salido al mer-
cado con sello Hispavox.
Parece ser que a última hora han
sido presionados por todos los
problemas que obligaban a sus-
pender, posponer o cambiar el
Festival de Eurovisión. Todo el
mundo coincide en que la can-
ción que representará a España
sin duda sea "Ensenada" de Def-
enderá Micky, tiene muchas pos-
ibilidades de quedar entre las pri-
meras y se rumorea que será su
propio autor, Fernando Arbez,
quien dirigirá la orquesta del
Festival.
Braulio llegará a América por
primera vez. Éxito y esperamos
que nos cuente cosas a su vuelta.
RCA lanzó al mercado español
y en castellano el último éxito de
Nicola de Bar, "Gira la Nocha"
acerca de la próxima desde
España.

Nuestro Rincon (Continued from page 51)

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 unfor-
tunately for them, the profits are so poor and cash availability is so
low that their organizations are being forced to disappear. Of course,
there will always be the serious labels, the ones with enough assets
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 in-
vestigations 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, Musart,
Audio Latino, Cytronicos y 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, Andre Toifel, director of artistic co-
ordination and repertoire for Latin America, Harry Alex from Vene-
suela, and Luis Bautsin from Mexico. It seems the firm is trying to en-
firce 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 São Paulo. My deepest sympathy
to all his international radio family and especially to the Brazilian one
for the loss of one of their dearest members.

Tarrab and Alberto Dircie in association with Ralph Mercado and

Personalidad (Continued from page 51)
ning to all the equipment of KXEM
Radio del 1950 Avenida del Nue-
vo Sonido, P.O. Box 326, McFar-
land, California 93250, which has
been possible the popularidad que
distructa la emisora. A especial
nuestra "Personalidad de la Se-
mana," Ignacio Peinado, que por
derechos y mercadearon prop-
rios nos satisfazcieran el popol
conocer, ¡saludos a to-

DISTINTO Y DIFERENTE
JUSto BETANCOURT—Fania 1M00502
En producción de Justo Betancourt y
Bobby Valentín, Justo Betancourt y su
Conjunto Borincuba se lucen en esta grabación relaxera. Arreglos de Jorge Millet,
Luis Quevedo, Joe Cepeda, Papo Lucca y
Bobby Valentín. "Muy comercial y ba-
lable" "Distinto y Diferente" (C. Alonso),
"Recuerdos de Panamá" (C. Alonso),
"Borincuba" (A. Ribot) y "No estás en
Nada" (Anam Munar).

Produced by Justo Betancourt and Bobby Valentín, Justo Betancourt
and his Conjunto Borincuba’s renditions in this salsa package are very

AMAME
ESTELA RAVAL—Miami MHS 4776
Con orquestas dirigidas por Marito Cosen-
tino y Oscar Cardozo Oampo, la gran
gan de la eterna Estela Raval interpreta
aqui algunos de sus éxitos por de pronto
y otros de gran fuerza interpretativa y
temática. "Ecucha amor" (Porcella de Brea),
"Los Amantes" (I. 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
Oampo, the always superb and popular Estela Raval offers some of
her hits when with Los Cinco Latinos. Estela’s popularity in Latin Amer-
rica is a fact. She deserves a stronger promotion with this new package.

FANATICO DE TI
ARMANDO MANZANERO—RCA MKS 2088
El talentoso compositor y popular inter-
prete Armando Manzanero es respaldado
por arregladores de Eduardo Magallanes
en un repertorio de grandes de sus
temas. Nuevos y otros ya populares por
otros cantantes. "Fandango de ti" "Yo te
recuerdo," "Yo por permitir,
reh."

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 Olvido," "Mi Adiós,
and "Los días."

MI ULTIMO LP
ALFREDO GUTIERREZ—Fuentes MFS 3354
Alegria y ritmo de Colombia por uno de
sus más populares interpretantes. Alfredo
Gutierrez se da todo en su música tropical
atú "Caminito Verde" (Feitas-Briceiio),
"Cambalache" (A. Gutierrez), "Ahí" (A.
Gutierrez) and "Ana Felicia" (Gutierrez).

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

LA VIDA MIA (Ch. Abreu), others.

Produced by Justo Betancourt and Bobby Valentín, Justo Betancourt
and his Conjunto Borincuba’s renditions in this salsa package are very

AMAME
ESTELA RAVAL—Miami MHS 4776
Con orquestas dirigidas por Marito Cosen-
tino y Oscar Cardozo Oampo, la gran
gan de la eterna Estela Raval interpreta
gaqui algunos de sus éxitos por de pronto
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By PORTIA GIOVANAZZO

Glen Morgan, PD at WABC, was promoted this week to operations director. WBBF (Rochester) pulled in $4,500 this week in the Easter Sunday tradition for the handicapped. The staff worked for 20 hours doing turns at the TV station, WROC, telling viewers to come to the station and contribute. Thanks guys! Ester John's birthday this week by giving away Elton's first single album...KKLS is moving to new facilities in the soon-to-open mall on April 4th. AM & FM, which were formerly simulcast, are now splitting. And here's the administration: TV/VLOS & WISE merged for a super 1200. 2000 people registered to walk. Final results 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.

Tony Turner moves from WFM to the station Friday, April 1 (no fooling), to join CTI records as a national FM promotion director. Opening at WICC for GM & jock. Contact Gary Peters.

Kim Walsh promoted from music researcher to MD at KBEQ...Mike O'Brien moves from WABF (Boston), doing nite, to WPZ (Burlington). WPZ 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...KDFD-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 York) issues: Doug Easter, 12 p.m.; Chris Hall; 4-5 p.m.; Rick Roberts; weekend man, Eddie O'Jay...Opening at CTI-101 as assistant MD. WOW (Fort Pierce) filed suit against Watts seeking $50,000 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.

AM Action

Continued from page 48

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 concept to some popular successes in which no popular success were represented among the Best Song nominees. Both "Evergreen" and the off-covered "Theme From Rocky" ("Gonna Fly Now") have demonstrated their appeal to record-buying as well as movie-going audiences. The Academy Awards program, the Record World market research departments in New York, Nashville or Los Angeles. Michael St. John of WAKR will serve as the local contact and he can be reached with questions about the seminar at (901) 525-6686.
**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 ratings. Then, in 1976, Tony Marshall won the national contest only to be eliminated in one of the most lamentable industry intrigues 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 Budd 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, and Budd Publishing’s Warner Stark says Safari will concentrate on MOR material such as the Chandler Sisters, the label’s first release. Safari, Budd’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 Bob Harris in London’s Speakeasy 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 released on April 15, also on Riva.

**RECORD WORLD APRIL 9, 1977**

**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 is still under negotiation. The Sex Pistols are in and out of record deals and must eventually run any union. 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: Camera men’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 Speakeasy club. Rumors fly as to who is next in line... watch this space.

The Quietest Moments,” from A&M. Frank Farian’s next hit will be a good attempt at fostering communication and MCA’s display for Trooper was educational.

Rush is planning a 10-city American tour later this year. Plans call for dates in Canada, Sweden, Germany and Holland as well as some extensive recording at Rockfield studios.

**RECORD WORLD APRIL 9, 1977**

**CANADA**

By ROBERT CHARLES-DUNNE

- TORONTO—The Juno Awards and surrounding festivities have come to a close leaving pandilts 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 voting for the television 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 ingenuity was kept to a minimum. Moreover, everyone walked away pleased with the fact that the winners were first place in the country, and the writing for the televised awards 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 great attempt at fostering communication and MCA’s display for Trooper was educational.

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**RECORD WORLD APRIL 9, 1977**
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. Hurt

THE RITCHIE FAMILY

SABADO POR LA TARDE
Sabato pomeriggio
Baglioni-Coggiò
CLAUDIO BAGLIONI

SANDOKAN
M. & G. de Angelis-S. Sollima-S. Duan 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
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 Grey 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 Garry Oond has concluded negotiations with Patrick Meehan and Vic Lewis to licence 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, Latimore and Ralph MacDonald. Power Exchange makes its fourth move in two years in having signed a press and distribution deal with Decca's Selecta company.

Louis Benjamin has announced a restructuring in the senior management of Pye Records with MD Walter Woyda taking responsibility of the company's international division following the departure of Timmy Thomas, Latimore and Ralph MacDonald. Power Exchange has signed a worldwide publishing deal with Patrick Meehan and Vic Lewis to licence 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, Latimore and Ralph MacDonald. Power Exchange makes its fourth move in two years in having signed a press and distribution deal with Decca's Selecta company.

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 tour for the label by 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.

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 CFTV. Carmella Witanove has also left her post at the station.

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B. T. Simpkins has been appointed Warner Brothers production manager in Canada, with John Hearne 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 Mullan 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 CIQ-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 Morgengarten, 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 AOR radio special to approximately 700 broadcast outlets worldwide.

Kansas: Leftoverture 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**

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 Enuf." The excitement of this cost album of the play. Pictured from left: Tramaine Beverly, Jonette O'Kelley, Pisa Collins, Savet Scott, Melba Moore, Aku Kudaga, Laurrie 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," Zbigniew Sefert's self titled Ip, 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.

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.

**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 New York, the promotion is being conducted in Berkeley's Casablanca promotion representatives Rennie Roker and Jheryl 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?**

LOS ANGELES — The FCC is on the lookout for new radio station operators. First, broadcasters have heard 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 stations 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.

**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 Tramp's, she explains that her prime concern until meeting and Tavares' "Love Storm."

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Malamud

(Continued from page 3)

between the NARM board of directors and myself. Just as I must face 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 two areas I know best: the record 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 was 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-disputed 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 had to cut off registration. There were massive pressures. It just exploded, and that's understandable, given the time it had come to 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, saying 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 industry 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 other 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 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 all the other 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 relationship."

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 is his teacher, but Galway's tone is far more virile than most flutists'. One is struck in fact with how he plays are full of the master's rich invention and lyricism, chaste and refined. The Mozart flute concertos that he plays are so masterful. One can hear this particularly in the soulful long line of the development, this is full of dante in C is the most moving of all the melodies later assigned to Tamingo's flute in Die Zauberflote. One can hear this particularly in the soulful long line 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—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. Dan Hellicher, a past chairman of the NARM board, has been assigned to direct a committee that will suggest methods of restructuring the organization. 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 two areas I know best: the record 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.
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 Gospel Group (1975), two Grammy Awards, and Bill has been named Gospel Songwriter of the Year annually since the Dove Award 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 It To You," light instrumental of "Dפשוט Over and Over," "Everybody's Nobody's Asking Any"p) and gentle, heartfelt meditations that Answer Questions that Nobody’s Ever Asking Any-

Do C'"l M62 N. La Cienega Blvd., L.A., no hassle. recorded at the Shaboo Club in Willimantic, C 'piektra/Asylum °P

P Z for record info . . . Kirk Allen to WCUY from WSJR as p

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t. Many of the group's songs included thoughts on life and faith, with a focus on the importance of sharing their beliefs with others.

EMI-Capitol Opens Facility in Mexico

NEW YORK — EMI-Capitol in Mexico moved last month to strengthen its position there with 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.

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.

The Coast

(Continued from page 20)

toward disorientation as to place, time and activity is not consistent with the American spirit of making short-term visitors welcome in our midst.

4) Concerning the unkind reference to Mr. Ben Edmonds’ "Outward ennui," 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 "potentially" 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 Vital, 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 play-offs," 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.

GORILLA MY DREAMS: Carolyn Machado, Big Heart Music publishing manager, is seeking support from the industry in a drive to raise $1,000 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 Willshire 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 at $10. 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 set at $10 . . . The Crusaders kick off a six city tour of the northwest set at $10 . . .

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MULLING IT OVER

During his recent appearance at the Roxy in Los Angeles, Garth and Burt Ginn (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 Marian Mercer.

Radio Short Takes

(Continued from page 53)

Radio Short Takes

(Continued from page 53)

14/2/79 for morning man with production experience. Contact Scott Davis at (213) 662-2148 . . . Jeff Pollock from KBPI-FM (Denver) to Rock 96-FM (Fresno) as PD. Record promo person phone (209) 266-2532 for record info . . . Kirk Allen to WGYU from WSJR as part time weekend.

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 Shubox Club in Willimantic, Conn. by WHCN-FM. Contact Burt Stein via Capitol public promotion, Elektra/Asylum Records, 962 N. La Cienega Blvd., L.A., Cal. 90069 . . . Fred Leehuis is seeking a contemporary programming position. Relocation no hassle.

Contact Fred at 1003 Quail Ct., Roanoke Rapids, N.C. Carolina 27870 at (919) 537-5814 after 6:30 p.m. eastern time . . . Drake-Chenal and Associates added the following stations for their syndicated services: Twelve stations change to contempo 300; Beautiful Music + ailing in 152; witches; stations to switch to XT-40; Great American Country adds more stations . . . Normal programming will be disrupted on Fool’s Day) on WPPU for a day of sheer nonsense. Several local policemen and law enforcement officers will be acting as time warps.

This is a for a day. Playing the hits on WPPU.

New line up at VHF, 6 a.m.-10 a.m., Jack Michaels, PD; 10-2 p.m., Burt Stein, national director/album promotion, Elektra/Asylum Records; 2-7 p.m., Chris Chandler from WHER, 7-midnight; David Maitland; 2-7 p.m., Chris Chandler from WHER, 7-midnight; Eugene Brown from weekends, Peter Gregg Stevens; midnight-6 a.m., Eugene Brown from weekends, Peter Gregg Stevens; midnight-6 a.m., Eugene Brown from weekends, Peter Gregg Stevens.

KSLY's beautiful music FM recently started a letter from WBRU. . . .
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 automated inventories with the pre-pack," he noted. "But new, flying machine done display at retail locations were so effective customers were trying to buy them. "We gave them to radio to give away in contests and autographed them 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 released 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 (IRD), 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

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 an agreement for the William Morris Agency to represent him was worked out by Neal and Mervyn Conn.

COUNTRY PICKS OF THE WEEK

WAYLON JENNINGS, "LUCKENBACH, TEXAS" (C. Moman/B. Emmons, Baby Chick, BMI). Ol' 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.
By MARIE RATLIF

FEARLESS FORECAST: Tammy Tucker has a short run to the top this time with a superb rendition of "It's A Cowboy Lovin' Night." It's a beautiful country ballad that programmers will love!

WCKA is getting tremendous audience response to the flip side of the Larry Gatlin single, "Take Back It's Over." A potent hit side missed? Perhaps Monument will re-service the record including this song and give the people a chance to decide.

As predicted, Hoyt Axton is catching on rapidly with "you're The Hangnail In My Life." It's already on and moving at KLAC, KNIX, WWVA, WRAP, WJQS, KKKK, KBFX, WDAP, WQJS, KKKK, KDFF, KDWA, KNIX, KDJK, WOJQ, KETS and WCMX.

Ronnie Sessions is exploding all over the country in a strong initial thrust that includes first week adds at KKKK, WIVK, WHK, KENN, KOKN, WBAP, WQJS, KKKK, KBFX, WDWA, KNIX, KDJK, WOJQ, KETS and WCMX.

Tom T. Hall has his best in quite some time with the dryly humorous "Your Man Loves You, Honey." Impressively, immediate adds include WIRE, KKCO, WSUN, KKKK, KENN, KKKK, WHOO, WKDA, WINN, WCLK, WWOK, WIVK, WMTS, KNIX, WEMP and WKCR.

The Bellamy Brothers are picking up some strong country action with "Crossfire," starting to spread in Norfolk, Minneapolis, Knoxville, Madison and Jackson.

Instrumentally speaking, Floyd Cramer is looking good with "Rhythm of the Rain" at WIRE, WIVK, KWQJ and KNIX.

Though the record shipped April 1, an advance acetate has resulted in pre-release adds of Waylon Jennings' "Luckenbach, Texas," at WHOO, WDAF, WSUN, WKDA, WWOK, WIVK, WIRE and KKCC.

There's regional interest in the Marshall Tucker Band's "Heard It In A Love Song" in the southwest; David Rogers' "Lady and the Baby" initially added at KKKK and KFDJ.

Ken Williams, Jr. begins the revitalization of his career, which was halted by a serious accident nearly two years ago, with his first release for Warner Bros. "Mobile Boogie" is meeting with instant approval in most major markets!

Monster Movers: Dolly Parton, Rex Allen Jr.

LP Interest: The Donna Fargo cut, "That Was Yesterday," has been charted at WCMS for four weeks, now #28.

SURE SHOTS
Waylon Jennings — "Luckenbach, Texas"
Hank Williams, Jr. — "Mobile Boogie"
Freddie Hart — "Thank God She's Mine"

LEFT FIELDERS
Dewayne Oden — "To Make A Good Love Die"
John Conlee — "I let Your Love Fall Back on Me"
Jimmy Buffett — "Margaritaville"

AREA ACTION
Mike Douglas — "Sleep Well My Son" (WIRE)
Tricia Johns — "The Heat Is On" (KBW)
Troy Seals — "Grand Ole Blues" (KKCC)
Sherwin Linton — "You Men Are All Alike" (KTTR)

Songwriters Hall Sets June Opening

NASHVILLE — The Nashville Songwriters Association, International, is planning to open its Songwriters Hall of Fame on June 29 in a museum-oriented facility that will be located at 25 Music Square West in Nashville, in the building where NSAI maintains its offices.

The NSAI Hall of Fame is currently made up of 60 songwriters who have gained this stature. The museum will feature a portrait room in which framed and lighted charcoal portraits by noted artist Paul Milosevich, of each of the Hall of Fame personalities, will be displayed. The award, itself, "The Manly," (so named for manuscript), a hand-sculpted piece, individually cast in bronze, will be viewed in the Portrait Room, as well as original manuscripts; personal items belonging to each songwriter in the Hall of Fame, and other memorabilia and artifacts.

During the first season NSAI will offer for purchase limited edition, personally autographed, numbered and sealed, five pieces of sheet music of songs written by Hall of Fame members.

James To Record Live 'Prison' Album

NASHVILLE — Columbia Records has announced that Sonny James' forthcoming album will be recorded this week at The Tennessee State Prison. The album's session musicians are exclusively inmates of a prison. James will be the only non-inmate musician appearing on his album.

To be entitled "Sonny James In Prison In Person," James and his "Tennessee State Prison Band" will record the entire LP within the walls of that institution.
Nashville Report (Continued from page 60)

“No, it’s not a hymn, although it was partially inspired by the minister’s sermon,” says Monty Montana—or was it Bowles? “It’s a sort of funny love song that we think fits the casual style of Hoyt Axton.”

It’s said that 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 Hangnail in My Life.” By the way, it's published by Lighthearted Music Co. Lighthearted? Quite apropos, eh?

The Last Gunfighter Ballad, says Johnny Cash, is “a sort of funny love song that we think fits the casual style of Hoyt Axton.”

The Roots of My Raising, says Merle Haggard, is “a sort of funny love song that we think fits the casual style of Hoyt Axton.”

It’s a sort of funny love song that we think fits the casual style of Hoyt Axton.

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 summer. I think. I hope.” He opined, “If it clicks will it be developed into a weekly or monthly series in the fall.”

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 Granny White Records and his new single is titled “Vin Rose.”

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

“I met my friend Hoyt Axton the other day and kidded him about his ‘Angels’ 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 causing 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’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 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 record company, and the cycle continues as 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 prepared to back those needs, if you 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 Cates, 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 a fixed fee paid by the label upon record sales.” 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.

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. In any industry, success is determined largely by the people involved.
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 ORENDR—RCA 10936
TO MAKE A GOOD LOVE DIE (D. Orender/L. Morris; Louday, 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's impeccable production lends support, and the ballad should be headed chartward soon.

MAX D. BARNES—Polydor 14356
RAIN ALL OVER YOU (M. D. Barnes; Screen Gems/Donor, 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; Resoca, 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 Reeler, 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. Crofford; 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 7614
I'LL ALWAYS REMEMBER THAT SONG (C. Daniels; Rode Doro, 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.

LEROY 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 jukes.

TRICIA JOHNS—Warner Bros. 8357
THE HEAT IS ON (B. Knight; Al Gallico, BMI)
Tricia's sensual 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
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<th>Title</th>
<th>Artist</th>
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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
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
WTOD  WXOX  KTTS  KRGQ at 26
WMNI  WXCL  WDEN at 36  KEBE

Produced by Twitty Bird Productions

Nat Stuckey

Please James

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
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.