

# RECORD WORLD



## Who In The World: Kansas

### HITS OF THE WEEK

#### SINGLES

**HELEN REDDY, "YOU'RE MY WORLD"** (prod. by Kim Fowley & Earle Mankey) (writers: Bind-Pooli-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. Ciller Black's 1964 hit is perfect for the songstress. Capitol 4418.

**CHICAGO, "YOU ARE ON MY MIND"** (prod. by James William Guercio) (writer: James Pankow) [Big Elk/Make Me Smile, ASCAP] (2:51). The long awaited follow-up to the group's chart-topper, "If You Leave Me Now," is another "Chicago X" showstopper. With an under three minute edited version, more single hits are in store for the outfit. Col 3 50365.

**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 comeback with "After the Lovin'" and now stands to duplicate that success with another ballad tailored to his elegant style. It won't take a miracle to make this a big hit. Epic 8 50365.

**MARY MACGREGOR, "THIS GIRL HAS TURNED INTO A WOMAN!"** (prod. by Peter Yarrow and Barry Beckert) (writers: P. Yarrow & M. MacGregor) [Silver Moon, 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) [Jobet/Black Bull, ASCAP] (3:53). Stevie's tip of the hat to the music of Duke Ellington is the second single from "Songs In The Key Of Life." Already familiar from its radio play and already on the Singles Chart, it is shaping up as a major hit. Tamla 54281 F.

**AL STEWART, "ON THE BORDER"** (prod. by Alan Parsons) (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 mentiality. Janus 267.

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

**ORLEANS, "SPRING FEVER"** (prod. by Charles Plotkin) (writers: Marilyn Mason & Ray Hoppen) [Lyndelane/Franstain, 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-produced product from Gladys & the Pips over the last two years. The intensity of old is here, though, channeled through a series of Van McCoy compositions and a variety of producers and arrangers. "Love Is Always On Your Mind" is the highpoint. Buddah BDS 5689 (6:98).



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

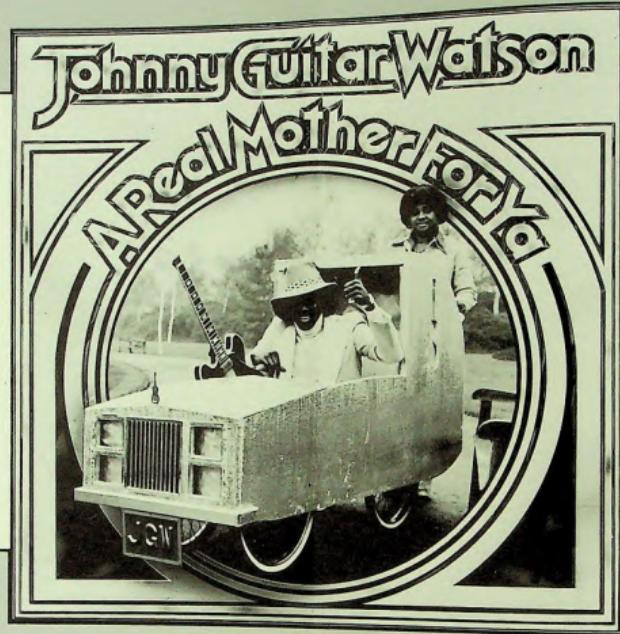
**ENGLAND DAN & JOHN FORD COLEY, "DOWDY FERRY ROAD."** This duo's first Big Tree album yielded two hit singles—both by Parker McGee—and a considerable amount of pleasant original work. The current LP features one McGee song, "Where Do I Go From Here," another strong single possibility, and still more engaging originals. Big Tree BT 76000 [A/I.] (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. DJLP-A-7 [Amherst] (6:98).



# It's A Mother!



DJM DJLPA-7

## Johnny 'Guitar' Watson

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

**"A Real Mother For Ya!"**



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# RECORD WORLD

## Jules Malamud Resigns NARM Presidency

By DAVID McGEE

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

In a statement released last week, Malamud said:

### 'Hotel California' Regains Top LP Spot

By LENNY BEER

■ Thanks in part to the strength of the title cut single, the Eagles' "Hotel California" (Asylum) has surged back to the top of The Album Chart. The album, which had already spent four weeks at the top during January of this year, never fell below #3 and has

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

(Continued on page 6)

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

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

(Continued on page 58)

## 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.

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

By JOHN MANKIEWICZ

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

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

and SAM SUTHERLAND

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

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

## Regan Exits 20th

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

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

No interim chief operating officer has been named from within the 20th Century Records management team, nor has an outside figure been named, according to Phil Myers of 20th Century-Fox Film Corp. Myers told *RW*, "The  
(Continued on page 33)

## Bruce Lundvall Honored By Martell Foundation

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

Over one thousand people attended, representing a cross-section of record industry  
(Continued on page 8)

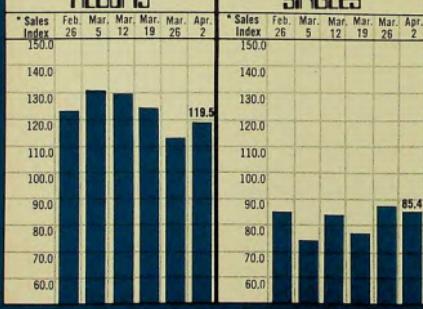
## CBS Asks Judgment In Marin Music Case

■ LOS ANGELES — In a hearing in San Francisco last Monday (28), CBS, Inc. asked Judge G. B. Harris  
(Continued on page 33)

## THE RECORD WORLD SALES INDEX

### ALBUMS

### SINGLES



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

## 14th RW Radio Meet Scheduled For Memphis

■ LOS ANGELES — The 14th *Record World* trade/radio seminar will be held in Memphis, Tennessee, on April 23. Activities will begin at 12:30 at the Hyatt Regency at Ridgeway 939 Lake Boulevard and last until approximately 5 o'clock. The seminar will begin with a luncheon and then proceed with a discussion of  
(Continued on page 53)

# Perlschuk Strong Nominee for FTC Chairman

By MICHAEL SHAIN

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

The nominee is Michael Perlschuk, 44 and for more than 10 years chief counsel to the Senate Commerce Committee. Perlschuk 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 Perlschuk's former employers — Magnuson and the rest of the committee —

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

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

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

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

(Continued on page 53)

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

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

(Continued on page 53)

## Record Companies Still Seen As Reluctant TV Advertisers

By SAM SUTHERLAND

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

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

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

## 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 bootleg, as well as pirated or counterfeit sound recordings when Governor Arthur A. Link signed Senate Bill 2366 into law.

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

## Mercury To Pact With Lowery Group

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

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

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

(Continued on page 22)

## Newport Jazz Festival Sets Summer Schedule

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

(Continued on page 36)



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RECORD WORLD APRIL 9, 1977

## Powerhouse Picks

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

Kiss (Casablanca) "Calling Dr. Love."

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



# You're My World

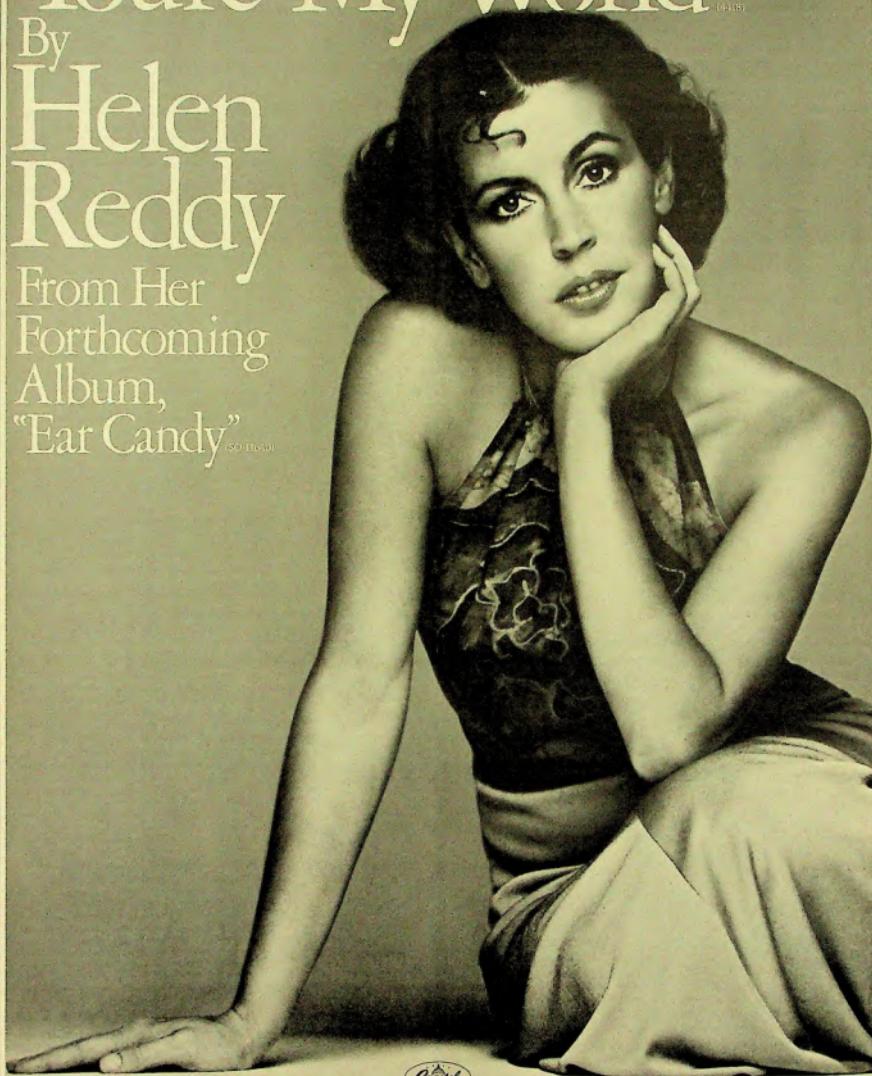
(641B)

By

# Helen Reddy

From Her  
Forthcoming  
Album,  
"Eat Candy"

(SO 1160)



Produced by Kim Fowley and Earle Mankey



Management: Jeff Wald

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

## 10cc, Houston Hot

By LENNY BEER

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

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

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

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

New this week with bullets were Marvin Gaye (Tamla), with amazing sell-through already from r&b airplay and pop play starting hot in Detroit (this could be his biggest since "Let's Get It On"); Spinners (Atlantic), another that is very hot on the r&b side; Jethro Tull (Chrysalis), with immediate play on the (Continued on page 46)

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

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

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

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

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

This week's Chartmaker honors were taken by Emerson, Lake and Palmer (Atlantic) with their studio set exploding out-of-the-box at retail and debuting at 58 with tremendous sales and top 10 reports in some locations which received it early. Close behind are two from the Motown family: the Commodores (Motown) jumped from 97 to 61 with strong sales activity from black and white locations alike, and Marvin Gaye (Tamla) received incredible response which catapulted his live set from bullet to 64 with a monstrous bullet and #1 sales report 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).

## REGIONAL BREAKOUTS

### Singles

#### East:

The Trammps (Atlantic)  
Hot (Big Tree)

#### South:

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

#### Midwest:

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

#### West:

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

### Albums

#### East:

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

#### South:

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

#### Midwest:

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

#### West:

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

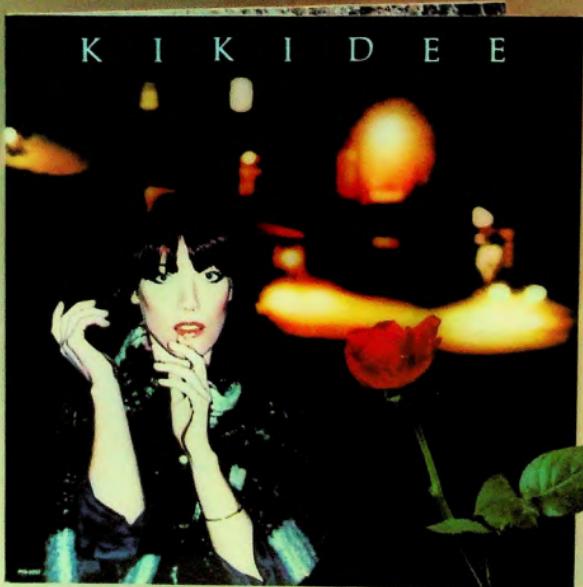
## McElwee Joins ABC Distrib.

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

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

K I K I D E E

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



*Produced by Elton John and Clive Franks*



THE ROCKY ROAD COMPANY  
.MCA RECORDS  
PIG-2257

# Lundvall Honored at Martell Foundation Dinner



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

Lundvall Honored (Continued from page 3)

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

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

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

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

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

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

ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes



Lundvall, Martell; Lou Rawls; Stan Snyder, Stan Getz, Lundvall; (bottom row) Lundvall with Mr. and Mrs. Stan Soifer (RW), Toby Piernick of RCA and Record World publisher Bob Austin; Elizabeth Joel, M. Richard Asher, Bella Abzug; Ron Alexenberg, Rochelle Alexenberg, Martell, Vicki Martell, Lundvall, Kay Lundvall; (standing row) Lundvall, Harry Coombs, Martell and (sitting) Alexenberg and Kenny Gamble.

## Lionetti to WEA

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



Richard Lionetti

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

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

## Linda Grey Named VP At Rogers & Cowan

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



Linda Grey

# A new star has arrived. Right on time.



*Jennifer Warnes*

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

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



AL4062

# New Energy, New Directions for Brian Wilson

By SAM SUTHERLAND

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 43)

## Screen Gems Announces Global Restructuring

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

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

The firms chosen by Screen Gems/Colegems-EMI Music in its restructuring effort are: Castle Music Pty. Ltd. in Australia; Ardmore & Beechwood (Belgium) S.A. in Belgium; Les Editions Et Productions Musicales Pathé-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 Imidisco AB in Sweden.

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

## Casablanca, Millennium Bow New York Office

■ LOS ANGELES — Casablanca Record and FilmWorks and Millennium Records are now represented at a newly-opened office location in New York, announced Neil Bogart, Casablanca president, and Jimmy Jenner, president of Millennium. Based at the new office, along with Jimmy Jenner, are Millennium executive vice president Irvin Biegel, director of national promotion; Don Jenner, 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., NY 10019; 212-659-9410 (Casablanca) and 212-759-3901 (Millennium).

## Gold and Platinum 'Rumours'



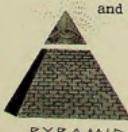
Warner Bros. board chairman and president Mo Ostin and general manager Tony Lawrence literally "lay down to bed" with the members of Fleetwood Mac for a unique gold and platinum record presentation for the "Rumours" album. Mick Fleetwood is on left with the platinum disc; John McVie, Stevie Nicks, Lindsey Buckingham and (at right) and Tony (leg over Christine) raise their glasses to Mo

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

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

ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes



## Arista, M.S. Pact

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

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

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

## THE WINNER.

"Love Theme From 'A Star Is Born'  
91050  
(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 KIRKBY

■ 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," the day Carrico joined the company, has risen to third 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 Single Chart. Other singles, by the Statler Brothers, Bar-Kays and others, have also done well.

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

"I want to get the guys thinking about what they can do to help the whole national picture," Carrico said. "I want them to think on a national level regarding their area—'What can I do in this particular region?—say, helping to get a particular station it, helping it get a bulletin 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 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 weeks ahead."

## 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 Chi Sound Records.

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

## Eagles in New York

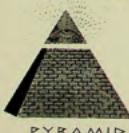


The Eagles' first appearance in New York in more than a year brought out an audience filled with the expected number of record executives and celebrities. Pictured at right just prior to the SRO Madison Square Garden performance are John David Souther, Maureen Orth of *Newsweek*; Bryn Brindenthal, E/A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

"One of the freshest and vital songwriters and artist in years"  
..... Richard Perry

ANDY ADAMS & EGG CREAM

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PYRAMID

## Epic Ups Einczig

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



Steve Einczig

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

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

## Stewart Platinum

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

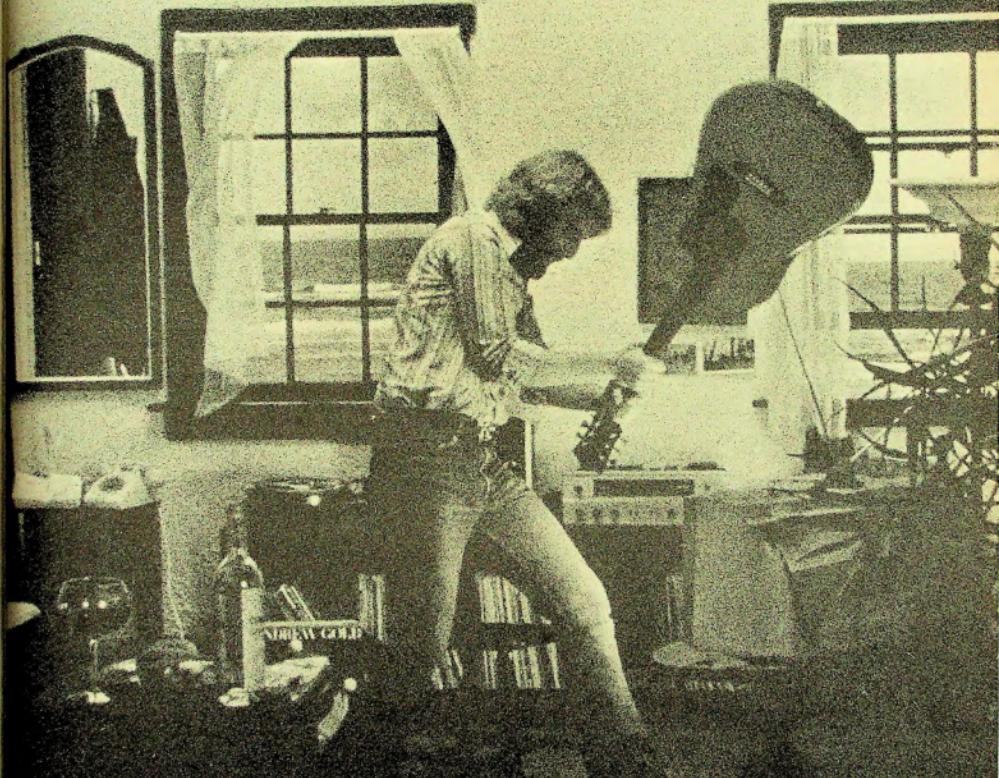
## Levine Files 'Car Wash' Suit

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

soundtrack records and music.

The complaint filed by Beverly Hills attorney Irwin O. Spiegel alleges that Levine created the basic ideas, themes and concepts of a broad 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.

# INSTANT SMASH!



Everywhere it's played:

INSTANT REQUESTS! INSTANT SALES! INSTANT REORDERS!

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

Produced by Peter Asher. From the album "What's Wrong With This Picture?" (7E-1084).

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

By JACK McDONOUGH

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

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

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

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

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

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

## Levy, Ganim Begin Egg Cream Promo

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

## Famous Music Inks Sigler



Marvin Cone, president of Famous Music, a division of Paramount Pictures, has announced that his 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 Community, the Rawls, Instant Funk, Gebor Szabo and others, in addition to writing and producing the new album on CBS, "My Music." Shown above at a luncheon which was held to announce Sigler's signings are, from left: Don Ringold, a Sigler staff member; Ida Perkins, close associate to Sigler; Pat Baird of Record World; Cone; Dede Dabney of Record World; Sigler; and Ann Gardner, who heads Famous' contemporary department.

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

ANDY ADAMS & EGG CREAM

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PYRAMID

## Iggy on Tour



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

## 20th Taps Two

■ LOS ANGELES — Steve Allen and Annette Edwards have joined 20th Century Records national marketing department, it was announced by Harvey Cooper, senior vice president marketing.

Responsibilities will include all national retail marketing as well as maintaining the company's relationship and communication with retailers.

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

## TK Inks Budd

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

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

## Phone Joins Bareback

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

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

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

## ABBA Gets Gold

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

## Epic Taps Baker

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



Steven Baker

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

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

## Cross Joins ASCAP

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

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

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



Listen to it in the dark.



PRODUCED BY SUPERTRAMP

# New York, N.Y.

By IRA MAYER & BARRY TAYLOR

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

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

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

- Always remember to dry behind the ears before putting your headphones on.
- Never let the large-hole single fade from your memory.
- Count your bullets before leaving.
- To get your face on the cover of *Record World*, paste a sheet of silver foil over the front page.
- Keep your leisure suit pressed at all times in case of sudden conventions.
- To prevent records from warping, place each disc between two plates of glass and store in direct sunlight.
- When your credit card goes gold, it's time for a promotion.
- If you don't want to check your coat, keep it under your hat.
- Three of anything is a trend; four is suspect; and five is a hype. As for thank yous—if you've been reading this long, you know better.

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

## I.M.

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

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

## WLIR-FM:

### The Pros & Cons of Live Concert Broadcasts

By IRA MAYER

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

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

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

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

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

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

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

## U.S. Welcomes Cerrone



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

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

ANDY ADAMS & EGG CREAM

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Cecil Holmes: From The Fitones To Chocolate City

By DEDE DABNEY

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



Cecil Holmes

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

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

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

Buzzy was the first guy to sort of get involved in promotion. Buzz, at the time we had left Old Town Records with Hi Weiss who owned the label at the time and Hi was another guy who was instrumental in getting me in the industry. We moved 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 Siouxsie 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 shooed him and we said to ourselves at the time that somewhere down the line we would eventually form our own company."

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

We stayed at Cameo for about two and one-half years, three years and we left Cameo together and went to Buddah Records. At Cameo we hired a guy by the name of Marty Thau and we were known as Bogart, Holmes and Thau, and when the three of us decided to leave, the new administration had come in and bought out Cameo Parkway and we were offered to go over to Kama Sutra Records to run a label called Buddah Records. The three of us left together, Marty, Neil and myself. I think that period of my life was one of the most rewarding periods. Buddah Records was only a name. They had come up with a name and they brought us in to run it. Initially we had the success with the bubblegum records and we were just killing them. We were doing very well. I'll never forget, one day I went to Neil and I said, "Hey, Neil we've had a couple of r&b acts like the Stairsteps 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 was given the acts, the material. So Neil said what do you want? I said I would like to get a major act. If you get me a big act, I'll turn this company around. He got me the Impressions, who I've always loved and admired throughout the years. Curtis Mayfield and the Impressions—that was a big deal for me. Our first record after that was a record called "I'm A Fool For You" it was a big record for us. 800,000 is a lot of records. We started to attract other acts, the Isley Bros. came to us with a record called (Continued on page 36)



# SINGLE PICKS

**SHIELDS**—Atco 7071

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

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

**PABLO CRUISE**—A&M 1920

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

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

**LaSo**—MCA/Rollers 40707

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

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

**STEPHEN BISHOP**—ABC 12260

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

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

**DAN HARTMAN**—Blue Sky ZSB 2768  
(CBS)

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

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

**CHUCK MANGIONE**—A&M 1919

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

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

**DAVID CASSIDY**—RCA JH 10921

**SAYING GOODBYE AINT EASY** [prod. by Gerry Beckley & David Cassidy] (writers: Chater & Armand) (Irving, BMI) [3:34]

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

**FOREIGN INTRIGUE**—E. M. 1001

**THE WANDERER** [prod. not listed] (writer: E. Moretti) (Schwartz Music) [2:59]

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

**SONNY & CHER**—Warner Bros. 8341

**YOU'RE NOT RIGHT FOR ME** [prod. by Sonny Bono] (writer: Sonny Bono) (Chimarr, BMI) [3:27]

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

**HARPO**—EMI 4413 (Capitol)

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

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

**CLAUDIA FIELD**—Roulette R 7207

**TO LOVE SOMEBODY** [prod. by Tess Teiges] (writers: Barry Gibb/Maurice Gibb/Robin Gibb) (Cassole, BMI) [3:15]

The Bee Gees hit of 1967 continues to be one of their most popular compositions as 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-Cropper-Dunn) (House of Jones/Midnight Hour/Lastrow, 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 crossover response.

**BROG & WEINER**—Green Menu 10054

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

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

**BRIAN TAYLOR**—RCA 10916

**LOVERSTRUCK** [prod. by Don Casale & Brian Taylor] (writers: Hirsh & Rothstein) (Chappell, ASCAP) [3:10]

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

**SHAUN CASSIDY**—Warner-Curb 8365

**DA DOO RON RON** [prod. by Michael Lloyd] (writers: Barry-Spector-Greenwich) (Trio/Mother Earth, BMI) [2:46]

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

**THE STEVE GIBBONS BAND**—MCA 40712

**TUNE** [prod. by Kenny Loggins] (writer: Chuck Berry) (Isleel, BMI) [2:52]

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

**BRASS CONSTRUCTION**—UA XW957 Y

**WHAT'S ON YOUR MIND** [prod. by Jeff Lane] (writers: Muller-Wong/Williamson-Paris-Payton) (Desert Moon/Jefmar, BMI) [2:52]

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

**JOHNNY RIVERS**—Soul City 008

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

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

**CITY BOY**—Mercury 73900

**THE VIOLIN** [prod. by Mutt Lange] (writers: Mason/Broughton) (Chappell, ASCAP) [5:23]

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

**FRANKY AND THE SPINDLES**

Strawberry 108

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

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

**PAUL JABARA**—Casablanca 882

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

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

**PIPER**—A&M 1918

**WHO'S YOUR BOYFRIEND (I GOT A FEELIN')** [prod. by John Anthony] (writer: Billy Squier) (Little Knight/BomBass, 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.

**PETER McCANN**—20th Century 2335

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

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

**STATUS QUO**—Capitol 14407

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

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

## ALBUM PICKS

## FUNDAMENTAL ROLL

WALTER EGAN—Col PC 34679 (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  
(BULLINAMING CHR 1138 (6.98)

A host of Britshers—from Wings (including a pseudonym 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 Haffkin 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

BJ. THOMAS—Myrrh MBB-6574

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



## THE WAY THAT I FEEL

KEITH SYKES—Midland Int'l. BKLI-2246 (RCA)  
(6.98)

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



## IN YOUR MIND

BRYAN FERRY—Atlantic SD 18216 (6.98)

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

WHAT THE WORLD IS COMING TO  
DEXTER WANSEL—Phila. Int'l. PZ 34487 (CBS)  
(6.98)

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

CELI BEE & THE BUZZY BUNCH  
APA-7701 (TKX) (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 APLI-2190 (6.98)

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



## TOWERING TOCCATA

LALO SCHIFRIN—CIT 7-5003 (6.98)

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



## GLORIA'S THEME

ANTHONY C. RENFRO ORCHESTRA—Renfro 124

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



## DORIAN

Amerama A-1001

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

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

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

"The line-up wasn't your usual late-night wacko pop mix; **George Benson, Van Morrison, Etta James, Santana**. Benson started off, working the room for four songs, and then Morrison plunged into a seven-minute 'Moondance' with the Benson band, **Carlos Santana, 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), Jeff Labes (piano), John Platania (guitar), Anthony Jackson (bass) and, just for protection on this one, Dr. John and Tom Scott.

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

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

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

"Dear Sir,

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

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

"2) The allusion to Mr. Don Grierson's 'strong-arming' was a particularly distasteful journalistic indulgence. While, admittedly, Grierson is one of the industry's most uniquely 'gothy' 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 591)

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



ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes

## **Amherst Expands Promotion Staff**

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

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

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

## CTI Taps Jones

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

## Radio/TV PDs Set for Musexpo

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

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

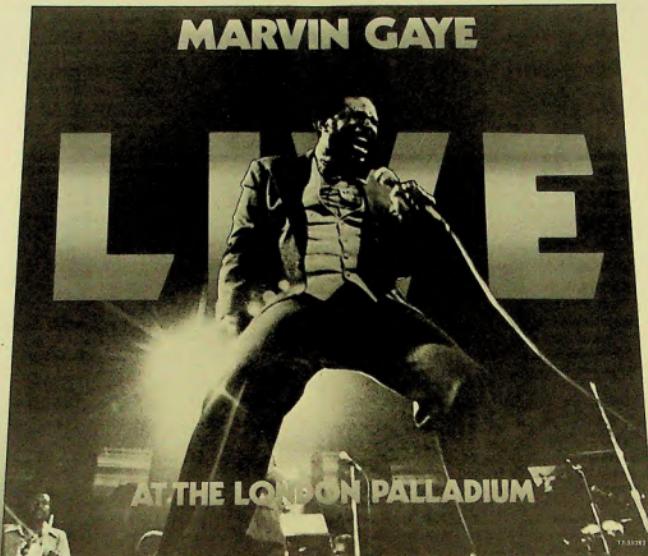
## **McGuinn at the Line**



Columbia recording artist Roger McGuinn was in New York recently to play several nights at the Bottom Line. McGuinn is currently on tour with his new band, Thunderbyrd, and "Roger McGuinn and Thunderbyrd" is the title of his just-released album. McGuinn and the band return to New York April 22 at the Palladium and then will fly to Europe next month to tour. Shown backstage are, from left: Thunderbyrd Rabb Stoner; Roger McGuinn; Thunderbyrd Rick Vite; Columbia recording artist Billie Murphy, whose own lp, "Just a Story From America," was recently released; Don DeVito, vice president; talon acquisition, east coast; Columbia Records; Paul Werthimer, associate product manager, Columbia Records.

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# MARVIN GAYE



## "LIVE AT THE LONDON PALLADIUM"

(T7-352R2)

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

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

On Motown Records & Tapes



©1977 Motown Record Corporation

# Record and TV Advertising

(Continued from page 4)

paigns for their own artists." Helping to smooth over such potential obstacles was the script itself, which emphasized animated segments for each title rather than the low-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 Chiaromonte'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. Chiaromonte 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

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

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

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

## Television Gamble?

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

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

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

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

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

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

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

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

## Stable Mates



Bill Graham, obviously aware of Jonathan Winters' fabled reluctance to leave his rural Nova Scotia home, tried to accommodate the eccentric atmosphere, which Jonathan is accustomed to by transforming his dressing room at the Berkeley Community Theater into an ersatz stable.

## Bell Ringer



Atlanta mayor Maynard Jackson proclaimed March 19 William Bell Day in his city. The Mercury artist's home town of Macon, Ga., has "Bring Me Two" is now a number one record in part in Atlanta. Shown at the presentation are (from left) Joel Katz, Mercury; William Bell; Mayor Maynard Jackson; Chester Simmons, southeast regional r&b manager for the company; and Joe Pollard, southern regional sales manager.

## Blase Joins DFC

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

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

## Pirate Sentenced

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

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

## Supertramp Tour

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

Joe Smith's

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

..... Morris Levy

ANDY ADAMS & EGG CREAM

Available on Pyramid Records & Tapes

**PYRAMID**



## 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

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TIM MOORE - "WHITE SHADOWS"  
(7E-1088)



CAROLE BAYER SAGER  
(7E-1100)



THE PERSUASIONS - "CHIRPIN'"  
(7E-1099)



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 Gale Distributors, a firm charged with selling pirated tapes.

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

## Arista Taps Two

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

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

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

## E/A Sets 3 LPs

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

## Sea Level Will Sink Or Swim On Its Own

By SAMUEL GRAHAM

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

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

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

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

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

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

Now that the album is out, the wide array of material substantiates Leavell's conviction that "we don't want to get locked up in any particular sound." He talks of their openness to many types of music, their unwillingness to be typecast; the group's very name suggests "a lot of different elements coming together at one point, at sea level." The players move with ease from jazzy light-fingered instruments (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. And while Leavell talks about doing guest shots with other musicians and confesses to having "itchy fingers" for producing another artist, there's no question that Sea Level is committed to making a name for itself. "We're definitely gonna stick together, sink or swim," he insists. "I like the attitude of this band—it's just guys who love to play and are trying to get better."

## Toasting Furness



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

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

..... Jimmy Lenner

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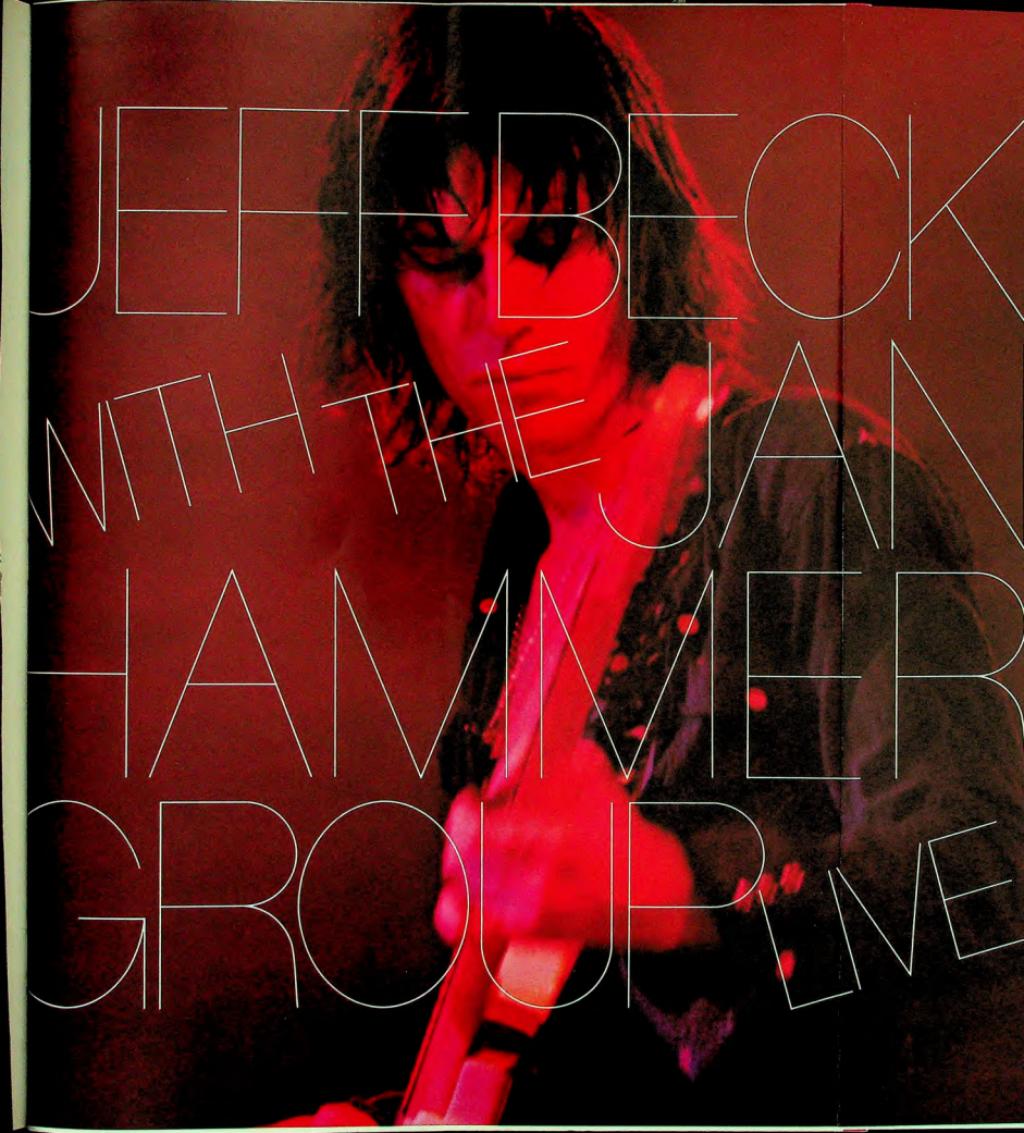
PYRAMID

## Gotham Ups Heimanson

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

### Background

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



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HAMMER  
GROUP LIVE

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3/15/75	Cleveland
4/26/75	San Francisco
8/ 9/75	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

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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AN' CONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)  
AFTER THE LOVIN' Joel Diamond & Charlie Callelo (Silver Blue, ASCAP)  
ALIEN RUMBLE OUT OF YOU Jeff Barry (Dakota, San, ASCAP)  
ANGEL IN YOUR ARMS Clayton (Ivey/Terry Womble) (Sony/BMG, BMI)  
ANGEL OF THE NIGHTS Alan (ASCAP)  
ARIEL Rob Stevens (Blendingwell, ASCAP)  
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Ruffo (American Broadcasting/Film, ASCAP)  
BACK IN THE SADDLE Jack Douglas (Dakota/Song, Dance/Vinodha, BMI)  
BE A GIRL Michael Henderson (Tele-Gold, ASCAP)  
BLINDED BY THE LIGHT Manfred Mann (Laure Canyon, ASCAP)  
BOOGIE CHILD Bee Gees (Stigwood/Universal, BMI)  
BROOKLYN Jivey Asbury & Velvet Ray Bunch (Dora/Jen, BMI)  
CALLING DR. LOVE Eddie Kramer (Cafe Americano, ASCAP)  
CALLING OCCUPANTS Klausu (Klaatoun, ASCAP)  
CAN'T STOP DANCIN' Daryl Dragon (Amer, BMI)  
CAR WASH Norman Whitfield (Duchess, BMI)  
CARRY ON WAYWARD SON Jeff Gilman (Dixie, ASCAP)  
CHERRY BABY Jack Douglas (Rock Steady, Stanzino, ASCAP)  
CINDERELLA Jim Mason (Powder, ASCAP)  
COLDPLAY GET IT RIGHT (Blue Eyes Blues Band) Disque (Prestige, BMI)  
CRACKERBOX Palace George Harrison (Gang B.V., BMI)  
DANCIN' MAQ Q Ambe/Grevenhurst, BMI  
DANCIN' Freida (Delightful/Cabrin, BMI)  
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI)  
DEEP CHARLA Callie (Fox, Gimbel, BMI)  
DISCO INFERO Baby Varetta (String, ASCAP)  
DON'T GIVE ME (Baldwin, ASCAP)  
DON'T LEAVE ME THIS WAY Hal Davis (MCA, BMI)  
DON'T GIVE UP ON US Tony Macaulay (Almo/Mecury, ASCAP)  
DOWN TO THE STATION Bob Montgomery (Columbia, BMI)  
DO YA Jeff Lynne (U.A./Jer Intersong, ASCAP)  
ENJOY YOURSELF! Melba Gable & Leslie (Mighty Three, BMI)  
FELLS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansong, ASCAP)  
FLY ME TO AN EAGLE Steve Miller (Sailor, ASCAP)  
FREE Maurice White & Charley Steppen (Kee-Lo, ASCAP)  
GLOW Michael Stokes (Desert Moon/Willow Girl, BMI)  
GO YOUR OWN WAY Fleetwood Mac with Richard Ashcroft & Ken Caillat  
GO TO ME TOM TOM Tommy LiPuma (Almo, ASCAP)  
HEARD IT IN A LOVE SONG Paul Hornby (Hedley, ASCAP)  
HELLO STRANGER Freddie Perren (Coffin/Brantree/Loveline, BMI)  
HERE COME THOSE TEARS AGAIN Jon Landau (Swell/Turn/WB, ASCAP)  
OPEN YOUR HEART (Love Connection, BMI)  
HOTEL CALIFORNIA Bill Szymczyk (Pub, not listed)  
I'M YOUR BOOGIE MAN Casey/Finch (Shade, ASCAP)  
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chopin, ASCAP)  
I LIKE DREAMIN' Nola Nolan & Charlie Callelo (Sound of Nolache, BMI)  
I THINK WE'RE ALONE NOW (Patrick, BMI)  
I WANNA DO IT TO YOU Jerry Butler (Jobete & Butler, ASCAP)  
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)  
I WISH Stevie Wonder (Jobete/Bleek Bull, ASCAP)  
DUD SHUFFLE Joe Wissett (Box Scoggs/Hudman, ASCAP)  
LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chinn (Chinchip, BMI)  
LONG TIME John Boylan and Tom Scholz (Pare, BMI)

LOVE IS BETTER IN THE A.M. Don Davis (Groovehouse, BMI)  
LOVE'S GROWN DEEP Kenny Nolan & Charlie Callelo (Sound of Nolache, BMI)  
LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Manzanera (Pete Artists/Emanuel/20th Century, ASCAP)  
LUCCILE Larry Butler (Brougham Hall/Studio Invasion, BMI)  
MAGICAL LOVE TOUR Lou Reizner (Concord, ASCAP)  
MAYBE I'M AMAZED Paul McCartney (MacKen, BMI)  
MY FAVORITE MILLION Milton Okun (Cherry Land, ASCAP)  
NEW KID IN TOWN Bill Szmytzyk (publisher not listed)  
NIGHT MOVES Jim Richardson (Gir, ASCAP)  
OLD FASHIONED BOY (YOU'RE THE ONE) David Lee Rick (Veronica, BMI)  
PHANTOM WRITER Gary Wright (High Waves, ASCAP)  
RICH GIRL Christopher Bond (Unichappell, BMI)  
NOT TIME OF THE NIGHT Jim Ed Newman (American Broadcasting, ASCAP)  
ROMEO Val Gay (Leg, BMI)  
ROOTS MEDLEY Quincy Jones (DW, ASCAP)  
SAD GIRL S. Proffer (Koppelman-Bandler, BMI)  
SAILING SHIPS C. Ivory & T. Woodford (Sony/BMG/Everybody's/Intercontinental, BMI)  
SAM John Ferrar (John Ferrar/Blow/Gum/Delightful/ASCAP)  
SAVING STARS Michael Tomasz (Golden Mills (Dick James, BMI))  
SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)  
SING HAND Medress & Dave Appell (Churn, ASCAP)  
SIR DUKE Steve Wonder (Jobete/Black Star, ASCAP)  
SLEEPWALKER R. D. Davies (Dayrev Ltd., PRS)  
SLOW DANCING (DON'T TURN ME ON) Candi Staton (Music Man/Flying Address, BMI)  
SO IN TO YOU Buddy Bule (Low-Sal, BMI)  
SOMETHING 'BOU CH. S. Alamo (Bouche, ASCAP)  
SOMETIMES Millie Jackson (Stallion, BMI)  
SOUTHERN NIGHTS Gay Klein (Warner/Tamerlane/Marsint, BMI)  
SUBSTITUTE Klynu (Klaatoun, ASCAP/CAPAC)  
THE FIRST CUT IS THE DEEPEST Tom Dowd (Duchess, BMI)  
THE SWELL BROTHERS (Sister, BMI)  
TIE YOUR MOTHER DOWN Queen (Queen/BBC, BMI)  
TOMORROW BETWEEN TWO OVERS P. Yarrow & B. Blue (Mojo/Sound, BMI)  
TRYING TO LOVE TWO William Bell & The Miceli (Bell/Kat, BMI)  
WALK THIS WAY Jack Douglas (Dakota, BMI)  
WEEKEND IN NEW ENGLAND Ron Dante & Barry Manilow (Unison/Piano Picket, BMI)  
WHEN YOU NEED YOU Richard Perry (Hendry/Beppina/Albert Hammond, ASCAP)  
WHOUNDOT Freddie Perren (Bell/Pen/Perrin-Vibes, BMI/ASCAP)  
YEAR OF THE CAT Alan Parsons (Dick James, BMI)  
YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI)  
YOU + ME = LOVE Norman Whitfield (Stone Diamond, BMI)  
YOU'RE THROWING A GOOD LOVE AWAY Thom Bell (Mighty Three, BMI)  
YOU TAKE MY HEART AWAY Joel Diamond (United Artists ASCAP/Unint, BMI)  
YOUR LOVE Don Davis (El Patriotic, BMI)  
YOUR OWN SPECIAL WAY David Hentschel (Warner Bros., ASCAP)

# 161 THE SINGLES CHART 158

**APRIL 9, 1977**

- 9 APR 2  
101 102 SOUND AND VISION DAVID BOWIE—RCA 10905 (Bewley Bros./Fleur, BMG)  
102 103 MARCH OF THE MILITIA JIMMY BUFFETT—ABC 12254 (Coral Reefer, BMI)  
103 104 LOVE IN "C" MINOR CERRENO—Cotillion 44215 (Atlantic)  
(Ferre, Corone, SACEM)  
104 116 DANCE AND SHAKE YOUR TAMBOURINE UNIVERSAL ROBOT BAND—  
Red Greg 207 (Sug-Sug, ASCAP)  
105 107 TIME IS MOVIN' BLACKBYRD—Fantasy 787 (Blackbyrd, BMI)  
106 108 UPTOWN FESTIVAL SHALAMAR—Soil Train 10885 (Jobete, ASCAP/Stoneygate, BMI)  
107 111 UNDERCOVER ANGEL ALAN O'DAY—Pacific 1001 (Atlantic)  
(Wex, ASCAP)  
108 119 THE PINOCCHIO THEORY BOOTSY'S RUBBER BAND—Warner Bros. 8328  
(Rubber Band, BMI)  
109 120 ARRESTED FOR DRIVING WHILE BLIND ZZ TOP—London 251  
(Hamstein, BMI)  
110 112 DON'T BELIEVE A WORD THIN LIZZY—Mercury 73892  
111 113 EVERY LITTLE TEARDROP GALLAGHER & LYLE—A&M 1904 (Irving, BMI)  
OOH CHILD VALERIE CARTER—Columbia 3 10505 (Kama Sutra/  
Sleep Sun, BMI)  
113 114 HOT TO TROT WILD CHERRY—Epic/Sweet City 8 50362  
(Bono/RWP, ASCAP)  
114 115 WHATCHA GONA DO? PABLO CRUISE—A&M 1920  
(Pablo, ASCAP/Cruise, BMI)  
115 104 ME AND THE ELEPHANTS BOBBY GOLDSBORO—Epic 8 50342  
(Youngun, BMI)  
116 116 DO WHAT YOU WANNA DO T CONNECTION—Dash 5032 (TK)  
(Sherlyn, Decibel, BMI)  
117 117 SUPER BAND KOOL & THE GANG—De-Lite 1590  
(Delightful/Gang, BMI)  
118 118 (YOU NEVER TELL ME) C'EST LA VIE EMMYLUO HARRIS—  
Warner Bros. WBS 8329 (Arc, BMI)  
119 120 SIX PACKS A DAY BILLY LEMONS—Ariola America P 7661  
(Capitol, Stennell, BMI)  
120 121 FLY AT NIGHT (IN THE MORNING WE LAND) CHILLIWACK—  
Mushroom M 7024 (Chilliwack/Mushunes, BMI)  
121 122 LANDING BEHIND YOU EUGENE RECORD—Warner Bros. WBS 8322  
(Ariola, BMI)  
122 123 KEEP THAT SAME OLD FEELING SIDE EFFECT—Fantasy 792  
(Four Knights, BMI)  
123 124 IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS—  
Columbia 3 10495 (Rozzie Dazzle, BMI)  
124 125 SO SO SATISFIED ASHFORD & SIMPSON—Warner Bros. 8337  
(Nite, V.A., ASCAP)  
125 126 BUZZED (I'M A MAN WITH A MAN LIKE MINE SHIRLEY BROWN—  
Artist 2031 (Dajoune, BMI)  
126 127 SLOW DOWN JOHN MILES—London 5N 682 (British Rocket, ASCAP)  
127 128 HOLD BACK THE NIGHT GRAHAM PARKER AND THE RUMOUR—  
Mercury 74004 (Carlin, ASCAP)  
128 129 I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SP 170  
129 130 BAA BAA BLACK SHEEP MIKE POST—Epic 8 50325 (No Pub, [listed])  
130 131 FREE LOVE JEAN CARN—Philo Int'l ZS 3614 (CBS) (Mighty Three, BMI)  
131 132 NEVER HAVE TO SAY GOODBYE AGAIN DEADROOF & JOSEPH—  
Artist 2030 (Chickenguy assigned to Downbreaker, BMI)  
132 133 RIGOR MORTE CAMEO—Chocolate City 005 (Better Days, BMI)  
133 134 SOULFUL HELEN SCOTTENDER—Windsgard CB 10900 (RCA)  
(One of the last, BMI)  
134 135 SHAKE IT TO THE RIGHT THE SANFORD/TOWNSEND BAND—  
Warner Bros. 8302 (Solem/Muhon/Unichappell)  
135 136 QUEEN OF THE PURPLE SAGE FREE BEER—RCA 10881 (Sacco, BMI)  
136 137 I'VE ALREADY GOT IT COMIN' DOWN CHARLÉNE—Prodigal 0632 (Motown)  
(Stone Diamond, BMI)  
137 138 GONE TOO SOON FRANK LUCAS—ICA 001 (ICA, BMI)  
138 139 EVERYBODY BE DANCIN' STARBUCK—Private Stock 45144  
(Brother Bill's, ASCAP)  
139 140 JIGSAW WOMAN MARK & CLARK BAND—Columbia 3 10500  
(Don Kirshner, BMI/Kirshner Songs, ASCAP)  
140 141 BENIHANA MARILYN CHAMBERS—Roulette R7 206 (Planetary/Louise Jock, ASCAP/Big Seven, BMI)  
141 142 WALK ON BY CHARLES VINCENT (MERBY MUSIC) MASS PRODUCTION—  
Cotillion 4213 (Astrofig, Peppin, ASCAP)  
142 146 ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP5  
(8th Power/Screen Gems/Bad Boy, BMI)  
143 140 RACE AMONG THE RUINS GORDON LIGHTFOOT—Reprise RPS 1380  
(WB) (Moose, CAPAC)  
144 142 I TRIED TO TELL MYSELF AL GREEN—Hi 2322 (London) (Ue, BMI)  
145 144 DANCE TILL DAWN DANNY WHITE—Rocky Coast RC 7765  
(TK) (Chapel, ASCAP)  
146 121 I'M SCARED BURTON CUMMING—Portrait 6 70002 (Schillagh, BMI)  
147 123 SHINE ON HARVEST MOON LEON REDBONE—Warner Bros. WBS 8336  
(Warner Bros., ASCAP)  
148 115 I CAUGHT YOUR ACT HUES CORP—Warner Bros. WBS 8334  
(Mint, ASCAP)  
149 124 SPRING IS SILVERTHORN/Solsoul 2014 (Borgnet, BMI)  
150 149 GONNA FLY NOW (THEME FROM "ROCKY") RHYTHM HERITAGE—  
ABC 12243 (UA, ASCAP, Unint, BMI)

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**SAVANNAH**  
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**SOUR AND SWEET**

FROM THEIR GOLD ALBUM

PB-10923



Produced by Sandy Linzer

Management and Direction: Tommy Mottola

RCA Records



APRIL 9, 1977

## THE SINGLES CHART

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

APR. 9	APR. 2	WKS. ON CHART
1	1 RICH GIRL	11
	DARYL HALL & JOHN OATES	
	RCA PB 10860	
	(2nd Week)	



2	6 DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	11
3	5 THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	13
4	4 DON'T LEAVE ME THIS WAY THELMA HOUSETON/Tamla T 5427BF (Motown) 16	
5	3 LOVE THEME FROM "A STAR IS BORN" BARBRA STREISAND/Columbia 3 10450	16
6	8 HOTEL CALIFORNIA EAGLES/Asylum 45386	6
7	9 I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	10
8	2 DANCING QUEEN ABBA/Atlantic 3372	17
9	11 SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	7
10	16 TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	9
11	14 SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	10
12	10 CARRY ON WAYWARD SON KANSAS/Kirshner ZSB 4267	
13	7 TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America P 7638 (Capitol) 20	16
14	13 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic 8 50308	14
15	12 BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/Warner Bros. WBS 8252	22
16	15 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol P 4369	19
17	22 WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	7
18	17 I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	22
19	19 GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	15
20	29 I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	5
21	21 MAYBE I'M AMAZED WINGS/Capitol SPO 8571	9
22	28 RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	7
23	20 ENJOY YOURSELF JACKSONS/Epic 8 50289	22
24	19 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	18
25	26 FREE DENIECE WILLIAMS/Columbia 3 10429	22
26	25 DO YA ELECTRIC LIGHT ORCHESTRA/United Artists XW939 Y	9
27	23 LONG TIME BOSTON/Epic 8 50329	12
28	24 WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212 19	
29	33 LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	5
30	31 GLORIA ENCHANTMENT/United Artists XW912 Y	12
31	27 YEAR OF THE CAT AL STEWART/Janus 266	16
32	46 I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/TK 1022 6	
33	43 YOUR LOVE MARILYN MCCOO & BILLY DAVIS, JR./ ABC 12262	4
34	44 COULDNT GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC) 6	
35	48 CALLING DR. LOVE KISS/Casablanca 880	
36	38 AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	10
37	30 HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	10
38	39 SAM OLIVIA NEWTON-JOHNS/MCA 40670	9
39	32 THE FIRST CUT IS THE DEEPEST ROD STEWART/Warner Bros. WBS 8321	9
40	55 SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown) 2	
41	42 DISCO LUCY WILTON PLACE STREET BAND/Island 078	7
42	52 ANGEL IN YOUR ARMS HT/Big Tree BT 16085 (Atlantic) 6	
43	34 NEW KID IN TOWN EAGLES/Asylum 45373	17
44	58 CAN'T STOP DANCIN' CAPTAIN & TENNILLE/A&M 1912	3
45	35 CAR WASH ROSE ROYCE/MCA 40615	22
46	36 LIVING NEXT DOOR TO ALICE SMOKE/RSO 860 (Polydor) 18	
47	60 DANCIN' MAN Q/Epic/Sweet City 8 50335	4
48	53 WHODUNIT TAVARES/Capitol 4398	4
49	40 I WISH STEVIE WONDER/Tamla T 54274F (Motown) 19	
50	41 BOOGIE CHILD BEE GEES/RSO 867 (Polydor) 12	
51	37 CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRG 8313 (WB) 11	

52	62 AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	4
53	63 CHERRY BABY STARZ/Capitol 4399	4
54	64 HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB) 5	
55	59 THERE WILL COME A DAY (I'M GONNA HAPPEN TO YOU) SMOKEY ROBINSON/Tamla T 54279F (Motown) 6	
56	66 FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	3
57	73 LUCILLE KENNY ROGERS/United Artists XW929 Y	4
58	56 MAGICAL MYSTERY TOUR AMBROSIA/20th Century TC 2327	6
59	61 SOMETIMES FACTS OF LIFE/Kayette 5128 (TK) 8	
60	70 OLD FASHIONED BOY (YOU'RE THE ONE) STALLION/ Casablanca 877	4
61	54 BE MY GIRL DRAMATICS/ABC 12235	16
62	45 AFTER THE LOVIN' ENGBELT HUMPERDINCK/Epic 8 50270	24
63	47 YOU MAKE ME FEEL LIKE DANCING LEO SAYER/Warner Bros. WBS 8283	26
64	51 WALK THIS WAY AEROSMITH/Columbia 3 10449	21
65	81 LONELY BOY ANDREW GOLD/Asylum 45384	4
66	69 YOU + ME = LOVE UNDISPUTED TRUTH/Whitfield 8231 (WB) 5	
67	68 SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK) 10	
68	71 TIE YOUR MOTHER DOWN QUEEN/Elektro 45385	4
69	77 CINDERELLA FIREBALL/Atlantic 3392	3
70	79 SING TONY ORLANDO & DAWN/Elektro 45387	3
71	82 HELLO STRANGER YVONNE ELLIUM/RSO 871 (Polydor) 3	
72	83 SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350	2
73	74 PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	7
74	84 SLEEPWALKER KINKS/Arista SP 5	2
75	49 ALL STRUNG OUT ON YOU JOHN TRAVOLTA/ Midsong Int'l. 10907 (RCA) 7	
76	75 ROOTS MEDLEY QUINCY JONES/A&M 1909	6
77	89 DISCO INFERN0 TRAMMPS/Atlantic 3389	2
78	87 ROMEO MR. BIG/Arista 0229	3

## CHARTMAKER OF THE WEEK

79	— GOT TO GIVE IT UP MARVIN GAYE Tamla T 54280F (Motown)
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1

80	80 I WANNA DO IT TO YOU JERRY BUTLER/Motown M 1414F	6
81	85 I THINK WE'RE ALONE NOW RUBINOOS/Beserkley B 5741 (Playboy) 2	
82	— YOU'RE THROWING A GOOD LOVE AWAY SPINNERS/ Atlantic 3382 1	
83	86 MY SWEET LADY JOHN DENVER/RCA PB 10911 2	
84	— THE WHISTLER JETHRO TULL/Chrysalis CHS 2135 1	
85	— YOU TAKE MY HEART AWAY JAMES DARREN/Private Stock 45136 1	
86	88 LOVE IS BETTER IN THE A.M. JOHNNIE TAYLOR/ Columbia 3 10478 6	
87	92 LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331 2	
88	— DANCIN' CROWN HEIGHTS AFFAIR/De-Lite 1588 1	
89	— SLOW DANCIN' (DON'T TURN ME ON) ADDISI BROS./ Buddah BDA 566 1	
90	— SAD GIRL CARL GRAVES/Ariola America 7660 (Capitol) 5	
91	91 YOUR OWN SPECIAL WAY GENESIS/Atco 7076 4	
92	93 DEEPLY ANSON WILLIAMS/Chester CH 3061 3	
93	95 THEME FROM "CHARLIE'S ANGELS" HENRY MANCINI/ RCA 10888 4	
94	— SAILING SHIPS MESA/Ariola America P 7645 (Capitol) 1	
95	— DOWN TO THE STATION B. W. STEVENSON/Warner Bros. B 8343 1	
96	99 THE PRIDE THE ISLEY BROTHERS/T-Neck ZSB 2242 (CBS) 2	
97	100 SUB ROSA SUBWAY/CALLING OCCUPANTS KLAATU/Capitol 4412 2	
98	— BACK IN THE SADDLE AEROSMITH/Columbia 3 10516 1	
99	— ARIEL DEAN FRIEDMAN/Lifeson 45022 1	
100	— BROOKLYN CODY JAMESON/Atco 7073 1	



# THE FM AIRPLAY REPORT

## FLASHMAKER



FUNDAMENTAL ROLL  
WALTER EGAN  
Col

### MOST ADDED

FUNDAMENTAL ROLL—Walter Egan—Col

SAY NO MORE—Les Dudek—Col

WORKS, VOL. I—Emerson, Lake & Palmer—Atlantic

STAGE PASS—Michael Stanley Band—Epic

SWEEP AWAY—Steve Hunter—A&M

JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

NATURAL AVENUE—John Lodge—Decca

TOUCH IT DO IT TOO—Acoustic Rhythms Aces—ABC

VIOLATION—Stars—Capitol

### WNEW-FM/ NEW YORK

#### ADDS:

DOWDY FERRY ROAD—England Dan & John Ford Coley—Big Tree

COGG—Pyramid

FUNDAMENTAL ROLL—Walter Egan—Col

GETTIN' LUCKY—Head East—A&M

IGUAUCU—Passport—Atlantic

IN YOUR MIND—Bryan Ferry—Atlantic

REDDY TEDDY—Spooned

SAY NO MORE—Les Dudek—Col

TOUCAN DO IT TOO—Acoustic Rhythms Aces—ABC

HEAVY ACTION (airplay, in descending order):

WORKS—Emerson, Lake & Palmer—Atlantic

ROUMOURS—Fleetwood Mac—WB

BORN TO RUN—Bruce Springsteen—Col

HOST WRITER—Garland Jeffreys—A&M

I CAME TO DANCE—Nils Lofgren—Col

PETER GABRIEL—Atco

JUST A STORY FROM AMERICA—Elliott Murphy—Col

NIGHT MOVES—Bob Seger—Capitol

ISLANDS—Band—Capitol

SO HIGH (single)—Dave Mason—Col

### WLIR-FM/ LONG ISLAND

#### ADDS:

FUNDAMENTAL ROLL—Walter Egan—Col

GETTIN' LUCKY—Head East—A&M

GO FOR YOUR GUNS—Isley Brothers—T-Neck

IGUAUCU—Passport—Atlantic

JOURNEY'S END—Robin Williamson—Flying Fish

NATURAL AVENUE—John Lodge—Decca

NIGHT MUSIC—Cecilio & Kapono—Col

SAY NO MORE—Les Dudek—Col

SWEEP AWAY—Steve Hunter—Atco

WASHINGTON HILLBILLIES—Casablanca

HEAVY ACTION (airplay, in descending order):

ROUMOURS—Fleetwood Mac—WB

THUNDERBIRD—Roger McGuinn—Col

HOTEL CALIFORNIA—Eagles—Asylum

SLEEPWALKER—Kinks—Arista

DEAN FRIEDMAN—Lifeson—Polydor

ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

JUST A STORY FROM AMERICA—Elliott Murphy—Col

HEAVY WEATHER—Weather Report—Col

ISLANDS—Band—Capitol

SO HIGH (single)—Dave Mason—Col

### WCZQ-FM/ BOSTON

#### ADDS:

ANGEL—Ohio Players—Mercury

JUST A STORY FROM AMERICA—Elliott Murphy—Col

NATURAL AVENUE—John Lodge—Decca

HEAVY ACTION (airplay): ANNEKE—Pousette-Dart Band—Col

BOSTON—Epic

HOTEL CALIFORNIA—Eagles—Asylum

NIGHT MOVES—Bob Seger—Capitol

ROUMOURS—Fleetwood Mac—WB

SLEEPWALKER—Kinks—Arista

SONGS FROM THE WOOD—Jethro Tull—Chrysalis

SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

WORKS—Emerson, Lake & Palmer—Atlantic

YEAR OF THE CAT—Al Stewart—Janus

### WBML-FM/ MAINE

#### ADDS:

ANTIME, ANYWHERE—Rita Coolidge—A&M

JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle—WB

FOREIGNER—Atlantic

FROM A ROCK ENGINE—Michael Monroe—Pacific Arts

HEAVY WEATHER—Weather Report—Col

HIT AND RUN—Ian Matthews—Col

THUNDERBYRD—Roger McGuinn—Col

JEFFERSON WARNS—Arista

WORKS—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay, in descending order):

MUSIC FU YA—Toji Mahal—WB

SONGS FROM THE WOOD—Jethro Tull—Chrysalis

I CAME TO DANCE—Nils Lofgren—A&M

ROUMOURS—Fleetwood Mac—WB

PETER GABRIEL—Atco

AMNESIA—Pousette-Dart Band—Capitol

HOST WRITER—Garland Jeffreys—A&M

SLEEPWALKER—Kinks—Arista

SHOW ME TO THE STAGE—Henry Gross—Lifeson

SONGWRITER—Justin Hayward—Doran

### WPLR-FM/ NEW HAVEN

#### ADDS:

FUNDAMENTAL ROLL—Walter Egan—Col

GO FOR YOUR GUNS—Isley Brothers—T-Neck

NATURAL AVENUE—John Lodge—Decca

ONE OF THOSE DAYS IN ENGLAND—Roy Harper—Chrysalis

GRAHAM PARKER EP—Mercury

PEBBAND—Passport

SAY NO MORE—Les Dudek—Col

STAGE PASS—Michael Stanley Band—Epic

SWEEP AWAY—Steve Hunter—Atco

TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

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

ROUMOURS—Fleetwood Mac—WB

SONGS FROM THE WOOD—Jethro Tull—Chrysalis

WORKS—Emerson, Lake & Palmer—Atlantic

CAROLINA DREAMS—Marshall Tucker Band—Capricorn

SEA LEVEL—Capricorn

HEAVY WEATHER—Weather Report—Col

SLEEPWALKER—Kinks—Arista

TEAS—22 Top—London

BEAVERTEETH—RCA

ANYTIME, ANYWHERE—Rita Coolidge—A&M

ROUMOURS—Fleetwood Mac—WB

### WORJ-FM/ ORLANDO

#### ADDS:

ANTIME, ANYWHERE—Rita Coolidge—A&M

DEAN FRIEDMAN—Lifeson

I CAME TO DANCE—Nils Lofgren—A&M

LOVE ON THE WING—Jesse Colin Young—WB

WHITE ROCK—Rick Wakeman—Atlantic

HEAVY ACTION (sales, airplay, phones):

BURNIN' SKY—Bad Company—Swan Song

CHANGES IN LATITUDE—Jimmy Buffet—ABC

FOREIGNER—Atlantic

ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

ROUMOURS—Fleetwood Mac—WB

WORJ-FM/ ORLANDO

### WQSR-FM/ TAMPA

#### ADDS:

COMMODORES—Motown

DIARY—Ralph Tower—ECM

FUNDAMENTAL ROLL—Walter Egan—Col

MUSICMAGIC—Return to Forever—Col

PLATEAU FANCY—Barbary Brothers—WB

QUEEN OF THE NEIGHBORHOOD—Flame—RCA

SAY NO MORE—Les Dudek—Col

SWEEP AWAY—Steve Hunter—Atco

TOUCAN DO IT TOO—Amazing Rhythm Aces—ABC

WORKS—Emerson, Lake & Palmer—Atlantic

YARDIBIRD'S GREAT HITS—Epic

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

BURNIN' SKY—Bad Company—Swan Song

ISLANDS—Band—Capitol

CHANGES IN LATITUDES—Jimmy Buffet—ABC

SEA LEVEL—Capricorn

ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

ROUMOURS—Fleetwood Mac—WB

WQSR-FM/ TAMPA

### WMWM-FM/ MIAMI

#### ADDS:

REAL MOTHER FOR YA—Johnny Guitar Watson—DMM

ROMANCIN' (single)—Iguna—UA

WHAT YOU GONA DO (single)—Pablo Cruise—A&M

HEAVY ACTION (airplay, sales):

JEFF BECK WITH THE JAN HAMMER GROUP LIVE—Epic

BURNIN' SKY—Bad Company—Swan Song

FOREIGNER—Atlantic

PETER GABRIEL—Atco

FUNERAL CAL—Col

I CAME TO DANCE—Nils Lofgren—A&M

NIGHT MOVES—Bob Seger—Capitol

ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

ROUMOURS—Fleetwood Mac—WB

STAGE PASS—Michael Stanley Band—Epic

WQSR-FM/ TAMPA

### WEBN-FM/ CINCINNATI

#### ADDS:

FUNDAMENTAL ROLL—Walter Egan—Col

HEAVY WEATHER—Weather Report—Col

ISLANDS—Band—Capitol

WATER BABIES—Miles Davis—Col

WORKS—Emerson, Lake & Palmer—Atlantic

WEBS-FM/ CINCINNATI

### WYDD-FM/ PITTSBURGH

#### ADDS:

AMNESIA—Pousette-Dart Band—Capitol

BOSTON—Epic

HOTEL CALIFORNIA—Eagles—Asylum

LETOVERTURE—Kansas—Kirshner

NEW WORLD RECORD—ELO—UA

ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

ROUMOURS—Fleetwood Mac—WB

STAR IS BORN (soundtrack)—Col

WORKS—Emerson, Lake & Palmer—Atlantic

WYDD-FM/ PITTSBURGH

### WYOMING-FM/ THE WOOD

#### ADDS:

SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

RUNAWAYS—Fleetwood Mac—WB

SLEEPING GYPSY—Michael Franks—WB

SONGS FROM THE WOOD—Jethro Tull—Chrysalis

SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla

All listings from key progressive stations around the country are in alphabetical order by station, unless otherwise noted.

# 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



# THE FM AIRPLAY REPORT

## TOP AIRPLAY



### RUOMERS

FLEETWOOD MAC  
WB

### MOST AIRPLAY

**RUOMERS**—Fleetwood Mac—WB  
**HOTEL CALIFORNIA**—Eagles—  
A&M  
**SONGS FROM THE WOOD**—  
Jethro Tull—Chrysalis  
**BURNIN' SKY**—Bob Company—  
Swan Song  
**SLEEPWALKER**—Kinks—Arista  
**ANIMALS**—Pink Floyd—Col  
**ROCK AND ROLL ALTERNATIVE**—  
Polydor  
**ISLANDS**—Band—Capital  
**NIGHT MOVES**—Bob Seger—  
Capitol  
**SEA LEVEL**—Capricorn

### WKDF-FM/NASHVILLE

**ADDS:**  
**BLACK BETTY** (single)—  
Romantic—Epic  
**FUNDAMENTAL ROLL**—Walter  
Egan—Col  
**GOLD PLATED**—Climax Blues  
Band—Sir  
**MIDNIGHT SON**—Son Seals—  
Alligator  
**STRATOFEST**—Tangerine  
Dream—Virgin  
**SWEEP AWAY**—Steve Hunter—  
Atco  
**TOUCAN DO IT TOO**—Amazing  
Rhythm Aces—ABC  
**TULANE** (single)—Steve Gibbons  
Band—MCA  
**WATCH THE TIME**—Joe Beck—  
Polydor  
**YOU GET WHAT YOU PLAY FOR**—  
REO Speedwagon—Epic

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

**HEAVY WEATHER**—Weather  
Report—Col  
**HOTEL CALIFORNIA**—Eagles—  
Asylum  
**I CAN TO DANCE**—Nils  
Lofgren—A&M  
**NIGHT MOVES**—Bob Seger—  
Capitol  
**RUOMERS**—Fleetwood Mac—WB  
**SEA LEVEL**—Capricorn  
**SONGS IN THE KEY OF LIFE**—  
Stevie Wonder—Tamla  
**WIND & WUTHERING**—  
Genesis—A&M

### WABX-FM/DETROIT

**ADDS:**  
**CLASS REUNION**—Delaney  
Brommett—Prodigal  
**IN YOUR MIND**—Bryan Ferry—  
Atlantic  
**LAVERNE HILL MOB**—UA  
**NITE CITY**—20th Century  
**SAY NO MORE**—Les Dudek—Col  
**STAGE PASS**—Michael Stanley  
Band—Epic

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

**ANIMALS**—Pink Floyd—Col

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

### CHUM-FM/TORONTO

**ADDS:**  
**DAVID BRADSTREET**—A&M  
**EVEN IN THE QUIETEST**—  
Sister Sledge—Supraphon—A&M  
**FOURTH**—Alphaville  
**HIT AND RUN**—Inn  
Matthews—Col  
**LOVE ON THE WING**—Jesse  
Colin Young—WB

**MAZE**—Capital  
**NATURAL AVENUE**—John  
Lodge—Deram  
**THUNDERBIRD**—Roger  
McGuinn—Col  
**HEAVY ACTION** (airplay, sales):  
**BURNIN' SKY**—Bad Company—  
Swan Song  
**PETER GABRIEL**—A&M  
**IN THE FALLING DARK**—Bruce  
Cockburn—True North  
**ISLANDS**—Band—Capital  
**SEA LEVEL**—Capricorn  
**SLEEPWALKER**—Kinks—Arista  
**SOMETHING MAGIC**—Procol  
Harum—Chrysalis  
**SOULWRITER**—Justin Hayward—  
Deram

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

**ANIMALS**—Pink Floyd—Col

**BURNIN' SKY**—Bad Company—  
Swan Song

**CAROLINA DREAMS**—Marshall  
Tucker Band—Capricorn

**DREAMS, DREAMS, DREAMS**—  
Chilliwack—Mushroom

**HOTEL CALIFORNIA**—Eagles—  
Asylum

**ROCK AND ROLL ALTERNATIVE**—  
Atlanta Rhythm Section—  
Polydor

**RUMOURS**—Fleetwood Mac—WB

**SONGS FROM THE WOOD**—  
Jethro Tull—Chrysalis

**UPTOWN & LOWDOWN**—  
Mama's Pride—A&M

**YOU GET WHAT YOU PLAY FOR**—  
REO Speedwagon—Epic

### WXRT-FM/CHICAGO

**ADDS:**  
**GO FOR YOUR GUNS**—Iley  
Brothers—T-Nick  
**IDIOT**—Iggy Pop—RCA  
**IGUACU**—Passport—Atlantic

**ONE OF THOSE DAYS IN**—  
England—Roy Harper—  
Chrysalis

**PEZBAND**—Passport

**SAY NO MORE**—Les Dudek—Col

**STAGE PASS**—Michael Stanley  
Band—Epic

**VIOLATION**—Starz—Capital

**WORKS**—Emerson, Lake & Palmer

—Atlantic

**HEAVY ACTION** (sales, phones,

**ANIMALS**—Pink Floyd—Col

**BURNIN' SKY**—Bad Company—  
Swan Song

**CAROLINA DREAMS**—Marshall  
Tucker Band—Capricorn

**FOREIGNER**—Atlantic

**PETER GABRIEL**—A&M

**HOTEL CALIFORNIA**—Eagles—  
Asylum

**ROCK AND ROLL ALTERNATIVE**—  
Atlanta Rhythm Section—  
Polydor

**RUMOURS**—Fleetwood Mac—WB

**SLEEPWALKER**—Kinks—Arista

**SONGS FROM THE WOOD**—  
Jethro Tull—Chrysalis

**NIGHT SHIFT**—Foghat—Bearsville

**SEA LEVEL**—Capricorn

### WQFM-FM/MILWAUKEE

**ADDS:**

**BECK WITH THE JAN**—  
Hammer Group Live—Epic

**FUNDAMENTAL ROLL**—Walter  
Egan—Col

**IDIOT**—Iggy Pop—RCA

**VIOLATION**—Starz—Capital

**HEAVY ACTION** (airplay, sales):

**ANIMALS**—Pink Floyd—Col

**BURNIN' SKY**—Bad Company—  
Swan Song

**NIGHT MOVES**—Bob Seger—  
Capitol

**SHIRT SHIFT**—Foghat—Bearsville

**SEA LEVEL**—Capricorn

### KLOL-FM/HOUSTON

**ADDS:**

**IN THE FALLING DARK**—Bruce  
Cockburn—True North

**NITE CITY**—20th Century

**SAY NO MORE**—Les Dudek—Col

**STAGE PASS**—Michael Stanley  
Band—Epic

**HEAVY ACTION** (airplay, sales):

**ANIMALS**—Pink Floyd—Col

**BURNIN' SKY**—Bad Company—  
Swan Song

**NIGHT MOVES**—Bob Seger—  
Capitol

**SHIRT SHIFT**—Foghat—Bearsville

**SEA LEVEL**—Capricorn

### KZK-FM/SACRAMENTO

**ADDS:**

**MIKE AULDridge**—Flying Fish

**GO FOR YOUR GUNS**—Iley  
Brothers—T-Nick

**HIT IT AGAIN**—Tornadoe—  
Polydor

**SAY NO MORE**—Les Dudek—Col

### BURNIN' SKY

—Bad Company—  
Swan Song

### HOTEL CALIFORNIA

—Eagles—  
Asylum

### LEFTOVERTURE

—Kansas—Kirshner

### NIGHT MOVES

—Bob Seger—  
Capitol

### ROCK & FLEETWOOD MAC

—WB—  
Capitol

### SEA LEVEL

—Capricorn—  
Asylum

### SONGS FROM THE WOOD

—Jethro Tull—Chrysalis

### YEAR OF THE CAT

—Al Stewart—  
Jonas

### YOU GET WHAT YOU PLAY FOR

—REO Speedwagon—  
Epic

### ONE OF THOSE DAYS IN

—Bad Company—  
Swan Song

### PLAGUES

—Locust—  
Annoy

### SAILBOAT

—Jonathan  
Edwards—WB

### SAY NO MORE

—Les Dudek—  
Capitol

### SOMETHING MAGIC

—Procol Harum—  
Chrysalis

### STRATOSFEAR

—Tangerine  
Dream—  
Virgin

### WATCH THE TIME

—Joe Beck—  
Polydor

### WORKS

—Emerson, Lake & Palmer  
—Atlantic

### HEAVY ACTION

(airplay, in  
descending order):

**RUOMERS**—Fleetwood Mac—WB

**TEJAS**—ZZ Top—London

**WORKS**—Emerson, Lake & Palmer  
—Atlantic

**BURNIN' SKY**—Bad Company—  
Swan Song

**HOST WRITER**—Carland  
Jeffreys—A&M

**I CAME TO DANCE**—Nils  
Lofgren—A&M

**ISLANDS**—Band—Capitol

**JUST A STONE'S THROW AWAY**—  
Valerie Carter—Col

**PLACE IN THE SUN**—Pablo  
Cruise—A&M

**RUOMERS**—Fleetwood Mac—WB

**SEA LEVEL**—Capricorn

**SONGS FROM THE WOOD**—  
Jethro Tull—Chrysalis

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

**STATE PASS**—Michael Stanley  
Band—Epic

**SWEEP AWAY**—Steve Hunter—  
Atco

**TOUCAN DO IT TOO**—Amazing  
Rhythm Aces—ABC

**VIOLATION**—Starz—Capitol

**WORKS**—Emerson, Lake & Palmer  
—Atlantic

**HEAVY ACTION** (airplay):

**BURNIN' SKY**—Bad Company—  
Swan Song

**HOST WRITER**—Carland  
Jeffreys—A&M

**I CAME TO DANCE**—Nils  
Lofgren—A&M

**ISLANDS**—Band—Capitol

**JUST A STONE'S THROW AWAY**—  
Valerie Carter—Col

**PLACE IN THE SUN**—Pablo  
Cruise—A&M

**RUOMERS**—Fleetwood Mac—WB

**SEA LEVEL**—Capricorn

**SONGS FROM THE WOOD**—  
Jethro Tull—Chrysalis

### KOME-FM/SAN JOSE

**ADDS:**

**DICKY BETTS & GREAT**  
SOUTHERN—Arista

**OPEN UP**—Ephos—Capitol

**SAY NO MORE**—Les Dudek—Col

**STAGE PASS**—Michael Stanley  
Band—Epic

**WHEEL**—Asleep At The Wheel—  
Capitol

**HEAVY ACTION** (airplay, sales):

**ANIMALS**—Pink Floyd—Col

**BECK WITH THE JAN**—  
Hammer Group Live—Epic

**BURNIN' SKY**—Bad Company—  
Swan Song

**IGUACU**—Passport—Atlantic

**JUST A STONE'S THROW AWAY**—  
Valerie Carter—Col

**I CAME TO DANCE**—Nils  
Lofgren—A&M

**LOVE ON THE WING**—Jesse  
Colin Young—WB

**RUMOURS**—Fleetwood Mac—WB

**SEA LEVEL**—Capricorn

**SLEEPWALKER**—Kinks—Arista

**SONGS FROM THE WOOD**—  
Jethro Tull—Chrysalis

**KZAM-FM/SEATTLE**

**ADDS:**

**CRAWL SPACE**—Art Farmer—CTI

**EVEN IN THE QUIETEST**  
MOMENTS—Supertramp—A&M

**FUNDAMENTAL ROLL**—Walter  
Egan—Col

**IGUACU**—Passport—Atlantic

**NIGHT MUSIC**—Ceclio &  
Koppen—Col

**SAY NO MORE**—Les Dudek—Col

**TOUCAN DO IT TOO**—Amazing  
Rhythm Aces—ABC

**WHEEL**—Asleep At The Wheel—  
Capitol

**HEAVY ACTION** (airplay):

**CHANGES IN LATITUDES**—  
Jimmy Buffet—ABC

**GEES & THE GHOST**—Anthony  
Philips—Parrot!

**HEIJIRI**—Joni Mitchell—Aylam

**HIT AND RUN**—  
Micheal—Col

**IN THE FALLING DARK**—Bruce  
Cockburn—True North

**ISLANDS**—Band—Capitol

**LOVE ON THE WING**—Jesse  
Colin Young—WB

**MY SPANISH HEART**—Chick  
Corea—Polydor

**RUMOURS**—Fleetwood Mac—WB

**SLEEPWALKER**—Kinks—Arista

## Regan Exits 20th

(Continued from page 3)

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

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

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

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

## Marin Music Case

(Continued from page 3)

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

### No Date Set

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

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

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

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

The list of other recommended albums is topped this week by a pair of terrific debuts: **Morning, Noon & Night** (Roadshow/UA and Formula V (20th Century). Morning, Noon & Night's is the most impressive because it draws from so many diverse sources and presents an unexpectedly varied batch of tracks—from the straight-ahead, hard-edged funk of "Bite Your Granny" (which, at 3:46, is only half as long as we'd wish it to be) to the jazzy, open style of "Time," an instrumental that has a light Eddie Kendricks feel, especially when it comes to the flute line. In between, there's a broad range of material, with "Le Joint" (4:39) and "Feelin' Strong" (5:46), both with something

(Continued on page 47)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### THE GALLERY / NEW YORK

DJ: Nicky Siane  
CHARLESTON HOPSCOTCH—Cloud One—

P&P (lp cut)

I CAUGHT YOUR ACT—Hugs Corporation

WARRIOR—Broz, (cello dir.)—Soul

JUST FRIENDS—Silver, Platinum & Gold

Fair (disco disc)

MY LOVE IS ON HIS WAY—Rhetta Young

All Platinum (lp cut)

ONE TO ONE/I DON'T KNOW/TIKI TIKI

DONGA—Sireyo—Tama (lp cuts)

PARTY TIME—Notalo Cole—Capitol

(lp cut)

ROLLERCOASTER/THREE FROM KING

KONG—Lolo Schifrin—CTI (lp cuts)

SLOW DOWN—John Miles—London

(disco disc)

SUPERMAN/CLOSER—Celine Bee

& the Buzzy Bunch—APM (lp cuts)

WE'RE SO HOT—Sun—Capitol (lp cut)

CRICKET CLUB/MIAMI

DJ: Aristides Jacobs

DO WHAT YOU WANNA DO—

T Connection—T (lp cut)

YOU WANNA GET FUNNY WITH ME

Peter Brocco—TK (lp disc, not yet available)

DON'T WALK AWAY—Midnight Flite—

SRI (disco disc)

LIFE IS MUSIC/LADY LUCK—Ritchie

Family—TK (lp disc)

LOVE IN C MINOR—Cerone—Cotillion

(lp cut)

THE MORE I GET, THE MORE I WANT/

YOU CAN'T HIDE FROM YOURSELF—

Teddy Pendergrass—Phila. Int'l.

(lp cuts)

ONE LOVE/CLOSER, CLOSER/HURT ME,

HURT ME—Cee Bee & the Buzzy

Buzz—APM (lp cuts)

TOUCH ME/BLIND FAITH—Black Light

Orchestra—RCA (import disco disc)

UPTOWN FESTIVAL—Shalamar—Soul

Train (disco disc)

YOU TAKE ME HEART AWAY—Laura

Green—Epic (disco disc)

# DISCO FILE TOP 20

- April 9, 1977
1. DO WHAT YOU WANNA DO—T CONNECTION—TK (disco disc)
  2. UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc)
  3. LOVE IN C MINOR—Cerone—Cotillion (lp cuts)
  4. THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—TODDY PENDERGRASS—Phila. Int'l. (lp cuts)
  5. DISCO INFERNO/BODY CONTACT—TRAMMPS—Atlantic (lp cuts)
  6. I GOTTA KEEP DANCIN'—Carrie Lucas—Soul Train (disco disc)
  7. DREAMIN' HIGH AND RUN—LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
  8. WE GOT YOU GOT DANCING—ANDREW TRUE CONNECTION—Buddah (disco disc)
  9. STONE TO THE BONE—TIM THOMAS—TK (disco disc)
  10. SIX MILLION DOLLAR MAN—ORIGINALS—Soul (lp cut)
  11. LOVE IN C MINOR—ART & SOUL ORCHESTRA—Casablanca (disco disc)
  12. DON'T LEAVE THIS WAY—TOMMY LEE—T (lp cut)
  13. SLOW DOWN—JOHN MILES—London (disco disc/p lp cut)
  14. MIDNIGHT LADY/BLACK IS BLACK—CERONE—Cotillion (lp cuts)
  15. SUPERMAN—CELL BEE & THE BUCHY BUNCH—APA (lp cut)
  16. TWENTY-FOUR HOURS A DAY—BARBARA PENNINGTON—UA (disco disc)
  17. STICK TOGETHER—DIPPERTON—Epic (disco disc)
  18. STARVIN'—TRAMMPS—Atlantic (lp cut)
  19. LOVE GOES DEEPER THAN THAT—G. C. CAMERON—Motown (lp cut)
  20. THIS WILL MAKE YOU DANCE—G. C. CAMERON—Motown (lp cut)

## Coco, Lamp Pact

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

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

## Buttermilk Sky Pubbery Debuts

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

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## Dialogue (Continued from page 17)

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

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

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

Of course "Super Fly" is legendary in this business now. You know what happened there. Melanie at this time was with us also. We had a hit album with her. The Edwin Hawkins Singers—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 business is business. It was a great thing for them. We realized that what we had to do now is to work for Buddah Records. We had to build Buddah Records into more than just a distribution company, into having some merit on its own.

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

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

(Continued on page 44)



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## Who In The World: Kansas Comes on Strong

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

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

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

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

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

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

## MCA Welcomes Lisa Dal Bello



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

## Genesis Re-Signs With Atlantic

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

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

## Newport Jazz Fest

(Continued from page 4)  
Loeb Student Center, Roseland Ballroom and at Waterloo Village in New Jersey.

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

RECORD WORLD

# 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 SOPRANO ARIAS—London
- OFFENBACH: LA VIE PARISIENNE—Crespin—Angel
- PUCCINI: SUOR ANGELICA—Horne, Scotti, Mazzel—Columbia

KORVETTES U.S.

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rompal, Bolling—Columbia
- MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS—London
- MEYERBER: LE PROPHÈTE—Horne, Scotti, McCracken, Lewis—Columbia
- THE GREAT PAVAROTTI—London
- PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
- PUCCINI: SUOR ANGELICA—Scotti, Horne, Mazzel—Columbia
- JEAN PIERRE RAMPAL PLAYS THE CLASSIC FLUTE—RCA
- TOMITA: THE PLANETS—RCA

SAM GOODY/EAST COAST

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

KING KAROL/NEW YORK

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



# CLASSICAL

## 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 this 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)

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

PUCCINI: SUOR ANGELICA—Horne, Scotti, Mazzel—Columbia

PUCCINI: SCENE FROM TOSCA—Miloshina, Atlanta—Columbia

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

### THE MUSHROOM/

**NEW ORLEANS**

- BACH: ORGAN WORKS—Richter—DG
- BEETHOVEN: SYMPHONY NO. 5—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rompal, Bolling—Columbia
- CHOPIN: POLONAISES—Polini—DG
- LISZT: PIANO CONCERTOS NOS. 1, 2—Berman, Giulini—DG
- MASSENET: ESCLARMONDE—Sutherland, Argall, Bonynge—London
- PACHELBEL: KANON—Muennicher—London
- PUCCINI: TOSCA—Cabballe, Carreras, Davies—Philips
- TCHAIKOVSKY: NUTCRACKER—Dorati—Philips
- WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

### DISCOUNT RECORDS/ BOULDER, CO.

- BEETHOVEN: SYMPHONY NO. 7—Solti—London
- MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS—London
- DVORAK: SYMPHONY NO. 8—Mehta—London
- MEYERBER: LE PROPHÈTE—Horne, Scotti, McCracken, Lewis—Columbia
- OFFENBACH: LA VIE PARISIENNE—Crespin—Angel
- PACHELBEL: KANON—Paillard—RCA
- THE GREAT PAVAROTTI—London
- PAGANINI, GIULANI: VIOLIN, GUITAR DUOS—Perlman, Williams—Columbia
- SIBELIUS: SYMPHONY NO. 1, FINLANDIA—Davis—Philips
- TCHAIKOVSKY: SERENADES FOR STRINGS—Leppard—Philips

### TOWER RECORDS/ SAN FRANCISCO

- DACH: BRANDENBURG CONCERTOS—Muennicher—London
- 'ANET BAKER SINGS BACH—Angel
- MONTSERRAT CABALLE SINGS DRAMATIC SOPRANO ARIAS—London
- DVORAK: SYMPHONY POEMS—Kubelik—DG
- Mozart: CONCERT ARIAS—M. Price—RCA
- OFFENBACH: LA VIE PARISIENNE—Crespin—Angel
- THE GREAT PAVAROTTI—London
- PUCCINI: SUOR ANGELICA—Scotti, Horne, Mazzel—Columbia
- RACHMANINOFF: PIANO CONCERTOS NOS. 1, 2—Vasary—DG
- TOMITA: THE PLANETS—RCA

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Michel Senechal—Lydie Guittot  
New Philharmonic Orchestra  
Ambrosian Opera Chorus  
Georges Prêtre



M 34207

## Another Operatic First On Columbia Masterworks

# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

**E**VERYBODY OUGHT TO BE IN LOVE—Frank Sinatra—Reprise  
**H**OOKED ON YOU—Bread—Elektra  
**I** BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic  
**A**NGEL OF YOUR ARMS—Hot Big Tree  
**S**O IN TO YOU—Atlanta Rhythm Section—Polydor

## Most Active

**W**HEN I NEED YOU—Leo Sayer—WB  
**M**Y SWEET LADY—John Denver—Red  
**S**OUTHERN NIGHTS—Glen Campbell—Capitol  
**I**'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol  
**L**OVE'S GROWTH FROM 'A STAR IS BORN' (EVERGREEN)—Barbra Streisand—Capitol

## WB/BOSTON

### Adds

**C**AN'T STOP DANCIN'—Captain & Tennille—A&M  
**W**HEN I NEED YOU—Leo Sayer—WB

### Active

**D**ON'T GIVE UP ON US—David Soul—Private Stock  
**R**ICH GIRL—Hall & Oates—RCA  
**W**HEN I NEED YOU—Leo Sayer—WB

## WNEW/NY NEW YORK

### Adds

**D**ISCO LUCY—Whit Place Street Band—Island

**E**VERYBODY OUGHT TO BE IN LOVE—Frank Sinatra—Reprise

**H**OOKED ON YOU—Bread—Elektra

**I** BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic

**L**OVE'S GROWTH DEEP—Kenny Nolan—20th Century

**S**O IN TO YOU—Atlanta Rhythm Section—Polydor

**T**HINGS WE DO FOR LOVE—10cc—Mercury

**T**RYING TO LOVE TWO—William Bell—Mercury

**W**HEN I NEED YOU—Leo Sayer—WB

**(Y)**OUR LOVE HAS LIFTED ME—HIGHER AND HIGHER—Rita Coolidge—A&M

## WIP/PHILADELPHIA

### Adds

**A**NGEL IN YOUR ARMS—Hot Big Tree

**C**OULD I GET IT RIGHT—Climax Blues Band—Site [p.]

**C**ROSSFIRE—Bellamy Brothers—WB

**E**VERYBODY OUGHT TO BE IN LOVE—Frank Sinatra—Reprise

**I** BELIEVE IN MIRACLES—Engelbert Humperdinck—Epic

**L**OVING YOU, LOSING YOU—Johnny Mathis—Col

**M**ANY RAINS AGO—Quincy Jones—A&M

### Active

**C**AN'T STOP DANCIN'—Captain & Tennille—A&M

**D**ON'T GIVE UP ON US—David Soul—Private Stock

**F**REE—Deniece Williams—Col

**H**OTEL CALIFORNIA—Eagles—Asylum  
**L**OVE THEME FROM 'A STAR IS EVERGREEN'—Barbra Streisand—Capitol  
**M**Y SWEET LADY—John Denver—RCA  
**S**AY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic  
**S**ING TORI ORLANDO & DAWN—Elektra  
**S**O IN TO YOU—Atlanta Rhythm Section—Polydor  
**S**OUTHERN NIGHTS—Glen Campbell—Capitol  
**T**HES THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista  
**T**HINGS WE DO FOR LOVE—10cc—Mercury

## WGAR/CLEVELAND

### Adds

**F**EELS LIKE THIS TIME—Foreigner—Atlantic [p.m.]  
**I**'M YOUR BOOGIE MAN—KC and The Sunshine Band—TK  
**S**HOW YOU THE WAY TO GO—The Jacksons—Epic  
**Y**OUR LOVE—Marilyn McCoo & Billy Davis Jr.—ABC

### Active

**I**'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol  
**S**OUTHERN NIGHTS—Glen Campbell—Capitol  
**W**HEN I NEED YOU—Leo Sayer—WB

## WLW/CINCINNATI

### Adds

**E**VERYBODY OUGHT TO BE IN LOVE—Frank Sinatra—Reprise  
**M**AKIN' LOVE MIAMI—Bob Facey—1-2-3—Wayne Newton—WB

## WGN/CHICAGO

### Adds

**B**ABY BLUE—Soul & Crafts—WB  
**D**EMOLITION DISCO—Spike Jones Jr.—Chinchilla  
**E**VERYTHING MUST CHANGE—George Benson—WB  
**G**OT TO GET IT UP—Marvin Gaye/Tamla—WB  
**H**OOKED ON YOU—Bread—Elektra  
**I** T'S A COOL LOVE LOVING TOM NIGHT—Tanya Tucker—MCAS  
**L**OUISIANA 1927—Ron Newman—Reprise  
**S**HELL'E HOME—Yvonne Elliman—RSO  
**S**TREET BOYS—Gallagher & Lyle—A&M

### Active

**S**LEEP WELL MY SON—Mike Douglas—Image

## KULF/HOUSTON

### Adds

**M**Y SWEET LADY—John Denver—RCA  
**S**O IN TO YOU—Atlanta Rhythm Section—Polydor  
**T**RYING TO LOVE TWO—William Bell—Mercury

### Active

**H**OTEL CALIFORNIA—Eagles—Asylum  
**A**LL I WANT THIS WEEK—KFI, KMBZ, WTMJ, WSM, KSFO, WWAH, KMOX, WBAL, WHOD, KOY.

## Bread Brings Gold



**E**lektra/Asylum recording artists Bread were awarded their seventh gold album for "Lost Without Your Love." Pictured standing from left are Larry Knechtel of Bread, Joe Smith, David Gates of Bread, Mike Botts of Bread, James Griffin of Bread, Al Schlessinger, Bread's manager and David Horowitz from the office of the president, Warner Communications. In front row, from left, are Ric Allaire, E/A regional promotion manager/east coast, Jerry Shorel, E/A vice president of artist development and Ralph Ebler, 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 America, 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 is 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 Peter Frampton samplers to a number of producers and artists and so far the cover results more than justify the effort. The material (ten songs) is drawn from all the Frampton albums released between 1972 and 1976 and contain his two recent hit singles, "Baby I Love Your Way" and "Show Me The Way." Both Deja Vu (Capitol) and Thunderbyrd (Columbia) chose to open their new albums with Frampton's "All Night Long" and Walter Jackson (Chi-Sound) has recorded "Baby I Love Your Way." Diana Ross is also reportedly holding that song for her next album. The sampler itself is fast becoming a collectors item because of the limited pressing, clever graphics, blue felt cover and semi-anonymous "P. F." as the only cover identification.

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

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



APRIL 9, 1977



# THE ALBUM CHART

TITLE, ARTIST Label, Number, (Distributing Label)

APR. 9, 1977

APP.

2

## 1 2 HOTEL CALIFORNIA

EAGLES

Asylum 7E 1084



WKS. ON CHART

16 | F

2	3	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia	JS 34403	18	X
3	1	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	7	G	
4	4	BOSTON/Epic PE 34188	29	F	
5	5	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	34	F	
6	7	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 [Motown]	26	K	
7	6	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404	7	I	
8	9	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	21	F	
9	10	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	21	F	
10	13	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	6	G	
11	8	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	46	F	
12	2	SONGS FROM THE WOOD JETRO TULL/chrysalis CHR 11326	12	F	
13	14	GREATEST HITS LINDA RONSTADT/Asymphony 7E 1092	17	F	
14	15	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	21	F	
15	11	ANIMALS PINK FLOYD/Columbia JC 34474	8	G	
16	17	ASK RUFUS RUFUS/ABC AB 975	10	F	
17	6	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G	23	G	
18	18	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	9	G	
19	19	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	63	G	
20	21	YEAR OF THE CAT AL STEWART/Janus JXS 7022	25	F	
21	22	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 [Atlantic]	3	G	
22	20	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	20	F	
23	25	THEIR GREATEST HITS: 1971-1975 EAGLES/Asymphony TE 1052	58	F	
24	34	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	6	F	
25	37	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	56	F	
26	23	ROOTS QUINCY JONES/A&M SP 4626	7	F	
27	29	AHH . . . THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BSK 2972	9	F	
28	22	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA CLP 2195	6	G	
29	30	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	38	F	
30	35	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	13	F	
31	24	WINGS OVER AMERICA/Capitol SWCO 11593	16	K	
32	33	SLEEPWALKER KINKS/Arista 4106	7	F	
33	26	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	75	F	
34	28	A DAY AT THE RACES QUEEN/Elektra 6E 101	13	G	
35	36	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	8	F	
36	38	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180 (WB)	7	G	
37	39	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	20	G	
38	40	THE PRETENDER JACKSON BROWNE/Asylum TE 1079	20	F	
39	27	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/ Warner Bros. BS 2965	15	F	
40	43	HARBOR AMERICA/Warner Bros. BSK 3017	5	G	
41	44	AN EVENING WITH DIANA ROSS/Motown M7 B77R2	9	G	
42	45	ARRIVAL ABBA/Atlantic SD 18207	10	F	
43	41	WIND & WUTHERING GENESIS/Atco SD 36 144	12	F	
44	46	TEDDY PENDERGRASS/Phila. Int'l. PZ 34390 (CBS)	4	F	
45	54	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467	32	F	
46	50	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 34551 (Motown)	11	F	
47	51	DAVID SOUL/Private Stock PS 2019	6	F	
48	49	SEA LEVEL/Capricorn CP 0178 (WB)	6	F	
49	75	JEFF BECK WITH THE JAN HAMMER GROUP LIVE/ Epic PE 34433	2	F	
50	74	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	3	F	
51	61	ISLANDS THE BAND/Capitol SO 11602	2	G	

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

## CHARTMAKER OF THE WEEK

58 — WORKS, VOL. 1

EMERSON, LAKE &amp; PALMER

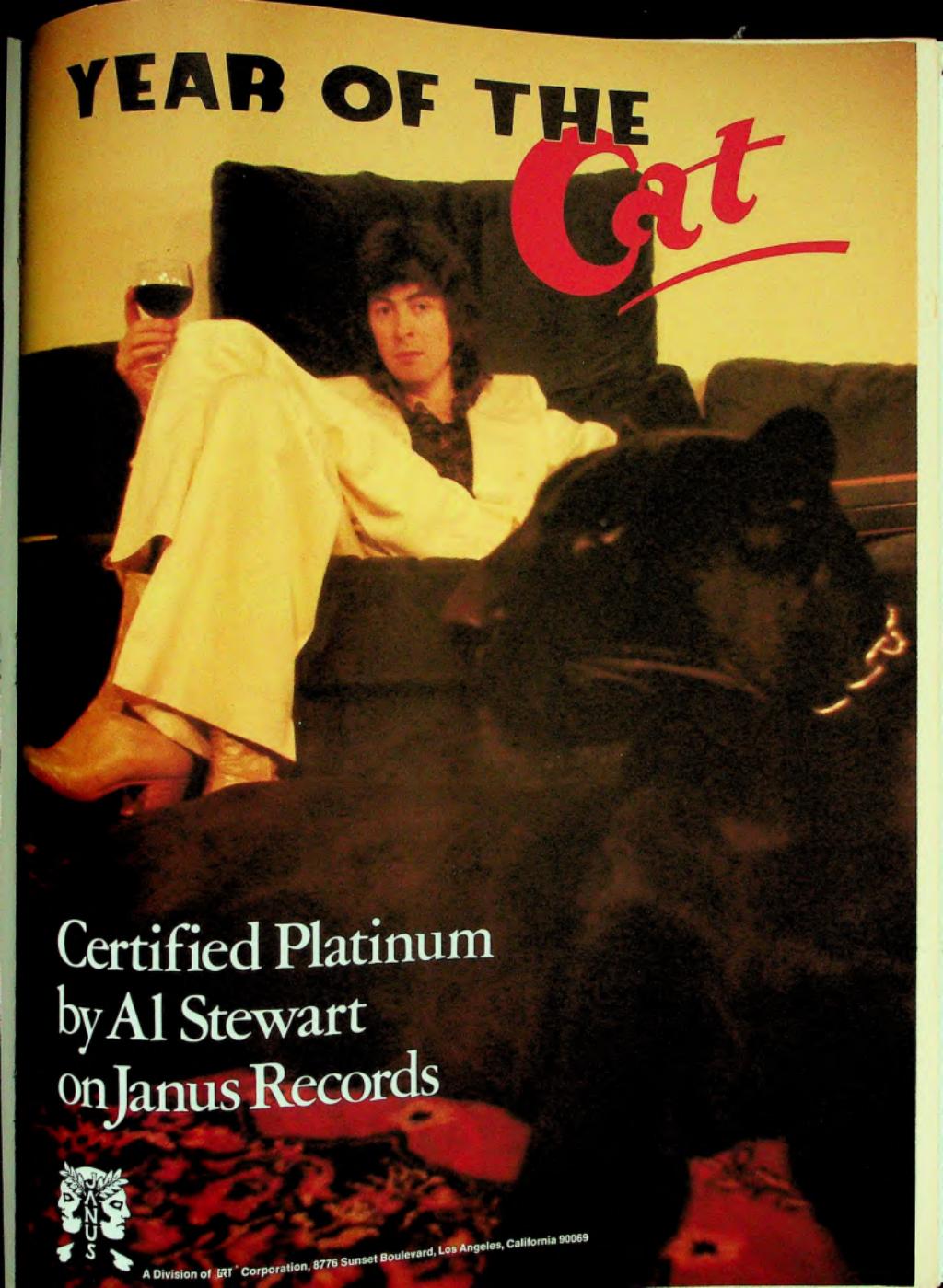
Atlantic SD 2 7000



1 | K

59	60	PETER GABRIEL/Atco SD 36 147	5	F
60	31	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	12	F
61	97	COMMODORES/Motown M7 884R1	2	G
62	70	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	3	G
63	71	I CAME TO DANCE NILS LOFGREN/A&M SP 4628	3	F
64	120	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/ Tamla T7 35282 (Motown)	1	G
65	79	FOREIGNER/Atlantic SD 18215	2	F
66	77	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450	3	F
67	58	FESTIVAL SANTANA/Columbia PC 34423	12	F
68	—	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432	1	F
69	98	KLAATU/Capitol ST 11542	2	F
70	70	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100	2	F
71	82	FREEWAYS BACHMAN TURNER OVERDRIVE/Mercury SRM 1 3700	3	G
72	81	SONGWRITER JUSTIN HAYWARD/Deram DES 18073 [London] 3	3	F
73	76	STAY IN LOVE MINNIE RIPERTON/Epic PE 34191	4	F
74	55	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	48	F
75	78	RATED EXTRAORDINAIRE JOHNNIE TAYLOR/Columbia PC 34401	4	F
76	62	THIS IS NICELY DENICE WILLIAMS/Columbia PC 34242	13	F
77	52	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America SMAS 5001 (Capitol)	10	F
78	80	ON EARTH AS IT IS IN HEAVEN ANGEL/Casablanca NB 7043 4	6	G
79	59	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	26	F
80	92	LOVE ON THE WING JESSE COLIN YOUNG/Warner Bros. BS 3033	2	F
81	53	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	17	F
82	57	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	56	F
83	94	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458	2	F
84	88	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic PE 34468	3	F
85	95	JENNIFER WARNE'S/Arista 4062	2	F
86	—	MUSICMAGIC RETURN TO FOREVER/Columbia PC 34682	6	F
87	96	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	2	F
88	56	CHILDREN OF THE WORLD BEE GEES/RSO R1 3 0003 (Polydor)	29	F
89	99	SLAVE/Cottillion SD 9914 (Atlantic)	2	F
90	64	TEJAS ZZ TOP/London PS 680	13	F
91	91	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	24	F
92	65	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	12	F
93	66	GREATEST HITS ABBA/Atlantic 18189	27	F
94	68	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	105	F
95	107	ELECTRIFIED WILD CHERRY/Epic/Sweet City PE 34462	1	F
96	89	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	19	F
97	67	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	12	H
98	72	NEIL DIAMOND'S 12 GREATEST HITS/MCA 2106	4	F
99	135	ANGEL OHIO PLAYERS/Mercury SRM 1 3701	6	G
100	84	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	33	F

# YEAR OF THE *Cat*



Certified Platinum  
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on Janus Records



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

# 101 THE ALBUM CHART 158

APRIL 9, 1977

- 101 101 LET 'EM IN BILLY PAUL/Phila. Int'l. PZ 34389 (CBS)
- 102 103 LOVE IN C MINOR CERRONE/Cotillion SD 9913 (Atlantic)
- 103 102 THE JACKSONS/Epic PE 34229
- 104 108 SHOW ME TO THE STAGE HENRY GROSS/Lifeson GS 6010
- 105 87 NOVELLA RENAISSANCE/Siria SA 7526 (ABC)
- 106 117 GETTIN' LUCKY HEAD EAST/A&M SP 4624**
- 107 111 DISCO INFERO TRAMMPS/Atlantic SD 18211
- 108 85 LOW DAVID BOWIE/RCA APL 1 2030
- 109 112 THE KENNY RANKIN ALBUM/Little David LD 1013 (Atlantic)
- 110 83 NEXT JOURNEY/Columbia PC 34311
- 111 114 I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC ABCD 952
- 112 118 MAZE FEATURING FRANKIE BEVERLY/Ariola America ST 11607 (Capitol)
- 113 106 FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038
- 114 124 AMNESIA POUSSETTE DART BAND/Capitol SW 11608**
- 115 128 BARRY MANILOW/Arista 4007
- 116 93 CHICAGO X/Columbia PC 34200
- 117 134 THE IDIOT Iggy POP/RCA APL 1 2275**
- 118 104 A MAN AND A WOMAN ISAAC HAYES & DIONNE WARWICK/ABC AB 996 2
- 119 69 RA UTOPIA/Bearsville RR 6965 (WB)
- 120 136 COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146**
- 121 100 ROCKS AEROSMITH/Columbia PC 34165
- 122 105 THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)

- 123 133 CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457
- 124 110 ONE MORE FROM THE ROAD LYNNDY SKYNNRD/MCA 2 6001
- 125 135 ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616**
- 126 113 LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
- 127 116 CALIENTE GATO BARBIERI/A&M SP 4597
- 128 138 SOMETHING MAGIC PROCOL HARUM/Chrysalis CHR 1130**
- 129 129 SAMMY HAGAR/Capitol ST 11599
- 130 109 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
- 131 141 KALYAN/MCA 2245**
- 132 — UNMISTAKABLY LOU LOU RAWLS/Phila. Int'l. PZ 34488 (CBS)
- 133 — ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682 (RCA)
- 134 — JOYOUS PLEASURE/Fantasy F 9526**
- 135 140 DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T7 35051 (Motown)
- 136 — WHAT YOU NEED SIDE EFFECT//Fantasy F 9513
- 137 142 GOODBYE BLUES COUNTRY JOE MACDONALD/Fantasy F 9525
- 138 147 STRATOFEAR TANGERINE DREAM/Virgin PZ 34427 (CBS)**
- 139 145 ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962
- 140 119 IMAGINARY VOYAGE JEAN LUC-PONTY/Atlantic SD 18195
- 141 121 JEAR CARN/Phila. Int'l. PZ 34394 (CBS)
- 142 139 THE GESEES AND THE GHOST ANTHONY PHILLIPS/Passport 98020 (ABC)
- 143 144 NOTHING WILL BE AS IT WAS . . . TOMORROW FLORA PURIM/Warner Bros. BS 2985
- 144 149 SUITE FOR A SINGLE GIRL JERRY BUTLER/Motown M6 87851
- 145 148 VIBRATIONS ROY AIERS UBILITY/Polydor PD 1 6091
- 146 — FROM ME TO YOU GEORGE DUKE/Epic PE 34469
- 147 122 UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518
- 148 154 DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
- 149 123 FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375
- 150 — SHOUT IT OUT PATRICE PUSHEN/Prestige P 10101

# 151-200 ALBUM CHART

- 151 KENNY INDIAN/20th Century T 532
- 152 NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL 2188
- 153 JUST A STONE'S THROW AWAY VALENTINE/Carter/Golumbia PC 1415
- 154 SEAWIND/CTI 5002
- 155 TWO SIDES TO EVERY STORY GENE CLARK/RSO BS 1 3101 (Polydor)
- 156 LOVE IS A LULLABY ELIJAH/MAN/RSO BS 1 3102 (Polydor)
- 157 DISCO DUCK RICK DEES RSO BS 1 3103 (Polydor)
- 158 FOUR BIG JAZZES/CTI CTR 7074
- 159 GLORIOUS GLORIA GAYNOR/Polydor PD 1 6095
- 160 CHEAP TRICK/Epic PE 34400
- 161 VINTAGE STAFF/Z Capital SW 1 1617
- 162 HANDFUL OF BEAUTY SHAHTI WITH JOHN MC LAUGHLIN/Columbia PC 1 2030 (Capitol)
- 163 NEIL DIAMOND'S GREATEST HITS/Bang 219
- 164 ENCHANTMENT/United Artists LA 695
- 165 CAN'T LET YOU GO CHARLES TRAVOLTA/Midtown Int'l. BKLI 2211 (RCA)
- 166 PART 3 KC & THE SUNSHINE BAND/PC 1 2031 (Capitol)
- 167 GHOST WRITER GARLAND JEFFREYS/AM SP 4629
- 168 A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 2351 (Motown)
- 169 THE BABYS/Chrysalis CHR 1129
- 170 NO GOODIES HALL & OATES/Afrodisia 503
- 171 WHIRLWIND ROCK (ORIGINAL SOUNDTRACK)/A&M SP 4614
- 172 LE ZEPPELIN IV/Atlantic SD 7208
- 173 NIKE CITY/20th Century T 528
- 174 JOIN ARMED TRADING/A&M SP 4598
- 175 THUNDERBOY ROGER McGUINN/CGR 1 3462 (Capitol)
- 176 DANCERS WITH BROKEN KNEES KATE & ANNA MCGARIGLE/Warner Bros. BS 3014
- 177 SAFE IN THEIR HOMES HODODO RICHARD HODDO/ILS Fantasy F 9522
- 178 CROWN OF THE KINGDOM R 1 1098
- 179 GARDEN OF LOVE/LIGHT NARADA MICHAEL WALDEN/Atlantic PC 1416
- 180 SOULD MICHAEL HENDERSON/Buddah 5662 (RCA)
- 181 MARQUE MOON TELEVISION/BUDDAH 5663 (RCA)
- 182 GREATEST HITS ELTON JOHN/MCA 2128
- 183 GINSENG WOMAN ERIC GALE/Columbia PC 1 2421
- 184 ED ROSSI'S GREATEST HITS/Motown M6 86951
- 185 EXPRESSO GONG/Virgin PZ 34428 (CBS)
- 186 SWEET SIGHTS MICHAEL STANLEY BAND/Epic REG 24446
- 187 DO IT YOUR WAY CROWN HEIGHTS AFFAIR/De-Lite 2022
- 188 JOHNSON'S DRAMA/TCS/ABC ABC 5 692
- 189 DEAN FRIEDMAN/Lifeson LS 6008
- 190 WATCH THE TIME JOE BECK/Polydor PD 1 6092
- 191 GOIN' DOWN THE CHILLI WINE BLUES BAND/Siria SA 7523 (ABC)
- 192 PLAYERS ASSOCIATION/Vanguard VSD 7538
- 193 SAILOR'S CARNES/A&M SP 4506
- 194 ATLANTA RHYTHM SECTION/MCA 2 4114
- 195 TOUCAN DO IT TOO AMAZING RICOH 1 6710 (A&M ABC 1005)
- 196 I WANT TO COME BACK AS A SONG WALTER JACKSON/Chi/Sound LA73 23 (UA)
- 197 FROM A RADIO ENGINE TO THE STYLING OF WING MICHAEL NESMITH/Pacific Air LP 9486 (Island)
- 198 EASY TO LOVE JOE SIMON/Spring SP 1 6711 (Polydor)
- 199 SAYING I CAN SURVIVE CURTIS MAYFIELD/Custom CU 5013 (WB)
- 200 STORMIN' BRAINSTORM/Tabu BOL 2048 (RCA)

# ALBUM CROSS REFERENCE

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KANSAS	110		
KINKS	110		

## 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

### Brian Wilson

(Continued from page 10)  
vocal blend during the mix.

#### Career Interest

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

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

#### Obstacles

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

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

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

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

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

John Mankiewicz

## A&M Pressing Plans

(Continued from page 3)

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

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

## Import Albums

#### SAW DELIGHT

**CAN**—*Virgin V 2079 (U.K.)*  
Can is one of the progenitors of German rock. Their avant-garde slanted sound has changed very little in the last decade but with the inclusion of former Traffic musicians Reebop and Rosko Gee on "Saw Delight," they have made important strides in developing a unique expression.

#### VISIONARY

**GORDON GILTRAP**—*Electric TRIX 2 (U.K.)*  
A fixture on the British folk scene for a number of years, Giltrap has assembled a group of instrumentalists to lend back-up on his first conceptualized album. The music is inspired by the poems and illustrations of William Blake, most notably "The Day Of Judgement" which takes up the entire first side.

#### METRO

**Transatlantic TRAG 340 (U.K.)**  
After assuming a low profile for the last couple of years, Duncan Browne has returned with an exemplary group he now fronts with Peter Godwin and Sean Lyons. The music ranges from the expected inverted folk styled ballads to the rock of "Criminal World" and "Mono Messiah" which stand on both their lyrical and musical merits.

#### MAKIN' MAGIC

**PAT TRAVERS**—*Polydor 2383 436 (U.K.)*  
Travers' reputation as a guitar hero did not take long to develop. His first lp served as introduction and laid the basics. "Makin' Magic" is a crafty amalgamation of blues influences and rock technology with the production adding dimension to the material and fattening the sound of the three man line-up.

#### SO FAR SO GOOD

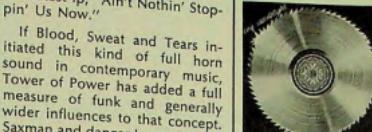
**JOHN MARTYN**—*Island ILPS 9484 (U.K.)*  
As the liner notes so aptly put it: "Sponsaneity and an aptitude for taking risks have been the keystones of Martyn's career." Never has that been more apparent than on this appreciation, with tracks culled from "Bless The Weather," "Solid Air" and "Sunday's Child." This set should earn him some much deserved recognition.

#### OVER

**PETER HAMMILL**—*Charisma CAS 1125 (U.K.)*  
Whether fronting Van der Graaf Generator or pursuing his solo career with some five previous lps to his credit, Hammill emerges as a totally enigmatic personality. Abstract fragments and lyrical thoughts pierce his work on "Over" with the music ranging from rock to soap opera sentimality.

#### CHINA SEAS

**KRAZY KAT**—*Mountain 5004 (U.K.)*  
A new group with members coming from Capability Brown, an outfit of extraordinary vocal range, Krazy Kat likewise enjoys its best moments during the more vocally demanding passages. "No Smoke Without Fire" stands out along with the irresistible "Thirty Love" but "China Seas" leaves one looking forward to more coherence next time out.



# SOUL TRUTH

By DEDE DABNEY



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

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

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

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

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

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

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

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

## THREE DEGREES OF CLASS



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

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

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

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

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

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

## Dialogue

(Continued from page 36)  
**Holmes:** Neil didn't know that we used to come to work together. That was a real big thing for us.

**RW:** That shocked the industry.

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

## R&B PICKS OF THE WEEK

**SINGLES**

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

## SLEEPER

### 1 mercury

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

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



# **DAKAR EXPLODES**

**With A New Record**

# **"DYNAMITE"**

# **John Freeman**

DK 4562

---

**And Coming Soon**

# **"TOUCH"**

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

APRIL 9, 1977

APR.	APR.	
1	2	TRYING TO LOVE TWO WILLIAM BELL— Mercury 73855
2	3	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
3	4	AT MIDNIGHT I'M IN LOVE WILL LIFT YOU UP! RUFUS FEATURING CHAKA KHAN—ABC 12239
4	5	SOMETIMES FACTS OF LIFE—Kayevel 5128 (TK)
5	6	LOVE LETTERS FROM A.M.—JOHNNIE TAYLOR— Columbia 3 10472
6	7	I WANNA GET NEXT TO YOU ROSE ROYCE—MCA 40662
7	8	IF YOUR BOOGIE MAN KC AND THE SUNSHINE BAND—TK 1022
8	9	GLORIA ENCHANTMENT—United Artists XVII 9 2
9	10	THEIR TIME HAS COME A DAY IF YOU HAPPEN TO YOU JAMES BROWN—Soul Train 14 5479
10	11	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX—Epic 8 50313

11	12	DISCO INFERNO—KC AND THE SUNSHINE BAND—TK 1029
12	13	DON'T LEAVE ME THIS WAY LAURIA HOUSTON—Tamla T 54278F (Motown)
13	14	REACHIN' FOR THE WORLD REAGNE MELVYN AND THE BLUE NOTES—ABC 12240
14	15	WANT TO GET TO YOU JERRY BUTLER—Motown 14 1417
15	16	FREE DENICE WILLIAMS—Columbia 3 10429
16	17	SOMETHING 'BOUT 'CHA LATIMORE—Gides 1739 (TK)
17	18	THEIR TIME HAS COME A DAY THEIR BROS.—TNM 258 2262 (CBS)
18	19	YOU'RE THROWING A GOOD LOVE AWAY SPINNERS—Atlantic 3082
19	20	BE MY GIRL—KC AND THE SUNSHINE BAND—Capitol 0217
20	21	I WISH STEVIE WONDER—Tamla T 54278F (Motown)
21	22	DANCIN' CROWN HEIGHTS AFFAIR— Mercury 73855
22	23	BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) HONEY BEE—Capitol 0217
23	24	THE PINOCCHIO THIEF BOOTSY'S BUBBLE BAND— Warner Bros. WBS 8228
24	25	CARIBBEAN ROSE ROYCE—MCA 40615
25	26	FLY LIKE AN EAGLE STEVE MILLER BAND—Capitol 0217
26	27	SPACE AGE JIMMY CAMPUS BUNCH— Atlantic 3275
27	28	YOUR LOVE MARILYN McCOO & THE BILLY DAVIS BAND—ABC 12286
28	29	TOO HOT TO STOP SAM KAYS—Mercury 73888
29	30	WINTER MELODY/SPRING ADRISS BROOKS & DONNA SUMMER—Casablanca 3 10465
30	31	SO I'LL BE SATISFIED ASHFORD SIMPSON— Warner Bros. WBS 8337
31	32	LOVING C'MINOR CECILIE—Capitol 44215 (Atlantic)
32	33	DAZED AND CONFUSED K-K-Bang 722
33	34	FREE LOVE JAMES CALVO—Phila. Int'l. 258 541 (CBS)
34	35	IT'S QUALIFIED TO SATISFY YOU SAMMY WHITE—20th Century TC 2328
35	36	ROOTS MEDLEY LUTHER VANDROSS—Alm 1909
36	37	MEGAR CARMO—Chocolate City 005
37	38	IT FEELS SO GOOD (TO BE LOVING SO BAD) MANU CHAO—Columbia 3 10465
38	39	KEEP THAT SAME OLD SIDE EFFECT—Temptation 792
39	40	LET'S STEAL AWAY TO THE SWAYAWAY LUTHER VANDROSS—Koko 724
40	41	WHODUNIT TAVARES—Capitol P 4398
41	42	SHOW YOU THE WAY JAMES CALVO—Phila. Int'l. JACKSONS/Epic 8 50350
42	43	SUPER BAND THE GANG—De-Lite 1990
43	44	I CAN'T SAY GOODBYE MILLIE JACKSON—Spring SF 170 (Polydor)

## Ayers Prison Benefit



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

## Rawls To Star In TV Special

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

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

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

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

## Chart Analysis

(Continued from page 6)

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

### Trammps

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

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

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

#### South:

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

#### Midwest:

Marvin Gaye (Tamla)  
Stevie Wonder (Tamla)  
Dramatics (ABC)  
Hayes & Warwick (ABC)

#### West:

Little Milton (Glades)

### Albums

#### East:

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

#### South:

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

#### Midwest:

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

#### West:

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



# THE R&B LP CHART

APRIL 9, 1977

1. UNPREDICTABLE NATALIE COLE/Capitol SO 11600
2. ASK RUFUS RUFUS/ABC AB 975
3. SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 3402 (Motown)
4. IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
5. AHH...THE NAME IS BOOTSY, BABY BOOTSY'S RUBBER BAND/Warner Bros. BSK 2983
6. TEDDY PENDERGRASS Phil. Int'l. PC 34290 (CBS)
7. ROOTS QUINCY JONES/A&M SP 4626
8. SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
9. DISCO INFERO THE TRAMMPS/Atlantic SD 18211
10. ANYTHING YOU LIKE IT THOMAS HOUSETON/Tamla T6 34551 (Motown)
11. IT FEELS SO GOOD MANHATTANS/Atlantic PC 34450
12. UNFINISHED BUSINESS BLACKBYRD'S/Fantasy F 9518
13. YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100
14. I'M IN LOVE MINNIE RIPERTON/Epic PE 34191
15. SLAVE Colliton SD 9914 (Atlantic)
16. MARVIN GAYE LIVE AT THE LONDON PALAADIUM Tamla T7 35282 (Motown)
17. COMMODORES Motown M7 8841
18. ELECTRIC FEELING WAR CHILD/Epic/Sweet City PE 34462
19. HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
20. LET 'EM IN BILLY PAUL/Philips, Int'l. PC 34289 (CBS)
21. THE JACKSONS Epic PE 34229
22. GO FOR YOUR BONS (SLEY BROTHERS/T-Neck) PZ 34432 (CBS)
23. RADIX EXTRAORDINAIRE JOHN HENRY JAYLOR/Columbia PC 34401
24. PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD 1002
25. A MAN AND A WOMAN ISABEL HAYES & DIIONNE WARWICK/ABC 996 2
26. SUITE FAIRYTALE GIRL JERRY BUTLER/Motown M6 87851
27. ENCHANTMENT United Artists LA682 G
28. ANGEL OHIO PLAYERS/Mercury SRM 1 3701
29. MAZE FEATURING FRANKIE BEVERLY Ariola America ST 11607 (Capitol)
30. THIS IS NICEY DENICE WILLIAMS/Columbia PC 34232
31. JEAN CARN Phila. Int'l. PC 34294
32. LOVE IN C MINOR CERONE/Philco/SD 9913 (Atlantic)
33. COMING BACK FOR MORE WILLIAM BELL/Mercury SRM 1 1146
34. WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
35. UNMISSAKABLY LOU LOU RAWLS/Phil. Int'l. PC 34488 (CBS)
36. DEEP IN MY SOUL SMOKEY ROBINSON/Tamla T6 35051 (Motown)
37. VIBRATIONS ROY AYERS UBQUITIVITY/Polydor PD 1 4691
38. METHOD TO THE MADNESS UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
39. PART 3 KC & THE SUNSHINE BAND/TK 605
40. CAR WASH SOUNDTRACK MCA 2 0000

(Continued from page 33)

# Disco File

of a Brass Construction sound, standing out right now. It's also an extremely listenable album—not a single wasted cut; production is Formula V's album, "Phase 1," is also pleasantly varied, highlighted by two very different cuts—"I Wanna Give You My Love" (4:07), a relaxed, thumping arrangement that really picks up after a break when the female lead begins to take off; and "Dance All Night" (6:17), a more elemental jungle-beat funk sound with a great, energetic production and minimal lyrics. There's also a high-powered cut called "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 ten-and-a-half-minute opener, "Love Is Always On Your Mind," which Buddah 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," there'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," the *Brainstorm* LP and cuts 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 classy, deep 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 pulsing production that gets more irresistible with each new listening. Another possibility: "Some Folks Never Learn" . . . Ruby Andrews, whose last big hit was the wonderful "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 in 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; not, 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 . . . Lamont Dozier's "Going Back to My Roots" (Warner Brothers) is really stunning both as a vocal—Dozier's raw, unpolished voice has rarely sounded as compelling or appropriate to the material—and as a production which combines African chant-style segments with a pounding disco beat. Warners has pressed a 9:45 version and a 6:00 version back to back on their promotional 12-inch and the longer track includes a fabulous tribal chant break at the end that is one of the most unusual and riveting things we've heard in a while. A must . . . Grace Jones' latest from Beam Junction is "I Need a Man," a full-bodied, extremely dense new version of the record that brought Grace her first success in Paris last year. The vocals are more assured and aggressive than on her previous U.S. releases and the production, an odd blend of European romanticism and New York get-down, is just off-the-wall enough to catch on. Due out within the week as a commercial release with a 7:30 vocal on one side and a 4:53 instrumental on the other . . . Also due within the week, Steve Bender's "Shakin' the House Down" (John McLaughlin/Columbia PC 34372) is a handfull of beauty.



# THE JAZZ LP CHART

APRIL 9, 1977

1. IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
2. RANTS QUINCY JONES/A&M SP 4626
3. HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
4. BREEZIN' GEORGE BENSON/Warner Bros. BSK 2919
5. A SECRET PLACE GEORGE BENSON/Warner Bros. BSK 3251 (Motown)
6. SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
7. IMAGINARY VOYAGE JIMMY SMITH/Pony/Atlantic SD 18195
8. VIBRATION ROY AYERS UBQUITIVITY/Polydor PD 1 6091
9. UNFINISHED BUSINESS TONY BROWN/Atlantic F 9518
10. CARNICATURES DONALD BYRD/Blue Note BN 1463 G
11. BIRD IN A SILVER CAGE HERBIE MANN/Atlantic SD 18209
12. FROM ME TO YOU GEORGE DUKE/Epic PE 34469
13. CALIENTE GATO BARBIERI/A&M SP 4597
14. HEARTACHE RETURN TO FOREVER/Columbia PC 34682
15. CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34437
16. NOTHING WILL BE AS IT WAS... TOMORROW FLORA PURIM/Warner Bros. BSK 2985
17. BIG CITY LENNY WHITE/Nemperor NE 441 (Atlantic)
18. SEASIDE BOBBY MCGLYNN
19. GEORGE BENSON IN CONCERT— CARNegie HALL CTI 6072 51 (Motown)
20. KEITH JARRETT HYMNS—SPHERES ECM 2 1088 (Polydor)
21. MY SPANISH HEART JIMMY SMITH/RCA Blue Note PD 2 9003
22. SOPHISTICATED FUNK JACK McDUFF/Ches 19004 (All Platinum)
23. MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4618
24. RENAISSANCE LONNIE LISTON SMITH/RCA APL 1822
25. STILL CAN'T SAY ENOUGH JIMMY SMITH/Blue Note BN 1A01 G (All)
26. THE SAN FRANCISCO CONCERT HUBERT LAWS/CTI 707
27. FOOL ROY JAMES/CTI 7074
28. GINSTING WOMAN ERIC GALE/Columbia PC 34421
29. MAN WITH THE SAD FACE STANLEY TURRENTINE/Fantasy F 9519
30. SLEEPING GYPSY MICHAEL FRANKS/Warner Bros. BSK 3004
31. WHAT THE WORLD IS COMING TO DENIS WANSEL/Philips, Int'l. PC 34487 (CBS)
32. A HANDFULL OF BEAUTY SHAKTI WITH JOHN MC LAUGHLIN/Columbia PC 34372
33. SHALID MICHAEL HENDERSON/Buddah 5562 (RCA)
34. HAPPINESS HEARTACHES ERIC AULD'S OBVIOUS EXPRESS/Warner Bros. BSK 2981
35. SHOUT IT OUT PATRICE RUSHEN/Prestige P 10101
36. WATER BABIES MILES DAVIS/Columbia PC 34396
37. PASTELS RON CARTER/Milestone M 9073
38. CARNIVAL JOHN HANCOCK/A&M Impulse AS 9324
39. BOB JAMES THREE BOB JAMES THREE CTI 6053
40. PLAYERS ASSOCIATION Vanguard VSD 79384

# RADIO WORLD

## Record World L.A. Seminar Highlights



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

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

## AM ACTION

(Compiled by the Record World research department)

■ Stevie Wonder (*Tamla*). Picks up another ton of powerhouse call letters this week, including WMPS, Q102 (#31), V93, WKBW, KILT, Y100, WMAK, KJR (day part), WHYY, WDRC, KYNO, CKL01, KKLS, KSLY and 980, plus several more. Jumps include LP-45 WLS, 26-23 KFRC, HB-27 KJH, 28-24 WRKO, HB-21 KLOO, 23-15 WCAU, 18-16 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 WFIL, KHJ, KDWB, KFRC, KSLQ, WASI, WOKY and KLIF to the growing list of reporting heavies. Jumps include 16-11 KILT, 19-13 WQXI, 18-14 WHEQ, 20-18 KJR, 13-10 WPGC, 7-6 KSTP, 24-22 WGCL, 18-15 KFCR and 11-8 WMAK.



Rose Royce (*MCA*). As "Car Wash" moves out of the way (a persistent item), the pop action on this follow-up blossoms like rose. New on WMPS, 13Q, WDRQ, KHJ, KSTP, KJR, KLIF, KYA and lots more secondaries. It goes 25-15 WQXI, 29-18 CKLW, 33-24 KSLQ, 26-19 WPGC, 18-16 Y100, 6-6 WHEQ, HB-27 KFRC, 18-15 Z93, 27-22 WQAM, HB-20 WFIL, 27-17 CKL01, 22-15

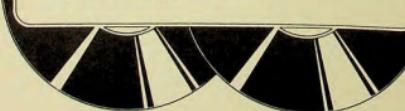
(Continued on page 53)

## TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Marshall Tucker Band	Capricorn	Love Song	Love Song
Jethro Tull	Chrysalis	The Whistler	Songs From the Wood
George Benson	WB	Gonna Love	Ghetto
Fleetwood Mac	WB	Dreams	Dreams
Jackson Brown	Asylum	Pretender	Pretender

This week's Tracks research involved the new album by the Marshall Tucker Band (*Capricorn*), which is selling well and stands at #36 nationally. The album has also spawned a single, "Heavens In A Love Song," which is currently number one at WQXI and #44 at KJH. The Top 40 panel was strongly in the corner of the single with hardly a mention for any other cut as that which is selling the album. However, the FM panel was split, with the majority favoring the single, but a very vocal minority in favor of "Fly Like An Eagle."



## CLUB REVIEW

### Olivia Scores in Vegas

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

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

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

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

John Mankiewicz

### CBS Issues Two

#### Vacuum Formed Posters

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

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

## CLUB REVIEW

### Cheap Trick Provides

#### A Satisfying Evening

**NEW YORK** — Cheap Trick (Epic), a band that had received more positive pre-performance word of mouth publicity than any other in recent memory, made their first N.Y. appearance recently and brought out the expected crowd of new wave performers and observers. Perhaps because most or all of the audience was composed of press, performers and record company people, they were not given the kind of enthusiasm and energy they generated and deserved and most likely would have received from a conser-

ver audience. The four-man group (Rick Nielsen, guitar; Tom Petersson, bass; Robin Zander, vocals; Bun E. Carlos, drums) is one of the liveliest and most polished of the punk rock groups, although some would argue with their placement in that category. The song (most written by Nielsen) use every cliché invented since the dawn of rock and roll but are performed with such a sense of fun that what is often too familiar becomes stimulating instead. If they are influenced by any one source it is John Lennon in his post-Beatles works.

Cheap Trick provides, in all senses, a completely satisfying evening of rock and roll and may be one of the few new wave groups to get immediate and nationwide acceptance.

Pat Baird

### Workin' on Night Moves



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

### The Bird's the Word



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

### Cooper Detained In Australia

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

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

### Mann Makes Gold

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

### WB April Albums

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

### Beach Boys

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

### RCA Records Musical Revue

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

# RECORD WORLD RECORD WORLD LATIN AMERICAN

## Record World en Espana

By JOSE CLIMENT

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

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

Huelga de músicos. Los afiliados al sindicato del "pentagrama" solo acceden a grabar aquello que en esencia vaya dirigido al extranjero, alguna producción independiente para un sello extranjero y publicidad. Hermosa postura en verdad. ¿Tendrá que recurrir la industria nacional a introducir en el país sus producciones con sello extranjero? Eso lo podrán hacer las multinacionales, pero las demás qué? Lo que si es cierto es que los que salen perjudicados son los estudios, artistas y productores independientes. Los productores independientes dicen que por un lado los músicos tienen razón, pero por otro no, que este "plante" es solamente de 60, cuando en España hay sobre unos 4.000. Que cuando llamas a un músico para grabar y no está entre esa minoría, los demás hacen el boicot o algo parecido. Comentan que por ejemplo en

Inglaterra las listas de músicos para las grabaciones las hace el sindicato, que además hay tres categorías de músicos, A, B y C y que según la categoría así cobran. Aquí las citaciones de los músicos las hacen unos señores, músicos viejos ya retirados, que con el nombre de asesores llaman a quien ellos quieren. Opinan que hasta que esté democratizado el sindicato deberían aceptar lo que quieren las casas discográficas, ese 25%, y dejar bien sentado que es una medida provisional, únicamente a hacerla efectiva cuando haya una verdadera comisión y también sean escuchadas las demás partes involucradas en el asunto. Por ejemplo —sin encomendarse a Dios o a los Santos, han vetado a los estudios Sonoland. Sonoland y Kirios son los más importantes o fuertes y los músicos, extraordinariamente, hablan con ellos para que estos no trabajaran ni terminaran de elaborar las cintas de producciones españolas grabadas en el extranjero y Sonoland, haciendo caso omiso a ese "ruago" ha hecho eso en varias ocasiones; entonces los músicos han acordado no ir a grabar a ese estudio cuando les llamen. Seguimos con lo de siempre, perjudicando los mismos. ¿Cuando dejaríamos de ser mas papistas que el Papa?

Total, que casi hay que volver a empezar. Los músicos se despiertan y ahora dicen que las casas discográficas ganan mucho dinero, que la vida sube y que ellos no están dispuestos a seguir como anteriores. Y yo me vuelvo a preguntar, ¿porqué tan tajantes ahora y tan silenciosos durante casi 5 años? Porque no miramos que de todos los músicos censados hay

(Continued on page 52)



"Mi Ultimo L.P."



Alfredo Gutierrez  
Fuentes MFS 3353

## MIAMI RECORDS PRESENTA SUS NUEVOS RELEASES

"Amame"



Estela Raval  
Miami Records MPH 6175  
Miami Records Distributing Corp.  
2819 N.W. 7th Avenue, Miami, Fla. 33127, Tel. (305) 635-7925

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Los piratas están hambrientos y sedientos también... A medida que las ventas aumentan en pobreza y disminuyen en volumen, los piratas del disco y de los cartuchos, lucen ahora como piratas sangrientas que se lanzan contra todo lo que luza como éxito, tratando de salir a flote, pero lamentablemente para ellos, ya las utilidades van siendo tan pocas y los pagos al contado son tan exigüos, que sus organizaciones naseubandas se ven amenazadas también con la desaparición. Y es que

el mal es parejo. Por supuesto, siempre quedarán los sellos serios, los con reservas económicas para aguantar y los decididos por capricho a no irse del negocio del disco. El área que siendo más afectada en este momento por los piratas es la zona neoyorkina y en ella, el sello Alhambra es el que se va llevando la peor parte. Los directivos en Miami de esta empresa están sosteniendo conversaciones con otros basados en esta ciudad, para crear cierto tipo de unión entre ellos, que respaldados por sus distribuidores en Nueva York, puedan hacer frente común de batalla, estableciendo fondos económicos para investigaciones privadas y procedimientos legales en respaldo a las investigaciones del FBI, para poder sentar pauta y precedente en estas luchas. Ya la ALARM, establecida en la costa oeste de Estados Unidos dió los primeros pasos en estas luchas con resultados extremo positivos. Entre los sellos consultados se cuentan Velvet, TH Records, Musart, Audio Latino, Caytronics y Fania. **Tony Moreno**, de Velvet, uno de los que más se ha distinguido en estas luchas posibilidades de "leader" del movimiento. Bueno, ya hay que hacer algo y rápido... Se reunieron muy secretamente en el Hotel Four Ambassador de Miami, los altos ejecutivos de la Philips-Polydor, entre los cuales se contaron, John Bearj de España, John Lear de Argentina, André Toffel, Director de Coordinación de artistas y Repertorio para Latinoamérica, Harry Alex de Venezuela y Luis Bastón de México. Según parece, la empresa está planeando también robustecer sus planes promocionales con vistas a mejorar sus ventas en Estados Unidos, el Caribe, Centro y Sudamérica. Bueno, les hace falta mostrar todas las energías, conocimientos y agresividad necesarias, porque de momento, se están quedando muy atrás y eso es peligroso para sus artistas y sus posiciones ejecutivas.



Victor Yturbe

# LATIN AMERICAN HIT PARADE

## Boston

By WUNR (SAL LOPEZ)

1. TU TE VAS—Arila y Milton Cesár—Audio Latino
2. QUIEN LO VA A SABER—Loleta—Columbia
3. PERIODICO DE AYER—Hector La Voz—Fania
4. SURMIENDO EN LA MISMA CAMA—Manolo Galván—Pronto
5. POR CUANTO EL AMOR—Maria Dorell—Orfeon
6. SOPA—Velvet
7. TE QUIERO SIEMPRE—Gustavo Rojas—Audio Latino
8. HABLA ME—Camilo Sesto—Pronto
9. LA SOLUCION DE LA SALSA—Sociedad 76—Barriquen
10. ESTE AMOR QUE NO ME AMA—Lolita—Caetronics

## Mexico

By WILLY ARIAS SILVA

1. LA VIDA TE LLAMAS TU—Hector Meneses—Melody
2. DEJA DE LLORAR CHIQUILLA—Los Terricolas—Gamma
3. TITANES—Los BVB's—Peerless
4. VIVE NAPOLEON—César Raff
5. EL SOL NACE PARA TODOS—Ricardo Cerato—EMI Capitol
6. SIMPATICA—Los Feinos—Muñoz
7. TE VOY A OLVIDAR—Juan Gabriel—RCA
8. OYDLO, ESCUCHALO—Chevalier—Polydor
9. BENDITO POR TU CUMPLEAÑOS—Aldo Monges—Microton
10. HABLA ME—Camilo Sesto—Ariola

## New York (Salsa)

By JOE GAINES

1. LA MORA—Willie Colon/Ruben Blades—Fania
2. REUNION EN LA CIMA—Puerto Rico All-Stars—Pras
3. ISLA DEL ENCANTO—Orch-Broadway—Coco
4. MONONO—Orch, Tipica Novel—Fania
5. NADA PARA TI—Hector La Voz—Fania
6. EL PIO PIO—Sonora Ponceña—Inca
7. LEJOS DEL BATEY—Saxo—Mexicana
8. NO ES UNA ALADA—Justo Betancourt—Fania
9. LO QUE ESTA PASANDO—Orch, Harlow—Fania
10. WHAT HAPPENED—Bobby Rodriguez—Vaya

## Miami

By WQBA (MARIO RUIZ)

1. RENACER—Miami Sound Machine—Audio Latino
2. ALGO CONTIGO—Coco Narro—Microfon
3. VOLVERAS—Aquamaraña—Velvet
4. CABARETERA—Raphael—Pronto
5. AMOR IMPOSIBLE—Miguelito—Futura Int.
6. PAGINAS DE ALMA—Yolanda Monge
7. EL AMOR ENTRE TU Y YO—Nydia Cardo—Alambra
8. CUANDO TE ASOMES AL AMOR—Alberto Cortes—Pronto
9. OH CUANTO TE AMO—Andrea 3
10. QUÉ TE HAS CREADO—The Judge's Neophytes—Audio Latino

## Costa Rica

By RADIO 1000 (RA. GIRALT)

1. LA ZULIANITA—Chirino
2. IF YOU LEAVE ME NOW—Gloria
3. MI PROPIO YO—Armando Manzanero
4. SERA—Ricky Marquez
5. S.W.A.T.—Lawrence Welk
6. SORRY SEEKS TO BE THE HARDEST WORD—Elton John
7. RECUERDOS DE VERANO—Mananital
8. QUISIERA—Gloria
9. DE REPENTE—Marco A. Muniz
10. QUIEREME... TENGOT FRIOS—Chirino

## Spain

By RADIO PENINSULAR (F. PEREZ DE LEMA)

1. CHICAGO X—Gloria Estefan—CBS
2. RETRATOS—J. M. SERRAT—Zafiro
3. SONGS IN THE KEY OF LIFE—Stevie Wonder—Ariola
4. ENHORABUENA—Ana Maria Drack—RCA
5. A CURA—Los Sanandenses—Columbia
6. COCO Y NOSTROS—Icerberg—Zafiro
7. ROCK 'N ROLL HEART—Lou Reed—EMI
8. ZAPATITO—Zapaton—Hispavox
9. SPITFIRE—Jeffrey Starship—RCA
10. EVITA—Varas—Movieplay

## San Antonio

By KUKA (GILBERT G. VILLARREAL)

1. LLAMADAME—Manolo Ruiz—Gas
2. NO ME DEJES NUNCA—Lucía Villa—Musart
3. UNA LAGRIMA Y UN RECUERDO—Los Hermanos Linares—Remix Grupo Miramar—Arriba
4. CUATRO COPAS—Sinfonia Latina Company—Fireball
5. EL CUPERO—Carlos Guzman—Felon
6. LLORAREMOS LOS DOS—Rubén Sanchez—Omega
7. ESTAR—Nacho Ortiz—ARV
8. LLORAME—Luisito—Gas
9. CUANDO TE CAESSES DE LLORAR—Latin Breed—GCP
10. ME DISPONGO A DARLO—TODD ALICIA JUAREZ—Musart

## New York

By RADIO JET (MIKE CASINO)

1. HOJA SOLEDAD—Rolando Laerle
2. LOS LIMONES—Conjunto Quisqueya
3. HISTORIA—Peralta
4. MUCHAS VECES POR TI LLORO—Carmela Valdes
5. LAS AVISPAS—Wilfrido Vargas
6. NO SE VA A PODER—Luisito
7. AMOR CON AMOR SE PAGA—Ricardo Cerato
8. TE PIDO QUE TE QUEDES ESTA NOCHE—Soler
9. SOLO TU—Camilo Sesto
10. EL ECO DE TU VOZ YOLY—Yolanda

## Personalidad de la Semana

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

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



Ignacio Peinado

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

Vaya nuestra absoluta felicitación (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 vigilia. "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 imponderable.

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

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

Conmovido Puerto Rico por la muerte del gran músico Arturo Sombrero, laureado director de orquesta y compositor puertorriqueño, ¡Nos unimos dolorosamente al duelo generado por esta gran perdida!

Recibió Victor Yturbe "Pirulí" su Globo de Oro en el Arena Coliseum de Los Angeles como el "Mejor Intérprete Romántico del Año" . . . Lanza EMI a promoción internacional a Raul Padovani con su éxito argentino "Dicen que no tiene novio." Su más reciente elepé trae también como temas interesante "Apenado como estoy," "Cuanta tristeza me das," y "Un Clavo saca a otro clavo." . . . Cheo Feliciano y Tipica 73 actuarán en México por primera vez en el "Auditorio Benito Juárez" en Veracruz, en Abril 7 al 10 . . . Y ahora . . . ¡Hasta la próxima! . . . Al un pie en el avión que me llevará a Brasil esta semana! . . . Al

(Continued on page 52)



# LATIN AMERICAN ALBUM PICKS

## DISTINTO Y DIFERENTE

**JUSTO BETANCOURT**—*Fania JMO052*

En producción de Justo Betancourt y Bobby Valentín, Justo Betancourt y su Conjunto Borincuba se lucen en esta grabación salsera. Arreglos de Jorge Millet, Luis Quevedo, Joe Cepeda, Papo Lucca y Bobby Valentín. ¡Muy comercial y bailable! "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 commercial and danceable. "Belen" (C. Alonso), "Oyela" (A. Lopez), "La Vida Mía" (Ch. Abreau), others.



## AMAME

**ESTELA RAVAL**—*Miami MPH 6175*

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

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



## FANATICO DE TI

**ARMANDO MANZANERO**—*RCA MKS 2088*

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

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



## MI ULTIMO LP

**ALFREDO GUTIERREZ**—*Fuentes MFS 3353*

Alegria y ritmo de Colombia por uno de sus más populares intérpretes. Alfredo Gutierrez se da todo en su música tropical aquí. "Caminito Verde" (Feitas-Briceño), "Cambalache" (A. Gutierrez), "Ahí" (A. Gutierrez) y "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 Decimero" (J. G. Fuentes), "La Realidad de la Vida" (E. Montaño) and "Mi ultimo LP" (A. Gutierrez).



## Personalidad

(Continued from page 51)

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

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

## En España (Continued from page 50)

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

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

mente a Litsz e interpretado maestrolosamente al piano por Lazar Berman. El otro contiene la versión íntegra de 7 Sinfonías de Prokofiev, interpretado por la Orquesta Sinfónica de Moscú dirigida por Gennadi Rozhdestvensky. Los dos han salido al mercado con sello Hispavox.

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

Braulio viajará a América por primera vez. Exito y esperamos que nos cuentes cosas a su vuelta.

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

## Nuestro Rincón

(Continued from page 51)

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

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

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

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

# RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Glenn Morgan, PD at WABC, was promoted this week to operations director . . . WBBF (Rochester) pulled in \$4,500 this week in the Easter Seal Telethon for the handicapped. The staff worked for 20 hours taking turns at the TV station, WROC, telling viewers to come to the station and contribute. Thanks guys! . . . KSLY celebrated Elton John's birthday this week by giving away Elton's latest single and album . . . KKLS is moving to new facilities in the southtown mall on April 9. AM & FM, which were formerly simulcast, are now splitting. And get this, KKLS-FM will now be called KKHJ with a TM stereo rock format . . . WLDS-TV & WISE radio merged for a superwalk for the March of Dimes. 2002 people registered to walk. Final total contributions in next column.

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

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

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

## FTC Commissioner

(Continued from page 4)

man with particular concern for advertising regulation and anti-competitive practices.

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

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

## Oscars

(Continued from page 4)

The Best Original Score award goes to "The Omens," composed by Jerry Goldsmith. The score of "Bound For Glory," adapted from Woody Guthrie's songs by Leonard Rosenman, was given the Oscar for best score adaptation.

### Reunification

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

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

## AM Action

(Continued from page 48)

KEZY, 29-21 B100, 26-16 WRFC, 11-7 WSAR, HB-23 WHYY, 28-23 WCAO, HB-26 KJRB and 28-21 980, to name a few. Strong pop sales are paving the way. KC and the Sunshine Band (TK). Another unmistakable smash this time out (#7 with a bullet on this week's r&b chart) — both pop and r&b. Half-chart jumps in several markets accompanied by the addition of some very big call letters make this one of the hottest items on the street. Action includes 29-13 WMPS, 26-17 KSLQ, 23-16 WHBQ, 28-15 KLFN, 28-20 WPGC, 9-8 WGLC, 5-5 Y100, 29-22 Z93, 18-14 13Q, 10-6 WCOL and new on CKLW (30), WQXI and WQAM.

Leo Sayer (Warner Bros.). Taking historical jumps this week in major markets as the picture on this is shaping up much like the last one (which will remain in recurrent files for a long time to come). Hits #1 from #8 Z93, 18-5 WQXI, 1-1 WMAK, 23-12 KXOK, 26-15 Z95, 20-10 WCOL, 25-18 KSLQ, 20-11 KHJ, 18-10 WMPS, 19-11 WOKY, 3-2 WRKO, HB-25 Q102, 19-13 WHBQ, 24-18 KHJ, 21-12 KILT, 26-20 WGLC, 20-11 WPGC, 22-12 KSTP, 24-21 KLFN, 30-28 CKLW and 24-21 WQAM.

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

Joe Tex (Epic). Branching out again this week, although still in the southern region, as WTIW, Z93 and WNOE join in and show their belief with full-time adds. Also of note: 9-6 WQXI, 27-22 Y100, 22-18 WHBQ, 24-15 980, 32-23 WRFC and 8-5 WJWD.

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

### Crossovers

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

### NEW ACTION

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

## RW Memphis Seminar

(Continued from page 3)

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

For further information regarding the seminar, please contact

the Record World market research departments in New York, Nashville or Los Angeles. Michael St. John of WMPS will serve as the local contact and he can be reached with questions about the seminar at (901) 525-6686.

# RECORD WORLD RECORD WORLD INTERNATIONAL

## ENGLAND



By RON McCREIGHT

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

Consistent controversies continue over two separate "on-off" situations surrounding the Eurovision Song Contest and the **Sex Pistols'** recording career: Cameraman's strike threats were at one time withdrawn, only to be reinstated later; 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 companions! 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.

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

(Continued on page 56)

## GERMANY

By JIM SAMPSON

■ MUNICH—The postponement and possible cancellation of the 1977 Eurovision Song Contest in London added to the increasing disillusionment many members of the German industry have with this event. It can be a powerful promotional tool, of course, reaching all European markets via live television simultaneously. The main problem here has been a conspicuous lack of success lately. In the last few years, as German product climbed up the international charts, the nation's Eurovision entries explored new depths in the contest rankings. Then, in 1976, Tony Marshall won the national contest only to be eliminated in one of the most lamentable industry 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 Budde is launching a new international label with **Tony Edwards** and **John Craig**, former members of the **Deep Purple** organization. Safari Records will be distributed by Teldec in Germany, by Vogue in France. Budde Publishing's Rainer Stark says Safari will concentrate on MOR material such as the **Chandler Sisters**, the label's first release. Safari, Budde's first label, follows the current trend toward publisher-sponsored independent labels. Also new from Teldec: Soulson Records, introduced through a major marketing campaign, featuring albums by the **Salsoul Orchestra**, **Double Exposure**, **Loleatta Holloway** and **Carol Williams**.

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

## CANADA

By ROBERT CHARLES-DUNNE

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

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

(Continued on page 56)

## ITALY

By ALDO PAGANI

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

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

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

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

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

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

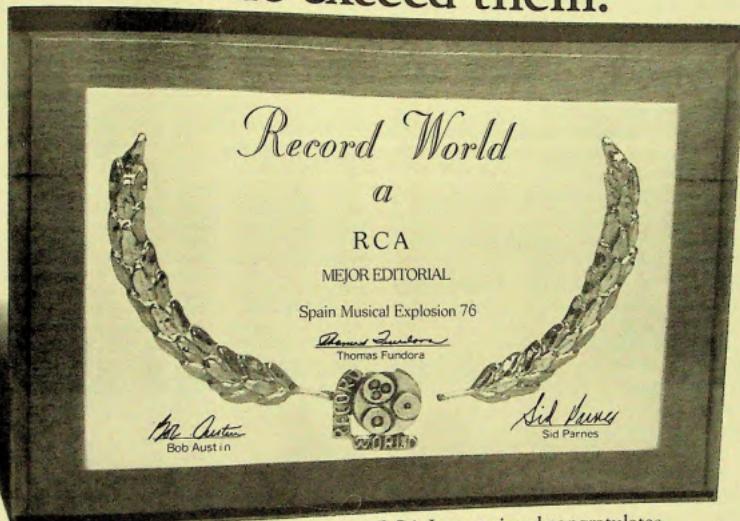
"Soleado," the hit song written by **Ciro Damlico** that was a success for the **Daniel Santarcus Ensemble** two years ago, has now been a number one hit in England under the title of "A Child Is Born," sung by **Johnny Mathis**.

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

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

# 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-Coggio  
CLAUDIO BAGLIONI

SANDOKAN  
M. & G. de Angelis-S. Sollima-S. Ducan Smith  
OLIVER ONIONS

HABLAME DEL MAR MARINERO  
Ana Magdalena-Manuel Alejandro  
MARISOL

AMORE GRANDE, AMORE LIBERO  
Arfemo  
IL GUARDIANO DEL FARO  
(SHAKE SHAKE SHAKE) SHAKE YOUR BOOTY  
Casey-Finch  
K. C. & THE SUNSHINE BAND

**RCA** Records  
International

# ENGLAND'S TOP 25

## Singles

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

## Albums

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

## England (Continued from page 54)

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

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

Another potential No. 1 for **Leo Sayer**—the third single taken from "Endless Flight"—"How Much Love" (Chrysalis). Other hits this week come from the **Martin Ford Orchestra** ("Let Your Body Go Down Town"—Mountain), **Clifford T. Ward** ("Up In The World"—Phonogram), and **Flash Cadillac** ("See My Baby Live"—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. stabilizers **Max Webster** opening. Max' new album, "High Class And Borrowed Shoes," will be out within the next six weeks, which is one release your scribe can recommend.

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

**Supertump**, 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 Supertump's new album release, "Even In The Quietest Moments."

**MUSICAL CHAIRS:** Bill Scott replaces Clive Corcoran as promotion manager at CFTR. Carmella Witteven has also left her post at the station. B. T. Simpkins has been appointed Warner Brothers product manager in Canada, with John Hearne being appointed to the same position for the Elektra and Atlantic labels. Deane Cameron moves from CFTR 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 Ravenhill and Headley Westerfield. Ottawa's new CHEZ-FM and Toronto's new CIQZ-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 contract level, as well as all aspects of selling, marketing and merchandising.

## ABC Music Signs Four Canadians

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

## Kansas Radio Show

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

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

## B. J. Thomas Album Released by Myrrh

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

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

## MCA Signs Alexis



Alexis, a six-piece rock band currently based in Dallas, has been signed by MCA Records, according to MCA president J. K. Maitland. Product from Alexis, managed by Jack Calmes and David Hickey of Showcase Management, is expected for May release. Shown above at the signing ceremonies are (from left): Alexis member Randy Rader; Eddie Ulrich; Dick Walker; David Jackson; Stan Diamond; and MCA attorney David Jackson.

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## 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 Broadway smash by Ntozake Shange has been captured on the Buddah original cast album of the play. Pictured from left: Tracee Beverly, Jonette O'Kelly, Pise Collins, Sere Scott, Melba Moore, Aku Kadaga, Laurie Carlos and Roxanne Rees.

## 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 "Frollicking In The Myth," Zbignew Seifert's self titled lp, Sweet's "Off The Record" and Tavares' "Love Storm."

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

## CABARET REVIEW

### Helen Schneider: Energy & Enthusiasm

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

## WEA Taps McCoy

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

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

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

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

### Repertoire

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

Ira Mayer

## Douglas, Casablanca Begin Rouse Promo

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

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

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

## New Radio Band?

(Continued from page 3)

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

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

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

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

## Galtés Named Pres. Of RCA Spain

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

Galtés was formerly general manager of the company.

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

## Mercury Taps Kragskow

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

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

## E/A Promotes Maglia

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

## Dorian to Amerama



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

## Malamud (Continued from page 3)

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

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

### Mixed Emotions

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

Of late it had been rumored that some NARM members were critical of the organization's annual convention, claiming it has become a series of routine meetings. Moreover, the much-discussed alteration 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 had been blown out of proportion.

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

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

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

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

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

tionship. I was also honored to be on the dais with Paul Smith at the Martell dinner. We shook hands; we're friends. I know that in no way, shape or form did they want me to leave NARM.

"I've been wanting to leave NARM for awhile. It's not an easy decision to make to change your life, or to move from doing something that has been your life. My own personal feeling is that the major portion of the directors was not unhappy about my leaving. But the decision was truly a mutual one."

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

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

## A Rare Work

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

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

Columbia has had the good

(Continued from page 37)

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

## CONCERT REVIEW

### Bill Gaither Trio: Sharing Their Faith

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

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

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

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

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

Vicki Branson

### Radio Short Takes

(Continued from page 53)

14-ZYQ for morning man with production experience. Contact Scott Davis at (301) 662-2148 . . . Jeff Pollock from KBPI-FM (Denver) to Rock 96-FM (Fresno) as PD. Record promo people phone (209) 266-2132 for record info . . . Kirk Allen to WGUY from WSJZ as part time weekends.

A two hour tape of Tom Waits in concert is being made available by Elektra/Asylum records for radio station use, at no charge. It was recorded at the Shaboo Club in Willimantic, Conn., by WHCN-FM. Contact Bert Stein, national director/album 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, No. Carolina 27870 or call (919) 537-5814 after 6:30 p.m. eastern time . . . Drake-Chenault has added the following stations for their syndicated services: Twelve stations change to Contempo 300; Beautiful Music + airing in three markets; three stations switch to XT-40; Great American Country adds nine more stations . . . Normal programming will be disrupted April 1 (Fool's Day) on WPPI for a day of sheer nonsense. Several local businessmen and law enforcement officers will be acting as DJs for a day "playing the hits" on WPPI.

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

### Mulling It Over



During his recent appearance at The Roxy in Los Angeles, GARTH and Barth Gimble (better known as ABC Records artist Martin Mull after the performance are, at left, Bette Midler and Melissa Manchester [who sings on the album] and, at right, three of his stars in "Mary Hartman, Mary Hartman," Debralee Scott, Gloria DeHaven and Marion Mercer.

### EMI-Capitol Opens Facility in Mexico

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

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

### Levinson Ups White

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

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

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

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

We think Arnold's perspicacious tenacity in the face of insufferable odds (like 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 \$13,000 for Penny Patterson of the Gorilla Foundation in Menlo Park, California. Patterson is fighting to retain custody of Koko, a five-year-old gorilla that Patterson has taught a sign language comprising 300 words.

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

**APPROXIMATELY JIMMY OLSEN:** Rolling Stone is sending Warren Zevon to cover the upcoming Dolphin Project benefit, "Japan Celebrates The Whale and The Dolphin," slated to be held in Japan next week. Four shows are planned, to be held this week, starting Tuesday (5). Audiences in excess of 10,000 are expected at each, with tickets set at \$10 . . . The Crusaders kick off a six city tour of the northwest and midwest Friday (8) in Seattle . . . Philipp Wynn, former lead singer for his Spinners, is finishing up his solo debut single, "Hats Off To Mama," at Atlantic in New York. Wynn wrote the tune and is producing the session as well.

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



# RECORD WORLD COUNTRY

## 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. Handlemen punched the pre-pack product into its RIMS system as one unit promotional item.

### CBS Pacts Reynolds

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

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

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

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

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

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

## NASHVILLE REPORT

By RED O'DONNELL



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

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

Interesting story: "You're the Hangnail in My Life," *Hoyt Axton's* first single under his new contract with MCA, was co-written five years ago during Sunday night services in local Baptist church by two young Nashville writers, *Mike Montgomery* and *Woody Bowles*. (Continued on page 62)

## COUNTRY PICKS OF THE WEEK



**SINGLE**  
WAYLON JENNINGS, "LUCKENBACH TEXAS" [C, Moman/B., Emmons; Baby Chick, BMI]. Oil' 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.

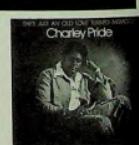
**SLEEPER**

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



**ALBUM**

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



## 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.

### Promo Copies

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.

### Radio Stations

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 they goes to work at the radio station level trying to (Continued on page 62)

## William Morris Agency Inks George Hamilton

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

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

# COUNTRY HOTLINE

By MARIE RATLIFF

**FEARLESS FORECAST:** Tanya 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!

WKDA 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, WINN, KGFX, WEMP, WMCS, KTTS and WJQS.

Ronnie Sessions is exploding all over the country in a strong initial thrust that includes first week adds at KIKK, WIVK, WHK, KENR, KCKN, WBAP, WJQS, KKYK, KGFX, WKDA, KNIX, KDJW, KWOK, WVOJ, KTTS and WMCS.

Tom T. Hall has his best in quite some time with the dryly humorous "Your Man Loves You, Honey." Impressive immediate adds include WIRE, KCKC, WSUN, KIKK, KENR, KKYK, WHOO, WKDA, WINN, WXLO, WWOK, WVK, WMCS, KNIX, WEMP and KTCR.

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, KWJJ 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 KCKC.

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 KKYK and KFDI.

Hank 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 WMCS 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 Orender — "To Make A Good Love Die"  
John Conlee — "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" (KBOX)  
Troy Seals — "Grand Ole Blues" (KCKC)  
Sherwin Linton — "You Men Are All Alike" (KTCA)

## Songwriters Hall Sets June Opening

**NASHVILLE** — The Tennessee Songwriters Association, International is planning to open its Songwriters Hall of Fame on June 1. The museum-oriented facility will be located 25 Music Square West in Nashville, in the building where NSAI maintains its offices.

The NSAI Hall of Fame is currently made up of 66 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 personages, will be displayed. The award, itself, "The Mannie" (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.

Chosen this year: Pee Wee King and Redd Stewart's "The Tennessee Waltz," Eddie Miller's "Release Me," "Sixteen Tons," the Merle Travis classic, Curly Putman's "Green, Green Grass of Home" and Harlan Howard's "Busted."

The facility will be open to the public and tours, seven days a week.

## 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 Person," James and his "Tennessee State Prison Band" will record the entire LP within the walls of that institution.

# COUNTRY RADIO

By CHARLIE DOUGLAS

**Terry Wood** at WONE (Dayton) and **Jim Clemens** at WPLO (Atlanta) are still in need of personalities . . . The folks at WRCP Country in Philadelphia selected 24 listeners at random by phone to accompany **Joe Harnett** to the Roy Clark Show at the Latin Casino. The line-up at the station is **Tom Plaskett**, **Nick Reynolds**, **Joe Harnett**, **Trish Hennessey** and **Mike Randall** . . . WNRS Country 129 (Ann Arbor) prints a list of 50 with a pair of picks and 10 albums. The line-up is **Fred Valli**, **Gary Stevens** and **John Morris**, weekenders, and through the week it's **Allen W. Jackson**, **PD**, **Jay Richards**, **MD**, and **Dennis Franklin**. Morris does a weekend bluegrass show.

Speaking of bluegrass, WHO (Des Moines) has done a bluegrass hour for quite some time, and beginning 3/28 the station began a once-a-month (Monday) hour and a half live bluegrass show from the studio running from 11:00 to 12:30 a.m. Host **Billy Cole** mentioned an unusual coincidence in the process of becoming a grandfather for the second time. His new granddaughter was born on 3/22/77 at 6:17 p.m.—exactly 25 years, to the minute, after the arrival of the oldest son, born 3/22/52 at 6:17 p.m.

**Dick Smith** checked into Duke U. Hospital in Raleigh for some back problems, checked out and says when he went back to WOPI in Bristol, Tenn., to return to his air shift, there wasn't one. He's looking . . . **Cody Connor** at KLIX in Twin Falls is in need of a major market drop-out to fill a shift . . . **Rick Warren** at WBHP (Huntsville, Ala.) needs a mid-day personality . . . **John Terry** at WGTO (Cypress Gardens, Fla.) needs a mid-day personality . . . **Ron Scott** is the new MD at KRMD in Shreveport. 'Tis said that the new owners of WKHK, Shreveport, pending approval of the FCC, will turn the 50KW once-upon-a-time-home-of-the-Louisiana Hayride, back to an all-country outlet.

**Elie Dylan** of WMAQ has been moved into the afternoon drive slot and as of this writing no replacement has been named . . . **Savannah**, Ga. (a suburb of Ludowici) will soon have a new county facility. WSAV will change, after 37 years, to WKBK. **Donny Brook**, **PD**, and **Jerry Katz**, **MD**, are requesting service. KAFM and **Chuck Dunaway** have tossed in the towel as the country progressive station in Dallas; they're going soft rock . . . **George Erwin** leaves a 35 year stint as morning man at KFJZ to go country with **Tom Wayne** and crew at KXOL. Both are Fort Worth stations.

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



# THE COUNTRY ALBUM CHART

APRIL 9, 1977

APR. 2

1	4	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON—RCA APL 2188 6
2	1	LUXURY LINER EMMALOU HARRIS—Warner Bros. BS 2998
3	5	SAY YOU'LL STAY TONIGHT TOMORROW TOM JONES—Epic PE 34468
4	2	VISIONS DON WILLIAMS—ABC Dot DOA 2064
5	12	SOUTHERN NIGHTS GENE CLARK—Capitol SR 11601
6	3	LOVING YOU RANDY JENKINS—RCA APLT 1108
7	9	HEAR MEET ME TILLIE—MCA 2252
8	7	BEST OF DONNA FARGO—ABC Dot DO 2075
9	10	RIDIN' RAINBOWS TANYA TUCKER—MCA 2253
10	8	LINDA RONSTADT'S GREATEST HITS LINDA RONSTADT—Asylum 7E 1092
11	6	TORN BETWEEN TWO LOVERS MARY MCGREGOR—Ariola America SMAS 1000
12	13	THE STALLIONS WILLIE WAYLON, TOMPALL & JESSE—RCA APL 1312
13	14	DAVID ALLAN COE RIDE AGAIN—Columbia KC 34310
14	15	ADIOS AMIGO MARY ROBBINS—Columbia KC 34448
15	25	JOHN DENVER'S GREATEST HITS, VOL. 2—RCA APL 2072
16	16	THE COUNTRY AMERICA LOVING SISTER BROTHERS—Mercury SRM 1125
17	11	ROCKIN' MARY LIVE—RCA ARL 2043
18	8	TAKE ME CHARIE RICH—Epic KE 34444
19	19	JOHNNY DUNCAN—Columbia KC 34442
20	20	THE LAST GUNFIGHTER BALLAD JOHNNY CASH—Columbia KC 34314
21	21	I'M SORRY FOR YOU MY FRIEND MARY BANDY—Columbia KC 34443
22	23	BEST OF THE STALLER BROTHERS—Mercury SRM 1 1037
23	22	FARGO COUNTY DANNI FARGO—Warner Bros. BS 2996
24	17	BEST OF CHARLEY PRIDE, VOL. III—RCA APL 2023
25	33	PAPER THIN WATSON—Capitol ST 11597
26	26	CONWAY TWITTY'S GREATEST HITS, VOL. II—MCA 2235
27	29	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON—Columbia KC 34439
28	22	TOMPAUL GLASER & HIS OUTLAW BAND—ABC AB 978
29	28	THE TROUBLEMAKER WILLIE NELSON—Columbia/Lone Star KC 34112
30	20	VINTAGE '77 TOMMY OVERSTREET—ABC Dot DO 2075
31	31	YOU'RE FREE TO GO SONNY JAMES—Columbia KC 34472
32	37	24 GREATEST HITS BO WILLS & HIS TEXAS PLAYBOYS—MCA 5320
33	35	THUNDER IN THE AFTERNOON MAC DAVIS—Columbia PC 34313
34	34	CRYSTAL CRYSTAL GAYLE—United Artists LA614 G
35	46	PLAY GUITAR PLAY CONWAY TWITTY—MCA 2262
36	36	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSO 2020
37	39	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT—ABC AB 990
38	38	FEELIN' GOOD STEVENS—Warner Bros. BS 2997
39	43	CAROLINA DREAMS MARSHALL TUCKER BAND—Capricorn CP 0180
40	40	ARE YOU READY FOR THE COUNTRY TWINKLE JENNINGS—RCA APL 1818
41	41	DON'T STOP BELIEVING OLIVIA NEWTON-JOHNS—MCA 2223
42	42	BEST OF GLEN CAMPBELL—Capitol ST 11577
43	32	THE ROOTS OF MY LIFE MERLE HAGGARD—Capitol ST 11586
44	30	I DON'T WANNA HAVE TO WORRY YOU JIM ED BROWN & HELEN CORNELIUS—RCA APL 2024
45	44	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482
46	46	ASLEEP AT THE WHEEL—Capitol ST 11620
47	53	BLACKJACK CHOIR JAMES TALLEY—Capitol ST 11605
48	49	HERE'S JODY KEE—Capitol ST 11605
49	48	BEST OF DOLLY PARTON—RCA APL 1117
50	50	RUBBER DUCKY C. W. McCALL—Polydor PD 1 6094
51	51	MU AND MCBOB BOBBY BARE—RCA APL 2079
52	52	LIVE! FROM ALASKA! LIMITED EARL SCRUGGS REVUE—Capitol PC 34464
53	54	RAIN ON GENE COTTON—ABC AB 983
54	52	CHARLIE RICH'S GREATEST HITS—Epic PE 32430
55	55	THE LATE BOB WILLS' ORIGINAL TEXAS PLAYBOYS—Capitol ST 11612 1
56	56	GILLEY'S SMOKIN' MICKEY GILLEY—Playboy PB 415
57	61	TWO SIDES TO EVERY STORY GENE CLARK—RSO R 1 3011
58	65	KENNY ROGERS—United Artists LA689 G
59	58	HIGH LONESOME CHARLIE DANIELS BAND—Epic PE 34377
60	40	HIGH LONESOME CHARLIE DANIELS BAND—Ay蒲le 7E 1084
61	45	OUR BILLY SWAN—Columbia PC 34473
62	47	ELITE HOTEL FAMYLIO HARRIS—Reprise MS 2239
63	59	HASTEN DOWN THE WIND LINDA RONSTADT—Ay蒲le 7E 1087
64	62	GREAT MOMENTS AT THE GRAND OLE Opry VARIOUS ARTISTS—RCA CRP 1904
65	56	TRYING TO GET SILVER AND GOLD NITTY GRITY DIRT BAND—United Artists LA670 L3
66	64	YOU AND ME TAMMY WYNETTE—Epic KE 34289
67	60	BEST OF FARM YOUNG—Mercury SRM 1 1130
68	68	20-20 VISION RONNIE MILSAP—RCA APL 1666
69	66	SOMEBODY SOMEWHERE LORETTA LYNN—MCA 2228
70	67	DON'T LET ME BE MISSED—Capitol ST 11621
71	67	GRASS BILLY CRAZ—CRADDOCK—ABC Dot DOSD 2063
72	72	GOLDEN RING GEORGE & TAMMY—Epic KE 34291
73	70	HIGH TIME LARRY GATLIN—Monument MC 6644
74	73	24 GREATEST HITS HANK WILLIAMS, SR—MGM SE 4755
75	74	AFTER THE LOVING ENGELBERT HUMPERDINCK—Epic 34381

## Nashville Report (Continued from page 60)

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

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

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

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

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

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

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

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

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

## Distributors (Continued from page 60)

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

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

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

Business for the national distributor has expanded to include r&b and pop with 80 percent of their business remaining in country music. Most have home offices based in Nashville and some have offices in L.A. and Canada also.

The national independent distributor contacted appear similar in theory and seem only to differ in method of operation. As in any industry, success is determined largely by the people involved.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

TANYA TUCKER—MCA 40708

IT'S A COWBOY LOVIN' NIGHT (R. Rogers; Newkeys, BMI)

Tanya and some great fiddle licks put the western back in the country on this cut. A superb performance on a great song will carry this one all the way.

DEWAYNE ORENTER—RCA 10936

TO MAKE A GOOD LOVE DIE (D. Orendér/L. Morris; Lawday, BMI)

Orendér is due and this one should do it for him. An infectious cut with an effective hook should launch it.

RAY GRIFF—Capitol 4415

A PASSING THING (R. Griff; Blue Echo, ASCAP)

Lavish production bolsters Griff's caressing vocals on this self-penned tune. Definitely a strong contender.

BOBBY WRIGHT—UA 963

IN OUR ROOM (T. Seals/M. Barnes; Danor, BMI)

Wright is in exceptional vocal form on this moving love song. Larry Butler's impeccable production lends support, and the ballad should be headed chartward soon.

MAX D. BARNES—Polydor 14386

RAIN ALL OVER YOU (M. D. Barnes; Screen Gems/Danor, BMI)

Although Barnes' delivery is somewhat akin to Waylon Jennings, he does manage to retain his identity and come up with a remarkable cut, which should have widespread appeal.

CHUCK STEWART—Monument 216

IT'S NEVER GONNA BE THE SAME AGAIN (K. Kristofferson; Resaca, BMI)

It's been a long time since we've heard anything from Stewart, but he has come back in a big way with this mid-tempo Kristofferson song which sounds like a winner.

PEANUT SPECIAL—RCA 10953  
JOHNNY AND THE SKILLET LICKERS (J. Wright/J. Anglin/J. Anglin; Acuff-Rose, BMI)  
This has to be the best topical tune concerning our new President we've heard thus far. Hop aboard.

JIMMY BUFFETT—ABC 12254

MARGARITAVILLE (J. Buffett; Coral Reefer, BMI)

Having already garnered a substantial following among country audiences, Buffett should solidify that support with this catchy cut and bust out across-the-board.

THE BOYS IN THE BUNKHOUSE—UA 954

WILLIE, WRITE ME A SONG (C. 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 NSD 7614

I'LL ALWAYS REMEMBER THAT SONG (C. Daniels; Rodo Dara, BMI)

Marked by a tasty piano track and a soothing performance by Hunley, this mellow ballad, penned by Charlie Daniels, could be a hard one to forget.

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 lifting ballad, which sounds like a natural for both the playlists and the juke.

TRICIA JOHNS—Warner Bros. 8357

THE HEAT IS ON (B. Knight; Al Gallico, BMI)

Tricia's sensuous vocals and a unique arrangement have a way of growing on you. Watch for it.

“The Lady  
and  
The Baby”  
(IRDA R-382)



Brand new  
from David Rogers  
ON REPUBLIC RECORDS



APRIL 9, 1977



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

APR.

8

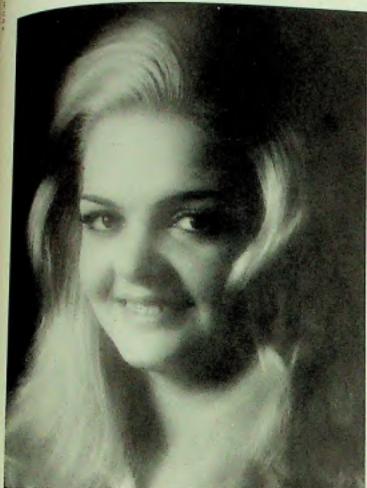
**1** **3** IT COULDN'T HAVE BEEN  
ANY BETTER  
JOHNNY DUNCAN  
Columbia 3 10474

WKS. ON  
CHART

2	1	LUCILLE KENNY ROGERS/United Artists XW929 Y	11
3	2	SOUTHERN NIGHT GLEN CAMPBELL/Capitol 4376	11
4	6	PAPER ROSIE GENE WATSON/Capitol 4378	11
5	5	ADIOS AMIGO MARTY ROBBINS/Columbia 3 10472	10
6	7	DON'T THROW IT ALL AWAY DAVE & SUGAR/RCA PB 10876 9	
7	9	SHE'S GOT YOU LORETTA LYNN/MCA 40679	7
8	10	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic 8 50334	9
9	4	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875	12
10	13	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100	8
11	14	(YOU NEVER CAN TELL) C'EST LA VIE EMMYLIO HARRIS/ Warner Bros. WBS 3829	7
12	12	MOCKINGBIRD HILL DONNA FARGO/Warner Bros. WBS 8305	9
13	17	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682	6
14	11	EASY LOOK CHARLIE RICH/Epic 8 50329	10
15	21	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683	5
16	20	ANYTHING BUT LEAVING LARRY GATLIN/Monument 45 212	7
17	16	YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466	11
18	22	YESTERDAY'S GONE VERN GODGIN/Elektra 45353	6
19	19	LOVIN' ARMS SAMMI SMITH/Elektra 45374	10
20	15	I'M NOT EASY BILLIE JO SPEARS/United Artists XW935 Y	11
21	8	TORN BETWEEN TWO LOVERS MARY MacGREGOR/ Ariola America 7638	14
22	25	THE FEELING'S RIGHT NARVEL FELTS/ABC Dot DOA 17680	5
23	26	LOVIN' ON T. G. SHEPPARD/Hitsville 6053	6
24	10	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia 3 10487	5
25	33	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0238	8
26	31	LOVE'S EXPLOSION MARGO SMITH/Warner Bros. WBS 8339	5
27	22	SEMOLITA JERRY REED/RCA PB 10893	6
28	36	(LET'S GET TOGETHER) ONE LAST TIME TAMMY WINNETTE/ Epic 8 50349	4
29	27	TEXAS ANGEL JACKY WARD/Mercury 73880	10
30	35	I'VE GOT YOU (TO COME HOME TO) DON KING/ Con Brio 116	7
31	40	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA PB 10899	6
32	41	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ ABC Dot DO 17686	4
33	39	JUST A LITTLE THING BILLY CRASH CRADOCK/ ABC Dot DO 17682	5
34	34	I'M LIVING A LIE JEANNE PRUETT/MCA 40676	8
35	42	LIVING NEXT DOOR TO ALICE JOHNNY CARVER/ABC Dot DO 17685	5
36	18	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878	13
37	45	LOOK WHO I'M CHEATING ON TONIGHT BOBBY BARE/ RCA PB 10902	4
38	50	I'D DO IT ALL OVER AGAIN CRYSTAL GAYLE/ United Artists XW948 Y	3
39	46	BLUEST HEARTACHE OF THE YEAR KENNY DALE/Capitol 4389 6	
40	49	IF YOU GOTTA MAKE A FOOL OF SOMEBODY DICKY LEE/RCA PB 10914	4
41	58	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700	2
42	23	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	17
43	54	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485	5
44	47	THE LAST GUNFIGHTER BALLAD JOHNNY CASH/ Columbia 3 10483	7
45	24	WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467	12
46	56	FAN THE FLAME, FEED THE FIRE DON GIBSON/ABC Hickory AH 54010	4
47	28	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671	12

48	48	LATELY I'VE BEEN THINKING TOO MUCH LATELY DAVID ALLAN COE/Columbia 3 10475	8
49	51	TRYING TO FORGET ABOUT YOU CRISTY LANE/LS 110	7
50	53	I LEFT MY HEART IN SAN FRANCISCO RED STEAGALL/ ABC Dot DO 17684	5
51	67	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390	2
52	52	AUDOBON C. W. McCALL/Polydor PD 14377	7
53	61	LILY DALE DARRELL MC CALL & WILLIE NELSON/ Columbia/Lone Star 3 10480	5
54	62	EVERY WORD I WRITE DOTTIE WEST/United Artists XW946 Y	3
55	29	HEART HEALER MEL TILLIS/MCA 40667	13
56	37	YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSON/ Polydor 14371	13
57	38	HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40668	12
58	43	MOODY BLUE ELVIS PRESLEY/RCA PB 10857	16
59	77	THE TROUBLE WITH LOVIN' TODAY ASLEEP AT THE WHEEL/ Capitol 4393	4
60	44	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343	14
61	69	KENTUCKY WOMAN RANDY BARLOW/Gozelle IRDA 381	3
62	63	MY SWEET LADY JOHN DENVER/RCA PB 10911	6
63	68	LONELY EYES RAYBURN ANTHONY/Polydor 14386	3
64	78	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	2
65	55	THERE SHE GOES AGAIN JOE STAMPELY/Epic 8 50316	16
66	72	RODEO BUM MEL STREET/GRT 116	4
67	71	I'M SAVING UP SUNSHINE DALE McBRIE/Con Brio 117	5
68	74	HELP ME RAY PRICE/Columbia 3 10503	3
69	57	THE MOVIES STATER BROTHERS/Mercury 73877	13
<b>CHARTMAKER OF THE WEEK</b>			
70	—	ME AND MILLIE RONNIE SESSIONS MCA 40705	1
71	70	STRAWBERRY CURLS FREDDY WELLER/Columbia 3 10482	6
72	82	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340	2
73	73	IF THERE EVER COMES A DAY MIKE LUNS福德/ Starkey SD 149	6
74	—	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/ RCA PB 10935	1
75	76	RUBY'S LOUNGE BRENDA LEE/MCA 40683	4
76	83	LATEST SHADE OF BLUE CONNIE SMITH/Columbia 3 10501	2
77	81	THE ANGEL IN YOUR ARMS VIVIAN BELL/GRT 118	3
78	—	YOUR MAN LOVES YOU, HONEY TOM T. HALL/ Mercury 73899	1
79	80	ME AND THE ELEPHANTS BOBBY GOLDSBORO/Epic 8 50342	4
80	84	I'M NOT THAT GOOD AT GOODBYE STELLA PARTON/ Elektra 45383	3
81	—	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354	1
82	86	CATCH THE WIND KATHY BARNES/Republic IRDA 376	2
83	—	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361	1
84	79	LAY SOMETHING ON MY BED BEIDES A BLANKET CHARLY MCCLAIN/Epic 8 50388	6
85	59	ME AND THE ELEPHANTS KENNY STARR/MCA 40672	10
86	—	SHE'S LONG LEGGED JOE STAMPELY/Epic 8 50361	1
87	—	I WONDER WHO'S KISSING HER NOW GEORGE HAMILTON IV/ABC Dot DO 17687	1
88	92	PLEASE JAMES NAT STUCKEY/MCA 40693	2
89	97	YOU DON'T HAVE TO BE A BABY TO CRY ANN J. MORTON/ Prairie Dust 7613	2
90	—	IT'LL BE HER TOMPAUL GLASER/ABC AB 12261	1
91	91	I CAN GIVE YOU LOVE MUNDO EARWOOD/True 101	3
92	94	VITAMIN L MARY KAY PLACE AS LORETTA HAGGERS/ Columbia 3 10510	2
93	93	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	3
94	—	SILVER BIRD TINA RAINFORD/Epic 8 50340	1
95	60	CHEATIN' OVERTIME MARY LOU TURNER/MCA 40674	10
96	94	THE REASON WHY I'M HERE JONI LEE/MCA 40687	4
97	—	HALF A LOVE ROY CLARK/ABC Dot DOA 17667	1
98	—	DOWN ON MY PRIDE LINDA HARGROVE/Capitol 4390	1
99	65	DADDY, THEY'RE PLAYING A SONG ABOUT YOU KENNY SERRATT/Hitsville 6049	8
100	100	RUNNIN' OUT AGAIN PAULA KAY EVANS/Autumn IRDA 368	2

# Listen



*Thank you to the following believers:*

WMAQ at 33 WSLC KOOO at 49 KVOO at 48  
WHK WITL at 39 KFDI KBUU at 23  
WTOD WXXO KTTS KRGO at 26  
WMNI WXCL WDEN at 36 KEBC

*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

MCA-40687

Produced by Twitty Bird Productions

# Nat Stuckey Please James

MCA-40693

*The chauffeur drives the lady everywhere including, "Out of her mind."*

*"Please James," MCA-40693 written by Rory Bourke, the BMI writer of the year.*

Produced by Snuffy Miller for Twitty Bird Productions



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# Bonnie Raitt - Sweet Forgiveness



The new album by Bonnie Raitt and her band.

Produced by Paul A. Rothchild.

On Warner Bros. Records and Tapes. BS 2990.

